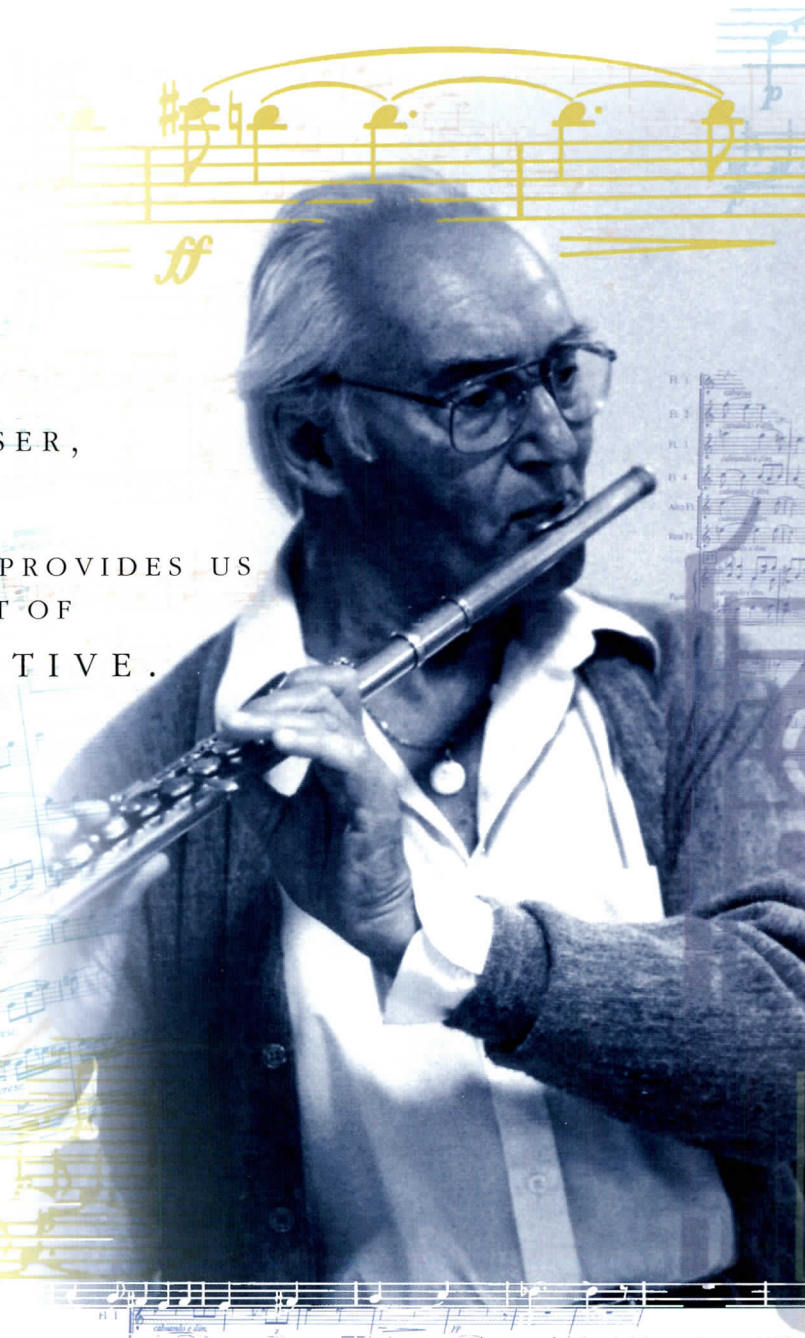
VOLUME XXVIII, NO. 1 FALL 2002

THE FLUTIST QUARTERLY

WITH A CAREER AS A COMPOSER, FLUTIST AND CONDUCTOR SPANNING SEVEN DECADES, HE PROVIDES US WITH AN ENORMOUS AMOUNT OF INFLUENCE *and* PERSPECTIVE.

Louis Moyse



Photograph : Louis Moyse, August 1988

THE OFFICIAL MAGAZINE OF THE NATIONAL FLUTE ASSOCIATION

BRANNEN BROTHERS
Flutemakers, Inc.
tel: 781-935-9522 email: brannen@brannenflutes.com
fax: 781-937-3058 website: www.brannenflutes.com
58 Dragon Court Woburn MA 01801-1014

VOLUME XXVIII, NO. 1
FALL 2002

TABLE OF CONTENTS

DEPARTMENTS

3 FROM THE PRESIDENT
7 FROM THE EDITOR
10 HIGH NOTES
15 ACROSS THE MILES
20 NEW PRODUCTS
26 MAILBAG
27 PASSING NOTES
102 NFA COORDINATORS & COMMITTEE CHAIRS
103 INDEX OF ADVERTISERS
104 FROM THE PROGRAM CHAIR

FEATURES

31 • 21ST-CENTURY FLUTE IMPROVISATION
A HOLISTIC APPROACH TO SPONTANEOUS COMPOSITION
by Karlton Hester

40 • A FLUTIST'S WORLD TRADE CENTER
by Jonathan Brahms

50 • AN INTERVIEW WITH LOUIS MOYSE
by Lisa Garner Santa

CONVENTION 30
CONTINUUM: HERITAGE AND LEGACY
Washington, D.C., August 15–18, 2002

61 • FROM THE CONVENTION CHAIR
by John Bailey

81 • CONVENTION WRAP-UP
by Phyllis Louke, Cynthia Stevens, Rachel Lynn Waddells, Shelley Collins

90 • TRIBUTES
by George Pope and Richard Soule

99 • PERSPECTIVE
NFA CONVENTION: A VIEW FROM AN "OUTSIDER"
by David B. Niethamer

The Flutist Quarterly logotype and format design by Tom Varisco Designs, New Orleans, LA.
Cover Design by Tom Varisco Designs

THE NATIONAL FLUTE ASSOCIATION
26951 RUETHER AVENUE, SUITE H
SANTA CLARITA, CA 91351
founded November 18, 1972 in Elkhart, Indiana
This magazine is published quarterly by the National Flute Association, Inc., a non-profit organization. The statements of writers and advertisers are not necessarily those of The National Flute Association, Inc., which reserves the right to refuse to print an advertisement.
ISSN 8756-8667 © 2002 National Flute Association, Inc.

The National Flute Association, Inc.

Notice regarding new officers
New officers will begin their terms on ***November 1.***

OFFICERS, BOARD

FOUNDER
Mark Thomas • ***Honorary Life President***
824 Charter Place
Charlotte, NC 28211-5660
phone/fax: (704) 365-0369
e-mail: msjcthomas@aol.com

OFFICERS
Richard Soule • ***President***
5407 Ramillete Road
Las Vegas, NV 89120
phone: (702) 451-7658 (h) or 895-3377 (o)
fax: (702) 433-9457
e-mail: drrick@ccmail.nevada.edu

John Bailey • ***Vice President***
School of Music
University of Nebraska, Lincoln
Lincoln, NE 68588-0100
phone: (402) 472-2651
fax: (402) 472-8962
e-mail: jbailey1@unl.edu

Kyle Dzapo • ***Secretary***
5417 Haymeadow Place, #2B
Peoria, IL 61615
phone: (309) 693-9386
e-mail: kdzapo@bradley.edu

Patricia Harper • ***Assistant Secretary***
38 Oak Drive
Centerbrook, CT 06409
phone: (860) 767-8637
fax: (860) 767-0629
e-mail: patricia@patriciaharper.com

Leonard Garrison • ***Treasurer***
School of Music, University of Tulsa
600 S. College
Tulsa, OK 74104
phone: (918) 249-2282
fax: (801) 640-3396
e-mail: leonard-garrison@utulsa.edu

BOARD OF DIRECTORS
George Pope • ***Immediate Past President***
School of Music
University of Akron
Akron, OH 44325-1002
phone: (330) 869-9113 or (330) 972-6575 (o)
fax: (330) 835-9668
e-mail: gspope@uakron.edu

Nancy Andrew (2001–2003)
The University of Arizona
College of Fine Arts, Music and Dance
P.O. Box 210004
Tucson, AZ 85721
phone: (520) 621-7015
e-mail: NAndrew007@aol.com

Teresa Beaman (2001–2003)
Dept. of Music, CSU-Fresno
2380 East Keats Avenue
Fresno, CA 93740-8024
phone: (559) 278-3975
fax: (559) 278-6800
e-mail: teresab@csufresno.edu

Nancy Clew (2002–2004)
6245 N. U.S. Hwy 1
Melbourne, FL 32940-7453
phone: (321) 757-3931
fax: (321) 757-3932
e-mail: nancyclew@aol.com

Erich Graf (2002–2004)
488 H Street
Salt Lake City, UT 84103
phone: (801) 355-9336
fax: (800) 853-4977
e-mail: utahgraf@attbi.com

Stephanie Jutt (2001–2003)
702 Leonard Street
Madison, WI 53711
phone: (608) 263-0134
fax: (608) 262-8876
e-mail: sjutt@facstaff.wisc.edu

Renee Siebert (2002–2004)
235 W. 70th Street, Apt. J
New York, NY 10023-4365
phone: (212) 724-6805

THE FLUTIST QUARTERLY

Mary Jean Simpson, ***Editor***
Heidi Sorber, ***Advertising Editor***
G&H SOHO, ***Editorial Production***
Richard Wyton, ***Consulting Editor***
Tom Varisco, ***Design Director, Consultant***

Editorial Board/Consultants
John Bailey
Zart Dombourian-Eby
Arthur Ephross
Susan Goodfellow
Betty Bang Mather
Roger Mather
Alexander Murray
Eldred Spell
Michael Stoune

Photo: Nannette Bedway Studio

George Pope

THE LAST TWELVE MONTHS have been filled with joy and great sorrow, change and more focused commitment, solitary work, gratifying collaboration, and heartfelt gatherings of friends and family. Our lives are filled with these pleasures and challenges. The past year has been especially fulfilling for me because of my ongoing involvement with the National Flute Association.

Since our first convention in 1972, this organization has grown in size and complexity through its well-loved infancy, its learning years of experimentation and expanding awareness, into the adult responsibilities of providing for all in our diverse family. These responsibilities are accepted with profound commitment by your officers past and present, and by the many appointees without whose dedication our NFA "home" would not exist. Just imagine how many flutists have been involved in some way, small or large, during the last 30 years. I counted 58 Past Presidents and Program Chairs in the Convention Program Book this year. Look again at the number of flutists who served on committees in just the last year; multiply that number by 30. Can you count the number of young performers and composers who have dedicated themselves to our myriad competitions every year? How many people volunteered their time and energy to help during the conventions? Sometimes it's almost like contemplating an endless sky filled with stars.

This unselfish dedication is the foundation of the NFA. We are all stars, shining as an example for the world, and as an inspiration for other musical organizations near and far who share similar goals.

OK, so enough about us. Tell me, what do YOU think about us? The structure of the NFA has developed throughout our history to provide access and resources to every facet of the flute that we can imagine. Our ability to accomplish our mission statement is only limited by our imagination, and (here I go again . . .) our willingness to participate. There are over 50 committee chairs, competitions coordinators, and other appointees, and the NFA places a five-year limit on the time that any volunteer can continue in the same position. This

Photo: Kyril Magg

2002 NFA Board of Directors
Standing, l-r: Katherine Hoover, Stephanie Jutt, Nancy Andrew, Teresa Beaman, Kyle Dzapo (Assistant Secretary), Mary Posses, Phyllis Pemberton (Executive Director)
Seated, l-r: Leonard Garrison (Treasurer), Richard Soule (Vice President), George Pope (President), Kyril Magg (Immediate Past President), Judith Ranheim (Secretary)

limit was created to give new people the opportunity to participate in the workings of the organization and also to assure that a diversified perspective is represented.

There are many ways that you can help guarantee the future of the NFA. There are jobs that would take very little time; for example, I would love to see every member who attends a convention volunteer just ONE hour as a door monitor. This simple act would simplify the Volunteer Coordinator's job tremendously and make a lot of performers and audiences much happier.

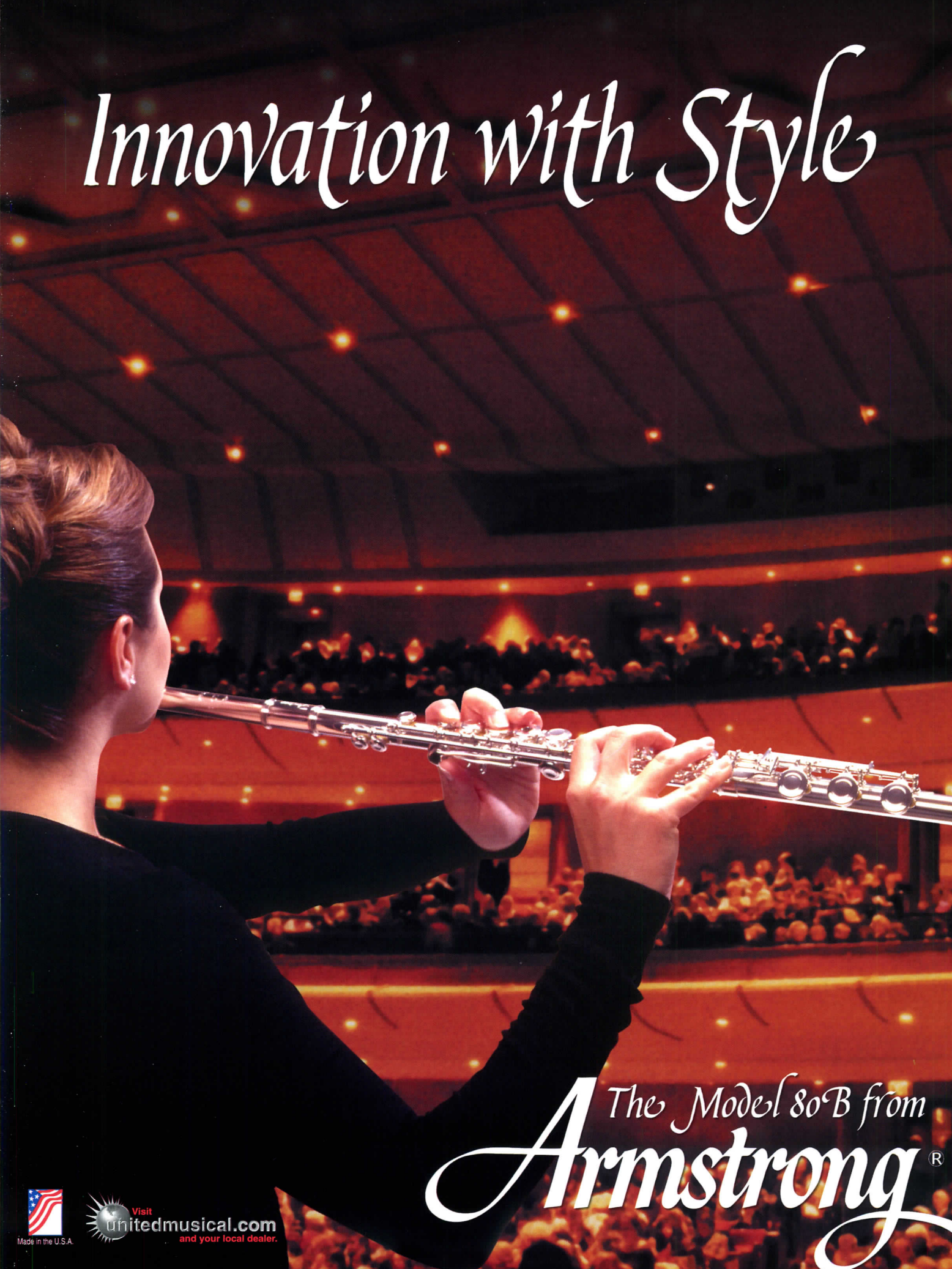
Some jobs require very specific skills. Publicity and Marketing are areas that require special volunteers, and we have been fortunate to have incredible people working on our behalf. We have placed announcements on NFAOnline and in this issue to help identify more of you with special talents. You can help us by completing your biographical profile form, which will soon be available on the website, and returning it as quickly as you can. With your timely participation, the NFA will be able to provide a searchable database, available only to the members of the National Flute Association.

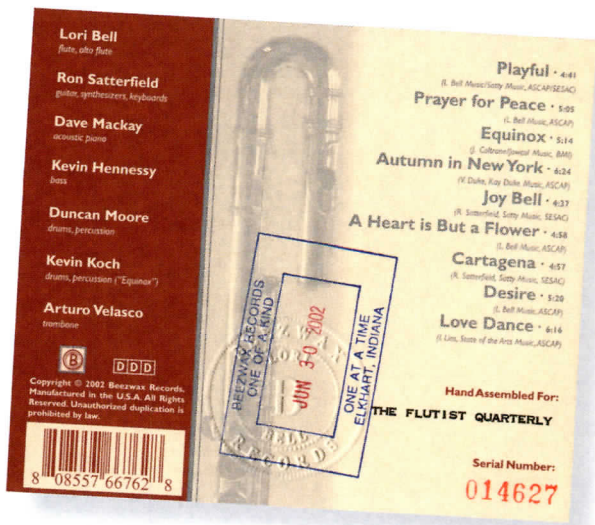
This issue of *The Flutist Quarterly* offers wonderful highlights of the Washington D.C. Convention, visible proof of the truly brilliant programming that Program Chair John Bailey provided. More pictures and information are available on the website. Although most of my time was spent in meetings, willingly and I hope effectively, the few programs I was able to attend just blew me away. The artists in the Gala Evening Concerts were superb and offered us music of such variety and depth to inspire us throughout the whole year. It filled my heart with pride to hear the constant exchange in the hallways, "Did you go to that concert/lecture? It was amazing!" John, BRAVO!

This is my final letter as your president, and I want to thank all of my colleagues on the executive committee, the board of directors, and the staff for your patience, encouragement, wit and energy, and your profound love of the NFA. I also want to thank all of the Commercial Members for their cooperation and dedication to our mutual goals.

Welcome to our new President, Rick Soule, whose great talents and vision for the NFA will ensure our success in the future.

I remain sincerely yours,
George Pope


Innovation with Style
The Model 80B from
Armstrong®
Made in the U.S.A.
Visit
unitedmusical.com
and your local dealer.



Her comprehensive artistry spans the breadth of this Brazilian-infused jazz CD.
Composed, arranged and rendered with uncommon inspiration, it speaks persuasively for the healthy diversity of jazz flute musicianship.
It most certainly merits the special hand-packaged detail used by Beezwax Records since 1999.

You cannot find this recording in the Wal-Marts and Best Buys of this world.
But you may discover it at our website and in a few select stores.

BEEZWAX RECORDS

P.O. Box 4816, Elkhart, IN 46514
P 574.266.4343/F 253.399.9305
www.beezwaxrecords.com

cdstreet.com
BEEZWAX·RECORDS

ORDER TOLL FREE
877.692.7999

One of a kind. . . . One at a time

EDITORIAL POLICY: If possible, please submit manuscripts on computer disk (Macintosh or IBM) and specify the word processing software you used (and any other, i.e., PageMaker, Finale, etc.). *[Most Macintosh word processing programs are acceptable; the preference for IBM-compatible disks is Word for Windows or Word Perfect; if these are not available, please send an ASCII or text-only file.]* The disk should be accompanied by one hard copy (that is, one printed copy) of your submission, double-spaced. This is necessary to avoid errors should there be a problem with your disk. ***The disk should also be accompanied by a signed letter stating that the material contained in your submission is (1) entirely original; (2) has not been previously published; and (3) is not currently under consideration for publication elsewhere.*** Manuscripts not accompanied by these statements will not be reviewed until assurances have been received. Additionally, manuscripts under copyright need to include permission to duplicate 10 copies for review purposes only.

You will be notified that your manuscript has been received by the editor. In order to promote fairness, papers are sent to reviewers with the name of the author deleted. Any recommendations made by the review committee will then be forwarded to the author (with reviewers' names deleted). If your submission is selected for publication, a *permission-to-print* form will be sent to you. Should it not be selected, you will be so notified and are then free to submit it to other journals. Items selected for publication in the magazine may be edited for style, content or space requirements. *The Flutist Quarterly* budget does not include honorariums for authors. Please send submissions to: Mary Jean Simpson, Editor, ***The Flutist Quarterly,*** 204 West Road, Salem, CT 06420-3506.

No submissions (including photos and computer disks) can be returned unless they are accompanied by a stamped, self-addressed envelope.

Production Timeline

In order to achieve timely delivery of *The Flutist Quarterly,* the following schedule will be strictly adhered to. Contributors are strongly encouraged to send items to the editor as soon as they are available. Please do not wait until the last minute: the dates given below are the "drop-dead" deadlines. Any material arriving after the Editor's Deadline will not appear until the next issue. All articles which are submitted are subject to blind review by members of the Editorial Board; therefore, deadlines for submission do not apply, and articles should be submitted when ready.

Issue	Editor & Advertising Deadline	Production House Deadline	Target Mailing Date*
Winter	October 30	November 15	January 30
Spring	January 30	February 15	April 15
Summer	April 15	April 30	June 30
Fall	August 15 (except convention coverage)	August 31	October 31

*Subject to change

FROM THE EDITOR

Mary Jean Simpson

CAN IT BE FALL again already? The leaves are beginning to turn and the nights are getting colder. Everyone is back to work or to school after what I hope was an enjoyable summer. To my disappointment, I was not able to get to this summer's convention, but I have heard excellent reports of the fine job that Program Chair John Bailey and everyone involved did. Congratulations to each of you, and thank you, John, for your dedication and very hard work!

Preparations are well under way for our 31st convention, coming up next summer in Las Vegas. Alexa Still is our Program Chair for this convention, and she will give you all sorts of information in her column for each *Quarterly.*

This issue of *The Flutist Quarterly* contains a convention wrap-up — this year done as a series of reports by individual attendees to accompany the photos — and a group of varied and interesting articles. As we look back on a year in which terrorist activities have changed the lives of people all over the world, Jonathan Brahms tells us what working in the World Trade Center was like. Fortunately, he lost that job in time to avoid being a victim. Karlton Hester has written an intriguing article on 21st-Century Flute Improvisation. Our feature article is an interview that Lisa Garner Santa did with Louis Moyse, one of this year's NFA Lifetime Achievement Award winners and well known to the flute world as a performer and composer. Do you think that only flutists enjoy our conventions? Read our Perspective article to find out!

One important change for this year is the move of our *Supplement,* containing our competition announcements and other business, to our website at http://www.nfaonline.org. This will permit updating information quickly as well as helping us to get out the Fall *Quarterly* in a more timely manner.

Elsewhere in this issue appears a production schedule listing critical deadlines. I would strongly encourage anyone submitting materials to send them as far in advance of the Editor's Deadline as possible. We welcome submissions of articles, news items, and regional activities. All correspondence, including submissions of articles and news releases should be directed to *The Flutist Quarterly,* c/o Mary Jean Simpson, 204 West Road, Salem, CT 06420-3506.

— Mary Jean Simpson
Editor

For every generation, there is a Gemeinhardt.

Whether it's the classroom, the conservatory or the concert stage, flutists require an instrument that will inspire them to achieve their highest musical aspirations. That's why Gemeinhardt takes meticulous care in crafting exceptional flutes and piccolos for players of every level. From our trusted student models to our hand-crafted, professional models, Gemeinhardt is the flute of choice for every generation.

Gemeinhardt®

P.O. Box 788, Elkhart, IN 46515 (574) 295-5280
www.gemeinhardt.com

"The Stars and Stripes Forever" used with permission, courtesy of Hal Leonard Corporation. "21ST Century Band Method" and "Gemeinhardt Suite" used with permission, courtesy of Warner Bros. Publications Inc. ©2002 Gemeinhardt Co., Inc.

Centaur Records presents

Sky Loom

A CD for flute and harp

Katherine Kemler - flute
Ann Benjamin - harp

Ibert, Bartók, Lutoslawski,
Schaposchnikov, Andrès,
Charles Rochester Young
and
Lowell Liebermann's
"Soliloquy" for solo flute

Now available in local CD stores
or call
1-800-259-DISC to order
CRC 2399

NEW RELEASES ON CANTILENA RECORDS

LAUREL ZUCKER

For Orders: Call FLUTE WORLD at
(248) 855-0410
or write to Cantilena Records:
6548 Via Sereno Dr.
Rancho Murieta, CA 95683
visit our website at:
www.cantilenarecords.com

J.S. BACH FLUTE SONATAS

"Zucker's interpretations are splendid all around..."
–Gramophone Magazine, 2002

INFLORESCENCE– MUSIC FOR SOLO FLUTE

Music:

Robert Muczynski
Three preludes for unaccompanied flute, Op.18

Friedrich Kuhlau
Divertissements No. 6 Op. 68

Jacques Ibert
Piece for flute alone

Jindrich Feld
Quatre pieces for flute alone

Laurel Zucker
Three solos for flute

Stephen Blumberg
Inflorescence for solo flute

Lowell Liebermann
Soliloquy for solo flute, Op.44

Toru Takemitzu
Air for Flute

Alan Hovhaness
Sonata for Flute

Kazuo Fukushima
Requiem and Mei

Edgard Varese
Density 21.5

Arthur Honegger
Danse de la Chevre

Carl Nielsen
The children are playing

Ulysses Kay
Prelude for unaccompanied flute

Paul Hindemith
Eight pieces for flute

Jean Franaix
Suite for flute

www.cantilenarecords.com

high notes

news about NFA members and the flute world

Please send items for inclusion in "High Notes" directly to the editor. E-mail: mjsimpson@snet.net. Please do not send attachments. Items are included on a space-available basis, and are subject to editing for style and content. All submissions are greatly appreciated!

Inclusion of news in this column is not an endorsement from the NFA. Persons desiring to have items considered should send their information directly to the editor. Items may be edited for style, content and/or space requirements. Inclusion in this column is on a space-available basis, at the discretion of the editor.

A restructuring of this column by the NFA Executive Committee has designated the use of this column for announcements such as recitals, honors, and events. Please see the newly-created column, titled "New Products," for information on those items.

KATHERINE BORST JONES, Professor of Flute at The Ohio State University, has just returned from Shenyang, China, where she performed with Rosemary Platt, Professor Emeritus of Piano on the Shenyang Chinese Foreign Music Cultural Exchange Festival Program, May 14–23, 2002, as invited guests of the conservatory. They performed music of Poulenc, Gaubert, Hovhaness, and Copland in their recital on May 20. This recital was presented in Columbus on June 16th in Weigel Auditorium at the Wexner Center at The Ohio State University. The Shenyang Conservatory is one of the top-ranked conservatories in China. Jones taught twenty-four hours of masterclasses in the eight days of residency working with students from middle school through college age. She was named Visiting Professor of the Shenyang Conservatory and has been invited back for next year.

SIR JAMES GALWAY presented a masterclass at Loyola University's Roussel Hall in New Orleans, Louisiana, on Monday, September 16, 2002. Four Loyola flutists performed for Sir Galway, followed by a question-and-answer session.

The **LOUISIANA PHILHARMONIC ORCHESTRA** opened its 2002–2003 concert season with the world premiere of David Amram's *Giants of the Night: A Concerto for Flute and Orchestra,* written especially for Sir Galway. This one-performance-only gala occurred on September 14 at the Mahalia Jackson Theatre of Performing Arts.

JULIE KOIDIN was awarded a Fulbright grant to lecture and conduct research in Brazil. She received the top lecture/research position for this grant in both the United States and Brazil. The grant provided for her to teach North American flute repertoire at the Universidade Federal de Rio de Janeiro, the Universidade de Rio de Janeiro, and at the Conservatono Brasileiro de Musica, as well as conduct research on current trends in Brazilian "choro" music, a genre that originated in Brazil in the 1860s.

ZART DOMBOURIAN-EBY and **IMMANUEL DAVIS** Masterclass was held July 29–August 3, 2002, in Seattle, Washington, at Seattle Pacific University. This six-day event for advanced flute and piccolo players featured masterclasses, private lessons, and a recital by Dombourian-Eby and Davis. Dombourian-Eby taught standard orchestral and solo repertoire for piccolo, while Davis worked with students on tone, embouchure, and breathing. **KATHE JARKE** taught Alexander Technique lessons, and **JIM KEEFE** of Keefe Piccolos gave presentations on piccolo design and selecting piccolos.

CHRISTINE POTTER performed in London on October 29th in a series sponsored by the British Music Information Centre. She performed *Night in Greenwich* for solo bass flute and *Sonnets* for alto flute

and piano by British composer Mike Mower. *Baikal Journey,* a piece for bass, alto, c flute, and e flat flute with piano that Chris commissioned from Michigan composer Catherine McMichaels was also featured in the concert.

From **ROBERT BROWN**, President of the Australian Flute Society: The Australian Flute Society's website has moved. The new address is http://www.australianflutesociety.org.au.

Verne Q. Powell Flutes is pleased to announce **LAUREN TAYLOR** of St. Petersburg, Florida, as the first winner of the Powell Young Artist Flute Loan Award. Lauren's talent, enthusiasm, and love of the flute are evident not only in her playing, but in her life. Lauren, a student of **MARILYN FROELICH,** is a junior at the University of South Florida where she studies music education. Of her student, Marilyn says, "Lauren loves to learn! She beams when a new idea is presented to her. She has a full, rich sound and a love of contemporary music. Lauren works very hard and is making amazing progress. Before she was accepted at U.S.F., Lauren did not own a flute." Due to the generosity of a dedicated flute teacher and devoted Powell owner, Shirley D'Aprix, Powell has instituted this annual flute loan program that is available to financially deserving and talented young students in need of a professional flute to further their artistic studies. This program awards the winner the use of a Powell flute, bequeathed to Powell by Shirley D'Aprix, for one year. The award is based on the results of a taped performance competition, teacher references as well as financial needs. For more information about this program, please contact: Roberta Gillette, Verne Q. Powell Flutes, Inc., 978-461-6111 X3103 rg@powellflutes.com or visit our website at http://www.powellflutes.com.

Louis A. Carlini

FLUTE REPAIR TECHNICIAN
Meticulous • Thorough • Demanding

Instruments Bought and Sold

1-25 Banta Place
Fair Lawn, NJ 07410

201-791-4097

By Appointment Only

Over 1½ Million Dollars of Flutes in Stock and Ready to Ship!

Featuring models from
Altus, diMedici, Emerson, Gemeinhardt,
Haynes, Jupiter, Mönnig, Muramatsu, Pearl, Quantz,
Sankyo, Seaman, Ultimo, Yamaha, and others!

Call 1-800-348-5003

Every flute is Shop-Checked or Play-Tested before it is shipped.

WOODWIND
BRASSWIND

The World's Largest Music Center

4004 Technology Drive
South Bend, Indiana 46628

SAGERMAN GS FLUTES

ALTO FLUTES
& HEADJOINTS

Handmade in Precious Metals

GENE SAGERMAN
P.O. BOX 790
WALDOBORO MAINE 04572
(207) 529-5420

For updated information, consult the NFA Web site: www.nfaonline.org

Celebrating 35 years of fine craftsmanship

TOM GREEN FLUTES
71266 INDIANA LAKE DRIVE
UNION, MICHIGAN 49130
phone: 616-641-7684
Fax: 616-641-7303
Email: TOMGREEN@TOMGREENFLUTES.COM

visit us at...
WWW.TOMGREENFLUTES.COM

TG EST. 1983 TOM GREEN

Whether you're a professional... or just want to play like one.™

K

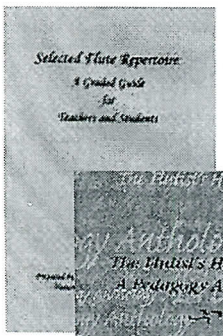
KEEFE
PICCOLOS

For The
Piccolo Specialist
and for
Those Who Need
to Sound Like One

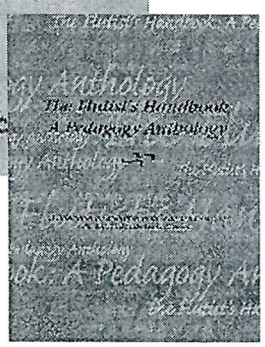
54 Church Street
Winchester, Massachusetts 01890 USA
Phone: 781-369-1626
Facsimile: 781-369-1301
www.keefepiccolo.com

The National Flute Association, Inc.

SPECIAL PUBLICATIONS

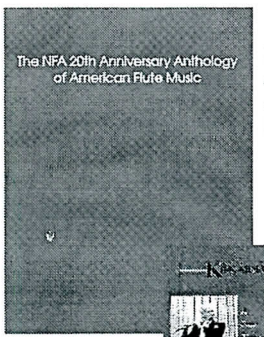


Selected Flute Repertoire: A Graded Guide for Teachers and Students
$3.00 + S&H



The Flutist's Handbook
A Pedagogy Anthology
Edited by Martha Rearick and Michael Stoune
$10.00 + S&H

Historical Recordings Series Vol. II: Joseph Mariano
CD $15.00 + S&H



The NFA 20th Anniversary Anthology of American Flute Music
$20.00 + S&H

NFA Coffee Mug
$8.00 + S&H

Kincaidiana: A Flute Player's Notebook
By John C. Krell
$12.95 + S&H

Fill out this order form and mail it or fax it with your credit card information OR payment in U.S. funds to:
The National Flute Assn., Inc. • 26951 Ruether Ave., Suite H • Santa Clarita, CA 91351 • fax: 661-299-6681

Name_____ *Address_____

City_____ State/Province_____ Country_____ Postal Code_____

PAYMENT: ❑ Check or Money Order **OR** ❑ Credit Card: ❑ VISA ❑ MasterCard ❑ American Express ❑ Discover

*Card No._____ Expiration Date _____

Signature_____

No P.O. Boxes can be accepted for credit card orders.

PLEASE SEND ME THE FOLLOWING:	**QUANTITY**		**TOTALS**
Selected Flute Repertoire: A Graded Guide for Teachers and Students	_____	*$3.00*	$_____
The Flutist's Handbook: A Pedagogy Anthology	_____	*$10.00*	$_____
Historic Recordings Series Vol. II: Joseph Mariano (CD)	_____	*$15.00*	$_____
The NFA 20th Anniversary Anthology of American Flute Music	_____	*$20.00*	$_____
Kincaidiana: A Flute Player's Notebook	_____	*$12.95*	$_____
NFA Logo Coffee Mug	_____	*$8.00*	$_____
SHIPPING & HANDLING: $5.00/Order U.S., $7.00/Order Canada and Mexico, $12/Order overseas by air			$_____
Add $1.00 S&H for each additional item in order.			$_____
		TOTAL DUE:	$_____

NEC: It's about the music.

www.newenglandconservatory.edu

Flute at NEC

Fenwick Smith
Boston Symphony Orchestra

Flute Faculty
Jeanne Baxtresser
John Heiss
Renée Krimsier
Christopher Krueger
Fenwick Smith

Paula Robison, Masterclasses

Woodwinds Chair
William Wrzesien

Ensembles
NEC Orchestras
NEC Chamber Orchestra
NEC Contemporary Ensemble
NEC Bach & Historical Performance Ensembles
NEC Honors Ensembles

Programs of Study
Bachelor's, Master's, Doctoral, and Diploma programs

Office of Admission
New England Conservatory
290 Huntington Ave., Boston MA 02115
Tel: 617-585-1101 Fax: 617-585-1115
admission@newenglandconservatory.edu
www.newenglandconservatory.edu

Application Deadline: December 2, 2002
An equal opportunity, affirmative action institution

across the miles

news about American flute clubs and organizations

To keep this column current, we need YOU to report on what's going on in your area. Send your information (even if you think that someone else may be reported it) to Penny Fischer, Regional Outreach Chair, 2115 Melrose Avenue, Ann Arbor, MI 48104; fax: 734-930-0370; e-mail: pfischer@umich,edu; or Kimberly Clark, Flute Clubs Coordinator, 15202 Circling Hawk Court, Houston, TX 77095; fax: 281-550-9201; e-mail: kimclark@mindspring.com.

by Rosene Roher, NFA Flute Clubs Coordinator and Penny Fischer, Regional Outreach Chair

NFA FLUTE CLUB FESTIVALS FOR 2002–2003 SEASON

Please note that, effective with the next issue, we have a new Flute Clubs Coordinator replacing Rosene Rohrer, who has completed her term. We thank Rosene for her excellent work in seeing that your flute club and flute choir activities were reported in *The Flutist Quarterly*. The information that you would send to Rosene should now be sent to Kimberly Clark. Her contact information is given above.

The **ALBUQUERQUE FLUTE ASSOCIATION** announces the 2003 Frank Bowen Young Artist Competition to be held March 8, 2003. The competition is open to flutists age 25 and under, with a winning prize of $1000 and a solo performance with the Santa Fe Symphony. For more information, contact Carla Beauchamp at 505-266-9869 or e-mail inquiries to alrac@mindspring.com.

The **ARIZONA FLUTE SOCIETY** will host Alexa Still in a recital and masterclass on October 20. The organization will also sponsor its Young Artist Competition on November 2 and a Recital and Yoga class with Laura Barron on January 25. For details, see http://www.azflutes.org or contact Pam Neumann at 480-777-9616 or e-mail neumann3@mindspring.com.

The **CENTRAL OHIO FLUTE ASSOCIATION** at The Ohio State University announces its 20th Annual Flute Competition, Saturday, April 12, 2003, at the OSU School of Music in Columbus, Ohio. Cash prizes will be awarded to the first-place winners of each division: Junior (grades 7–9) $150, and Senior (grades 10–12) $250. Applicants must be residents of Ohio. The preliminary audition is by cassette tape with a postmark deadline of February 22, 2003. Applications for the 2003 Competition may be downloaded from the website or may be obtained by contacting COFA Competition, School of Music, Weigel Hall, 1866 College Rd, Columbus, OH. The Central Ohio Flute Association at The Ohio State University is on the web at http://www.arts.ohio-state.edu/Music/cofa. This site has information about the annual flute festival and competition, festival, and masterclass guest artists, the history of COFA, and a listing of tri-state flute events. (NOTE: The website address is case sensitive. To view the page, capitalize the word Music, but leave all other letters in lowercase.)

The **CENTRAL OHIO FLUTE ASSOCIATION** at The Ohio State University held its 19th Annual Flute Festival on April 12, 2002, with guest artist Paula Robison. In addition to her recital, Ms. Robison also taught a masterclass on the flute music of Paul Hindemith. Other events included a lecture-recital by Glennis Stout of her flute collection; a Pan Pipe demonstration with Kristen Smith Stoner; the annual flute competition; and lots of exhibits. Winners in the 2002 flute competition were: Junior Division, Katie Williams, a freshman at Newton High School, Pleasant Hill, Ohio, and a student of Diane Gilley; Senior Division, Morrigan O'Brien, a junior at Lakota East High School in West Chester, Ohio, and a student of Bradley Garner; and Young

Artist, James DeVoll, a graduate student of Dr. Bradley Garner at the University of Cincinnati–Conservatory of Music.

The **CHARLOTTE FLUTE CHOIR** presented a concert in memory of Robert and Irene Maddox on October 20 at Providence High School. Contact Claire Goodman at clgflute@prodigy.net or 704-573-1211.

The **FLUTE SOCIETY OF WASHINGTON** is pleased to announce its new officers for the 2002–2004 term: President Melvin Lauf, Jr., Vice-President Susan Moser, Treasurer Sarah Andrew Wilson, and Secretary Robert Aughtry. The Flute Society of Washington offers services to flutists of the Mid-Atlantic region and beyond, including an annual flute fair with such guest artists as Mimi Stillman, Elana Duran, Rhonda Larson, and Nestor Torres. Membership is open to anyone who wishes to share knowledge about the flute. Other activities include regular concerts, guest artist workshops, and competitions. For more information visit their website at http://www.fsw.net.

Alexa Still was the guest artist at the **MIDDLE TENNESSEE STATE UNIVERSITY (MTSU) FLUTE FESTIVAL** on November 9, 2002. For information contact Deanna Hahn, drhahn@mtsu.edu or 615-898-2473.

The **INDIANA STATE UNIVERSITY FLUTE FAIR** at Terre Haute, Indiana, was held December 1, 2001, with Tadeu Coelho as guest artist. The event featured recitals, masterclasses, competitions, workshops, flute choir reading sessions, and exhibits. The 2003 Flute Fair will occur on March 28, 2003, as part of Woodwind Day at ISU. For more information visit their website at http://www.indstate.edu/music.

The **NEW JERSEY FLUTE SOCIETY** at Drew will hold the annual Group Master Class on Sunday, November 24, at Drew University, Madison, New Jersey. The group masterclass is a new format where all students play the designated piece in ensemble. The teacher leads, make suggestions, everyone plays, and individuals are selected to play. This hands-on method works particularly well for high school and younger students. Bart Feller will work with high school students on the Bach Sonata in E Flat (NJ State All-State required repertoire) and Marie Kenote will work with the junior high students on their required pieces. There will be a short recital and a flute choir reading. Saturday, March 22, is the date for the 9th Annual NJ Flute Choir Day at Drew University. See our website for details: http://www.depts.drew.edu/music/.

The **RALEIGH AREA FLUTE ASSOCIATION** will host its annual Flute Fair with guest artist Katherine Kemler on Saturday, November 23. Ms. Kemler will present a masterclass, workshop, and concert with pianist Michael Gurt. A workshop entitled Yoga for Flutists will be led by Laura Barron. Additional workshops and an exhibit hall will also be included in the day's events. See their website at http://www.RaleighFlutes.org or e-mail info@RaleighFlutes.org.

The **ROCHESTER FLUTE ASSOCIATION** of Rochester, New York, will have its Flute Fair at Nazareth College in Rochester on October 20, 2002. Guest artist will be Stephanie Jutt, and there will be a Flute Competition with cash prizes. For more information contact Joanna Bassett, 52 Little Spring Run, Fairport, NY 14450.

News from the **ROCKY MOUNTAIN FLUTE CHOIR,** Dennis Rawley, Music Director/Conductor. Founded in 1977 as the ALRY Flute Choir of Rocky Mountain Flute Choirs, Inc., in Denver, Colorado, the mission of the Rocky Mountain Flute Choir is to assist, promote, and strengthen the performing arts in Colorado and the nation by providing services and performances to the community and a positive musical experience for serious musicians interested in flute choir literature. This past season the RMFC performed twice at the Arvada Center for the Arts: in October 2001 for the Jefferson County Self-Sufficiency Council for a benefit dinner and silent auction, and in May 2002 for the Lutheran Medical Center Employees Association recognition awards banquet. At Christmas they performed at Cherry Creek and Park Meadows Malls as well as a holiday recital at Park Hill Congregational Church. On May 20, 2002, they gave their spring recital at Montview Presbyterian Church in Denver. In September 2002 the RMFC moved to a new rehearsal and performance home, rehearsing and performing in the Odeon at First Plymouth Congregational Church in Englewood. (Ode'on, n. ancient Greece and Rome, a roofed theater in which poets and musicians submitted their works to the approval of the public, and contended for prizes. The name is now sometimes applied to a hall or chamber for musical or dramatic performances.) Upcoming performances are scheduled with the **LONGS PEAK FLUTE CHOIR** (Longmont, Colorado), with Director Kay Lloyd, along with her flute students at Colorado Christian University, in November. In December, the RMFC will share a joint concert with the CU-Alumni Choir at the King Center Concert Hall on Auraria Campus in downtown Denver. They will also present a Christmas Concert in mid-December and Spring Recital at First Plymouth Congregational to close the 2003 season in May. Visit their website at http://home.attbi.com/~dlrawley/rmfc.htm.

The **SOUTHERN ILLINOIS FLUTE SOCIETY** will host its Flute Fair on February 15, 2003. Flute choirs are invited to perform in a flute choir concert. If interested, contact festival coordinator Suzanne Lord at 618-453-5832 or by e-mail at contact@sifs.info. For a complete festival schedule, go to their website at http://www.sfs.info.

The **TEXAS FLUTE SOCIETY** announces the 18th Annual Myrna W. Brown Artist Competition, to be held May 15–16, 2003, in Denton, Texas. The competition is open to all flutists, with no age limit, with the winner receiving a $1000 cash prize, a performance with the Dallas Chamber Orchestra, and an appearance as guest

artist at the Texas Flute Society Flute Festival in May 2004.

The **UTAH FLUTE ASSOCIATION'S** 2002 High School Scholarship Competition winner is Heidi Brewster. The competition is held each April and is open to all UFA members who are graduating seniors planning to attend college. Heidi, a student of Karen Perkins for eight years, plans to attend University of Utah in the fall as a flute major.

The **WESTERN MICHIGAN FLUTE ASSOCIATION** finished celebrating its 10th Anniversary season with a Spring Concert featuring the Junior High Flute Choir, the Adult Chamber Choir, the High School Ensemble, and the West Michigan Flute Orchestra. Director Darlene Dugan was given a glass plaque for her tireless efforts in building WMFA's active choir program.

NFA flute club festivals 2002–2003

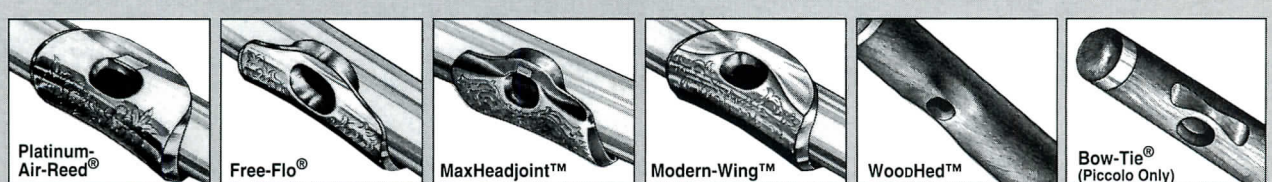
*complied by Rosene Rohrer, NFA Flute Clubs Coordinator**

Oct 18–19	Utah Flute Association Guest artist: Alexa Still Contact Gail Dawson at 801-944-1673, gdawson@xmission.com http://www.utahfluteassociation.org
Oct 20	Rochester Flute Association Guest artist: Stephanie Jutt Contact Joanna Bassett at 585-383-0650, Bassogg@aol.com http://www.rfaonline.org
Nov 16	Long Island Flute Club Guest artist: Gary Schocker Contact Paul Gray at 516-887-3712, psgflutistry@juno.com or Amalie Kempton at 516-676-3045, ackemptonflute@aol.com
Nov 16–17	Oklahoma Flute Society Guest artist: Leone Buyse Contact Dr. Valerie Watts at 405-325-5766, vwatts@ou.edu http://www.oklahomaflutesociety.org
Nov 23	Raleigh Area Flute Association Guest artist: Katherine Kemler Contact Rosene Rohrer at 919-781-3225, info@RaleighFlutes.org http://www.RaleighFlutes.org
Jan 16 (Thurs)	The Flutes of Howard University Guest artists: Frank Wess/Norman Brentley Contact Sais Kamakidiin at 202-806-7093, imhotep321@man.com http://www.howard.edu
Jan 17–18	Flute Society of Kentucky Guest artist: Alexa Still Contact Sonny Burnette at SBurnl234@aol.com http://www.FSKentucky.org
Jan 31–Feb 2	Florida Flute Association Guest artists: Bart Feller, Jill Felber, Claudia Anderson Contact Kim McCormick at 813-977-5427, kmccormi@arts.usf.edu http://www.floridaflute.org
Feb 15	Southern Illinois Flute Society Guest artist: TBA Contact Suzanne Lord at 618-453-5832, contact@sifs.info http://www.sifs.info
Feb 15	Hampton Roads (Virginia) Flute Faire Guest artist: Tadeo Coelho Contact Patti Watters at 757-486-1945, wattersj@pinn.net
Feb 15–16	Mid-Atlantic Flute Fair (Flute Society of Washington) Guest artist: TBA Contact Philip Michael Smallwood, 410-549-5062, fair@fsw.net http://fsw.net
Feb 21–22	Atlanta Flute Club Guest artist: John Barcellona Contact Kathy Farmer at 770-979-3186, kathyfarmer@mindspring.com http://www.AtlantaFluteClub.org
Feb 21–22	Fresno Pacific University Flute Choir Festival Guest artist: Leone Buyse Contact Jeanette Erickson at 559-453-2267, janflute@postoffice.pacbell.net
Mar 15	Arizona Flute Society Guest artist: Fenwick Smith Contact Pam Neumann at 480-777-9616, neumann3@mindspring.com http://www.azflutes.org
Mar 22	Central California Flute Festival — California State University, Fresno Guest artist: TBA Contact Teresa Beaman at 559-278-3975, teresab@csufresno.edu
Mar 29	James Madison University Flute Club (Harrisonburg, Virginia) Contact: Beth Chandler at 540-568-6836, chand2be@jmu.edu http://www.jmu.edu/music/faculty_areas/woodwinds
April 5	Greater Portland Flute Society Guest artist: Mimi Stillman (to be confirmed) Contact Phyllis Louke at 503-579-6987, palouke@attbi.com
April 10–11	Mid-Michigan Flute Festival at Michigan State University Guest artists: Carol Wincenc and Richard Sherman Contact Richard Sherman at 517-353-9128, sherma16@msu.edu http://www.theFIM.com
April 12	Central Ohio Flute Association at Ohio State University Guest artist: TBA Contact Katherine Borst Jones at 614-292-4618, jones.6@osu.edu http://www.arts.ohio-state.edu/Music/cofa
May 17–18	Texas Flute Society Guest artists: Robert Dick, Wendy Rolfe, Patricia George, and Alexander Viazovtsev Contact Christine Cleary at 817-421-6663, stinejay@yahoo.com http://www.texasflutesociety.org

* Rosene Rohrer completes her term as Flute Clubs Coordinator with this issue of The Flutist Quarterly. Please send future information to our new Flute Clubs Coordinator Kimberly Clark, Flute Clubs Coordinator, 15202 Circling Hawk Court, Houston, TX 77095; fax: 281-550-9201; e-mail: kimclark@mindspring.com.

Headjoint Unique

Each of us must get the right headjoint or face working harder to compensate for the mismatch. Understanding that each flutist is unique, Sanford Drelinger created patented embouchure designs that satisfy a need conventional styles could not. And, at no extra cost, all plates are beautifully engraved to help prevent skidding from perspiration. To try a Drelinger headjoint that's right for you, telephone 1-800-426-9832, fax 914-946-6522, e-mail sd@drelinger.com or write Drelinger Headjoint Co., P.O. Box 146, N. White Plains, New York 10603. Web site www.drelinger.com



Drelinger®

The Headjoint Specialist

©1997 Drelinger - All Rights Reserved

...an innovative, online approach to flute instruction

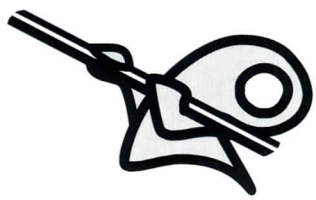
...live and pre-recorded lessons with experienced professional educators and performers

...extended techniqes and fingerings, music theory, hints, practice tools and more!

...please see the website for details and technical requirements

...visit us at:

www.fluteland.com



FLUTELAND.COM

...A REVOLUTION IN FLUTE EDUCATION

EVA KINGMA

Altoflutes *Bassflutes*

Kingma-System Flutes *Contrabasses*

Hoofdstraat 10 ~ 9444 PB Grolloo ~ The Netherlands
Telephone & Fax: + 31 592-501659 ~ Email: kingma.flute@hetnet.nl

new products

The NFA Executive Committee has designated this newly-created column for notices of new products. The listings shall be on a one-time basis for individuals.

Inclusion of products and news in this column is not an endorsement from the NFA. Persons desiring to have items considered should send their information directly to the editor. Items may be edited for style, content and/or space requirements. Inclusion in this column is on a space-available basis, at the discretion of the editor.

KAREN KEVRA, flutist, and Paul Orgel, pianist, have recorded *Works for flute and piano of Louis Moyse* for the CRI label (CRI-888). The CD has been nominated for a Grammy Award. This is the first commercial recording of Louis Moyse's three most important and masterful works: The *First* and *Second Sonatas* and *Introduction, Theme and Variations*, all published by Schirmer. For more information, go to: http://www.composererecordings.com.

Crystal Records has just issued a second solo CD by **LEONE BUYSE,** *Rivier Revisited* (CD 319). The disc offers chamber music for flute by Jean Rivier, including *Sonatine, Ballade,* and *Comme une tendre berceuse* for flute and piano; *Oiseaux Tendres* and *Virevoltes* for solo flute; *Duo* for flute and clarinet, *Affettuoso e Jocando* for four flutes; *Capriccio* for woodwind quintet; and *Vocalise* for voice and flute. Buyse is assisted by clarinetist Michael Webster, and University of Michigan colleagues and graduates, including **PENELOPE FISCHER** and **CLAUDIA ANDERSON,** and Eastern Michigan flute professor **JULIE STONE,** who wrote her doctoral dissertation on Jean Rivier.

Two flute concertos by Richard Toensing, professor at the University of Colorado-Boulder, have recently been released by Composers Recordings, Inc. (CD 883). Recorded in Kiev by **LEONE BUYSE** and the National Symphony of Ukraine under the direction of Theodore Kuchar, the two contrasting works are *Concerto for Flutes and Wind Ensemble* (1983), which features solo writing for flute, piccolo, and alto flute, and *Concerto for Flutes and Orchestra* (1995), which was composed for Buyse and includes both flute and alto flute solo writing. For more information, visit the CRI website at http://www.composersrecordings.com.

UPTOWN FLUTES, a flute ensemble-in-residence at Drew University, Madison, New Jersey, and winners of the Artists International Special Presentation Award in Chamber Music, announce their debut concert and CD. Members Carla Auld, Elise Carter, Patricia Davila, Karen Demsey, Jeanne Fessenden, John McMurtery, Rebecca Vega, and director Virginia Schulze-Johnson played at Weill Recital Hall, Carnegie Hall, on June 15, 2002, to a sold-out house. The debut CD, *A Flute Renaissance,* includes *Renaissance for a New Millennium* by R. Lombardo; *Nymphs* by G. Schocker; *Brandenburg Concerto No. 3* by J. S. Bach/Davis; *Memories of East Tennessee* by A. Scott; *Three for Eight* and *Celebration* by K. Hoover; and *Over the Edge* by B. Boone. For further information, visit our website,http://www.depts.drew.edu/music/uptown.html.

JULIE KOIDIN'S most recently released CD is *Juntos.* This recording features performances by probably the best-known flutist in Brazil, Altamiro Carrilho. He is a legendary figure in choro music, and can be likened to Louis Armstrong in the United States. The project, recorded both in Chicago and in Rio de Janeiro, was partially made possible by a grant from the Illinois Arts Council. For more information, see their website, http://www.paulinhogarcia.com/Dois_no_Choro.htm.

CATHERINE FOLKERS and **ARDAL POWELL** have released a new a CD titled *The Flute on Record, 1902–1940.* The CD contains acoustic and electric recordings of flute-playing from British Empire, German, Italian, American, Danish, and French artists of the early 20th century — 60 to 100 years ago. It is the companion CD to Ardal Powell's *The Flute,* which tells the story of transverse flutes and their players (Yale Musical Instrument Series, 2002; ISBN 0-300-09341-1). It presents many of the actual performances discussed in Chapter 12, "The Flute in the Age of Recording." Performers John Lemmone, Eli Hudson, Frank Badollet, Adolphe Hennebains, Erika Stoltz, Feodor Stepanov, Maximilian Schwedler, Albert Fransella, Philippe Gaubert, Emil Prill, John Amadio, Clement Barone Sr., Robert Murchie, Carl Bartozat,

Edith Penville, Arrigo Tassinari, Georges Laurent, Gustav Scheck, and Gilbert Jespersen present repertoire by Briccialdi, Boehm, Bach, Doppler, Popp, Pucci/Ciardi, Mozart, Godard, Gaubert, Frederick the Great, Krantz, Fucquoy, Andersen, Buchner, Pergolesi, and Riisager. For more information visit http://recordings.flutehistory.com.

MARGARET N. NEUHAUS'S *Baroque Flute Fingering Book* has been reissued as a second edition since she first published it in 1986. Drawing on twenty-one books on flute-playing dated between 1707 and 1825, Ms. Neuhaus compiled a comprehensive listing of standard and alternative fingerings for every note in the flute's compass. Separate tables give fingerings for trills as well as two other contemporary ornaments, the *flattement* and *battement*. Another section presents alternative fingerings to be used in specific passages. Now the book has been reissued as a second edition in a newly typeset, illustrated, and revised paperback edition by **ARDAL POWELL.** Its bibliography and introductory essay on the origin and history of the one-keyed conical flute have been brought up to date, and a new essay by **CATHERINE FOLKERS,** "Playing in tune on a baroque flute," has been added. For more information: http://www.flutehistory.com.

A new book, *Just Play Naturally* by Vivien Mackie in Conversation with **JOE ARMSTRONG,** has recently been published by Duende Editions. The book is an account of British cellist/Alexander teacher Vivien Mackie's experience of studying cello with Pablo Casals and her discovery of the connections between his teaching and the principles of the Alexander Technique. For more information, visit the website: http://home.earthlink.net/~jarmstrongatech/

VIVIANA GUZMAN has written a book of poetry that was just released entitled, *A Flutists' LOVE SOLILOQUIES, in iv movements.* The poems are grouped into four sections: LOVE MORSELS, TEARDROPS, torMENted shreds, and SEA SHANTIES. The book contains both romantic poetry in varied formats and photographic artwork. For more info: http://www.viviana.org.

DAVID LEE ROSS performs on the CD for *Flute & Guitar Duets for Any Occasion* by Mark Hanson. The new book/CD contains a wealth of music for flute and guitar, including Mark's arrangements of compositions from Bach and Debussy, John Renbourn's classic "The Trees They Do Grow High" from his Sir John Alot album, a Mexican hat dance, several Renaissance gems, and Mark's own compositions. The music ranges from very easy to very challenging for both instruments. The music-minus-one type CD features the flute in one channel and the guitar in the other to permit listening to the complete performance or using only one track as an accompaniment. For more information: http://www.accentonmusic.com.

MARK SHEPARD, author of *How to Love Your Flute,* has published a new book titled *SIMPLE FLUTES/How to Play or Make a Flute of Bamboo, Wood, Clay, Metal, Plastic, or Anything Else.* This book gives you the basics of simple flute playing, then offers guidelines for making flutes of your own from a variety of materials. It includes a chart for "where to put the holes." For more information: http://www.markshep.com/flute.

McGill University Records has recently released **JEANNE BAXTRESSER'S** *Debut Solo Recording 1977, Montreal* (McGill Records 2002-01-1), remastered from earlier recordings. Included are César Franck, *Sonata in A Major*; Franz Schubert, *Variations on Trockne Blumen* (originally on LP 77005 in 1977); Camille Saint-Saëns, "The Swan" from *Carnival of the Animals;* and Benjamin Godard *Allegretto and Waltz* (originally on Classicord LP GK-0080–1 in 1980).

Giulio Briccialdi, Il Principe dei Flautisti (The Prince of Flutists) is a new book on Giulio Briccialdi, written by **GIAINLUCA PETRUCCI,** flute professor at Santa Cecilia Conservatory of Music in Rome. Recently published by Edizioni Thyrus, it represents the most advanced study about Briccialdi. The 470-page book covers Briccialdi's activity as composer, soloist, teacher and flutemaker, and offers a vast amount of documents, articles, and information about the flute and the musical life of the nineteenth-century. The volume also contains the catalogue of all the compositions of Giulio Briccialdi (183) with musical incipit, interesting notes, and the present position of every piece, making it easier to get copies of his works. Although the text is in Italian, there is much of value

Instrument Insurance

The Largest Insurance Firm Dedicated Solely To The Needs Of Musicians Worldwide.

- Same Day Coverage
- Insuring Over 14,000 Musicians, Studios, Dealers & Orchestras Worldwide
- Superior Coverage & Rates With No Deductibles
- Expedient Claim Settlements
- Now Offering Business Interruption Coverage
- Low-Cost, All Risk Equipment Insurance For Recording Studios

CLARION ASSOCIATES, INC.
MUSICAL INSTRUMENT INSURANCE

1-800-VIVALDI
800-848-2534
www.clarionins.com

to non-Italian-speaking flutists. For more information, e-mail: thyrus@tin.it.

The Techniques of Flute Playing by **CARIN LEVINE** and **CHRISTINA MITROPOULOS-BOTT** (ISBN 3-7618-1595-6) has been released by Barenreiter-Verlag. This volume explores in depth the techniques flutists need to master in order to faithfully realize the intentions of the composer. The performance techniques in this comprehensive book focus on the C flute but can often be directly applied to other members of the flute family.

Crystal Records has released a new CD, *Love Letters* (CR314), featuring **DAVID SHOSTAC.** In addition to Martin Scot Kosins's *Love Letters,* the CD features Borne's *Fantaisie Brilliante* on *Carmen,* Debussy's *La Fille aux Cheveux de Lin,* Boehm's *Variations Brilliantes sur un Air Allemand,* Kosins's *Winter Moods,* and the ever-exciting *Hora Staccato,* originally made famous by Jascha Heifetz. For more information, visit the website at http://www.crystalrecords.com.

The **NATIONAL GEOGRAPHIC CD SERIES** has just released *Around the World: SERENITY — Songs of Peace and Enlightenment.* Serenity includes traditional songs from cultures with an array of meditative philosophies. The CD features flutists from Chile, **VIVIANA GUZMAN** (flute), to Japan, Masakazu Yoshizawa (shakuhachi), to Iran, Mohammad Nejad (ney), and beyond. Enclosed inside the CD is a fold-out that explains many of these viewpoints and provides information that may help listeners on their own personal journeys. For information, visit the website at http://www.viviana.org.

The Bergen Woodwind Quintet, **GRO SANDVIK,** flute, has released a CD recording of David Maslanka's Quintets numbers 1–3 (BIS-CD-1228 DIGITAL). The works are *Quintet for Winds No. 1* (1984), *Quintet for Winds No. 2* (1986), and *Quintet for Winds No. 3* (1999). The ensemble is composed of the five wind principals of the Bergen Philharmonic. For more information, visit the website at http://www.hf.uib.no/i/griaka/

Two CDs featuring **ABBIE DE QUANT** have been released. *Philippe Gaubert* (Erasmus CD WVH175), includes the *Sonate, Deuxième Sonate, Troisième Sonate, Trois Aquarelles* for piano, flute, and violoncello, *Madrigal,* and *Sur L'eau. Serenade/ Songs Without Words* (ET'CETERA CD KTC1249), with Masumi Nagasawa on harp, features works by Gluck, Furstenau, Borne, Kuhlau, Spohr, Badings, and Coenen. Contact information not given for the first CD; for more information on the second CD, e-mail etcetera@opusarte.co.uk.

North Carolina School of the Arts School of Music

Robert Yekovich, Dean

is pleased to announce the appointment of

Tadeu Coelho,
Artist-Faculty in Flute

Principal flutist, Santa Fe Symphony, Hofer Symphoniker (Germany); appearances with Spoleto Festival Orchestra (Italy), Boston Symphony; soloist and master clinician

School of Music

- Offering Professional Artist Certificate, M.M., College Arts Diploma, B.M., High School Diploma
- Scholarships & assistantships available
- Summer Session: June 22-July 25, 2003

An equal opportunity institution of the University of North Carolina

Woodwind Faculty

Tadeu Coelho, *Flute*

John Ellis, *Oboe*

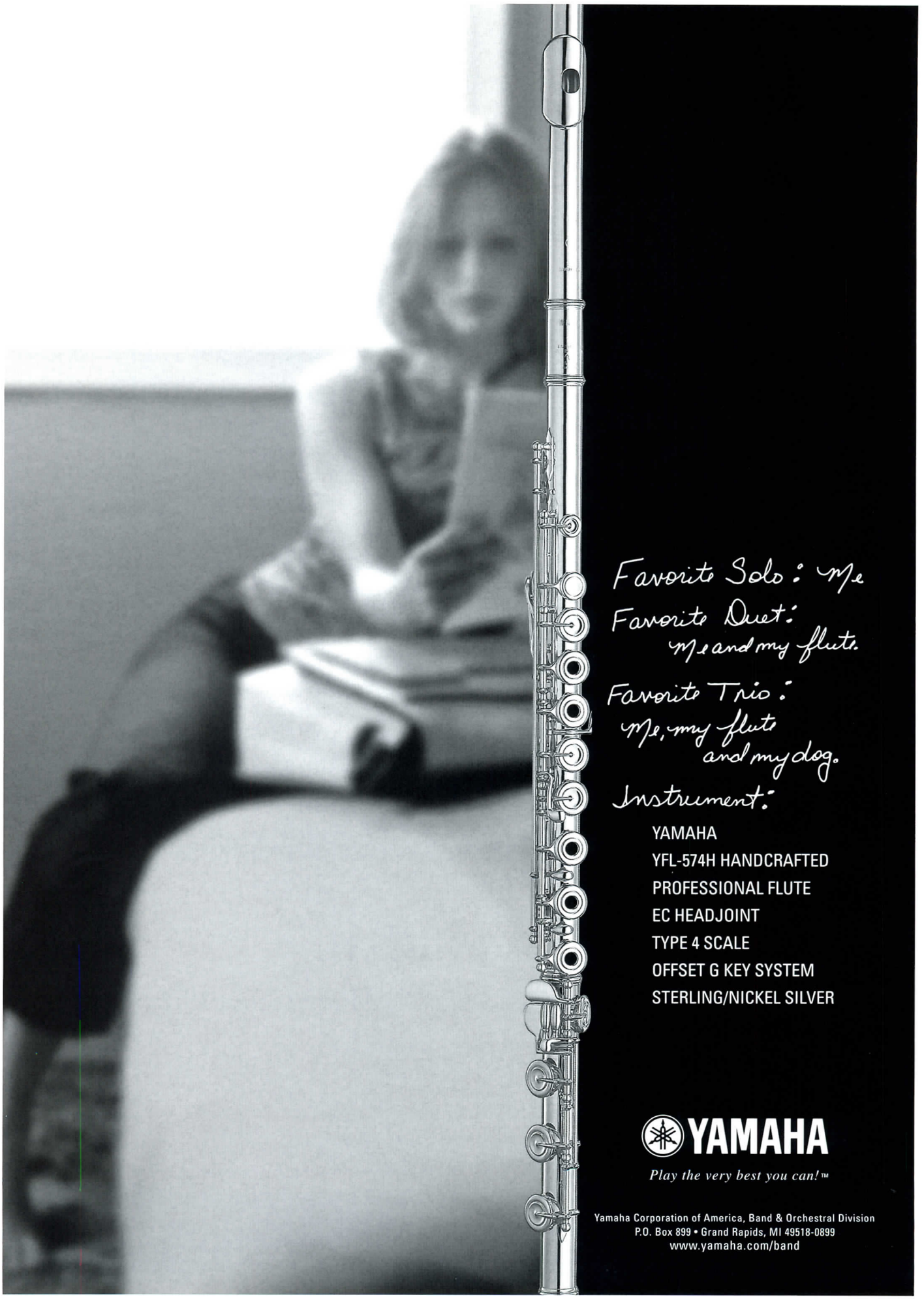
James Kalyn, *Saxophone, Wind Ensemble*

Daniel McKelway, *Clarinet*

Mark Popkin, *Bassoon*

For information, contact:

Admissions
North Carolina School of the Arts
1533 S. Main St. Winston-Salem, NC 27127-2188
tel. 336-770-3290
www.ncarts.edu


Favorite Solo: me
Favorite Duet: me and my flute.
Favorite Trio: me, my flute and my dog.
Instrument:
YAMAHA
YFL-574H HANDCRAFTED
PROFESSIONAL FLUTE
EC HEADJOINT
TYPE 4 SCALE
OFFSET G KEY SYSTEM
STERLING/NICKEL SILVER
YAMAHA
Play the very best you can!™
Yamaha Corporation of America, Band & Orchestral Division
P.O. Box 899 • Grand Rapids, MI 49518-0899
www.yamaha.com/band

Always one step ahead . . .

Muramatsu.

World Leader in Professional Flute Making Since 1923.

MURAMATSU AMERICA

America's Exclusive Muramatsu Distributor
COMPLETE SALES AND SERVICE
Box 344 • Bloomfield Hills, Michigan 48303 • www.muramatsu-america.com
telephone 248-540-6424
facsimile 248-645-5446

• *we buy and sell vintage* **Muramatsu Flutes** •

A NAME
YOU WILL
ALWAYS
REMEMBER

A FLUTE
YOU WILL
NEVER
FORGET

Dean Yang
Flutes

Distributed by Little Piper
1-248-540-7970
FAX 248-645-5446

P.O. Box 14038
Detroit MI 48214

SHERIDAN *Flute* COMPANY GmbH

NEUSSERSTR. 701
50737 KÖLN, GERMANY
TEL/FAX: +49-221-740-4040
sheridanmusic@aol.com

CAREFULLY CRAFTED FLUTES AND HEAD JOINTS IN PRECIOUS METALS

U.S. REPRESENTATIVES:

J.L. SMITH & COMPANY
1816 EAST 7TH STREET
CHARLOTTE, NC 28204
1-800-822-2157
www.flutesmith.com

CAROLYN NUSSBAUM MUSIC CO.
13604 MIDWAY ROAD, SUITE 180
DALLAS, TX 75244
1-877-358-8348
www.flute4u.com

mailbag

Dear NFA Director,

I want to thank the NFA again for such a wonderful convention this year. It has inspired me to continue my flute studies with greater enthusiasm. I attended the NFA convention workshop on Native American flutes and music, which had so many people attending that some had to sit on the floor. I think we will need a bigger room for this workshop next time! At this workshop I learned about the International Native American Flute Association (www.world-flutes.org-INAFA). I was excited to hear about this organization as I also have a strong interest in Native American flutes and music. I hope there will be a Native American flute workshop, concert, exhibit, competition, or lesson at the NFA each year, along with other ethnic flute events. The workshop on Irish Flute Bands and the Howard University Flute concert were excellent as well, and good examples of encouraging diversity. I hope the NFA will continue on this path. Since many of us have Native Americans in our family's past and/or present, the Native American flute is a sensitive, beautiful way to explore that heritage. I think this is actually true for all Americans interested in the flute. The same trend has been evident in the world of percussion as well.

I want to encourage the INAFA and the NFA to support each other's organizations in that American context and from a historical and contemporary perspective.

I am an adult amateur and am returning to learning the silver flute. However over the last 10 years or so I have had an interest in Native American and other ethnic flutes that I have obtained and played in the U.S. and overseas. In addition, I know many youngsters who are taking greater interest in the flute and in woodwinds in general.

The strong interest in Native American flute and music at the NFA convention demonstrates an interest in both fields on the part of many in the flute world, and I hope that both organizations will work together and hold events jointly so that the total diversity of flutes and flute music in America will be clearly presented and encouraged in the future by all who have an interest in music.

I have encouraged the INAFA to participate in the next national NFA convention and in regional events (e.g. Mid-Atlantic Flute Fair). Since the 2003 convention will be in Las Vegas, there may be a greater proximity to Native flute performers, makers, teachers and tribal colleges. Indeed, based on what I can see on the websites, some NFA associate clubs and INAFA flute circles are located in the same metropolitan areas! So there is a wonderful opportunity for all of us to learn together and broaden our horizons, even at the local level. Perhaps local groups of both organizations that are near each other could hold some type of joint formal or informal workshop, performance, or gathering in order to celebrate National Native American month each November.

The INAFA also has good information about people who make and teach Native American flute, some of whom may be interested in participating in the next NFA convention or regional flute fairs. Likewise I encourage the NFA and INAFA to participate in and publish each other's major events in their newsletters and on their websites. A link to each other's websites would be useful, if possible. I have asked the INAFA to publish a calendar so that all who wish to participate in their events will know when and where they are.

I welcome any comments, discussion, and ideas on the subject and look forward to participating in both organizations in the future. Thanks again for all the good work of the NFA.

Stephanie Riddick

Dear Editor:

Hi, this is Marie Herseth Kenote, a member of the NFA. I enjoy very much reading The Flutist Quarterly. *In the Fall 2001 issue, I read the article "Bach's Chamber Music For Flute: An Expressive Breakthrough," with much interest. I did however, notice an error on page 37. In the section on the A-Minor Partita, there is a sentence: "It is the only example of using that high A in all of Bach's music for flute."*

The high A is also used for transverse flute in BWV 8, Cantata "Liebster Gott, wann werd'ich sterben?" Both the Eulenberg pocket score and Julius Baker's book, The Flute Solos from the Bach Cantatas, Passions, and Oratorios, *indicate that BWV 8 was originally for transverse flute. In the fourth movement, the Bass Aria in A major, the flute plays four high A's! It is a gigue-type movement in 12/8 meter. Arnold Schering, in the prefatory remarks to the Eulenberg pocket score, says "the flute embarks upon active figuration, and with its leaping passage work and persistently brilliant technique the spirit of despondency vanishes at once."*

Sincerely,
Marie Herseth Kenote

For updated information, consult the NFA Web site: www.nfaonline.org

passing notes

Rosalie Hamm

Rosalie Hamm, long time NFA member and attendee of the original convention in San Diego, passed away June 27, 2002, due to kidney failure. She was 63 years old.

Rosalie had originally wanted to play trombone, but soon learned her arms were too short! In need of a flute player, her band director gave her a flute to learn. And so a life-long love of the flute was started. She had the fastest tongue in the west . . . which she claimed was because it was short, too. (We never did figure out a way to test that theory.)

Rosalie was a dedicated member of many local groups including the Ventura County Band, Ventura Community Orchestra, Santa Susana Symphony, Channel Islands Harp Ensemble, Ventura County Children's Choir (as accompanist), and the Tri-Valley Music Club. She also taught many students throughout the years.

Rosalie touched a great many lives with her passion for music, love of life, and quick-witted sense of humor. She will be greatly missed.

Respectfully submitted by Dori Riggs

VISIONARY DUOS

Barbara Leibundguth, flute
Carl Witt, piano

Now on Albany Records

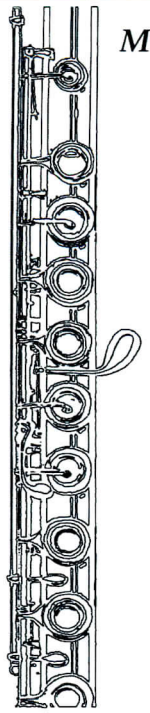
Late Romantic, neoclassical, mid-century modern, and tonal contemporary works

- Messiaen - Le Merle Noir
- Nelhybel - Suite for Flute and Piano
- Witt - Duo for Flute and Piano
- Karg-Elert - Sinfonische Kanzone
- Badings - Capriccio
- Boulez - Sonatine
- Honegger - Romance

"This CD should be in every flutist's library...exceptional." -Flute Talk

"Elegant and enchanting...ravishing tone and vital interpretations." -Flute Network

Please send $15 + $2 shipping to
Barbara Leibundguth, 22 Upton Ave S.
Minneapolis, MN 55405.
Also available in CD stores, or at
www.albanyrecords.com
1 800 752-1951



Modern music for flute by Linda L. Holland, Ph.D

Encores & Ear Candy, vol. 1 for flute and piano
Includes two short, melodic, audience-pleasing pieces.
Bring a light touch to your recital--great as program closers!
$9.95 for flute part & piano score.* *Intermediate.* CD available for $5.95*

PiCalypso for 2 piccolos and piano
Commissioned and premiered by ZAWA! at NFA 2001.
Described as "Cranky and hilarious" *Santa Barbara Independent*
$9.95 for 2 piccolo parts & piano score.* *Intermediate*

Easing Into Extended Technique for flute
Presented at NFA 2000, an introduction to extended technique for flute, with original music suitable for performance. In 5 volumes.
$24.95 for 5-volume set.* *Intermediate +.* CD available for $7.95*
Excerpts may be viewed at www.conbriomusic.com

Variations on Jaya Bagwan for flute choir of 10
A finalist in NFA's Newly Published Music competition, 2002, featuring techniques introduced in *Easing Into Extended Technique.*
$24.95 for score and 10 flute parts.* *Intermediate +, extended technique*

Blessed Vocation for solo flute
A prize-winner at the International Women's Music Festival, 1998.
$9.95 for sheet music, $4.95 for cassette.* *Advanced, extended technique*

* Prices do not include Shipping & Handling or applicable sales taxes.

VISA MasterCard

To order call toll-free
1-877-398-4599

Con Brio MUSIC PUBLISHING COMPANY
www.conbriomusic.com

Lopatin Flute Company

From one flutist's hands to another's...

Handmade flutes and head joints in sterling silver, gold and platinum
Created by Leonard Lopatin, former member of the Metropolitan Opera Orchestra, and craftsman with over 20 years' experience
...when you're serious about how you sound

248 High Street
North Attleborough MA 02760 USA
voice/fax: 508-699-5426
email: lel@lopatinflutes.com
website: http://www.lopatinflutes.com

Karlton Hester

Photo: Kathy Morris

21ST-CENTURY FLUTE IMPROVISATION:

A Holistic Approach to Spontaneous Composition

by Karlton Hester

APPLYING AFROCENTRIC MUSICAL LANGUAGE TO THE 21ST-CENTURY FLUTE

The 21st-century flutist inherits an exciting musical world in which direct access to an unprecedented amount of interesting traditional and new music from around the world is readily available. An ever-growing interest in jazz in the 20th century heightened our musical vocabulary, increased our artistic expectations, and expanded the performance demands placed on emerging contemporary flutists, as jazz became an essential component of music culture and education in America (and in many other parts of the modern world). Professional flutists today have greater potential for success if they are both accomplished improvisers and readers. Flutists can now benefit in a number of ways if they are trained to perform music for a wide variety of listeners, who in turn have also enjoyed a diverse range of musical experiences. Styles of global music are no longer mutually exclusive, so the distance between premeditated and spontaneous composition grows shorter exponentially as contemporary flutists continue listening to and studying flute music from around the world. In the 21st century, therefore, the serious flutist is beginning to think as both composer and performer of music.

Jazz and other Afrocentric music provides an important modern prototype of traditional musical styles in which musicians function as both composer and performer. More than ever, today's jazz musicians are involved in creating music simultaneously based upon spontaneous and premeditated composition. Evolutionary Afrocentric music (especially jazz) also draws from the wealth of global musical sources with which it comes in contact, blending the disparate musical vocabularies into unique individual expression. This requires a process of musical fission called spontaneous composition.

Music engages the body, the mind, and the spirit. Its broad and sweeping influence offers flutists a wellspring of material for examination from technical, philosophical, and spiritual perspectives. Serious study of spontaneous composition from an Afrocentric perspective must at least include a cursory investigation of rhythm, metaphysics, oral cultural transmission, the relationship between music and language, music within modern socioculture, aesthetics, and music's spiritual and healing elements. Serious students of spontaneous composition might also investigate natural, mathematical, symmetrical series in nature, including those within, as well as those beyond, standard social systems.

Think melody: *If we look closely at composition, and begin with a focus on melody, we discover immediately the interdependence of all musical elements. A melody is supported by:*

A. rhythmic and metric elements
B. harmonic support
C. formal concerns
D. carefully sculpted contour
E. a well designed beginning, climax, and ending
F. developmental devices

Composing a good melody requires an understanding of musical materials (scales, chords, and rhythm), internal and external structural design, and an ability to approach musical problems with an aim towards finding creative solutions. Success or failure is measured collectively by composer, performer, and listener satisfaction. Spontaneous flute composers must eventually gain firm command of all musical elements and resources. You cannot refer to a musical dictionary or thesaurus while creating music in the moment. Files of musical knowledge must be securely stored in the backlog of your memory. The Afrocentric music some call jazz is an ecumenical music requiring virtuosity as a performer and composer. Therefore the flutist, as one of such creative musicians, must be part novelist, poet, dancer, painter, social activist, and architect.

Virtually all human beings possess an innate ability to understand and appreciate music, art, and spoken language. If fundamental musical abilities are not nurtured, practiced, and properly developed, however, the potential for musical growth, understanding, and expression remains dormant. Although children are incapable of understanding the precise meaning of words at birth, they can sing pitches and melodies, produce simple rhythms, and respond actively to music before their spoken language becomes clearly defined. Spoken language is incapable of directly expressing sense impressions and emotions at a level that music engages more readily. Instead, words more often label, rather than define or clarify, the concepts sense impressions and emotions convey to our intellect. Subtle impressions represented in the mind by concepts expressed through language consequently yield only vague and marginal descriptions of an infinite array of inexpressible phenomena. While music too is incapable of completely accurate or direct expression of impressions impacting upon our senses and emotions, the musical language remains one of humankind's more effective forms of communication. It is a subtle mode of communication capable of sending its vibratory transmissions deeply into the minds, bodies, and spirits of its listeners. Merging music with words is likewise a demanding task. Understanding the relationship of aesthetics to our emotions can be an even greater dilemma than reconciliation of music and words. Such a relationship is representative of the nexus between the physical and spiritual aspects we each possess.

> Each person is regarded as both a physical and spiritual being in Yoruba religion. The physical body of the person is known as *ara.* The spiritual aspect is described first as *emi,* or "breath," and second as *ori,* or "head." *Emi* is that power that gives life to the body. The human body would be incapable of thought and be unable to communicate with the world of religious power without *ori.* The aspect that connects *ori* aspects to the course of life of the individual is one of its most important features. Human identity, fate and life plan is chosen before birth. This identity (identified with an ancestor), has a heavenly origin and serves as an individual's personal guardian. Consequently, people are considered the reincarnation of an ancestor. (Lawson, 67–68)

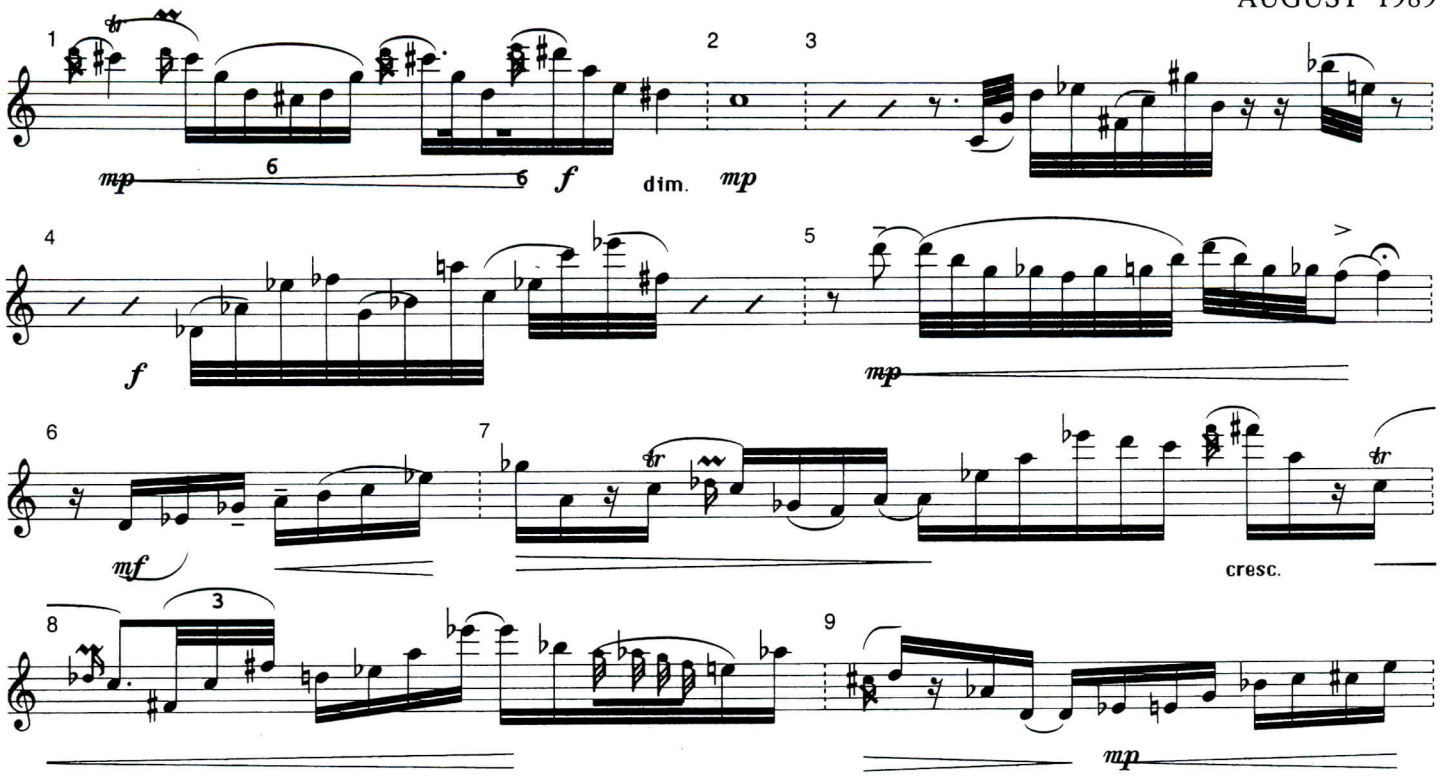
Traditional African music was involved in all aspects of community life. Therefore, Afrocentric musical innovations often combine sound, movement, spatial and visual elements, spirituality, metaphysics, mathematics, and physics into mixtures that blend with traditional and evolutionary musical knowledge, wisdom, and intuition. In addition to technical development and the accumulation of musical knowledge, for serious improvising flutists this musical process requires an integrated mixture of contemplation, meditation, and disciplined action. The complex combination of numbers that symbols of music represent is exact and infinite.

Music's universal language is capable of conveying simultaneous messages to subconscious, subjective, and objective domains of human consciousness. Jazz is an African American art form and tradition with the capacity to absorb a host of musical vocabularies conceptually, technically, and spiritually. Today, jazz and other African American music has an unprecedented influence on global music. While the jazz audience remains a more esoteric crowd, hip-hop, and other Afrocentric popular music has its musical finger on the pulse of a broad range of contemporary popular world culture. The contemporary composer can benefit from examining musical dimensions of African American and global African music.

The sociocultural and musical influence of traditional West African music, the musical region from which the greatest number of Africans came to live in the "New World," influenced patterns of spoken language, body movement, humor, spiritual expression, and other cultural patterns in the United States. Though subtly disguised in African American field hollers, double entendres, blues tonality, and the like, salient African cultural and aesthetic features survived to inform all global African musical languages. In turn, the new African musical languages adopted certain qualities of European and other cultural traits as they came in contact with the music and customs of people from various parts of the world.

DEVELOPING A PERSONAL MUSICAL STYLE

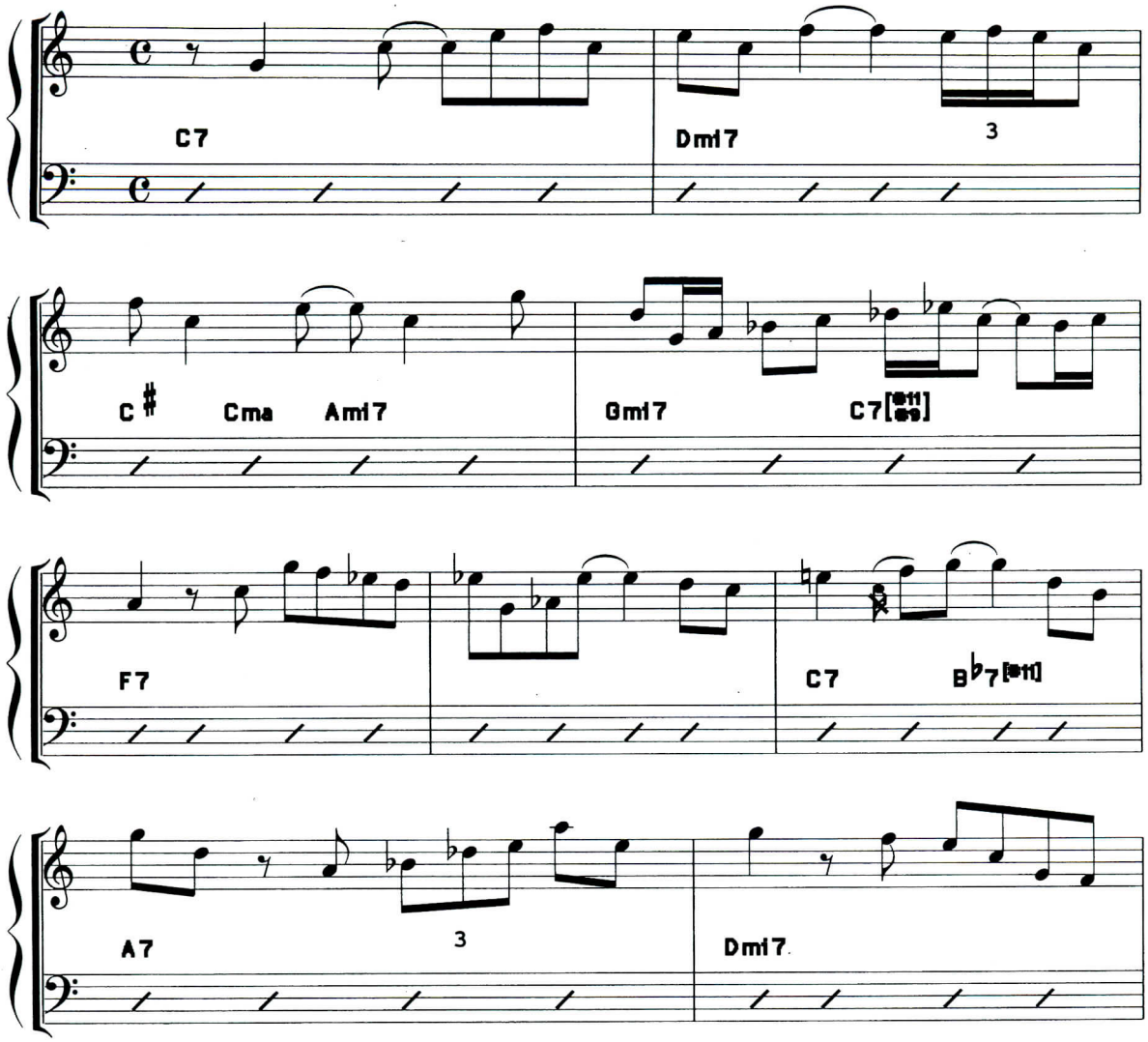
Flutists, as spontaneous composers, must develop their own personal voice and style. Such a process must involve a thorough investigation of well-defined traditional music in order to discover ways in which musical languages evolve. Nonetheless, through their art, eventually each artist must represent the world from their own perspective, attitude, and personal taste.

Hesterian Musicism is the creative process through which my own compositional and performance style merge to give

Example 1: "The Aquarian" (excerpt from the *Hesterian Cycles*, Karlton E. Hester, 1989)

rise to aesthetic environments in which other musicians, kinetic and visual artists, and poets can meet to produce new art forms through imaginative effort. Its philosophical basis involves an intrinsic freedom of expression, focused and disciplined spontaneity, and involves a structural basis that freely explores the creative components of diverse inspirational sources and technical resources from around the world. Learning a variety of ways to achieve abstract balance, aesthetic satisfaction, harmony, contrast, surprise, effective modes of artistic expression, and discovering ways to maintain interest and organic continuity, potentially produce means to communicate more clearly with other musicians and listeners in our global community. Afrocentric creative processes demonstrate that past and present traditions are stepping-stones to future creations (not ends in themselves). They involve an acknowledgement of the four foremost elements of human life that Dr. Nelson Harrison defines as love, laughter, music, and meditation.

Although the musical examples in this discussion are composed primarily for the flute, the musical principles employed are universal. The exercises are intended to prepare the soloist to communicate with artists in a wide range of creative situations and environments. Imagination, practice, discipline, tenacity, sincerity, and patience are the keys to developing creativity. Development as a flutist and spontaneous composer requires constant practice. In Afrocentric tradition, the more frequently serious musicians engage formal ritual the more powerful the music produced becomes. Regardless of whether performers are practicing alone, rehearsing with an ensemble, or performing in formal concert, therefore, creative musicians strive to make everything played technically, spiritually and logistically sound, aesthetically beautiful, emotion-filled, and meaningful at all times.

Think harmony: *If we now think of creating a composition beginning with harmony, the system of tension and release suggested by various qualities of chords determine essential elements of our musical design. The pacing and flow of chord progressions determine the mood and shape the sound environment. Harmonic permutations produce variety through inversions and arpeggiations that are shaped and evolved through the application of rhythm and melodic patterning. There are no magical formulas. Spontaneous composers master harmony through systematic study, drill, and experimentation, but we should not lose sight of the ultimate musical goals we aspire to achieve. As we develop our musical creations, therefore, we should consider:*

A. Do the colors and harmonic pacing of the music make people dance, think, or feel the way we intended?
B. Do you know where you are musically within the harmonic matrix at all times when playing?
C. Does your approach to harmony involve an understanding of interconnected relationships between all chord families?
D. Are you comfortable and confident expressing yourself within the harmonic language you are developing?
E. Are you in technical control of your instrument?
F. Do you thoroughly understand the theory and structure underlying your musical expression?

Example 2: Harmonic and rhythmic pacing in Charlie Parker's *Relaxin' At Camarillo* (excerpt)

DEVELOPING A DAILY PRACTICE ROUTINE

Flutists as spontaneous composers must continually hone their skills through practice. Creative ways in which melodic, harmonic, rhythmic, and dynamic control are developed are infinite. The practice suggestions and concepts outlined below form but a single set of ideas to consider.

I. Developing Basic Tools for Spontaneous Composition. (Aural conditioning and ear training are essential prerequisites to learning to compose in the moment). This process involves the development of practice procedures, approaches to improvisation, memorization, intonation drills, and keyboard orientation based upon an understanding of rudimentary scales and chords.

A. Increased awareness of how sound, dynamics, personal attitude, and increased technical facility, impact composition.
   1. Learning basic scales, arpeggios, and interval drills in all keys.
   2. Learning to hear successions of intervals through drills involving playing new and familiar melodies in various keys.
   3. Learning to create balanced melodic phrases through thoughtfully shaping scales and interval patterns into spontaneous melodies.
   4. Increased awareness of ways that articulation, vibrato, stylistic "feel," phrasing, embouchure, timber, proper breathing, and so on, enhance composition.
   5. The difference between musical symbols and music proper, and the importance of creating new contemporary symbols to accommodate new musical ideas and means of expression.

B. Exploring the significance of rhythm
   1. Beginning with rhythm and polyrhythm in explorations of melodic, harmonic, and contrapuntal devices.
   2. Giving "life" and emotional vitality to musical ideas through rhythm.
   3. Maintaining rhythmic consciousness (keeping your place in the measure precisely) as musical elements increase in levels of complexity.

C. Exploring elements of style
   1. Listening, mimicry, transcription, and historical/sociocultural analysis.
   2. Analyzing articulation, rhythm, timbre, pitch, musical nuances, and other stylistic subtleties.

3. Developing personal style and gaining control over compositional means of generating a range of specific moods.
4. Augmenting or creating variations on traditional styles.

D. Exercising the concept of creativity
1. Take a holistic look at the creative process.
2. Studying balance, contrast, color, and expression in nature.
3. Communicating specified ideas, emotions, or images.
4. Focused consciousness, contemplation, concentration, and meditation.

II. Flutists as spontaneous composers should examine melody, rhythm, harmony, form, timbre, texture, and other elements of music as endless sets of open-ended tools and possibilities.

III. The stratification of responsibilities in ensembles involved with collective creations.

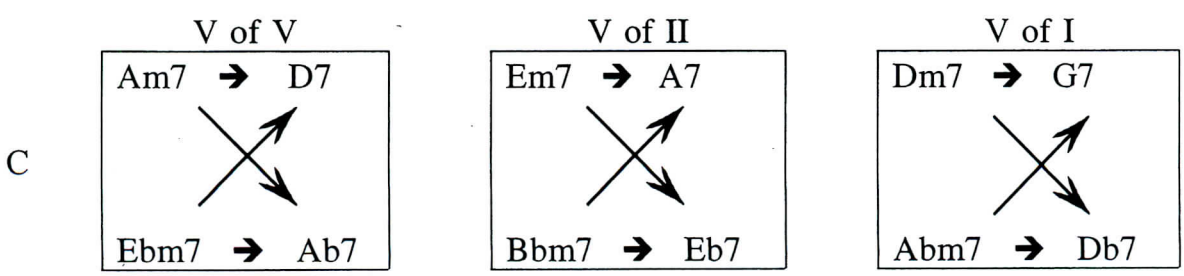
A. Develop daily exercises in the tonal tradition.
B. Develop daily exercises in the blues tradition.
C. Develop daily exercises in Quasi-Modal traditions.
D. Understanding responsibilities that come with musical freedom.
E. Form — involving the articulation of structure with various musical devices.
F. Observing models of simplicity and complexity in nature.
G. Creating evolutionary art that reflects social and moral responsibility and dynamics.
1. Unity, balance and empathy
2. Democracy, freedom, and self-expression
3. Respect for tradition but not at the expense of individual responsibility to represent the present world and suggest (anticipate) the future

SYSTEMS OF METAPHYSICAL MUSICAL ORGANIZATION

Existence begins with sound vibration. Many of the world's cosmologies associate the beginning of the universe with a loud, percussive, and unexpected bang or noise. Noise is vibration representing raw sound. Music inherently involves various types of vibration measurement, dealing with the calculation of pitch, rhythm, amplitude, and the other periodic phenomena. Rhythm is anything that periodically repeats and is measured in time. Moon cycles, sap rising in the spring, and the pulsing of arteries in the body are examples of rhythms of life.

Composers' titles often reflect the influence of astrology and periodic metaphysical concerns. Prehistoric humans developed various sociocultural systems and traditions based upon knowledge of astronomy, astrology, and a variety of calendric counters. People in various parts of the world observed the sidereal phases of the day, month, and year, and the changing positions of the planets carefully. Astronomical events could then be easily studied and recorded by primitive calendric counters such as markings on a stretched piece of animal hide, engravings or scratching on bones or other material, and notches on a tree branch. In time more sophisticated calendars were used. Ordering in sets of seven (days of the week), twelve (months of the year), and such have musical equivalents (seven- and twelve-note scales) that may be derived from archetypal numbers used socially to provide order in the most significant areas of human existence — those involving the passage of time. Eventually, many important cultural events were expressed through poetry and music as myths, legends, and fables, and in other metaphorical and allegorical forms. Oral history was transmitted from generation to generation over periods of time extending many thousands and even tens of thousands of years.

Spontaneous composition requires an exploration of overlapping musical systems. Maintaining a perennial orientation comes from knowing the potentiality of every note played to the tonal, harmonic, and rhythmic environment in which it occurs. In other words, to know where you are and exactly where you are going musically depends upon your knowledge of all possibilities inherent within the tonal, rhythmic, and harmonic matrix that binds a given musical environment. For example, an environment involving the C major scale (Ionian mode) implies a related chain of chords: C-minor (the parallel minor), A-minor (the relative minor key), G-Mixolydian (dominant chord), and a full set of other related chords. Closer-related chords share the notes of the C-major scale while other scales and chords within the harmonic matrix are first formed from pitch sets comprised of notes with only a single contrasting note from the home key. Farther related chords involve larger numbers of contrasting tones. Knowing the underlying matrix therefore involves a thorough awareness of the nucleus of the musical region (C-major, for example) and related paths that radiate from that center (C-harmonic minor, A-minor, G-Mixolydian, and so on).



Example 3: Simple harmonic matrix in C

Spontaneous composers are usually engaged in focused exploration of their musical environment. Creating spontaneously, which generally involves interaction between soloists and other accompanying musicians, requires complete concentration for maximum effectiveness.

In order to give shape to musical ideas, flutists must first formulate an initial musical concept; this becomes the seed from which other ideas will evolve organically. The central idea may be as simple as initially deciding on the general mood, flavor, or "temperature" (hot, cold, and lukewarm) of the composition. Artists might also begin by establishing that an unusual meter is the central element of the composition's foundation. If so, then that particular meter must be mastered by the performer.

Giving life to the musical seed idea means devising ways to move and expand it convincingly. Creating musical devices that provide tension and release (consonant and dissonant chords, focal key areas, rhythms, tempos, dynamics, and contrasting timbres) gives life to music. On one level, internal or microcosmic tension and release (motivic development, repetition, connecting ideas) propel the detailed movement of the composition. The structural level, on the other hand, involves skeletal (macrocosmic) concerns such as the articulation of musical form (how melodies, transitions, and musical sections provide support and unfold within a composition). Learning to control short-range goals involves developing compositional ideas through an economy of musical means, before artists can expand towards long-range compositions. Nonetheless, all levels of musical construction involve the manipulation of elements of repetition and variety, familiarity and surprise, stasis and movement, and the like. Within such musical schemes composers distribute carefully placed musical goals and constantly aspire towards clarity of musical motion and purpose.

The role of the spontaneous composer requires cultivating the capacity to spontaneously apply musical concerns that traditionally effect premeditated composition. Issues of basic musicality, freedom, and compositional integrity are not diminished merely because an artist is creating music spontaneously. A good or poor melody registers upon the ear of the listener as such regardless of whether a melody is spontaneously or premeditatedly conceived. Flutists as spontaneous composers must continually concern themselves with balancing a range of dynamic dimensions (amplitude, dramatic expression, and rhythmic intensity), a variety of motion (similar, oblique, and contrary), while continually checking for musical errors and unbalanced levels of self-indulgence. Creating powerful beginnings and endings are additional compositional concerns. A subtle difference between improvising and spontaneous composition, therefore, may be reduced to the difference between just playing music that enhances (or blends with) a musical moment (a given scale or chord) versus careful control over the movement from each musical gesture and note to the next most inevitable one (spontaneous composition).

MUSIC AND LANGUAGE

Music and language communicate ideas, emotions, and descriptive information that attempt to chronicle the history of human development and the universe in which people live. The reduction of music and language to mere displays of mastery of rules and techniques minimizes their inherent power and influence. Afrocentric expression most often operates in multidimensional forms. Global African drums speak in polyrhythms, while winds perform in polytonal and pan-tonal Afrocentric harmonic language (superimposition of major and minor chords in the blues, for instance). The history of African American oral tradition, literature, and song involves firm grounding in multiple meanings (such as the subtle double entendre). In traditional African society, the tendency towards communal social traditions is reflected in the interconnection of interdisciplinary art forms, religion, and the functions of daily sociocultural interaction.

Music serves as a vehicle through which personal, aesthetic, spiritual, and mathematical experience unfolds. If music reflects humankind's most involved study and application of vibration, perhaps this accounts for conclusions held that sound deals directly with the Creator's omnipotent expression ("And the Spirit of God moved upon the face of the water"[1]). Some composers feel that each cell of musical expression and structure extends in helical patterns that radiate from a fundamental spiritual vibration. Regardless of the source from which music proliferates, its most enduring aspects tend to make indelible marks on the heart, body, and memory of listeners. When a specific emotion, purpose, or directive motivate a given composition or creative project, it often achieves its objective. Ellington's composition *Take the A Train* transports the listener onto that perpetual New York City vehicle. The listener's mind supplies the specific detail that completes the musical picture.

Spontaneous composers often work in interdisciplinary settings. Painting and other visual arts exist largely in actual and virtual space. Music depends heavily upon actual and abstract time. The language of music forms temporal sequences expressed in written and aural symbols that create artificial temporal relationships between tones and images. Poetry comes to life through arbitrary symbols of a different type that affect the souls of humanity. Each art form wields a force that combines with space and time to energize metaphysical and mathematical laws that people learn to comprehend and appreciate over time. Combining multiple artistic languages in interdisciplinary presentation is potentially powerful. Managing the merging of disparate artistic forms requires the skillful hands and ears of artists. The contemporary flutist must first master the ability to manipulate moods and environments through a combination of musical gestures.

Scales and chords have distinct musical characteristics to which people attach particular meanings, moods, and an infinite array of associations. Minor chords and their corresponding scales (Aeolian, Dorian, minor pentatonic, and so on) create musical patterns that are often connected to more subdued or somber emotions. The particu-

lar nature of a performer's tone, whether it sounds relaxed, tense, clear, controlled, or flexible, helps define the meaning of the musical moment. The ability to make musical ideas sing and flow involves knowledge and practice. Just as a mechanical approach to practicing etudes and patterns potentially leads to mechanical performance of other compositions, the opposite can also be true. To avoid rudimentary sounding performances, flutists as spontaneous composers, must design daily musical drills that bring scales and arpeggios to life. While developing scales and modal resources, potentially tedious drills are easily transformed into melody and song when the addition of rhythmic vitality, careful phrasing, dynamics contrast, and skillful articulation is applied to shape and vary repetitive patterns and sequences.

Flutists should also practice everything at a variety of tempos, dynamic levels, and styles. Maintaining interest, variety, and intensity at the slow tempos is particularly challenging. Conversely, developing individual style and cogent musical ideas at faster tempos first requires a command over a rich palette of musical resources at slower paces before spontaneous solos can maintain musical integrity "under the microscope" of most critical listeners. Beginning with simple ideas and gradually adding increasingly more demanding embellishments and musical development is one way to maintain control over musical construction as a spontaneous composition unfolds. When composing spontaneously as an ensemble, the stratification of musical levels (foreground, middle ground, and background) and roles (soloist, colorist, accompaniment) ideally remain clearly defined. Dynamics enhance musical meaning. Excessive volume should never force fellow musicians to cut through a wall of high-level amplitude just because certain instruments are inherently louder or are powered by large amplifiers. It is especially important to stringently apply principles of empathy, balance, and proportion to group spontaneous composition.

(The conclusion of this article will appear in the Winter 2003 issue.)

ENDNOTES

1. The Holy Bible. King James Version. Genesis: Verse 2.

BIBLIOGRAPHY

Chun-yuan. Creativity and Taoism: A Study of Chinese Philosophy, Art and Poetry (London: Wildwood House, 1963).

Cowell, Henry. New Musical Resources (New York: Something Else Press, 1969).

Garland, Trudi Hammel and Charity Vaughan Kahn. Math and Music: Harmonious Connections. Palo Alto, CA: Dale Seymour Publications, 1995.

Godwin, Joscelyn. Harmonies of Heaven and Earth: The Spiritual Dimension of Music from Antiquity to the Avant-Garde (Vermont: Inner Traditions International, Ltd., 1987).

Hall, Manly P. "The Pythagorean Theory of Music and Color," The Secret Teachings of All Ages (Los Angeles, California: The Philosophical Research Society, Inc., 1977).

Jourdain, Robert. Music, the Brain, and Ecstasy: How Music Captures Our Imagination (New York: William Morrow and Company, Inc., 1997).

Kabwasa, Nsang O'Khan. "The Aged in Traditional and Changing Africa," Rosicrucian Digest, November 1987.

Langer, Susan, "Art as Symbolic Expression: From Feeling and Form," Dickie George and Sclafani, Richard J. (eds.), Aesthetics A Critical Anthology (New York: St. Martin Press, 1977).

Lawson, Thomas E., Religions of Africa (San Francisco: Harper & Row Publishers, 1984).

Lewis, Ralph M. "The Function of Ritualism," Rosicrucian Digest, February 1986.

Lewis, Ralph M., F.R.C. (ed.), The Universe of Numbers, Rosicrucian Library, vol. XLI (San Jose, California: Supreme Grand Lodge of AMORC, Inc. Printing and Publishing Department, 1984).

Lise Manniche. Music and Musicians in Ancient Egypt (London: British Museum Press, 1991).

Overstreet, H.A. The Mature Mind (New York: W.W. Norton & Company, Inc., 1949).

Rapgay, Lopsang. The Tibetan Book of Healing (Utah: Passage Press, 1996).

Reck, David. Music of the Whole Earth (New York, Charles Scribner's Sons, 1977).

Rudhyar, Dane. The Magic of Tone and the Art of Music (London, Shambhala, 1982).

Outstanding Concert Music for the Flute

Solos, duos, chamber music, flute ensembles and recordings for students and professionals !!!

Write or call for our free, graded catalog or visit our web site at http://www.BrixtonPublications.com

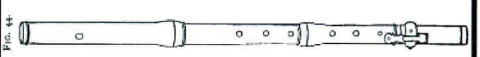
Brixton Publications
4311 Braemar Ave.
Lakeland, FL 33813

Phone/Fax: (863) 646-0961
E-mail: sales@BrixtonPublications.com

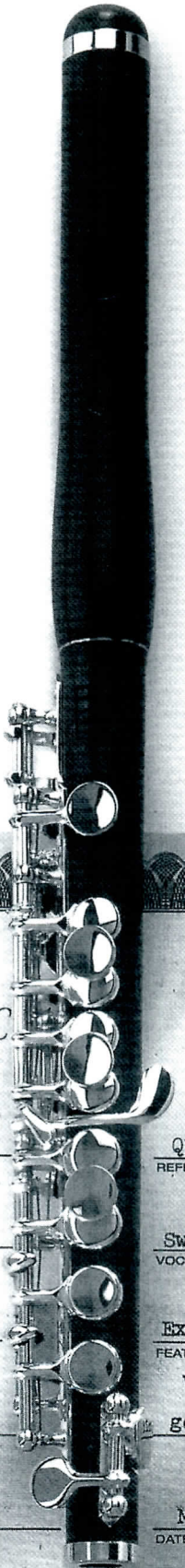
Composer/performer Karlton Hester's work is often ecumenical and interdisciplinary. He integrates global African music with various elements of music from other regions of the world in premeditated and spontaneous compositions and in other projects that engage interdisciplinary collaboration. Hester has received grants for his compositions from the National Endowment for the Arts (1989 and 1985); ASCAP Standard Awards (1985–98); George & Elza Howard Foundation (1996); Fund for U.S. Artists at International Festivals and Exhibitions (1994 and 95); William Grant Still Memorial Commissioning Project, Mellon Postdoctoral Fellowship–Cornell University (1991–92); New England Council for the Arts (1986); Staten Island Council on the Arts (1987, 1990, 1991); The Yard Dance Company; and others.

+31 653323203
The Netherlands

Simon Polak
Traverso



WWW.EARLYFLUTE.COM
simonpolak@earlyflute.com



CERTIFICATE OF BIRTH

Boston Legacy Piccolo
NAME

Boston Legacy Flute
PARENT(S)

12-5/8" inches
HEIGHT

13.5 oz.
WEIGHT

Rich black with brown/black grain
COLOR

Quick response
REFLEX

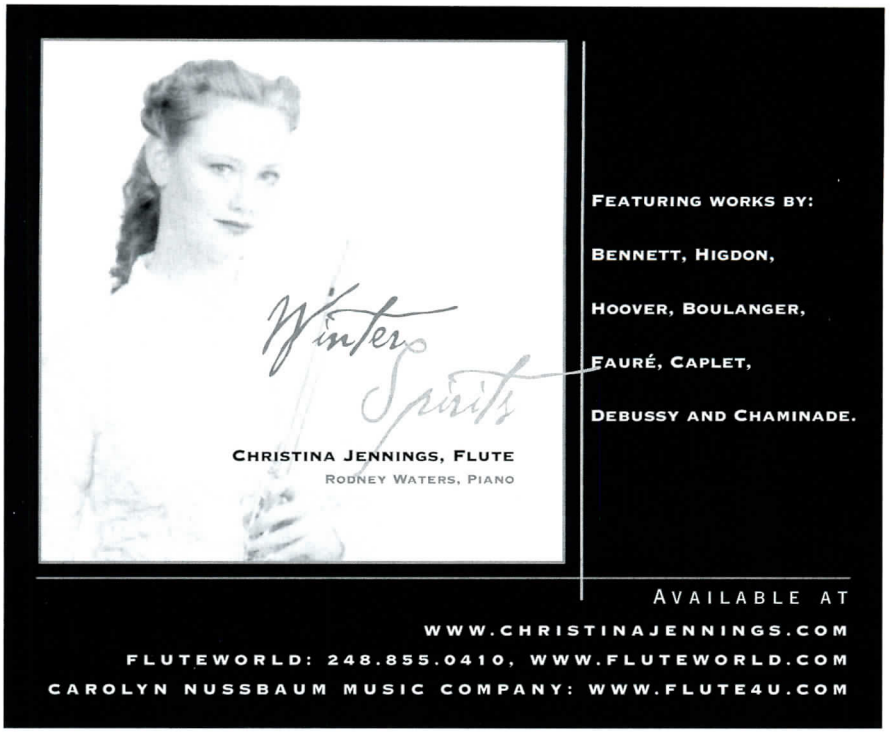
Sweet, dark tone, D1 - C4, even scale
VOCAL RANGE

Exotic, aged Central African Grenadilla
FEATURES/CHARACTERISTICS
wood, strong mechanism, A = 442hz,
gold springs, stable padding

March 2000
DATE

EMERSON
FLUTES · USA

P.O. Box 310, Elkhart, Indiana, 46515-0310, 219.522.1675, Fax 219.295.5405, www.emersonflutes.com



Many people agree on where to take their flutes for great service, and here is what just a few of them have to say:

"Anne Pollack has raised the art of flute maintenance to a new level. Without any doubt she is the best in her field."

James Galway
7/94

"Anne Pollack does beautiful work, has a sense of personal commitment to each player, and is a pleasure to communicate with regarding my needs for my instrument."

Jeanne Baxstresser
8/94

"Thanks to Anne, I know my flute is always in good hands. No matter where I may be, I am only a phone call away from her sensitive and thorough help."

Carol Wincenc
7/94

YOUR FLUTE WORKS

"Anne Pollack combines a high degree of professionalism with a comforting degree of concern for the needs of flutists."

Michael Parloff
5/92

"My flute has never stayed in adjustment so consistently. It is so helpful to have a repair person who can actually play.

Gary Schocker
9/93

of NYC

Anne Pollack
FLUTE REPAIR SPECIALIST
(212) 459-4451
Call 24 hours , 7 days a week
Repairs, Overhauls, Consignment Instruments.
Fed Ex available for out-of-state flutes.
Burkart Headjoints and Piccolo sales, Authorized Dealer.
Authorized to install Straubinger Pads.
www.yourfluteworks.com

A Flutist's *World Trade Center*

by Jonathan Brahms

I worked at the World Trade Center from November 1998 until February 2001, when the company I had worked for closed its doors. My brush with the attack was not close, but certainly too close for comfort. Had that company not gone under, I would have been there on September 11th. Even then, working on the 22nd floor, I had a good chance to get out safely, had I decided to leave promptly. Would I have? Or would I have heeded the suggestions to stay that were made by building management? These are the unanswerable questions that I still ponder. During my twenty-six months working at the World Trade Center, I got to know the complex and the surrounding area fairly well. Some fond recollections follow.

Prelude

I was born and raised in Brooklyn, one of the five large sections or boroughs that make up New York City. Brooklyn is quite large geographically, as are the others; its outer reaches are over an hour away from Manhattan. At its closest, it is just across the East River from lower Manhattan. As an adolescent, I lived in Bedford-Stuyvesant, a section not far from the river. Once I could get around on my own, which was quite early, I began to explore, gradually roaming farther and farther from home. I soon discovered Manhattan, which I could reach quickly,

Twin story lines, one of Jonathan Brahms's mid-life entry into the corporate world, the other of his never-ending search for lunchtime practice space, converge at the Twin Towers. Recollections of a lost civilization follow.

either by bicycle or on foot. Both ways led over the exquisite Brooklyn Bridge. I got to know the area that was later cleared for the World Trade Center fairly well because it was close to the Manhattan side of the bridge. The pre-center area was an old retail district that shut down completely after business hours. Its streets were narrow and its buildings low. Musty, intriguing stores were at ground level. Ground was broken for the twin towers in August 1966, two months after I had graduated from the High School of Music and Art. That spelled the end of much of that intriguing district, although one can still get a sense of what was from the areas that still remain just north and south of what is now Ground Zero.

During the years that I was an undergraduate at the Manhattan School of Music, 1966–1971, my school and work-life were centered in mid-town, not far north of the Financial District, but in an entirely different world. My life as a music student was so removed from the area that I do not remember being aware of or interested in the massive project. Between classes, practicing, and ushering for a living at Carnegie Hall, Philharmonic Hall (now Avery Fisher Hall), and the Metropolitan Opera, evenings and all weekend, I soon forgot my forays into the Financial District. Upon graduating in 1971, I settled in Israel. For the following eight years, I led a rich free-lance life, teaching, giving recitals, playing chamber music, subing in all the orchestras there and playing in recording studios. The first professional flutist to settle in Israel was Erich Toeplitz, a refugee from Germany who late in life became a Moyse disciple. Toeplitz was Principal Flutist of the Israel Philharmonic for many years. He was succeeded by his student Uri Shoham, a native-born Israeli who completed his studies with Andre Jaunet in Switzerland before becoming Assistant Principal and later, Principal. For many years, all accomplished Israeli flutists were students of either Toeplitz or Shoham. I studied with both. Subsequently, I received a French Government scholarship for a year of studies in Paris. When the year ended, I returned to New York after nine years away, married and the father of two. The huge towers, which dominated the cityscape to the south, then struck me as utterly incongruous, a tasteless imposition on the cityscape I remembered.

We settled in Boston, rather than New York; an urban child, I then became a suburbanite. In 1989, facing mid-life, burnout, and the growing expenses of two growing children, I needed to earn more money. I also needed a change of scenery. Chance and necessity led me into sales. I was personally unsuited for sales, but I brought to it energy, curiosity, the gift of gab, and creativity. I sold cars until the stock market crash of 1989 led me by chance into high-technology training sales. I was unqualified for technology-related work too, because I had neither interest in it nor a natural grasp of it; I could only relate to what I could touch, but my experience as a teacher and as a stage performer were pivotal points that eventually led to my success.

The change to a full-time office rou-

tine was fulfilling and welcome. After my free-lance life, I found the corporate life nothing less than exotic. However, during those years, I never gave up practicing and playing at my highest standard, nor aspiring to raise it. I developed as a salesperson over the next seven years, but at the same time, I realized that my core identity as a flutist was unchanged and that my passion for playing, performing, and teaching were stronger than ever. I had always been a hard worker; while I had relaxed briefly on practicing, I now began to revive, maintain, and upgrade my skills, anticipating my return to Eden. I practiced before and after work. When it dawned on me that my lunch could be used for practicing, I seized the idea and never let go.

Finding odd spaces to practice in was nothing new. I had practiced in the locker room of the tiny old Manhattan School as well as in the custodial staff locker room under Philharmonic Hall at Lincoln Center when I worked there as an usher. On one occasion in Israel, I practiced outdoors until an unappreciative neighbor forced me indoors by taking a radio out onto his balcony and turning up the volume, precipitating a spirited defense of my work. In Paris, when my upstairs neighbor lost patience with my extended work on the Ibert Concerto and Demersseman's Italian Concerto and began hammering on the pipes, I practiced in the parking garage below my apartment building. I practiced in what appeared to be broom closets in junior high schools in suburban Massachusetts, between giving lessons.

My first full-time sales job was in Burlington, Massachusetts, a suburb of Boston. By coincidence, I worked in a building next to the dealership where I had sold cars. I knew the neighborhood quite well from having taken people on test drives. I began timidly, at first, bringing only my piccolo to work—because it was small. After eating lunch, I would drive to a spot where I had taken people on test drives, park, make my way into what was left of nature and practiced outdoors under the shade of a tree, which shielded me from the hot summer sun.

In subsequent jobs, I learned to ask the custodial staff where I could play. They never asked questions and were usually helpful, as if they understood my condition and had seen it often before. Some of those spaces were unremarkable suburban office spaces, emptied, musty and cluttered with office detritus. Others were architecturally stunning. I will always remember a resonant three-story, glass atrium in an office park, surrounded by rolling hills. Under construction at the time, I played in it during the winter, when it was unheated. Snow covered the rolling lawns that surrounded it. The construction workers who kept me company understood that musicians were, like themselves, manual laborers. They never interrupted or disturbed me. In another job, in a large office building in Waltham, just off Route 128, I practiced in an indoor space that was eight or so stories high, which covered several acres; it was so cavernous that the sound disappeared, despite the stone walls and marble floors.

Photo: Barbara Lorber

Jonathan Brahms

Although my income had increased dramatically, divorce nevertheless followed. I lived close to my children, but they eventually left their nest for college and other adventures. My Clark Kent-like dives into and out of practice spaces led me to the realization that I needed to return to the work that gave me so much satisfaction and pleasure, the work I did best and loved most. Suddenly, there was nothing to keep me in Boston. A musician friend suggested that if I were serious about returning to music, I should move to New York, city of my birth and early training. Returning to New York was not easy psychologically, for I thought I had left it behind permanently in my quest to live around the world, but at that stage, it made sense. In 1996, I returned to the city I had left in 1971.

I continued to work in technology training sales at various companies, which enabled me to take lessons and national

orchestral auditions. At my first job in the downtown Financial District, I worked on the 18th floor of 195 Broadway, a beautiful early skyscraper, probably built in the 1930's. Seeking practice space, I quickly discovered that half of the floor was vacant. Abandoning the bustle of my company, as though through a magical looking glass, I would pass through just one swinging door and enter another plane, a surreal world of vast, silent carpeted spaces, into which unobstructed sunlight poured. Once, dozens of workers had milled about here. Now, it was a ghost town. Only the marks in the carpet indicated where rows upon rows of desks had stood. Just outside, a few hundred feet away, was the very tip of the steeple of St. Paul's Chapel, a tiny gem of a church from the revolutionary period. I could look down into the colonial graveyard surrounding the historical church, which was incongruously surrounded by modern buildings. All around 195 Broadway, other tall office buildings stood sentinel. I practiced in an empty corner office, where I imagined a minor business Pharoah had once reigned. Oh, the incongruity of scales, arpeggios and excerpts in corporate spaces! I felt that I was waging partisan warfare, my art holding off the encroaching business consciousness. 195 Broadway is one block east of the World Trade Center campus, but I could not see it as my vantage was northwards. However, fascinated by architecture and the stupendous size of the two giants so close by, I had done some cursory lunchtime exploration on the western side of Church Street, the busy avenue that ran north to south, forming the eastern border of the World Trade Center.

Courtship

In October 1998, when I was between full time jobs, interest in my candidacy for a position came from a company located at One World Trade Center. Interviews for the new position brought me back to the twin towers. More than the job or company, I was attracted to the size, humming energy, and excitement that I felt in the endless complex. I decided that I wanted to work there. I got the job and started in November 1998.

The View South

I live just a few subway stops north of what is now Ground Zero, close enough to walk, cycle, or roller blade south along the Hudson River to or past the complex for casual exercise. Just before descending into the subway on the way to work, I could easily see the Twin Towers in the distance. At that proximity, they were extraordinarily dominating, especially at night, when so many offices remained lit and spontaneous patterns were created by the lights left on. I always enjoyed the idea that within minutes, I was going to ascend from the subway to my office inside them, not even needing to go outside. Once out of the subway, I enjoyed the elegance and bustle of the concourse level, where the rows of high-end retail stores set into its white marble-like walls were located. However, there were times when this was so artificial that I would get off the subway one stop early for a walk in the sunlight and what passes for air here in the city.

Getting There—The Subway Races

The center was served by two subway lines and the commuter trains from New Jersey. Cortland Street, one of the subway stations under the Center, was completely inadequate for the volume of people pouring in to work there. It had three small exits, at the beginning, the middle, and the end of the train. If you were not closely situated by one of the exits, getting out of the station could take minutes, as hundreds of well-mannered office workers quietly waited to pass through too few turnstiles. If there was a delay and two trains arrived in short order disgorging all their passengers within minutes, standing on the platform could be downright dangerous. After being caught out on my first ride to work, I identified the subway doors that were closest to my desired exit. Once on the train, I had to stay at that door or lose hope of a quick exit at Cortland Street. Because I invariably practiced until the last possible minute, I tended to be late for work, so I had to participate in the competition for that spot with the other men who boarded the train before my station and positioned themselves at "my" spot. Some were assertive, some were more laid-back, but we all wanted to be at the head of the rapidly rising tide of people rather than stuck for minutes awaiting our turn through the turnstiles. Once through the turnstiles, make no mistake, it was a foot race. Just as runners have a finish line strategy, so did I. I would make a sharp left turn, grab the banister and take the stairs, two at a time. Others wasted steps going up the far side of the stairs.

Whoever made it through the doors first "won." As I once ran up the stairs, out of curiosity, I turned around to look behind me. I was astonished at what seemed to be boiling geyser of people welling up the stairs. It was a daunting sight. Occasionally, at the top of the stairs, some poor soul would open those two narrow doors, intending to run down to catch the train. One look at the crowd rushing upstairs would tell them that they would be lucky to make the next train.

A Room with a View

I love light and need it to work best. I also enjoy heights, weather, and panoramas; after several painful months working in a windowless room on the 21st floor, my company fortunately moved one flight up, to a corner suite. Of course, I requested a window desk and was rewarded with a spot overlooking the Hudson, looking westward just above the World Financial Center atrium, which still stands and is being renovated as I write. Sitting there, if I lifted my head, over the cubicles in front of me, I could look out to the north. I spent most of my workday sitting at my desk with a telephone in my hand. The view of the river and the passing ships of all kinds, and the changing sky over New Jersey made it pass pleasantly. When it was rainy, windy, or stormy outside, like a living creature, the building swayed and creaked. The men's

room was located next to the elevator shafts. Inside, one could hear the winds moaning like spirits as they raced up and down the long shaft, while the building swayed.

R2D2

When I heard the metallic sound of rolling wheels in the distance above or below me, I knew that I could soon expect a brief visit from R2D2, my affectionate name for the window-cleaning robot. Set into vertical rails that ran from the bottom to the top of the Towers, it momentarily blocked my view, going by too quickly for me to get more than a glimpse of a device that appeared to be about the size of a trash can with hoses hanging out of it. R2D2 rolled noisily up and down the face of the building, squirting water and generally doing a poor job of cleaning the glass, but there was no other way to clean the windows.

Disparity of Appointments

Many have commented on the proximity of dramatically different worlds that co-exist side by side in Manhattan. The same could have been said of the clients of the Center, which reflected the world outside. Some lobbies, painted in light gray, were bare, institutional, and drab. Other lobbies, whose tenants were major corporations, powerful law or investment firms, were ostentatiously decorated. Their interiors were beautifully and luxuriously appointed too.

Schools of People

The commuter train to New Jersey, known as the PATH, had a large modern, multi-level station far below the street level lobby that was accessed by a bank of escalators. So many hurrying people stepped off or onto those escalators at rush-hour that crossing the escalator plaza was nearly impossible. The lines of people headed for each escalator created strong parallel currents of humanity; they moved robotically; none were in the least inclined to stop for an instant. To get through, you had to be opportunistic, bold, and have perfect timing.

Smoking, Legal and Otherwise at the WTC

When legal smokers needed a nicotine fix, they went downstairs and out to West Street, the western border of the center, first through swinging doors, then through rotating doors in order to get outside. Once there, one did not need a cigarette for a smoke, for there were always dozens of burning cigarettes there already. On the rare occasions that I went outside there, I was in trouble. If I simply wanted to exit to the street, a deep breath inside was necessary to make it through the smoke—so much for health awareness these days; more about illegal smokers later.

Lunch at the WTC

Live, high quality performances of classical music were available in the immediate vicinity of the Twin Towers and a short walk away. A series sponsored by Trinity Church, a small but imposing cathedral from colonial times, provided short noon recitals on Mondays at St. Paul's Chapel, also a colonial building. Larger ensembles, more prestigious artists or concerts with greater audience appeal were presented at Trinity Church itself on Thursdays at one o'clock. The former was located across Church Street from the Center. Trinity Church is a five-minute walk from the Center. Facing Broadway, its rear is accessible from Church Street. St. Paul's weathered brown stone and tall spire, surrounded by a serene graveyard of tombs of the earliest settlers, presented particular contrast to the colossal, soaring silver towers across the street. Church Street may have been named for the presence of either or both. Though the concerts were intended for office workers, the audiences were also made up of tourists and the elderly retirees who may have been music lovers, but appeared to be equally motivated to have somewhere to go, to chat, or snooze as to listen to some wonderful concerts. As the reputation of these series spread, their rosters increasingly included performers and ensembles from abroad. The competition for these spots was intense and the performers chosen were on a very high level. I found the intense competition to perform there puzzling, as the audience of tourists and workers came and went constantly during the concerts. The echo of music, ambient noise of many people moving around within a stone edifice, the traffic outside all contributed to the noisiness.

Windows on the World—The Tower Two Observatory

The view from the summit of each tower was well-utilized. Tower Two was crowned by an unabashedly commercial tourist trap. Impressive as the views were, the rows of gaudy souvenir shops, coin-operated binoculars and fastfood shops robbed this magnificent viewing opportunity of its dignity. The high admission fee added insult to injury. The less said about it, the better. On the other hand, "Windows on the World," the bar, restaurant, and function space that crowned Tower One was a beautiful and beloved spot for New Yorkers and visitors who gathered there for personal leisure and professional events. No admission was charged other than the price of food, drink, or room rentals. Many a time, upon spotting tourists poring over maps in the lobby or searching for the observatory, I took special glee in dissuading them from visiting Tower Two and persuading them to visit Tower One. It was an easy sell. Food was reasonably priced, the decor was elegant—blond oak panels and dark blue walls for the most part —service was unobtrusive and one could sip and/or munch looking out on stupendous views. On a clear day, you could see . . .

The Farmers' Market

Yet another incongruous feature was the Farmer's Market which took place on Tuesdays and Thursdays just outside the center, on the corner of Church and, the northern border. The center really was a bustling city of over 40,000 during the day, but virtually abandoned at night. The mobile market represented one of humanity's oldest traditions. Just as flimsy markets were probably set up under the flying buttresses of

Europe's medieval cathedrals, these vendors encamped just yards from the current manifestation of the latest construction technology. Like any other place in the city where a market took place, trucks (from Long Island and upstate) would pull right up to the sidewalk. The sellers would quickly set up booths of white nylon fabric hung on metal frames. Inside, they would set up stands and tables and display farm produce and baked goods. Office workers in business attire mingled with the few local people. There was something moving in seeing so traditional an activity at base of the gigantic structures.

Street Food Vendors

Eastward from the Center, on the other side of Church Street stood One Liberty Plaza, a typical high-rise modern office building. At its foot lay Liberty Plaza, whose eastern border was Broadway. It was a small, rectangular park that was well utilized by the work force. It contained saplings but no grass. Its concrete benches were graced here and there by sculptures, figures of office workers in business clothing, seated on the concrete benches as if they were one of the crowd. Their life-like, casual poses caused many a double take. The plaza featured chess tables that seemed to always be in use. Illumination was provided in the evenings by lampposts that were topped by glass globes, about one yard in diameter. Liberty Plaza's most interesting feature was incidental, the many small wagons of the exotic food vendors that parked on the two long sides of the plaza, on the narrow lanes that formed its northern and southern borders. At lunchtime, if one felt like Mexican, macrobiotic, Middle-Eastern, Caribbean fare, it was there waiting. One simply got on the line for that vendor's wagon. The food was hot, cheap, and served by the same people, day in, day out. My favorite was the Mexican food, run by a young woman and her mother. She seemed to enjoy remembering her customers' preferences; customers all seemed to have a few words to exchange with them every time we patronized their wagon. In an effort to direct the lunch business into stores, in his less popular days, Mayor Giuliani unsuccessfully waged war against these vendors on the pretext that they blocked the sidewalk, just one of the many reasons for his controversial tenure prior to 9.11. The lines extended neatly along the sidewalk from each wagon but never blocked the sidewalk. One could take one's purchase into the small park to eat on the spot or take it back to the office.

A Case of Mistaken 22nd Floors

The lobbies of the two towers had temporary features such as the many small booths representing different shipping vendors that came and went, but architecturally and decoratively, they were respectively identical and similar. On several occasions, after having gone downstairs for an errand, I did not realize that I was in the wrong tower until I had exited the elevators on the 22nd floor and realized, thanks to the slightly different decor, that I was in a different city. One day, outside my office on Tower One, an attractive young woman with a gym bag asked me how to get to the health club. I had to laugh to myself. She was looking for the club on the 22nd floor of the Marriott, which was attached to Tower Two. It was too difficult to give her directions, so I escorted her there myself. I wondered how she had gotten so far in a secure building.

The Plaza

The centerpiece of the over-sized plaza that reached Church Street on the eastern border of the complex was a fountain. At the center of the fountain, in its bubbling waters, a large round sculpture stood. The fountain was about sixty feet in diameter and ringed by a black marble perimeter wall about one yard high. The marble was at least one yard thick, so one could sit upon it. The ring was encircled by a slightly sunken walkway perhaps ten feet wide. In warm weather, many people ate lunch outside, sitting on the ground in the circular walkway, leaning against the smooth, hard marble. The fountain was close to the area in front of Tower One where amplified pop concerts were given. Sitting at the fountain afforded one sun, light, air, space, people watching, and music. The sculpture, quite battered, but in good shape, all considering, was recently recovered from the ruins. It was relocated to a small park not far away, where it now sits, among rows of flowers.

The Overpass

An enclosed overpass from Tower One crossed West Street, which used to be called the West Side Highway, leading to the Financial Center, the large atrium and the marina outside. Aerial photos of Ground Zero still show the overpass crossing West Street. The space inside the passageway was illuminated and heated, quite wide and high. There were often exhibits there. In December, the entire passageway was packed with a crafts market, lined with vendors selling Christmas gift articles. Other exhibits featured photo journalism and various themes. The last exhibit that I remember was about Buenos Aires. The overpass led to the atrium.

The Atrium

The atrium, which still stands today, is a dramatic structure. It is more commercial in the mall style than in a tranquil classical sense, but it is impressive nonetheless, featuring brown-painted steel girders that gracefully meet, cathedral-style, about ten stories above the cocoa-colored marble floor. One entered the atrium by passing through revolving doors from the overpass that led to it from Tower One. After passing through the doors, one found oneself at the head of a serene flight of semi-circular marble stairs. The stairway began at the level of a second floor balcony and led down to the main floor of the atrium. The stairway was a favorite spot for prospective Asian brides and grooms or newlyweds who waited to be photographed posing in tuxedos and gowns, usually attended by a coterie of chattering peers. This took place a few steps from the World Financial Center, which contained the most powerful financial engines in the history of our planet. Other marble lobbies led into the distance. The atrium too featured fairs and exhibits, as well as live performances at lunch and in

the evenings. Here, the incongruous feature was the court of living palm trees. Under the trees were park-style iron benches where people would sit eating their lunches watching a performance, if there was one that day. I remember in particular an exhibit of orchid growers that filled the space with exotic colors and fragrances—as did another —of olive oil importers. The atrium also featured both medium and high-end restaurants as well as high-end vendors of clothing, books, sunglasses, and fountain pens. A courtyard on the side of the atrium featured a second floor balcony running around it. At one point, Steinway & Sons filled the entire balcony with baby grand pianos of every description, which were basically small gift-ideas meant to catch the eyes of the Masters of the Universe who passed the balcony several times daily. I was grateful that music was not piped in. The high, light-filled spaces, hard marble, glass and steel surfaces made for an atmosphere that was both hushed and filled with ambient sound. Through the glass, the river and the marina beckoned.

The Marina

Ocean-going yachts, replicas of ancient sailing ships, contemporary sailing ships all docked at the marina outside the atrium, making for a cheerful sight, just above which the Statue of Liberty could be spotted in the distance, across the Hudson River. The promenade that runs down the west side of Manhattan passed in front of the atrium, expanding into a plaza between the atrium and the docked boats. It offered an attractive area to have lunch, at small tables under small trees or on massive polished stone benches. There was plenty of room for the many strollers, roller-bladers, cyclists, walkers, and joggers passing by. Just off the plaza is a small park, shared by the Center and Battery Park City, a large high-rise housing development. The cheerful scene of children playing so close to the corporate towers presented yet another urban incongruity. The plaza and marina are intact today. A few stores in the atrium are open for business. A pavilion dedicated to the victims of 9.11 shelters the many mementos, primarily photos, placards, and teddy bears left by visitors.

Commuter Ferry

Just outside the center, a small commuter ferry once again crosses the Hudson River on its way to several towns on the New Jersey side. The ferry only resumed service recently, after several months during which commuters alighted elsewhere. These small, speedy double-ended craft cross the Hudson in about eight minutes, discharge commuters, take others on, and return. The view of lower Manhattan from the water as one pulls away, then approaches is spectacular. At $4.00 for a round-trip, it is also a bargain. I sometimes took the ferry across the river at lunch to clear my head. Considering the heavy traffic on the Hudson, cutting directly in front of, or behind, large ships going up and down river must be done just so. The tossing waves, the shrieking gulls, the gusts of wind, rain, flying foam, and skies of all descriptions help to put life in perspective.

Practicing gradually became an even higher priority. Living not far away, in Chelsea, I was fortunate to be able to play for an hour or more before leaving for work. At first, I used my lunch hour for lunch—and exploration of the pulsating Financial District. I would visit the marina just outside the atrium, where ocean-going yachts, sailing and modern, and dinner/dance cruise ships docked side by side. The Statue of Liberty was visible at left, to the south, across the Hudson. I would often attend the excellent recitals at the historic St. Paul's Chapel and Trinity Church on Broadway. Still, most of the time, I used lunch for practicing. I started the day with an hour or so of practicing, but by the time mid-day rolled around, I was more than ready for more. Since my company occupied less space than the previous one, I could not use the premises to play and looked elsewhere.

Orchestral Excerpts in a Small Office . . .

A friendly building manager gave me the keys to an unoccupied office just a few flights higher. Reaching it required that I go down to the lobby to take a different elevator. In a place the size of the World Trade Center, I felt as if I were in another country. This one had glass partitions indoors which reinforced the usual surreal feeling of a once-bustling, abandoned office. Nonetheless I had new and spectacular views to contemplate over the river and other tall buildings as I flew within my own three octaves. There is a popular technique of approaching high notes as if from above. Up there, looking down at the pinnacles of lesser building, it was easy to develop imagery for this. But this lasted only a few weeks; new tenants occupied it and I was on the move again.

The Griffes *Poem* in Wide Open, but Smoky Spaces. . .

My friendly building manager then suggested that I play in a space on a higher floor for which I would not even need a key, for it was simply open to all. This was the most stunning and surreal of my many corporate spaces. Taking about one half of the entire building floor, it appeared to have never been subdivided. Imagine open ceilings with no insulation, pipes, and wiring overhead, concrete floors and the sky through a row of those now famous elegant narrow windows disappearing into the distance over the great city laid out below. Although the Towers were non-smoking buildings, smoking inside was a fact of life. The distances from offices to outdoors could be great and inconvenient, so any opportunity to smoke indoors was taken; the custodial staff looked the other way. The space was used by legions of smokers from the offices next door. Butts littered the floor. Abandoned coffee cups overflowed with them. Tobacco hung in the air. There were so many smokers coming and going that it felt like Grand Central Station, as we say here. Some would approach me with compliments; they could hear me through the walls and at first wondered what they were hearing. They then followed the sound to find an utterly incongruous sight—a man in a business suit and tie—playing classical music on the flute. One man talked

to me about his young son who loved the flute and wanted to take lessons. Suddenly, in the midst of this scene, I was again a music teacher, happily dispensing advice. Most of the smokers would stroll in pairs, chat amongst themselves, and ignore me as studiously as I ignored them. This did not last long. The smoke was unbearable. I moved on.

The Schubert *Variations* . . . in Stairwells

My next—and last—move made the most sense but was the most difficult. No offices were vacant, so I just took courage and started playing in the stairwells, of which I believe there were four per floor. It was difficult because I could be heard throughout the lobby as well as up and down the stairwells. While my travel time from desk to studio space was the shortest, my co-workers and management knew exactly where I was. At first, I tried the one closest to my office, but someone from above started shouting. I was there by the grace of the managerial staff which was as willing to overlook my playing as they were to overlook the smoking, so I was obliged to be as discreet as a flutist can be. I moved on to the next one, where I was able to put down stakes for the next few months until I left my job.

Amused workers from other offices opened my door out of curiosity. Occasionally zealous security guards told me I was trespassing and had to stop, but I always talked my way out of this predicament, for I had not become a salesperson for nothing. The staircases were narrow, perhaps two yards wide. They were painted brown, the walls yellow. Light was dim but sufficient. It was of course quite resonant. Imagine the sonority of a narrow column of air one hundred odd stories high. I loved it. I have paid my dues practicing in clothes closets to best work with the true core of my sound, so I could handle an echo too. Again, smokers presented problems. The ventilation up or down those tall stairwells was all too good, bringing me fresh air—or fresh cigarette smoke. Feeling cornered and fed up, one day, I shouted up into the echoing void. Imagine my chutzpah, making a racket, albeit a beautiful one, where people were working, but demanding that others toe the line. But it made sense to me. Flute playing there was neither hazardous to health nor illegal. Just incongruous.

Shortly thereafter, I was laid off. On September 11 and since, I imagined those stairwells, my stairwells, the long vertical tunnel that I knew only empty, filled by rivers of those very same people that waited patiently on the subway platforms, quickly, quietly and courteously descending through them, helping each other down as exhausted, sweating firemen ascended, loaded with gear. I still do.

Today, I am fortunately employed again. Again, my flute and work lives run on close parallel tracks. Again, I work in lower Manhattan, minutes from Trinity Church and the New York Stock Exchange. Again, I am fortunate to have a room with a view of the sky and the water, this time of lower New York harbor. This time, I am on the 18th floor, which for me is reassuring, as this number spells out the word "life" in Hebrew. The much smaller building in which I now work features a dark, dark blue-painted, echoing, marble-floored lounge in the basement where a pool table stands under bright lights. A small circle of young men in the building play pool throughout the day to break their routine with a different form of intense concentration, as I have learned to, but more often, I practice, even as the games go on. After eight months, my playing is familiar to all visitors, rarely commented on and completely accepted as part of the landscape by management, staff and colleagues. Best of all, Jacob Weintraub, the president of my new company (LearningPatterns.com, selling Java training for programmers) loves the flute—and even takes lessons from me.

Postlude

A few months after 9.11, as I stood in my lobby at home, waiting for the elevator, I idly gazed at my key ring. Suddenly, I snapped out of my reverie. There they were—both my bathroom keys, from both the 21st and 22nd floors. The "World Trade Center" stamp jumped out at me like a cartoon. Completely forgotten, I had carried them around with me since February. Like an archaeologist uncovering a find at a dig, I stared at the keys, as if they were a precious find—Incan, Mayan or Etruscan artifacts or from any other lost civilization—and they really were exactly that. They might as well have been from Atlantis—or another planet. They will be among my children's heirlooms.

Grand Mamou
for flute and piano
Four movements based on
Cajun folk songs
Winner, 1995 NFA Newly
Published Music Competition

Paul Hayden

Magnolia Music Press
6319 Riverbend Blvd.
Baton Rouge, LA 70820
voice & fax: 225-769-9604
www.paulhayden.com

At 53, after almost 38 years of playing, Jonathan Brahms's passion for practicing, performing, hearing, and teaching the flute are not only intact but still growing. Don't tell Jonathan that music is "just a job," because he will then know you've never had one. Career highlights include recitals of the complete JS Bach Sonatas, playing alto flute in the Rite of Spring *under Foss,* Gurrelieder *with Mehta and the Israel Philarmonic, and three years in a flute and harp duo. When not working or playing, he is usually at symphonic, opera, ballet, chamber, and recital performances, art museums, roller-blading, or cycling. He plans to audition for Masters programs this year and then return to full-time music somewhere beautiful.*

Your Flute consultant is here!

Shozo has 10 years experience at Muramatsu Co. in Japan and 3 years experience at Muramatsu-Flute USA as a chief repairman.

Does your flute have a problem?
Do you want to upgrade your flute?

Sales & Professional Repair

OGURA FLUTE WORKS
18187 Van Ness Ave.
Torrance CA 90504
(310) 532-1164 FAX (310) 329-1454
E-mail oguraflute@earthlink.net
www.oguraflute.com

MURAMATSU SANKYO BRANNEN HAYNES POWELL YAMAHA ALTUS

Here's What's NEW from MEL BAY!!
Great Methods for FLUTE!

First Lessons Flute
By Mizzy McCaskill & Dona Gilliam. An easy method for beginning players of all ages! From the first tones to a full two-octave chromatic scale, this book and CD progressively introduces the foundations of flute playing and musicianship. Proper assembly, playing position, and embouchure formation are carefully introduced along with simple songs and rudiments of music. Assemble your flute, pop in the CD and have fun while you learn to play! 32 pages. **Book/CD set** (99824BCD) $7.95.

Flute Magic: An Introduction to the Native American Flute
By Tim R. Crawford; edited by Kathleen Grendahl. This book contains 20 chapters addressing everything from the origin and design of the Native American flute to a method for learning to play the instrument and read its music. Together with the fingering exercises presented in eight lessons, a number of tunes are included for both the five and six-hole Native American flute. Suitable for individual or classroom instruction. 176 pages. **Book** (99190) $24.95.

Illustrated Method for Flute
By Sheridon Stokes & Richard Condon. Unlike many flute books which give long series of exercises, but no instruction on how to play the flute, this book uses the resources of language, illustration, and photography to help you to learn to play the flute quickly and successfully. Great care was taken to carefully describe the workings of the muscles, the breathing aperture, the acoustic principles, and the common phenomena associated with the flute. Also includes five brilliantly written etudes and a fingering chart. 72 pages. **Book** (98291) $9.95.

Please add shipping and handling:
$5.00 for 1 item. 40¢ each additional item.

Publishing the finest in music for over 50 years!

MEL BAY PUBLICATIONS, INC.
P.O. Box 66 • Pacific, MO 63069
TOLL FREE 1-800-8-MEL BAY (1-800-863-5229) • FAX (636) 257-5062
Web address: www.melbay.com • E-mail address: email@melbay.com

Flute World

Complete Service for the Flutist

248 · 855 · 0410

• Graded flute music catalog •

• The largest inventory of flute music anywhere •

• The largest variety of both professional • and student flutes and piccolos at discount prices

• International ordering and shipping •

• Complete selection of flute recordings • and compact disks

• www.fluteworld.com

• Trained service professionals to guide you • through the most complete flute – specialty house in the world!

We can help you sell your used professional instruments

Instant National Attention
Consignment Sales
Periodic Advertisement Listings

Internet http://www.fluteworld.com/flutes
Mailing P.O. Box 250248, Franklin, MI 48025
Shipping 29920 Orchard Lake Road, Farmington Hills, MI 48334
24 Hour Fax 248 • 855 • 2525

AN INTERVIEW WITH

LOUIS MOYSE

by Lisa Garner Santa

Your career as a composer, flutist, and conductor has spanned seven decades thus providing you with an enormous amount of influence and perspective. What do you consider to be your most significant musical contribution in the areas of teaching and performing?

A genuine, humble, and a totally respectful honesty toward the composers I had to interpret during my career, working hard on my instruments, trying to approach, as much as possible (and it is never enough), the masterpieces they have produced for the enlightenment of humanity. Keeping that in view, I am demanding of my students with the same goal in mind. The better you have stored your technique, the better you are equipped, and the better you can achieve to bring justice to their works.

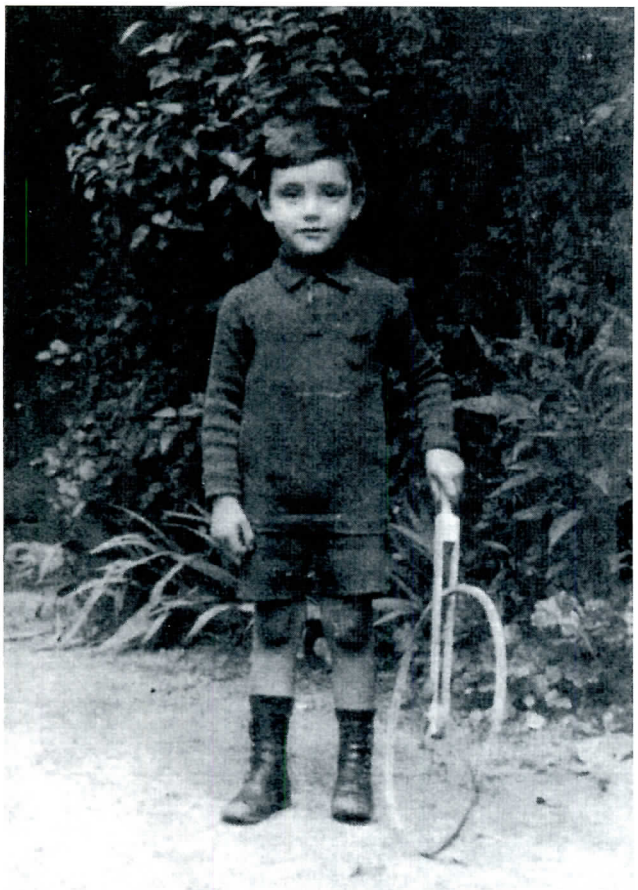
I could almost say that the level of student becomes secondary! What is important is the effort and the desire to express from your heart your musical feelings. Obviously, the "tools" (gifts) of each one is different, but what counts is the personal drive to make music through your own possibilities.

An "instrument" is only a device to produce something; a plow — even in gold — without a field is useless. Regarding composition, which I have always considered like a hobby in my musical life, I am a self-taught man with a solid background in solfège and harmony. Solfège, at the Paris Conservatory, was taught as a major branch in the field of music. I remember for the final contest being required to read any piece of music (unknown to us and given on the spot) in all keys, as well as write four voice dictations in fragments of four bars repeated three times. This was a real training and helped me, later on, to sightread anything when I was, sometimes, substituting in orchestras. Also, I played (flute or piano) in orchestras for fifteen years. I played every kind of music: symphonic, varieties, music halls, operas, operettas, movies (silent and with sound), and even jazz groups and cabarets. I had a sure instinct and it helped me to be able to express my musical feelings. I was in constant contact (playing or as friends) with composers such as Darius Milhaud, Poulenc, Roussel, Ravel, Britten, Ibert, Stravinsky, Martinu, Honegger, Florent Schmitt, Francaix, etc., and this influenced me very much. I had a special love and admiration for Martinu (who was a friend of the family). His music is based on a marvelous structure of rhythms and sounds on which float the beautiful folklore of his native country.

Your musical heritage, often referred to as the "French School," can be traced through you and your father to Gaubert, Taffanel, and Hennebains, all who were not only extraordinary flutists but also exemplary musicians in every sense of the word. Do you feel confident that this heritage is being passed on to future generations of flutists?

First, let me explain my ideas regarding the term "French School." It sounds to me too much like a vintage "appellation contrôlée" (label guaranteeing the quality of wine) from Burgundy or Bordeaux, or a good cheese from France or Switzerland . . . it is in my opinion quite inappropriate. But I must add to this comment that it happens

Louis Moyse



Montmarte, Paris, 1916

in a specific period in the history of the flute that four great men, flutists, artists (mentioned in your question) were French and they brought the flute up to the highest possible standard. When my father gave up the stage (for health reasons), Jean Pierre Rampal came into the picture to continue the lineage. When the world became "smaller" between 1920 and 1940, my father taught many young flutists from foreign countries and the "good word" was spread almost globally. The actual result shows that you don't have to have a "French tongue" or to talk the French language, or even to have your jaw and lips structured differently, to be an outstanding flutist. But let us not be misleading the layman by mixing flute and music. Fortunately, we don't have to compete (yet . . .) at a 1/200th of a second to win, as in the Olympic games. If the skill of playing the flute is becoming incredibly beautiful and even acrobatic, it does not mean a thing if it is not to serve music. Thus, we always face the same problem: the robe does not make a monk, and unfortunately, more and more people, even in the field, don't understand the difference.

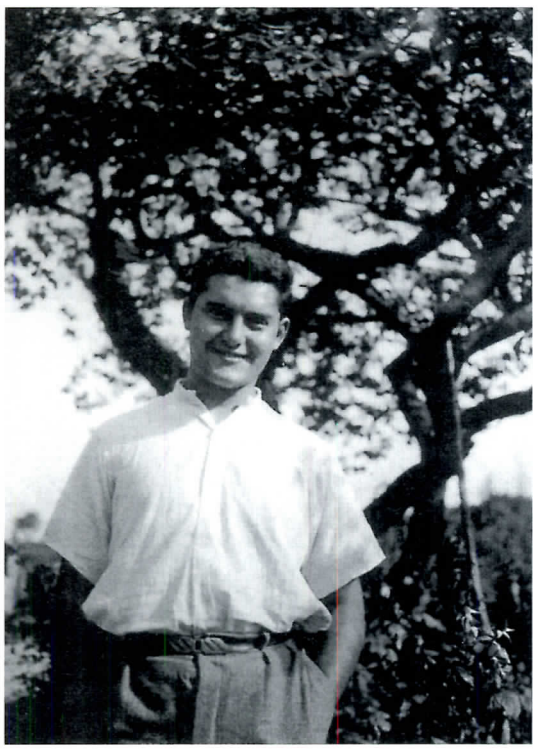
How do you view current flute teaching? Do you notice differences between flute teaching in America compared with flute teaching in other countries?
That is a difficult question. I should refer my answer to it to my comments at the end of the previous question. In any country, at any level, you have good and bad teachers. Of course, the worst is a teacher who teaches half a dozen instruments. Most of the young people I taught in the States (high school — even college level) came to me with wrong fingerings and bad lip position, hard like wood, with no flexibility at all and therefore having a rude and brassy quality of tone. Being not involved anymore in the professional world of teaching in France (or any other country in the world) it is difficult for me to have a clear judgment on that matter, but I would add, as a general rule, that when a young person wants to become a professional in another part of the world, their first thought (or his or her parents' first thought) should be to right away seek a specific professional in the musical branch. Therefore, the risk to have bad habits at the very beginning of the studies is minimized.

Are you pleased with the current level of flute playing in America?
How can I be pleased or displeased with the current flute playing in America? Actually there are outstanding flute players all over the world, including America. Statistics based on "who is best" don't rule anymore in any specific country. Playing the flute well is becoming a common product. That was not the case sixty years ago. In my youth, a female flutist professional was a rarity . . . only five young ladies received their First Prize at the Paris Conservatory from 1860 to 1950! Almost a century! Female players were not admitted (except harpists) in orchestras in my time in Europe (if not at all, still, as it is in the Vienna Philharmonic). Now they are accepted mostly in the string sections. I think that the Suzuki method is responsible for a profusion of excellent string players, especially in America. In the woodwind and the brass department, female players are growing in number; many of them, actually, have a leading role in orchestras as a first chair.

What do you see as the current strengths and weaknesses in American flute playing today?
I would insist on the fact that it depends very much on what you are looking for in the field of music and in your life. What is your ambition? What are your goals, your *milieu,* your *entourage,* your desire and your drive to achieve something important for yourself as a human being? The door is open to you, and if you are gifted enough, you will have many paths to choose to reach your goal.

If the skill of playing the flute is becoming incredibly beautiful and even acrobatic, it does not mean a thing if it is not to serve music. Thus, we always face the same problem: the robe does not make a monk, and unfortunately, more and more people, even in the field, don't understand the difference.

Anyway, it is a hard and long way and the success, or the lack of it, is unknown and never secured. Especially in our time which is so competitive and in which to play flute extremely well is not at all a guarantee to get a free ticket to Disneyland; luck, P.R., opportunities and circumstances, besides talent, are equally important.



Fontainbleau, France, 1933

What advice would you give to young flutists pursuing a music career in today's competitive world?

There is not a specific way to become a professional flutist, and I feel really that nobody can advise anyone to enter in that field. Of course, basic talent is a necessity. I think my answering the previous question covers most of what could be said or thought on that matter.

As a father of four children did you ever find it difficult to balance career and family?

Regarding my children, I must say that my own circumstances of living were quite different sixty years ago. I was drafted into the army in August 1939. I was posted on the Rhine. A few weeks later I received a leave of absence to go back to St. Amour, Jura, where my family were refugees from the German invasion, and there, I married Blanche Honegger. In 1940 (July) I was demobilized and we established a permanent residence in the village, not willing to go back to Paris occupied by the Germans. We stayed there for four years. During that period of time three of my four kids were born. We survived by going to Lyon (65 miles South of St. Amour) twice a month for a Radio Concert as the Moyse Trio; by modest farming (a milking cow for the kids, a vegetable garden, black market when possible without being caught by Vichy's authorities); and by hoping for the best. My mother stayed at home and took care of everything, from planting potatoes to milking the cow. Without her work and devotion we could not have survived. I was free to practice. My children never interfered in my work.

When I married Janet in 1974 (I was 62 years old), I inherited her four kids. They were in between seven and fourteen years of age. They adopted me as their father. We were living in Guilford, Vermont, near Brattleboro, and they didn't give me any problems regarding the pursuit of my musical career. Destiny is ironic. . . . In August 1939, I had an agreement signed by Koussevitzky to join the Boston Symphony for two years as the second chair in the flute section, with Laurent, but three days before embarking on the "Normandie," France closed all her borders because of the coming of WWII.

Compositionally, you are self-taught and rely heavily on your musical instinct to guide your writing. How has your experience with jazz influenced your compositional style?

As mentioned earlier, my capacity to absorb any kind of music gave me a vast palette to use through instinct and experience to express my feelings.

In your Divertimento *I hear aspects reminiscent of Copland and Stravinsky. As a composer, who do you consider to be your primary influences?*

Without naming the great masters of the past, it is certain that geniuses like Debussy and Ravel had a great influence on me. Closer to my generation, I could name Stravinsky, Prokofieff, and Martinu. I also loved (and still do!) popular music: Waltzes from Vienna, "Valses Musette," accordion, songs composed by famous names of that time. Here in America, I like the genuine Jazz, the real blues from New Orleans. Also "Peter Paul and Mary" etc. What is good is good, whatever the genre is.

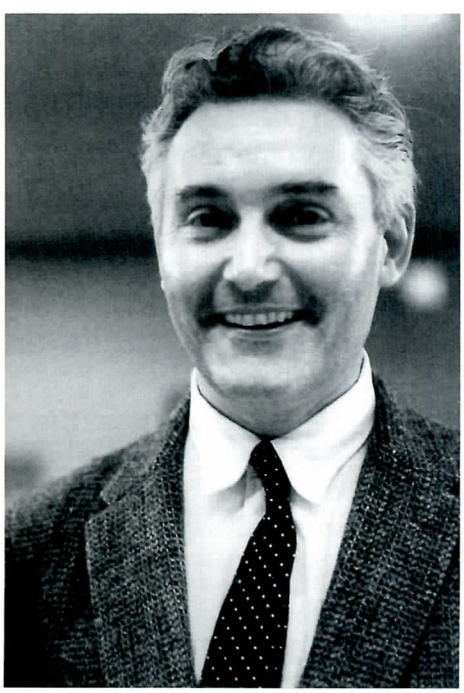
Performing on piano, Marlboro Festival, Brattleboro, Vermont, 1951

You have transcribed and arranged several works for flute and piano, including Schubert's Die Wintereisse *and Bach's* Italian Concerto. *What do you feel these transcriptions offer that we cannot find in our current flute repertoire?*

The best approach to the "bel canto" on the flute is to dig into the voice repertoire. That is why I transcribed pieces like *Die Wintereisse* by Schubert, some songs by Schumann, and the *Songs Without Words* by Mendelssohn. The "Winter Journey" of

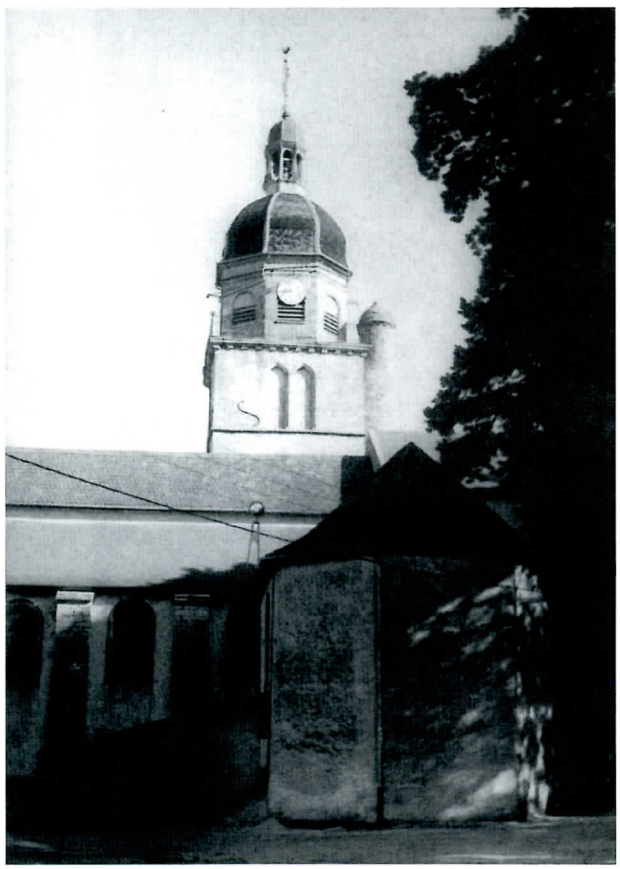
Schubert sung by Hans Hoffer is the best teacher one can get to develop your tone quality through your musical feelings. In reference to the Bach Italian Concerto. . . . For many years, in the Spring, I have been invited by John Barcellona to spend one to two weeks at Long Beach University (California) for masterclasses and concerts. As a pianist, I've played many times with him my own compositions as well as other pieces in the repertoire. (I also played four hands with the excellent pianist of the campus, Virginia Mitchell). John had an outstanding flute ensemble at his disposition, and I used this opportunity to arrange and to compose pieces for that formation, adding sometimes bassoon, cello, and/or double bass, to reinforce the low register. The concerto was transcribed for that group and not at all for a pedagogic purpose.

Are there performers outside of the flute world who have been inspirational or influential in your musical development?
First, compared to piano and violin literature, every flutist knows that our repertoire is rather limited. Being a pianist, I had access to unlimited masterpieces and this grandly helped my musical education. Also, being formerly married to a violinist, it did enlarge my knowledge in the violin-piano repertoire. Therefore, I was inclined to listen more to the great interpreters of my epoch on these instruments than to flute recitals. I also love chamber music (in which the flute mostly figures as a poor parent) with its unlimited masterpieces. Voice, piano, and violin have really been my teachers. Finally, I should not forget my father. His artistry was unique and without him I would not have been able to channel and to forward my love of music.


BMC Festival, May 1959, Brattleboro, Vermont

You seem to have an affinity for Japanese-inspired repertoire. Can you explain this affinity?
My grandfather, from my mother's side, was a Navy officer from Japan. His warship came in Brittany-France (in Nantes, at the mouth of the river Loire) for a one-day Port of Call stand in 1884. My mother was born in April 1885. She had never heard of him. Later on my grandmother married a man from Vannes (France–Loire). His name was Gautreau and my mother became his stepdaughter. Probably this is the source of my affinities with Japan and its culture. When I go over there I feel at home . . . of course in a different way than in France. But still, the feeling is there.

The small French village of St. Amour is a place with special meaning to you. You have sought emotional refuge there during times of family turmoil and chose it as the place to begin your marriage to your wife of now 25 years, Janet. What is it about St. Amour that you find so magnetic?
First, let me state that I dislike big cities. In spite of living in Paris for 35 years, I always consider St. Amour as my home. This is for many reasons. I loved the life in the village. My father was born there in 1889. He was an orphan, rescued and adopted by a wonderful woman who handled the tobacco shop in the village. (His mother died five days after his birth. The father known, but not willing to take his responsibilities.) I always considered this lady as my grandmother, even later on when I knew the truth. Each summer, I went for a few weeks for vacation; I played with the kids of my age. Returning to Paris was like going back to jail. I also love the environment: the farms in Bresse with their red tiles (Spanish style), long walls, and low roofs, a huge unit of house including lodging for the family, the valets (helpers hired for a year), the stables for animals, hay stored for the winter, an oven to bake weekly bread, etc., etc., for the community living under the same roof. From St. Amour starts a mountain range called the "Jura," a succession of hills higher and higher to the last one (4500 feet) which borders Switzerland (Geneva and its lake), an environment similar to Vermont. That is why I like living in Montpelier, Vermont.


Church at St. Amour

One of the biggest influences on your musical life was undoubtedly your father, Marcel

Marlboro Festival, 1973

Moyse. You "digested" flute through his teaching and his students. Did you ever sense a competitiveness with your father's other flute students?

My father certainly had a great influence on me, but I should not forget my mother, who without skill and knowledge of music, loved it and showed a marvelous musical instinct. As I stated earlier, my piano teacher, Benvenuti, channeled my gifts and taught me an adequate technique to fulfill my needs. From Adolph Busch (the master violinist of the famous recording of the *Brandenburg Concerti* by Bach) I learned how to apply articulations according to the structure of a phrase. Regarding competition with flutists — friends of my age, it did not exist at all. We all had a job. They were all pupils of my father, some of them older than me and outstanding flutists themselves. My first job was for a show by Ed Rostand at the "Comedie Française" (back stage music with a small group). The music included five flutes . . . I was sixteen and first chair! My colleagues were ten years older than me and I was already first chair in the major symphony orchestras in the capital! They were all happy to help the "little Louis" in his debuts.

Could you compare the similarities and differences between your style of teaching and your father's?

This question should be answered by a third party evaluating the differences between my father and myself. If we are using different means to help the student to make progress, what we have in common is the same goal: to do your best to express music through your instrument, and of course, the better your technique is, the better you will perform it. I probably emphasize, more than my father, the need to work toward a better technique. I also think that I direct my students more to use appropriate exercises to make progress on specific deficiencies.

In your teaching you often refer to vocalization to aid intonation, for example saying "owe" inside your mouth for a C# and "eee" for an E-natural. Could you comment on effectively teaching good intonation?

This is a difficult question and I feel there is no room in this interview to develop it properly unless one is ready to write a technical book regarding that subject. I will state that if I use the sound "owe" for a C# (top low register) and "eee" for the E (middle register), I just try to simplify, by the color of a vowel, the problem that every flutist knows, C# being often too sharp and the E too flat by the nature of the instrument. Also, sometimes it happens that the C# is right in pitch but lacking "body-color," and then it sounds like it's too sharp. The E (especially when played softly) demands a special attention because, when one blows the air into the flute from the mouth, it is warm at the beginning and becomes colder reaching the lower part of the instrument. Finally, I will conclude on that matter that most of the young flutists take for granted the intonation on the instrument as it would be on a well-tuned piano, and that is far from the truth. Each note has to be controlled not only for intonation but also for the quality of the tone. This requires flexibility of the lips, free control of the embouchure, and good ears to control oneself. Become your own teacher.

With your regular private students, how much emphasis do you put on technical studies vs. repertoire?

I do emphasize technical studies and exercises first because one doesn't learn to play flute through a Bach Sonata or a Mozart Concerto. I am not talking about music or interpretation, but to perform, well, that kind of piece is the result of what you have stored in your daily practice for years, and not to have to struggle to play a D major scale or a dominant seventh on A. Obviously, again, the better your technique is,

Each note has to be controlled not only for intonation but also for the quality of the tone. This requires flexibility of the lips, free control of the embouchure, and good ears to control oneself. Become your own teacher.

the better you will be equipped to show your skill and to express your feelings through the instrument.

When you entered the Paris Conservatory as a student, you were encouraged to decide between flute and piano, choosing flute. However, following your conservatory training, you played for many years as pianist in the Moyse Trio. What inspired you to return to the piano?

The creation of the Moyse Trio (1934–35) was basically flute, violin, and piano; it was a "family affair." Besides the current repertoire for flute and piano, and two flutes, a vast literature for violin and piano was available and this enticed me to go back to my piano. My ex-wife played the viola too, and the piano well enough to face the Baroque repertoire written for two flutes and continuo. This gave us numerous possibilities (from solos to trios) with five instruments to select from. Some composers of that period of time started to write for us: Milhaud, Thiriet, Duruflé, Gennaro, Honegger, Ibert, Françaix, Florent Schmitt, Martinu, etc. We received the Grand Prix du Disc in 1936 with the J.S. Bach *Trio in G major* for flute, violin and continuo: in 1937 with the Trio Sonata for flute, violin and piano by Martinu.

In a summer 1991 masterclass in Westport, New York, reflecting on the plight of Johann Sebastian Bach's son, Carl Philip Emmanual Bach, you commented, "Ah, it must have been so difficult to have been the son of such a great man." What difficulties or challenges have you had to face as the son of Marcel Moyse?

I am a little reluctant to answer that question because I strongly feel that my personal relationship with my father is a private matter and is nobody's business. Everybody knows that it is a difficult situation to be the son of a great artist, especially when both function in the same field and worse, the same tool. When I played, for the first time, a concerto with orchestra in Switzerland, the day after the critic wrote in his newspaper: "As usual, Marcel Moyse played beautifully. . . ." Maybe it is better to conclude this question, laughing, by a true story. (For obvious reasons I won't give you the names.) Once one of the sons of a great well-known artist started to feel handicapped by the heavy load to be referred to all the time by friends and strangers as "the son of. . . ." Then, he went to a psychiatrist. Two years later, after weekly sessions, the doctor said to him: "Well, now, I am so glad, I think you are definitely cured, you are yourself and you won't have this problem anymore. . . ." Both congratulating themselves on such a happy ending, they went down the street together. There, the psychiatrist met an unexpected friend and they started talking together. After a little while, the psychiatrist said to his friend: "Oh, excuse me, I am sorry. I forgot to introduce to you the son of. . . ."

Louis Moyse at the piano

Your divorce from Blanche Honegger and marriage to Janet Allen caused a great strain on your relationship with your father. You commented that "My father ignored me until his death in 1984. That was the price I paid for love." In the short time I have known you, you seem to have a hesitant reverence toward your father. At this stage in your life, have you reached a level of peace in dealing with his rejection of you?

Here again, your question digs into a private matter and I don't like to talk about it. Nevertheless, I just will say that my father had a strong character and a quick temper when things were not going his way. Being an orphan himself, he had a patriarchal view regarding his role as the chief of the "tribe" and this often brought friction inside the family, but in spite of a difference of opinion, I knew, and still know, that he had a very deep love for me and I always had, and still have, a full respect, admiration, and love for the artist, the father and the man he was.

Lisa Garner Santa serves as the flute professor at Texas Tech University where she is active as a private teacher, soloist, and as an advocate of chamber music. In the Spring of 2002, she was awarded the TTU Alumni Association New Faculty Award for creative research and teaching. In June 2000 she traveled with five of her colleagues from Texas Tech to New York City where they collaborated in an innovative program of "20th and 21st Century Chamber Works for Flute," presented at Carnegie Hall. Dr. Garner Santa holds performance degrees from West Texas State University, Florida State University, and The Shepherd School of Music at Rice University. In addition to study with her primary teachers, Helen Blackburn, Sally Turk, Charles DeLaney, and Carol Wincenc, she has enjoyed working in masterclasses with Louis Moyse.

Your Second Sonata for flute and piano has recently been published by Schirmer. Would you comment on the dedication to your father?

My first Sonata was dedicated to my mother. I thought it would be fair to dedicate the second one to him, not only because he was a marvelous interpreter himself, but also because the slow movement of the piece is based on the maiden name of my mother who was one of the strongest pillars of his life.

In witnessing your teaching, I am amazed at your consistently passionate approach. Your love for music and music making is completely evident. What is it about music that has kept you so in love with it all these years?

How can I explain my love for music?! This is the most difficult question you asked me, because, in fact, there are no available answers, in any language, by anybody. When I was five years old, I knew with certitude, but without any specific in my mind, that one day I would be a musician. My love and understanding for music was "built-in" in my genes and chromosomes, I had it in my blood from birth and I could not help it. You probably think that is a "poor" answer . . . but honestly, I can't see any other possible one. I was lucky.

Louis Moyse, well-known flutist, pianist, pedagogue, and composer, was born in Scheveningen, Netherlands (1912) of French parents. He studied flute and piano at the Paris Conservatory; flute with Philippe Gaubert and his father Marcel Moyse. He received first prize in 1932. He was assistant to Marcel Moyse as professor of flute at the Paris Conservatory and a member of The Moyse Trio for many years. He was also flutist with the French Radiodiffusion, Concerts Lamoureux, and Straram Orchestra. His remarkable career spans more than seven decades. With Adolph and Herman Busch, Rudolf Serkin, Blanche Honegger-Moyse, and his father, he was co-founder of the Marlboro School of Music Festival, and the Brattleboro Music Center in Vermont. He has been professor of flute, piano and chamber music at Marlboro College, Vermont, and guest professor at both the University of Toronto, Canada, and University of Boston, Massachusetts. He came to the United States in 1949, became a U.S. citizen in 1959, and lives with his wife, Janet, in Montpelier, Vermont.

New Catalog On the Web!

We stock Hard-to-Find Woodwind and Brass Recordings

- More than 3400 Titles on CD, Tape, LP & Video
- Jazz Recordings by Herbie Mann, Yusef Lateef, Hubert Laws
- Classical Recordings - Both Solo and Ensemble
- Paula Robison, J.Pierre Rampal, Galway, Jeanne Baxtresser, etc.
- Many Imported Titles Not Found in Stores

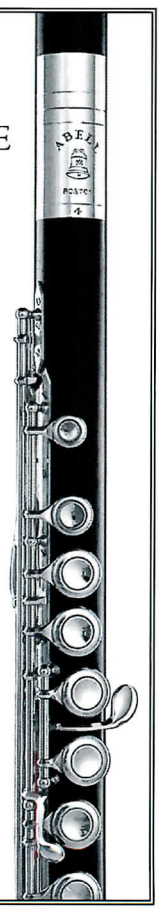
Come see our complete listings at www.tapmusic.com
Or send $4 for a 96 page catalog

Tap Music Sales, 1992 Hunter Ave, Newton, IA 50208 USA
Ph: 641-792-0352 Fax: 641-792-1361 Email: tapmusic@tapmusic.com

The ABELL FLUTE COMPANY

Specializing in Boehm system wooden flutes, headjoints and whistles, handmade in grenadilla and sterling silver.

111 Grovewood Road
Asheville, NC 28804
USA
828 254-1004
VOICE, FAX
www.abellflute.com



2003 GRAMMY AWARD NOMINATION

Works for flute and piano of Louis Moyse (CRI-888)

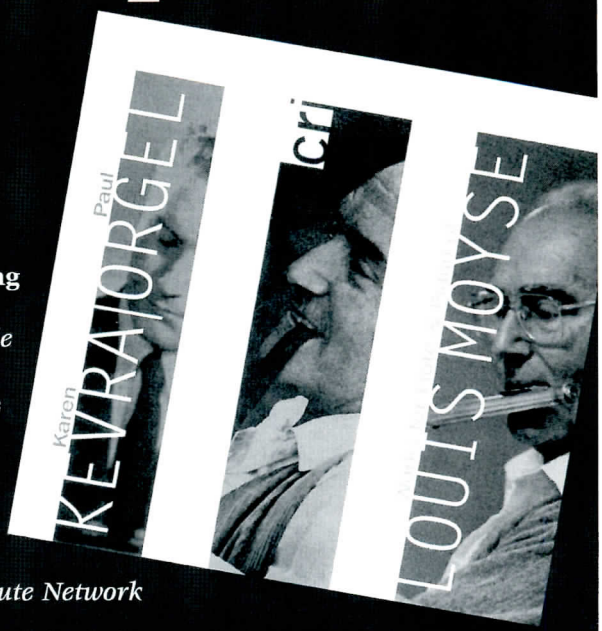
The First and Second Sonatas and Introduction, Theme and Variations

www.composersrecordings.com

"Their interpretation is as alluring as the compositions are rich."
— *American Record Guide*

"Kevra and Orgel could not make a better case for this neglected music." — *classicstoday.com*

"She is a flutist who will captivate and impress you."
— *The Flute Network*



Karen Kevra plays a 14k gold Landell flute. To commission a Landell flute call 802-434-4317

"A must for flute fanciers and a delight to anyone else with ears."
— *Fanfare Magazine*

Perform on a Work of Art

JOHN LUNN FLUTES

Get a complete catalog, pictures, articles, design info and much more on our website at www.lunnflutes.com

Contact us about taking our demo flute for a no obligation trial.

23 FLETCHER ROAD, NEWPORT, NH 03773 U.S.A.
PHONE:603/863-0035 FAX:603/863-3623 E-MAIL:lunnflutes@nhvt.net

Silver Anniversary
SPECIAL DISCOUNT

MARCEL MOYSE

AN EXTRAORDINARY MAN

By Trevor Wye

Trevor Wye explores the nature, character, and musical philosophy of the great flutist, Marcel Moyse with warmth, compassion, humour, and above all honesty. Six chapters, discography, 60 photographs. *Only $22.95*

" Marvelous book, magnificent work – congratulations."

RAYMOND GUIOT

" Congratulations on your style, documentation and comprehension – a wonderful job; your book is excellent."

LOUIS MOYSE

" …you have a wonderful understanding both of Marcel's teaching characteristics and of his personality."

BLANCHE HONEGGER-MOYSE

Limited Time Offer from Winzer Press

Buy either book at full price and get a second book at half price – a 50% discount!

" These two books are essential reading for anyone serious about playing the flute."

JAMES GALWAY

The Gilbert Legacy

METHODS, EXERCISES, AND TECHNIQUES FOR THE FLUTIST

By Angeleita Floyd

140 photographs,
clear explanations,
instructive musical excerpts,
biographical information.
Only $19.95

" The Gilbert Legacy is a landmark in the history of the flute because it gives a clear insight into one of this century's most influential teachers and players."

TREVOR WYE

" One of the most intelligently and best written books on flute playing."

ANDRÁS ADORJÁN

" …embraces every aspect of technique in performance and is a must for all who teach and who play."

PETER LLOYD

" Floyd has given the flute playing world a vivid and clear insight into the style and technique of a master teacher – very readable and a wealth of information on every page."

MICHAEL C. STOUNE (NACWPI REVIEW)

"…brilliant addition to the literature; a wealth of ideas, inspiration, advice and wisdom on each page."

JERRY PRITCHARD

To Order: Please send check or money order for one book at full price – **Marcel Moyse: An Extraodinary Man** • $22.95 or **The Gilbert Legacy** • $19.95 and get the second book at 50% discount. Please add $4 (S&H) per order to Winzer Press, 3743 Beaver Ridge Circle, Cedar Falls, IA 50613, Fax (319) 268-1001. (6% tax, Iowa res.)

Continuum:

30TH ANNUAL
NATIONAL FLUTE ASSOCIATION CONVENTION

AUGUST 15–18, 2002

WASHINGTON HILTON AND TOWERS

WASHINGTON, D.C.

Left to right: Rebecca Siegel, Megan Stewart, Becky Bluzzi, Shelly Binder

Heritage AND Legacy

John Bailey

FROM THE 2002 PROGRAM CHAIR

What a terrific four days in Washington, D.C.! I am thrilled that it was one of our most highly attended conventions ever. My most heartfelt thanks to so many folks for making it so special. First, to all the committee chairs and competition coordinators for all their hard work and program details, second to all the "behind the scenes" folks who made things run so smoothly — you know who you are, there were so many of you, moving harpsichords and percussion equipment, setting stages, getting stands, video documentation, setting up signs, making sure water was available, and so on. Third, to the dozens of terrific performers and presenters — the standard of playing was uncommonly high this year, and I am proud of you all. I also laud your adaptability: despite little or no dress rehearsal time, no backstage area, and sometimes not enough space, you presented and performed cheerfully, skillfully, and passionately! And to all the convention attendees — hundreds of you showed your enthusiasm in so many ways, big and small. It really kept me energized through the entire four days and made me feel very proud, indeed, to be associated with this great organization, where the love for the music and for the flute transcends all else — all the hassle, cost, and energy of putting on such an event. I look forward to the NEXT 30 years of conventions!

— John Bailey
2002 Program Chair

opening ceremonies

NFA President, George Pope, presides over the annual meeting

Thanks to these volunteer convention photographers for their fine coverage:

Lisa Fahlstrom
Kim Goodman
Kyril Magg

lecturers

Left: Dr. John Levine talks about the Dayton Miller Flute Collection. Right: Karen Garrison—Native American Flute

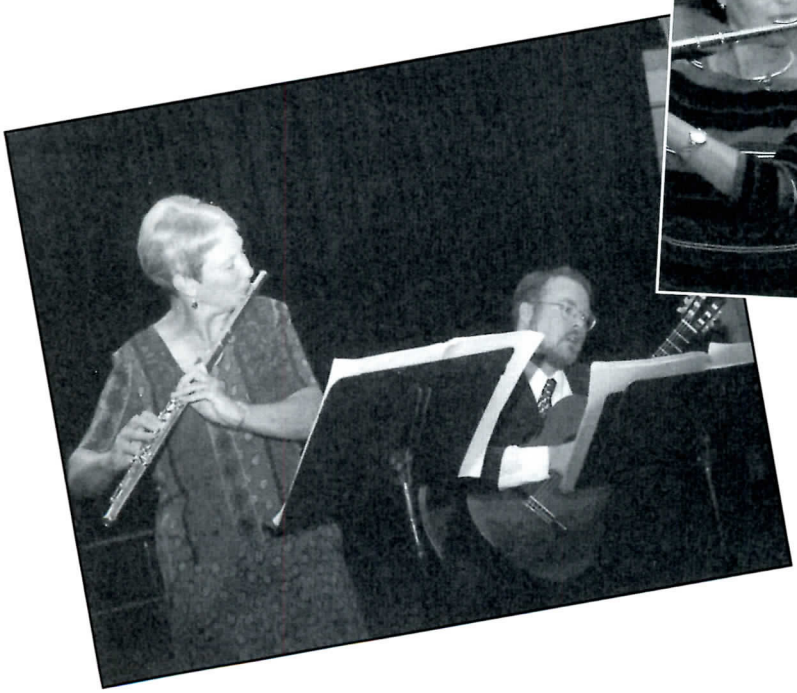
concerts/ performances, misc.

Clockwise from top: Karen Kevra, flute; Jeffrey Chapell, piano. (l-r) Lisa Garner, John Barcelona, Sarah Howard. Andrei Pidkivka looks on as Alex Fedoriouk tunes a cimbalom (lecture-demonstration). Vicki Carpenter rehearsing. Shelley Binder, Kenichi Ueda, flutes.

concerts/performances, misc. *(continued)*

Top to bottom: National Flute Choir, Wendy Webb Kumer, conductor. Melvin Lauf, Jr. and Contrabass. Nancy Hennen, David Gerry. Christine Perea.

Clockwise from top left: (l-r) Kate Siegel, Allison Cordinet, William Host, Toby Rotman. Vanessa Holroyd. Rebecca Chen, Kathleen Mylecraine "Dynamic Duo". Susan Morris DeJong, flute; Brian Delay, guitar. Open reading session.



concerts/performances, misc. *(continued)*

Clockwise from top right: Howlin Winds. Patti Watters, flute; Charles Woodward, piano. Kenichi Ueda, Suzuki Method performance. Robert Dick. Joanna Bassett and Karin Ursin.

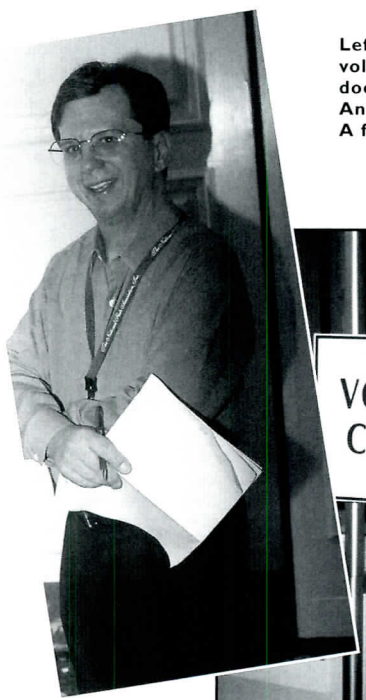
Clockwise from top left: Sarah Talley, David Shostac (masterclass). Irene Hsieh, flute; Wesley Evan Beal, piano (masterclass). Yun-Ting Chen, Alexa Still (masterclass). Richard Soule and Karen Stevenson. Margaret Bennett, flute; Wesley Evan Beal, piano (masterclass).

exhibit hall

Top to bottom: A flutist looks at an instrument at Custom Music. Flutists try instruments at the Powell booth. Sandy Drelinger demonstrates vertical Boehm flute for Ginny Atherton. Convention Exhibit Hall.

Convention Exhibition Hall. Flutists try instruments.

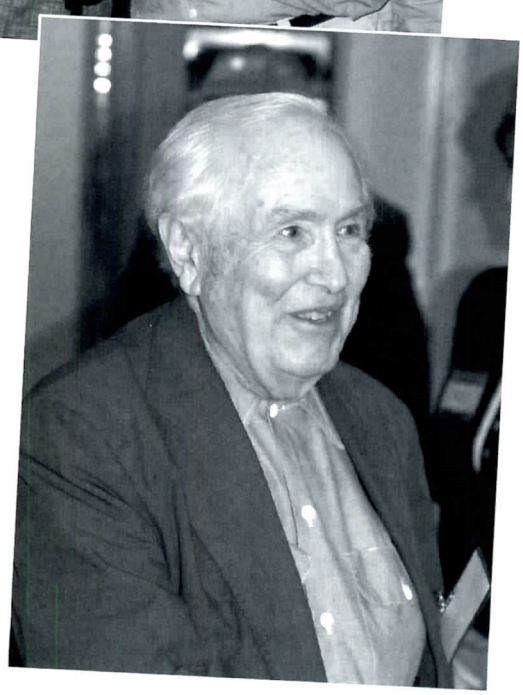
volunteers



Left to right: Tim Chalyway (NFA #1 volunteer—he attends them all and doesn't even play the flute!). Sarah Andrew Wilson, Volunteer Coordinator. A flutist checks into the convention.

people

Clockwise from top left: Betty Hensley and Nancy Clew (Nancy is in foreground, with arms raised; Betty's face shows above crook of elbow). Composer Bruce Broughton and Zart Dombourian-Eby. Jim Lasota and Bob Cummings. Casey Emmett, Raymond Jarvis.



Clockwise from top: Lisa Garland, Kim Goodman, Shannon Rust, Julie Long. Martin Amlin and Regina Helcher. Lisa Munson, Lenore Gelb. Julius Baker in attendance. Brad Garner with John Bailey, Program Chair.

people *(continued)*

Clockwise from top: Jackie Miller, Diana Loeb, Tim Friedlander. Alexa Still, next year's Program Chair. Mary Kay Fink with the Vivaldi Orchestra. Beth and Sean Owen from Ohio. Hall Ott.

the president with friends

Top to bottom: Phyllis Pemberton with George Pope. George Pope, Katherine Borst Jones, Leonard Garrison. Kyril Magg and George Pope. Shelley Collins, George Pope, Kim Goodman.

NFA ELECTION RESULTS

Vice-President/President
John Bailey

Assistant Secretary/Secretary
Patricia Harper

Board Members
Nancy Clew
Erich Graf
Renee Siebert

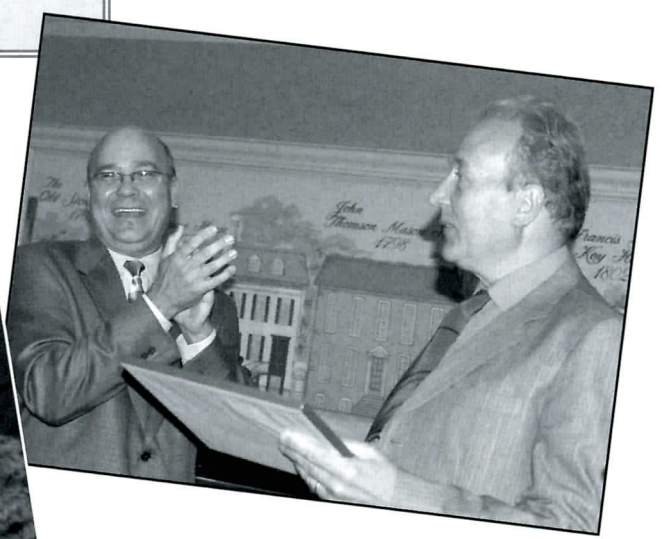
young artist

Jun Kubo performs in the Young Artist Competition

lifetime achievement

NFA LIFETIME ACHIEVEMENT AWARD

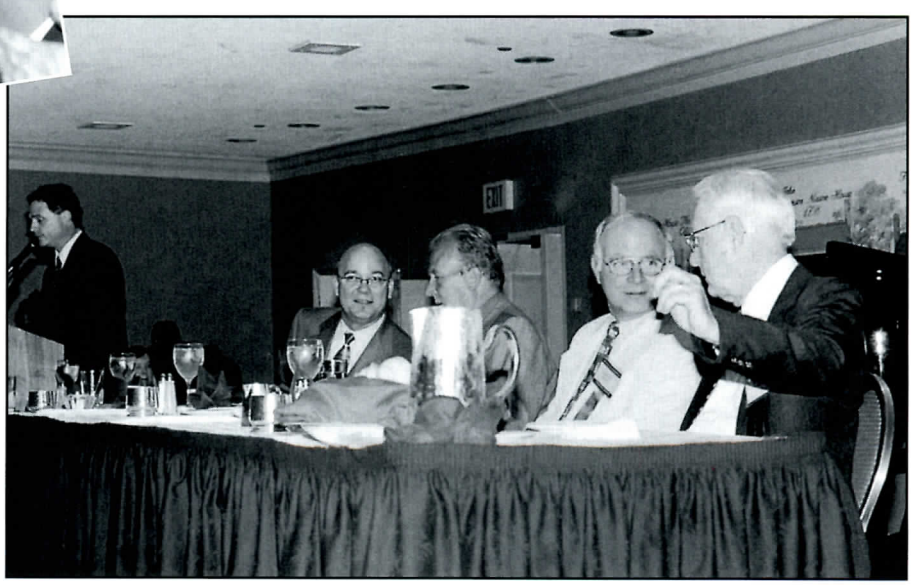
William Bennett
Louis Moyse



Left: John Barcellona after accepting an NFA Lifetime Achievement Award for Louis Moyse presented by Rick Soule

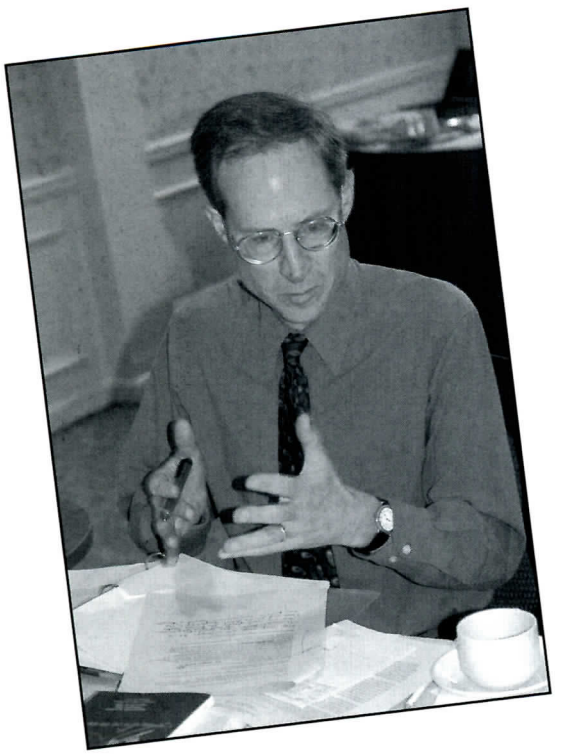
Right: William Bennett receiving NFA Lifetime Achievement Award from President George Pope

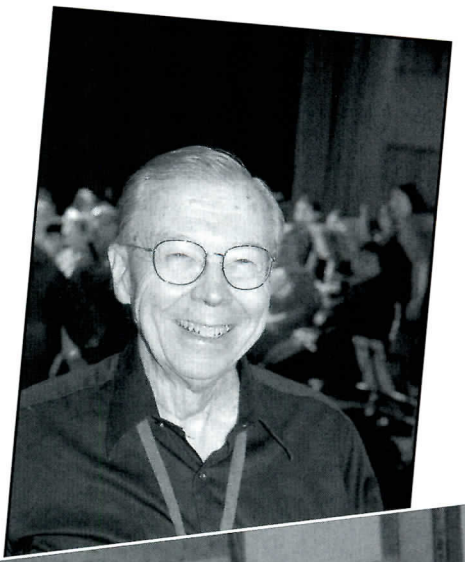
tribute



Richard Wynton, George Pope, William Bennett, Richard Soule, Mark Thomas.

convention wrap-up





Left to right: Leonard Garrison, Treasurer. Walfrid Kujala, Piccolo Committee Chair. Kyle Dzapo and Judith Ranheim, NFA secretaries.

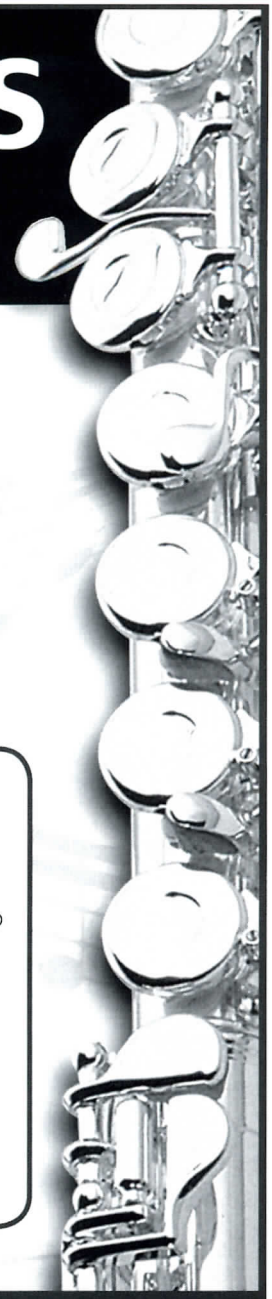
closing ceremonies

Left and right: Mass performance of Bach *Air* at closing ceremonies

CENTAUR
CRC 2459
presents
Katherine Kemler, flute
and
Michael Gurt, piano
in
Sonatina
featuring works by
Dutilleux, Sancan,
Gieseking, Berkeley,
and Mathias
Now available at 1-800-259-DISC ▪ www.centaurrecords.com

PHILIPP
HAMMIG™
PICCOLOS
Distributed by
Westwind
Musical Products
A DIVISION OF
MIYAZAWA FLUTES, LTD.
PHONE / 800.967.6733
FAX / 319.351.0479
EMAIL / service@miyazawa.com
INTERNET / www.hammig.com
Tradition
and Technology
Together

Nobody Knows Flutes Like:



BROOK MAYS
MUSIC COMPANY

Gemeinhardt
Miyazawa
Pearl
JUPITER
Lillian Burkart
YAMAHA®
EMERSON FLUTES · USA
Armstrong®
PHILIPP HAMMIG

Also: Haynes, Muramatsu, Powell, Sankyo

LOW PRICE GUARANTEED

We offer Special Financing, a Convenient Trial Period, the Finest Technicians, Expert Overhaul, Unparalleled Custom Work & an Exclusive Repair Warranty!

CALL US OR ORDER ONLINE AT WWW.BROOKMAYS.COM

Brook Mays Flute Company
Phone: (972) 233-9633

5756 LBJ Fwy. Dallas, TX 75240
Toll Free: (888) 242-3671
Fax: (972) 233-1857

6 Months Same As Cash
With Minimum Payments

A00084

RELEASES FROM LAUREL ZUCKER

Laurel Zucker: An American Flute Recital

Laurel Zucker *flutist* &
Marc Shapiro *pianist*

UPC#66002-2

Bloch *Suite Modale,*
Kennan *Night Soliloquy*
Copland *Duo,* Wilder *Sonata No. 2*
Zucker *Aviary, Shining, Effect Out*
Kingman *Scenario Musicale II*

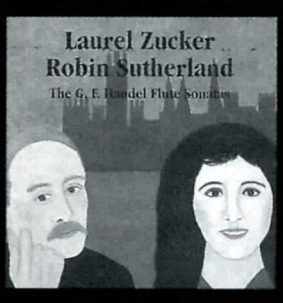
Song of the Wind

UPC#66004-2

G. P. Telemann *Fantasies,* J.S. Bach *Partita in A minor & mvts from cello suites,* C. P. E. Bach *Sonata in A minor,* Hoover *Kokopeli,* Zucker *Pandoras Box,* DonJon *Elegie & Song of the Wind*
Four Stars ****

" ...a heart-stoppingly beautiful piece: Kokopeli by Katherine Hoover, four-and -a -half minutes of magic capturing Indian legend and the vast spaces of the Southwest. It's worth the price of a disc itself, leaving the remaining music as a generous bonus."

Leslie Gerber—Classical Pulse Magazine!



The Complete Handel Sonatas for Flute & Harpsichord

UPC#66005-2

Haydn London Trios & Divertimentos

with Laurel Zucker, Renée Siebert, Samuel Magill, Shirien Taylor

UPC#66013-2

" Zucker displays an agile technique and gleaming tone in these pieces."

—The Patriot Ledger

Romances for Flute and Piano

Laurel Zucker *flutist* &
Marc Shapiro *pianist*

UPC#66006-2

Romances by
Widor, Nielsen, Schumann
Reger, Honegger, Faure, Gaubert, Borne

"... a very wisely assembled recital of music... Zucker has a full, rich sound coupled with an impressive technique....a thoroughly enjoyable recording..."

—Fanfare Magazine

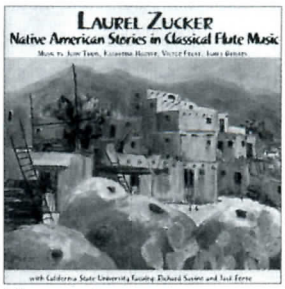
Laurel Zucker with the Erkel Chamber Orchestra of Budapest

UPC#66009-2

Telemann *Suite in A minor*
J.S. Bach *Suite in B minor*
J.S. Bach *Sonata in A minor*

"Zucker...consistent in beauty of tone, clarity of phrasing, & technical security. Also fine is the Erkel Chamber Orchestra, exact & accurate in carrying out its supporting role."

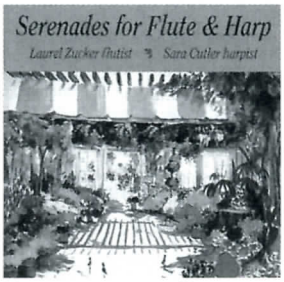
Fabrizio Paoletti—I Fiati
—Syrinx, 1996



Native American Stories in Classical Flute Music

UPC#66017-2

Music:
Hoover *Canyon Echoes for Flute & Guitar, Winter Spirits & Kokopeli*
John Thow *To Invoke the Clouds, Breath of the Sun*
James Demars *Colors Fall*
Victor Frost *Nocturne*



Serenades for Flute and Harp

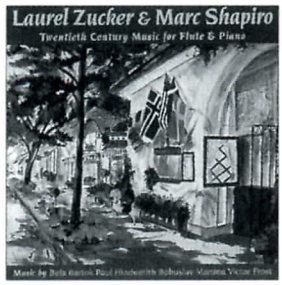
UPC#66008-2

Music:
Persichetti *Serenade*
Bach *Arioso*
Hovhaness *Sonata*
Faure *Sicilienne*
Massenet *Meditation from Thais*
Ibert *Entr'Acte*
Saint-Saens *Swan*
Inghelbrecht *Scaphe & Driades*
Zucker *Sailing*
Nielsen *the Fog is Lifting*
Roxlo *Bajo & Playera*
Bach-Gounod *Ave Maria*

"I am very impressed with Laurel Zucker's collaboration with harpist Sara Cutler. Cutler's harp transcriptions of the familiar pieces are all excellent, and her warm precise playing is always in impeccable expressive taste. I like the harpist's precision and the flutist's freedom ...."

—American Record Guide

TO ORDER CDs call FLUTE WORLD: (248) 855-0410
For further information write to:
Cantilena Records
6548 Via Sereno Dr.
Rancho Murieta, CA 95683



20th Century Music for Flute and Piano

UPC#66015-2

Music:
Hindemith *Sonata*
Martinu *Sonata*
Bartok *Suite Paysane Hongroise*
Frost *American Suite*

Recipient of the 1996 Aaron Copland Fund for Music

Laurel Zucker: Take a Walk on the Wilder Side

Music for flute by Alec Wilder

Complete solo flute
Flute & percussion
Flute & harpsichord
Flute & piano literature

UPC#66014-2

Laurel Zucker: Virtuoso Flutist

Laurel Zucker *flutist* & Robin Sutherland *pianist*

UPC#66001-2

Prokofiev *Sonata,* Poulenc *Sonata*
Chaminade *Concertino*
Debussy *Syrinx*

"...the languorous phrasing in the Debussy is especially winsome."

—Fanfare Magazine

Laurel Zucker & Richard Savino:

Music for flute and guitar
by Mauro Giuliani

UPC#66012-2

Grand Sonata Op.85, Duettino Op.77
Serenata Op.127, Qual Mesto Gemito

"The duo plays with the joy and expressive freedom inherent in the works. Laurel Zucker, a flutist with a stunning tone and spectacular technique..."

—Scranton Time

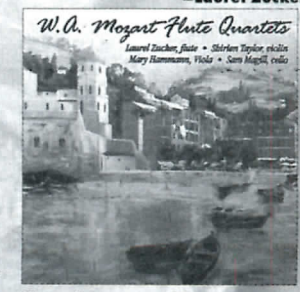
Laurel Zucker: Allstate Flute Repertoire

UPC#66011-2

Music: Chaminade Concertino, Mozart *Concerto in D major,* Telemann *Suite in A minor,* Bloch *Suite Modale,* Faure *Fantasie*

"As the flute professor at California State University in Sacramento, I am committed to fulfilling the musical needs of both college and high school level flute students. The Allstate Band and Orchestra programs for high school students are a tremendous support network for college woodwind, brass, and string programs. This recording was made to assist the flute students who audition yearly for the Allstate Programs."

—Laurel Zucker



The Mozart Flute Quartets for Flute & Strings

Laurel Zucker *flutist,* Shirlen Taylor *violin,* Mary Hammann *viola,* Sam Magill *cello*

UPC#66007-2

THE FLUTE EXCHANGE

We buy, sell and consign
used professional handmade flutes and piccolos.
Specializing in Brannen, Haynes and Powell.
Offering personalized assistance by an experienced flutist.

❖

Visit us on the Internet at: www.flutes.com

❖

GINGER HEDRICK
Owner
1418 Deertrail Rd. • Boulder, CO 80302
Phone & Fax: (303) 443-7595 • E-mail: ginger@flutes.com

Flute Center
OF NEW YORK
ACROSS FROM LINCOLN CENTER

BUY • SELL • TRADE
CONSIGNMENTS WELCOME

WWW.FLUTES4SALE.COM ♦ FLUTEPHIL@AOL.COM

NY: PHONE 212-307-9737
FAX 212-541-6630

NJ: PHONE 732-531-6445
FAX 732-531-5558

For updated information, consult the NFA Web site: www.nfaonline.org

It's easier than ever to contact us for purchases and repairs . . .

email: info@flutespecialists.com
web address: www.flutespecialists.com

Toll Free: 1-888-590-5722

120 West 11 Mile Road, Suite 12 • Royal Oak, MI 48067

COMPETITION RESULTS

Young Artist Competition Winners

1st: Errin Elyse Frechette-Foster
2nd: Kristin Bacchiocchi
3rd: Vanessa Holroyd

High School Soloist Competition Winners

1st: David Ross
2nd: Matthew Roitstein
3rd: Leah Arsenault

Geoffrey Gilbert Prize: David Ross
Best Performance of Commisioned piece: Emily Thomas

Orchestral Audition and Masterclass Winners

1st: Melissa Ngan
2nd: Lori Kesner
3rd: Gregory Milliren

Piccolo Artist

1st: Kate Prestia-Schaub
2nd: Frances Tate
3rd: Colleen Matheu

Chamber Music Competition

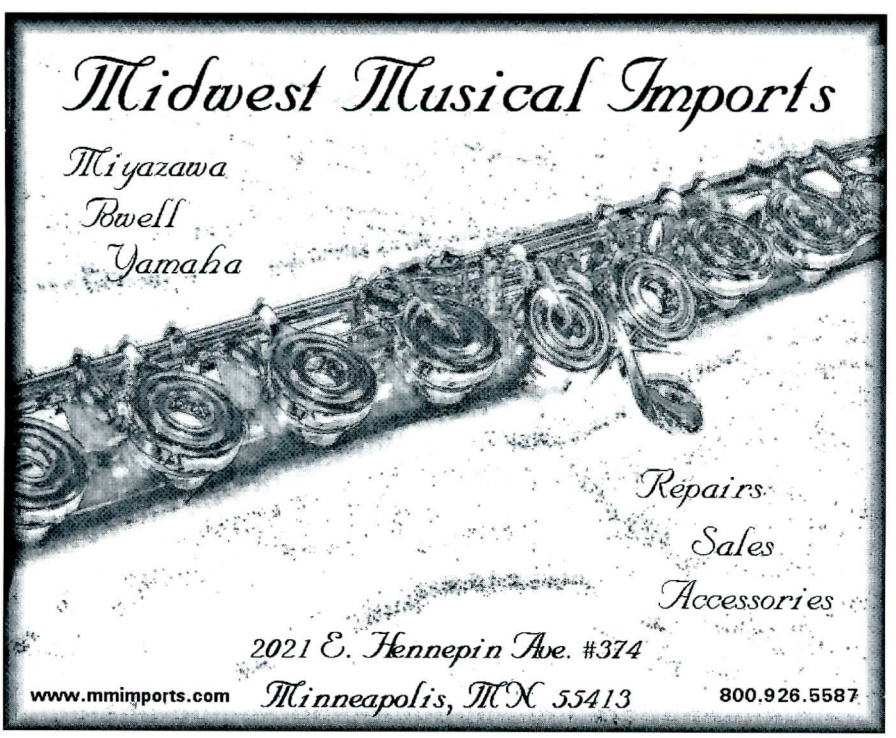
The judges did not designate 1st, 2nd, 3rd etc. . . . they just chose four winners. In the order of their appearance on the program:

Verederos
Jessica Johnson, *flute*
Payton MacDonald, *percussion*

The Scott/Garrison Duo
Shannon Scott, *clarinet*
Leonard Garrison, *flute*

Origins
Rebecca Nussbaum, *flute*
Ken Schweitzer, *percussion*

Polaris Wind Quintet
Kimberly Helton, *flute*
Stacey Berk, *oboe*
Clarence Padilla, *clarinet*
Timothy Gale, *bassoon*
Bret Seebeck, *horn*



CONTINUUM: Heritage and Legacy

30th Annual Convention, Washington, D.C.

August 15–18, 2002

For this year's convention wrap-up, several attendees share with us reports of some of the events they attended. John Bailey did an excellent job as Program Chair for this convention. However, because the Chair is always very busy during the convention, he or she hardly has any time to attend the events themselves. We thought you would enjoy hearing about what actually happened at the convention, so here are some reports on a variety of convention sessions and concerts.

FLUTE CHOIRS AT NFA CONVENTION 2002 IN WASHINGTON, D.C.

by Phyllis Louke

Thursday's convention schedule was packed with flute choir performances. Highlights included Virginia's Hampton Roads Flute Choir performing several transcriptions, as well as Phyllis Avidan Louke's *Suite Butterfly.* Local ensemble Columbia Flute Choir performed music written by two talented members of their group: Melvin Lauf, Jr. and Alexandra Molnar-Suhajda. New Jersey's Uptown Flutes performed two wonderful pieces by Katherine Hoover: *Celebration* and *Three for Eight.* Thursday evening's Foyer Concert by Maine's Howlin' Winds Flute Choir featured a program of Brazilian music.

Saturday's schedule included The American Flute Orchestra playing a program (with one contra-alto and three contrabass flutes!) of mostly orchestral transcriptions and Flute Choir of Atlanta, whose performance included Matt Doran's *Sextet for Flutes,* David Wells' *Ball Games,* and Catherine McMichael's *Silver Celebration,* as well as an arrangement of Gershwin's *Summertime* and a *Fanfare* by director, Kathy Farmer. Another local group, Woodbridge Flute Choir, featured guest artist Per Øien as soloist in compositions by Gretchen Morse and Ole Bull, as well as two pieces commissioned by the ensemble: *Southern Peace* by Melvin Lauf, Jr., and *Woodbridge Suite* by Gretchen Morse. New Hampshire's Nashua Flute Choir featured members, Lois Reynolds, Shari Shaw, David Deifik and Linda True as soloists in Sonny Burnette's *Stone Suite.* They also played John Frantzen's *Awakening* and *La Milonga* by Christopher Caliendo. In addition, they performed Catherine McMichael's *Academie of Dance* on Sunday's New Published Music Concert.

On Sunday, The National High School Flute Choir, conducted by Wendy Webb Kumer, performed some interesting original music, including *Fanfare* by Deborah Anderson, Martha Rearick's *Avante-Garde Sampler,* Jindrich Feld's *Cassation,* Kirk Vogel's *The Secret Language of Snow,* Michael T. Coolen's *Celtic Suite,* and Wil Offerman's *Jungle Dance* (for Bottles and Flutes), as well as arrangements by Ricky Lombardo and Phyllis Avidan Louke. And finally, Carol Kniebusch Noe conducted the Professional Flute Choir in its North American premiere of *Symphony No. 5, Op. 79* by British composer, Andrew Downes, as well as *Dawn Carol* by Margaret Lowe and Gabrieli's *Canzona XIII.*

FROM THE BEGINNING: EXTENDED TECHNIQUES ARE FUNDAMENTAL

by Cynthia Stevens

Presented on Saturday, by Cynthia Stevens, this hour-long session focused on how teachers of younger students (ages 8–17) can use some of the so-called "extended techniques" as remedies for classic problems students experience when first learning to

play their flutes and to control their intonation, tone qualities, lip flexibility, breath support, open throats, and raised soft palates. Dr. Stevens enumerated each problem and gave examples of how a particular technique could contribute to its solution.

For example, she talked about "slippery lips" on the headjoint as the first step in moving towards a clean execution of harmonic overtones without blowing harder: just "lifting" the sounds forward while sliding the lips. "To help students understand more clearly the role of breath support, explore whistle tones; to feel how the throat must open and the soft palate rise up, try singing and playing simultaneously; to increase awareness of pitch variation on singly-fingered notes, work with pitch bending," she said. She asked one of her students, Jane Wilson, to illustrate the simplicity of early multiphonic compositions like *Sun Showers* and *Dorset Street* by Robert Dick. Dr. Stevens then played excerpts arranged by Linda Holland in her volumes on microtones *(Ave Maria),* finger slides *(Carmen),* singing/playing *(American Patrol),* harmonics *(Silver Threads Among Gold),* and multiphonics (the familiar Gossec *Gavotte*). The audience attending was able to try several of the techniques, including "slippery lips" on the headjoint, harmonic overtones using slippery lips, whistle tones in whistling position, tongue-as-trombone during whistle tones, singing and playing, and singing and playing while moving lips into harmonic overtone positions, à la Robert Dick's opening for *Lookout.*

CONVENTION REPORT

by Rachel Lynn Waddell

As always, I came away from the NFA convention with a renewed love for the flute, and new ideas for practicing, teaching, and performing.

The first event I attended was an enlightening lecture/demonstration by Patricia Harper on the Prokofiev *Sonata* and its manuscripts and performing editions. She has done groundbreaking scholarly work on this piece, and her presentation was a fine example of the way in which research (or a lack of it, as has been the case up to now on this piece) influences performance traditions.

The Pedagogy Potpourri I session on Thursday afternoon was highly educational, as a variety of teachers (Lynn Ann Zimmerman, Christine Potter, Stephanie Rea, and Marlee Lindon) shared their wisdom on teaching a variety of subjects, such as how to deal with braces and the flute, teaching dynamics, incorporating music theory into lessons, and how to make lessons fun and challenging at the same time.

The tribute to Walfrid Kujala was a wonderful opportunity to hear some of his fine students perform, and especially fun were the anecdotes from students of their time studying with him.

Chris Norman and then Nestor Torres both gave rousing performances at the Thursday evening Gala concert, showing us a few of the many alternative types of flute music available today. Torres spoke about the theme of the convention ("Honoring our Heritage, Assuring our Legacy") and had members of the NFA High School Flute Choir play on stage with him. The students did a fine job, and none of them will ever forget this unique experience.

On Friday afternoon, the Color Concert 3 featured Katherine Hoover and Don Bailey, and the Montpelier Wind Quintet (from James Madison University). Highlights of this concert included the premiere of Hoover's flute duo *Antics* (a great addition to the repertoire), and the performance of David Maslanka's 3rd Woodwind Quintet. The Montpelier Quintet was a tight, balanced, and musical ensemble. Simply marvelous playing!

This concert was followed by a Local Talent Concert, featuring performers from Washington and surrounding areas. All were fine performers, and it was a rare treat to hear so many "locals" all at once.

Robert Dick's concert, featuring his own music, was a special chance to hear him play and get a sense of what is on the cutting edge of techniques for the flute. His final piece used the "glissando headjoint," which he has recently developed, based on the concept of the electric guitar's "whammy bar." As always, after hearing Dick, I realized how much more there is to playing the flute than the old standards of our repertoire.

Highlights of the evening concert include a riveting performance of George Crumb's *Vox Balanae,* Sue Ann Kahn, flutist, and Andrea Lieberknecht's performance of the Reinecke *Sonata Undine* and the Martin *Ballade.* She is an amazing performer and we were fortunate to have her with us in the United States for this convention.

As a former student of Carol Kniebusch Noe, it was a particular treat to hear her teach in the adult amateur masterclass on Saturday. I remembered many things she taught me, and learned many more.

The Gala Concerto Saturday evening was one of the finest events all weekend, due in large part to the competence and strong musicianship of the Concert Artists of Baltimore and conductor Edward Polochick. The repertoire selections were varied — both old and new — and each performer was magnificent. I especially enjoyed Mary Kay Fink's performance of the Vivaldi *Concerto in C Major,* on piccolo, and Marina Piccinini's performance of Paquito D'Rivera's concerto.

One of the greatest highlights of any convention for many members, which never shows up in the program book, is the opportunity to visit with old friends, and to meet new ones. The 2002 convention was overflowing with the warmth of friendships and the shared joy of flute playing. Hats off to John Bailey for planning one of the best conventions ever!

PANEL DISCUSSION: FLUTE CLUBS THAT SOAR!

by Shelley Collins

Five panelists shared their successful programming ideas and calendars of events. This panel of flute club enthusiasts was moderated by Rosene Rohrer, NFA Flute

Clubs Coordinator and President of the Raleigh Area Flute Association.

Panelists included Tony Watson, President of the Atlanta Flute Club; Patti Watters, Hampton Roads (Virginia) Flute Faire; Ann Knuth, Upper Midwest Flute Association; and Ann Cameron Pearce, co-founder, Raleigh Area Flute Association.

ANNUAL EVENTS

All of the clubs follow a yearly schedule. Events may include masterclasses with guest or local flutists, members' recitals, competitions, flute fairs, flute choirs, and all-state audition workshops. A creative tradition of the Atlanta Flute Club is its "pedagogy round-tables." Held twice yearly, teachers meet at a home studio for dinner and to discuss topics related to flute teaching.

Patti Watters explained that her organization's main focus is the annual Hampton Roads Flute Fair, co-sponsored with the Governor's School of the Arts and Old Dominion University. The schools assist with printing costs, housing guest artists, and funding the coordination of the event. Their one-day event attracts about 200 flutists. The festival includes competitions for elementary, middle school, high school, and college students, as well as adult amateurs. Winners of the college level competition play in a masterclass at the festival. Local symphony flutists and the club's board of directors perform, and the guest artist's recital follows lunch. Volunteers are drawn from the adult flute choirs in the area.

COMPETITIONS

Many of the flute clubs offer contests for a variety of age levels including a popular category for adult amateurs. The Upper Midwest Flute Association calls their adult category "Adult Aficionado." Other contest/performance opportunities include honor flute choirs and masterclass competitions.

PUBLICITY

Most of the clubs produce a newsletter of four to ten issues yearly. Clubs sending quarterly newsletters also send postcards as reminders of events and to announce events that were not mentioned in the regular mailings. Several clubs maintain e-mail lists, which they use to notify members about any flute-related local activities. Some of the clubs announce their events on the FLUTE e-mail list as well.

FUNDRAISERS

At flute fairs, exhibitors' fees are often a major source of funding. Other sources include endowments from families; local artists' councils; admission for events; co-sponsorship with other cultural organizations; and selling newsletter advertising space. Some of the clubs receive donations from their members' employer matching donations programs. The Upper Midwest Flute Association sold commemorative posters when the NFA convention was in the Twin Cities. The proceeds from sales helped to finance their club for a decade.

VOLUNTEERS

An audience member asked the panel for advice on getting members to volunteer. Panelists suggested putting "check boxes" for specific volunteer jobs on the membership form. One club uses a questionnaire at events to solicit feedback and volunteers. Another club has a large board of active volunteers assigned to specific projects.

MEMBERSHIP

One audience member asked for ideas to cultivate new members. Suggestions included having teachers encourage students to join; asking local symphony players to get involved in administration or performance capacities; and creating a website with a teacher directory. Many clubs allow one parent to attend events for free with the purchase of a student ticket.

CREATIVE IDEAS FROM THE PANEL

- Hold a Latin percussion workshop.
- "Yoga for Flutists" was popular at one club's flute fair.
- Collaborate with other organizations. For example, invite the guitar society to a flute/guitar duo recital, or co-host a baroque flutist with an early music society.
- Hold events at universities and give music students free admission.

ADVICE FROM THE PANEL

- Consider the weather in your region when planning major events.
- Try new ideas once or twice.
- Pick up the phone and ask members to volunteer for specific events or duties.
- Consider a one-day flute fair instead of two; it may be easier for people to attend the entire event.
- Have insurance for your events.
- Bring your flute club's materials to the NFA Flute Clubs/Choirs booth at the annual conventions.

PANEL DISCUSSION: CREATING STRESS-FREE STUDIO POLICIES (THE SEQUEL)

by Shelley Collins

A continuation of last year's session on business aspects of independent studio teaching, this event was a question-and-answer session led by Amy Zuback, Chair of the NFA Pedagogy Committee. Panelists included Holly Clemans, Phyllis Avidan Louke, Helen Spielman, and Shelley Collins. For an hour and a half, panelists and audience members alike shared their philosophies of managing the business of teaching.

HOW DO YOU HANDLE MAKEUP LESSONS?

An audience member said that because she is a mentor and a friend to her students, she is worried that this relationship will be damaged if she charges for missed lessons, even though she feels that students take advantage of her. This can be a difficult situation for many teachers. Although all of the panelists handle missed lessons somewhat differently, they all stated that it is

important to treat teaching as a business and to follow one's written policy. Collins reminded the audience member that a mentor's job is to encourage professional behavior and not to allow students to act irresponsibly. Students also need to learn to schedule routine appointments at times that will not conflict with lessons; teachers' schedules and incomes should not suffer because of a student's carelessness when making appointments. Louke has students sign a copy of her studio policy, which restates that the student and parent understand that there are no refunds for missed lessons. Makeup lessons are scheduled on a space-available basis only and are not guaranteed. When students know in advance that they will miss a lesson, they are encouraged to use the studio's "Swap List" to change lesson times with another student. Spielman has a "no makeups" policy and stresses that students are made aware of this verbally and in writing when they first begin lessons. Zuback states that makeups will not be guaranteed. (This suggestion was greeted with loud cheers from the audience!)

If a student misses a lesson because of illness, Clemans asks how long the student has been sick. A student who has missed a week of school, but has not bothered to let the teacher know about the illness, is not usually given a makeup lesson. Other panel members said that a student's history of attendance was a factor; a responsible student would have a better chance of getting a makeup lesson than a student who regularly skipped lessons.

HOW DO YOU SUGGEST A NEW FLUTE FOR A STUDENT?

Buying a new flute is a long process and often requires educating the student and his/her parents. Zuback and Collins both encourage their students to attend regional flute festivals where they can try out new flutes, often years before they are ready to buy instruments. This makes buying a flute a natural "next step," giving parents time to recover from the "sticker shock" that they may experience when they learn how much a new flute will cost! This also helps families to save money with a goal in mind.

Louke encourages her students to purchase intermediate flutes in about eighth grade so that they will be able to use their old flutes for high school marching band.

Clemans does not live in an area with an annual flute fair, so she encourages students to visit local music stores. She suggests three to five appropriate options that match their individual needs. After they have narrowed down their choices, she hears them play the instruments to help students and parents make the best choice.

DO YOU TEACH STUDENTS FOR FREE?

Many of the panelists felt that there ought to be some fee associated lessons to give more value to the instruction and to ensure student commitment. However, almost all of the panelists have taught scholarship students. One teacher gave lessons for half-price until the student's parent was financially able to afford the full rate. Another panelist asked a woman at a local church to sponsor lessons for a hardworking student. The student, who was unable to afford a flute, "rented" one from the teacher with monthly "practice credits." An audience member recommended asking the student's band director if a booster club might sponsor lessons.

Panel Discussion: Creating Stress-free Studio Policies
From left to right: Holly Clemans, Phyllis Avidan Louke, Helen Spielman, Shelley Collins

WHO DOES YOUR BOOKKEEPING?

All of the panelists keep track of their own books and have found ways to streamline the process. Zuback bills students for nine equal monthly payments. Louke uses a computer spreadsheet (Microsoft Excel). Other suggestions included photocopying all checks before depositing them; giving a substantial

discount to students who pay twice a year; and sending out a reminder postcard and charging a $5 late fee for missed payments. Audience member Ginny Atherton uses a clever "Baker's Dozen" system. She teaches 13 lessons for the price of 12. Students with perfect attendance receive the bonus lesson; otherwise, the missed lesson is the "13th."

DO YOU CHARGE BY THE WEEK?

None of the panelists charges by the week. They all found that when students paid at the beginning of the month instead of by the week, attendance was higher, and parents even commented that they preferred to write fewer checks.

An audience member asked how to transition from weekly to monthly fees. Spielman suggested writing a letter to the students' parents a few months ahead of time, stating the fee changes, the reasons for them, and offering to discuss whatever might concern the family. She explained that when she sent such a letter, the response from parents was positive.

HOW DO YOU RAISE PRICES?

Louke gives plenty of advance notice. She sends a letter home in May announcing that she will raise rates in September. The panel suggested that a raise of two to four dollars every couple of years would be appropriate. To find out what an appropriate fee might be, a teacher suggested finding out what the going rate is for college entrance exam tutoring or private tennis lessons in the teacher's geographical region.

HOW DO YOU COMMUNICATE PRACTICE EXPECTATIONS TO STUDENTS?

Spielman does not require a specific number of minutes. Instead, she expects improvement from one lesson to the next, and only requires practice by the clock when a student needs more structure. Clemans' general practice policy is that daily practice time should be roughly equal to the lesson time (for example, a student with a 60 minute weekly lesson should practice 60 minutes daily). Zuback feels that it is important to suggest appropriate practice time to students, because some students and parents have no idea what would be realistic. She does believe, however, that consistency in practice is more important than the length of time in the practice room.

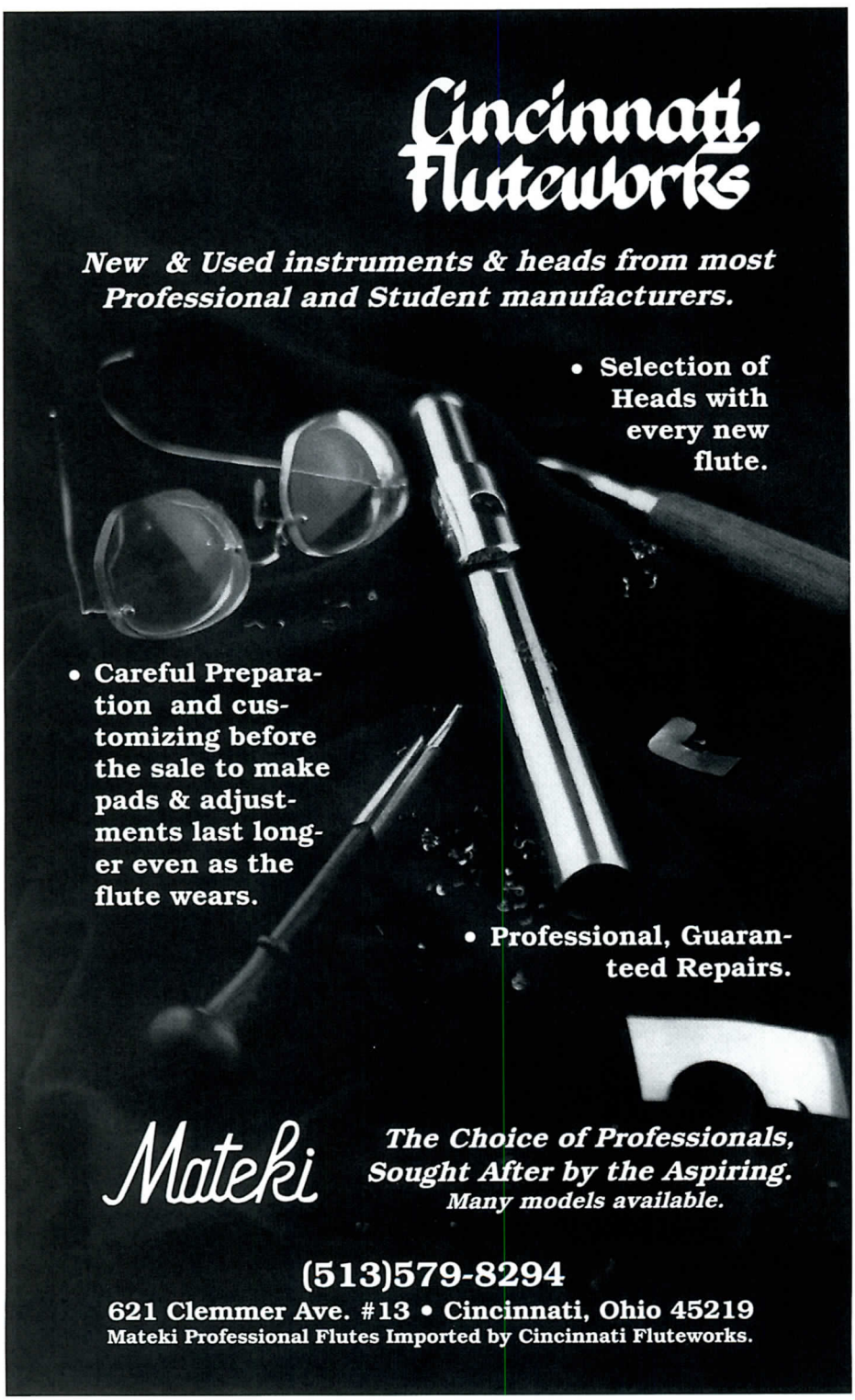
HOW DO YOU "FIRE" STUDENTS WHO ARE NOT MEETING EXPECTATIONS?

All of the teachers agreed that often this situation may be avoided by screening students when determining whether or not to accept them into the studio. Spielman's policy is to interview potential students before placing them on her waitlist, so that she and the student can determine whether they are suitable for each other. Zuback asks potential students the simple question, "Why do you want to play the flute?" and then listens very carefully to the student's response. If Louke notices that a student is continually not prepared for lessons and seems to take more interest in the conversa-

tion than in the flute during their lessons, she simply asks if he/she is still enjoying playing the flute and taking lessons. She stated, "If they reply that they don't want to stop coming to see me, I let them know it's okay to stop taking lessons, and that it's fine to call me just to talk." She stressed the importance of keeping this conversation POSITIVE.

HOW DO YOU ORGANIZE SUMMER TEACHING?

Louke is more flexible in the summer, offering a 48-hour cancellation policy. She mails a letter to her students outlining the weeks she will available for lessons, and students sign up for the weeks they will be in town.



As one of the five panelists, I would like to express my appreciation to all of the teachers who attended this session and shared their teaching experiences.

SUMMARY OF THE PEDAGOGY COMMITTEE REPERTOIRE SAMPLER CONCERTS I AND II

by Cynthia Stevens

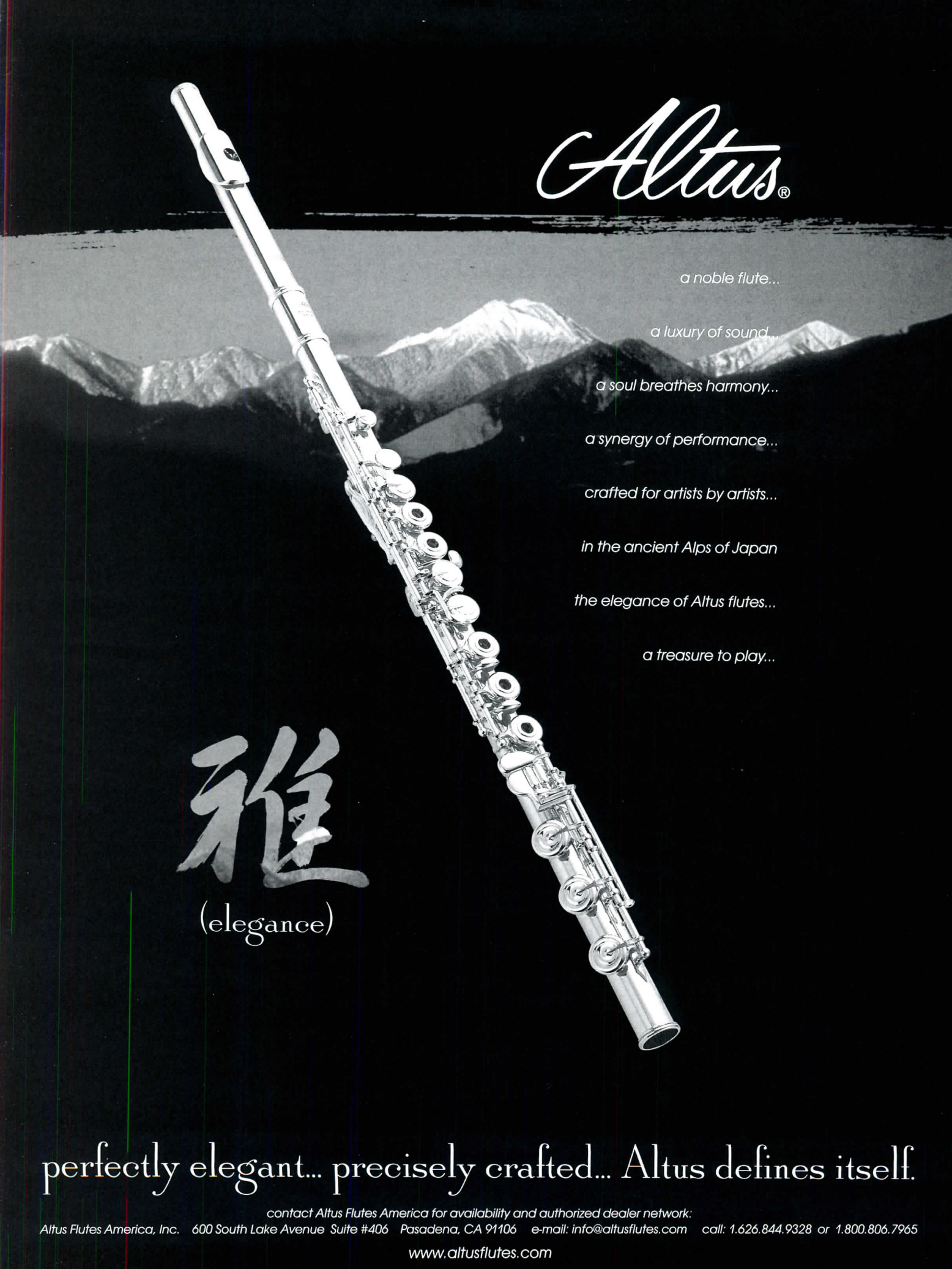
These recitals are designed to present some of the perhaps less familiar repertoire included in the NFA Pedagogy Committee's *Selected Flute Repertoire: A Graded Guide for Teachers and Students,* available from the NFA office.

National Flute Association
Special Publications
26951 Ruether Ave., Suite H
Santa Clarita, CA 91351
phone: (661) 250-8920; fax: (661) 299-6681

I. On Saturday, selections from Levels A, B, C, D, E, F, H, and J *(Selected Repertoire Guide)* were presented by young students from both the Washington, D.C., area and others. The students performing were, in order of level and appearance: Carrie Scronce, Spencer Philips, Jane Wilson, Diana Cole, Jeannette Williams, Tara Boyle, and Jane Wilson.

II. On Sunday, selections from Levels A,B,C,D,F,G,H, I and J were performed by Emily Peters, Mikey Mattice, Danielle Merashige, Hee-jeong Lee, Claire Gerarden, Kristina Dorsey, Julia Fukuyama, and Erica Brown.

Music included *Suite: Dawn Until Night,* by Alan Ridout and *Pixie Polka,* by Floyd Harris (Levels A and B); *Valsette,* by Michael Rose (C); *Lied,* by Louis Aubert (D); *Petite Caprice,* by Jindrich Feld (F);*Voyage,* by John Corigliano (G), *Nocturne,* by Lili Boulanger (H); *Six Pieces,* by Fikret Amirov (I), and *Allegretto,* from *Sonatine for Flute and Piano,* by Walter Gieseking (J).


Altus®
a noble flute...
a luxury of sound...
a soul breathes harmony...
a synergy of performance...
crafted for artists by artists...
in the ancient Alps of Japan
the elegance of Altus flutes...
a treasure to play...
雅
(elegance)
perfectly elegant... precisely crafted... Altus defines itself.
contact Altus Flutes America for availability and authorized dealer network:
Altus Flutes America, Inc. 600 South Lake Avenue Suite #406 Pasadena, CA 91106 e-mail: info@altusflutes.com call: 1.626.844.9328 or 1.800.806.7965
www.altusflutes.com

University of Minnesota School of Music
2106 Fourth Street South
MINNEAPOLIS, MN 55455
Phone: 612.624.2847 Fax: 612.624.8001

UNIVERSITY OF MINNESOTA
SCHOOL of MUSIC
COLLEGE OF LIBERAL ARTS

1902 2002
A CENTURY OF MUSIC AT MINNESOTA

www.music.umn.edu

The University of Minnesota

School of Music

IS PROUD TO HAVE FLUTE INSTRUCTORS

Julia Bogorad
Immanuel Davis

as part of its distinguished woodwind faculty.

Clarinet:
John Anderson
Burt Hara +

Oboe:
Basil Reeve +
John Snow +

Saxophone:
Eugene Rousseau
Brian Grivna *

Bassoon:
John Miller +
Norbert Nielubowski +
Charles Ullery ++

\+ *affiliate faculty, Minnesota Orchestra*
++ *affiliate faculty, St. Paul Chamber Orchestra*
* *affiliate faculty*

Degrees Offered:

- ***B.M.:*** performance, music education, music therapy ***M.M.:*** performance, Suzuki pedagogy/violin performance, wind conducting, orchestral conducting, choral conducting, piano pedagogy, accompanying/coaching, church music ***M.Ed.:*** music education, music therapy ***M.A., & Ph.D.:*** music education, music therapy, composition, theory, musicology/ethnomusicology ***D.M.A.:*** performance, conducting, accompanying/coaching

RESIDENTIAL SUMMER FLUTE CLASS
with
PATRICIA HARPER
in
Brownsville, Vermont
June 22 - June 28, 2003

For information and repertory list:
e-mail: patricia@patriciaharper.com
telephone (860) 767-8637; fax (860) 767-0629

For updated information, consult the NFA Web site: www.nfaonline.org

EMANUEL
FLUTES
BOSTON

Flutes and Head Joints Hand-Made to Order

1001 Great Pond Road, North Andover, MA 01845 USA
Tel: 978-686-6099 Fax: 978-686-6066

tj.j

Trevor James

Exceptional Flutes

Featuring Handmade Headjoints

Altos, Pre-professional, & Finer Entry Level & Step-up Models

Available through: Jeff Weissman Music Co.
J.L.Smith & Co.
Flute World, Inc.
House of Woodwinds
Cincinnati Fluteworks, Ltd.
& Many other local dealers

Distributed by:
Cincinnati Fluteworks
621 Clemmer Ave., #13
Cincinnati, Oh 45219

Ph. 513•579•8294 • Fax 513•579•8305

Tributes

to

Lifetime Achievement Award Winners

There were some wonderful and very moving tributes offered at this year's convention. Below are excerpted portions of these tributes.

2002 AWARDS BANQUET SPEECH FOR LIFETIME ACHIEVEMENT AWARD RECIPIENT

William Bennett

by George Pope
NFA President

In 1980, at my first NFA convention in Boston, I was approached after my performance in the Newly Published Music Concert by a rather bold woman who said to me, "You should come to Wildacres to study with William Bennett; you would LOVE it!"

I had heard WIBB's recording (everyone calls him WIBB; those are his initials) of the Mozart Quartets and I did love it: the most elegant molding of every phrase, all of the delicate nuances, and that sound. . . . I remember my first lesson from WIBB at the 1981 class vividly. "Vivid" was the goal: to find the proper quality for every element, from articulation to expression to dynamic shape to color; to discover the essential architecture and present it clearly to your audience; complete immersion in the musical moment.

WIBB's journey with the flute has never been ordinary. We can read about his major accomplishments in the Program Book including the Most Excellent Order of the British Empire for distinguished service to music, presented to him by Queen Elizabeth II. (I was so relieved when I learned I wouldn't have to start calling him "Sir WIBB.")

After all these years, I wanted to know more about how it all began, so I visited WIBB at Wildacres last June. We had a little chat and this is what he said:

My parents sent me to boarding school in the country during the war. At nine, I bought a plastic whistle in the local town, and learned how to play *Clementine* the first afternoon. Eventually the matron decided it was time for *Clementine* to go to bed. A few months later I broke it and replaced it with a proper recorder, NOT a wooden one; that would be far too posh.

During a music appreciation class, I heard a recording of a proper flute in an orchestra and decided it sounded so much better than that little whistle. After the war my parents unearthed our wind-up gramophone and the few records that I hadn't bro-

ken as baby. I would listen to *Brandenburg 2,* which I liked very much although the disks had large chips out of them.

At 12, I persuaded my Mum to buy a real flute. A composer friend put us in touch with a professional flutist who sold us one of his for the enormous sum of £50.

I remember learning to play *Sheep May Safely Graze* on the first day (just one part; not both). I was inventing all the fingerings until three days later the fingering chart arrived. I struggled through with the music masters at school, not having the disadvantage of being taught to play the flute. Then I started lessons with a sax player who played a lot of instruments. I stopped going fairly quickly because he wasn't as good as the masters at school.

About that time I spent 12 shillings, 6 pence I had won on a new, and unbroken, record of the *Brandenburg 2.* The record shop didn't have the one with the "black label" that I knew and which I thought was the "right" sound. He found one with a beastly "blue label" which sounded completely different. Finally I agreed to part with my money for the "blue" one, even though it sounded "wrong." This was the recording of [Marcel] Moyse with the Busch Players.

My Godfather was interested in music and he always made his own cameras and gramophones. His house was filled with terrible gadgets but I guess it influenced me because I was always making things too.

I made my first flute from a bicycle pump with a broken plunger. I drove a few holes in it, plugged up one end, painted it funny colors and it played a few funny notes.

My Godfather passed on a recording of Moyse playing the Mozart D major. He said, "He's the best flute player in the world." Of course, I didn't believe him even though I was very fond of him. A few years later I figured out he was probably right! I had several records of Moyse by the time I was 18.

At 15 I was getting more passionate about the flute. My parents thought this career choice was totally unrealistic, so I went with them for a consultation with the man who sold us the flute. He said, "It doesn't sound as if he's had any lessons!" I hadn't. So he taught me how to control the pitch by playing loud and soft on long tones.

We arranged a lesson with him for a week later, but when he played my flute so I could get the "right" sound in my head, I decided I couldn't continue to study with him. He didn't make the "right" sound. I wasn't sure what the "right" sound was but I had heard Gilbert on the radio and the Moyse recordings and knew it was different. So at the age of 15, in what was a marvelous piece of luck, I began studying with Geoffrey Gilbert!

William Bennett

I was always interested in sound. I was always a "fiddler" with the instrument, and I was an intonation freak, probably because it was pointed out to me at such a young age.

When I told Geoffrey I needed another flute that made the "right" sound he suggested I find a Louis Lot, like the one he played. I believed what Uncle Geoffrey said and finally found a silver Lot with open G#, with a slightly wonky key system. Sadly, this flute had the same problems in the 3rd octave as my wooden one. It was horrendously out of tune.

When I was just turning 18, I lost this flute and Gilbert found me a high pitch Lot (A-452), which needed rebuilding, so in the meantime I borrowed some wooden German thing with closed G#. But I used the Lot headjoint. When I got the flute back it was incredibly out of tune. I figured I would have to start tuning my own flutes; I was forced to; I figured there was no other way. I didn't know about the American flutes.

I had to join the Army at 18. The military band I played in, the Scotch Guards, toured in America when I was 19. This was a revelation. The first night we spent in Washington D.C., we met the Marine Band. They had magnificent flutes, utter perfection because (1) all the notes came out! (My pads were made out of old sausages with horsehair stuffing; it took 3 hours of practice to get the flute to work every day!) and (2) they were, in my opinion, perfectly in tune. One Marine sold me a headjoint for $30.

Geoffrey had said that when I got to America "you must hear Mariano; it's the greatest thing I've ever heard." He said later, "People say I'm French-style; I'm not. I'm American. I pattern myself after Mariano." (Of course, they played totally differently.) A week later I was in Rochester where I heard Mariano and spent an entire day with him while he was teaching. He was so nice and was a huge inspiration, as were Moyse, Gilbert and, when I was 13, the playing of Kincaid in the film *Fantasia.*

I was able to save enough from my pay to buy an American flute in New York for $250. I went home with my new flute and some crude measurements of the scale. I was going to make a flute. So I fiddled like my Godfather, and bought some silver tubing and a wreck of a flute for parts. I set about putting the keys on the tube in the proportions as far as my miserable measurements would allow me.

I spent about a year in my spare time working on this flute. It was a frightful mess but it had a huge sound with my American

headjoint. I tried pulling out the headjoint really far like Mariano, and I never really pushed it back in. This solved a whole lot of problems.

I learned that it wasn't the actual flute so much, but how I was playing it.

So I'm a Flute Fiddler who was in search of improving the way the flute blew, playing more in tune and with more tone color. I took the flute to a lesson and Gilbert said, "Amazing; it works! Don't you think the E-flat is a little flat?" To my horror he was right; so I went home, took a hacksaw and cut a bit off. When I pushed it in about two or three mm, it was much better. This was the beginning of my tuning on the flutes.

I chose to stay the full three years in the military so that I would be able to stay in London. I continued to study with Geoffrey and then studied with Caratgé in Paris. I also had four lessons with Rampal from whom I learned a lot. In Paris I had the opportunity to listen to Fernand Dufrène. This was the most wonderful sound, showing what the flute could do with space in the sound.

When I began studying with Moyse at the age of 29, it was a reaffirmation of all my goals. I had been sharing my recordings with Galway, and we were learning how Moyse took pleasure in every aspect of music and in life.

I was very lucky at the start of my career. There was a work boom in England. I played in many amateur orchestras during my military service and played a lot of chamber music with my friends.

I began playing with the ECO when I was 22 and also played with the Academy of St. Martin in the Fields Orchestra and the Mozart Players of London. My first job was in Manchester and I joined the LSO when I was 29. There were many exciting people that I worked with at a young age. I played with Menuhin and George Malcom when I was 26, and Barenboim, chief of the LSO during part of my tenure.

I had the great fortune to not have had too much instruction at the beginning. This has given me great freedom to be a "fiddler" both mechanically and with tuning.

For me the question has always been: why does the flute sound better than the recorder? You can spend your life finding the answer.

WIBB's longtime collaborator and friend, pianist Clifford Benson, writes:

> I have just heard WIBB demonstrating once again every colour in the rainbow, all their variations, and a few more besides! How does he do it? Every day, too he searches for something more. He is as fresh and stimulated as when I first knew him many years ago.
>
> Full of fun and humour about everyday things, he is never satisfied unless the music is full of whatever character and mood it requires, and his virtuosity is always in keeping with this.
>
> He has continued Moyse's objective of realizing the flute's full potential as a real and dignified voice of no lesser stature than any other instrument, or the human voice itself.
>
> So many, many congratulations WIBB. No one deserves this award more than you and thanks for everything.

Now about that nickname WIBB; when he was in the Army he wouldn't tell anyone what the "I" stood for, so they started calling him Ignatius, which was shortened to Iggy, and then for some inexplicable reason to Dragnet . . . British humor; go figure. I'm here tonight to tell you his real name, which is . . . William . . . no, I can't say it. Sorry, but you'll have to use your imagination.

So in the time honored WIBB tradition of finding the most expressive words to highlight the musical phrase (singing to themes of Mozart):

Go and find a TA-xi!
Where is the EL-e-phant?
And the newest
Cover your neck; it's DRAC-u-la!

Ladies and Gentlemen, please join me in congratulating our Lifetime Achievement Award Honoree, William Bennett.

PRESENTATION SPEECH: LIFETIME ACHIEVEMENT AWARD FOR

Louis Moyse

by Richard Soule
NFA Vice-President

I would like to preface my remarks by thanking and giving credit to two of my NFA colleagues who have written about Louis Moyse, Dr. Shelly Binder, whose marvelous dissertation on M. Moyse gives an in-depth look at the life and work of our honoree; and to Dr. Lisa Garner, whose interview this summer with M. Moyse will appear in the Fall *Flutist Quarterly.*

It is my honor to speak to you on the occasion of our presenting M. Louis Moyse with the National Flute Association's 2002 Lifetime Achievement Award. I am sorry that we cannot present this award in person to our honoree but we wish M. Moyse a speedy recovery and the best of health in the very near future.

Louis Moyse, son of Celine and Marcel Moyse, was born in the Netherlands in 1912. He studied flute and piano at the Paris Conservatory and received the first

prize in 1932, after lessons with Philippe Gaubert, his father Marcel, and piano with Joseph Benvenuti and Isidore Philipp. He was assistant to Marcel Moyse as professor of flute at the Paris Conservatory and pianist of the internationally-known group The Moyse Trio. He was also flutist with the French Radiodiffusion, Concerts Lamoureux, and the Straram Orchestra.

One of the characteristics of Louis Moyse's personality is the versatility of his musical gifts. He is both one of the best flutists of our time and is also a remarkable pianist. Added to these two accomplishments is his notoriety as a composer-editor of many books of flute music and original works for chamber ensembles and orchestra.

This remarkable career spans more than seven decades. With friends Adolph and Herman Busch, Rudolf Serkin, Blanche Honegger-Moyse, and his father, he was a founder of the Marlboro School of Music Festival and the Brattleboro Music Center in Vermont. He has been professor of flute, piano, and chamber music at Vermont's Marlboro College and guest professor at the University of Toronto and Boston University.

M. Moyse became a U.S. Citizen in 1959 and Louis and Janet Moyse presently reside in Montpelier, Vermont. M. Moyse has given masterclasses and seminars and appeared as a performer and as a conductor in the United States, Canada, Europe, and Japan. In everything he does — teaching, playing and conducting — his message has always been that music involves communication and expression.

During his early years, M. Moyse and his family were in constant touch with composers like Milhaud, Poulenc, Roussel, Ravel, Benjamin Britten, Ibert, Honegger, Florent Schmidt, Jean Francaix, and a special family friend, Bohuslav Martinu. These greats certainly must have influenced all aspects of M. Moyse's career, as did the loving and caring teaching of his father, Marcel.

Two publications of particular significance to us nowadays are the *Forty Little Pieces,* sold to his publisher, G. Schirmer, in 1950, and, published in 1967, the marvelous collection of competition pieces for the Morceau Concours known to us now as *Music by French Composers* or, more affectionately, "The French Book."

If M. Moyse's influence can be summed up in just a few words, I need only quote his philosophy on seeing oneself as responsible for one's own inner musical development. Louis Moyse says, "Be your own teacher."

I would like to recognize Dr. Shelley Binder, Associate Professor of Flute at the University of Tennessee, and flutist Karen Kevra, two experts on the life and work of Louis Moyse, and ask them each to say a few words about their teacher — in honor of this occasion.

Karen Kevra:

For as long as I can remember, I have associated the name of Louis Moyse with the flute. As a beginning nine-year-old flutist, I began to accumulate volumes of Louis' edited works for flute, such as the ubiquitous *Forty Little Pieces for Beginning Flutist.* By the time I became a teenager, it seemed that the majority of the music in my collection had his name printed on it. Everywhere I turned I saw "Lewis Moyzee, Lewis Moyzee." Who is this guy, I used to wonder?

It was about five years ago, when I began my studies with Louis, that I discovered him as a composer. Those first lessons were rich, exciting, and inspiring. They were also initially a bit confusing. Confusing because in spite of his fifty years living in the United States, he still spoke with a thick French accent. It was a little like having lessons with Inspector Clousseau. It was in that first year that Louis (in his characteristically modest way) suggested that I learn his *First Sonata.* I found a pianist to read through it with me, and we were astounded by the music — challenging for both of us, and captivating and musically deep. I was just as enthralled by his monumental *Introduction, Theme and Variations.* What a discovery! I remember asking (pestering?) Louis to write a *Second Sonata,* and he seemed to brush the idea aside. As a kind of joke, for a period of about a year, whenever I saw him, I'd say "How's that Sonata coming, Louis." (This was met with a range of reactions from humor to annoyance.) You can imagine my delight when after a lesson back in 1998, with a big grin on his face, he handed me the manuscript for the *Second Sonata.* (How's that concerto coming, Louis?)

Since the release of the CD (*Works for flute and piano of Louis Moyse*), Louis is at last gaining overdue recognition as a composer. Reviewers are praising his music, calling it "dazzling," "original," "masterfully written for both instruments," and "a significant and welcome addition to the modern flute repertoire."

Those of us who are lucky enough to be his students will always carry him around in a deep place inside of us. Thank you Louis and Janet for sharing your music, lives, and love.

Happy Birthday Louis. We love you!

Shelley Binder:

When I learned that Louis had suffered a health setback and would not be able to attend the NFA convention to receive his Lifetime Achievement Award, I was crushed. I called him a few days ago to wish him a very happy 90th birthday and to ask if there was any way I could persuade him to come. I even offered to drive him down from Vermont. His reply was pure Louis! He said (in that beautiful voice that is a cross between Maurice Chevalier and Pepe LePeu), "You know dear, I am not 80 years old anymore!"

When I was a student in the 1970s in Vermont, I remember going to his house for very long lessons after which we would listen to opera. I still get goose bumps remembering the smell of his pipe smoke and the rapture he would go into over the turn of one phrase or the release of a single note. He was so generous with his time and so eager to share his love of music.

Once when I was a doctoral student at Florida State University he came to Tallahassee to teach and premiere his transcription of Schubert's song cycle *Die Winterreisse* for flute and piano with me. Obviously, I was beside myself with happiness and nerves over this amazing opportunity. I will never forget the dress rehearsal. Louis, at the piano, having just ended a beautiful soft song was lingering with his hands on the keys reluctant to break the connection to the keyboard. After the most beautiful, touching, agonizing ending, phase off, and then

silence he slowly looked up from the keyboard and reverently said, "God, what a privilege it is to be a musician."

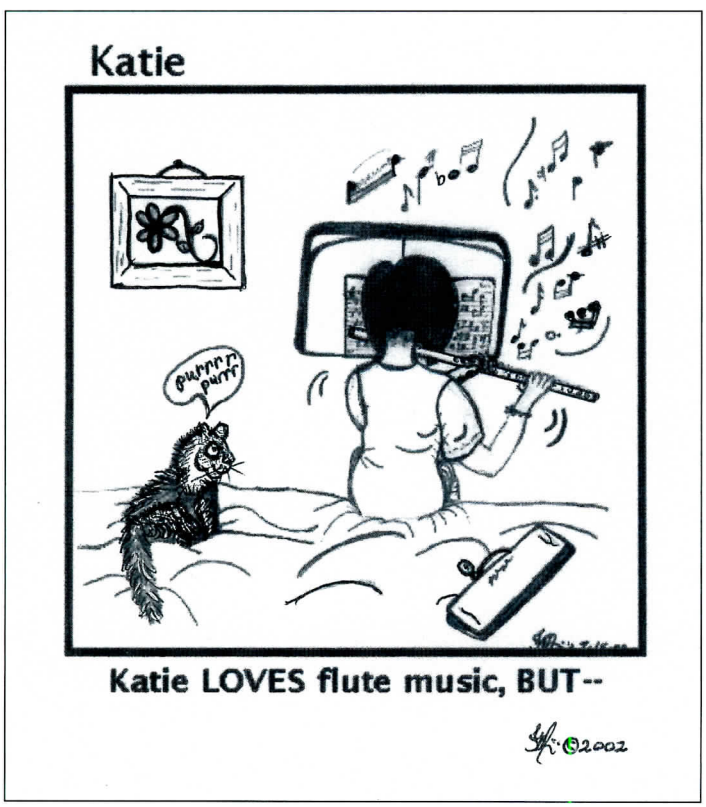
In the hundreds, perhaps thousands, of masterclasses and lessons I have attended with Louis over the past 24 years he has spoken often and lovingly of his beloved father Marcel. He often quoted him and took great pride in his heritage. However, it must have been difficult as well. Once, in a masterclass after someone had performed the C.P.E. Bach *Sonata* quite well, Louis, looking off into the distance formulating his thoughts and lighting his pipe remarked, "It must have been hard to have been the son of such a great man."

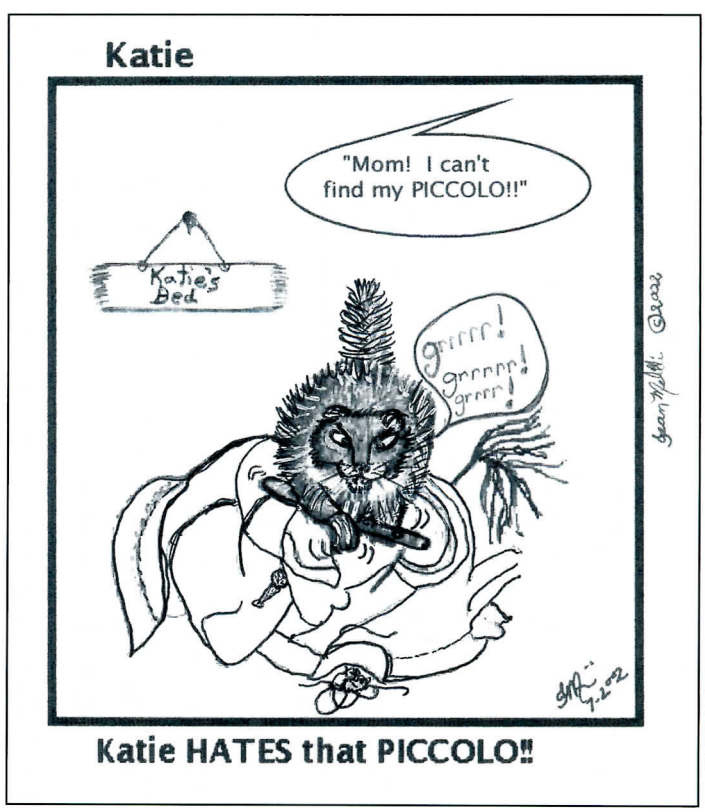
In closing I would just like to say that it has truly been an honor and a privilege to have been lucky enough to know and study with such a great man! Happy Birthday, I love you, Janet and Louis.

Richard Soule:

At this time I want to call to the podium my colleague from the California State University at Long Beach, Dr. John Barcellona. John has partnered with M. Moyse on many occasions as a duo performer and has worked closely with him on many projects.

John, Louis Moyse has designated you to receive this award in his absence. I present to you, M. Moyse's NFA Lifetime Achievement Award with all the love and respect of his colleagues, his students, and on behalf of the entire membership of the National Flute Association.





Jean Melilli © 2002

For updated information, consult the NFA Web site: www.nfaonline.org

LOST: At NFA Convention, Washington, DC — PERSONAL NOTES dated August 15–17, on Hallmark tablet, lined pages with faint tan/gray background design, one side only. Contact richarje@mrs.umn.edu (320-589-6241) if you have information.

IMPORTANT NOTICE for *NFA Members*

REGARDING *Supplement*

The annual *SUPPLEMENT,* which contains all of the information and application forms for NFA competitions, the NFA Library, and other NFA business-related matters, will no longer accompany the Fall issue of *The Flutist Quarterly.* You will now find it on the NFA website at http://www.nfaonline.org. The online version can be downloaded for easy printing.

This will provide you with quick access and updated information. If you are unable to access the Internet to view and print out your copy, hard copies will be gladly provided upon request. To obtain a copy from NFA, please contact Madeline Neumann by e-mail at Conventionservices@nfaonline.org or by phone at (661) 299-6680.

The National Flute Association, Inc.

Membership Application Form

Membership Information: Annual dues (2002-2003) for the National Flute Association, Inc. are listed below. The membership year runs from August 1 thru July 31. Persons joining at any time will receive the entire membership year's complement of *The Flutist Quarterly*. If you join by Nov. 1, you will be included in the membership directory. Dues are tax-deductible, subject to restrictions imposed by the Internal Revenue Code.

Name _____ **Date** _____

Address _____

City _____ **State/Country** _____ **Zip/Postal Code** _____

Telephone _____ **Fax** _____ **E-mail** _____

Please enroll me as a member of the NFA at the following level:

_____ Active ($50 per year)

_____ Contributing ($85 per year) *

_____ Sustaining ($120 per year) *

_____ Student ($30 per year: full time students only)
name of school: _____

_____ Life Members (one time charge of $1500) *

_____ Affiliate: Commercial ($40 per year)

_____ Affiliate: Flute Organizations - Flute Choirs, Flute Clubs **(no charge)**

_____ Library Subscription ($35 per year)

_____ Additional Contributions (*Targeted to:* ☐ *Unrestricted* ☐ *Endowment*

☐ *Myrna Brown Fund* ☐ *David Hart Fund*

_____ Mailing Charge for members outside the U.S.A
(for Canada and Mexico add $22; for all other countries add $31)

_____ Total Amount

Payment supplied by ☐ ***Check(enclosed)*** ☐ ***Visa*** ☐ ***MasterCard*** ☐ ***Amex*** ☐ ***Discover***

Card number _____ *Expiration date:* _____

Name as listed on card (please print) _____

Signature of cardholder: _____

Do not send cash! Please make checks payable to the National Flute Association, Inc. The charges for returned checks are $10 (domestic) and $25 (foreign). Members outside the U.S.A. must pay in U.S. dollars drawn on a U.S. bank.

Please indicate area(s) in which you could volunteer to assist the NFA:

☐ *Myrna Brown Society (convention hospitality);* ☐ *General convention volunteer;*

☐ *General Clerical work;* ☐ *The Flutist Quarterly;*

☐ *Other (please specify)* _____

CONVENTIONS

The NFA Conventions provide members with wonderful opportunities for networking, learning new skills and fine tuning existing ones, and enjoying the latest offerings in flute manufacturing and accessories, and attending memorable performances by some of the best names in the flute world. Professionals, students, amateurs and flute enthusiasts and their families are welcome, so plan now to attend!

Upcoming conventions will be held in:

Washington, DC **August 15-18, 2002**
(Hilton & Towers)

Las Vegas, NV **August 7-10, 2003**
(Riviera Hotel)

Nashville, TN **August 12-15, 2004**
(Opryland Hotel)

San Diego, CA **August 11-14, 2005**
(Town & Country)

web site: www.nfaonline.org

nfaconvention@aol.com

nfamembership@aol.com

Return this form with your payment to: The National Flute Association, Inc., 26951 Ruether Avenue, Suite H, Santa Clarita, CA 91351.

* *Members joining at this level will be identified as such in the directory. The National Flute Association is a non-profit organization and contributions are tax-deductible.*

Theobald would be pleased...

The characteristic of diMedici flutes receiving the most recognition is their incorporation of traditional aesthetics into modern performance quality instruments.

Their scale and key design allow the serious player to perform with confidence and control throughout all registers. Several respected artists and teachers state the diMedici sound and playability rival that of many handmade instruments they have played.

diMEDICI

jupiterflutes.com

Available At Better Flute Shops Worldwide

Jupiter Band Instruments, Inc.
PO Box 90249, Austin, TX 78709-0249 • Phone (512) 288-7400 • Fax (512) 288-6445

A new standard has arrived.
Exclusive acoustic design
Key Features:
Enlarged Bore
Enlarged Toneholes
Elongated Custom Headjoint Taper
Extreme Dynamics
Improved Projection
Superior Intonation
NAGAHARA
-Boston-
The Nagahara FULL CONCERT Flute
Nagahara Flutes ~ 131 Stedman Street - #7 ~ Chelmsford, MA 01824
(978) 458-1345 ~ info@nagaharaflutes.com ~ www.nagaharaflutes.com

perspective

NFA Convention

A View from an "Outsider"

by David B. Niethamer

I'm a clarinetist married to a flutist, and we've been attending flute conventions off and on since our first one in 1977 (San Francisco). So, when the convention returned to Washington, close to our home in Richmond, Virginia, we arranged our rehearsal schedule for our Sunday concert so that we could attend at least a part of the festivities. For what it's worth, here's my take on the piece of the convention we attended.

We arrived on Thursday at 1:30, and after a parking adventure (where a garage employee "made" us a space after 15 minutes of cruising around hoping for a departing car!) we got checked in and made it to a 2:30 "Color Concert." The highlight of this concert was a wonderful trio by Madeleine Dring for flute, oboe, and piano. It was tonal, but in surprising ways, and a real delight.

We also wanted to be sure to get to the FLUTE listserv dinner, which has become an annual side event to the convention. Many thanks to Helen Spielman for organizing it — it was a blast. The food was great, the company stimulating, and it was wonderful to put a face with the names I've been reading for all these years. Just for the record, I read the FLUTE list, and pass on what I consider to be the good bits to my wife, whose patience for computers is somewhat limited!

On Thursday night I particularly enjoyed Chris Norman, though sometime I'd like to hear him in a smaller setting where amplification would be unnecessary. More on that issue later.

On Friday morning at Color Concert 2, I had the pleasure of hearing two old friends perform as part of the Ithaca Wind Quintet. They played *Five Poems* by Karel Husa, which consists of bird-related titles. As flutist Wendy Mehne pointed out in her brief remarks, Husa had the good sense not to always give the "bird" motifs to the flute — they're shared equally. The quintet also played Lalo Shifrin's *La Nouvelle Orleans,* which was a very colorful portrait of what sounded like a New Orleans funeral parade. It was not hackneyed Dixieland style at all — great piece.

At the end of that concert we dashed across the street to St. Margaret's Church to hear "The Latin Influence." I had never heard Piazzola's *Histoire du Tango* and was eager to do so. Wendy Mehne also dashed across the street to play Roberto Sierra's *Cronicas del Descubrimiento,* which I also enjoyed.

After a late lunch and a little practicing, we went to Robert Dick and Gary Schocker's concert. Robert never ceases to be amazing. I can't remember now when I first heard him play, but I'll never forget those Paganini *Caprices,* double stops and all. Aside from Robert's always wonderful playing, I have two observations about this concert. One piece that Robert played was a composition of his commissioned by the NFA for the high school competition. I think the NFA really has this right. If students are encouraged to use these techniques very early in their playing lives, they will not seem like "extended" or "avant garde" techniques. They will just be part of playing the flute. I heard Katherine Kemler play another one of these high school competition commissions — one by Ann La Berge. Both pieces seemed like they would be appealing to teenagers (as well as adults!) and possible for the not-yet-virtuoso flutist to play.

My other eye-opening experience from

The Flute Network™

* A Non-Profit bulletin-board service for flutists, flute teachers, *and* the people who love them (Since 1984!)

* Published 10 times per year, available *free of charge* and now going to 6,200+ different people in the USA – write to be added to the mailing list! *(Due to postal regulations, available overseas and Canada only via First Class Subscription.)*

Visit our web site for up-to-the minute, *world-wide,* info on Masterclasses, Stolen Instruments, Current listings, and more – http://www.flutenet.com

PO Box 9472
San Bernardino, CA 92427

A Little Wizard Enterprise®

this part of the concert was Mary Kay Fink's playing. In my experience, orchestral players are a pretty conservative lot. Getting them to do anything beyond the techniques needed for the Bach to Stravinsky standard repertoire can be like pulling teeth without novocaine! Her playing on Robert's *Fire's Bird* (played on a ring key piccolo) and in a duo with Robert (on C Flute) was truly astounding, by any standard.

Not to be missed — Robert's "glissando headjoint," where flute meets Jimi Hendrix and the "whammy bar."

In looking through the convention program, I was amused to discover that I was present at the convention where Gary Schocker won the Young Artist Competition — 1978, also in Washington D.C. Gary's half of the program was a good balance to Robert's. I particularly enjoyed The C.P.E. Bach Sonata (with Ghost), the first movement of *Flute Forest (Schizo Cuckoo),* and the *Further Adventures of Two Flutes.* All very inventive and entertaining.

For me, the highlight of the Friday night gala, Flutists in Recital, was Andrea Lieberknecht. I'm not a big fan of the Reinecke *Sonata,* but after her performance, I became one. Her playing was truly astounding, and doubly so, considering the acoustical surroundings in the International Ballroom. She had a gorgeous sound, and wide dynamic range, and beautifully agile articulation, all of which translated into the hall better than any other flutist I heard all weekend. So much for requiring amplification.

Speaking of amplification — I know this has been a subject of discussion among convention attendees (and on the FLUTE listserv) in the past. From a technical point of view, I think the amplification was done well. With one exception, I thought the sound was pretty natural. What was disturbing was how the performers used the amplification. In one work for flute and voice, the voice was amplified, the flute not. The result was bad balance, and an inaccurate representation of the music. I think if performers are going to use amplification with the aim of achieving a natural sound in a large environment, they need to rehearse with it to get the most and best out of the equipment. I heard a few pieces where performers obviously let the sound techs throw up microphones at the last moment, with less than ideal results. You practice the notes, and the ensemble, and even to some extent the stage manner, bowing, and so on — why wouldn't you practice at least a little with the microphone to make sure it isn't distorting your musical message. I know rehearsal time is tight in these situations, but for an audience and the reputation of the performers, I think it's important.

On Saturday morning at the American Composers 3 concert, I heard two wonderful pieces. Debra Wendells Cross played a new work for flute, viola and harp, *As Falling Leaves,* written by Adolphus Hailstork in reaction to September 11. Debra played with colleagues from the Virginia Symphony. In her remarks, Debra said that the piece was very emotional. Now I'm not an overly emotional sort of guy, but I have to tell you — at the end, the hair on the back of my neck stood up! A very powerful piece. Those of you who play in this type of ensemble should definitely seek out this piece. Adolphus Hailstork teaches at Old Dominion University in Virginia.

The other piece at this concert that I found enjoyable was *Mayflies, Songs on Poetry by Richard Wilbur* by Lewis Spratlan. The combination of soprano voice with four flutes (doubling piccolo and alto flute as well) was very beautiful. Some of this was the composer's skill at setting the texts, but some was just the quality of the various instruments with voice. As an added bonus, I met Ellen Redman, who was one of the performers. She was a student at a camp where I taught in the 1970s. We made contact through the FLUTE list a few years back, and it was fun to see her again after all these years.

I wanted to stay for the concerto concert, but my wife convinced me that our Sunday concert would sound a lot better if we returned to Richmond at a decent hour, and as usual she was right. I'm sure we missed more good music and good playing. After Mimi Stillman and Susan Hoeppner's joint recital, we headed home down I-95. It was an inspirational three days.

DAVID NIETHAMER teaches clarinet and chamber music at the University of Richmond, where he is currently also conducting the Wind Ensemble. He also performs with the Richmond Chamber Players, of which he was Artistic Director from 1994–97. From 1979 to 2002, Niethamer was the Principal Clarinetist of the Richmond Symphony. He is married to flutist Patricia Werrell, and they have a daughter Terren.

THE POWER OF LIVE HEALING MUSIC

...played or sung to comfort the ailing and dying.

The Music for Healing & Transition Program, Inc., (MHTP) offers instruction in many cities of the US and in Canada. Curriculum includes classes in Repertoire Development, How Music Heals, Music as a Language, Philosophies of Healing, Care of the Dying, Understanding Current Medical Issues, Diseases & Pharmacology, and more. Graduates of the program are Certified Music Practitioners.

For the latest class schedule and locations access our WebPages at www.mhtp.org or send for registration packet to: MHTP Registrar, 22 West End Road, Hillsdale, NY 12529; Tel: 518-325-5546; FAX 518-325-3089,

*College Credit is available at Northern Arizona University, Flagstaff, AZ. MHTP is a non-profit 501(c)(3) corporation organized for charitable and educational purposes.

SUBSCRIPTIONS:
Receipt of *The Flutist Quarterly* is a benefit of membership in the National Flute Association, Inc. Subscriptions to the *Quarterly* are available to libraries and institutions at a charge of $35 per year. Personal subscriptions are not available. **The Music Library Catalog** *(6th edition)* is also available to libraries and institutions at $15 per copy.

ADDRESS CORRECTIONS:
Bulk rate mail is not forwarded. Send address corrections to: Maria Stibelman, *Membership Services,* 26951 Ruether Ave., Suite H, Santa Clarita, CA 91351; *phone:* (661) 250-8920; *fax:* (661) 299-6681; *e-mail:* nfamembership@aol.com. The NFA will be responsible for one missed magazine in the event an address change crosses in the mail. Missed issues due to bad addresses are available at the rate of $10 per copy through the Membership Services Manager.

CORRESPONDENCE:
Please send all letters, inquiries and submissions to: Mary Jean Simpson, Editor, 204 West Road, Salem, CT 06420-3506; *phone/fax:* (860) 892-9052; *e-mail:* mjsimpson@snet.net. ***Send address corrections and subscription questions*** to the Membership Services Manager in Santa Clarita.

BACK ISSUES:
Members and non-members alike may purchase back issues of *The Flutist Quarterly* at the rate of $10 each through the Membership Services Manager in Santa Clarita.

SUBMISSIONS:
Articles pertaining to all aspects of the flute are solicited for publication in *The Flutist Quarterly.* Send submissions to Mary Jean Simpson (see address above.). Preference is that articles be submitted on computer disk accompanied by one printed copy. Articles not accompanied by computer disk will not be immediately rejected, but submissions on disk may be printed in a more timely fashion. Please note the detailed guidelines located under *Editorial Policy,* page 5.

COPY DEADLINES:
Firm deadlines have been established for all materials submitted for publication. Please see page 5 of this issue for specific dates. *(Please note: Features are chosen for publication only after extensive double-blind review; the dates given are therefore not applicable to them.)*

ADVERTISING:
Guidelines, deadlines and fees may also be obtained from the NFA website at http://www.nfaonline.org/NFA/fquarter/adrates.html. Please send advertising artwork to Heidi Sorber, *Advertising Editor,* 2534 Eubank Blvd. NE, Apt #4 Albuquerque, NM 87112; *Phone:* (505) 332-9339, *Fax:* (505) 332-7773, hsorber@worldnet.att.net.

nfa coordinators & committee chairs

NFA Office

Phyllis T. Pemberton, ***Executive Director***
The National Flute Association, Inc.
26951 Ruether Ave., Suite H
Santa Clarita, CA 91351
phone: (661) 299-4NFA (4632)
fax: (661) 299-6681
e-mail: NationalFlute@aol.com

Madeline Neumann, ***Convention Manager***
26951 Ruether Ave., Suite H
Santa Clarita, CA 91351
phone: (661) 299-6680
fax: (661) 299-6681
e-mail: Conventionservices@nfaonline.org

Maria Stibelman, ***Membership Services***
26951 Ruether Ave., Suite H
Santa Clarita, CA 91351
phone: (661) 250-8920
fax: (661) 299-6681
e-mail: Membershipservices@nfaonline.org

NFA Online

http://www.nfaonline.org

Eric Hoover, ***NFA Online Administrator***
14 Calle Cal
Santa Fe, NM 87508-9158
phone: (505) 466-3310
e-mail: ericjhoover@earthlink.net

Connie Beach, ***Activities & Organizations Editor***
16224 Deepwood Place
Indian Trail, NC 28079
phone: (704) 893-2835
e-mail: conniebeach@msn.com

The Flutist Quarterly

Mary Jean Simpson, ***Editor***
204 West Road
Salem, CT 06420-3506
phone/fax: (860) 892-9052
e-mail: mjsimpson@snet.net

Heidi Sorber, ***Advertising Editor***
2534 Eubank Blvd. NE Apt. # 4
Albuquerque, NM 87112
phone (505) 332-9339
fax: (505) 332-7773
e-mail: hsorber@worldnet.att.net

Grace Petree, ***Masterclass Reporter***
P.O. Box 950818
Lake Mary, FL 32795
phone/fax: (407) 323-3639
e-mail: auvenbloom@aol.com

Convention

Alexa Still, ***2002 Program Chair***
301 UCB, College of Music
Boulder, CO 80309-0301
phone: (303) 492-7150
fax: (303) 492-5619
e-mail: Alexa.Still@colorado.edu

Lisa Garner Santa, ***Associate Program Chair***
School of Music
Texas Tech University
Box 42033
Lubbock, TX 79409-2033
phone: (806) 780-3649
fax: (806) 742-2294
e-mail: Lisa.Garner@ttu.edu

Jennifer Kuk, ***Local Arrangements Chair***
8425 Vast Horizon
Las Vegas, NV 89129
phone: (702) 595-4652
fax: (702) 433-3143
e-mail: chocokukie@aol.com

Madeline Neumann, ***Convention Manager***
[see NFA Office]

Heidi Sorber, ***Advertising Editor***
[see The Flutist Quarterly]

Jim Magee, ***Exhibits Management***
N'Awlins Trade Show and Convention Services, Inc.
612 Highland Court
Mandeville, LA 70470-8538
phone: (985) 626-3046
fax: (985) 727-3940
e-mail: jnawlins@bellsouth.net

Patti McCleney, ***Exhibits Assistant***
N'Awlins Trade Show and Convention Services, Inc.
P.O. Box 8538
Mandeville, LA 70470-8538
phone/fax: (985) 893-9521
e-mail: pattimccleney@yahoo.com

Jennifer Grady, ***Exhibitor Showcases***
220 Tillicum Dr.
Silverton, OR 97381
phone: (503) 873-9297
e-mail: fluter.harpsong@verizon.net

Jane Weigel, ***Program Book Co-Editor***
7 Windsor Drive
Tuscaloosa, AL 35404
phone: (205) 507-0024
fax: (205) 343-2127
e-mail: jweigel@music.ua.edu

Gary Smoke, ***Program Book Co-Editor***
11484 Woodbank Ridge
Tuscaloosa, AL 35405
phone: (205) 345-9823 (home/work)
email: gsmoke@aol.com

Amber Weeks, ***Bio Editor***
1900 North Rice Mine Road, #720
Tuscaloosa, AL 35406
phone: (205) 248-9006
e-mail: weeks007@bama.ua.edu

Jennifer King, ***Convention Marketing Assistant***
921 Winsray Ct.
Cincinnati, OH 45224
phone/fax: (513) 541-2463
e-mail: jennifer@kingandsons.com

Kyle Dzapo, ***Resource Table Coordinator***
5417 Haymeadow Place #2B
Peoria, IL 61615
phone: (309) 693-9386
e-mail: kdzapo@bradley.edu

Kim Goodman, ***Visual Documentation***
2840 Findley Ave.
Columbus, OH 43202
phone: (614) 262-7770
e-mail: flutegirl109@aol.com

Frank Suetholz, ***Convention Photographer***
2112 5 1/2 Mile Road
Racine, WI 53402-1584
phone: (414) 639-7601
e-mail: fbsuetholz@world.att.net

Debbie Hyde-Duby, ***Myrna Brown Society***
4554 Leathers Street
San Diego, CA 92117-3419
phone: (858) 270-4506
e-mail: DebbieDuby@aol.com

Committee Chairs

Brenda Trautman, ***Amateur Resources***
275A Solon Road
Chagrin Falls, OH 44022
phone: (440) 247-2548 (h); (440) 962-2875 (o)
e-mail: brendalt@stratos.net

George Pope, ***Commercial Members***
[see Board of Directors]

Ellen Kaner, ***Cultural Outreach***
5802 Tinsley Drive
Arlington, TX 76017-6324
phone: (817) 467-5784
e-mail: ekaner@aol.com

Richard Wyton, ***Endowment and Development***
P.O. Box 294
West Redding, CT 06896-0294
phone/fax: (203) 938-0667
e-mail: rwyton@eci.com
and rwyton@mags.net

Kim Pineda, ***Historical Flutes***
4208 3rd Ave., NW
Seattle, WA 98107
phone: (206) 782-0406
e-mail: kimpineda@backpacker.com

Matt Marvuglio, ***Jazz***
Berklee College of Music
1140 Boylston Street
Boston, MA 02215-3693
phone: (617) 747-2410
e-mail: mmarvuglio@berklee.edu

Katherine Borst Jones, ***Long-Range Planning***
4635 Rutherford Road
Powell, OH 43065
phone: (740) 881-5008
fax: (740) 881-5252
e-mail: jones.6@osu.edu

New Music Advisory
To Be Appointed

John Bailey, ***Nominating***
[see Officers]

Lee Lattimore, ***Oral History***
715 Parkmont
Dallas, TX 75214
phone: (214) 827-6869
e-mail: leelatt@gte.net

Amy Zuback, ***Pedagogy***
1809 Willow Creek Road
Edmond, OK 73013
phone: (405) 359-1168
e-mail: azuback@cox.net

Lee Van Dusen, ***Performance Health Care***
1947 Gravel Road
Seneca Falls, NY 13148-8720
phone: (315) 568-1233
e-mail: lvanduse@nycc.edu

Walfrid Kujala, ***Piccolo Co-Chairs***
Catherine Payne
751 23rd Avenue
San Francisco, CA 94121-3736
phone: (415) 666-3261
e-mail: paycat@aol.com

Penny Fischer, ***Regional Outreach***
2115 Melrose Avenue
Ann Arbor, MI 48104
phone: (734) 930-0353
fax: (734) 930-0370
e-mail: pfischer@umich.edu

Andra Bohnet, ***Special Publications***
8305 O'Rourke Court
Mobile, AL 36695
phone: (251) 607-0606
e-mail: andra34550@aol.com

Competition Coordinators

Lori Akins, ***General Coordinator***
5113 Glenaire Drive
Dublin, OH 43017-9479
phone: (614) 766-1838
fax: (614) 766-7717
e-mail: akins.8@osu.edu

Linda Pereksta, ***Baroque Flute Artist***
2112 Old Taylor Road, #K-7
Oxford, MS 38655
phone: (662) 238-7814
e-mail: pereksta@earthlink.net

Deanna Hahn, ***Chamber Music***
2310 35th Street
Des Moines, IA 50310
phone: (515) 255-1937
e-mail: drhahn@iowalink.com *or* deanna.hahn@drake.edu

Susan Royal, ***Convention Performers***
School of Music
SUNY College at Fredonia
Fredonia, NY 14063
phone: (716) 673-4643
e-mail: susan.royal@fredonia.edu

Kyle Dzapo, ***Coordinator: Call for DM/Ph./D. Papers***
Music Department
Bradley University
305 Constance Hall
Peoria, IL 61625
phone: (309) 677-2596
e-mail: kdzapo@bradley.edu

Darrin Thaves, ***High School Soloist***
California State University
Department of Music
1250 Bellflower Blvd.
Long Beach, CA 90840-7101
phone: (562) 985-4781
e-mail: lbfluteman@cs.com

Suzanne Thierry, ***Jazz Flute Masterclass***
32 Edgelea Drive
Chambersburg, PA 17201
phone: (717) 264-9446
e-mail: suzannethierry@hotmail.com

Catherine Bull, ***Masterclass Performers***
303 Augusta Avenue, SE
Atlanta, GA 30315-1403
phone: (404) 627-9077
e-mail: danielpyle@mindspring.com

Jane Berkner, ***National High School Flute Choir***
School of Music
University of Akron
Akron, OH 44325-1002
phone: (330) 972-7061
e-mail: berkner@uakron.edu

Andrea Loewy, ***Newly Published Music***
110 Live Oak Drive
Lafayette, LA 70503
phone: (337) 988-6323
e-mail: akloewy@aol.com

Philip Dikeman, ***Orchestral Audition with Masterclass***
125 De Villen Avenue
Royal Oak, MI 48073
phone/fax: (248) 616-9012
e-mail: philip93@aol.com

Mary Kay Ferguson, ***Piccolo Artist***
3420 East Fairfax
Cleveland Heights, OH 44118
phone: (216) 321-2713
e-mail: mkferguson13@hotmail.com

Dr. Lisa Garner Santa, ***Professional Flute Choir***
School of Music
Texas Tech University
Box 42033
Lubbock, TX 79409-2033
phone: (806) 742-2270, ext. 279
e-mail: lisa.garner@ttu.edu

Tadeu Coelho, ***Young Artist***
North Carolina School of the Arts
1533 S. Main Street
Winston-Salem, NC 27127-2188
phone: (336) 770-3356
e-mail: coelhot@nearts.edu

Archives & Libraries

Natalie Syring, ***Archivist-Historian***
9 Mallard Glen Place
The Woodlands, TX 77381
phone: (281) 363-9855
e-mail: nsyring@aol.com

Gwen Powell, ***NFA Library Liaison***
5101 E. Oakmont Drive
Tucson, AZ 85718
phone: (520) 621-6028
e-mail: gpowell@u.arizona.edu

Megan Argall, ***NFA Librarian***
Music Building, Room 233
The University of Arizona
1510 East University
Tucson, AZ 85720-0055
phone: (520) 621-7009
e-mail: ask_nfa@hotmail.com

Glennis Stout, ***Action Point Editor***
1736 Covington
Ann Arbor, MI 48103
phone: (734) 668-6021
e-mail: gmstout@webtv.net

Other Coordinators

Dorli McWayne, ***Flute Choirs Coordinator***
780 Merlin Lane
Fairbanks, AK 99709
phone: (907) 479-6701
e-mail: dorli@mosquitonet.com

Kimberly Clark, ***Flute Clubs Coordinator***
15202 Circling Hawk Ct.
Houston, TX 77095
phone: (281) 550-4275
fax: (281) 550-9201
e-mail: kimclark@mindspring.com

Kyle Dzapo, ***Flute Research***
[see Convention]

Patricia Spencer, ***Grants Coordinator***
215 West 90th St. #1G
New York, New York 10024
phone: (212) 873-1065
Fax: (212) 873-1065
e-mail: newflute@compuserve.com

Francesca Arnone, ***Insurance***
2518 Gekeler Ln.
Boise, ID 83706
phone: (208) 429-8026
e-mail: FMArnone@aol.com

Jeanne Cinnante Galway, ***International Liaison***
Benzeholzstrasse 11
Meggen, Luzern
CH 6045 Switzerland
phone: 41-41-375 010
fax: 41-41-375 012
e-mail: weggis@aol.com

Darla Dixon, ***Director of Public Relations***
53 West 74th Street #2F
New York, NY 10023
phone/fax: (212) 799-4363
e-mail: ddixon@lincolncenter.org

Matthew Haire, ***Legal Advisor***
836 S. Lahoma Ave.
Norman, OK 73069
phone: (405) 364-9336
e-mail: MatthewHaire@aol.com

Works of Art

Burkart instruments are at once beautifully hand-crafted works of art and ultimate performance tools for the flutist. Now the classic elegance of the professional flute and piccolo is enhanced by precision in parts and innovation in materials. In the hands of the player, Burkart instruments deliver the full promise of any piece of music, in any style.

- Crafted in silver, gold and platinum
- Integrated key system
- Super silent key action
- Expert hand assembly
- Meticulous tonal voicing
- Precision that plays

Burkart
BOSTON

Burkart Flutes and Piccolos
20 Main Street · Acton, MA 01720 USA
978-263-7177 · www.burkart.com

INDEX OF ADVERTISERS

Abell Flute Co.	57
Altus Flutes America, Inc.	87
Arista Flutes LLC	85
Armstrong	5
Beezwax Records	6
Brannen Bros. Flutemakers, Inc.	inside front cover
Brixton Publications	37
Brook Mays Music Company	77
Burkart Flutes and Piccolos (2)	2, 103
Butterfly Headjoint Co., Inc.	6
Cantilena Records (2)	9, 78
Carlini, Louis A.	11
Cincinnati Fluteworks, Inc./Mateki Flutes	86
Clarion Associates	21
Composers Recordings Inc.	58
Con Brio Music	29
Drelinger Headjoint Co.	18
Emanuel Flutes	89
Emerson Flutes	38
Flute Center of New York	79
Flute Exchange, The	79
Flute Network, The	100
Flute Specialists, Inc.	79
Flute World	49
Fluteland.com	19
Gemeinhardt	8
Graf, Erich	18
Green, Tom (Flutes)	12
Guzman, Viviana	4
Hammig Piccolos	76
Harper, Patricia	89
Jennings, Christina	39
Jupiter Band Instruments, Inc.	97
Keefe Piccolos	12
Kemler, Katherine (2)	9, 76
Kingma, Eva	19
Landell Flutes	101
Leibundguth, Barbara	28
Little Piper/Dean Yang Flutes	25
Lopatin Flute Co.	29
Lunn, John (Flutes)	58
Magnolia Music Press	47
Mel Bay	48
Midwest Musical Imports	80
Miyazawa Flutes, LTD	outside back cover
Muramatsu America	24
Music for Healing & Transition Program	101
Nagahara Flutes	98
National Flute Association	13
New England Conservatory	14
North Carolina School of the Arts	22
Ogura Flute Works	48
Pearl Flutes	inside back cover
Polak, Simon	37
Potter, Chris	27
Sagerman Flutes	12
Sankyo Flutes, USA	28
Sheridan Flute Co.	25
Tap Music Sales	57
Trevor James	89
University of Minnesota School of Music	88
Winzer Press	59
Woodwind/Brasswind	11
Yamaha	23
Your Flute Works	39

FROM THE PROGRAM CHAIR

31st National Flute Association Convention 2003

Riviera Hotel
Las Vegas, Nevada
August 7–10, 2003

Risks and Rewards

Alexa Still

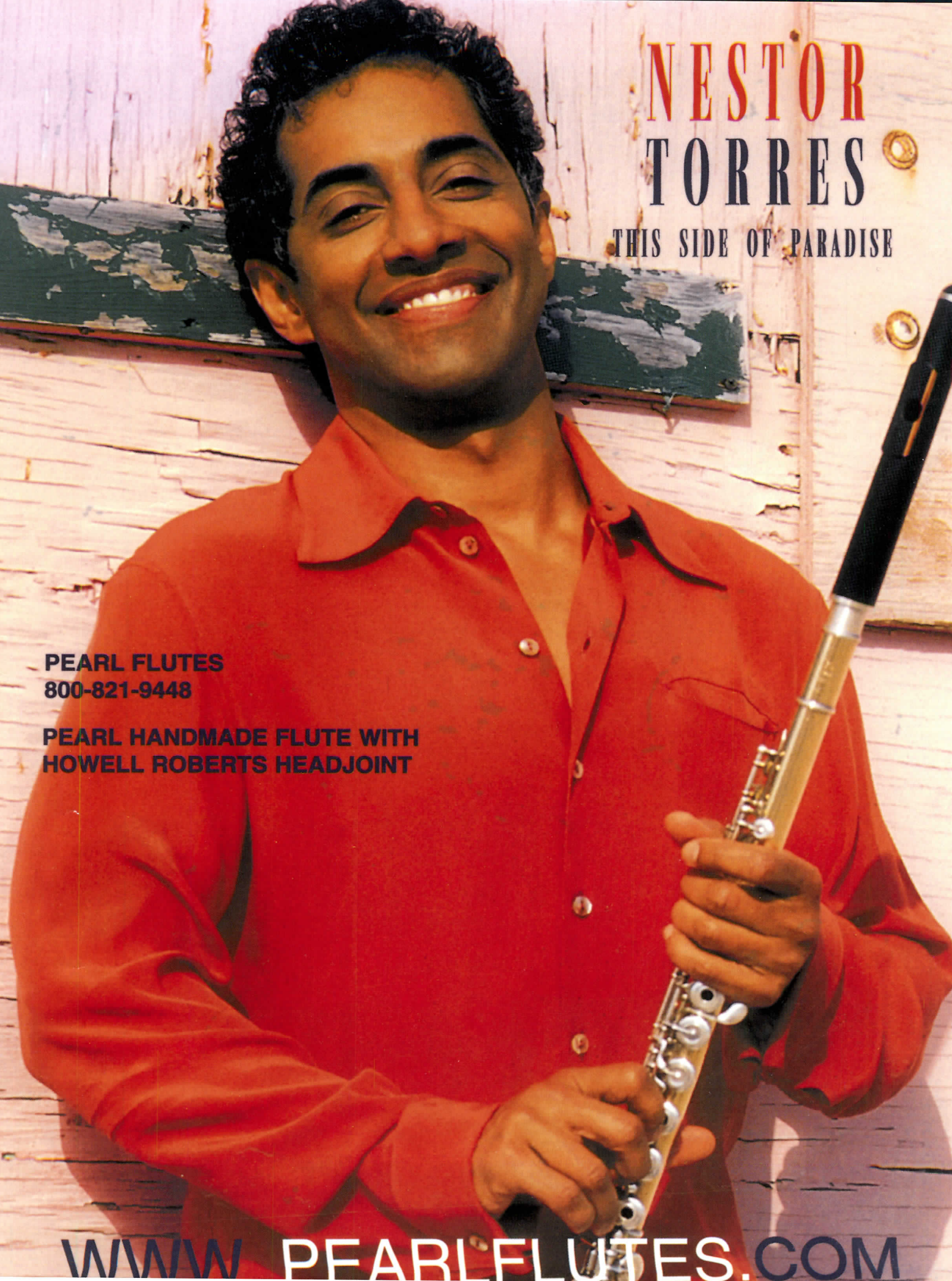
Like many of you, I have just returned from the 30th NFA convention. What an inspiring weekend of flute playing, teaching, and presentations! I enjoyed so many wonderful moments that although I feel very honored to be the next program chair, it is somewhat daunting to follow our now President-elect, John Bailey, and his wonderful team. Congratulations, John, and a HUGE thank you to all of those who did so much volunteering behind the scenes!

In an age of instant messages, it is disconcerting to know it will be some time before this reaches the membership, but we all realize that is a necessity in the production of such a fine journal. By the time you read this, I know I will have some idea of the wonderful flutists lined up to appear in Las Vegas, but at the time of writing it is well before the November 1st deadline for proposals. Please check out the NFA web site: www.nfaonline.org for updates as we draw closer to the big event.

What I can write about now is Las Vegas. Perhaps about as different as a city can get from Washington D.C., Las Vegas is a great place to visit! Due to the city's desire to attract visitors, it is a very enjoyable and cost-effective destination: It is cheap to eat at the incredible buffets wherever you look. It is possibly the cheapest destination in terms of airfares no matter where you live and mere driving distance from the West Coast. Within walking distance of the hotel will be more entertainment that one can imagine, but I cannot resist this opportunity to remind you that coming to Las Vegas puts you very close to some of the greatest places on earth. Parks within driving distance of Vegas include Death Valley National Park, Grand Canyon National Park, Great Basin National Park, Hoover Dam, Lake Mead National Recreation Area, Mt. Charleston, and Red Rock National Conservation Area. You can read more about these on the National Parks website: www.nps.gov. Obviously, for the non-flute playing family and friends who may accompany you, it doesn't get any better than Vegas! Among the many websites with information about Las Vegas are www.ci.las-vegas.nv.us and www.lasvegas.com To get a better look at the Riviera Hotel, visit: www.theriviera.com.

Back to the flute! Taking advantage of this location, we hope to include more aspects of the flute heard in the entertainment industry, as well as other ethnic interests such as the Native American flute, in addition to wonderful "mainstream" flute playing that we have enjoyed at conventions over the years. In addition to a committee assisting with selection of proposals, I will be helped by Dr. Lisa Garner Santa (associate program chair), Jennifer Kuk (local coordinator), and my many friends who have already offered to help. Thanks in advance! On behalf of the team, I invite you to share the Risks and Rewards of the 31st NFA convention. See you in Las Vegas!

Alexa Still
2003 Program Chair
301 UCB, College of Music
Boulder, CO 80309-0301
phone (303) 492-7150
fax (303) 492-5619
e-mail: Alexa.Still@colorado.edu (please put NFA in subject line)


NESTOR
TORRES
THIS SIDE OF PARADISE
PEARL FLUTES
800-821-9448
PEARL HANDMADE FLUTE WITH
HOWELL ROBERTS HEADJOINT
WWW.PEARLFLUTES.COM

Miyazawa

Creating a Superior Standard

For a free brochure and trial information,please contact us at:

Miyazawa Flutes, Ltd.
1214 5TH Street
Coralville, Iowa 52241

TEL: **1-800-967-6733**
WEB: **www.miyazawa.com**
EMAIL: **service@miyazawa.com**

THE NATIONAL FLUTE ASSOCIATION, INC.
26951 RUETHER AVE., SUITE H
SANTA CLARITA, CA 91351

NON PROFIT ORG.
U.S. POSTAGE
PAID
MERRIFIELD, VA
22116-9998
PERMIT NO. 281

ADDRESS SERVICE REQUESTED