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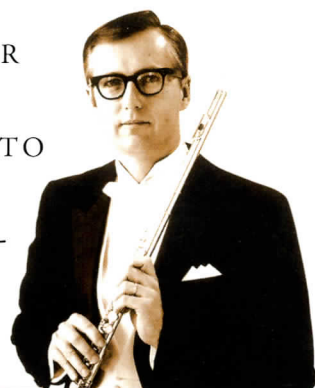
QUARTERLY



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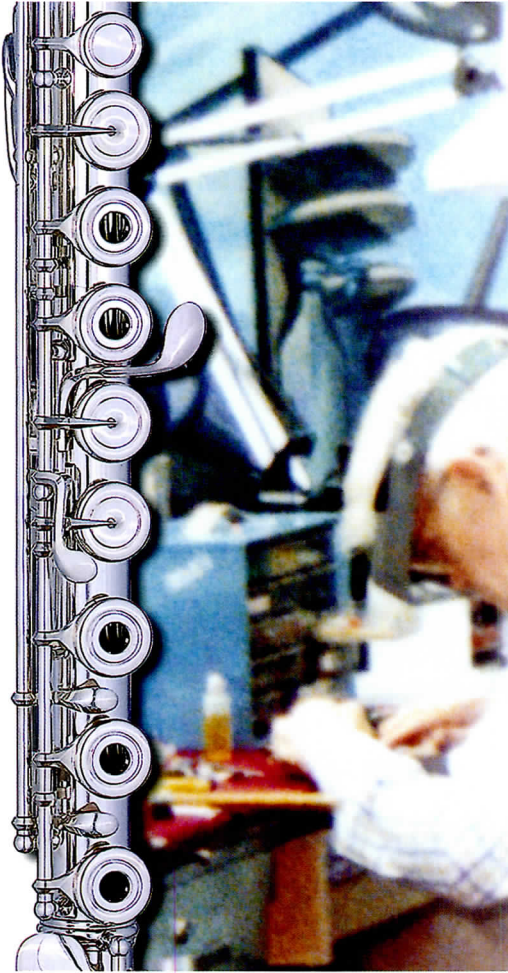
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George Pope

FROM THE PRESIDENT

AS SUMMER APPROACHES, I'm gearing up for a season of REUNIONS. The first on my calendar is with my family, who are divided equally between the East and West coasts, and who congregate every two years for parties, games, music, good food, and great conversation. This year we're gathering on Pawley's Island in South Carolina for beautiful beaches and fresh seafood.

On another front, diligent high school classmates of mine are joining forces to prepare for our 35th (don't even ask . . . of course, now you don't have to . . .) Class Reunion. I've had the chance recently to reconnect with friends, mostly my band and orchestra compatriots, with whom I have not spoken since graduation. This is especially heartwarming for me since my family moved away that summer from Bartlesville, Oklahoma, and I seldom had a chance to return.

The other reunion that I especially look forward to every year is the Annual Convention of the NFA, where music is the primary force that brings us together. I'll admit that my first experience at an NFA convention was overwhelming; my imagination ran wild considering the scenario of

THOUSANDS of flute players gathered together at one time in one place. I felt a little daunted and have since spoken to many NFA colleagues who experienced the same feelings at their first conventions. It's good to know we're not alone.

Imagine my surprise and joy when I arrived at the door of my first convention and was immediately drawn in to the incredible energy of the NFA, welcomed, embraced, encouraged, and inspired. Since that day, I have been privileged to meet and hear the most brilliant performers, teachers, composers, and flute makers in the world in one place at one time.

Program Chair John Bailey has invested his time, energy, and exceptional imagination to create a convention you won't want to miss. Please take the time to carefully study the Schedule of Events included in this issue; start planning your itinerary to take full advantage of our annual flute "congress," celebrating the Continuum of our Heritage and Legacy in our 30th Anniversary year.

The Executive Committee, the Board, and the Staff have been hard at work during the year to keep the NFA growing, making

every effort to meet the needs of our diverse and incredible membership. I am sincerely honored to work with this dedicated and creative group of people. One of our top priorities has been the NFA-Online Members Only service, which, if our predictions hold true, will be open for business by August. With the comprehensive data that you will provide on-line, we will create an extremely useful database of flutists, designed for increasingly sophisticated searches and available only to NFA members.

Every year, you have the opportunity to experience the tremendous wealth of talent that exists in our world of music and flutes. The thrill of meeting your idol in person, of hearing a brilliant performance by an emerging artist, of hearing music so beautiful that it makes you tremble, of finding the flute of your dreams, all of this can happen in Washington, D.C., from August 14-18. I'm counting the days until our annual reunion begins, and I'm looking forward to meeting you there.

With my warmest regards,

George Pope
President, NFA

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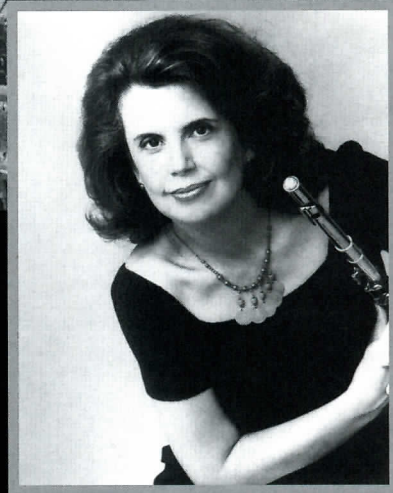
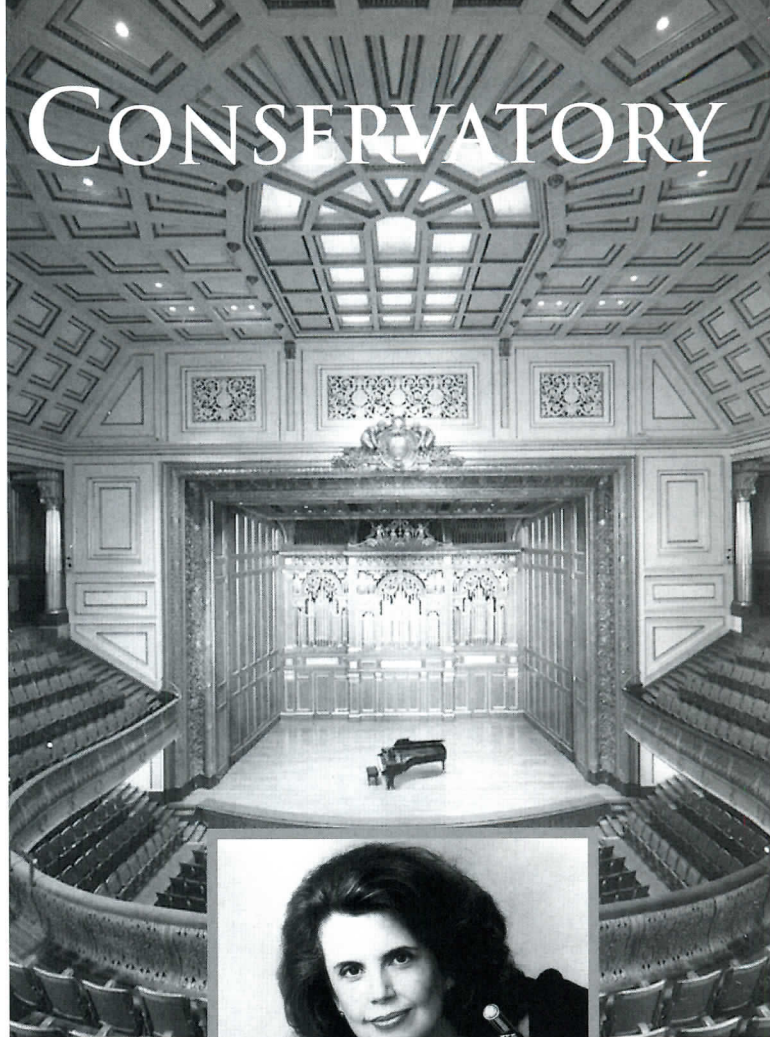
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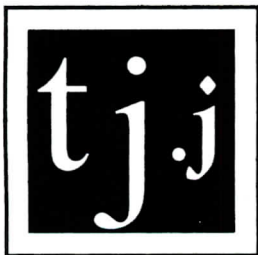
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No submissions (including photos and computer disks) can be returned unless they are accompanied by a stamped, self-addressed envelope.

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	August 31	October 31
	(except convention coverage)		

*Subject to change

FROM THE EDITOR



Mary Jean Simpson

I HOPE THAT EVERYONE has had a good year. It's now almost time to pack and head for Washington, D.C., and a wonderful 30th NFA convention. Thirty years of a dream come true! This year's Program Chair, John Bailey, has worked very, very hard to get everything into tip-top shape for a most memorable event. In this issue of the *Quarterly*, you will find information on events that are scheduled for the convention as well as call for proposals from next year's Program Chair Alexa Still for the 2003 convention to be held in Las Vegas, Nevada. If you would like to participate as a presenter in that convention, please read the article and be sure to get your proposal in on time.

Helen Spielman has written our intriguing feature article for this issue, which I know that you will enjoy. If you visit the Dayton Miller Collection at the Library of Congress while you're at the convention, you will want to see the Madison flute, which Carol Kniebusch Noe was privileged to play at James Madison University for Madison's 250th birthday. Think it was easy to get? Read her article! Also, John

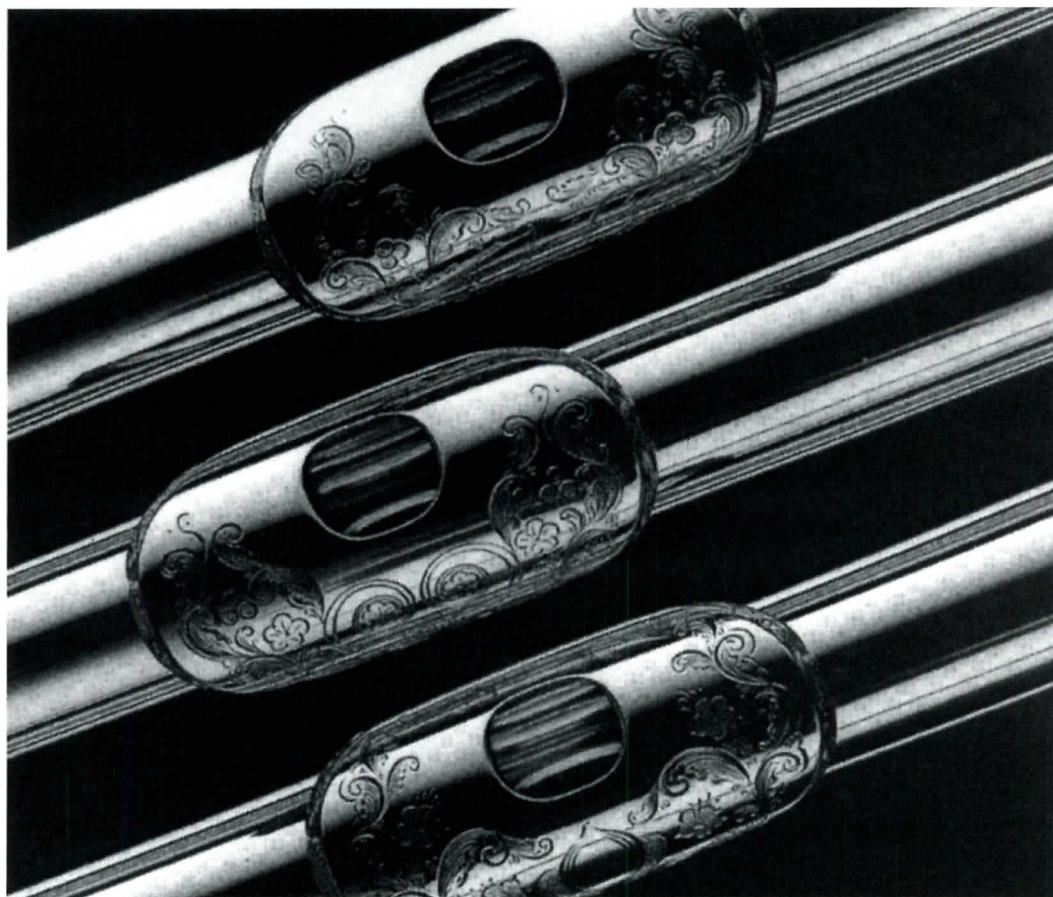
Wion tells all about the Molique Flute Concerto, and Sharyn Byers shares the exciting adventure of premiering Andrew Downes's *Symphony No. 5 for Flute Orchestra* in England (don't worry; you'll get to hear it at the convention in D.C.). Did you see Jim Walker playing with Paul McCartney at the Academy Awards? You won't believe what instrument he used! There's lots more in this issue, so I'll stop writing and wish you happy reading.

Also, please check the NFA website (<http://www.nfaonline.org>) for updated information of various sorts.

As always, we welcome your comments, suggestions, and contributions. If you have an article to be considered for publication or news items to contribute, please send them to Mary Jean Simpson, Editor, *The Flutist Quarterly*, 204 West Road, Salem, CT 06420-3506.

—Mary Jean Simpson
Editor

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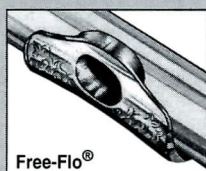
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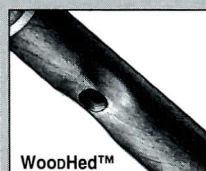
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high notes

news about NFA members
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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.

British flutist **ANDREW ALLEN** with Ian Macpherson, pianist, premiered three new works for flute by American composer Bruce Levine on Thursday, March 28th, in Glasgow, Scotland: *The Pinkerton Rag*, pic-

colo and piano, which sounds more like it was written in the early 1900s than 2000s; *Ilona's Waltz*, flute and piano; and *Parasol*, for alto flute and piano. For more information contact thefranklinedition@earthlink.net.

RUTH ANN MCCLAIN performed at the Dutch Flute Convention, March 9-10, in Amsterdam, the Netherlands, playing two pieces by Katherine Hoover, *Kokopeli* and *Winter Spirits*.

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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 have 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 Rosene Rohrer, Flute Clubs Coordinator, 4812 Stonehill Drive, Raleigh, NC 27609; e-mail: drohrer123@pobox.com.

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

The **COLORADO FLUTE ASSOCIATION'S** 3rd annual Colorado Flute Fair was held March 16, 2002, with guest artists Goran Marcusson and Amy Porter. Activities included the annual Flutewise event for younger players directed by Chris Potter and Dennis Rawley, a Suzuki Flute presentation, an Extended Flute Technique session with Elizabeth McNutt, an Alexander Technique class with James Body, competitions for flutists ages 6 to 18, and a masterclass competition. Updated info available at <http://www.coloradofluteassociation.org>

The **FLUTE SOCIETY OF KEN-**

TUCKY sponsored John Barcellona in a concert and masterclass April 22 at Murray State University.

The **FLUTE SOCIETY OF WASHINGTON (D.C.)** hosted its Mid-Atlantic Flute Fair February 9–10 with Mimi Stillman as guest artist. This annual event features masterclasses, concerts, workshops, competitions, panel discussions, demonstrations, reading sessions, and an extensive exhibit hall. The 2003 fair will offer a Young Artist's piccolo competition, a collegiate competition, and a high school flute choir. For more information visit <http://www.fsw.net>

GREATER CLEVELAND FLUTE SOCIETY spring events included a masterclass with Jim Walker (March 10), a "Flutes of the World" lecture presented by Alberto Almarza (April 16), and the Ninth Dana Flute Festival with guest artist Mimi Stillman (April 6). Visit the new GCFS website at <http://www.i-gadgets.com/oh/>

GREATER PORTLAND FLUTE SOCIETY hosted Alberto Almarza in a recital and masterclass in February. A native of Chile, Alberto currently serves on the music faculty at Carnegie Mellon University

and is co-artist in residence with Jeanne Baxtresser. Rose City Flute Choir presented "Flute Spa — a Weekend of Playing and Performing with Patricia George" on March 15–16 in the Beaverton (Oregon) area. GPFS Flute Fair featuring guest artist Christine Smith (held April 6) featured workshops on the following topics: Techniques to Improve Your Breathing; Orchestral Intonation; Keeping Your Flute in Top Mechanical Condition — How to Tell If It's You or the Flute; and Alexander Technique. A complete calendar of events is available online at <http://www.home.teleport.com/~grafe/GPFS.shtml>

The **LEXINGTON (KENTUCKY) FLUTE PHILHARMONIC**, a new flute choir directed by NFA member Kristy Kirsh, began rehearsing in February 2002. The group welcomes new members of all ages and ability levels. Performances are being planned at area retail venues, medical facilities, and local parks, as well as a formal spring concert. The Lexington Flute Philharmonic is sponsored by The Fred F. Moore Music Co. of Lexington, Kentucky. Interested members can contact Kristy at kristykirsh@hotmail.com or 859-272-0725.

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CIATION will kick off its 2002–2003 season on September 22 with a concert and masterclass featuring Nancy Schneeloch-Bingham, flute professor at Appalachian State University in Boone, North Carolina. RAFA's annual scholarship competition will be held November 17, and the 2002 Flute Fair featuring guest artist Katherine Kemler will be held November 23. For details, visit <http://www.RaleighFlutes.org>

The **SIERRA FLUTE SOCIETY** (Reno, Nevada) sponsored its 5th annual Flute Sonata Competition. The Winners' Recital, held February 23, featured the top three winners in both Junior and Senior divisions.

UPPER MIDWEST FLUTE ASSOCIATION sponsored its annual Flute Fest on March 9 with guest artist Marco Granados. Along with the traditional masterclass and workshops, the day's events included the

final rounds of three competitions: the Laudie Porter competition for grades 7 through 12, the Adult Aficionado competition, and the Young Solo Artist competition. <http://www.geocities.com/umfausa/>

UPTOWN FLUTES was selected to perform on a showcase recital at the NFA Convention in Washington at 3:00 pm on Thursday, August 15.

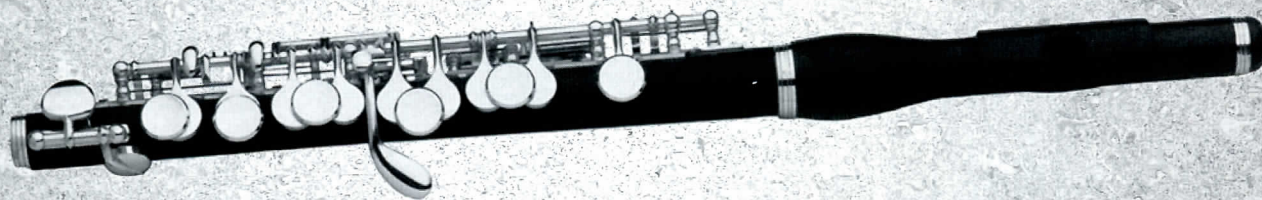
UTAH FLUTE ASSOCIATION presented flutist Nancy Toone in a recital on March 22. A native of Utah and former member of the Mormon Symphony, Ms. Toone currently performs with the Salt Lake Symphony, freelances for various recording studios, and maintains a large private studio.

WEST MICHIGAN FLUTE ASSOCIATION is planning its 10th anniversary

celebration with special November and May concerts. A Member Recital and a Media Sale, both held this spring, are helping to raise funds for their recently-ordered Kotato contrabass flute.

The **WOODBIDGE FLUTE CHOIR** is pleased to welcome its new choir director Sarah Andrew Wilson, who begins her role in the summer of 2002. The Woodbridge Flute Choir will be performing at the 2002 convention in Washington, D.C., where they will be joined by Norwegian flutist, Per Øien. WFC's second CD, *Passages*, will be available at the convention. It offers three new works for choir: *Hear my Voice* by Gretchen Morse, *Southern Peace* by Mel Lauf Jr., and *Furry Leaves* by Gretchen Morse. For more information visit <http://www.pwcweb.com/woodbridgeflutechoir>.

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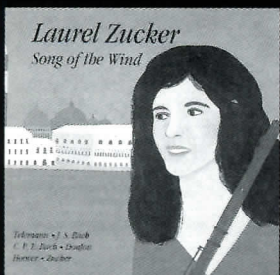


LAUREL ZUCKER: AN AMERICAN FLUTE RECITAL

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



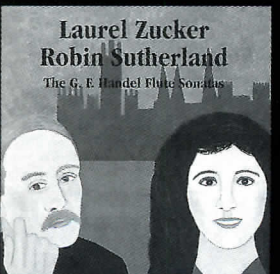
SONG OF THE WIND

UPC#66004-2

G. P. Telemann Fantasies, J.S. Bach Partita in A minor & mvs from cello suites, C. P. E. Bach Sonata in A minor, Hoover Kokopeli, Zucker Pandoras Box, DonJon Elegie & Song of the Wind
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LESLIE GERBER—CLASSICAL PULSE MAGAZINE!



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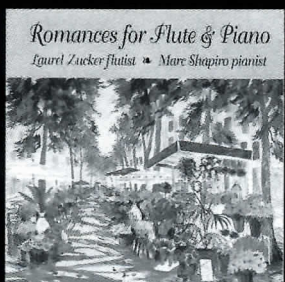
HAYDN LONDON TRIOS & DIVERTIMENTOS

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

—THE PATRIOT LEDGER



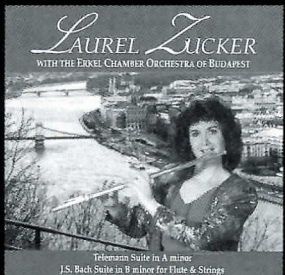
ROMANCES FOR FLUTE AND PIANO

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



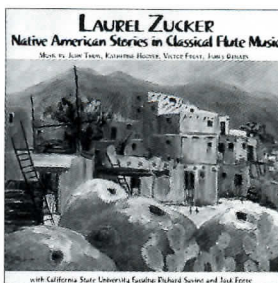
LAUREL ZUCKER WITH THE ERKEL CHAMBER ORCHESTRA OF BUDAPEST

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

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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

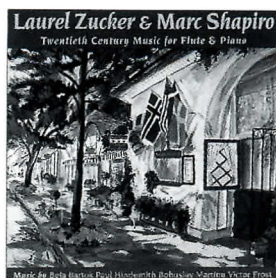
UPC#66008-2

Music:

Persichetti Serenade
Bach Arioso
Hovhanness 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



20TH CENTURY MUSIC FOR FLUTE AND PIANO

UPC#66015-2

Music:

Hindemith Sonata
Martinu Sonata
Bartok Suite Paysane Hongroise
Frost American Suite

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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:

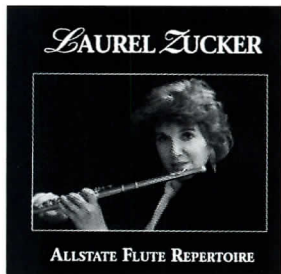
Music for flute and guitar
by Mauro Giuliani

UPC#66012-2

Grand Sonata Op.85, Duetto Op.77
Serenata Op.127, Qual Mesto Gemitto

"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 TIMES



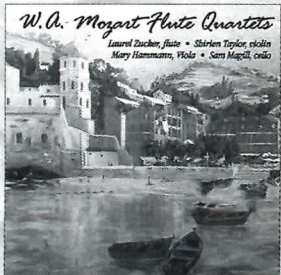
LAUREL ZUCKER: ALLSTATE FLUTE REPERTOIRE

UPC#66011-2

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

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—Laurel Zucker



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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.

TACY EDWARDS, piccoloist, Charleston Symphony Orchestra and flute instructor at Charleston Southern University, has published a new workout book for flutists titled *Developing Doubtful Digits*. With a unit of exercises for each digit, YOU pick the finger for which you need to develop finger independence. For further information, e-mail <tacyedwards@hotmail.com>

KAREN SUZANNE SMITHSON announces the publication of the flute and piano version of *Shenandoah — A Fantasia* composed by her late father Elliot Weisgarber and performed at the Dallas convention. For more information, <ksmithson@telus.net>

The Simple Flute From A to Z (Oxford University Press), a new book by flutist and teacher **MICHEL DEBOST**, is an imaginative introduction to playing the flute. Alphabetically arranged, this compendium of practical advice and insight covers not only essential topics such as breathing, articulation, and tone, but also explores "jawboning," "finger phrasing," and other quirky and vexing aspects of flute playing. It contains lots of exercises and diagrams. For more information, contact Ellen Welch <ERW@oup-usa.org>

EMILY SKALA'S new CD, *Voices*

Through Time (SMT 324), has been released. The program includes *Two Sonatas, Opus 120* by Johannes Brahms, and *Theme & Variations on "Trockne Blumen,"* D. 802, by Franz Schubert. For more information, visit <http://www.summitrecords.com> or e-mail <Darby@summitrecords.com>

Special Occasions, a tribute to the many occasions we celebrate and their first double-CD set, has been released by **THE NATIONAL FLUTE CHOIR**, a group of twenty professional flutists from across the United States conducted by Amy Rice Blumenthal.

Festive, the first disk, includes joyful, jubilant fanfares, dances, and masterpieces created for royal celebrations. Disk II, *Fanciful*, features an eclectic international mix of pieces: some solemn or romantic, some sacred, others derived from folk traditions. For more information,

visit <http://members.aol.com/alrypbl> or e-mail <amyblu@aol.com>

Chilean born flutist **VIVIANA GUZMÁN** premiered the work of composer Jim Berenholtz with the Great Falls Symphony Orchestra in Montana on February 26, 2002. This work, commissioned by Guzmán and composed for both Native American Flute and C flute, was written in commemoration of the battle at Wounded Knee. Guzmán released two new CDs this Spring. The first, titled

Mostly Tango, LIVE!, was released in February. The second CD was scheduled to be released internationally in March for the National Geographic label. Her poetry book, titled *A Flutist's Love Soliloquies*, was published in February 2002. For further information, visit <http://www.viviana.org>

SHANNON HEATON, Irish flute/whistle player, is featured in a new CD by Trio Siucra. *Here Among Strangers* (esl CD 003) contains traditional and original songs and

tunes. More information available at <http://www.siucra.net>



Viviana Guzmán

If you would like to contribute an article for the Technology section, or have a technology topic that you would like to see explored, or covered again in more depth,

please email Ruth Ann McClain, mcclain@rhodes.edu. Include pertinent information (your name, city/state/country, topic/products, web address, platform

(Mac, PC, CD, cassette tape, other), and your comments.

Letter to the Editor

Dear Editor:

I read Sally Saltsman Frick's article in the Fall [2001] issue, and I found it to be very worthwhile. I've read lots of personal stories about people who have medical problems, but this was the first one I read that was written by a flutist. She pondered lots of questions that would apply to any illness, but her musical point of view really got my attention. If one has a rewarding career, which is suddenly interrupted by illness, life will never be the same. The hardest part is accepting that, and then trying to move on.

I play flute and guitar, sing, teach private students, and work for several synagogues. A year ago I was diagnosed with Fibromyalgia, a disease many people have never heard of, including me. It took six months, and lots of tests and doctors to find out what was wrong. Every test came back normal, plus I looked fine. But every day I have chronic pain and fatigue — it is like having the flu every day. I would have muscle spasms and numbness in my fingers and hands, but I continued to play guitar and flute, praying that no one would notice if I missed a few notes.

Unlike breast cancer, very little research has been done, and doctors know very little about Fibromyalgia. Some doctors have been more sympathetic when I told them that I was a musician and just wanted to be able to continue working. That is difficult, however, when so many medications have side effects that impair your abilities.

Ms. Frick mentioned that she saw an occupational therapist, which really helped her. The important point is that you have to alter the way you've been playing your instrument. For instance, I always stood for an entire performance, because my tone and breath control would be so much better. I can't do that anymore because of muscle weakness and fatigue, so I sit on a bar stool instead. That works for me playing either flute or guitar. I have also altered the way I strum my guitar and have less fatigue as a result.

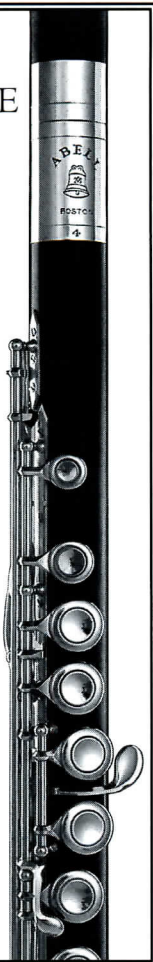
It must have taken a lot of courage for Ms. Frick to have written this article, and no one can ever quite understand her personal "journey." Friends and loved ones try to be sympathetic, but they really can't do very much. More than that, it's impossible to describe the feeling of loss that you have, when you just cannot play "that piece" anymore.

Debra Blecher

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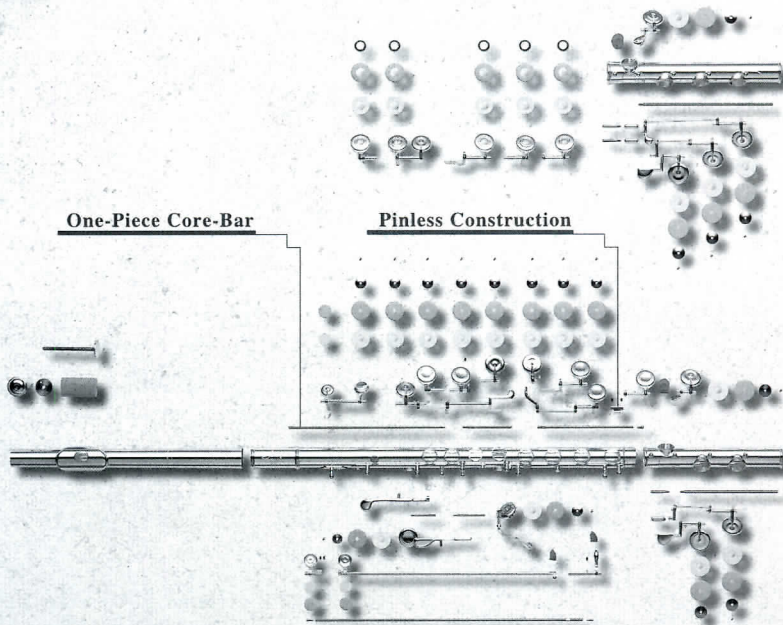
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passing notes

Warren Little

Well known Atlanta flutist and flute teacher, Warren Little, died of cancer on February 23, 2002, at the age of 74.

A native of Atlanta, Warren first took up flute at the age of 11, studied with Charles Bradley while in high school, and then with Joseph Mariano at Eastman and William Kincaid at the Curtis Institute. He joined the Atlanta Symphony at the age of

21 (in 1948) and became Principal Flutist in 1949. He served in that position until he retired in 1990.

Warren was also highly respected for his tireless work on behalf of Atlanta's musicians — he was President of the Atlanta Symphony Orchestra Players Association and the Atlanta Federation of Musicians. In fact, he is credited with having had “a lot to

do” with securing the first year-round contracts and also a pension plan for those musicians.

Besides the orchestra, Warren was very active doing recording work, and performed extensively with the Atlanta Pops Orchestra and Theatre Under the Stars.

Warren also very much enjoyed his teaching. He is spoken of quite warmly by many former students who are now prominent musicians in their own right in the Atlanta area (including Carol Lyn Butcher and Beverly Bradley), and by many others who are now scattered all across the country.

A memorial service was held in Atlanta on March 1, 2002, at St. Johns United Methodist Church.

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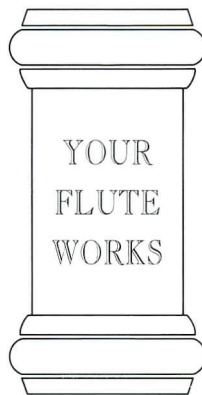
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This August we celebrate the one-year anniversary of the Nagahara Flutes Full Concert model flute. The result of years of research & development, the Full Concert flute is designed for players in search of a bigger, broader sound and greater projection. Customer feedback at last year's Dallas convention (as well as in-home trials) was quite positive, with players often describing the sound as "robust, deep, and dynamic".

The Full Concert features a redesigned acoustic profile, which includes a larger bore size, bigger toneholes and an elongated headjoint with a custom taper (the overall length of the flute remains the same). The results are more accurate intonation, response, and balance. This also affords the player a wider dynamic range, as well as a more consistent blowing feel and tone color (especially between E and C#).

Shortly after last year's convention, the Full Concert model flute, as well as the Solo Piccolo, made their concert debut at a recital in Tokyo. The worldwide response to the Full Concert over the past year has been overwhelmingly positive, and the company has seen a large increase in Full Concert orders from Europe and Japan.

Nagahara's seven distributors are also busy getting the word out. Most recently, the Full Concert generated quite a stir at conventions in the UK (the British Flute Society symposium), Holland (the Dutch Flute Society Convention) and at the 11th Australian National Flute Convention.

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The "Buzz" In Boston

Those of you who attended last year's Dallas NFA convention may have had a chance to "preview" the prototype Nagahara Solo Piccolo. This year, Nagahara Flutes is proud to announce that this revolutionary new instrument is finally in production. Kanichi Nagahara has further improved issues such as intonation, dynamics, and response. Traditional piccolo players will find the Solo Piccolo to be more expressive and generally more "musical", much closer to the flute. The cylindrical bore and tapered headjoint are the foundation for a number of innovative design ideas, including a new scale, enlarged toneholes, and a flute-style thumb key assembly.

Nagahara Flutes hopes that the Solo Piccolo will inspire players and composers to redefine and expand their thinking regarding the role of the piccolo, and allow the instrument to move beyond mere "ornamental" status in the orchestra.

The standard models will include a radical footjoint section (extending the range down to low B), a reversed headjoint tenon, and of course, the patented Nagahara Thumb Key Assembly. The use of a single hole under the thumb key (just like a flute) allows room for the addition of an optional C# trill key. A blackwood body, a sterling silver mechanism, and premium high-quality Uesawa silicone pads add to the stability & reliability of this revolutionary new addition to the flute family. Other options planned for future models will include split-E and F# mechanisms.

The standard Solo Piccolos (B foot models) will be on display at this year's NFA convention. Don't miss this unique opportunity to be among the first to see and try this remarkable instrument.

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A WORLD PREMIERE

A World Away

by Sharyn Byer

England may not really be a “world” away but it definitely takes a while to get there, especially if you come from as far away as San Diego or Colorado as did two of the nine of us Americans who traveled to Birmingham, England, to participate in the World Premiere of *Symphony No. 5 for Flute Orchestra* by Andrew Downes at Adrian Boult Hall, Sunday, March 17, 2002. They say the only thing that really separates England from America is the language. “Take the lift.” “Where’s the loo?” “Mind the gap.” “Now, tell me again, what is a semi-quaver?” Not to mention driving on the “wrong” side of the road as did Sue Blessing on alto flute from Boston (formerly with *Willow*), Nancy Spidel on alto flute from Colorado, and Debbie Hyde-Duby on bass flute from San Diego (who both play in the Colorado Flute Orchestra) to get to Birmingham from their port of entry, London. That actually worked to their advantage because they were able to stop by “Just Flutes” in Croydon to “buy out the store” of music published outside the United States. Kathy Farmer on C flute and Lisa

Mahoney on alto flute of the Flute Choir of Atlanta, Georgia, flew directly to Birmingham as did Alexandra Molnar-Suhajda Baldwin on bass flute, Michael Bowyer on alto flute, and myself on contra bass flute (all of Columbia Flute Choir, Falls Church, Virginia). Our conductor, Carol Kniebusch Noe, who recently retired from James Madison University, also flew in from Virginia. Not only has Carol conducted the premiere in the United Kingdom and America of every one of Andrew Downes’s other flute choir works, but she also premiered his flute sonata (written for her) in Paris. The rest of the wonderful flutists, thirty in all, hailed from the United Kingdom.



Two contrabass flutes, with conductor and composer. L-R: Alexander (Sandy) Hay, Carol Kniebusch Noe, Andrew Downes, and Sharyn Byer.

The flute orchestra had three rehearsals to prepare for the world premiere performance on that Sunday afternoon, and Carol Kniebusch Noe really pulled us together for a wonderful presentation! In the words of the composer Andrew Downes to Carol after the performance: “I can’t tell you how delighted and thrilled I was with your performance of my *Symphony for Flutes*. It was a great experience to work with you once

again, and yet again you have shown great musicianship in your ability to fully understand an absolutely new, extensive, and complex score. Congratulations!”

In preparation for this event, we were all sent our parts to learn ahead of time. Even though we each had our own music with tempi markings, there was no way we could have known how glorious this piece would be by our one part alone.

Putting it all together in that first rehearsal Friday night was absolutely unforgettable! What I did want to forget was the fact that Alix, Michael, and I had arrived in Birmingham the day before with no luggage! Knowing our bags would never make our connecting flight with what ended up as a five-minute layover, we decided we’d rather spend a day in

England without our luggage than spend the night in Newark just to have our bags with us. No matter — we were graciously met in Birmingham on Thursday morning by Margaret Lowe, who commissioned this great music, and her delightful husband, Jim. They spent the day with us and really showed us around Birmingham City Centre, including how to walk to the Birmingham Conservatoire and Adrian Boult Hall from our hotel. [Though I never really did walk it. Jim was there for the “King (my contra) and I” every time!]

One place I really wanted to visit was Warwick Castle about twenty-five miles outside Birmingham. Margaret arranged for her brother John to drive us to the Castle on Friday morning. We really felt taken back in time as we toured the dungeon, armory, and chambers so convincingly outfitted in wonderful wax characters by Madame Tussaud that depicted medieval

times. Never mind that it was raining. Hard. Jim had told us it probably would rain. He said the best way to predict the weather was to look out our window, and if we could see the top of the next building it meant that it would rain. If we couldn’t see the top, it was raining already!

Upon returning to our hotel Friday

city, and a terrific afternoon rehearsal. I was glad that Alexander (Sandy) Hay of the UK was also playing a contra bass flute. What could be better than a contra? Two contras! And a quote from our review: “. . . had the visual delight of featuring two contrabass flutes, looking like segments of those maddening metal puzzles.” One of the best fea-



Flute orchestra rehearsal, Sunday morning, Carol Kniebusch Noe conducting.

Credit: Jim Lowe

afternoon we were delighted to find that our luggage including the contra bass flute had safely arrived! After a quick clean up, Jim and Margaret were there to drive us to the first rehearsal. It was so much fun meeting the English flutists and of course the composer Andrew Downes. I have been a huge fan of his ever since Columbia Flute Choir first played his *Sonata for Flute Choir*. I knew this new *Symphony for Flute Orchestra* had to be fantastic. It is!! The first reading went incredibly well. Not only because everyone had done his or her homework, but because Carol really has a knack for knowing how the music should sound even though no one had ever heard it before! We knew we were in for a great musical weekend. This really was turning out to be my fantasy of a perfect vacation. You get to travel, sightsee, and play the flute! What could be better than that?

Saturday brought more sightseeing, this time some glorious cathedrals in the

tures of this music for Sandy and me is that the contra part is not a doubling of the bass flute but a unique and important part of its own. In fact the music is truly symphonic in that all parts including piccolo, all five flute parts, first and second alto, bass, and contra are independent and important. We needed everybody and we had the complete range of flute sounds that wove together for this fabulous full effect!

OK, so now it was Saturday night and we, the Americans, decided we needed to have the full British experience by having dinner in a real English pub! Again, Margaret and Jim Lowe were there to fulfill our every wish and treated us to authentic English fish and chips — pub style!

At last it was Sunday, the day we had looked forward to for so long. This premiere was to be a part of Flute Day at the Birmingham Conservatoire. We started with an early morning rehearsal to pull it all together. Then the hall was opened to the

Sharyn Byer directs the Columbia Flute Choir (<http://www.flute.net/cfc>), is principal flutist of the Georgetown Symphony Orchestra, and teaches at Columbia Institute of Fine Arts. She graduated from University of Miami School of Music, plays with Trillium Trio and Dominion Duo, and is past president of the Flute Society of Washington, D.C.

Flute Day participants, and Andrew Downes gave a lecture on what went into this composition. It was great to hear the composer speak of his ideas on this music and how he was inspired to compose it. He spoke of using Native American influences and Indian ragas in some of the motifs and how, in his opinion, music of this new century should be expressions of joy. He also said the New Music would be based in Western tradition in form and harmonies, but draw influences from World Music, and whereas 20th century music was often an expression of anxiety, the New Music will be an affirmation of life. The flute orchestra remained on stage to give musical examples during the lecture — what an effective way to make the music come alive and really understand it.

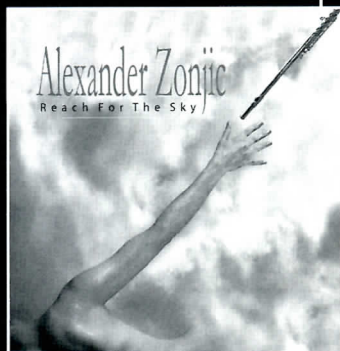
After that presentation we had some free time to browse through the exhibit hall and participate in some flute choir reading sessions. I even had the opportunity to present a short lecture/demo on the contra bass flute with such musical excerpts as *The Pink Panther*, *The Elephant* from *Carnival of the Animals*, and of course, since it was St. Patrick's Day, I had to play *O Danny Boy*. Soon it was time for the final concert and presentation of the world premiere of Andrew Downes's *Symphony No. 5 for Flute Orchestra*.

One of the most rewarding aspects of performing for a live audience is the opportunity to experience the reaction of the listeners. In this case we were all thrilled and pleased with the hearty response. This sig-

nificant forty-minute work is the first full-length symphony for flute orchestra, and all of us consider ourselves extremely privileged to have been a part of its world premiere! In fact, this whole experience is a great example of how the flute choir does more than just enrich the musical experience of our audience, but enhances our lives as well.

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A Student's Guide:

AUDITIONING for

by Jeanne Baxtresser

Across this country, indeed, around the world, an extraordinary event takes place each year between January and March. This event is the audition process for entrance into conservatories and the music departments of colleges and universities. Literally thousands of young musicians who have been practicing their instruments since grade school travel many miles for the opportunity to play for the teachers of these institutions of higher education.

We flutists are aware that, because of the extraordinary popularity of our instrument, the competition is daunting. Scores of students apply for schools that may have only a few openings. It is not unusual for me to hear close to a hundred flutists within a two-week period each year. At the end of this year's auditions I felt, as I do each year, profoundly affected by the extraordinary dedication, love, and support that surrounds each student. As I don't have the opportunity to express my thoughts and feelings at the time of the auditions, I would like to use

the opening of this article to address the parents, the teachers, and the students who have been involved in auditions in past years. I am also addressing the flutists, families, and teachers of future auditions.

To the Parents,

I am always so moved by all of you remarkable people who have devoted yourselves so totally to your children. I know there is an enormous sacrifice of time and money that goes into bringing your child to the point of auditioning for the flute faculty of a music school. The results of your commitment and love are shiningly evident to us as we greet each student in the audition room. Your children are young people of poise, dedication, sincerity, and intelligence. I can honestly say that every single student who played for me this spring left a very positive impression on my colleagues and me. They are beneficiaries of the many gifts that come to us from studying music. I commend all of you — the parents of these remarkable

young people. You are contributing not only to the future of your children, but also to the well-being of our society.

To the Teachers,

I must also take this opportunity to thank the scores of teachers all over the country, and the world, for that matter, who give so much of themselves to preparing a student for this important event. You are the ones who literally show the young players how to put the flute together, how to make their first sounds, and nurture their love of music. You then guide them to the point where they are able to perform standard repertoire for professional flutists all across the country.

Those of us who teach at the university level have the very serious responsibility of bringing your students into the professional world and into their own future. We will all do our best to carry on the wonderful work all of you have done in bringing these players to us.

Music School



To the Students,

I was so delighted to meet each and every one of you who played for me this year, as well as the hundreds who have played for me in the past. My greatest frustration in these auditions is not having the time to get to know each one of you a little better. I am so curious to hear about your lives, your hobbies, your ambitions, and all the things that have brought you to that moment where you are playing for us in a college audition. I congratulate each one of you on your fine presentation and wish you well in your future education.

In closing, I would like to say that with each student who stands in front of me, I am profoundly touched by the dedication of the parents and teachers who stand behind them and have brought them to this point. I will finish my thank you letter to you all with a special thanks to my own first teacher, Mary Wilson, and to my final teacher and mentor, Julius Baker. You are



Jeanne Baxtresser and Andrew Davis, Toronto Symphony

both in my thoughts every single day. Also, to my parents, Earl and Margaret — they gave so much of themselves to help me pursue my love of music and the flute.

PREPARING FOR AUDITIONS IN SPRING 2003 AND BEYOND

Each year many students call me (and certainly other teachers) for advice and counsel on how best to prepare their college entrance auditions. At this point I would like to give an outline of some of the most important areas in which you, the student, can prepare yourself for this event. My comments apply to students who are auditioning at the undergraduate and graduate level.

THE BUSINESS OF AUDITIONING

Research

The first step towards taking an audition is to do very thorough research on the school and teachers you want to entrust with your future. Fortunately, with today's Internet, you can obtain a tremendous amount of information about schools — curriculum, teachers, audition requirements, and so forth. After you have made a school "wish list" with the assistance of your parents and teacher, you should start to look carefully at the advantages and disadvantages of each institution. A "plus and minus" list might be helpful at this point. The school you choose has to fit your specific and unique needs. These will include such areas as performance opportunities, access to university courses, degree programs offered, level of academic courses, access to an urban environment, college campus life, and so on. These are some of the personal decisions that must be

addressed. You want to make intelligent choices selecting those schools in which you will invest your time and money.

Choosing a Teacher

One of the most important matters to address is your choice of teacher. A great advantage of playing a popular instrument is that the level of teaching is extraordinarily high in this country. (To obtain a high level teaching position is as competitive as the attainment of high level performing opportunities.) Every teacher has a philosophy of teaching and a style of playing that is individual and unique. Your challenge is to find a good match between you and your future teacher. In researching this, your current

vice and encouragement to those young people who are about to spend a great deal of money and time on the upcoming auditions. I know many of my colleagues do the same. It is very important for every student to realize that although these meetings are a helpful source of information, they do not in any way give an advantage to one student over another. In my experience, jurors are fair and unbiased. Flute faculties simply want to select the best future students.

Selecting Your Degree or Diploma

Every school offers numerous programs designed to fit various career paths. Before you apply to colleges you must determine if you want to make flute performance your



Jeanne Baxtresser and husband, David Carroll, on tour in Russia with New York Philharmonic

Credit: B. Bial, New York Philharmonic

teacher is a useful guide. If you have the opportunity, arranging a personal meeting with a prospective teacher is a very good idea.

Over the years I have developed a policy for students who have requested a personal meeting with me. I meet with these students for a brief time to answer their questions, have them play a little for me, and help to put them at ease about the audition experience. This is NOT a lesson and I do not accept a fee. I consider it a ser-

major concentration. Undergraduate students can consider different degree programs (for example Bachelor of Music, Bachelor of Fine Arts, Bachelor of Science, and Bachelor of Music Education). If you feel you want to continue your lessons but don't want to major in performance, there are very good opportunities at many schools where you can do this by considering a music minor program. In addition, there are schools that can offer a double major,

which enables a student to concentrate on two disciplines with equal intensity. For example, I currently have an outstanding student at Carnegie Mellon University who is majoring in flute performance and mathematics. She was reluctant to make a career decision in her freshman year and opted to give herself maximum exposure to both possibilities.

There are also some very interesting undergraduate and graduate diploma programs offered at various schools, including the New England Conservatory. These programs are designed to give the students more intensive studio instruction and performance opportunity. Academic requirements are minimal, if any. These programs are worthy of consideration for students who need more time on the flute in a structured environment.

Graduate students have a number of choices after completing a Master's degree. For example, both schools where I teach offer an Artist Diploma program. This is a two-year program with complete tuition scholarship (stipends are also a possibility). In an Artist Diploma program there is a concentration on lessons and performance without academic classwork. It is for the most exceptional students who are regarded as "pre-professional." The other choice after a Masters degree is for a Doctor of Musical Arts degree (D.M.A.). This is also a rigorous and selective program for the performer-scholar. Students selecting this program should be at the highest performance level and have proven accomplishments in musicology, theory, and so on. This is an extraordinarily demanding program.

For international students who need time to learn English language skills, many schools offer programs that can assist in this endeavor.

PREPARATION OF AUDITION MATERIAL

Audition Requirements

Each school has a very specific list of requirements. Most of these requirements

are somewhat similar in terms of repertoire and technical requirements, but there are also differences that make each school's list unique. After you have selected a list of schools that hold great interest for you, you must start to put together a program of all the material you will have to learn. Pay close attention to specific requirements, e.g. memorization, editions, movements, cadenzas.

Preparation

Ideally, you should start working on your audition repertoire in late spring and through the summer. By autumn of 2002 you should have prepared all the pieces you are expecting to play in the 2003 auditions. With this time line you can give yourself a vacation from the audition literature for a few weeks or even months. This prevents a burn-out on these pieces and keeps them fresh and interesting. I also recommend that you create a few opportunities in which you perform these pieces for a live audience. I have always felt that you don't really "own" a piece until you have performed it. Give yourself the gift of confidence knowing that you can enjoy playing these pieces in front of an audience, in any setting. Be sure that you practice stopping in the middle of a piece and then starting another. Jurors want to hear you cover a variety of materials and may decide to stop you at any moment to hear something different. Play as you would if you were going to play the entire piece, but be ready to re-focus immediately if you are stopped.

Traveling to Auditions

When auditioning far from home, you may find it helpful to arrive the day before. This gives you the chance to be well-rested and acclimate yourself to the new environment. Be sure you bring appropriate dress for the climate you are traveling to — winter storms are common occurrences all over the country at audition time. Always bring a sweater to any audition — the audition room may be uncommonly cold. Bring water and maybe some food (a banana or

roll) in case you have to wait a long time to play. Be sure you pack all necessary flute and piano music. Many of you may be more comfortable if you travel with a parent. This is perfectly acceptable and a matter of personal choice.

MENTAL PREPARATION

A Few Words of Advice

The most important thing for you to realize as you audition for schools is that you are playing for a jury of people who are extremely empathetic and supportive of your efforts. If a student faces a momentary difficulty or mental block, I know exactly what it feels like, as there is nothing in the performance experience that I have not also faced personally. As a teacher, I simply want each auditioning student to do his or her best.

Try to remember while you are playing what it was that brought you to the audition — love of music and a love of the flute. Also keep in mind that a jury of professional flutists can hear beyond your momentary lapses or mistakes. We are well schooled in hearing the preparation and talent that has carried you through years of study.

The other piece of advice I will offer you is to empower yourself by remembering that the audition experience is a two-way street. The school is judging you, but you are also judging the institution. Do you like the facilities, were you treated well, is the environment a positive one, do you get a good feeling overall? These questions and many others will help you to keep a perspective of the event, as the assessment you form about the school is every bit as important as the one formed about you by the flute jury.

Keep Your Focus

As you are warming up you will meet and hear many other flute candidates. It is crucial that you not let this experience distract you or take you off your path. How other people play doesn't change what you do. Remain true to yourself, your plan, and your focus.

THE JURY

Your Presentation

When a student walks in to audition for me, I assess him or her on many different levels. Teachers can't help but react to your personal presentation: dress, manner, poise, and confidence. Practice the way you address the jury. Feel free to be friendly and respectful with a self-assured demeanor. To help us form a good opinion of you, however, it is important that you acknowledge the jury, that you appear to be organized in your presentation, and that you be dressed well. This takes practice, thought, and planning. I recommend a few "mock" auditions so you will feel comfortable with the scenario.

Your Performance

When you begin to play we are listening for control of sound and vibrato, technical security, solid intonation and rhythm, and a genuine feeling for the music. We like to see that you are comfortable with the flute and that you enjoy performing. If we stop you in the middle of a piece, do not interpret this as an indication that the jury is not happy with what they've heard. Quite the contrary: we are probably anxious to hear more variety, which indicates we have an interest in what you are doing. At the most basic level, an audition is simply a performance. In any performance, your goal is to communicate the beauty of the composer's music, to bring the audience into your world, and to enjoy the experience for its own sake. A jury performance is no different.

Learning About You

Equally important to me is learning about the person before me — your life, ambitions, and interests outside of music. Be prepared to have the jury ask you questions. There is an inexplicable bond that is created between a student and teacher in the years of study. It is based on mutual trust, respect, and shared ideals and goals. If you are interviewed in an audition, you should be thoughtful, sincere, and honest. Teachers

are most anxious to use their time to get to know you so that they can feel confident the relationship will be a comfortable one. A sincere and dedicated student will communicate these qualities without effort or thought.

FINAL THOUGHTS

Do not expect too much of yourself in terms of perfection in these auditions. You are young, untested performers, and the teachers listening to you understand this. You must be forgiving of yourself and trust us to hear what you are truly capable of doing.

Also, do not allow a ten-minute audition for ANYONE to define you. One of the big lessons any performer must learn is that you are not simply a product of your last performance. Your ability to put auditions in perspective will help you to do your best. No single audition will determine your future — it is the overall work and progress that will matter in the end.

Another word of advice: even though there may be many people playing before you and after you, in your audition the jury is thinking only about you. Don't feel rushed to fill the time or hurried because you think the jurors have so many people to listen to. Relax into your time and don't feel pressured to make it pass quickly.

In closing, once again, I wish to communicate my admiration to all of those talented young people who have played for me over the years. I am sure my colleagues at

Credit: David Weigens



Jeanne Baxtresser, Masterclass

An internationally renowned flutist and teacher, Jeanne Baxtresser has held principal positions with three major orchestras, culminating in her position as solo flutist with the New York Philharmonic. She is currently the Vira I. Heinz Professor of Flute at Carnegie Mellon University and is a member of the faculty of the New England Conservatory.

other schools would join me in expressing this sentiment. You are part of an exceptional group of people. I wish I had the time to get to know each one of you not only as a flutist, but also as a person.

Best wishes to you all!

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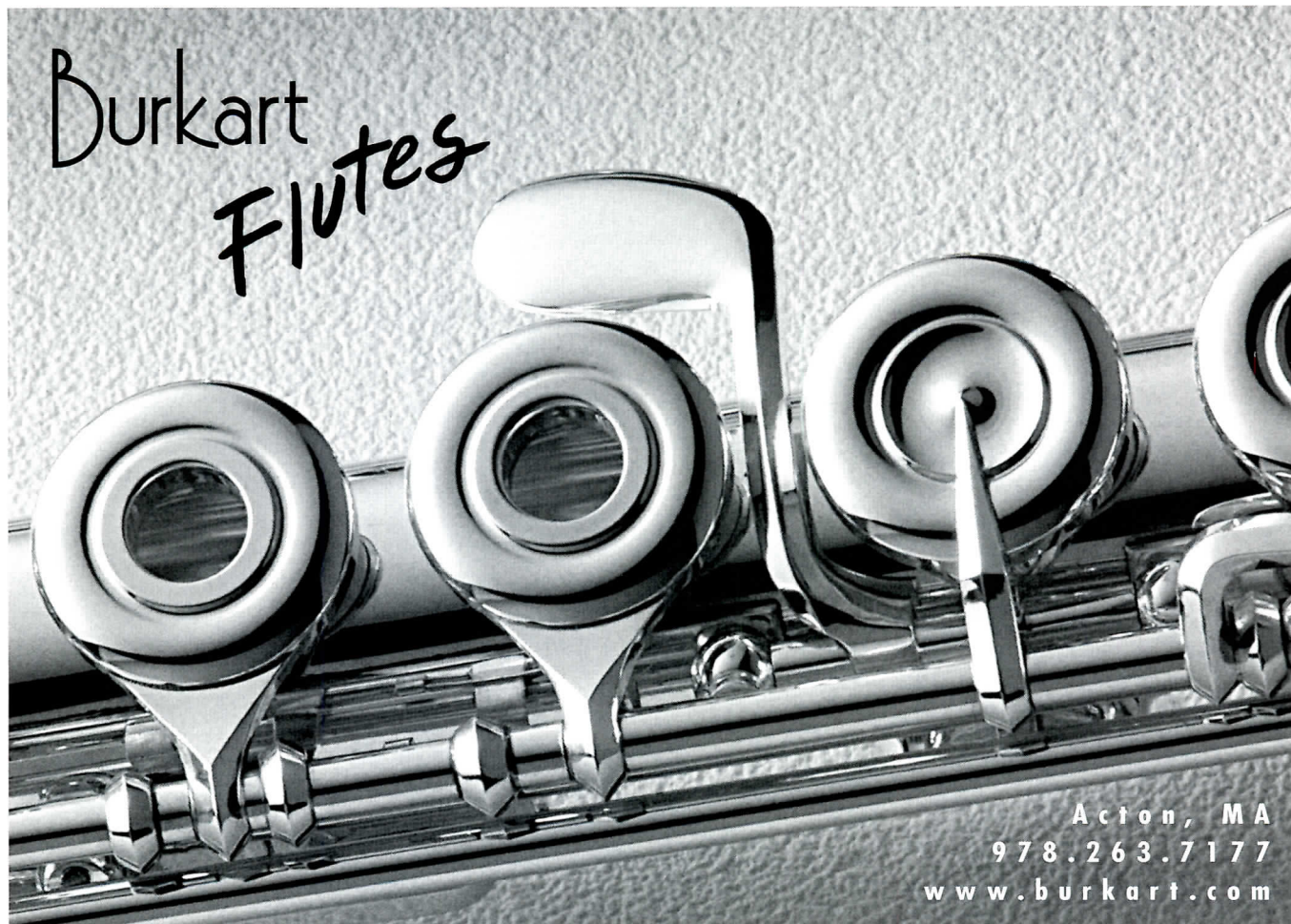
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IT'S NOT ABOUT THE FLUTE:

MARK THOMAS

Revealed

by Helen Spielman

"What am I doing here?" I ask myself as I drive down the North Carolina interstate. "Whatever will I ask him?" A brilliant question flashes through my mind and I practice it aloud: "What is your favorite color?"

I'm on my way to interview Mark Thomas, internationally known flutist and founder of the National Flute Association. My instructions from Mary Jean Simpson, editor of *The Flutist Quarterly*, were explicit: "Find out about the inner Mark Thomas. Everyone already knows about his professional accomplishments." I didn't anticipate the twisting path that Mark and I would walk to find the hidden treasure inside him.

I meet Mark and his wife Judith at the Grandover Resort, about halfway between their home in Charlotte, North Carolina, and mine in Chapel Hill. It's a clear, sunny day in February as we make ourselves comfortable in a small, quiet coffee shop with windows overlooking peaceful greenery. I am immediately at ease with them. Mark looks distinguished, with broad shoulders, gray hair, and the self-assured groundedness that fits his 71 years. His shirt is embroi-

dered on the pocket with his name and a flute. Judith, 58, has an engaging smile and the classic beauty that comes from inner grace and peace.

Mark takes charge and begins the interview by himself, going on for a full ten minutes about his professional life. I interrupt his flow, reminding him that I'm here to learn about personal topics, and ask about his interest in trains. His heather blue eyes light up and his voice is animated.

"We have a garden railroad. We're in a club of about 75 couples, all of whom have a similar 'G' scale, which is approximately 1:24 (1 inch = 24 inches). The engines, each about a foot long, are exact replicas of a real train from the 1900–1925 era. We started this hobby two years ago as novices, by digging out the backyard, positioning rocks, building a pond and waterfall, and laying 200 feet of track, with 150 feet more that we plan to add soon. The transformer that runs the train is inside the house. The whistles and engines of the train, which you can hear from a block away, sound real. We built the houses, tunnels, and bridges. Our

covered bridge has 3000 hand-laid shingles; we thought we were going to die putting them in. Our scene is a typical mountain town that we named Fluta, Colorado, after Fruita, a real town in that state. On the second floor of one of the buildings there's a sign that says flute lessons, and in another spot, flute repair. People come from all over to see our display. We have so much fun, and it's a great diversion from music. Everyone thinks I'm too focused on the transverse thing."

A waiter stops by our table to refill our water glasses. "When I kept being told that I was too caught up in music, I became certified as a graphoanalyst. I'm a handwriting expert in a court of law. This skill helps me to teach flute students because I discern almost everything about them from their handwriting, and therefore know how to handle each student individually. An analysis takes about 8 hours to do, and I took two years to become certified. At first I thought, 'This is nuts.' But then I became aware of the benefits." I smile and pretend to hide my handwriting from him.



Mark Thomas



Mark and Judith, a nice smile for the camera

Because I know that our inner lives are deeply influenced by our developmental years, I prompt him to tell me about his childhood.

"I came along during the Great Depression, on April 24, 1931, in Lakeland, Florida. That's the eve of St. Mark's Day, and I hope I didn't dishonor the saint too much. My father was a minister, and my mother had been a child prodigy on violin and keyboard, later holding a position on the faculty of the Detroit Conservatory of Music. She had perfect pitch. I have relative pitch, and I think it's reasonably relative. I've been able to hold jobs and not get fired *too* often. Then came the Depression, where everyone was hurting for food. I know what it's like to get clothes from Goodwill. All of us in that generation have worked hard, because we felt it deeply and don't ever want to go back. My mother used to give piano lessons for 50 cents. The first flute I ever had was a piece of junk that cost \$35. Where my parents got that money, I'll never know. I learned how to play that flute incorrectly pretty well."

Now that he's mentioned the word flute, Mark can't resist telling about how he learned to play flute, and who his teachers were. This time, I'm quick. "I've got to stop you here, because we're getting too profes-

Lebanon Valley College in Pennsylvania, where Judith was studying. She had been randomly assigned to help me get around the campus. The next thing I know, she gave up her scholarship and transferred to the American University flute program,

sional." He says okay, but goes right back to the story!

Eventually he comes around to telling me how he met Judith. Ah, hah, I think, now we're getting somewhere. "I first met her when she was 13, when she attended a flute clinic I gave. She took a few lessons from me. Later I taught a clinic at

was sent to live with my brother in Minnesota. I spent a couple years out there and then went East. I guess I was very insecure, and by the time I thought girls were nicer than boys, I was afraid to ask anybody out."

Before he can jump back to something professional, I ask, "In the context of the Depression era and your fear, was your family loving and supportive, or was there tension or some level of unhappiness?"

"Yes, there was economic stress that created tension, and then I went off to my brother's and had separation anxiety, having left all my friends and adjusting to a very different life in Minnesota. I had a hard time making the change, but all of it made me stronger, and hey, I got lucky."

He points to Judith, which prompts me to ask her, "Tell me what Mark was like when you first met him, his personal qualities. What did you see in him that interested you? And then tell me which of those things have stayed with him and which

have changed over the years you've been together?"

Judith's voice and face soften as she reminisces. "When I first met him, he was entertaining, animated, kind, and had a boundless enthusiasm for flute and teaching. Those qualities haven't changed. He's a very thoughtful, sweet husband. He always remembers anniversaries and birthdays. Once he gets

interested in something, he throws himself into it, like the railroad, and like our dog who we just lost. He and Indi were inseparable. We're going to pick up another German Shepherd in three weeks."

I glance over at Mark. His elbow is on the armrest, his chin resting in his palm, his eyes, filled with grief, sorrow, and pain, staring unseeingly out the window. My heart goes out to him at the loss of his beloved pet.

In a flash of an instant, I realize that Judith could be an ally to help me probe deeper into Mark's essence. "Thanks for sharing all those complimentary things with me. It's great to see a long marriage in which the couple still loves and respects each other. But, as you know, there's hardly

"He's always been busy being the showman, so the public perception of him is different than what his family sees. He likes to joke and enjoy the relaxed moments..."

near to me, in Washington, D.C. One thing led to another, and now it's been 38 years.

"We have two children, Elizabeth, who has her own business in Colorado, and Trevor, whose birthday is today. From a very early marriage I have three boys: Jeff, who's a flute maker, and Scott and David, who live in Dallas. They're all good people."

That's about all Mark can stand. His conversation goes back to flutes, flute design, flute studies. I patiently ask, "Tell me what you were like as a teenager. Did you get in trouble a lot or were you studious?"

"Because of the Depression, I felt a lot of fear. We never knew where the next dime for food would come from. My parents went their separate ways, and in the tenth grade I

a husband alive who doesn't have some aggravating trait or habit. What peeves you the most about Mark?"

"He's very persnickety and exacting about things. Sometimes it seems silly to me that everything has to be in a perfect spot. That's the most annoying thing."

"I can relate to that," I said, "I have a husband just like him. In your opinion, what has been Mark's deepest sorrow in life?"

"Wow." Long pause. "I'd have to say that it would be his loss of childhood when his parents split up and he didn't remain living with either one of them. He was born to a Welsh father and an American mother, and they'd never had a typical family; they didn't eat supper together, and lived more separately than most. And to not be told, at age 14 or 15, the reason he couldn't stay with his family in Florida, instead of being sent out West. His parents hadn't gotten along or spoken to each other for years but at least the family was intact until that point. But you'll have to ask him."

Mark jumps in. "Yes, that's it. That's why I can relate to students' problems, because I've been there and done that."

I comment, "Most young persons are deeply affected by the modeling they see in their parents. You've come from a family that split up and was not in a good state. Yet you've established a uniquely special marriage. I'm wondering how were you able to do that, rather than repeating what you had seen in your childhood?"

"Well, Judith certainly provided a stabilization. I never met my grandparents. My brother and sister did well for themselves, but I was the baby, and we were seven years apart. We were three separate children. I was the last one standing when everything fell apart. I do think my early upbringing has given me a great deal of compassion."

"Mark, tell me the thing that you're most proud of in your lifetime, that does not have to do with the flute or music."

"Getting Judith to say yes. Being a decent father." Again his eyes fill with tears.

"Those are good things to feel proud of," I say softly. "Can you tell me what your tears are about?"

"Maybe childhood lost."

"I'm so sorry."

Judith adds, "He's proud that our children want to keep up with him as closely as they do."

We stop for a moment to take photos. Then Mark exclaims, "Boy, you have some tough questions! You're a good interviewer. When I read your last article in the Raleigh Area Flute Association newsletter, I thought,

"Can you tell me more about the fact that few people know the real Mark?"

"He's always been busy being the showman, so the public perception of him is different than what his family sees. He likes to joke and enjoy the relaxed moments, to sit back with a bowl of popcorn watching movies, to putter around the house. Given the choice, he would spend more time doing these things if he didn't feel so responsible for the other activities in his life."

"What is the reason you think he keeps his facade up? Of course, everyone does that some, but usually there's a reason behind it, such as shyness, insecurity, introversion, sorrow, shame, or pain. What is his facade about?"

Judith continues, "I think there may be



Mark considers the question

'So this is who is going to rake us over the coals.'

"Hey!" I respond gleefully.

Judith adds, "The thing I find interesting is you're not letting him keep up his facade. Because he's very good at that."

Mark responds, "Well, there's a professional you and then there's the real you."

And Judith replies, "Very few people know the real Mark."

some carryover from feeling insecure in childhood, wondering whether people really like or love you. If you don't let anyone know where your goat's tied, no one can get it. The other side is that he's the ultimate salesman. He sold himself to me! Our son says, 'If I could just learn to work a room the way Dad does, I could sell ice cubes to Eskimos.' If I take him to one of my professional functions (I'm a nurse in a chronic



Judith works hard on constructing the railroad



Mark gets to haul the wheelbarrow of dirt

pain center, working for anesthesiologists), he'll ask me at the door, who do you want to meet? And he will proceed to work the room, meeting people and making contacts, and it's not even his function."

"How interesting," I say to Mark. "My husband is an anesthesiologist. Would you like to go to one of our functions and help me out that way?"

"With your line of questions," Mark shoots back, "you won't have *any* trouble working a room." The three of us break into laughter.

I start to ask Mark my next question. He holds the mike in position, but pretends to shake and quake with fear at what my next question might be. More laughter from our corner of the room.

"What do you do for physical fitness? Do you do sports?"

"I have a treadmill that I sometimes use at 5:45 A.M. and a shovel for my railroad, and I play tennis. In high school I played track. I ran the 440."

"In general, do you enjoy good health?"

"Yes, I'm healthy. Eight years ago, I had an annual physical, and despite the doctor's hesitation, Judith insisted that I get a PSA test. The test showed a malignant tumor in the prostate and I had surgery, and now my tests are normal. Recently, I asked the doctor how long would I have lived had not Judith insisted on the PSA. He said about two years.

pretty active life; nothing slows me down, though I'm gradually starting to cut back."

"What is the one most important thing that you still want to accomplish in your life that does not have to do with the flute or music?"

Long pause, and I wait through dead silence for his answer. "That's a very difficult question."

Judith says, "She's making you think.

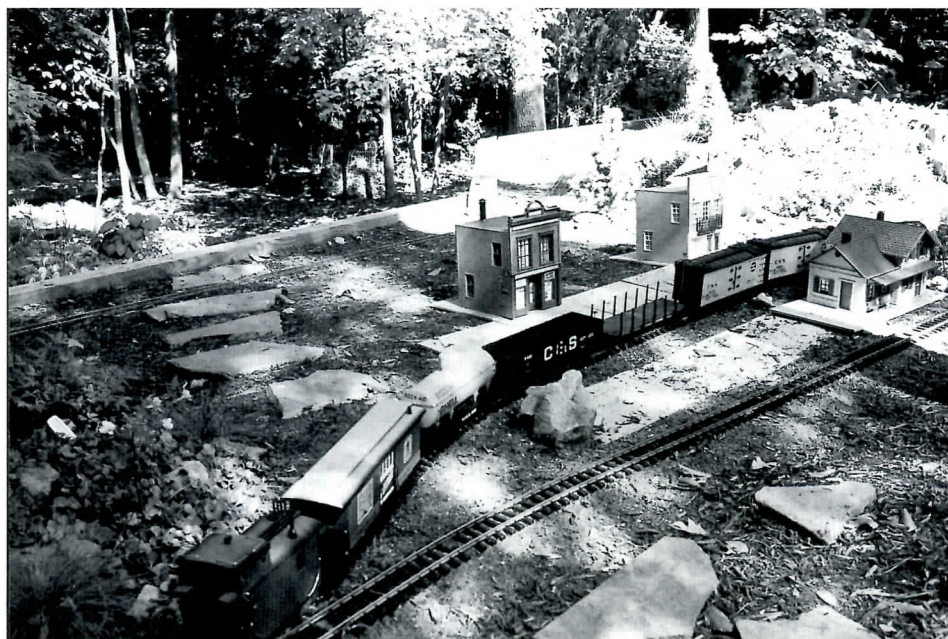
This is a good thing."

More silence. "Not the flute, and not music," he repeats, as though questioning what else is there in life?

Finally, "Well, if I got away from music more, it would be spending time with the kids and grandchildren. I have five grandchildren, and three great-grandchildren."

I address Mark. "Both of you strike me as being incredibly young for your age in your looks,

attitude, activity level, and your interest in everything. But as you get older, what do you think will be your biggest fear?"



Detail of the train and village

So I owe her my life." Mark's eyes fill with tears again and he has to stop talking to calm his breathing and dab at his eyes. "I keep a

Again, Mark begins to cry, and in a fragile, shaky voice, answers, "Dying alone."

I empathize. "Yes, I think it's part of the human condition; we have to live with that fear. Do you have religious beliefs?"

Mark says, "Yes, we're Episcopalians, the religion in which I grew up. I work at the church as a verger."

Judith touches his knee and admonishes gently, "Listen to her question, dear. She asked about your religious beliefs."

I try to guide Mark a bit. "Do you have a regular spiritual practice? For instance, do you go to church, pray by yourself, get out in nature?"

"All of the above."

"Do you find that when fears or sorrows come up in your life, you turn to your beliefs for help at that time?"

"Yes."

"Is that helpful?"

"Yes."

"How does it help?"

"It calms." Mark seems to have a hard time speaking now, because of the emotion welling up in him. "Especially in times of stress, and sometimes direction when I don't know what to do in a situation. Sometimes direction means to do

"Sometimes direction means to do nothing. I believe that if it's supposed to be, it will be, and if you're not supposed to do that, there's a reason why that door got shut. Because that other one is supposed to open, but you didn't know it, and it might be even better."

nothing. I believe that if it's supposed to be, it will be, and if you're not supposed to do that, there's a reason why that door got shut. Because that other one is supposed to open, but you didn't know it, and it might be even better." He takes a



Mark being interviewed by Helen

big breath, then revives enough to ask, "Where did you learn to come up with all these questions?"

I truthfully inform him that I'm winging it, that this is my first interview.

"It is?" he asks incredulously. "This is the toughest interview I've ever been in. I love it! I've been interviewed in magazines, newspapers, on radio, TV, but never one like this! This is tough."

I ask, "Is that OK with you?"

"Sure!"

Judith adds, "It's because she's not letting you be just your public person."

I'm aware of the special energy flowing between the three of us now. "I'm loving this interview. I'm so glad Mary Jean asked me to do it, otherwise I would never have met either of you, and I think you're fabulous people."

Mark corrects me, "No, we're just people who happen to play the flute."

I answer, "A lot of people happen to play the flute, but not everyone has the kind of character you do."

"Well," he responds, "it's been a wonderful ride, with some bumpy spots, but

wonderful. You have to take the bumps and never say quit. If you get knocked down, get back up."

"Is there anything else that we haven't talked about that the readers of *The Flutist Quarterly* might want to know about your true self?"

"No, you've stuck the knife in all the spots I can think of." And then, Mark yet again launches into some of his professional adventures.

Oh, and the answer to my brilliant question? Red.

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The author would like to thank Mary Jean Simpson for her enthusiastic vision, support, and guidance, and Anna Jean Mayhew for superb editing and encouragement.

Helen Spielman loves writing about the flute almost as much as she enjoys playing it and giving private lessons. A warning to all flutists: in her next interview, Helen may rake YOU over the coals! If you feel safe because you live far from her home in Chapel Hill, North Carolina, please know that Helen loves to travel.



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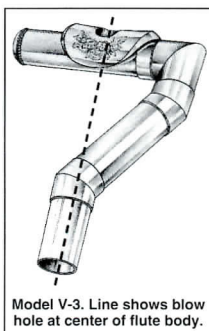
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President Madison's Flute

President James Madison owned a unique flute made especially for him in 1813 by Claude Laurent of Paris. Although it can't be documented, it is traditionally thought the flute was a gift to the President from the Marquis de Lafayette and was possibly presented to him in 1824 when Lafayette visited Montpelier, Madison's home in Virginia.

Claude Laurent's flutes were owned by some of Europe's most well known nobility, including Napoleon I; his brothers Louis Napoleon, King of Holland, and Joseph Bonaparte, King of Spain; Franz I, Emperor of Austria; Louis XVIII Bourbon; and the composer, Meyerbeer. Laurent's flutes were conceived as art objects as well as superior musical instruments and were such luxury items that only a few professional musicians could afford them. Because of the ability to resist problems caused by changes in humidity and temper-

ature, Laurent chose to make his flutes from crystal. Laurent's patent design was also the first to use all-metal sockets and a new technique for mounting the keys. The

techniques Laurent invented for mounting keys are still in use today on woodwind instruments.

The Madison flute is presently housed in the Library of Congress in Washington, D.C., as part of the Dayton C. Miller Collection. This collection, the world's largest flute archive, was owned by Miller, a physicist and flutist from Cleveland, Ohio. The Miller Collection has eighteen flutes made by Claude Laurent. History tells us that President Madison eventually gave the flute to Payne Todd, Dolley Madison's son (President Madison had no children of his own) who later sold it to Cornelius Boyle of Washington, D.C. In 1923, Boyle's daughter, Fanny, sold the flute to Dayton C. Miller for \$200. Miller gave the flute along with the rest of his collection to the Library of Congress in 1941.

The description of the Madison flute in the Miller catalog states the following:



Carol Noe playing the Madison flute

by Carol Kniebusch Noe

The instrument is a four-keyed glass flute with silver ferrules and keys made in 1813. Assembled, it is 62 centimeters long. The glass tube exterior is Laurent's top grade of three basic finishes, a highly polished cutglass diamond pattern. The head-joint cap is faceted glass over a highly polished reflective concave silver disc. The head joint bottom silver ferrule is engraved "A.S.E. (A Son Eminence) James Madison/President Des Etats-Unis (To His Eminence President James Madison of the United States)." Laurent usually engraved his name and the date on that ferrule, which in this case have been moved to the third joint ferrule to read, "Laurent/a Paris/1813." The original (or period) case is a rectangular, mahogany-veneered oak box with brass hinges, handle, escutcheon plate and lid lift notch plate, lined inside with red velvet. It measures 26.2 by 16.6 by 6.2 centimeters.

In 2001, James Madison University celebrated its namesake's 250th birthday (1751–2001) with historical remembrances culminating on March 16, Madison's birthday. James Madison was born in Port Conway, Virginia, and died in 1836 at Montpelier, Virginia. He married Dolley Payne Todd, a widow with one son, John Payne Todd. His "Virginia Plan" served as the model for the Constitution. He served two terms as President Thomas Jefferson's secretary of state and two terms as President, retiring to Montpelier in 1817. James Madison University is the only university in America named for James Madison.

In August, 2000, as I was leaving the university music building, Glenda Rooney, Associate Vice President of University Relations, stopped me and said, "Did you know James Madison had a flute? Well, we're going to borrow that flute for you, and you're going to play it on his birthday!" I naturally knew about the Madison flute and had seen it in the Library of Congress — and I also knew there was NO WAY permission would be granted for such a valuable instrument to leave the Library. I underestimated the perseverance of Mrs. Rooney. She wrote letters and made phone calls to the library curators asking for permission to borrow the Madison flute. She

contacted congressmen for support and personally traveled to the Library of Congress to see the flute and convince the administration of the importance of this birthday

ing. Therefore maintenance workers installed several layers of temporary carpet in my office so there was no danger if the flute happened to be dropped. They also



Showing the Madison flute to James Madison University President Linwood Rose—too valuable to touch!

Credit: JMU Photography Services

event. Our original request was to borrow the flute for three months, which was immediately vetoed! However, after several month's discussion, Robert Sheldon, the curator of the Dayton C. Miller Collection, offered to loan us one of his personal 19th century flutes to practice on in the event approval was granted to borrow the Madison flute. He kindly sent fingering charts and blocked off two keys on his flute to resemble the four-keyed Madison flute. However, at this time we still did not have final permission to borrow the Madison flute.

After several denials from The Library of Congress curators, it was nearly February before agreement plans began finalizing for the University to borrow the Madison flute. The Library insisted the University insure the flute for one million dollars and the replacement value. Since the flute was irreplaceable, the University considered this to be nearly a twenty million dollar value and ordered the insurance accordingly. The Library also insisted the flute be held or played over thick carpet-

made arrangements to install the same thickness of carpet on the stage where I would be standing during the performance. The air control system in my office was set and carefully monitored to avoid any extreme shifts in temperature. A reputable security company studied and completely alarmed my office including the windows, even though it was on the second floor. They also installed a video camera so the flute would be "watched" at all times. I was given a key fob to engage and disengage the alarm each time I entered and left my office. This included trips to the water fountain and the rest room. Along with this room security, four policemen carried a 900-pound fireproof safe into my room where the flute was to be stored when not in use. The safe combination was so difficult to open that I had to call the police each time I wanted to practice. Very few people knew where the flute was kept, and even after hours the police made regular patrols through the music building and checked my office.

In the meantime, I was planning an

appropriate program and practicing Mr. Sheldon's wooden flute. His flute as well as the Madison flute required a different fingering system than modern day flutes. Developing facility with the fingering system and becoming familiar with the low pitch of the four-keyed flute required considerable practice time. Finding historically accurate sources for music of Madison's day also proved to be a challenge. Nancy Toff, who has been a consultant to the Library of Congress, was extremely helpful in suggesting composers and books to use. One of the books she highly recommended, *Music for Patriots, Politicians and Presidents: Harmonies and Discords of the First Hundred Years*, was out of print. After an online search, I found it in a bookstore in Seattle. This book was extremely helpful because it contained *Mr. Madison's*



Program cover

March and *Mrs. Madison's Waltz*, written by Alexander Reinagle in 1809 and 1810. James Madison was the first President to hold an inaugural ball, and these pieces were performed. Susan Barber, bassoon professor at James Madison University, found some traditional early American music in the Harvard University Library that they copied and sent to us, and I found a collection of Colonial music in Williamsburg called *The Gentlemen's Amusement*. These short unaccompanied tunes were often played to celebrate patriotic military victories or as family entertainment in the evenings. In addition, I decided to include the popular solo composition *La Folia* by Marin Marais, based on a well known French melody. I thought it was important to bring in a French connection since the Madison flute was made in Paris and was probably delivered to Madison by Lafayette.

I was eager to share the excitement of having the Madison flute on campus with my faculty colleagues so I organized a program in which several could participate. We played two Italian pieces with a 19th century guitar and Blavet and Quantz Sonatas with harpsichord, an instrument that was still popular in the early 1800s despite the evolution of the pianoforte. Because the Madison flute was low-pitched (approximately A=425-430), the harpsichord and guitar had to continually be returned to the lower pitch. Susan Barber played bassoon in the Quantz *G Major Sonata*, and, in order to

~Program~		~The Crystal Flute~	
Les Folies d'Espagne Theme with six variations	Marin Marais (1656-1728)	In the first half of the 19th century, Claude Laurent's flutes stood out from all the rest, and his clientele ruled Europe. Conceived both as exquisite objets d'art and as superior musical instruments based on the state of the art of French flute making, they were luxury items that few professional musicians could afford. The list of Laurent's clients includes Napoleon, his brothers Louis Napoleon, king of Holland, and Joseph Bonaparte, king of Spain, the emperor of Austria, Louis XVIII Bourbon, and the composer Meyerbeer, as well as many others among the nobility of Europe. One of these flutes was a part of the Madison household.	
Sonata in e minor for Flute and Guitar Preludio Giga	Arcangelo Corelli (1653-1713)		
Sicilienne	G. B. Pergolesi (1719-1736)		
Sonata No. 1, "L'Henriette" (1732) Adagio Allegro L'Henriette Presto	Michel Blavet (1700-1768)		
~Intermission~		~Acknowledgements~	
Mr. Madison's March Mrs. Madison's Waltz	Alexander Reinagle (1756-1809)	The Library of Congress for the loan of James Madison's flute and Glenda Rooney for preserving and obtaining approval for the loan.	
For the Gentlemen For Woodwind Quartet March Adagio Minuet Air	Oliver Shaw (1778-1848)	The Harvard University Library for loaning early American music to us and to Sue Barber for her research in finding the music.	
Duke of Gloucester March Naval Victories Nancy of the Dale The Maid of the Mill Yankee Doodle	Traditional	Nancy Toff for her advice on early American music research.	
Trio Sonata in G Adagio Allegro Adagio Allegro	Johann Joachim Quantz (1697-1775)	Captain Lee Shifflett and the JMU Security and Maintenance staff for their assistance in this presentation.	
		The stage assistance of T.P. Hern, William Posey and the harpsichord tuning of Terry Hook.	

Program inside pages

match the low pitch with her instrument, she had to transpose the music down a half step to G flat and cut ¼ inch extra off her reed — she was playing somewhere between G and G flat. To provide contrast, I played my modern flute with the faculty woodwind quartet in *For The Gentlemen Suite* written by Oliver Shaw in 1807. Shaw was an important early New England teacher and composer of the time and was one of the first American composers to produce a considerable amount of secular instrumental music.

Negotiations continued between the Library of Congress and the University over the amount of time we were allowed to keep the flute. Because of the extreme security measures involved, it was agreed that the University would have the flute on campus for a period of one week. The pressure of preparation for such an important event was indescribable — imagine having less than one week to practice the Madison flute before the recital! The day finally arrived. Two cars from the University drove to the Library of Congress in Washington, D.C., to collect the flute — the insurance company specified that two cars travel together to collect and return the flute. The campus police were waiting with me for the flute's arrival and escorted me with the flute to my office. The officers and I became very good friends over the next week as they had to escort me each time I left my office for a rehearsal.

The beauty of the Madison flute as an



Judge Carol Noe knows her dogs. Shown here with Janet York and her CH Cavalier King Charles Spaniel, "Pippin," whom Carol placed as "Best of Breed." He is the number one CKC Spaniel in America!



As a breeder and an exhibitor of Pekingese, she's no slouch, either. Here she poses with CH Shenblu Sir Night Jazz, fourth generation of her breeding, who has won "Best of Breed."

Carol Kniebusch Noe, Professor Emeritus of Music at James Madison University in Virginia, has performed as flutist and conductor in the United States, England, Canada, Venezuela, the Soviet Union, and the Peoples Republic of China. Recipient of the James Madison University Distinguished Teaching Award, she has served on the NFA Board of Directors, and performed at several NFA conventions. Dr. Noe has authored many articles and a book, A Guidebook to Flute Choir Literature. She has premiered Andrew Downes's Sonata for Flute and Piano and all of his flute choir works, and will conduct his Symphony No. 5 for Flute Orchestra at the NFA Convention this August. Her other interests include showing and breeding dogs, as well as serving as an approved judge for The American Kennel Club.

art object surpasses any verbal description. The diamond pattern in the crystal tube with the silver keys is exquisite. I was surprised at the weight of the instrument —

the crystal is thicker than I imagined, making the flute very heavy to hold and play for any length of time. The tone is very sweet and mellow without any brittleness or edge and is perfectly suited for salon music.

The honor of participating in Madison's birthday celebration parallels the day I was presented with the Distinguished Teaching Award. Playing the flute belonging to the namesake of the university where I taught for 28 years was indeed the highlight of my teaching career. The local newspaper summed up my experience as follows: "Noe's first memory of gently picking up the heavy flute and placing it to her lips will live with her the rest of her life. A passing thought of the moment is enough to raise a tear and flush her face . . . the experience tapped a deep part of her soul."



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Molique's

flute concerto

by John Wion

Seven years older than Mendelssohn, Bernhard Molique (1802–1869) was a violin prodigy and student of Ludwig Spohr. At the age of 18 he was appointed concertmaster in Munich, and at 24 he became concertmaster in Stuttgart. After a successful solo career, he settled in London, where he became Professor of Composition at the London Academy until his retirement in 1866. His compositions include two masses, a symphony, six violin concertos, concertos for a number of other instruments, and chamber music. He had his biggest successes with his A Minor violin concerto, his piano trio, Opus 27, and his oratorio, *Abraham*.

While in Munich as a young man he befriended the flutist Theobald Böhm, and they did some successful concert tours around Germany. One of Molique's first compositions was a *Duo Concertante*, Opus 3, for flute and violin for themselves to play. A charming work that draws on themes of Weber, including the final hymn from *Der Freischütz*, it demonstrates that Molique must have been a superb player.

A more significant composition was a concerto in D Minor that he wrote for Böhm who first performed it during their concert tour in 1823. It had an unusual subsequent history, which prompted this article. The first written mention was a review in the *Allgemeine musikalische Zeitung* of the Leipzig performance, January 13, 1824. "Although the composition performed by Herr Böhm is not

a work of genius and shows here and there too much of the influence of Spohr, it is nevertheless an honorable addition to the repertoire of the instrument." Molique was just 21. A manuscript of this concerto is held by the Württembergischen Landesbibliothek in Stuttgart. It was not published during Molique's lifetime and seems not to have been assigned an opus number. It is the source for a 1987 publication by Billaudot, which was edited and recorded by Alain Marion. The piano reduction of the orchestral score is by Jeanine Rueff, the score and parts are advertised for rental.

In 1849 Molique settled in London, living at 30 Harrington Square and teaching composition and violin at the London Academy of Music at St. James Hall. Sometime in the early 1860s, most likely at the request of the Danish flutist Oluf Svendsen for a solo, Molique revisited his early concerto and prepared a new version, assigning the opus number 69.

Svendsen (1832–1888) was a member of Queen Victoria's private band at Windsor and was listed with the Philharmonic Society in London from 1861 to his death. He had come to England at the age of 23 at the request of the French conductor Jullien, and was unusual in that he played a silver flute.

The premiere of the new concerto took

place in 1865 at the June 12th concert of the Philharmonic Society — the sixth concert of its 53rd season — at its Hannover Square rooms. The conductor was Sterndale Bennett, and the program included, in addition to Molique, Beethoven's Eb Piano Concerto and *King Stephen Overture*, Wagner's *Rienzi Overture*, a Mozart Symphony, and arias.

The June 24 issue of *Musical World*, after stating that no concerto could be presented to advantage so immediately after the *Emperor*, wrote "the flute concerto is the work of a master, and such a work, indeed, as we do not think had been previously written for the instrument, and Mr. Svendsen's playing was most admirable both in style and execution."

The following year Molique retired and returned to Cannstadt near Stuttgart, where he died in 1869.

Before leaving London, however, he made an arrangement of the concerto's accompaniment for piano four hands. This was published by Clinton & Co, a small publishing house which ceased operation around 1871. The title page reads "First Concerto For The Flute with Piano Forte Acct a quatre mains composed and dedicated

to his friend Theobald Boehm by Bernhard Molique Op. 69." It continues, "This work has been composed expressly for the flute with orchestral accompaniment and for the accommodation of flautists who have not the opportunity of playing with the orchestra, Mr. Molique has himself arranged the orchestra parts for the Piano Forte a quatre mains which accompaniment embraces the whole of the points of the score. The orchestral parts may be obtained from the publishers (Clinton & Co) who have purchased the exclusive copyright from the composer. A beautiful Andante movement in the key of G written originally for this concerto and known as Molique's Andante is published with piano solo accompaniment in lieu of the orchestra by J Clinton." As John Clinton, the Irish flutist and composer who founded this company, had died in 1864, it would suggest that this G Major *Andante* was already in circulation.

In fact the central *Andante* is the principal difference between the first and second versions of the concerto. The outer movements are basically the same, though with numerous changes in rhythms and technical figurations. But the *Andante* is completely new, the original $\frac{6}{8}$ in G being replaced by a new $\frac{3}{8}$ in F.

After Clinton & Co. ceased business, their catalogue was taken over by Ashdown and Parry. Indeed the solo flute part accompanying the four-hand piano reduction bears the A&P imprint. This company then became Edwin Ashdown, whose 1899 catalogue still listed the concerto with four-hand accompaniment, the separate *Andante* (in F) with both two-hand and four-hand accompaniment, and the *Andante in G*. There is no mention in the catalogue itself that the orchestral material was available for hire, though it is reasonable to assume that it was.

Svendsen, who had replaced Radcliff as flute professor at the Royal Academy of Music in 1869, played the second and third movements of the concerto again in a Philharmonic Society concert in 1873 so must have had access to the orchestral parts, though not necessarily the full orchestral score.

It is reasonable to assume that Molique took his autograph score back to Germany.

Fritz Schroder, in his 1923 biography of Molique (*Bernhard Molique und sein Instrumental Kompositionen*), says that there was a library at Cannstadt after Molique's death, though I know of no history that tells what became of it or its collection.

For some reason, possibly a new accessibility of the score, three new editions of opus 69 appeared in Germany in the first three years of the 20th century.

The first, published in Leipzig by Eulenburg in 1900, was an arrangement for flute and piano by Wilhelm Barge, former principal flute of the Leipzig Gewandhaus orchestra. The solo flute part is virtually identical to the Ashdown and Parry publication; only the accompaniment for single piano is new. It is obvious that the reduction was made from consulting the full score — not by combining the four-hand version. This edition was reprinted in 1986 by Edition Kunzelmann.

The second, published in 1902 in Berlin by Raabe & Plothow, was edited by the Berlin flutist Albert Kurth. It consisted of an edition for flute and piano and a set of orchestral parts. The solo flute part has been quite heavily edited with added articulations and dynamics (particularly the addition of expressive swells), the cadenza in the second movement has been modified, and some awkward figurations in the outer movements have been changed. The rehearsal letters are changed to numbers which however generally coincide. The piano reduction in the tuttis is somewhat different from the Barge version, perhaps a little less orchestral in the omission of certain wind lines. The orchestral parts are the only ones known to have been published for sale. Peter Martin's excellent article on the Molique Concerto in Tibia (Volume 15, 1990) mentions a miniature score published by Bote & Bock, successors to Raabe & Plothow, around 1920. I have not been able to find any further reference to this score or to learn if it or the set of parts were used to create the score that was published by Edition Kunzelmann in 1988. I assume the latter as the horn solo five measures after E in the *Andante* that was omitted from the part is also omitted from the score. The solo flute line in the 1988 Kunzelmann score is

the Kurth version, not the Barge version in its 1986 flute and piano edition.

The third edition, published in Heilbronn by C. F. Schmidt, was edited by Essen flutist Paul Wetzger for flute and piano. The title page mentions orchestral parts but no price is mentioned, and they do not appear in catalogues of music for sale. The piano score however does indicate the instrumentation, and of the three versions it seems to try hardest to incorporate the instrumental lines. The solo part has the most additions of expressive marks, but generally keeps Molique's articulations. An interesting addition is the turn added in bar ten (and later similar measures) of the *Andante*, before the third beat. This edition was reprinted by Southern Music and is the best known version of all.

The Southern Music reprint was the only edition available when I recorded the concerto for Musical Heritage Society in 1976 (currently available on Hartt Music Production's CD HMP4W91514). At that time I was able to borrow a set of the Raabe & Plothow parts from the Free Library of Philadelphia and make from them a handwritten score. The library had not catalogued its parts, believing them to be an incomplete set, missing second flute and both clarinets. However a comparison of my score with the Southern Music piano part showed the set to be complete. Molique's instrumentation was for one flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

The whereabouts of Molique's autograph score for Opus 69 is unknown, if indeed it exists. As has been stated above it, or a copy, was available to the flutists Barge, Kurth and Wetzger to prepare their editions in the early 20th century. Nor have I been able to locate the manuscript parts used in the London premiere. That they were available to Svendsen in 1873 (after Molique's return to Germany and his death) prove that they had remained in London. If they indeed stayed with the publisher, their existence is not known to Music Sales, successors to Edwin Ashdown.

Molique's concerto, despite certain figurations that are more suited to the violin, and despite occasional inconsideration for

the flutist's need to breathe, deserves a place in our standard German repertoire, bridging the era between Romberg and Reinecke. The opening D minor *Allegro* alternates great drama and virtuosity with lovely lyricism and holds together well in its structure. The F major *Andante* is pure pleasure in its simple expressivity. The final D major *Rondo* is full of fun and variety, capped with a dazzling coda.

Of the versions currently available, the 1986 Kunzelmann reprint of the Barge flute and piano version is closest to the original Ashdown and Parry publication of the solo flute part, and thus to Molique's original.

I am indebted to Robert Biggio, my guide and informant throughout my London research. At the British Library I was able to consult the archives of The Royal Philharmonic Society, *The Music Directory*, *Musical World*, the Edwin Ashdown catalogue of 1899, M. B. Foster's *History of the Philharmonic Society* (1912), and Cyril Erhlich's *First Philharmonic*. Information on John Clinton came from John Parkinson's *Victorian Music Publishers: An Annotated List* (Harmonic Park Press, 1990).

John Wion, Professor of Flute at The Hartt School and a past President of the NFA, has been Principal Flutist of the New York City Opera since 1965. He has published a nine-volume series of opera excerpt books and has appeared as a soloist in New York's major concert halls, at prestigious summer festivals in the United States, and with all the major orchestras of Australia and New Zealand. Mr. Wion has made recital tours with pianist Gilbert Kalish and guitarist Lisa Hurlong and guest appearances with the Tokyo, Emerson, and Manhattan String Quartets. He has recorded a variety of solo and chamber music repertoire for Lyrichord, Turnabout, Opus 1, Musical Heritage, and three CDs for the Hartt Music Productions

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**30TH ANNUAL
NATIONAL FLUTE ASSOCIATION CONVENTION
AUGUST 14-18, 2002
WASHINGTON HILTON AND TOWERS
WASHINGTON, D.C.**

John Bailey, Convention Chair

I am getting more excited about the upcoming NFA convention with each passing day — here at last is the schedule of events! I'm sure you will find something each day that interests you. I've tried very hard to spread events out over the entire four days, so that each has something for everybody: chamber music, pedagogy, piccolo events, teacher tributes, flute ensembles, amateur events, masterclasses, lectures, and demonstrations, plus great concerts. I'm particularly excited that we are having Celtic flutist Chris Norman and jazz flutist Nestor Torres to headline our Thursday night concert, and the U.S. Army Field Band, an excellent touring ensemble, and their flute section, for the Sunday night final concert. Chamber music is really alive and well in the NFA, and since this year is the "chamber music year," we will be presenting the winners of our NFA Chamber Music Competition as well as a fantastic variety of chamber ensembles (featured in "Color Concerts"), including flute and percussion, flute and strings, multiple flutes, and flute and voice.

It is particularly appropriate after the events of last September that our convention is being held in our nation's capital this year. Our annual convention is in essence a

celebration of the creative human spirit, and this one in 2002, our 30th, is our gift as musicians to a city that has suffered much from the terrorist attacks. This year's Healing and Remembrance Concert thus takes on a special significance. It will be held in the beautiful St. Margaret's Church, opposite the Hilton Hotel. All baroque concerts and the baroque masterclass will take place there, too, by the way, to take advantage of its lovely acoustics.

I've scheduled a daily "coffee break" hour late in the day — perfect for visiting the exhibits, meeting friends, or just taking a breather! I have, however, decided to program through the lunch hour, so you'll have to decide for yourself whether to take an early lunch, a late lunch, or no lunch at all.

I hope you'll take advantage of the Dayton C. Miller Collection at the Library of Congress while you're in D.C. I've programmed two very interesting and informative presentations about the Collection and the Library's holdings. If you'd like to visit the Library of Congress to see selected instruments from the Collection, SIGN UP SHEETS will be available at both presentations for a visit to the Whittall Pavilion at the Library of Congress on Friday, August 16, 2:30-4:30 P.M. This will be limited to

75 people. Scholars, researchers, and instrument makers can make a special appointment to see the collection by contacting the Curator of Musical Instruments at (202) 707-9083.

I'd like to thank the hard-working committee chairs who have given me dozens of programming ideas (almost every single one of which I was able to accommodate!) as well as kept me on track with helpful information. This job would be completely impossible without their support and initiative.

Should you see mistakes in the following listings, please drop me a line at jbaileynfa@unl.edu or give me a call at (402) 472-2651.

See you in Washington, D.C.!

*John Bailey
NFA Program Chair, 2002*

P.S.: STAY AND PLAY ANOTHER DAY! Master teacher William Bennett will give a one day master class in Washington, D.C., August 19, 2002, following the NFA convention. For further information, please contact Barbara Neal at PROTOPLASM2@aol.com.



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CONVENTIONS

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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

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NFA Convention 2002, Washington, D.C.

SCHEDULE OF EVENTS

Please note: Convention schedule is subject to change due to unavoidable circumstances. Please refer to NFA Web pages at <http://www.nfaonline.org> to check for any revisions.

wednesday, august 14

<u>TIME/LOCATION</u>	<u>EVENT</u>
3:00–6:00 P.M. Concourse Level Registration Area	REGISTRATION OPEN FOR PRE-REGISTERED ATTENDEES
3:30–4:30 P.M. International Ballroom	REHEARSAL: CONTINUUM 2002 FLUTE ORCHESTRA Michael Stoune, conductor. Open to all convention attendees. The Continuum 2002 Flute Orchestra will perform Thursday morning, immediately following the Annual Meeting.
7:00–9:00 P.M. Concourse Level Registration Area	REGISTRATION OPEN FOR ALL CONVENTION ATTENDEES
7:00–8:30 P.M. Cabinet	VOLUNTEER WELCOME MEETING Hosted by Rebecca Jeffreys and the Washington Flute Society. Meet and greet convention organizers, meet other volunteers, and pick up your assignment. Drop-ins are welcome to join the volunteer team!

NFA Convention 2002, Washington, D.C.

30th Annual Convention of the National Flute Association
August 14–18, 2002 • Washington Hilton and Towers
Program and schedule subject to revision

8:00–10:00 P.M.

International Ballroom

REHEARSAL: CONTINUUM 2002 FLUTE ORCHESTRA

Michael Stoune, conductor.

8:00–9:00 P.M.

Military

ORIENTATION FOR FIRST TIME CONVENTION

ATTENDEES

Hosted by Alexa Still.

thursday, august 15

TIME/LOCATION

EVENT

8:00 A.M.–5:00 P.M.

Concourse Pre-function
Area

REGISTRATION

8:30–9:00 A.M.

International Ballroom

ANNUAL MEETING

President George Pope, presiding. Introduction of officers and candidates. Meeting followed immediately by a concert featuring the Continuum 2002 Flute Orchestra.

9:00–10:00 A.M.

International Ballroom

CONCERT: THE CONTINUUM 2002 FLUTE ORCHESTRA

Michael Stoune, conductor. Music of Dvořák, Anthony Holland, Nancy Nourse, John Philip Sousa.

9:00 A.M.–Noon

St. Margaret's Church

HIGH SCHOOL SOLOIST COMPETITION FINALS

Semifinalists will perform music of J. S. Bach, Henri Dutilleux, and a new work commissioned by the NFA from Geoffrey Kidde.

9:00 A.M.–Noon

Jefferson/Lincoln

PICCOLO ARTIST COMPETITION SEMIFINALS

Semifinalists will perform music of Michael Daugherty, Daniel Dorff, Antonio Vivaldi.

10:00–11:00 A.M.

Georgetown

CONCERT: FLUTISTS OF THE U.S. NAVY BAND IN RECITAL

Musician First Class Luellyn K. Dollard, Senior Chief Musician Peggy Bair, Musician First Class Theodore Doubek, Musician First Class Christina Bayes, Senior Chief Musician Betty McGhee. Music of Claude Debussy, Kenneth Laufer, Lowell Lieberman, John Rutter, Gary Schocker.

10:00–11:00 A.M. Hemisphere	<p>FROM THE LIBRARY OF CONGRESS: THE DAYTON C. MILLER COLLECTION AND THE COLLECTOR'S DISEASE</p> <p>A lecture/demonstration of the new on-line web site for the Dayton C. Miller Collection by Susan Manus, Digital Media Coordinator, and Carol Lynn Ward-Bamford, Music Specialist, at the Library of Congress; followed by a lecture by Dr. John Braverman Levine, M.D., M.B.H. on The Dayton C. Miller Syndrome: Is Flute Collecting a Certifiable Psychiatric Disorder?</p>
10:00–11:15 A.M. Thoroughbred	<p>FLUTE CHOIR OPEN READING SESSION 1</p> <p>With Sharyn Byer. Bring your flute and a stand!</p>
10:30–11:00 A.M. Cabinet Room	<p>EXHIBITOR'S SHOWCASE: DRELINGER HEADJOINT COMPANY</p> <p>Important features and services to consider before buying a headjoint.</p>
11:00–11:30 A.M. Cabinet	<p>EXHIBITOR'S SHOWCASE: NAGAHARA FLUTES</p> <p>What's new at Nagahara? Recent innovations such as the full Concert Model flute, the Solo piccolo, Nagahara Wearless mechanisms.</p>
11:00 A.M.–12:30 P.M. International Ballroom	<p>AMERICAN COMPOSERS CONCERT 1</p> <p>DUOLOGUE with Susan Morris De Jong, Sophia Anastasia, Dynamic Duo with Rebecca Barrett Chen and Kathleen Mylecraine, Karen Keeler, Alice Kogan Weinreb, the Papageno Flute Quartet with Kathy Farmer, Lucy Kowalski, Lisa Mahoney and Faith Wofford. Music of Margaret Brouwer, Donald Draganski, Daniel Giffen, Katherine Hoover, Robert Xavier Rodriguez, Gary Schocker.</p>
11:00 A.M.–Noon Military	<p>PROKOFIEV'S SONATA FOR FLUTE AND PIANO, OP. 94: FROM MANUSCRIPT TO PERFORMING EDITION — AN ENTANGLED EVOLUTION</p> <p>With Patricia Harper. Drawing on the 1943 flute manuscript, the 1944 violin transformations, and the earliest publications, a discussion of current editions illustrates changes made to Prokofiev's intentions.</p>
11:30 A.M. Cabinet	<p>EXHIBITOR'S SHOWCASE: SIMON POLAK</p> <p>An explanation of the position of Dutch woodwind instruments and a small concert.</p>
Noon–1:00 P.M. Hemisphere	<p>CULTURAL FLUTE STUDY PROJECT: FLUTES OF PERU AND EASTERN EUROPE</p> <p>Rod Garnett, Maria Gonsalves, Aura Newlin, and Ryan Murtfeldt teach participants to play traditional <i>sikuris</i> from the highlands of Peru. Ann Knuth discusses flute traditions of</p>

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Lithuania. Andrei Pidkivka and Alex Fedoriouk perform on folk flutes of Eastern Europe.

Noon–12:30 P.M.
Front Terrace Lobby

LUNCHTIME CONCERT

Hampton Roads Flute Choir, conducted by Lori Shipley. Music of William Boyce, Enrique Granados, Phyllis Avidan Louke, Mendelssohn, Palestrina.

12:30–2:00 P.M.
St. Margaret's Church

BAROQUE AND CLASSICAL CONCERT

Susan Rotholz, Rob Turner, John Solum, and Richard Wyton. Music of Johann Christian Bach, J. S. Bach, André Ernest Grétry, Franz Joseph Haydn.

12:30–1:30 P.M.
Georgetown

AMATEUR MASTERCLASS 30+

With Richard Soule. An open masterclass for any convention attendee 30 years or older who wishes to perform a prepared piece. Performers are selected from audience volunteers. A pianist is provided.

1:00–4:00 P.M.
Jefferson/Lincoln

YOUNG ARTIST COMPETITION

SEMIFINALS

Semifinalists will perform music of Jindřich Feld, Phillipe Gaubert, Johann Gottfried Mützel and a new work commissioned by the NFA from Dan Welcher.

1:00–2:30 P.M.
Military

PEDAGOGY POTPOURRI 1

Oh, No! Not Braces! with Lynn Ann Zimmerman-Ball, *Dare to be Dynamic* with Christine Potter, *Putting Music Theory to Practical Use in the Private Studio* with Stephanie Rea, *FLUTE FUN: Helps and Hints and How to Keep It All in Perspective* with Marlee Lindon.

1:00–4:00 P.M.
Cabinet Room

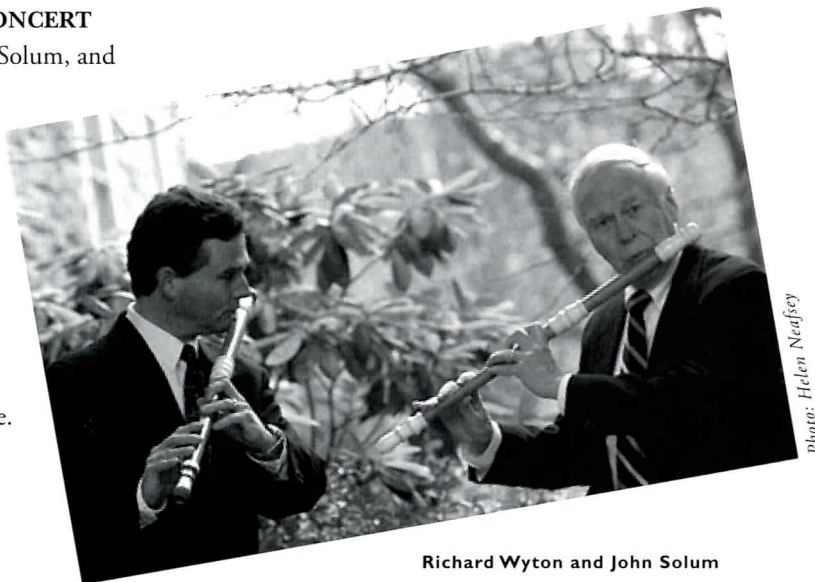
EXHIBITOR'S SHOWCASE: SOUND FORTH

Join SoundForth for a sacred concert featuring hymn and gospel song arrangements from several recent publications. Those attending will receive free sheet music.

1:30–2:00 P.M.
Cabinet Room

EXHIBITOR'S SHOWCASE: CODA MUSIC TECHNOLOGY

New SmartMusic subscription: Jim Walker demonstrates this complete practice system which includes 20,000 accompaniments and 50,000 exercises. Students can record and e-mail performances.



Richard Wyton and John Solum

Photo: Helen Neafsey

1:30–2:30 P.M.
Thoroughbred

FLUTE ENSEMBLE SHOWCASE CONCERT 1

Columbia Flute Choir, Sharyn Byer, director, James Madison University Flute Choir, Kara Kurek, conductor. Music of Jennifer Higdon, John Hilliard, Melvin Lauf, Jr., Alexandra Molnar-Suhajda, Palestrina.

2:00–3:00 P.M.
Hemisphere

LECTURE/RECITAL: MUSIC OF JOACHIM ANDERSEN (1847–1909)

With Kyle Dzapo and Thomas Jensen. A program combining performances of Andersen's compositions for flute and piano with an illustrated narrative of his life and career.

2:00–2:30 P.M.
Cabinet Room

EXHIBITOR'S SHOWCASE: YAMAHA CORPORATION

A completely new concept in flute design: "gold brass." Yamaha Flute Artist Jim Walker presents the latest in flute innovations from Yamaha.

2:30–4:00 P.M.
St. Margaret's Church

REMEMBRANCE AND HEALING: A CELEBRATION IN MUSIC

Eldred Spell, Sandra Lunte, DUOLOGUE with Susan Morris De Jong, Jane Berkner, Darrin Thaves. Music of Paul Basler, Robert Beaser, Georges Bizet, Paul Taffanel, Jeffrey Van.

2:30–4:00 P.M.
Georgetown

COLOR CONCERT 1

Bartram's Trio with Kate Steinbeck, the Madeleine Trio with Elizabeth Ruppe, Linda Wetherill, Jane Kirchner, The Northern Lights Flutes with Nicki Kuhn, Michelle Regan, Ruthie Riethmuller, and Pamela Romeo. Music of Georgi Arnaoudov, J.S. Bach, Jean-Michel Damase, Madeleine Dring, Philippe Gaubert, Eugene Goossens, Joseph Kreutzer.

3:00–4:00 P.M.
Thoroughbred

FLUTE ENSEMBLE SHOWCASE CONCERT 2

Uptown Flutes, Dr. Virginia Schulze-Johnson, director; the Willow Flute Ensemble, Orlando Cela, director. Music of Joseph Bodin de Boismortier, Eun Jung Choi, Claudin Gervaise, Katherine Hoover, Ricky Lombardo.

4:00–5:00 P.M.

VISIT THE EXHIBITS

5:00–6:30 P.M.
Jefferson/Lincoln

A TRIBUTE TO WALFRID KUJALA

Former students pay tribute to this well-known teacher and Chicago Symphony piccoloist. With Carole Bean, Shannon Finney, Kann Ursin, Amy Hamilton, Rebecca Price Arrensen. Moderated by Zart Dombourian-Eby. Music of Ken Benshoof, Jacques Hétu, Lowell Liebermann, Marin Marais, Thea Musgrave, Gunther Schuller, Harry Somers, and the premiere of a new piece commissioned by the NFA from Robert Beaser.



Kate Steinbeck

Photo: John Warner

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Program and schedule subject to revision

6:00 P.M.

Front Terrace Lobby

MYRNA BROWN SOCIETY DINNER

The Myrna Brown Society was established to carry on the friendliness of the NFA during its growing years under the direction of Myrna Brown. Every year new members and old members are invited to meet and go out to dinner before the evening concert. Reservations will be made at a variety of restaurants so individuals will have a choice of places to go. Groups will be no larger than eight led by an active member in the Society. Look for a sign near registration on Thursday.

7:30–8:00 P.M.

International Ballroom
Terrace

FOYER CONCERT

The Howlin' Winds Flute Choir, Joan Curtiss, director. Music of Zequinha Abreu, Luiz Bonfa, André Correa, Antonio Carlos Jobim, Ernesto Nazareth, A.R.V. Pixinguinha.

8:15–10:15 P.M.

International Ballroom

GALA CONCERT: CELTIC AND LATIN HERITAGE

Chris Norman Ensemble and Nestor Torres and his Ensemble

friday, august 16

TIME/LOCATION

EVENT

8:00 A.M.–5:00 P.M.

Concourse Level
Registration Area

REGISTRATION

8:00–9:00 A.M.

Georgetown

MORNING WARM-UP

With Amy Hamilton. Quick and thorough warm ups to use your time efficiently. Bring your flutes!

8:00–9:00 A.M.

Military

WORKSHOP: COMPOSING AND ARRANGING FOR THE FLUTE

With Bill Holcombe. A hands-on workshop to explore successful writing for the flute in ensemble combinations. Please bring a stand.

9:00–10:00 A.M.

Hemisphere

TIPS FOR AMATEURS: WORDS OF ENCOURAGEMENT AND ADVICE

With Jeanne Baxtresser. A demonstration and explanation of exercises to build confidence and ability in tone production and technique. Open mini-lessons and questions follow.

9:00–10:30 A.M.
International Ballroom

AMERICAN COMPOSERS CONCERT 2

Christine Perea, Patti Watters, Wendell Dobbs, John Solum and Richard Wyton, Michael Laderman, Angela Kelly. Music of Linda Antas, Matthew Fields, Katherine Hoover, Leo Kraft, Ken Kreuzer, Gary Schocker.

9:00–10:30 A.M.
Jefferson/Lincoln

A TRIBUTE TO JUDITH BENTLY

Former students perform works in recognition of a woman whose passion for music and life have left their mark on so many flutists. With Kerry Elizabeth Walker, Carole Bean, Jennifer Higdon, Jan Vinci, Janet Kinmonth, moderator. Music of Jennifer Higdon, Jacques Ibert, Astor Piazzolla, Charles Marie Widor.

9:00–10:30 A.M.
St. Margaret's Church

BAROQUE FLUTE MASTERCLASS WITH JED WENTZ

Performers selected from the winners of the Baroque Flute Masterclass Competition.

10:00–11:00 A.M.
Military

PICC 101: INCORPORATING PICCOLO INTO YOUR PRACTICE ROUTINE

With Laurie Sokoloff, Leonard Garrison, Walfrid Kujala, Carl Hall. Piccolo teachers offer tips to integrate piccolo into your daily practice.

10:00–11:30 A.M.
Thoroughbred

FLUTE CHOIR OPEN READING SESSION 2

With Eileen Yarrison. Bring your flute and a stand!

10:30–11:00 A.M.
Cabinet

EXHIBITOR'S SHOWCASE: ALRY PUBLICATIONS ETC., INC.

The National Flute Choir presents music for Flexible Flute Ensembles. With creativity, many pieces are appropriate for ensembles from duets to full flute choir.

10:30–11:30 A.M.
Georgetown

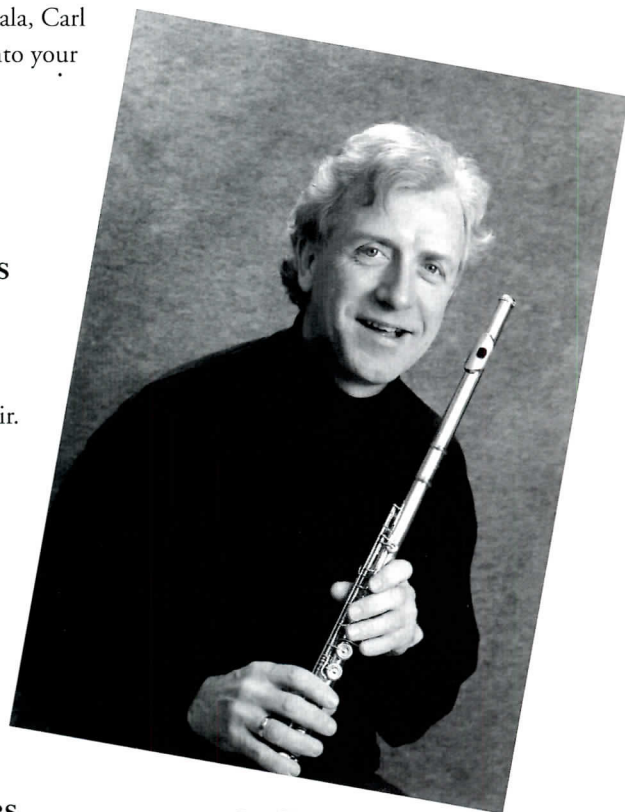
SCANDINAVIAN FLUTE REPERTOIRE AND TRADITION

With Per Øien. Scandinavian music is more than Kuhlau and the Nielsen *Concerto!* A presentation of music from Johann Helmich Roman to the present, including Per Øien's new edition of the Edvard Grieg *Sonata No. 2*. Music of Sven-Erik Bäck, Carl Nielsen, Per Nørgård.

11:00–11:30 A.M.
Cabinet

EXHIBITOR'S SHOWCASE: BRANNEN BROTHERS FLUTEMAKERS, INC.

Bickford Brannen talks about how the Millennium flute fits into the Brannen-Cooper family of instruments. He will end with a question and answer session.



Per Øien

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11:00 A.M.–12:30 P.M.
International Ballroom

COLOR CONCERT 2

Don Bailey, Duo Devienne with Katherine Kitzman, Andra Bohnet, the Ithaca Wind Quintet with Wendy Herbener Mehne. Music of François Devienne, Vivian Fine, Arthur Foote, Alberto Ginastera, Joseph Gunzinger, Willy Hess, Gordon Jacob, Karel Husa, Timothy Michael Rolls, Lalo Shifrin.

11:00 A.M.–12:30 P.M.
Jefferson/Lincoln

OPEN MASTERCLASS WITH WILLIAM MONTGOMERY

An open masterclass for any convention attendee who wishes to perform a prepared piece. Masterclass participants will be selected from the audience. A pianist is provided.

11:00 A.M.–Noon
Hemisphere

FROM THE LIBRARY OF CONGRESS: FLUTES, FLUTE MUSIC, AND THE NFA ARCHIVES

A lecture/demonstration on the commissioning of Copland's *Duo*, Poulenc's *Sonata*, and Bolcom's *Lyric Concerto*, and highlights from the NFA Archives by Wilda Heiss, Music Specialist, at the Library of Congress; followed by a lecture/performance demonstration by Adam Friedman on the Japanese *shakuhachi* and changes in its construction as seen from instruments in the Dayton C. Miller Collection.

11:30 A.M.–Noon
Cabinet

EXHIBITOR'S SHOWCASE: BLOCKI PEDAGOGICAL FLUTE PRODUCTS

Great Beginnings: Teaching Tone Production to the New Flutist. A hands-on workshop for instructors, beginners, and anyone desiring a more beautiful tone.

11:30 A.M.–1:00 P.M.
Military

CREATING STRESS-FREE STUDIO POLICIES, THE SEQUEL

With Phyllis Avidan Louke, Holly Clemans, Helen Spielman, Shelley Collins, Amy Zuback. An extension of last year's successful session on the business aspects of independent studio teaching in an open forum format led by a panel of veteran teachers. Participants are encouraged to direct questions to the panel and to the audience for discussion.

Noon–12:30 P.M.
Front Terrace Lobby

LUNCHTIME CONCERT

Governor's School for the Arts Flute Choir, Patti Watters, director. Music of Bill Holcombe, Dimitri Kabalevsky, Anne McGinty, Mozart.

Noon–1:00 P.M.
Thoroughbred

WORKSHOP: FLUTE CHOIR REHEARSAL TECHNIQUES

With Shaul Ben-Meir. Emphasis on making efficient use of flute choir rehearsal time. Bring your flute and a stand!

1:00–1:30 P.M.
Cabinet

EXHIBITOR'S SHOWCASE: MURAMATSU AMERICA

Why you should play a Muramatsu flute.



Beth Chandler

Photo: Barbara G. Gotling



Wendy Mehne, Pablo Cohen

1:00–2:00 P.M.
Georgetown

COLOR CONCERT 3

Don Bailey and Katherine Hoover, the Montpelier Wind Quintet with Beth Chandler. Music of Léo Délibes, Gabriel Fauré, Katherine Hoover, David Maslanka.

1:00–2:30 P.M.
Jefferson/Lincoln

MASTERCLASS WITH LOUIS MOYSE

Performers selected from the winners of the Masterclass Performers Competition.

1:00–2:30 P.M.
St. Margaret's Church

CONCERT: THE LATIN INFLUENCE

Crossroads Trio with Laura Lentz, Phillips-Kadis Duo with Judy Phillips, Wendy Herbener Mehne. Music of Paquito D'Rivera, Astor Piazzolla, Roberto Sierra.

1:30–2:00 P.M.
Cabinet

EXHIBITOR'S SHOWCASE: RUBY'S SMILE PUBLICATIONS

Demonstration and discussion regarding production and use of instructional CD-Rom, to encourage others to use this flute teaching tool.

1:30–2:30 P.M.
Thoroughbred

FLUTE ENSEMBLE SHOWCASE CONCERT 3

Youth Orchestra of Charlottesville Albemarle Flute Choir, Angela Kelly, conductor, Campbellsville University Flute Ensemble, Lisa McArthur, director. Music of J. S. Bach, Georges Bizet, Leonardo De Lorenzo, Stephen Foster, Giovanni Gabrieli, Lisa R. McArthur, Catherine McMichael, Victor Rojas.

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Campbellsville University Flute Ensemble

2:00–3:00 P.M.
Hemisphere

FLUTE FUNDAMENTALS

With Suzanne Lord. Discussion of the basic library of flute materials every flutist should know. Don't know T&G from *De la Sonorite*. Come find out.

2:30–4:00 P.M.
Georgetown

CONCERT: LOCAL TALENT

Susan Hayes, the Lindon-Sherman Duo with Marlee Lindon, Lawrence Ink and Mimi Stillman, David Whiteside, William Montgomery, Flauto Dolce with Amy Cavazos, Maria de la Cerda, Linda Eagleson, and Teresa Spisak. Music of Leander Bien, Donna Kelly Eastman, Cynthia Folio, Leonard Handler, Lawrence Ink, Francis Poulenc, Ron Warren.

2:30–4:00 P.M.
Military

PEDAGOGY POTPOURRI 2

My Teaching Recipe: Flautas Deliciosas with Cynthia Stevens, *Off the Wall Applied Music Theory for Flutists* with Loretta Contino, *Practice Games* with Eileen Yarrison, *The Magic Flute Studio — or Special Effects for the BlG Picture* with Wendy Webb Kumer.

3:00–4:00 P.M.
St. Margaret's Church

BAROQUE CONCERT 2

With Kim Pineda, Jed Wentz. Music of C. P. E. Bach, J. S. Bach, Handel, Johann Joachim Quantz, Georg Philipp Telemann.

3:00–4:00 P.M.
Thoroughbred

FLUTE ENSEMBLE SHOWCASE CONCERT 4

The Musical Offering Flute Ensemble, Vanita Hall Jones, director, Dana Flute Ensemble, Dr. Stephen Gage, conductor. Music of J. S. Bach, Sonny Burnette, Handel, Gustav Holst,



Mimi Stillman

Photo: Christian Steiner



Photo: Herbert Ascherman, Jr.



Photo: Theodor Feibel

Left to Right
Mary Kay Fink, Brooks deWetter-Smith,
Susan Ann Kahn

Till Meyn, David Morgan, Mozart, Peter Shickele,
Gottfried Veit, Issac Watts, Dag Wiren.

4:00–5:00 P.M.

VISIT THE EXHIBITS

4:00–5:00 P.M.

Conservatory

NFA COMMITTEE CHAIRS MEETING (MANDATORY)

With Vice-President Richard Soule.

5:00–6:30 P.M.

International Ballroom

HEADLINER CONCERT: FLUTIST/COMPOSERS

Robert Dick, assisted by Mary Kay Fink; Gary Schocker,
assisted by Brian Bensing and Brooks de Wetter-Smith.

5:30–7:30 P.M.

Georgetown

NFA EXHIBITORS' CONCERT

7:30–8:00 P.M.

International Ballroom
Terrace

FOYER CONCERT

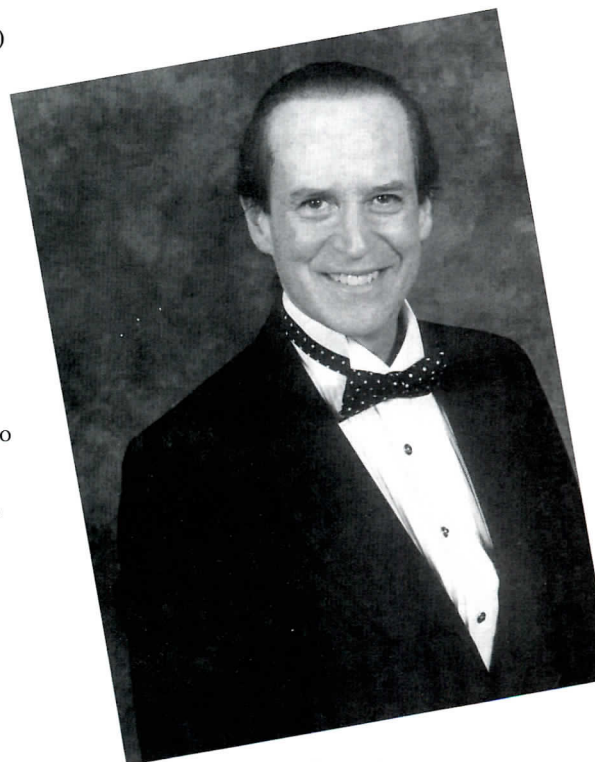
MIQUIREBO, Venezuelan Flute Quartet, with Raimundo
Pineda, Juan Manuel Ardila, Andrés Eloy Rodríguez, and
Nicolás Real. Music of Astor Piazzolla, Raimundo Pineda,
Nicolás Real, Alvaro Romero.

8:15–10:15 P.M.

International Ballroom

GALA RECITAL

With Sue Ann Kahn, Andrea Lieberknecht, Alexa Still,
David Shostac. Music of François Borne, George Crumb,
Lowell Liebermann, Vittorio Monti, Lionel Nowak, Carl
Reinecke, William Grant Still.



David Shostac

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10:30 P.M.–12:00 A.M.
Jefferson/Lincoln

LATE NIGHT CABARET: *MERITAGE WITH NANCY STAGNITTA*

A creative and energetic mix of jazz, world music, funk, and improvisation. With Rob Levit, guitar, Max Murray, bass, Frank Russo, drums.

saturday, august 17

TIME/LOCATION

EVENT

8:00 A.M.–5:00 P.M.
Concourse Level
Registration Area

REGISTRATION

8:00–9:30 A.M.
Jefferson/Lincoln

FLUTE LOVERS BREAKFAST: THE FLUTIST IN THE 21ST CENTURY: WHERE ARE WE GOING AND WHAT DO WE NEED TO DO TO GET THERE?

With guest speaker Robert Dick.

8:30–9:30 A.M.
Cabinet

COMMERCIAL MEMBERS' MEETING

9:00–10:00 A.M.
Military

PANEL DISCUSSION: FROM ONE PROFESSOR TO ANOTHER

Recruiting, auditioning, and mentoring graduate students. With Eleanor Duncan Armstrong, Tadeu Coelho, Bart Feller, Rachel Lynn Waddell, Brooks de Wetter-Smith. Moderated by Amy Zuback.

9:00–10:30 A.M.
International Ballroom

CONCERT: STANDARD AND NOT-SO-STANDARD REPERTOIRE

Christine Perea, Beth Chandler, Marc Grauwels, Sandra Lunte, Fernando Brandão, Jeanne Tarrant, David Gerry and Nancy Hennen, Nancy Stagnitta. Music of Carey Blyton, Mario Davidovsky, Frédéric Devreese, Henri Dutilleux, Radamés Gnatalli, Francesco Morlacchi, Jean Rivier, Camille Saint-Saëns, Daniel Schnyder, Erwin Schulhoff.

9:30–11:00 A.M.
Georgetown

COLOR CONCERT 4: FLUTE AND PERCUSSION

Verederos with Jessica Johnson, the Demsey-Giannascoli Duo with Karen Demsey, Christine Erlander Beard,



TOP TO BOTTOM
Fernando Brandão, Nancy Stagnitta

Robert and Kim McCormick



the McCormick Duo with Kim McCormick. Music of Paul Bissell, James Chaudoir, George Crumb, André Jolivet, Payton MacDonald, Stuart Saunders Smith, Tsuneya Tanabe, and the premiere of a new work by Howard Buss.

9:30–10:00 A.M.
Hemisphere

NATIVE AMERICAN FLUTES PAST AND PRESENT

With Karen Garrison. An overview of the history and origin of the Native American flute, including a discussion of traditional melodies and current literature.

10:00–10:30 A.M.
Hemisphere

FLUTE BANDS IN NORTHERN IRELAND

With Michael Stoune. A celebration of flute bands in Northern Ireland who have been performing civic, cultural, and patriotic services for over 100 years.

10:00–11:00 A.M.
Thoroughbred

FLUTE CHOIR OPEN READING SESSION 3

With Ann Cameron Pearce. Theme: Holiday Magic. Bring your flute and a stand!

10:30 A.M.–Noon
Jefferson/Lincoln

PICCOLO ARTIST COMPETITION FINALS

Performers to be selected from Thursday's Semifinal Competition. Each finalist will perform a program of his or her choosing.

10:30–11:30 A.M.
Military

**PEDAGOGY COMMITTEE REPERTOIRE SAMPLER
CONCERT 1**

Outstanding students perform representative works from each level of the Pedagogy Committee publication *Selected Flute Repertoire: A Graded Guide for Teachers and Students*.

11:00 A.M.–12:30 P.M.
International Ballroom

AMERICAN COMPOSERS CONCERT 3

Susan Waller, Virginia Chamber Players with Debra Wendells Cross, Katherine Kemler, Ellen Redman, Adrienne Greenbaum,



Katherine Kemler

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William Wittig, Alex Ogle. Music of Warren Benson, Adolphus Hailstork, Paul Hayden, Katherine Hoover, Ann La Berge, Lewis Spratlan.

11:00 A.M.–Noon
Hemisphere

**LECTURE/RECITAL: REICHERT AND CALLADO —
A MEETING OF EUROPEAN, AFRICAN AND LATIN
AMERICAN CULTURES IN THE LIFE AND WORK OF TWO
NINETEENTH-CENTURY BRAZILIAN FLUTISTS**

With Odette Ernest Dias. Discussion of the lives of and performances of works by two of Brazil's most remarkable flutists and composers: Mathieu-André Reichert and Joaquim Antonio Callando.

11:30 A.M.–12:30 P.M.
Thoroughbred

FLUTE ENSEMBLE SHOWCASE CONCERT 5

The American Flute Orchestra, Shaul Ben-Meir, conductor. Music of Emmanuel Chabrier, Gustav Holst, Charles Ives, Joseph Kreines, Giuseppe Verdi.

Noon–1:00 P.M.
Conservatory

MARCEL MOYSE SOCIETY MEETING

The Marcel Moyse Society annual membership meeting. Current and future projects will be discussed. All NFA members are invited to attend.

Noon–1:00 P.M.
Military

FLUTE CLUBS THAT SOAR!

With Tony Watson, Patti Watters, Ann Knuth, Ann Cameron Pearce. Moderated by Rosene Rohrer. Come share successful programming ideas with other flute clubs — creative collaborations with other artists and organizations, wild and zany workshop topics, attractive festival schedules, and different publicity approaches.

12:30–1:30 P.M.
Georgetown

**FROM THE BEGINNING: EXTENDED TECHNIQUES AS
FUNDAMENTALS!**

With Cynthia Stevens. Extended techniques are fundamental for beginners as well as advanced students in the quest for beautiful tone, lip control, support, pitch recognition, and intonation.

1:00–2:30 P.M.
Jefferson/Lincoln

**GREAT ORCHESTRAL DUOS: FROM BACH TO BARTÓK
AND BEYOND**

With Jeanne Baxtresser, assisted by Rebecca Gilbert, Adria Sternstein, Soo-Kyung Park, Dilshad Posnock, Jessica Hull, David Lonkevich and Renée Siebert. Focus will be on the art and joy of true musical collaboration. Performances will include a broad sampling of orchestral flute duos through the centuries.

1:00–2:00 P.M.
International Ballroom

AMATEUR MASTERCLASS 30+

With Carol Kniebusch Noe. An open masterclass for any convention attendee 30 years or older who wishes to perform a

prepared piece. Performers are selected from audience volunteers. A pianist is provided.

1:00–2:00 P.M.

Military

NFA TOWN MEETING WITH PRESIDENT GEORGE POPE

An open forum for all NFA members to bring ideas to the attention of the Executive Committee.

1:00–2:00 P.M.

Thoroughbred

FLUTE ENSEMBLE SHOWCASE 6

Flute Choir of Atlanta, Kathy Farmer, conductor; Woodbridge Flute Choir, Sarah Andrew Wilson, director. Music of Ole Bull, Matt Doran, Kathy Farmer, George Gershwin, Melvin Lauf, Jr., Catherine McMichael, Gretchen Morse, David Wells.

1:30–2:30 P.M.

Hemisphere

MEET THE COMPOSER: ROBERT BEASER AND THOMAS OBOE LEE

Moderated by Carole Bean. Come meet two American composers who will discuss their recent works for flute and for piccolo.

2:00–3:30 P.M.

Georgetown

OPEN MASTERCLASS WITH ALEXA STILL

An open masterclass for any convention attendee who wishes to perform a prepared piece. Masterclass participants will be selected from the audience. A pianist is provided.

2:30–3:30 P.M.

International Ballroom

CONCERT: FLUTISTS IN RECITAL

Mimi Stillman, Susan Hoeppepner. Music of J. S. Bach, Claude Debussy, Pierre Max Dubois, Srul Irving Glick, Otar Taktakishvili.



Photo: Colwell Artis Management

LEFT TO RIGHT
Woodbridge Flute Choir, Rebecca Jeffreys, Director;
Susan Hoeppepner

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2:30–3:30 P.M.
Military

THE SUZUKI FLUTE METHOD: CREATING A FRENCH FLUTE SCHOOL LEGACY FOR OUR CHILDREN

Panelists Laura Larson, Kenichi Ueda, and Deborah Kemper present a group of Suzuki flute students, ages 5–17, in a lecture/performance illustrating the Suzuki connection to the French flute school via Marcel Moyse.

2:30–3:30 P.M.
Thoroughbred

FLUTE ENSEMBLE SHOWCASE CONCERT 7

Raleigh Flute Choir; Nashua Flute Choir, Eileen Yarrison, director. Music of Charles Cadman, Christopher Caliendo, John Frantzen, Sonny Burnette, Ryohei Hirose, John Henry Hopkins, Jr., Ann Cameron Pearce.

3:30–4:30 P.M.

VISIT THE EXHIBITS

4:30–5:30 P.M.
International Ballroom

HEADLINER CONCERT: FLUTE WORKS OF LOUIS MOYSE

Karen Kevra performs the *Second Sonata* and an octet of flutes conducted by Louis Moyse performs his *Highlights from Bizet's Carmen*.

5:30–6:15 P.M.
Georgetown

SOCIAL HOUR AND RECEPTION FOR THE NFA ACHIEVEMENT AWARDEES

Open to all convention attendees; cash bar.

6:15–8:00 P.M.
Georgetown

TENTH ANNUAL NFA AWARDS DINNER/CELEBRATION

Honoring Louis Moyse and William Bennett with the NFA Lifetime Achievement Award. Reservations required prior to Thursday at 5:00 P.M..

7:30–8:00 P.M.
International Ballroom
Terrace

FOYER CONCERT

The Flutes of Howard University,
Saïs Kamalidiin, director.
Music of Charles Covington,
Hamilton Hayes, Nzinga
Howard, Quincy Jones,
Thomas A. Korth, Cole Porter.

Flutes of Howard University



Karen Kevra





Bart Feller



Photo: Christian Steiner

Marina Piccinini

8:15–10:15 P.M.
International Ballroom

GALA CONCERTO CONCERT

With Mary Kay Fink, Bart Feller, William Bennett, Brooks de Wetter-Smith, Marina Piccinini. The Concert Artists of Baltimore conducted by Edward Polochick. Music of Robert Beaser, Paquito D’Rivera, Dvôrák, Thomas Oboe Lee, Camille Saint-Saëns, Antonio Vivaldi.

10:30 P.M.–12:00 A.M.
Jefferson/Lincoln

LATE NIGHT CABARET: FERNANDO BRANDÃO QUARTET

Performing Brazilian jazz, featuring original compositions and standards in a variety of rhythms and styles, including *baião*, *maracatu*, *frevo*, *samba*, *partido-alto* and *choro*. With Fernando Brandão, flutes, Dan Reynolds, piano, Leonardo Lucini, bass, and Alejandro Lucini, drums.

sunday, august 18

TIME/LOCATION

EVENT

8:00 A.M.–5:00 P.M.
Concourse Level
Registration Area

REGISTRATION

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8:00–9:00 A.M.
Georgetown

MORNING WARM-UP

With Sue Ann Kahn. Get addicted to Slow Scales for Breath!
Explore the Pyramid of Power! Bring your flutes and wear loose clothing — we may sit on the floor.

8:00–9:00 A.M.
Military

WORKSHOP: COMPOSING AND ARRANGING FOR THE FLUTE

With Bill Holcombe. A hands-on workshop to explore successful writing for the flute in ensemble combinations. Please bring a stand.

9:00–10:30 A.M.
Jefferson/Lincoln

CONCERT: OUTSIDE THE BOX

Featuring music with a distinctly pop, rock, or folk influence. You just might be surprised! Christine Potter, Linda Wetherill, Flutar with Joseph Cunliffe, Katherine Kemler, MIQUIREBO, Venezuelan Flute Quartet with Raimundo Pineda, Juan Manuel Ardila, Andrés Eloy Rodríguez and Nicolás Real. Music of Zequinha de Abreu, Georgia Cavallaro, Joseph Cunliffe, Robert Dick, Bill Douglas, Turlough O'Carolan, Raimundo Pineda, Nicolás Real, Jay Unger, Reza Vali.

9:00–10:00 A.M.
Hemisphere

LECTURE/PRESENTATION: ONWARD TO IBERT!

With David Gerry assisted by Nancy Hennen. This session will explore repertoire from the French “pre-school,” music for young players which will introduce them to basic elements of the Paris Conservatory style.

9:30–10:30 A.M.
International Ballroom

ORCHESTRAL AUDITION COMPETITION

Featuring winners of the Orchestral Audition Competition.

10:30 A.M.–Noon
International Ballroom

ORCHESTRAL MASTERCLASS WITH MARK SPARKS

Will follow the Orchestral Audition Competition.

9:30–10:30 A.M.
Military

DOCTORAL DISSERTATION COMPETITION WINNERS

Presentations by the two winners of the D.M./Ph.D. Dissertation Competition, selected for outstanding contributions to flute study: Kristen Smith Stoner, *The Influence of Folk and Popular Music on Twentieth-Century Flute Music of Brazil*, and Leslie Maaser, *Antoine Reicha's Quartets for Flute and Strings, Op. 98: An Historical Perspective and Stylistic Overview*. Introduced by Kyle Dzapo.

10:00–11:30 A.M.
Georgetown

MASTERCLASS WITH DAVID SHOSTAC

Performers selected from the winners of the Masterclass Performers Competition.

10:00–11:30 A.M.
Thoroughbred

FLUTE CHOIR OPEN READING SESSION 4

With Rebecca Jeffreys. Bring your flute and a stand!

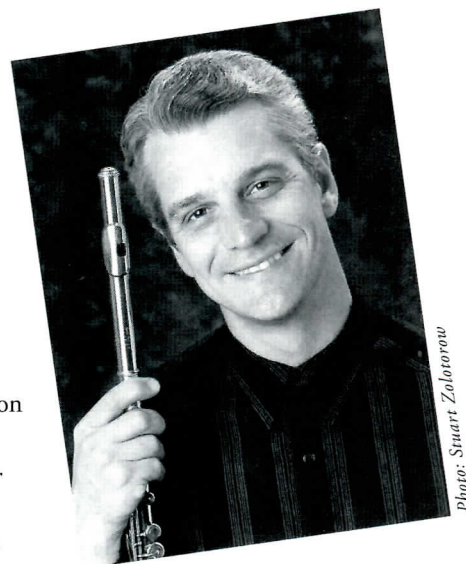


Photo: Stuart Zolotorow

Mark Sparks

10:30–11:30 A.M.
Hemisphere

**LECTURE/PRESENTATION: THE ART OF
COLLABORATION FROM THE PIANIST'S PERSPECTIVE**

With Linda Mark, assisted by Jessica Schmitz, Soo-Kyung Park, Fritz Park, Bart Feller. Discussion and demonstration of the elements of a successful musical collaboration: What role does each musician play in creating a good ensemble? How can a flutist instruct his or her accompanist without a word? What is the accompanist's responsibility in accommodating a flutist's sound and technique?

11:00 A.M.–12:30 P.M.
Jefferson/Lincoln

CONCERT: CHAMBER MUSIC COMPETITION WINNERS

Featuring winners of the Chamber Music Competition. Verederos with Jessica Johnson; the Scott/Garrison Duo with Leonard Garrison; Origins with Rebecca Nussbaum; the Polaris Wind Quintet with Kimberly Helton. Music of Jeffrey Agrell, Lou Harrison, Paul Hindemith, David Liptak, Payton MacDonald, Mozart, Noriko Nakamura, Jürg Wyttenbach.

11:30 A.M.–12:30 P.M.
Military

**PUBLISHING A MANUSCRIPT: THE STORY OF THE
QUANTZ DOUBLE CONCERTO**

With Anita Miller Rieder, assisted by Josephine Widman and Victoria Jicha. The *Double Flute Concerto in G Major, QV 6:7* by Johann Joachim Quantz, was published for the first time in 2001. Learn how to edit and publish a manuscript from start to finish.

Noon–1:00 P.M.
International Ballroom
West

**THE ROLE OF FIFING AND DRUMMING IN THE
REVOLUTIONARY WAR**

Join the Colonial Williamsburg Fifes and Drums as they explore the roles of field music in the American Revolution. The instruments and their function will be explained and demonstrated. Timothy Sutphin, Musical Director.

Noon–1:00 P.M.
Hemisphere

AMATEUR ROUNDTABLE

Hosted by Brenda Trautman and the Amateur Resources Committee with board member liaison Nancy Andrew. Come share your ideas for future programming for flute lovers of all ages.

Noon–1:00 P.M.
Thoroughbred

FLUTE ENSEMBLE SHOWCASE CONCERT 8

Flute Frenzy, Margaret Carlson, director; Western Maryland College Summer Flute Choir, Dr. Linda Kirkpatrick, director. Music of Hoyt Axton, John Bratton, Scott Joplin, Sy Miller and Jill Jackson, Anne McGinty, Fisher Tull, Gioacchino Rossini.

1:00–2:30 P.M.
International Ballroom

A TRIBUTE TO JAMES PAPPOUTSAKIS

Moderated by John Ranck. With Alex Ogle, Nina Barwell, Richard Soule. Music of Raymond Guiot, David Reck, Albert

NFA Convention 2002, Washington, D.C.

30th Annual Convention of the National Flute Association
August 14–18, 2002 • Washington Hilton and Towers
Program and schedule subject to revision

Roussell. Daniel Riley presents an audio tour with selected recordings. Former students and colleagues Robert Dick, Stephanie Jutt, and Robin Hendrich share their memories of this great Boston flutist and teacher.

1:00–2:00 P.M.
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LECTURE/PRESENTATION: THE HISTORY AND PERFORMANCE PRACTICE OF BRAZILIAN *CHORO* MUSIC

With Julie Koidin. The flute has a major role in Brazil's first urban music — *choro*. Originating in the 1860s, *choro* combines Ragtime swing with virtuoso technical requirements.

1:00–2:30 P.M.
Georgetown

NEWLY PUBLISHED MUSIC CONCERT

Featuring winners of the Convention Performers Competition.

1:30–3:00 P.M.
Jefferson/Lincoln

YOUNG ARTIST COMPETITION FINALS

Performers to be selected from Thursday's Semifinal Competition. Each finalist will perform a program of his or her choosing.

2:00–3:00 P.M.
Thoroughbred

NFA HIGH SCHOOL FLUTE CHOIR CONCERT

Wendy Webb Kumer, conductor. Music of Deborah Anderson, William Boyce, Charles Cadman, Michael T. Coolen, Jindřich Feld, Phyllis Avidan Louke, Johnny Mandel, Wil Offermans, Martha Rearick, John Philip Sousa, Kirk Vogel, Josef Zawinul.

3:00–4:00 P.M.

VISIT THE EXHIBITS

4:00–5:00 P.M.
International Ballroom

CONCERT: A PICCOLO CELEBRATION

James Zellers, Linda Toote, Regina Helcher, Carl Hall. Music of Frank Hannaway, David Loeb, Mike Mower, Antonio Vivaldi.

4:00–5:00 P.M.
Georgetown

PEDAGOGY COMMITTEE REPERTOIRE SAMPLER CONCERT 2

Outstanding students perform representative works from each level of the Pedagogy Committee publication *Selected Flute Repertoire: A Graded Guide for Teachers and*

Students.

4:00–5:00 P.M.
Military

LECTURE/RECITAL: NEW MUSIC FOR FLUTE FROM LATIN AMERICA

With Asako Arai. Presentation of contemporary Latin American flute repertoire including a discussion of history, cultural heritage, and cross-cultural influences. Music of Josquín Gutiérrez



Julie Koidin

Heras, Mario Lavista, Diego Luzuriaga, Roberto Sierra, and a premiere of a new work by Carlos Sánchez Gutiérrez.

4:00–5:00 P.M.
Thoroughbred

NFA PROFESSIONAL FLUTE CHOIR CONCERT

Carol Kniebusch Noe, conductor. Music of Andrew Downes, Giovanne Gabrieli, Margaret Lowe.

5:00–6:00 P.M.
Jefferson/Lincoln

HEADLINER CONCERT: FLUTISTS IN RECITAL

Marc Grauwels, Mark Sparks. Music of Philippe Gaubert, Katherine Hoover, André Jolivet, Joseph Jongen.

7:00–7:30 P.M.
International Ballroom

CLOSING CEREMONIES

Announcements of competition winners, newly elected officers, board members, and special awards. **BRING YOUR FLUTE** and join your friends and colleagues in the traditional mass performance of Bach's *Air*.

7:30–9:30 P.M.
International Ballroom

GALA CONCERT: THE U.S. ARMY FIELD BAND

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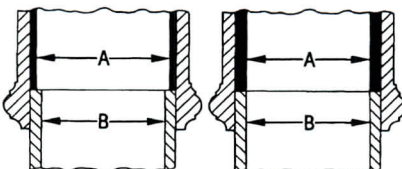
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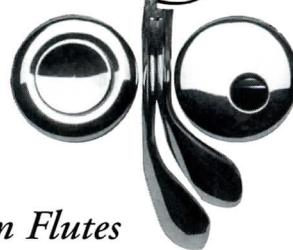
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10th Annual

Lifetime Achievement Awards *and* Awards Banquet

by Richard Wyton



William Bennett

and influential personalities in the flute world: William Bennett and Louis Moyse, each of whom will be present at the banquet and reception.

WILLIAM BENNETT

William Bennett has established himself as one of the most eminent of living British musicians. He studied flute in London with Geoffrey Gilbert and in Paris with Jean-Pierre Rampal. He has held principal flute positions with the BBC Northern Orchestra, the Sadlers Wells Opera, the London Symphony, the Royal Philharmonic Orchestra, and the Academy of St. Martin-in-the-Fields, among others. Currently principal flute with the English Chamber Orchestra, he has made many recordings of solo and chamber music from Baroque to contemporary and has made pioneering recordings of 19th-century works. He has taught and conducted masterclasses throughout the world and is presently teaching at the Royal Academy of Music in London. In 1995 Queen Elizabeth II presented him with the Most Excellent Order of the British Empire for his distinguished service to music.



Louis Moyse

LOUIS MOYSE

Louis Moyse studied flute and piano at the Paris Conservatoire where his teachers included Philippe Gaubert and his father, Marcel Moyse. He received first prize in 1932. For seven decades he has maintained a busy schedule of masterclasses, seminars, and concerts in Europe, North America, and

The tenth annual NFA Awards Banquet will be held in the Georgetown Room of the Hilton Hotel and Towers on Saturday evening, August 17, at 6:15 p.m. The event is open to all convention attendees and their guests by pre-paid reservation only. A pre-banquet reception and cash bar will be held from 5:30 to 6:15 p.m. and is open to all convention attendees.

This year's NFA Lifetime Achievement Awards honorees are two widely admired

Japan. He was assistant to Marcel Moyse as professor of flute at the Conservatoire, and for many years was a member of the Moyse Trio. He was also flutist with the French Radiodiffusion, Concerts Lamoureux, and Straram Orchestra. He came to the United

States in 1949 and became a US. citizen in 1959. He was co-founder of the Marlboro School of Music and Festival and the Brattleboro Music Center in Vermont. He has been professor of flute, piano, and chamber music at Marlboro College and a guest pro-

fessor at the University of Toronto and Boston University. He is well-known for his many editions of flute music. He and his wife, Janet, live in Montpelier, Vermont.

Banquet Information

The banquet is organized by the NFA Endowment and Development Committee to benefit the NFA's permanent endowment fund. Tickets for the banquet are \$65 per person, of which \$15 is tax-deductible as a charitable contribution to the endowment fund. Tables seating ten may be reserved for \$650. A pre-banquet reception with cash

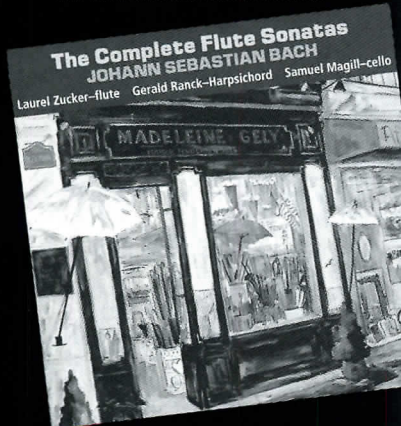
bar will be held from 5:30 to 6:15 P.M. in the ballroom foyer and is open to all convention attendees. The banquet begins promptly at 6:15 and will conclude no later than 8:15. All banquet attendees will receive guaranteed priority seating at Saturday evening's gala concert. Admission to the banquet is by advance reservation. If you

did not request a banquet reservation with your pre-registration and wish to attend, contact Madeline Neumann, NFA Convention Manager, at (661) 299-6680 or email to <nfaconvention@aol.com> before August 7.

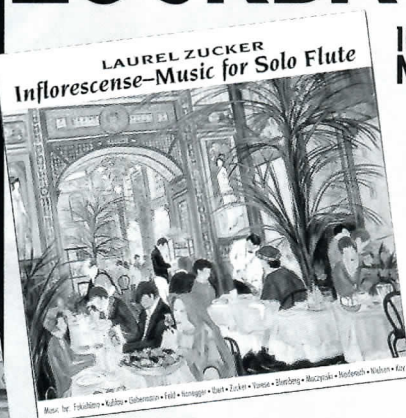
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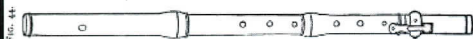
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FROM THE NFA RESEARCH COORDINATOR



DOCTORAL DISSERTATION

Competition

by Kyle Dzapó

The 2002 Convention in Washington, D.C., will feature presentations by the two winners of the Doctoral Dissertation Competition sponsored by the NFA Resource Room. Kristen Smith Stoner, D.M.A., University of Cincinnati, 2000, and Leslie Goldman Maaser, D.M.A., The Ohio State University, 1998, will summarize aspects of their doctoral papers on Sunday, August 18th at 9:30. Their dissertations, along with other recent acquisitions, will be available at the Resource Room booth in the Exhibit Hall during the Convention.

Thesis Abstract:

The Influence of Folk and Popular Music on Twentieth-Century Flute Music of Brazil

Kristen Smith
University of Cincinnati

The purpose of this thesis is to define and identify nationalistic elements within selected flute compositions by twentieth-

century Brazilian composers. The flute has been a primary melodic instrument in Brazilian indigenous, folk, popular, and art musics for centuries. In the late nineteenth century, Brazilian composers such as Joachim Antônio da Silva Callado began to draw upon virtuosic melodic devices and styles from popular genres in their salon compositions for flute. With the development of musical nationalism in the twentieth century, several Brazilian composers have written solo and chamber works for the flute that incorporate musical elements from folk and popular Brazilian genres.

Some of the works I have analyzed are in the modern flute canon, such as the chamber works of Heitor Villa-Lobos. However, most flutists overlook the contributions of other Brazilian composers such as Mozart Camargo Guarnieri, Francisco Mignone, Pattápio Silva, Oscar Lorenzo Fernández, Radamés Gnattali, José Siqueira, Cesar Guerra Peixe, Cláudio Santoro, and

Osvaldo Lacerda. Each of these composers used similar nationalistic elements, including Afro-Brazilian syncopation, ostinatos in the accompaniment, and in particular, specific characteristics of the popular choro genre, in which performers incorporated virtuosic and idiomatic flute playing since the late nineteenth century.

For background, I review the history of the flute in Brazilian art music (Chapter One). I discuss the role of the flute in indigenous, folk, and popular Brazilian music (Chapter Two) and describe musical characteristics for each musical genre. In the third chapter, I summarize the musical career of Heitor Villa-Lobos and analyze his chamber works *Choros No. 2*, *Bachianas Brasileiras No. 6*, and *Assobio a Játo*. I then discuss the career of Mozart Camargo Guarnieri (1907–1993) and analyze his *Three Improvisations* for solo flute and *Sonatina* for flute and piano (Chapter Four). The final chapter contains biographical information on other twentieth-century

Brazilian composers and overviews of their flute compositions. To conclude, I summarize the nationalistic elements common to the majority of these works.

Doctoral Document:

Antoine Reicha's Quartets for Flute and Strings, Op. 98: An Historical Perspective and Stylistic Overview

Leslie Goldman Maaser
The Ohio State University

During his lifetime, Antoine Reicha (1770–1836) was regarded as a notable theorist, teacher, and composer. He received recognition for his woodwind quintets and theoretical treatises. Reicha composed over 100 compositions; however, knowledge of

Reicha's music is hindered by the lack of modern editions.

The *Six Quartets for Flute, Violin, Viola, and Cello, Op. 98*, were published in two volumes in separate parts. The date of the composition of these quartets is usually estimated as 1813–1814 and they were originally published in Paris around 1820. While a critical edition in both score and part-form exists for Volume II (quartets in g minor, C Major, G Major), there is no evidence that a published score for the Volume I quartets (e minor, A Major, D Major) is available, or has ever been published. The score form included in this document of the Quartet in e minor from Volume I, was compiled from the part form publication by Boieldieu (Paris), printed circa 1820.

The purpose of this paper is to expand

awareness of the classical flute chamber music repertoire, particularly chamber music that places the flute as an equal partner with the strings, not as a soloist with string accompaniment. In order to better interpret Reicha's flute quartets, it is necessary to understand the compositional and performance milieu that influenced Reicha in his conception of this genre. In this document Reicha's biographical information, as well as the development, evolution, and the ensuing popularity of the flute and flute quartet are discussed. In addition, the analysis of these quartets, in particular the Quartet in e minor, is related to the theoretical and performance practice principles based on Reicha's treatises and the writings of other prominent authors of that time period.



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vignette

A Man, a 50¢ Tin Whistle, and a Beatle:

Jim Walker's Oscar® Experience

by Tammi Brumfield

Armed with two tin whistles and unparalleled talent, flutist Jim Walker made his Academy Awards® debut last Sunday [March 24, 2002] performing with pop music legend Paul McCartney on the Oscar®-nominated song *Vanilla Sky*.

Walker, world-renowned for his playing and jazz techniques, got the call just one week prior to the Awards. He quickly learned the music and spent the days prior to the Awards digging through his extensive collection of instruments in search of the best possible sound. What he forgot to consider, though, was the look.

When he arrived at a rehearsal with a “white” (low D) penny whistle, he was asked if he had the whistle in a dark color that would blend with the black attire the trio would wear. Walker dutifully found an instrument in a suitable color — a black version of the chosen flute.

The consummate professional, he arrived at the next rehearsal with a trunk full of whistles — many of them rare and expensive with exceptional tonal qualities — from which McCartney could select the second instrument needed for the performance. The winner? A tin whistle Walker had picked up for 50¢ at a yard sale! “Everyone liked the way the horn with a green mouthpiece looked,” said Walker.

That same penny whistle with the humble beginnings already had a claim to fame — Walker used it in the studio for many of his parts on the *Titanic* soundtrack. One of Hollywood’s most in-demand players, he is routinely called upon by famed composers such as John Williams (who coincidentally conducted this year’s Oscar® orchestra) to add his incomparable artistry to their scores.

His solo and ethnic flutes can be heard in countless films, including the just-released animated flick *Ice Age*, and the DVD release of *E.T.*, where he is prominently seen performing with the orchestra.

Walker capped off his Oscar® night at the Governor’s Ball, the official “after-party.” He celebrated a job well done with stars like Robert Redford, whom he knew from his work on the soundtrack for Red-

ford’s film *A River Runs Through It*, and composer James Horner (*Titanic*), and this year’s winner Howard Shore, whom Jim worked for in the past on movies *Mrs.*



Jim Walker and Paul McCartney

Doubtfire and *Silver*. When asked about his three minutes in the spotlight with McCartney, Walker exclaimed, “It was an unbelievable experience, the performance couldn’t have been any better, and I’m thrilled to have had this opportunity.”

ERRATA

The following area code for Flute Specialists Inc. was incorrect in the most recent NFA Directory.

In Leonard Garrison's article Robert Willoughby's "Technique of Simplification," Spring 2002 (page 28, ff), Example 3 was erroneously printed twice and Example 4 was omitted. We regret this error and are printing Example 4 below.

New E-mail address:

Phyllis T. Pemberton

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Example 4: W.A. Mozart, Concerto No. 1 in G Major, K 313, first movement

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CORRESPONDENCE:

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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.)

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involves performance. Exact timings and details on all personnel requirements are required. A note concerning any equipment needs or other logistical issues would also be appreciated. Please supply references for presentations that are perhaps interactive and/or less formally structured. Please remember that in accordance with the NFA Board guidelines, those who perform(ed) or present(ed) at the conventions of 2001 and 2002 are ineligible.

—Alexa Still, Program Chair

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