

THE FLUTIST

QUARTERLY

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By Nancy Toff

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

Cover Design by Tom Varisco Designs.

Cover Photo: ©2003 Ira N. Toff.

Note: The Japanese book on the cover, bottom left, is
the Japanese edition of *The Development of the Modern
Flute* (published by Ongaku No Tomo Sha in 1985).

THE NATIONAL FLUTE ASSOCIATION

26951 RUETHER AVENUE, SUITE H
SANTA CLARITA, CA 91351
founded November 18, 1972 in Elkhart, Indiana

This magazine is published quarterly by the National Flute
Association, Inc., a non-profit organization. The statements
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ISSN 8756-8667

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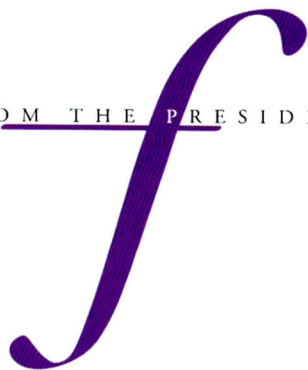
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*The NFA Throughout the Year:
Sponsored Programs under our
Mission and Goals*



Richard Soule

THE ANNUAL PRESIDENT'S APPEAL letter has gone out and so many have already made a monetary gift to the NFA to help sponsor some of the ongoing projects funded by our organization. I understand that this year's response was extremely good and my thanks go out to all who have shown such wonderful generosity. Your gifts help implement some of our outreach programs, an integral part of the NFA's mission and goals.

Since a few of these programs tend to exist outside the limelight of our high-profile convention activities, I thought it would be useful to describe some of the specific activities we fund on an annual basis.

As members of the National Flute Association, we put much of our focus and resources into the annual convention. If you have attended one of these conventions, you can attest to the concerts, lectures and exhibits as the focal point of our organization during an intensive four days. But how much do you know about the activities of the NFA throughout the year? Where does the money we pay in membership dues and

our annual gifts actually get spent? What are the activities we sponsor that are of benefit to our members and to our communities at large?

The most noticeable project is the constant updating of NFA Online, the official website of the National Flute Association. As I mentioned in the *Winter Quarterly*, the site has undergone some major changes to become a new and much more user-intensive tool. Under the able direction of former President Eric Hoover, newly-appointed Online Administrator, the site has taken on an "industrial strength" with features similar to those found on large corporate sites such as Nabisco or some of the major automobile companies.

The upgrading of NFA Online has not been without substantial cost. Two years ago, the Board began budgeting somewhat larger amounts to support the work of a professional team of webmasters who rebuilt and now update the site on a daily basis. A new NFA Online Committee, chaired by Eric Hoover, has taken over the tasks of gathering information and moni-

toring its uploading to the site. The work done by Eric and the Committee happens on a daily basis and we are indeed fortunate to enjoy the dedicated service of these NFA volunteers.

It was my honor last January to chair the NFA's Mid-Winter Board meetings in Santa Clarita, California, where the Executive Committee considered proposals by committee chairs/coordinators and formulated new action points and policies for the organization. At the start of these meetings, as a reminder of why we were there, I read our Mission and Goals statements to the Executive Committee and kept these guidelines handy throughout the two days.

One of our stated goals requires that we encourage, "The creation and/or sponsorship of worthwhile projects relative to the flute and flute playing." Along these lines, the New Music Advisory Committee is charged with the responsibility of seeking composers and new commissions for competition pieces and major works to be premiered on convention programs. The committee and newly-appointed chair Paul

Taub are presently working on several commissioning projects, soliciting composers' interest and reviewing their previous works before making recommendations for new commissions to the Board of Directors. These projects include the writing of new works for the Young Artist Competition and the High School Soloist Competition. In conjunction with the Piccolo Committee, co-chaired by Cathy Payne and Walfrid Kujala, the New Music Advisory Committee commissions a new work for each Piccolo Artist Competition. Finally, the Committee is responsible for identifying composers to write major new flute works to be premiered at one of our evening convention performances.

In following our goal, this stewardship goes well beyond convention premieres of new works in that we have actually funded the writing of these new compositions for the benefit of flutists worldwide.

Another ongoing NFA project, admin-

istered by our Cultural Outreach Committee and its new chair, Ellen Kaner, follows our stated goals of encouraging, "A constantly greater contribution through the flute to the musical life and culture of all peoples" and encouraging "helpfulness and fellowship among members." This project involves the use of NFA funds as scholarships to assist disadvantaged students in their flute study.

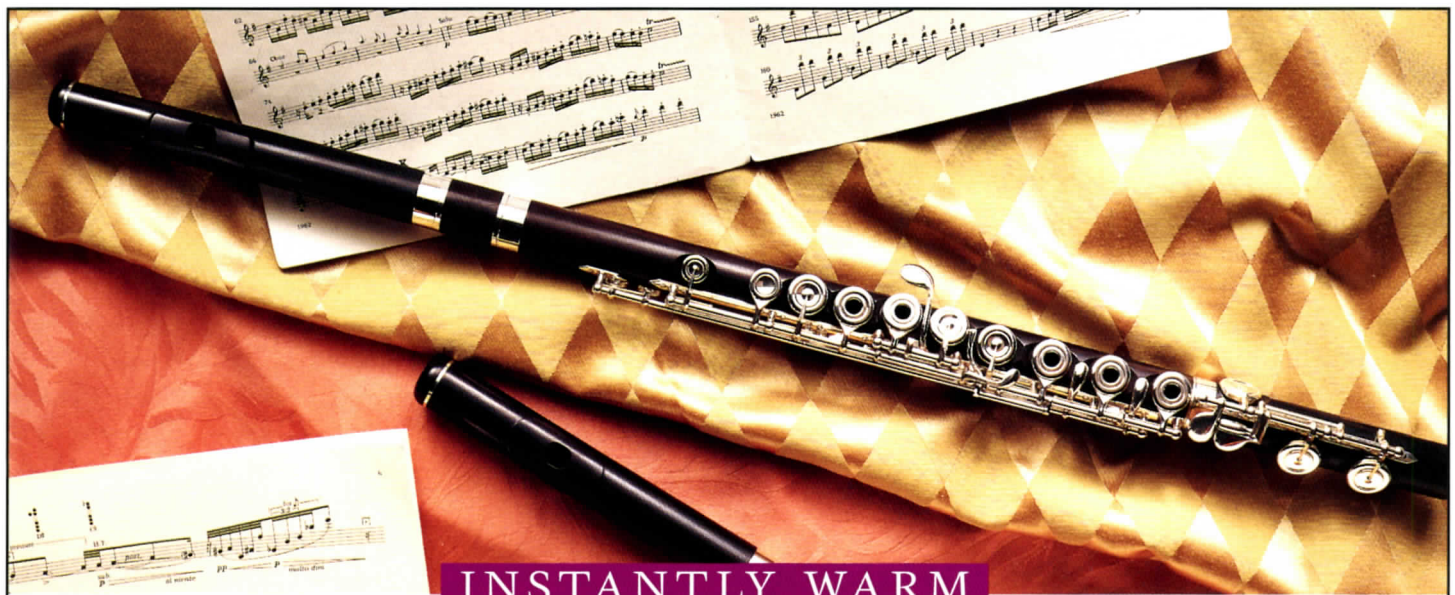
Here's how this works. In every convention city, the Cultural Outreach Committee identifies a host school and a professional teacher, and the school picks a needy student to receive the scholarship. The NFA pays the school an amount used to fund lessons between the teacher and student. This scholarship is renewable at each school annually so that, once the student has moved on, another can be identified and funded through the same scholarship. At present, we fund scholarships in 12 cities and this number grows by one new city each

year since the program's inception in the early 1990s. In the future, we will be able to read of some of the experiences enjoyed by these students as the committee is also charged with seeking brief *Flutist Quarterly* articles from some of these students.

It's inspiring, thinking of what we do under our mission and goals not just for ourselves as NFA members but for the community at large. And it's exciting, looking forward to Las Vegas and the pre-Convention Long-Range Planning Retreat where our mission and goals will be revised to meet the needs of flutists in the twenty-first century. Be sure you stay on board — this continues to be quite a ride!

Richard Soule

— Richard Soule
NFA President



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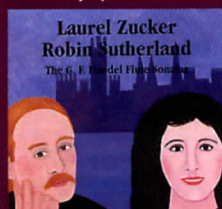


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Romances by Widor, Nielsen, Schumann, Reger, Honegger, Faure, Gaubert, Borne



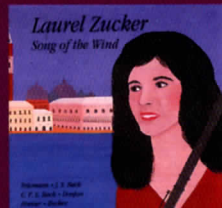
INFLORESCENCE-MUSIC FOR SOLO
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- Music:
- Ibert Piece
 - Liebermann Soliloquy
 - Muczynski Three Preludes
 - Feld Quatre Pieces
 - Honegger Danse de la Chevre
 - Hindemith Eight Pieces
 - Francaix Suite
 - Kuhlau Six Divertissements
 - Fukushima Mei and Requite
 - Kay Prelude
 - Takemitsu Air
 - Varese Density 21.5
 - Thomson Sonata
 - Hovhanness Sonata
 - Nielsen The Children are Playing
 - Blumberg Inflorescence
 - Zucker Three Solos



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- Bloch Suite Modale
- Kennan Night Soliloquy
- Copland Duo
- Wilder Sonata No. 2
- Zucker Avary, Shining, Effect Out
- Kingman Scenario
- Muscale II

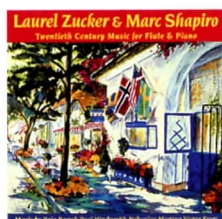


SONG OF THE WIND
UPC#66004-2

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



TWELVE FANTASIES FOR FLUTE
GEORG PHILIPP TELEMANN
UPC#66021-2



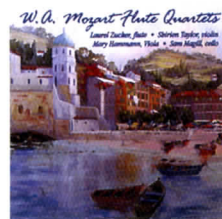
20TH CENTURY MUSIC FOR FLUTE AND PIANO
UPC#66015-2

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



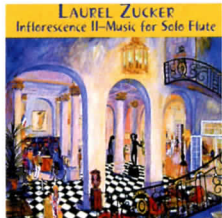
LAUREL ZUCKER: ALLSTATE FLUTE REPERTOIRE
UPC#66011-2

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



THE MOZART FLUTE QUARTETS
UPC#66007-2

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



INFLORESCENCE II-MUSIC FOR SOLO FLUTE
UPC#66022-2

- Music:
- Higdon Song
 - Glass Serenade
 - Knussen Masks, op. 3
 - Liebermann Eight Pieces
 - Marais les Folies d'Espagne
 - Takemitsu Itinerant
 - Jolivet Incantation
 - Akiva Three Pieces
 - Schocker Solo Suite
 - Wilder Geiger Suite
 - Piazzolla Six Tangos
 - Baksa Krishnas Song
 - Dahl Variations on a Swedish Folk Tune
 - Poulenc Un Joueur de Flute
 - Berce les Ruines



FLUTE MUSIC BY FRENCH COMPOSERS
UPC#66024-2

- Music:
- Busser Prelude et Scherzo
 - Taffanel Andante Pastoral et Scherzettino
 - Perillou Ballade
 - Gaubert Nocturne et Allegro Scherzando
 - Gaubert Fantaisie
 - Ganne Andante et Scherzo
 - Faure Fantaisie
 - Chaminade Concertino
 - Enesco Cantabile et Presto
 - Duvernoy Concertino



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

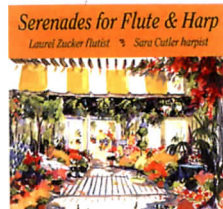


FRIEDRICH KUHLAU-VIRTUOSO FLUTE DUETS, OPUS 102 & 10
LAUREL ZUCKER & RENEE SIEBERT
UPC#66018-2



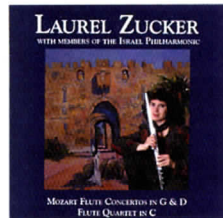
IMAGES FOR FLUTE & HARP
UPC#66016-2

SUSAN JOLLES, HARPIST
MUSIC BY GOTKOWSKY, FRANCAIX, SIBINGA, FROST, HOOVER

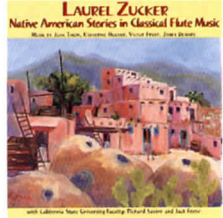


SERENADES FOR FLUTE AND HARP
UPC#66008-2

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



MOZART FLUTE CONCERTOS IN G & D MAJOR
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NATIVE AMERICAN STORIES IN CLASSICAL FLUTE MUSIC
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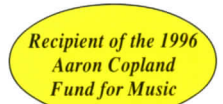
- Music:
- Hoover Canyon Echoes for Flute & Guitar
 - Winter Spirits & Kokopeli
 - John Thow To Invoke the Clouds, Breath of the Sun
 - James Demars Colors Fall
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No submissions (including photos and computer disks) can be returned unless they are accompanied 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 (except convention coverage)	August 31	October 31

*Subject to change



Mary Jean Simpson

GREETINGS ONCE AGAIN. Amazing though it may seem, now it's time to think "spring and summer" and NFA convention-time! This summer we head out to Las Vegas, Nevada, for our convention. Our Program Chair, Alexa Still, tells us about some of the events and performers we can look forward to. Madeline Neumann, our Convention Manager, also gives us some helpful information as we begin to plan for our trip.

Our featured article for this issue is an interview with Nancy Toff by Wendy Mehne. Nancy has been a strong influence in NFA, often working quietly behind the scenes; I know that you will enjoy getting to know her. Peter Westbrook takes us into the world of the bamboo flutes of India, and Sue Ann Kahn tells us about her adventures when she played *The Voice of the Whale* at the Moscow Conservatory. You never know

where a piece of music may turn up: Ransom Wilson, in the Perspective column, describes finding a lost flute manuscript of Poulenc in the Yale Library. Also in this *Quarterly* is the annual listing of summer masterclasses put together by Grace Petree. You will also find the usual columns. Be sure to check our Web pages from time to time for updates (<http://www.nfaonline.org>). OK, that's enough for now.

We welcome submissions of articles, news items, and regional activities. The review and editorial policies and process are posted in a sidebar. All correspondence, including submissions of articles and news releases should be directed to *The Flutist Quarterly*, c/o Mary Jean Simpson, 204 West Road, Salem, CT 06420-3506.

— Mary Jean Simpson,
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high notes

news about NFA members
and the flute world

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

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.

Statements, opinions, and/or claims made by writers and advertisers shall not be construed to reflect the views and opinions of The National Flute Association, Inc. The National Flute Association, Inc., however, reserves the right to refuse the printing of any submission. Inclusion of products and news in any column does not constitute an endorsement by the NFA. Persons desiring to have items considered should send their information directly to the editor for consideration. Chosen items may be edited for style, content, and/or space requirements. Inclusion of such information is on a space-available basis, at the discretion of the NFA.

Flutist **CARLA HOLTZ** will be teaching a week-long class on Native American flute (NAF) at The Clearing in Ellison Bay, WI, July 27–August 2, 2003. The class will teach adult beginning and intermediate students fundamental techniques needed to play NAF; to construct, improvise, and embellish a melody; basic instrument design and history; and characteristic styles of principal performers. Intermediate students will also learn to play in non-traditional scales, perform in a mid-week concert, play in ensembles, and work with electronic special effects. For more specific class details contact Carla Holtz at 330-654-3762, E-mail whprwll@neosplice.com. For catalog, prices, and registration information contact: The Clearing at 877-854-3225, www.theclearing.org, E-mail: clearing@theclearing.org. Registration begins February 12, 2003. Class size is limited to 18.

The **Lewis J. Deveau Scholarship Trust**, established to award one scholarship per year to a student of high school age who demon-

strates talent and commitment to the advanced study of the flute, will be granted on August 1, 2003. Candidates must be graduating high school seniors who will be majoring in flute at a college or university in the United States in the fall of 2003. Application deadline is June 1, 2003. An application can be downloaded from the Scholarship website at <http://www.deveauscholarship.org>.

The world premiere of Stephen Montague's newest composition, *Disparate Dances* for flute, harp and chamber orchestra, was presented on January 11, 2003, at Denison University in Granville, Ohio. The piece will be performed by and was commissioned by ProMusica Chamber Orchestra, flutist **KATHERINE BORST JONES**, and harpist Jeanne Norton in memory of James Jones and John Norton.

Koch International Classics announced the release of *Schubert's Guitar*, featuring original transcriptions of Schubert's works for guitar, clarinet, flute and soprano by world-

renowned conductor and guitarist, JoAnn Falletta. On this recording Ms. Falletta is joined by distinguished colleagues, clarinetist Robert Alemany, flutist **DEBRA WENDELLS-CROSS** and soprano Cecelia Wasson Berling. The disc concludes with *Notturmo, op. 21* for flute, clarinet and guitar by Wenzel Matiegka, the work upon which Schubert based his guitar quartet.

The Ohio State University Flute Troupe, **KATHERINE BORST JONES**, director, performed orchestral works arranged for flute ensemble on February 18. The concert included music by Mendelssohn, Smetana, Ravel, as well as the *William Tell Overture* by Rossini. Flute ensembles of varying sizes, ranging from as few as five to as many as twenty-three flutists, performed these orchestral works. The next performance given by The Ohio State University Flute Troupe will be April 12, 2003, during the Central Ohio Flute Association (COFA) flute festival. See "Across the Miles" for information.

JUN KUBO, student of Bradley Garner, was the Third Place winner in the Fifth Haifa International Flute Competition, 2002. She is also a past NFA Young Artist Competition winner.



Jun Kubo

ALEXANDER VIAZOVTSSEV, winner of the 2002 Frank Bowen Young Artist Competition sponsored by the Albuquerque Flute Association, will perform a concerto with the New Mexico Symphony Orchestra on Sunday, May 11, 2003. In addition to this solo performance with the NMSO, Alexander received a cash prize of \$1,000.

LINDA MARIANELLO and her husband, opera conductor Franz Vote, presented concerts and masterclasses in Guang Zhou (aka Canton), China, this past fall. She assisted in preparing the performances of two opera gala concerts, the first of their kind in China in many years, which were a collaboration featuring singers from the Metropolitan Opera and the Pearl River Film Symphony Orchestra of Guang Zhou. Linda gave two masterclasses at the Xinghai Conservatory of Music and played a short program of representative works from the 18th to the 20th centuries at the second class. She also presented needed flute methods and music to the Conservatory library.

A large crowd braved horrible weather to attend the 23rd Annual Pappoutsakis Flute



The finalists for the Pappoutsakis Competition from left to right are: Marie-Noelle Berthelet, Alicia DiDonato (first place), Soo Yun Kim (second place), Aram Cheon

Competition at Boston University on February 2, 2003. Soo Yun Kim, Alicia DiDonato, Aram Cheon, and Marie Noelle Berthelet played music by Martin Amlin, C.P.E. Bach, and *kärner blue* by Kim D. Sherman, commissioned by the Pappoutsakis Memorial Fund for this year's competition. Alicia DiDonato won first prize (a cash reward, gift certificate from Music Espresso and a

public recital), and Soo Yun Kim won second prize (a cash reward, gift certificate from Falls House Press and a COA from Nick Bundy, local Boston repairman). Alicia will perform her winner's recital at the Greater Boston Flute Association's Solo & Ensemble Day, April 6, 2003, 2:00 p.m. at the All-Newton Music School in West Newton, Massachusetts.

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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 be reported it) to Penny Fischer, Regional Outreach Chair, 2115 Melrose Avenue, Ann Arbor, MI 48104; fax: 734/930-0370; e-mail: pfischer@umich.edu; or Kimberly Clark, Flute Clubs Coordinator, 15202 Circling Hawk Court, Houston, TX 77095; fax: 281/550-9201; e-mail: kimclark@mindspring.com.

*by Kimberly Clark, NFA Flute Clubs Coordinator
and Penny Fischer, Regional Outreach Chair*

CALIFORNIA'S CENTRAL COAST FLUTE CLUB "FLUTE FUN" meets every Monday night from 6:00 to 7:30 at the First United Methodist Church in Arroyo Grande. Most of the members live in San Luis Obispo County. The group averages four to seven players per week but several times a year they host from ten to eighteen players for large ensembles. Anyone interested in participating should call Polly Monson at 805-773-3764.

After a year of reorganization, **THE FLUTE SOCIETY OF GREATER PHILADELPHIA** held its opening event on November 2, 2002. The program was a recital and masterclass featuring flute soloist Mimi Stillman. Mimi played a program of unaccompanied flute music including a world premiere by local composer Daniel Dorff. After her recital Ms. Stillman gave a masterclass for local college flutists. On November 24 the FSGP offered a class called *Flute Repair Tips, from Bundy to Bran-*

nens. On January 11 Cynthia Folio (flutist and composer from Temple University) gave a class on contemporary flute techniques. On March 21 the FSGP held its Member Recital featuring Flute Society President Thomas Meany with Michael Simmons on guitar.

On Sunday, October 27, the **GREATER PORTLAND FLUTE SOCIETY** held a participatory workshop with Robert Dick. The workshop, which was open to flutists from intermediate levels up to professionals, covered areas such as throat tuning, natural harmonics, multiphonics, whisptones, air sounds, percussion, glissandi, and more. The workshop also examined how new and older materials interrelate and how the flutist can improve tone, intonation, and dynamic control by practicing these newer materials. Other topics included how to start improvising and how the special, wonderful musical world of the flute group can improvise together. On November 12, the

GPFS held its annual Members' Recital at Lincoln Hall at Portland State University, and on December 15 the GPFS Flute Choir gave a Christmas concert at Prince of Peace Lutheran Church.

The **GANNON UNIVERSITY FLUTE CHOIRS** in Erie, Pennsylvania, are celebrating their 25th season. The organization, which features one high school age choir and one adult choir, serves as a community outreach program for the university. This season promises to be quite busy for the groups. They have four major concerts planned (fall, winter, spring and summer) to celebrate their anniversary. This spring the group will do a world premiere of a piece called *A Drop of Golden Sun* by Chappell Kingsland. The work has thirteen parts, including one for the group's new Contra Bass.

On September 14, 2002, the **SOUTHERN ILLINOIS FLUTE SOCIETY** held a clinic with vocalist Clarence Carter. The

morning began with the discussion of similarities of breathing technique between voice and flute. Carter gave some wonderful stretches to start the day with and then explained his approach to resonance. Then he worked with flutists on excerpts from *Tone Development Through Interpretation* by Marcel Moyse. The event ended with everyone learning to find their "head voice." The SIFS held its sixth annual Flute Day on Saturday, February 15, 2003, at the Southern Illinois University-Carbondale campus. Paula Kasica from St. Louis was the featured guest artist.

On Sunday, November 24, 2002, the **WILLOW FLUTE ENSEMBLE** performed music of Castérède, Coole, Cochran, D'Aquila, Schickele, and Boismortier at the Memorial Church of Harvard University in Cambridge, Massachusetts.

The **FLUTE SOCIETY OF KENTUCKY** held its 2003 Kentucky Flute Festival at Georgetown College on January 17 and 18, 2003, hosted by FSK Board Member Sonny Burnette. The festival included a masterclass and clinic by guest artist Alexa Still, a session about buying a new flute by an expert from Cincinnati Fluteworks, a session about teaching flute and using music theory by Dr. Stephanie Rea, and a joint flute choir performance with flutists from all around Kentucky.

On March 1, 2003, the **HOUSTON FLUTE CLUB** held its annual Flute Fest at the Moores School of Music at the University of Houston. Tadeu Coelho, the group's featured guest artist, gave an advanced masterclass and recital. Other events included a high school masterclass with John Thorne (from the Houston Symphony), a middle school masterclass with Ema Armanious, and an amateur masterclass with Kathy Daniel (from Sam Houston State University). The event also hosts the Denise Jennings Solo and Ensemble Competition, which is open to flutists of all ages, and the Byron Hester Competition for advanced flutists. The Flute Fest featured recitals by Accent Chamber (Amy Wiggs, flute), Ann Fairbanks (traverso), Lisa Jaklitch

(2002 Byron Hester Competition winner), and the Houston Flute Club Flute Choir under the direction of Natalie Syring. Alison Young-Rasch from the Houston Ballet Orchestra presented a class entitled "Yoga and Your Flute." For more information please contact Kimberly Clark at 713-743-3153.

The **TUCSON FLUTE CLUB** held a masterclass and recital featuring Deborah Kemper (Professor of Flute at Roanoke College in Salem, Virginia) on February 8 and 9, 2003. On May 18, the group will hold its Member's Recital and Annual Meeting.

The **RALEIGH AREA FLUTE ASSOCIATION** held its annual Flute Fair on November 23 with guest artist Katherine Kemler. Ms. Kemler gave a masterclass, a recital with pianist Michael Gurt, and a workshop entitled "How to Practice Technique." The Flute Fair presented Laura Barron from Arizona in a participatory yoga workshop. The RAFA Review and Contest 2002 was held on November 17 at the Highland United Methodist Church in Raleigh. The contest had 108 participating members this year. The Review and Contest is part of the annual Flute Fair that is held one week later. The RAFA flute choirs (Silver Winds, Silver Pipes, and Silver Fantasy) performed for busy shoppers at the new Triangle Town Center mall in northeast Raleigh on December 7. On March 2, 2003, RAFA featured a concert by the Cumberland Wind Quintet. After the concert the members of the quintet divided and coach participating ensembles in 45-minute sessions. For more information on this event please contact Kim Allemang at 919-873-0603.

The **FLUTE SOCIETY OF WASHINGTON** presented a Holiday Membership Recital on Sunday, December 8, 2002, at the Lyceum Museum in Alexandria, Virginia. Performers included Steve Tung, Michael Bowyer, Potomack Flutes, and others.

The Annual State Convention of the **FLORIDA FLUTE ASSOCIATION, INC.** was held on January 31, February 1

and 2, 2003, at the Hilton Orlando in Altamonte Springs. Featured artists included Bart Feller, ZAWA! (Jill Felber and Claudia Anderson), Bill and Beth Larsen, Karl Lutgens, Lee Lattimore, Kristen Stoner, and more.

The **CENTRAL OHIO FLUTE ASSOCIATION** will hold its twentieth annual Flute Festival on Saturday, April 12, 2003, on the campus of the Ohio State University. Events will include exhibits, a flute choir concert, the annual COFA Competition, and a flute masterclass and recital by guest artist Randolph Bowman. A new addition to this year's COFA festival is the Baroque Flute Day on Sunday, April 13, 2003. This event will feature Nancy Hadden as the guest artist.

In October, the **ARIZONA FLUTE SOCIETY** held a recital and masterclass with Alexa Still. The program was co-sponsored by the Brannen-Cooper Fund and the Glendale Community College Music Department. In November the AFS held its annual Young Artist Festival and Competition with ninety-six participants and over 125 performances. In December the AFS flute choirs performed at the Church of the Epiphany and Moon Valley Bible Church. On January 25, 2003, the AFS held its Members' Recital at the Beatitudes Campus of Care in Phoenix. On February 7, Laura Barron presented a recital and Yoga masterclass at Glendale Community College.

The **UTAH FLUTE ASSOCIATION** presented Elaine Lewis Jorgensen in a concert at the Wasatch Presbyterian Church in Salt Lake City on Friday, January 24. The following day, Ms. Jorgensen presented two masterclasses at Westminster College. In May the UFA will hold an "Evening of Concerti" concert. Performers will be selected by competition and may apply in the Junior High, High School, or College categories.

The **FLUTE SOCIETY OF ST. LOUIS** held a masterclass and recital with Mark Sparks in November and a workshop on Basic Flute Repair with Marvin Krantz

in January. On February 9 the group held its Flute Solo and Ensemble Clinic Day at Webster University. Flutists of all ages and all levels were invited to perform. On March 23 the FSSL presented area college professors in a recital at the Congregational Church of Clayton.

The **WEST MICHIGAN FLUTE ASSOCIATION** held their Fall Concert at St. Cecilia Music Society in Grand Rapids, Michigan, on November 9. This concert was the premiere performance of their new Kotato Contrabass Flute. On February 15, 2003, the WMFA held a Member Workshop where members presented their expertise on various flutes and various areas of interest. In March the group held its annual Member Recital.

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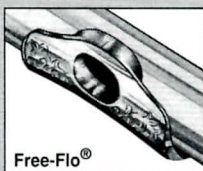


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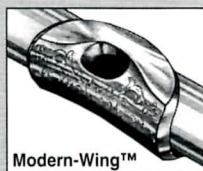
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*by Joan Marie Bauman
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Who's Who and What's Up around the globe



FLUTE FESTIVALS: ANNIVERSARY CELEBRATIONS!

The Dutch Flute Society held its Tenth Anniversary Flute Festival on March 9 and 10, 2002, in Amsterdam. The richly varied festival program ranged from duets for contrabass flutes by Mark Alban Lotz and Ned McGowan to the Netherlands Flute Quartet, the Raymond Honing Quintet, and the Netherlands Flute Orchestra. The opening concert featured soloists Wil Offermans, Eleanor Pameijer, Abbie de Quant, Paul Verhey, Harrie Starreveld, and Nine Sligter. Other concerts were presented by András Adorján and Marianne Henkel, Michael Faust, Philippe Bernold, Aldo Baerten with the ARPAE trio, Trevor Wye,



Anne La Berge, Pepjio van Doesburg, Ruth Ann McClain, piccoloist Vincent Corveint, and traverso flutists Jobst Harders and Ardal Powell. The festival finished up with a rousing flute jazz concert with flutists Peter Guidi, Mark Alban Lotz, Jeroen Pek, and Ronald Snijders.

The Society also published a Tenth Anniversary Special Edition CD — a compilation of recordings of famous Dutch flutists and composers. Included are flutists Jolie de Wit (1921–1993), Hubert Barwahser (1906–1985), Adriaan Bonsel (b. 1918), Frans Vester (1922–1987), and Emile Biessen (1938–1993) performing works by Christiaan Ernst Graf (1723–1804), Henrik Andriessen (1892–1981), Lex van Delden (1919–1988), Arthur Meulemans (1884–1966), Kees van Baaren (1906–1970), Willem Frederik Bon (1940–1983) and again Adriaan Bonsel, who is featured both as a flutist and a composer on the CD.

For further information, contact the Nederlands Fluit Genootschap (Dutch Flute Society): Postbus 75830 / 1070 AV Amsterdam / Netherlands. Web site: <http://www.nFg-Fluit.nl>. The Netherlands was also host to the Frans Vester Flute Festival held in The Hague on October 11 and 12, 2002, commemorating the eightieth year of the birth of the famous flutist. Vester was born in The Hague in 1922, where he also died in 1987. He studied both flute and composition at the conservatories of Amsterdam and The Hague, and at the tender age of 13 was already performing with the Opera Orchestra, the Netherlands Chamber orchestra, and the Radio Union Orchestra. In 1956 he founded the Danzi Quintet to perform both contemporary music and Baroque music on period instruments. He taught at the Royal Conservatory in The Hague and is the author of two renowned catalogues of flute repertoire published by Musica Rara editions, as well

as a book commissioned by the Dutch government discussing the interpretation of Mozart's works for wind instruments.

The Brazilian Flute Association (ABRAF) had its Fifth International Flute Festival from September 24–28, 2002, in Fortaleza, Ceará. Brazilian flutists Heriberto Porto, Mauricio Freire, Raul Costa d'Avila and Maria Teresa Madeira joined an international list of performers including Claudio Barile (Argentina), Robert Stallman (USA), Felix Renggli (Switzerland), Polina Peskina (Russia), and Anders-Ljungar Chapelon (Sweden). The joy of the occasion was tempered by the loss of Brazilian flutist Luis Fernando Sieciechowicz, Principal Flutist with the Sao Paulo Symphony Orchestra and recording artist with the Villa-Lobos Chamber Orchestra, who died in a car accident on February 27, 2002.

MUSIC TRADE FAIRS

In Germany, the 24th Frankfurt Music Fair was held from March 5–9, 2003. Entitled "Pro-Light and Sound," the Fair welcomed exhibitors from around the world representing all areas of the music industry. This year's Fair extended its hours, due to popular demand. Other new features were a Children's Fair and the particularly welcome innovation of grouping all exhibitors of wind instruments in an area specially designed to create favorable acoustics for trying out wind instruments.

In Shanghai, a brand-new Music Fair was held from October 16–19, 2002. The Chinese modeled this first initiative after the Frankfurt Music Fair.

The French "Musica" Fair was held from March 27–31, 2003, in Paris, with the traditional "Professionals Day" on March 27. This 19th Fair offered a multiplicity of exhibits, concerts, conferences, and lecture-demonstrations, as well as a unique new

section, the "Living," a virtual library with secured payment containing books, CD Roms, DVDs, and so on, bringing up-to-date the quasi-totality of references for contemporary music!

CONTESTS

In Israel, the Haifa International Flute Competition was held from November 28 to December 4, 2002. Its laureates were: First Prize: Britta Jacobs, 28, of Germany, who is Principal Flutist of the Kassel Opera orchestra and First Prize winner of the German Youth Music Competition; Second Prize: Nasma Neuman, 19, of Israel, who is Principal Flutist with the Israeli Philharmonic Youth Orchestra; Third Prize: Jun Kubo, 25, of Japan and the United States, who is also a laureate of the Leonard Bernstein Concerto Competition, the National Flute Association (USA) Young Artists Competition, and the International Leonardo de Lorenzo Competition at Viggianno, Italy. The prize for the best interpretation of an Israeli work was awarded to Robert Buchwald, 24, of Germany.

Also held in 2002 was the 16th Franz Schubert International Competition, sponsored by the Italian Piedmont provinces of Olvada, Tagliolo Monferrato, and Cremolino. The competition is comprised of three categories: Flute and Orchestra, Flute and Piano, and Solo Flute. In the first category, Fulvio Fiori, of Italy, was awarded the First Prize with a unanimous vote; the Second Prize went to Alessandro Carere, also of Italy; the third Prize was shared by Zoo Ko Young of Korea and Paolo Taballione, of Italy. Francesco Aniello Acampora received the First Prize for contestants under eighteen years of age. In the second category, Michaela Caser, flute, and

Anna D'Errico, piano, both of Italy, were the First Prize winners. No prizes were attributed in the category of Solo Flute.

ORCHESTRA UPDATES

In Milan, the La Scala Theater Opera Orchestra has recruited Marco Zoni as Principal Flutist. Zoni was previously Principal Flutist with the Orchestra Pomoraggi Musicali. He also won the audition for Principal Flutist of the Orchestra of the Reggio Opera Theater in Torino, and holds the First Prize of Virtuosity from the Geneva Conservatory of Music.

YOUTH ORCHESTRAS

The European Union Youth Orchestra will be conducted by Vladimir Ashkenazy and Bernard Haitink during its summer season from July 21 to August 27 in Italy. Following the session, concerts will be held in Amsterdam, Edinburgh, and London. The 2003 Christmas Season Concerts will be conducted by James Conlon.

The French Youth Orchestra, directed by Emmanuelle Krivine, will be in residence in Dijon from August 18 to September 14, 2003, and will perform subsequently in Germany, at Radio-France in Paris, at the Berlioz Festival, in Dijon and in Vichy. Participants for both groups must be between sixteen and twenty-five years of age. The preliminary auditions for the two orchestras were held together, in Strasbourg on January 14 and in Caen on February 1, 2003. The final auditions were held on March 2–3 for the European Orchestra and at the end of March for the French group. (Although this news will go to press after those dates, interested young American flutists may want to keep these timeframes in mind for next year — future years!) For information, contact: Orchestre français des jeunes / Maison de Radio-France / 116, Avenue du Président Kennedy / 75220 Paris Cédex 16 / France. Ph: 011-33-1-56.40.49.45; Fax : 011-33-1-56.40.49.40; e-mail: OFJeunes@aol.com; website: <http://www.ofj.asso.fr>



CONTEMPORARY MUSIC FESTIVALS

In October 2002, Norway was home to the Ultima Festival of Contemporary Music. This year's session showcased the works of Italian composer Salvatore Sciarrino. Mario Caroli performed Sciarrino's *Eight: Pieces for Solo Flute*, of which the final work, "Lettera degli antipodi portata dal vento" was composed for the occasion. A second world premiere was Sciarrino's Clarinet concerto entitled *Altre Schegge de canto*, interpreted by Alessandro Carbonare and the Oslo Philharmonic Orchestra.

In Rome, the Academy of France at the Villa Medici organized the Festival Musica XXI for Contemporary Music Encounters in September 2002, during which numerous new works for flute were presented. The Viennese ensemble Klangforum interpreted *Morendo* for flute and electronic synthesizer in the version realized by Bernhard Lang from the unfinished work by composer Haubenstock-Ramati. Silvia Careddu, a recent First Prize winner from the Geneva Conservatory, premiered *Omaggio a Donatoni* for flute, violin, and cello by Jacques Lenot, and *Further* for solo flute by Eric Tanguy. Mario Caroli interpreted two works by Ivan Fedele, *Donax* for solo flute and *Imaginary Islands* for flute, bass clarinet and piano.

The first biennial Pierre Boulez Festival took place from November 18–24, 2002, in Saint-Etienne, France, near Montbrison, in the Loire region, where Boulez was born in 1925. The Festival, comprised of concerts, masterclasses, and workshops, was dedicated to performing the works of Boulez and honoring his influence in the world of music. Concerts were directed by Daniel Kawka, conductor of the Contemporary Music Ensemble of Lyon. Flutist Cécile Daroux performed the European premiere of *Dialogue de l'ombre double* for flute and electronics (electro-acoustic interactive tape), a work originally composed in 1985 for clarinet and tape,



then transcribed in 1986 for bassoon and tape, and again transcribed by Boulez for flute and tape at the request of Cécile Daroux. At the invitation of the Berkeley Symphony Concert Series directed by Kent Nagano, Daroux gave the world premiere performance of the flute version in Berkeley, California, on May 9, 2002. The complex piece features an interactive tape pre-recorded by the performer, then manned by a sound engineer during the performance. The tape was prepared in collaboration with both the CNMAT (Center for New Music and Audio Technologies) in Berkeley and the French IRCAM (Institute for Research and Coordination of Acoustic Music), where David Wessel, the director of the CNMAT, was formerly a researcher.

2003: A YEAR OF BICENTENNIALS, CENTENNIALS, AND ANNIVERSARIES

Get out your flutes! 2003 is at your pleasure, either The Year Prokofiev, The Year Devienne, The Year Berlioz, or The Year Khachaturian!

First is the bicentennial of the death of French flutist and composer François Devienne (1759–1803). Devienne, the first Professor of Flute at the Paris Conservatory created in 1792, is best known today for the multitude of flute works he composed for all sorts of ensembles. Get out your repertoire catalogues!

Next is the bicentennial of the birth of French composer Hector Berlioz (1803–1869), who was also an accomplished flutist. He left us the exquisite *Trio des jeunes Ismaélites* from the oratorio *L'Enfance du Christ*, as well as several transcriptions for flute and guitar. If these don't suffice, one can draw upon the more copious flute repertoire of Anton Reicha, Berlioz' professor of fugue and counterpoint.

The Centennial of the birth of Armenian composer Aram Khachaturian (1903–1978), provides an occasion for programming his flute concerto, so ably transcribed by Jean-Pierre Rampal.

The Year Prokofiev celebrates the fiftieth anniversary of the death of the cele-

brated Russian composer Sergei Prokofiev (1891–1953). Naturally, his tremendous *Sonata* for flute and piano will be much-performed worldwide, as well as the marvelous *Peter and the Wolf* excerpt, which can be found in a flute and piano reduction concert form.

Other anniversaries include the tenth anniversary of the deaths of French composers Olivier Messiaen (1908–1992) and Maurice Ohana (1913–1992). Seen from another angle, 2003 marks the 95th anniversary of Messiaen's birth and the 90th of Ohana's birth. (Get ready now for Messiaen's 100th in 2008!) Messiaen left us the famous *Le Merle noir* for flute and piano, and the *Concert à Quatre (Vocalise)* for flute, oboe, cello, and piano. Ohana's works include *Six Improvisations* for solo flute and piccolo, *Satyres* for flute duet, and *Signes* for flute, piano, two percussionists, and zither tuned in $\frac{1}{2}$ -tones.

FAREWELL

The French composer Daniel-Lesur (born Daniel-Jean-Yves Lesur) died on July 2, 2002. Born in 1908, Lesur studied the organ with Charles Tournemire at Sainte-Clotilde in Paris, and with Georges Causade and Jean Gallon. He taught counterpoint and fugue at the Schola Cantorum in Paris, where he served as Director from 1957–1962. In 1936, he founded, along with André Jolivet, Olivier Messiaen and Yves Buadrier, the famous group "Jeune France," and in 1939 he became the director for all music news at Radio-France (Radiodiffusion Française, at the time). In 1968, he became musical adviser for French Television. He composed three operas, ballets, and several symphonic and vocal works. For the flute, Lesur wrote a number of delightful works: *Novelette* for flute and piano; *Four Lieder* for voice, flute, harp, and string trio; *Suite Médiévale* for flute, harp, and string trio; *Sextet* for flute, oboe, string trio, and harpsichord; *Chamber Concerto* for flute, clarinet, piano and orchestra; *Chanson* for flute and piano; and *The Two Shepherds* for two flutes.

MUSEUMS AND SPECIAL EXHIBITS

In London, a brand-new Handel museum has been created. The house in which Handel spent the last thirty years of his life, and in which he composed such famous works as *The Messiah* and *The Royal Fireworks Music* is being transformed into a museum. Situated near Oxford Circus, the museum will be easily accessible by the London Tube. The restoration will be faithful to the epoch of his day, and exhibits will present numerous paintings and documents. For information, contact Handel Museum / 25 Brook Street / London / U.K. <http://www.handelhouse.org>

The composer Max Deutsch (1892–1982) was the subject of several exhibits, concerts, and a colloquium in Paris from November 2002–January 2003, commemorating the twentieth anniversary of his death. A student of Arnold Schönberg from 1912, at the same time as Alban Berg and Anton Webern, from 1920 Deutsch also served as assistant conductor under Schönberg at the Amsterdam Concertgebouw Orchestra. In 1924, Deutsch moved to Paris to teach composition at the Ecole Normale de Musique, where he influenced 350 young composers. He founded the famous Grands Concerts de la Sorbonne in 1961 to permit his composition students a venue in which to perform their works.

Concerts of his works were held in Paris at the Salle Cortot in the Ecole Normale de Musique and at the Goethe Institute. A colloquium was held at the Cité de la Musique to examine the strong influence he had on composition in the second half of the twentieth century. At the France National Library, special collection of his manuscripts, his diary and correspondence, photos, and other documents was exhibited through January 2003.

Another special exhibit of a very different nature inspired concerts, lectures, and a roundtable discussion at the Musée de la Musique in Paris from January 11 to March 23, 2002. Six objects offered by Edgar Varèse to André Jolivet in 1933 were added to the famous museum's collection. Jolivet's first large work, *Mana*, for piano, was inspired by Varèse, and gives the exhibit its

title: "Andre Jolivet, the Objects of Mana." The objects — a puppet, a straw figurine representing an Indonesian princess, a straw horse, a straw Swedish goat, and two sculptures by Calder, "The Cow" and "The Bird" — are all small witnesses of daily life. Manuscripts, documents, and photos make up the body of the exhibit. A concert will include flutist Sophie Cherrier, Principal Flutist with the Ensemble Intercontemporain and Professor of Flute at the Paris Conservatory, who will interpret two famous works for solo flute, both from 1936: *Density 21.5* by Varèse and *Cinq Incantations* by André Jolivet. For information, contact: Musée de la Musique / Cité de la Musique / 221 Avenue Jean Jaurès / 75019 Paris / France. Ph: 011-33-1-44.84.45.00 Fax: 011-33-1-44.84.45.01

The Hungarian-born composer, painter, and author Henri Nouveau (1901–1959), born Henrik Neugeboren, is the subject of three exhibits across Europe throughout the year 2003. Nouveau's *Flute Sonata* of 1933 was played by Marcel Moyse, and recorded by both René Le Roy and Michel Debost. Nouveau composed some fifty instrumental works and several *Lieder*; he created over 2200 paintings and collages, and wrote several thousand pages in his journal. Due to complaining neighbors, he couldn't play the piano past a certain hour in the day, so he devoted his nights to painting and writing! His singular monument to J.S. Bach was presented to the Bauhaus and is often used as a point of reference for the rapport between music and sculpture. Nouveau's paintings are considered to have a kindred style with those of Paul Klee and Wassily Kandinsky. The exhibit will be presented in Pontoise, France, at the Musée Tavel-Dela-cour from November 23, 2002–February 2, 2003, then in Germany in the Ostdeutsche Galerie in Regensburg from April 6 to May 3, 2003, and finally in the German

museum Siebenbürgische in Gundelsheim from June 6 to August 3, 2003.

CANADIAN FLUTE NEWS 2003

Greetings from Canada! Starting with news from the West Coast, Scottish flutist Lorna McGhee has recently joined the faculty of the University of British Columbia in Vancouver. A student of William Bennett, Ms. McGhee was appointed co-principal flute with the BBC Symphony Orchestra in London at age 22. Since moving to Canada in 1998, she has been widely acclaimed as a soloist, chamber musician, and teacher. In April 2002, Ms. McGhee adjudicated the Syrinx flute festival in Winnipeg and was a soloist with the Manitoba Chamber Orchestra in November performing the Mozart *Concerto in D Major* and Canadian composer John Weinzwieg's *Divertimento for Flute and Orchestra*. She is a most welcome addition to the Canadian music world! Also from Vancouver, in early June, the Vancouver Symphony under the direction of Bramwell Tovey gave three performances of *Colloquies for Flute and Orchestra* as a tribute to the late British Columbia composer

Elliot Weisgarber. Principal flutist Camille Churchfield was the featured soloist.

In May 2002, a new flute ensemble work was premiered in Toronto at the Glenn Gould Studio as a part of the New Music Concert Series. Composer Henry Brant was commissioned by flutist Robert Aitken to write a sequel to his famous flute ensemble piece of 1937 entitled *Angels and Devils*. With the composer conducting, *Ghosts and Gargoyles* for two piccolos, two flutes, two alto flutes, two bass flutes, and percussion featured Robert Aitken as soloist (on bass flute, C flute, and piccolo) for its first performance. The work is available through Presser.

We have enjoyed several interesting masterclass guests in Toronto this year. Jeffrey Zook of the Detroit Symphony came



to the Glenn Gould Professional School at the Royal Conservatory of Music in November for two very informative sessions covering excerpts and solo repertoire, and we will be fortunate to have Robert Langevin for classes on March 17. It is wonderful to report that Peter Lloyd will return for a day of solo masterclasses on March 1 and be available for private instruction prior to the masterclass date. Toronto Symphony Orchestra piccolist Camille Watts performed the Vivaldi *Concerto in C Major* in November with the orchestra, and flutists Nora Shulman and Julie Ranti will be the soloists in performances of J.S. Bach's *Brandenburg Concerto No. 2* and *No. 4* in January and the *Orchestral Suite in B Minor* in May.

In Winnipeg, Marina Piccinini and her husband Andreas Haefliger gave the Canadian premiere of the Michael Colgrass *Cross-worlds* for flute, piano, and orchestra with

the Winnipeg Symphony, and principal flutist Jan Kocman will be the featured soloist in two works for the Symphony's New Music Festival in January. Also, Eyal Ein-Habar, assistant principal flutist of the Israel Philharmonic, gave a solo recital in January, 2002 in Winnipeg's Berney Theater.

Congratulations to Christy Reside who is a very talented up-and-coming Canadian flutist. After studying with Timothy Hutchins at McGill University in Montreal, she won second flute in the Vancouver Symphony. This past fall she came back to win the Orchestre Symphonique de Montreal's 2002 wind competition and performed the Reinecke *Concerto* with the orchestra in December. Also in Montreal, Robert Langevin and Patrick Gallois were featured masterclass guests.

An update is in order on this summer's offerings for flute study in Canada. Domaine Forget seems to attract a larger and more

prominent flute faculty each year and with it an ever-increasing number of flutists and flute applicants. Apply early if you want to be guaranteed a spot, and look forward to working with many international artists. While the Orford Arts Centre will still be offering flute study with Robert Langevin, we have lost the Aria International Summer Academy as a Canada-based program. Unfortunately, this summer institute has moved to Ball State University in Indiana and will not be retaining any of its Canadian faculty although it still offers four weeks of study with prominent American teachers. And remember, due to the weak Canadian dollar, if you choose to study in Canada your American dollars go a long way!!!

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Letter to the Editor

To the Editor:

In a letter from Marie Herseth Kenote in *The Flutist Quarterly*, Fall 2002, Ms. Kenote wrote that both *The Flute Solos from the Bach Cantatas, Passions and Oratorios* compiled and edited by Julius Baker (Schirmer, 1972) and the Eulenberg pocket score publication for Cantata BWV No. 8 include the use of our highest A (A3) in the flute line. This, she points out, is in contradiction to a statement which I made in my article, "Bach's Chamber Music for Flute: An Expressive Breakthrough" (See *The Flutist Quarterly*, Fall 2001). Referring to the *Partita in A Minor for Solo Flute BWV 1013*, I wrote, "It is the only example of using that high A (A3) in all of Bach's music for flute." (Harper, p. 37)

Ms. Kenote is correct in her observation of highest A's in those two published versions of the aria, "*Doch weichet, ihr tollen vergeblichen Sorgen*" from Cantata No. 8. However, recent Bach scholarship, notably by those musicologists responsible for editing *Johann Sebastian Bach Neue Ausgabe Sämtlicher Werke* (Bärenreiter), offers evidence of two versions for Cantata No. 8. In the first version, this aria is in A Major and scored for *flauto piccolo* with strings and bass. In the second version the same aria is in G Major and scored for flute and oboe *d'amore* with strings and bass.

In Robert L. Marshall's book, *The Music of Johann Sebastian Bach* (Schirmer 1989), there is a section on the solo partita for flute which includes a foot-noted discussion of the apparent use of highest A in Cantata No. 8. To quote Dr. Marshall: "The case of Cantata No. 8 is quite complicated . . . It suffices to say here that *none* [underlining my own] of the surviving original sources of the cantata, including the two versions of the flute part, one of which is autograph, demand the A3". (Marshall, p. 321, footnote #35)

For those of the readership who can read German and who are interested in a detailed discussion of the sources and the issues surrounding Cantata No. 8 (including the problem of flute instrumentation), I direct them to the "Critical Notes" (*Kritischer Bericht*) for the *NBA: Serie I Band 23*, pp. 57–91, Bärenreiter, 1984.

In the meantime, I encourage all flutists to enjoy playing this energetic and animated aria through the popularly-available published performing editions which, indeed, direct us to soar up to those brilliant high points of our top A's!

Sincerely yours,
Patricia L. Harper

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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.

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NEW PRODUCTS

Charles Miller and **JOE ARMSTRONG** have published in facsimile edition *Exercices sur les Gammes, les Intervalles et le Staccato pour la Flute* (*Exercises for Scales, Intervals and Staccato for the Flute*) by Fernand Gillet (1882–1980), the former first oboist of the Boston Symphony, the Paris Opera, and the Lamoureux Orchestra. Gillet was much sought after by top woodwind players who wanted to learn his special approach to working on an expressive technique, and this edition contains a foreword for flutists by Joe Armstrong, who studied with him for several years in the early 1970s. (Watch for an article on Gillet and his method in the Summer 2003 *Quarterly*.) For more information, email: lbt@fallshousepress.com.

DAVID G. GOLIGHTLY has published his *Flute Concerto for "Those that stand,"* a three-movement work scored for solo flute, timpani, harp, celesta, and strings. For more information, email: info@modranamusicpromotions.com.

Song of Spring with Little Variations and Fantasies for Piccolo (Flute) and Guitar by Allen Krantz and published by Merion Music, was written in response to a request from **LOIS BLISS HERBINE** for a piece for piccolo and guitar that would emphasize the lyrical possibilities of the piccolo. For more information: <http://www.presser.com>.

How to Succeed in an Ensemble/Reflections on a Life in Chamber Music, by Abram Loft, gives good advice that can be very useful to students, teachers, and emerging professional ensembles. Dr. Loft spent nearly 25 years with the Fine Arts Quartet, and he writes in an interesting and informative way, providing humor as well as practical tips. For more information: <http://www.amadeuspress.com> or email publicity@amadeuspress.com.

Bridge Records has released a CD (BRIDGE 9115 A/B) titled *J.S. Bach Sonatas & Partita*, recorded by flutist **SUSAN ROTHOLZ**. The two-disc set contains the seven flute sonatas and the *Partita in a minor*. Also of interest to flutists is Bridge 9120, *Brian*

Ferneyhough: Music for Flute, recorded by **KOLBEINN BJARNASON**. The CD features six works and utilizes piccolo, flute, and bass flute. For more information: <http://www.BridgeRecords.com>.

Hommage à Debussy: music for flute and piano, STEMRA MHMB2002, features flutist **MAURICE HEUGEN** performing works by Debussy, Caplet, Dukas, Roussel, Hüe, Pijper, and Jongen. For more information: <http://www.bloomline.net/heugenboer>.

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The Switched-On Flute: Performing with Amplification

by Elizabeth McNutt

The use of amplification in classical music concerts is becoming commonplace. Amplification of performers during parties and other social functions has been readily accepted for some time, perhaps because people have grown accustomed to hearing background music come from speakers. In many of our nation's concert halls, sound reinforcement systems subtly and secretly enhance the sound of orchestras. In pieces involving electronic sounds, performers are usually amplified in order to improve the blend and balance. As performances move to larger spaces, often with poor acoustics, amplification of traditional solo and chamber ensembles is also on the rise. This article is aimed primarily toward this last group.

Recent comments in *The Flutist Quarterly* and the online Flute-List raised some of the possible problems created by amplifying instruments in classical music: bad overall volume, unattractive sound, and lack of balance, among others. The purpose of this article is to offer solutions to these problems and approaches to obtaining effective results with amplification.

Of all the orchestral instruments, the flute is considered particularly troublesome to amplify well. According to Thomas Howell,

First the overall sound level is low and with external microphones the perpetual temptation is to run the risk of acoustic

feedback. Second, because of the large holes and keys and the complicated mechanisms connecting the keys, the mechanical noise level is higher than with, say, the clarinet. This makes internal pickups equally difficult to use. A third difficulty plagues both types of pickup. Though the overall sound intensity level is low on flute (except in the high range), the intensity of the fundamental other than in the lower range is very high, and the sine-wave clipping point of the amplifier is reached very quickly.¹

In order to avoid potential problems, preparation and rehearsal with the equipment in the performance space is ideal; unfortunately, this is rarely possible. How-

ever, with careful thought, planning, and communication, the difficulties of performing with amplification can be minimized.

When planning the performance, figure out if amplification will be necessary in the first place. Venues will often provide equipment and a sound engineer; whenever possible contact the concert organizer and sound engineer in advance to discuss your options. Sometimes the sound engineer will be more experienced in working with rock musicians than classical performers, which may explain the tendency for some engineers to excessively amplify the classical instrumentalist (sometimes leading to distortion, or even pain!).

A sound check will be scheduled, often as part of the dress rehearsal — or in place of it! During the sound check, the focus will be upon the amplification and overall sound in the performance space. Because getting the best sound in the hall can be time consuming, not to mention tiring for the embouchure, allow plenty of time and plan to rest before the performance. During the sound check, expect to be asked to play lots of very loud and high notes in order to check the sound level in different pieces of equipment. This is a good thing, believe it or not; it will help the engineer avoid distortion or loud shrieks of feedback during the performance. However, don't be afraid to speak up if you feel your embouchure is reaching its limit. It's normal for nothing to come out of the speakers during much of this testing, as a good engineer checks meters (and sometimes headphones) first, and turns the speakers on later — which is kind to everyone's ears.

The sound in the hall can be very different from the sound on stage; whenever possible, ask someone trustworthy to wander around the hall and listen during the sound check. If the sound engineer is not experienced with classical music, carefully worded suggestions from the performer or a trusted friend (the performer's "assistant") can dramatically improve the sound and balance.

For subtle amplification in concert (for example, when performing solo in a large hotel ballroom), I recommend using an

external microphone (in other words, one that is not attached to the flute or the flutist). Request a high quality small-diaphragm condenser microphone with a highly directional pickup pattern, preferably supercardioid or hypercardioid (though cardioid is fine). Neumann and AKG are widely recognized as two of the top mic builders; it doesn't hurt to ask if any of their mic's are available (this will also give the engineer an idea of the quality of sound you're looking for). The microphone should be placed on a tripod microphone stand with a boom. The boom is an arm which extends the microphone towards the flutist, making the mic stand less visually and physically intrusive.

When using a microphone, you need to be careful about the position of your flute relative to the mic. Excessive motion, swaying, and bending can cause extreme dynamic variations, so practice your position during the sound check to get predictable results in concert. Microphone placement can vary greatly, depending on personal taste; if you can, do some experimentation to see what you like best. One method is to place the microphone close to the flute, aimed toward the head joint. Don't necessarily aim for the aperture plate, because the microphone can pick up extraneous mouth and head joint noises. Another possibility is to place the microphone a bit further away (usually higher) over the hands. If placed too closely, this can pick up key noise, or amplify unevenly depending on which keys are closed (A and E could sound at completely different dynamic levels). Some performers favor placing a microphone very close to the mouth. In this case, be careful about mouth and breathing sounds, and be aware that the audience will see the microphone instead of you.

By using an external microphone with care, you can improve the sound of your performance dramatically. Performers of acoustic instruments are rarely trained to work with microphones: mic technique, the ability to use the microphone effectively, is gained through experience. We musicians spend years learning to adapt our playing to

the various acoustic environments we face; it should be no surprise that performing well in an electronic environment also requires practice. Examples of mic technique include using a very clean and clear sound if the microphone is sensitive to extraneous noise, maintaining a stable position relative to the mic, stepping away from the microphone when playing an extremely high or loud note, and using distance from the microphone to accentuate dynamics and timbres.

Some flutists prefer to have their microphones move with them. There are several options for this; each has good and bad points. Note that these more specialized microphones are very seldom provided by the venue or presenter. An internal microphone replaces the cork inside the head joint. It allows mobility while playing, it is compact and travels easily, it eliminates most feedback problems, and it can be very reliable as an interface with a computer. However, it can have an oddly "dry" or "breathy" sound, and tends to distort on high or loud notes; it also changes the balance of the instrument in the hands (making the head joint heavier). A head set microphone also increases mobility, and is particularly good for pieces in which the flutist recites spoken text. Like an internal mic, its proximity to the head joint can magnify unwanted noise (breathing, rushing of air, extraneous mouth sounds), although the overall sound is generally better. A few manufacturers sell small microphones that are mounted on the flute itself using a padded ring or clip, and usually a gooseneck to allow flexible positioning. These offer mobility and quite good sound. On the minus side, clip mics' alter the instrument's weight and balance, and accentuate key noise (and can make flutter-tonguing sound thunderous).

Amplification makes what is usually private very public. "Air practicing," warming the flute with a burst of air, whispering, expletives, sighs, and coughs will be forcefully projected into the concert hall. Private, "close-up" elements of the flute's tone are also magnified: a tone that sounds clear and beautiful in a reverberant hall can be ren-

dered airy or harsh. Judicious use of artificial reverberation (or reverb) can help performers sound their best, especially in rooms that are very "dry." Remember to ask the engineer to suit the reverberation to the space: a long reverb time in a small room sounds odd at best. Also, beware of the "hissing" or "glassy" attack artificial reverb can create: ask your engineer to use low pass filter or crossover features found in many reverberators to remove these unwanted sounds. (You can point out that the sounds that need to go are usually around a frequency of 4 kilohertz, if you want to be really impressive!)

During the sound check, keep in mind that loudspeakers are typically arranged to give the most optimal sound to the audience (at least those in the center of the hall). Speakers project to the audience while removing the sound from the player, which can be disconcerting. Not being able to hear accurately can cause the performer to overreact. If you can't hear yourself you might play louder than necessary; on the other hand, hearing a larger-than-life of version of your "up close and personal tone" might make you self-conscious and cause you to play too softly. Helping the performer hear is an important element of the sound check which is often overlooked.

Adjusting loudspeaker placement can help. Speakers are often placed on both sides of the performer (to maintain the illusion of sound coming from the stage); toeing in, or angling the speakers slightly inward toward the performer, can make a huge difference. Another option is to use a monitor, a speaker on stage which faces the performer (usually with a low volume level); it is intended to help the performer monitor the sound of the performance. Sound engineers can be reluctant to toe in speakers or set up a monitor, mostly because of the increased risk of feedback. Be ready to insist if you can't hear properly.

Performing with amplification is becoming increasingly necessary, particularly as classical music concerts migrate into unusual venues. With careful preparation and communication, many problems caused by amplification can be minimized or even

eliminated. Musicians have a great capacity for patience, precision, and collaboration, all of which can go a long way in helping us solve the challenges of "plugging in." Befriend your sound engineers, be prepared for a fair amount of "tweaking time," and be confident that you can get excellent results!

NOTES

1. Howell, Thomas, *The Avant-Garde Flute*, 35.

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Passionately devoted to the music of the present, Elizabeth McNutt has become a major force in the worlds of contemporary and electroacoustic music. Her solo performances with technology have been presented by the Los Angeles Philharmonic Green Umbrella series, the Berkeley Symphony, the International Computer Music Association, the June in Buffalo festival, and Peabody Conservatory, among others. She was the featured artist in this year's Electronic Music Midwest Festival, and will perform this spring at the International Festival of Women in Music in Seoul, Korea. Her CD of works for flute and computer, pipe wrench, was released by the Electronic Music Foundation (www.emfmedia.org). She was recently awarded grants from the Fund for U.S. Artists and the Rocky Mountain Women's Institute. Her doctorate is from UC San Diego; her major teachers include Harvey Sollberger, John Fonville, and Jacob Berg.



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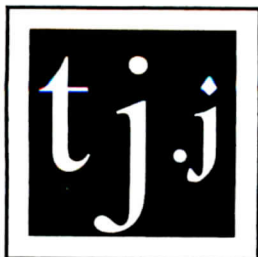
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Today, a simple bamboo flute, known as *bansuri* in the north, and *pulangoil* in the south, occupies a unique position in the music of India, with a history reaching back over many centuries, and a sound that resonates deeply with the folk consciousness of this most ancient people.

This should come as no surprise; of all instruments there can be few as ubiquitous as the flute. In essence the simplest of wind instruments, the flute is found in one or another of its forms in virtually every culture, in every historical period from antiquity to the present. References to the flute abound in literature and legend from the earliest times. A Chinese legend, for example, recounts that the emperor Huang-Ti, desiring to systematize all the sciences on the basis of a theory of music, sent his minister Ling Lun to the “western mountains” to cut acoustically perfect lengths of bamboo. The resulting proto-flutes not only

defined the correct musical scale, but also formed the basis for standards of measurement, calendrical calculations, and other scientific applications. Aside from its antiquity and universality, however, the flute and its music have other connotations; it has evolved a reputation as the instrument of distraction and sensuality. Consider, for example, the following from T.S. Eliot:

Blown hair is sweet, brown hair over the
mouth blown,
Lilac and brown hair,
Distraction, music of the flute . . .

Such associations of the flute appear to spring from deep levels of the collective unconscious and contrast with stringed instruments, which are found in folklore representing spirituality and the intellect. In China, for example, the *Ch'in*, a table harp, was taken to be the appropriate instrument for the cultured, Confucian gentleman. In

ancient Greece, Orpheus, the pre-eminent musician who charms all of nature with his songs, is seen playing the lyre, while Pan, who epitomizes sexuality and desire, is portrayed with the aulos, a wind instrument. Similarly, in Celtic tradition, the finest music was to be played on the harp rather than on wind instruments, which were kept for battle or amusement. In more recent times, one need only consider Debussy's choice of solo instrument for the *Prélude à l'après-midi d'un faune* to see that this view of the flute persists within modern sensibilities. And the seemingly inevitable, almost clichéd, linking of the flute with birdsong (witness *Peter and the Wolf* and *Carnival of the Animals*) brings a further association, that of freedom, perhaps to a point beyond respectability.

In India, similar associations exist, but in a very specific form. The most ancient Indian literature, the *Vedas*, mentions three

classes of instruments — the *vinā*, the *venu*, and the *mrdaṅga*, respectively the harp, the flute, and the drum. Each of these is associated with a particular deity, and thus a particular quality or tendency of nature. The drum is associated with *Siva* and the fundamental rhythms of life, the *vinā* with the goddess *Sarasvatī* and theories of sound, speech, and knowledge. The flute, on the other hand, is seen in the hands of Lord *Krishna*, who is known as *Muralidhara*, “flute holder,” and appears in immensely popular stories that tell of his youthful dalliance with *gopis*, or milkmaids. *Krishna* and his music thus evoke more romantic sensibilities, although these sensual aspects are muted by the devotional impulses that invariably accompany them. As the *Bhagavata-Purāṇa* recounts: “When *Krishna* plays the flute the whole world is filled with love. Rivers stop, stones are illumined, lotus flowers tremble; gazelles, cows and birds are entranced; demons and ascetics enchanted.”

Such images place the flute and its music at the heart of Indian folk consciousness, and its popularity in folk music should come as no surprise. On the other hand, the flute has had a more uncertain relationship with classical music; we are frequently told that wind instruments such as the *bansuri* (flute) and the *shehnai* (oboe) have played a less consistent role than stringed instruments in the classical music tradition.

The terminology is a little misleading here; the terms “classical” and “folk” are really not indigenous to Indian thought; they have been borrowed from Western music and stem from eighteenth- and nineteenth-century European scholarship. The earliest genre distinctions in India revolve around rather different concepts such as *mārga* and *deśī*, concepts closer to our idea of sacred and secular. Historical evidence suggests that the flute, known variously as *venu*, *vamsi*, *bansi*, *bansuri*, *pava*, *murali*, *kolalu*, *kolavi*, *kukhal*, *pillankuzhal*, *nar*, *algoza*, and *pillangrovi*, has participated in both of these genres, at least until the sixteenth century. It is described in the most ancient treatise on dramaturgy, the *Nāṭya Śāstra*, where it is described as a basic part of the ancient theater orchestra. Extensive

artistic representations of flutes and flute players, for example in relief sculptures from Ajanta and Ellora, Amaravati and Gandhara, as well as Buddhist sculptures at Sanchi, attest to the widespread use of the instrument over many centuries, both in the accompaniment of singers and as a member of instrumental ensembles. The thirteenth-century theory text *Saṅgīta-ratnākara* contains detailed descriptions of flutes and instructions for their construction. Four centuries later, we read of the Mughal emperor *Jehangir* honoring a flutist in his court named *Ustad Muhammad*, by awarding him rupees equivalent to his weight in pounds of silver — plus an elephant to carry him and the money! At the same time, however, the miniatures that have come down to us from that era portray very few flutists; the instrumentalists portrayed are predominantly string and percussion players.

Undoubtedly, Indian music has a very long history, one that has seen much change and evolution with many different genres emerging and evolving, many defined in terms of patronage and performance environment. In this context it is most important to mention the split between northern and southern traditions in India that began in the fourteenth century. In south India, the *Carnatic* tradition, until recently centered on the temple environment, has retained an emphasis on genres of dance and drama that hark back to ancient Vedic ritual and that utilize instrumental ensembles in which the flute frequently plays a prominent role. In the North, however, with the *Mughal* invasions of the fifteenth century, music began to center on courtly, rather than temple environments, and the development of *gharanas* or schools of performance eventually gave rise to the performance traditions that we have come to call *Hindustani* music, and which centered upon the *bin*, or *rudra vīna*, and its later derivatives such as the *sitar*. This is, of course, an over-simplification, and there are exceptions such as *Ustad Muhammad* at *Jehangir*’s court. But the flute seems to have been considered too basic an instrument for the complexities of these unfolding traditions; its high pitch seemed unsuited for the

full range of *rasas*, or affective states, required in the expression of many *rāgas*. Moreover, there was no established form of construction for the instrument. For these and other reasons, no *gharana* of flute performance arose. Wind instruments such as the *shenhai* and the *bansuri*, while still popular in village and temple, found only a secondary position in the newly emerging performance media of the concert stage and All India Radio, being used mainly to accompany singers.

The reasons for this are still open to speculation. What we do know, however, is that the early years of this century found the *bansuri* tradition in a state of disarray. At least three different kinds of flute were in use, in a variety of materials. The transverse or side-blown instrument was found, as well as end blown instruments and fipple flutes similar to the modern recorder. Each of these types was constructed in a variety of materials, including metal, wood and bamboo, and ranged in size from fifteen to sixty centimeters. True, some flute soloists could be found playing classical ragas on All India Radio during the early 1900s, a prime example being *Dr. Dinkar Rao Amel* who performed on a metal instrument. But there was no single, coherent style of flute performance. For the flute to improve upon its uncertain position in the early years of this century, the instrument needed to find a uniform mode of construction and an accepted style of performance shaped by a dominant exponent. This finally occurred in the 1940s with the emergence of one artist.

Amulya Jyoti (nicknamed *Pannalal*) *Ghosh* arrived in Calcutta in 1928, having left his home in what is now *Bangla Desh* to escape the political unrest there. A child prodigy from a musical family, he had been studying *sitar* and vocal music from an early age. After a chance meeting with a *sadhu*, or holy man, who gave him a flute, he became interested in this instrument, an interest that intensified during his early experiences in Calcutta performing music for plays and silent movies. During one such production, in which he provided music for the dramatization of a work by the renowned poet *Kazi Nazrul Islam*, *Pannalal* became dissatisfied



Pannalal Ghosh

with the pitch and sonority of the flute he had been working with. Realizing that he needed an instrument that would be appropriate for both classical and light music, he began to experiment with different sizes of flute, using various materials. It seemed to him that a larger instrument with a lower pitch would be more suitable for the classical genres. He finally settled on a flute of thirty-two inches in length, with seven tone holes and a tonic at the e above middle C. And after trying metal and various kinds of wood he decided that bamboo was still the most suitable medium for a larger instrument.

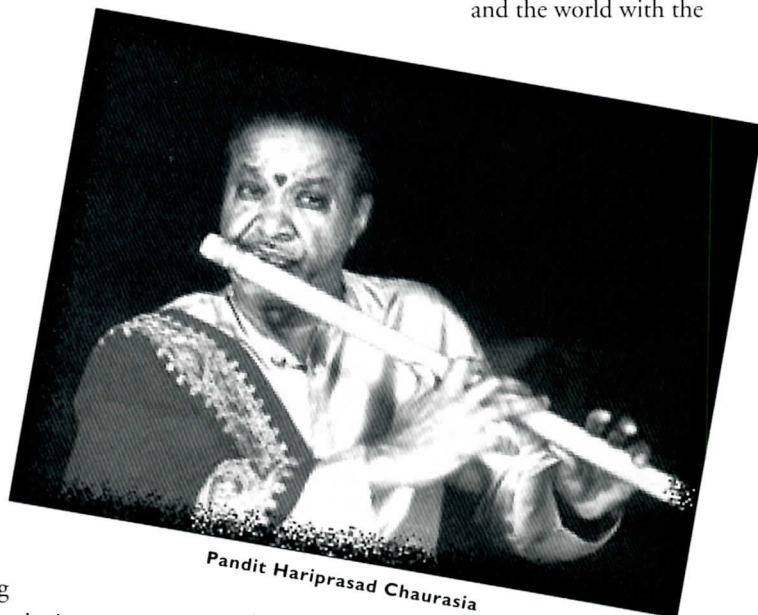
Such an instrument, with slight variations, has now become the standard among north Indian flutists but it does present certain difficulties in both construction and performance. A *bansuri* is made from a single piece of bamboo with no knots, and finding longer pieces that satisfy these requirements is increasingly difficult, especially as increasing deforestation has made bamboo less plentiful. Some flute makers now find that they need to go as far as Assam in order to find the bamboo they need, and future availability is uncertain. At the same time, the length of the instrument and the distances between the tone holes

make considerable demands on the stretching ability of the performer's hands. Rumors abounded, for example, that Pannalal had corrective surgery to give his hands a greater spread. The rumors were unfounded, but the truth remains that a player with a small or

average sized hand has to go through a process of stretching that, as this writer can testify, is quite painful. It also raises the problem of playing the very lowest hole on the instrument, which is well beyond the normal reach of the right hand pinky. Pannalal and his disciples mastered a rather awkward technique in which the whole hand shifts its position. Other players have resorted to alternative solutions, such as placing this hole on the front of the flute and closing it with the knee, or, occasionally, by adding a simple key on the instrument.

Having settled on the design of his instrument, Pannalal spent the remainder of his career developing the style of performance which was to raise the *bansuri* to the level of full-fledged concert instrument and to bring him widespread acclaim throughout India. Only thirteen years remained until his untimely death in 1960, but during that time Pannalal appeared at hundreds of music festivals, played frequently on All India Radio, and made numerous recordings. He is credited with inventing the bass *bansuri* as well as creating and popularizing several new *ragas*.

During the highlight of his career, Pannalal Ghosh was not just the predominant flutist, he was virtually the only flutist in *Hindustani* classical music. After his passing, however, a new generation of *bansuri* performers was to emerge including four main figures, Pannal's major disciple Devendra Murdeshwar plus Hariprasad Chaurasia, Vijay Raghav Rao, and Raghunath Seth. Of these, by far the best known is Chaurasia who is now widely regarded as the leading exponent of *bansuri*. Chaurasia concertizes and records throughout India and the world with the



Pandit Hariprasad Chaurasia

leading *Hindustani* performers as well as with Western musicians such as jazz guitarist John MacLaughlin. If Pannalal Ghosh developed the *bansuri* as a classical instrument in India, it was still considered to follow the tradition of vocal music. Chaurasia has gone one step further, adapting the flute to the style more commonly associated with the stringed instruments such as *sitar* and *sarod*, this following his studies with the renowned Annapurna Devi, the Nadia Boulanger of Indian music. Raghunath Seth was initially influenced by Pannalal Ghosh whom he knew in Bombay, but he has developed a more personal style, less brilliant than Chaurasia, perhaps, but retaining more of the subtle nuances of vocal music. Vijay Raghav Rao also contributed much to the flute tradition in his early years, although he is better known for his multiple talents as poet, composer, and teacher. His work in films is exemplified

by his collaboration with Ravi Shankar in the score to the movie *Gandhi*, his teaching through the emergence of one of his students, Ronu Mujamdar, to prominence on the concert stage. Fluent in the *Hindustani* style, Ronu has also engaged in fusion experiments with Western artists such as Ry Cooder and Jacky Terrasson.

While speaking of Western artists, it is worth mentioning that several American and European flutists have adapted to the Indian bamboo instrument, particularly since Hariprasad Chaurasia has been teaching at the Rotterdam Conservatory. John Wubbenhorst, who is based near Washington D.C., commuted to Rotterdam and India for several years to work with Chaurasia. He performs throughout the United States and in India in the *Hindustani* classical genre as well as adapting the *bansuri* to his fusion experiments. Californian David Philipson

adheres strictly to the Pannalal Ghosh tradition, as does Lyon Leifer, an instructor at Northeastern Illinois University and a former student of Julius Baker. Leifer has also spent a considerable time in India studying *bansuri* with Devendra Murdeshwar. New Yorker Steve Gorn spent several years in India studying with another of Pannalal Ghosh's disciples, Gaur Gosvami. Today he continues his studies with Raghunath Seth. He has performed in India and made several CDs of pure Indian classical music, though his *bansuri* can also be heard on jazz and fusion recordings by artists such as Paul Simon, Jack Dejohnette, and Glen Velez.

While all of these artists belong to the *Hindustani* tradition which, following the influence of Ravi Shankar and others, is better known in the West, the *Carnatic* tradition has also seen a revival of flute performance, one that goes back to the nineteenth cen-

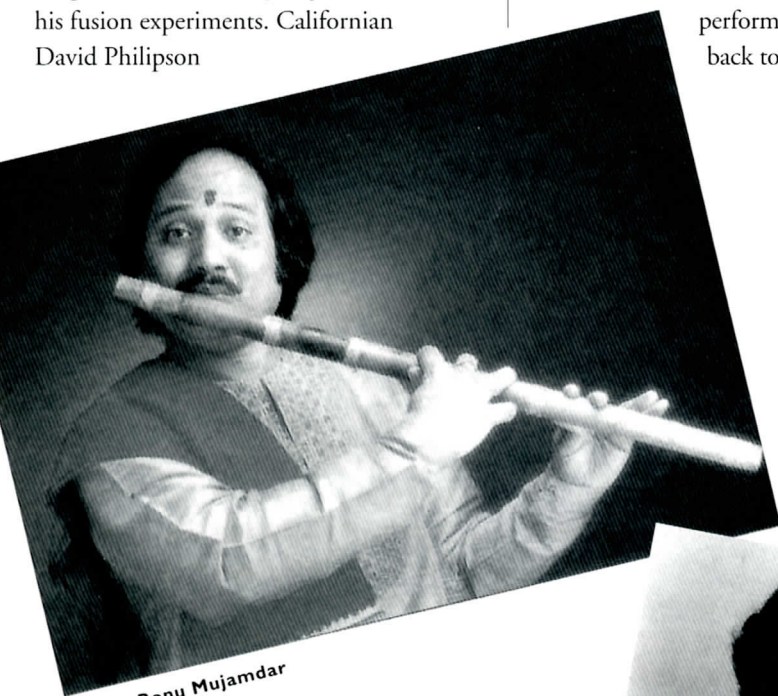
tury. It was begun by Sarabha Sastri, who was born in what is now Tamil Nadu in 1872. In spite of losing his sight during childhood, Sastri developed a system of fingering that allowed the ragas and compositions of *Carnatic* music to be executed on the south Indian flute, known as *pulangoil* in Tamil, *venu* in Sanskrit. This is a smaller instrument than the *bansuri*, with eight tone-holes, but still constructed of bamboo. Sastri died while only 32, but his work was carried on by his disciple Palladam Sanjeeva Rao who enjoyed a much longer career, over six decades, during which he did much to popularize the flute with classical music audiences in south India. His work, in turn, was carried on by his disciple H. Ramachandra Shastri, who died only recently. But the tradition they established has been eclipsed by the work of an extraordinary artist.

T. R. Mahalingam, popularly known as "Mali," was a child prodigy who burst onto the music scene at a 1933 music festival, at the age of seven. Virtually without formal training, Mali developed further cross-fingerings, along with advanced blowing techniques, that allowed for a more vocal, expressive style that was instantly more popular than the rather austere approach of Sanjeeva Rao, who declined to take him as a student. Until his death in 1987, Mali dominated *Carnatic* flute performance, becoming an immensely popular artist throughout south India; indeed, he is regarded as one of the greatest geniuses of

that tradition. His influence has continued through his disciple Dr. N.

Ramani who has been regarded as a top-ranking *Carnatic* flutist since 1947, rivaled only by K. S. Gopalakrishnan and the sisters Kunjumani and Neela Sikkil. Now a new generation is arising in *Carnatic* flute performance in the person of S. Shashank, another child prodigy who gave his first concert performance at the age of twelve and is now concertizing and recording widely.

For those of us who have spent thousands of dollars for a flute made from silver, gold, or platinum, it is a sobering thought that the finest craftsman of India would charge a couple of hundred, at most, for a *bansuri*, or a *venu* crafted from



Ronu Mujamdar



T.R. Mahalingam



Steve Gorn



Dr. N. Ramani

a simple piece of bamboo. Indeed, a metal flute, with all its elaborate mechanism, is quite incapable of executing the delicate nuances of Indian music. By contrast, in the hands of the artists we have mentioned, a simple bamboo tube becomes an instrument of immense subtlety and expressive depth. And as the poem states, one that still holds the minds and hearts of Indian people:

Still must I like a homeless bird
Wander, forsaking all;
The earthly loves and wordly lures
That held my life in thrall,
And follow, follow, answering
The magical flute-call

Sections of this article appeared in the notes to CDs by Raghunath Seth and Ronu Majumdar on India Archives Records and are used by permission.

SELECT DISCOGRAPHY

Recordings of some of the artists in this article can only be obtained from Indian and other specialty stores and from some websites. For example, it is hard to find recordings of Pannalal Ghosh outside of India, although a discography, along with biographical information, pictures and extensive audio clips can be found at <http://music.calarts.edu/~bansuri/pannalal.html>. Several of the artists do have recordings issued on U.S. labels, however; some of them are obtainable from Amazon.com or from the recording company itself. Some examples:



S. Shashank

Peter Westbrook holds a PhD in musicology. He has studied bansuri with Pandit Hariprasad Chaurasia and jazz flute with Ali Ryerson. He is the co-author of Divine Harmony: The Life and Teachings of Pythagoras, the author of a book on jazz flute to be published in the Spring of 2003, and one on the Music of the Spheres scheduled for publication in 2004.

Hariprasad Chaurasia is probably the best known bansuri artist in the world. He has many recordings, including a wonderful series on the Nimbus label, including *Rag Ahir Bhairav* (Nimbus N15111), *Rag Lalit* (N15152), *Rag Kaunsi Kanhra* (N1 5182), *Rag Bhimpalasi* (N1 5298), *Raga Darbari Kanada* (N1 5365), *Raga Patdip* (N1 5469), and *Four Dhuns* (N1 5527). His album *Call of the Valley*, with Santoor maestro Shivkumar Sharma and guitarist Brijbushan Kabra (EMI 7243 8 32867 2 0) has become something of a New Age classic. Chaurasia also appears in *The Raga Guide: A Survey of 74 Hindustani Ragas*, a 196-page book with 4 CDs, also on Nimbus (N15536/9). All of

these can be obtained at Amazon.com. Pt.

Chaurasia has also prepared a series of 16 CDs to be played at specific times of day. These can be obtained from <http://www.maharishi-gandharva.com/chaursi.htm>. He also has a website of his own, www.maharishi-gandharva.com, containing biographical details, a photo gallery and a comprehensive discography.

Raghunath Seth can be heard on *Bansuri* from India Archive Recordings. Ronu Majumdar also has an India Archive Recording *Raga Miyan Ki Malhar*, which is pure Hindustani classical performance, as is *Lady Astride the Tiger* from WaterLily Acoustics (WLA-ES-72-CD). *Hollow Bamboo* (WLA-ES-71-CD) and *Fascinoma* (WLA-CS-70-CD) are fusion recordings with Western artists such as Ry Cooder and Jacky Terrasson. See amazon.com or <http://www.waterlilyacoustics.com> or www.waterlilyacoustics.com/main.htm.

Excellent and readily available examples of Carnatic flute music are: *Dr. N. Ramani*, *Ragas Kannada*, *Ragas Kannada*, *Kalyanavasanta*, *Natatakuranji*, *Des.*, Nimbus Records (N1 5257) and *S. Shashank*, *Flute Fantasia* Navras (B00000DGTF) available at amazon.com.

Western bansuri artists are represented by *Steve Gorn* who has several CDs, including *Colors of the Mind*, *Luminous Ragas*, and *Bansuri: The Bamboo Flute of India* available at <http://www.steviegorn.com/discography.htm>. *John Wubbenhorst's* best work is on *Bansuri Dreams* and *Facing East* which can be found at <http://www.facingeast.com>.

Information about *David Philipson's* recordings can be found at <http://music.calarts.edu/~bansuri/> along with audio samples, some further biographical material on Pannalal Ghosh and a bansuri fingering chart.

Lyon Leifer's site at <http://www.admin.northpark.edu/lleifer/> contains information about his recordings as well as further biographical information about Devendra Murdeshwar and details of a manual of bansuri performance prepared by Mr. Leifer.



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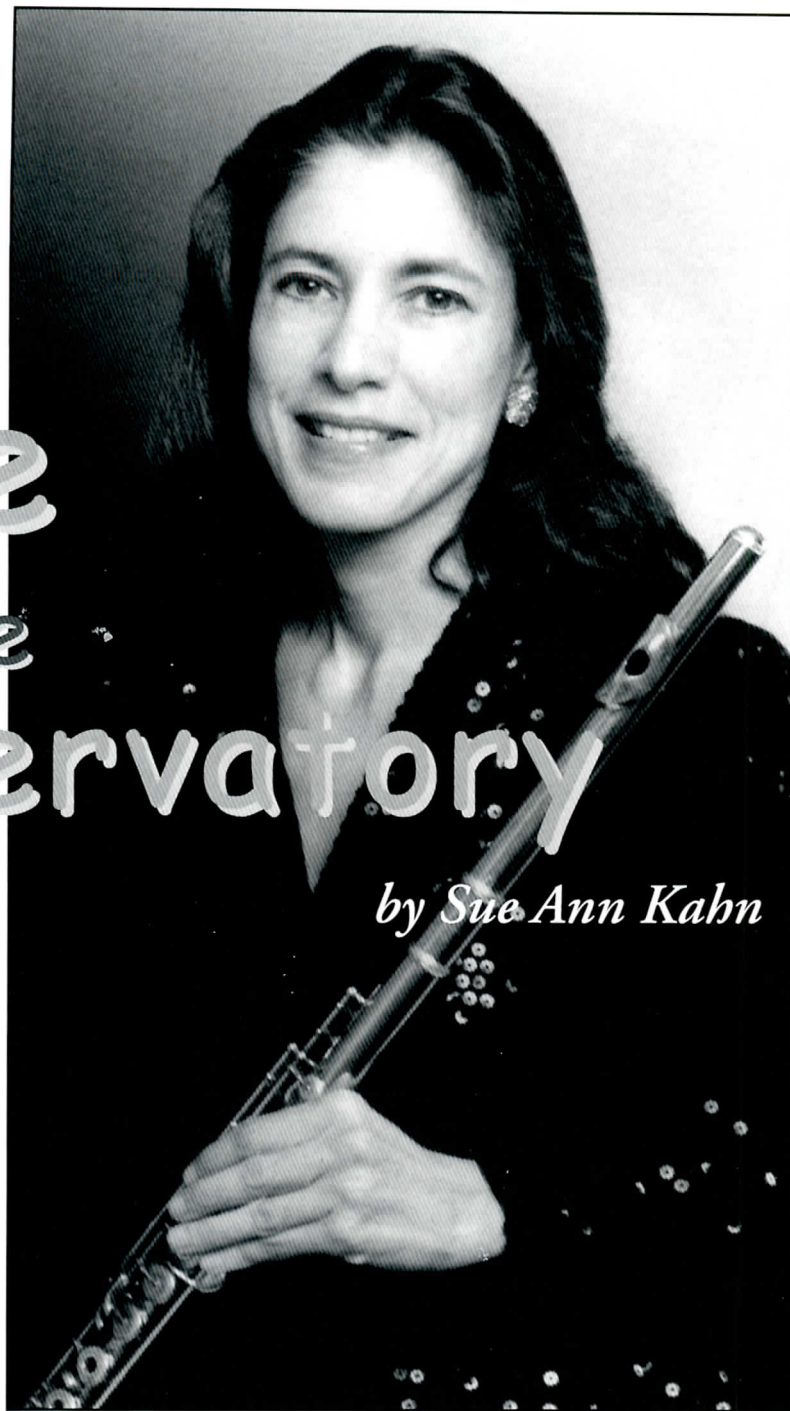
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The Whale at the Conservatory

by Sue Ann Kahn



Sue Ann Kahn

"Are you certain you want to perform 'Voice of the Whale' at the Convention?" John Bailey's question was, no doubt, intended to rescue me from having to present George Crumb's *Vox Balaenae* under less-than-ideal concert conditions.

My first (cavalier) thought was, "Sure, piece of cake. If I could perform it in Moscow, I can play it in any situation." A bit presumptuous to be sure, but preparing for the NFA performance last August brought back the memories of taking *Vox Balaenae* and other American compositions to Russia in April 1991.

It was still the Soviet Union, under Perestroika. I was bound for a ten-day residency at the Moscow Conservatory, which included masterclasses and two recitals. As I got ready for the trip, the biggest challenge was choosing the food I would have to live on for ten days. I settled on oatmeal, almond meal, dried ramen, mushrooms and seaweed. I had one entire suitcase of a bleak diet and duplicate music, with blank cassette tapes, my own recordings, and dried apricots as gifts. Lots had to be done

before I left: extra lessons for my students in New York and Vermont, child-care arrangements for my ten-year-old, not to mention practicing the music; I was worn to a frazzle. At the last minute, I stuffed concert clothes and the hardware kit for the Crumb — chisel and glass rods used on the piano strings for special effects, brass beaters for the crotales, and three masks — into my other suitcase. I wondered what could have possessed me to agree to go on

this trip during the busiest part of the spring season.

It was all my fault, of course. My first flute teacher and longtime friend, Claire Polin, had been smuggling music out of the USSR that could not openly be performed there. Thanks to Claire, I gave world premieres and repeat performances of flute music by Edison Denisov, Elena Firsova, Sergei Pavlenko, Sofia Gubaidulina, Dimitry Smirnov, and other Soviets in the

late 1970s and the 1980s. Tapes of my performances were duly smuggled back to the (grateful) composers. With the new freedom of travel encouraged by Perestroika, it was now my turn to bring the music of American composers to Russia.

A varied program was prepared: in tribute to Claire Polin, her *Margo* for solo flute, *Emily's Images* by Vivian Fine, the Copland Duo, George Rochberg's *Between Two Worlds*, *Epithalamium* by Eleanor Cory, Meyer Kupferman's *Echoes*, and the piece de resistance, Crumb's *Vox Balaenae*. The ensemble music was sent on ahead — I was to perform with graduate students from the Conservatory, and I was assured of ample time to rehearse, as the recitals were scheduled for the final days of my residency.

The first inkling that things would not be quite as promised was when my Russian host, Svetlana Sigida, failed to meet my plane. Her phone number did not answer; I had no other contacts, nor did I know where I was staying. I sat in the airport for more than three hours, hungry and half-delirious from being awake for the past twenty-four. Svetlana finally arrived, with apologies, and we crowded into a friend's battered sedan from the sixties. "We're going right to Jim's, he's making spaghetti for dinner."

"Jim's?"

"Oh, I forgot to mention, Jim Freeman has been in residence here for months, he has the apartment across the hall from yours." James Freeman, bassist and chairman of the music department at Swarthmore College, was an old friend and contemporary music colleague. It was wonderful news that he was here too; things were definitely looking up. "And," continued Svetlana, "you can go to bed early because rehearsal starts at nine tomorrow morning. Your big recital is the day after tomorrow."

The day after tomorrow? To put all that music together? With kids who had never played contemporary music before? Things were definitely looking down.

Jim produced a marvelous spaghetti dinner, especially given what passed for a kitchen in our apartments: one hot plate that reached only "warm" and one large pot.

Jim had already coached the Crumb performers on some of the finer points of the score, such as the cellist's "sea gull" effect (a series of glissed harmonics). He also supplied me with bottled water and other survival gear to save me from standing in line to purchase anything for the next two days. Truly a prince.

Night in my new apartment was interesting. As long as I and my belongings stayed on top of my bed, all was fine. The minute anything touched the floor, all hell broke loose, as legions of eager cockroaches swarmed at whatever was reachable. (Luckily, I had a long-standing acquaintance with the cockroach from my years of living in New York City's East Village.)

The next morning, fortified with oatmeal, almond meal, and dried apricots, I met the first of my two pianist colleagues, Mikhail Koroleva, and got right down to work. We rehearsed the Copland, Fine and Rochberg for three hours, and all went exceedingly well. Communication was surprising smooth, even though I knew only a few words of Russian and Mikhail knew little English. We had a lively time using musical German, French, and Italian: "*macht schnelle Viertel*," "*ancora piu lento*," "*très doux ici*," "*da capo*," and so on.

After a lunch break (sausage and tea), off I went to attempt the Crumb in the Rachmaninoff Recital Hall. Pianist Sergei Kosenko and cellist Dimitry Tzirin were my partners for this feat. I handed Sergei the chisel and the glass rods. He smiled with relief and delight—the score calls for glass placed on the piano strings, and he had been trying to use drinking glasses for this effect! Next I produced the masks. "*Da, pravda*, no kidding, we have to wear these for the concert." With the aid of my lovely interpreter Olga, I tried to explain that the boys were to dig up black turtlenecks for tomorrow's performance. Alas, there didn't seem to be a Russian word for "turtleneck." Dimitry gave Sergei a look that, in universal language, said "What kind of a nut are we dealing with here?"

Then I asked, "Where are the crotales?" Four high-pitched antique cymbals, suspended on a stand between flutist and

cellist, are an integral part of the composition. "Crotales? Call the Master of Percussion." Well, time to start rehearsing. After all, the concert was only thirty hours away!

To set a tone of seriousness with the boys and to establish my credentials, I plunged into the opening "sing-flute" solo. This had a decisive effect. Sergei and Dimitry seemed to go into shock and would play their parts only after quite a bit of encouragement. Suddenly, great consternation. The *Zaveduyushchiy* (Custodian) of the Conservatory pianos was arriving to check that all was well with the Bechstein on the stage. "Quick, hide the glass rods. Close the piano lid so he won't see the markings on the hammers. Play Mozart or something! If he spots the chisel, we're doomed." We managed to fend off the nervous Custodian. Being conspirators helped us form a bond, and the rehearsal resumed on a more relaxed footing. We weren't, however, anywhere near together in the ensemble passages.

Meantime, still no crotales, and the Master of Percussion was summoned again. He appeared, beaming, with a brand new set of twenty-four antique cymbals. No, we needed only the specified four pitches. He refused to separate those four from the new set, and went off to find some stray ones to give us. I was beginning to worry about the required amplification (*Vox Balaenae* is written for "Electric Flute, Electric Cello, and Electric Piano"). "Tomorrow, *sei chass*." I knew *that* Russian phrase, "right away," which usually meant "It'll never happen."

Back came the Percussion Master with four crotales in the wrong octave. In addition to the correct pitches, I asked him for cymbal clips to suspend the crotales from a music stand. Something got lost in translation, and he came back immediately, beaming again, with four paper clips.

"No, this will never do."

"I fix, I fix!"

Ever onward, we struggled with *Mesozoic*, the glass-rod variation. The jangling of the glass in the inside of the piano was upsetting Sergei, who could not seem to get his two hands to play together. Dimitry and I couldn't agree on which one of his hands

to follow. However, only I knew our ensemble was off, and that was not a promising development.

Enter the Master of Percussion. Three of the crotales were now in the proper octave (we settled for that), and he had cleverly arranged them, one on top of each other in the wrong order, on a pole-like contraption so that they resembled a kind of tree. (OK, we can work with this.) I handed a beater to Dimitry. He started at me, blankly. *"Alors, cette ligne-ci, vous jouez la cymbale maintenant."* Incredulity set in. That can't be in the cello part.

"Da, da, pravda."

"Nyet, nyet!"

Eventually he relented, and we forged ahead to the end. The crotale pillar stood between us, making eye contact difficult. Dimitry balked at having to whistle in the haunting *Sea-Nocturne*, so I agreed to whistle his part as well as my own. Finally, we had to relinquish the hall for the evening. It was, basically, a disaster. *"Repetitsiya, spokoinoy nochi* — go home and practice, good night." And look for a black shirt with a high collar.

Back home, I kept busy. The hot plate had to be coaxed into producing enough heat to soften the ramen, seaweed, and mushrooms, and I attempted to outsmart the roaches. Needless to say, I spent a restless night.

The next morning, another long rehearsal with Mikhail on Copland, Rochberg and Fine. Thank goodness the other three pieces were for solo flute! After lunch (sausage again), back to Rachmaninoff Hall. Sergei, a real sweetheart, had seemingly practiced all night and learned a lot more of his part. Dimitry was friendly. But where was the promised sound man? "Oh, he's coming right away, *sei chass*." It was getting late, and I would need some time to go home, bathe in cold water, eat some oatmeal, and change clothes.

We donned our masks. Wisely, we had given up on the idea of the blue lighting suggested in the score. The illumination of Rachmaninoff Hall consisted of sconces all around the sides of the elegant room, with little light on the stage itself, perfectly fine for performers who played by memory. The

Sue Ann Kahn won the Naumburg Chamber Music Award as a member of the Jubal Trio. Formerly Professor of Music at Bennington College, she teaches flute and chamber music at the Mannes College of Music in New York and in Columbia University's Music Performance Program. She coaches and performs chamber music every summer as a member of the Chamber Music Conference and Composers Forum of the East. Kahn has recorded music of all periods for MMG, Vox-Candide, Capstone, New World, CRI, and Albany. She performs nationwide with pianist Andrew Willis, the Jubal Trio, and the League-ISCM Chamber Players. A past president of the New York Flute Club and a long-time member of the Flute Club Board of Directors, Kahn has served on the Board of Directors of the NFA. She has been a member of the Long Range Planning Committee, and has appeared as soloist and with the Jubal Trio at numerous NFA conventions.

intricate markings and tiny notes of the Crumb score were difficult to make out, and the masks took visibility down a notch. We tried a run-through and things went better until the glass-rod variation. Dimitry and I were still far apart from Sergei, despite my cues (which were hidden by the crotale tree). In addition to blocking the view, the crotale contraption was a nuisance; it was difficult to strike one cymbal without hitting another by accident.

Six-thirty, time to run home and change. The concert started in an hour, and still no sound man. Wait a minute, that fellow who's been sitting in the hall for the past hour—he's the sound man? Our engineer sprang into action, putting up microphones. "Put two on the piano, here and here, and two more, there and there. Turn up the volume, that's it, we want an atmosphere of being underwater, diffuse and mysterious. Sorry, I have to leave, no time to try out the amplification!"

Back at the apartment, the word "disaster" kept running through my head, and once again I wondered what possessed me to come here. I threw on a flamboyant red concert gown, stuffed my black pants, turtleneck, mask, and crotale beater into my flute bag (forget about the bath and the oatmeal) and ran back to the concert hall.

Mikhail and I played a dignified and nuanced first half. At intermission, I went backstage to check on Sergei and Dimitry; they were all in black, and ready. Then came the three solo pieces. The hall has wonderful acoustics, the audience was warm, responsive, appreciative, eager for

new sounds. I shuddered to think of what they were in for next.

Backstage consisted of only one room, and I had no choice but to change clothes there. I had to put on my black outfit and pull off my dress with Sergei and Dimitry in attendance — the boys were incredulous. On went my mask, and out we went.

Applause. A stage so dark that it was almost impossible to see each other. I started my *Vocalise* solo (at least I knew that much for memory). The amplification was . . . perfect! Sergei had definitely practiced more, and Dimitry, really an excellent cellist, played elegantly. We clicked, we were confident. The glass-rod section was (almost) perfectly together, and in tune! The crotales went off without a hitch, the whistling ended on the right note. A miracle.

I guess you could say that everything that should have gone wrong didn't. It was a fine performance really, and a highly charged one at that. The remainder of my stay could not have been better. Now that the big concert was behind me, I had a relaxed time attending and giving masterclasses, meeting wonderful young flutists and composers, buying music, playing a smaller recital (no Crumb), exploring monasteries, the Kremlin, and the various architectural "rings" of Moscow, a fabulous city. Jim and I roamed the city at night and went to concerts and ballet. I'd love to go back someday.

Was I certain that I wanted to play *Vox Balaenae* at the Convention or anywhere else? Sure!

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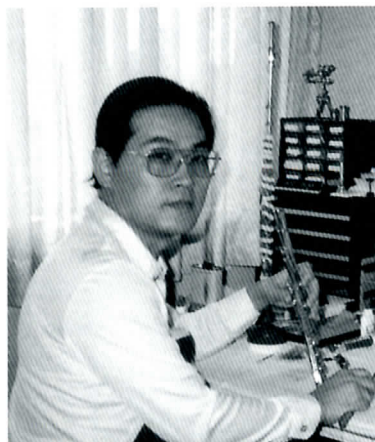
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AN INTERVIEW:

the Two Worlds of Nancy Toff

by Wendy Herbener Mehne

Nancy Toff lives in two worlds — music and publishing. Most flutists know her as the author of *The Development of the Modern Flute* and *The Flute Book*, a dedicated member and past officer of the National Flute Association, past president of the New York Flute Club, and a meticulous scholar with a passion for research — Samuel Baron dubbed her Nancy Drew. However, many flutists may not know that she is a highly respected vice-president and editorial director at Oxford University Press, where she enjoys a national reputation outside of the field of music. Founder of the young adult reference department at Oxford, she is a frequent speaker at flute, history, and education conferences. We met in Saratoga Springs, New York, where she was attending a history education conference, on October 3, 2003, to talk about her two worlds, their relationship to each other, and how they

sometimes collide in creative and surprising ways.

*Many flutists' first encounter with you comes through one of your books. In my case it was *The Development of the Modern Flute*, shortly after the book came out in 1979. I recently learned that it began as a senior honors thesis while you were a student at Harvard. How did that happen?*

At the end of my junior year, when I decided to go for honors, I had to pick a topic and one of my professors, Luise Vosgerchian, said, "Well, you already know an awful lot about the flute, so why don't you write something about the flute?" That seemed like a good idea, so I did. A senior thesis was supposed to be fifty pages long, but by the time I finished the Introduction and Chapter 1, I had fifty pages. So I went to meet with my advisor, Elliot Forbes, who

was the chair of the music department, and asked him what I should do. He read it, and then he said, "Don't worry, I'll take care of it. Just write." Once I got the book contract, which was about two years later, I revised it. Particularly toward the end of the book, there were things I just hadn't had time to finish up at the Library of Congress. The reason I took a job in Washington was precisely because I wanted to revise the thesis and make it into a book. I had done almost all of the research in the Dayton C. Miller Collection. A lot was rewritten and added, and I retook all the photographs, but the essential structure was from the thesis.

THE FLUTE BOOK

*When *The Flute Book* came out in 1985, it became for me the definitive book on our*



Nancy Toff, age 1, with her first musical instrument. She advanced to the tambourine and piano before settling on the flute.

instrument. The second edition is still required reading for my flute graduate students as they prepare for their comprehensive exams. Did your interest in writing *The Flute Book* come out of your work on and subsequent publication of *The Development of the Modern Flute*?

No. *The Flute Book* was kind of an accident, a very nice accident. I had an idea to do a biography, not of a flutist, about another musician, and I was looking for a new publisher. I knew that Jacques Barzun was the literary advisor to Scribners and involved in acquiring a lot of their music books. Mr. Barzun was also a very good friend of an old friend of my family, Henry Graff, who was a professor of history at Columbia. So I asked Dr. Graff, "How can I meet Mr. Barzun? I have this book I'd like to propose." Dr. Graff said he would talk to Mr. Barzun for me and he did.

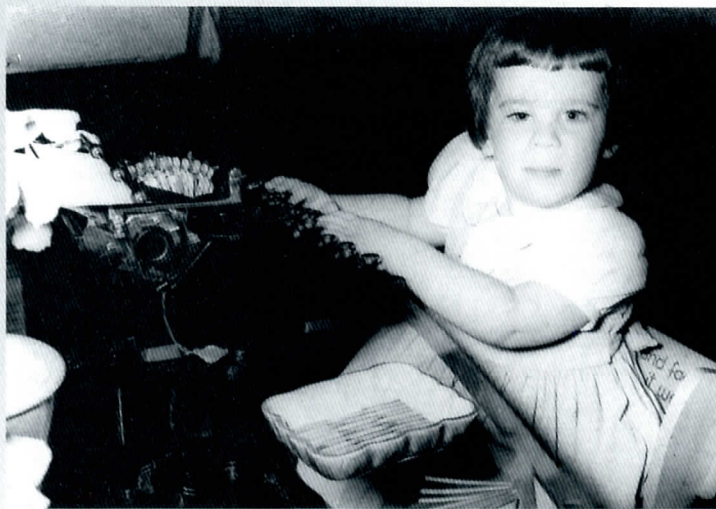
The answer came back that my project would not be a book for Scribners — it would be a university press book — but he asked if I would like to do a book on the history of the flute. Dr. Graff knew about

my book, of course, but not about the details. So I said, "That sounds like the book I've already written." However, I wanted to meet Jacques Barzun — someone I've always admired. So, I made an appointment to see him and I think I have never been more apprehensive going into a meeting. I was completely intimidated because the man is such a towering intellect. Well, he was an absolutely charming Frenchman — and completely put me at ease.

As it happened, he didn't want a history of the flute. Scribners had a book called *The Clarinet and Clarinet Playing* by David Pino, and they wanted a flute equivalent. Mr. Barzun asked if I could do that, and I said, "If you ask, sure."

So, he introduced me to Susanne

Kirk, who was the editor in charge of music books (and mysteries), and she actually signed the book. I think one of my proudest moments was the note Mr. Barzun wrote me when *The Flute Book* came out.



The proto-musicologist, age 2.

The book was named a Best Academic Book by the review magazine Choice, and in 1996 it came out in a second edition. Were there a lot of revisions?

All the instrument prices had to change, and what changed the most was the back matter — but unfortunately, the second edition came out about six months before

the manufacturers got email and websites. The repertoire catalogue was expanded enormously. In the interior of the book, I fixed some minor things, but I didn't do a lot of rewriting. In the next edition there will be more to add in terms of the growth of the literature. The instrument hasn't changed that much — some small things, some new options, different kinds of materials that deserve a little bit of comment, but there hasn't been a huge amount of change. I'll add the contrabass flute because it didn't exist last time, and the back matter will have to be expanded again.

RESEARCHING GEORGES BARRÈRE

As a flutist and an active member of the NFA and the New York Flute Club, you've always had an interest in flute research. Recently you've been doing a great deal of research on Georges Barrère. How did that project get started?

In the summer of 1992, I was visiting Frances Blaisdell in California. She casually mentioned that it was going to be the fifti-

eth anniversary of Barrère's death — he died in 1944 and this would be in two years. She thought it would be a good idea to republish his *Nocturne* for flute and piano and his arrangements, of which there are about sixteen. Frances wanted to know how to begin this project. She didn't have all the music, and had to obtain any necessary permissions, as well as a publisher. Since most of the pieces were originally published by Schirmer, I suggested that she get in touch

with them. I gave her the contact information, and helped find some of the music in various people's libraries.

As we got to talking about publishing these pieces, I realized that 1994 would also be the seventy-fifth anniversary of the New York Flute Club, which Barrère had founded. So the stars aligned, the light bulb went on, and a project was born. I was then

president of the club, and I came back to the board and said, “This is something we really have to celebrate.” I was thinking of a modest exhibit that we might do at the New York Public Library, because that’s where the club’s archives are.

So I went over to talk to Jean Bowen, who was then chief of the music division, and about two minutes after I had suggested this — I hadn’t done very much research at all yet — she looked up and said, “Oh, well I have a house in Woodstock and he used to spend the summers there. I think it’s a terrific idea, let’s get

time. They also have program files, which are based solely on what somebody happens to have given them. So, they can be very rich or very poor for any person. Well, for Barrère they were very rich. From those clippings and programs I was able to determine many of the venues where he had played and then cross-reference into the clipping files or the program files for those places. The clipping files not only have people, but places, organizations — such as the Bohemians or the Beethoven Association or Juilliard, or the New School or the Pan American Association of Composers.

did that. But I really didn’t know a great deal about him. I certainly knew he taught at Juilliard and I knew who many of his students were, but compared to what I know now, it was maybe one-quarter of one percent.

The exhibit really began to take shape when I went to Juilliard and looked through their files. They have a very rich correspondence file there, and I began to get an idea of what Barrère had done in terms of woodwind ensemble teaching. In addition to founding the woodwind department in 1905, he started the woodwind



Nancy Toff’s research on Georges Barrère has frequently taken her to Paris. The domed building with arches at center is the Châtelet Theater, where Barrère played in the Colonne orchestra from 1897 to 1905.

the calendar out and see when to do it.” So we set a date and I began looking for materials.

The first thing I did was go through the clipping files, which are absolutely fantastic at New York Public, if you hit it right. They’re random because they contain whatever they happen to clip at a particular

So I began to construct a skeleton of a chronology.

I had studied with Arthur Lora, who was Barrère’s successor at Juilliard, and I had certainly seen Barrère’s face on the wall. I had struggled through his *Flutist’s Formulae* like everybody else, and I had cursed his name from time to time when I

ensemble program at the Juilliard Graduate School in 1931.

I began tracking down his former students — without a great deal of help from Juilliard. The librarians were terrific, but I needed to get into the alumni records to find the former students. At this point, it was 1992. So the oldest was maybe in his

early nineties, but some of them were in their late sixties, early seventies. Juilliard came up with thirteen names, and that seemed to me a bit of an understatement. They said their records prior to 1947 were not very scientific, which was *really* an understatement. The thing that struck me immediately was two

names that were not on the list — Arthur Lora and Sam Baron. I was a little bit alarmed because that immediately made me realize that their list was spotty. I called the assistant director of the alumni office and said as much. She said, “Sam Baron, well, where can we find him?” and I said “You might try the sixth floor, he’s the head of your woodwind department!” After we’d been through a certain number of these phone calls, after I’d identified names someplace else — including the archives right at Juilliard, where there were class lists — they finally gave me an alumni directory, I was making such a nuisance of myself! So, in a relatively short period of time, I found about fifty-five Barrère students, and that’s just the flute students. Then I found probably twenty-five more who had been in the ensemble class. I have interviewed about forty-five of those people.

So, part of this project is to talk to as many of these people as possible.

That’s right. We have now oral histories with a fairly standard set of questions with all these people, and many of them have memorabilia. Much of which they have very, very generously donated to my archive, which will, eventually, be donated to a library. So, the exhibit began to take shape as far as the biographical details, the aspect

of his teaching, aspects of creating the New York Flute Club and running it from 1920 to 1944, his involvement in the Maverick Artist Colony up in Woodstock, his work at the Chautauqua Institution in upstate New York in the summers, and I think, maybe most fascinating of all — two things.



Kathy Jones, then NFA president, and Frances Blaisdell, both spoke at the opening of the Barrère exhibition that Nancy Toff curated at the New York Public Library for the Performing Arts in 1994.

Photo: Ira N. Toff

One was his involvement with composers, which was something I had known nothing about, except for the Varèse [*Density 21.5*] and the Hindemith sonata. The Varèse, of course, everybody knew because the dedication is right on the music. The Hindemith, I knew about because Arthur Lora had told me about it. But I didn’t realize that Barrère was responsible for something like 150 premieres over his career.

The second fascinating part was that Barrère had several chamber ensembles and a

Little Symphony that toured all over the country, in the days when the trains actually ran, giving concerts through Community Concerts and other local presenting organizations. This was starting around 1910, if not a little earlier. This was extremely unusual in those days and he brought a very high quality of chamber music to these local organizations. All the big names — Kreisler, all the big singers — they were out there on tour all the time. Barrère was up there in lights along with them — I had no idea.

So this exhibition grew from something that was supposed to be five small vitrines into 160 pieces from something like 30 private lenders in addition to what we got from the Library of Congress and the New York Public Library’s own collections. A large number of Barrère’s former students came for the opening of the exhibition, some of whom hadn’t seen each other since the late 1940s. Some of them had been roommates and didn’t recognize each other. Some members of the Little Symphony came and most of Barrère’s family came.

One of the really fun things about this project has been finding and meeting the family. I have been extraordinarily lucky, because they are completely supportive. The grandsons knew very little about their grandfather and even the daughters-in-law didn’t know him well if at all.

The exhibition was a tremendous success, and by the time I finished the research for it, I realized Barrère’s life would make a fantastic book.

Once again all the stars were aligned. I had always wanted to write a biography, and here was an absolutely fascinating subject. Someone who was involved in the world I was involved in, who had a wonderful personality, who, as it turns out, also liked things that I like. He liked crossword puzzles and puns. He liked to read history. He had a wonderful sense of humor and liked to tell a good joke. So I started researching a full biography, and that was eight years ago. I’ve just started to write this fall.

"GREAT MEN AND FAMOUS WOMEN"

You wrote an article about nonfiction children's books for Culturefront magazine in 1995 entitled, "Great Men and Famous Women: Where Have they Gone?" In this article you refer to a series of books you loved as a girl. Did your interest in writing a biography of a "great man" or "famous woman" go back that far?

Great Men and Famous Women was a beautiful set of leather-bound books with gold edges which were reprints of Harper's magazine articles with beautiful engravings. I used to sit down in the basement and read them by the hour. This was a set of books published in 1893 that had belonged to my grandfather. My mother had read them and then I read them, even though my mother kept saying they were not children's books. Several years ago my mother started reading David McCullough's biography of Truman. Around the tenth page of that book, Truman recalls, "When I was ten years old I was inspired to a life of public service by reading this set of books." So yes, biography is something that's always fascinated me.

You've had a lifelong interest in music history that is clearly reflected in your personal research projects. However, you could have had a career as a performer. Why did you choose to study musicology over flute performance?

Well, I can sit for twelve hours in a reading room in a library without moving and I can't do that in a practice room. Fortunately, I knew that by the time I was fifteen. I knew that I could get to a certain advanced stage of flute playing. I played in the Westchester Philharmonic when I was in high school, but I knew that I didn't have it in me to take it to that next level without an awful lot of pain. Whereas doing research is painless.

Your ability to sit in the library for hours on end must have chagrined many a librarian waiting for closing time.

Some people close down bars, I close down libraries.

BARRÈRE PREMIERES

You've had five extended visits to France to gather background information on Barrère's life and career prior to his arrival in New York. You've also mentioned his connection to composers. Were the pieces dedicated to and/or premiered by Barrère primarily from his career in France or the United States?

Both. In his autobiography, he states that he

way, not only the ones he premiered, but also pieces that were dedicated to him. So far I've found about fifty pieces dedicated to him.

These are both solo and chamber works?

Everything from unaccompanied flute up to full orchestra.

Recently, the Sylvan Winds performed a concert in New York City of some of these chamber pieces. Are they just a small portion of what you found?

I have a tally now of about 150 pieces Barrère premiered. That would be sixty-plus in France, because there were a few he premiered that were not with the Société Moderne. For instance, Barrère was the solo

"... I can sit for twelve hours in a reading room in a library without moving and I can't do that in a practice room. . . . I played in the Westchester Philharmonic when I was in high school, but I knew that I didn't have it in me to take it to that next level without an awful lot of pain. Whereas doing research is painless."

premiered sixty-one pieces by forty composers with his wind chamber music ensemble in Paris in his first ten years before coming to the United States in 1905. There is a brochure published by the Société Moderne for its tenth anniversary, which lists the nationalities of the composers, how many modern works were played, and how many classic works were played — whatever that definition was. It does not list what the pieces or who the composers were!

So I spent about two years simply compiling a list of the sixty-one pieces by reading every music magazine published in Paris at that time. I made some educated guesses about who the composers might be, went into biographical material and the card catalog, and worked backwards. When I found that Barrère played the works by a particular composer, even if I knew that piece was dedicated to somebody else, I went back and looked at that composer's other pieces for woodwinds. Many pieces turned up that

flutist for the first performance of Debussy's *Afternoon of a Faun*, in December 1894. He was eighteen years old and still a student at the Conservatoire. He did it so well they had to encore the piece, which was completely against the rules of the Société Nationale.

Who were some of the more interesting composers on this big list?

André Caplet is one of the very interesting ones who was a good friend of Barrère's from his Conservatoire days. Although Caplet entered the Conservatoire in 1896 and Barrère had gotten his first prize in 1895, their circles overlapped. Caplet was the assistant to the conductor of the Colonne Orchestra, where Barrère played starting in 1897. The early career of Caplet very closely paralleled the career of the Société Moderne because Barrère premiered the *Reverie and Petite Valse*, the Quintet for winds and piano, and the *Suite Persane* for double quintet. What's very interesting is

that the two short pieces, which are now published by International and, I believe, also by Southern, do not bear the dedication to Barrère. They were originally published in 1897 in Le Havre, which is Caplet's home town. When John Wummer went to edit them, he took Barrère's name off the score.

And his was the edition I first learned.

It's the modern edition we all used. Wummer did not always admit that he studied with Barrère. He didn't usually list him in his biography, and I don't know why. I think there was probably some rivalry toward the end of Barrère's career. Wummer's main teacher was André Maquarre, but he did study with Barrère, and so did his wife, Mildred — she studied with him at Chautauqua.

Are there any other composers off that giant list that might be surprising?

William Grant Still, I think, is the biggest surprise. Three of his orchestral pieces were premiered by the Barrère Little Symphony, and the *Africa Symphony*, written around 1930, is dedicated to him. This is a fascinating story because, of course, it was very difficult for black composers in those days. William Grant Still was working for W. C. Handy's record company in New York. Edgard Varèse, the French composer, had been Barrère's good friend since almost the turn of the century. Varèse got it into his head that he wanted to teach composition to a Negro composer. So he wrote to Handy and asked if he knew one. Still, who had studied at the New England Conservatory, was working in the office and about to send a letter back from Handy saying that he didn't know of anyone. Still said, "I do. I want to do it." So he went to study with Varèse.

Though he didn't turn out sounding like Varèse at all, Still learned a great deal of craft from his teacher and was introduced into the very active French-American musical and social circles through Varèse. I'm sure that's how Still met Barrère. Barrère was a tireless advocate of new music, particularly by American composers, and took Still under his wing. They

had quite an extensive correspondence, which is at the University of Arkansas in Fayetteville. I went there on a hunch after the NFA convention in Phoenix. I knew there were scores there that I needed to see, but I didn't know there was going to be correspondence. It was not in its own folder and was catalogued under "Ba misc." When I found it I said something to the head of special collections and he said, "But, we had a musicologist from New York come do this cataloging." And I said, "Well, you had the wrong musicologist from New York."

FLUTE QUERIES FROM AROUND THE WORLD

You've done so much research in so many different areas. I know that you get lots of questions from all over the world regarding an incredible range of topics — questions about Leonardo De Lorenzo, the range of the piccolo in a Mahler symphony, and research in general.

Mostly I get good queries, but also I get bad queries. The good, the bad, and the ugly. My study has become known, among my friends, as Flute Central. That's where I keep all the books, the four four-drawer file cabinets, and the computer, and that's where I am, most of the time. One recent query I received came from somebody in New Zealand. He wanted to do a thesis on the eighteenth-century flute in England and was asking what he should he read. I suggested David Eagle's dissertation from Minnesota, which is wonderful and very funny. I violated all protocol at the Library of Congress microfilm room by laughing out loud while I was reading that dissertation.

I also heard from somebody in Australia who wanted to know about Quinto

Maganini because she had come across some of his arrangements. A scholar in France, who works on the Paris Conservatoire, contacted me recently. He wanted to know about De Lorenzo and was having trouble locating some of his works. In the course of looking something up for him in the biography of De Lorenzo that I have, I came across another Barrère dedication that had gotten past me — one of the Etudes. So that was rather a nice thing that happened. I love to answer queries like that. There are some things that I have files on that probably nobody else does. I've been very fortunate that many of the old-timers have bequeathed me letters and programs. They've given me things because they know I'm going to take good care of them and make sure they are preserved.

I get some questions from people who find an old flute in the attic or at an antique show, or they are thinking about buying a flute and want basic information about the maker. I'm not an expert on prices because I'm not a dealer. So mostly I tell them what reference books to go to. They're not asking for anything so obscure they can't look it up themselves.

The kinds of queries that annoy me are from undergraduates who haven't done

"There are some things that I have files on that probably nobody else does. I've been very fortunate that many of the old-timers have bequeathed me letters and programs. They've given me things because they know I'm going to take good care of them and make sure they are preserved."

their homework and expect me to do it for them. They will see that I've done an index of doctoral dissertations. Instead of either reading the index or figuring out how I did it, so they can look for things that may have come out later, they will write to me and

ask either, "Where can I find information on doctoral dissertations?" which is something they ought to ask their music librarian, or "Has anybody written a dissertation on X?" In which case I will write back and tell them to either try one of my articles or go to *Dissertation Abstracts* or some other sources. Some of them will even write back and ask me to send them a copy of my articles. I do not run a xerox service for things that are readily available in libraries, but I love to be the Flute Answer Person of Last Resort.

I had done an article in the New York Flute Club Newsletter several years ago on the trombone flute. I was corresponding with Robert Dick about his new glissando headjoint and said, "Robert, do you know anything about this trombone flute that was done in 1927?" He answered, "No, what do you know about it? I'd love to know something about that." So, I happily photocopied all the articles I had in my files on it. That's the kind of exchange that's fun, and we all gain from it. I encourage people to be generous with their research. I know not everybody in this world is, but I have to say, that in doing my research on Barrère, I have found the American scholars of French music to be extraordinarily generous with their time, suggestions, and expertise.

RESEARCH METHOD

You are a person who has spent a lifetime developing a research method for yourself on an enormous range of topics — instrument makers, technical advances in instruments, major performers, important historical figures. You love to sit in a library, you love "the hunt," and then when you find something it must be enormously satisfying. Those are the Eureka Moments.

What are some of your research techniques? Well, you keep immaculate records, you keep lists, and of course, the computer makes this a lot easier. When I did *The Flute Book*, the repertoire catalogue grew on a series of index cards in shoeboxes that I hauled back and forth from the Library of Congress every Saturday until I could barely

lift them. Now it's all in the laptop. For the Barrère book, I have several databases, not just the ones of all the students and colleagues. Every time I come across a name, it goes into one of the databases. I can use that as a checklist for anything else I'm doing as well as have easy access to their address information, if they're alive . . . and even if they're not. There used to be a joke around my office that you didn't escape from my rolodex even if you were dead because I would know where the heirs were.

The first database that I started for the Barrère book, other than the name and address database, is a concert database. It lists every concert that I know he gave which includes every solo concert, every concert that one of his chamber organizations gave, and every concert at which he appeared as a soloist with an orchestra or that he conducted. Right now, I would say, it's at about 1,400 concerts between 1894 and 1941. Not that I'm going to write about every concert — it would be the world's most boring book if I did that.

What is interesting is knowing which pieces Barrère played once and never played again, which pieces he played 700 times — literally, what were the signature pieces, what were the pieces that he really got a kick out of, what were the pieces that audiences liked out on the hustings, and what were the pieces that he did better with in New York. That's all data to be mined, not to be put whole cloth into the book. Another database has all the pieces that were written for Barrère — all the manuscript information, publishing information, who played the premiere, where the premiere took place, all that. That cross-indexes into that main concert database. Everything is annotated with source information so I don't have to go look it up again.

It's a lot easier hauling a computer to the library than the shoeboxes.

Yes, even the backup diskettes are easier. So I use basic databases and then I have file cabinets full of paper goods — letters and programs and newspaper articles and brochures. I also continue to collect trade catalogues every year. I have manufacturer

files dating back to the seventies. It's an excellent history. I also keep the publishers' catalogues, which help with things like the repertoire catalogue in the back of *The Flute Book*. And then just general correspondence files.

I have one four-drawer cabinet file that has nothing but subject files on flutists and general music topics — the equivalent to a library's clipping file or vertical file. For instance, Carol Baron was trying to figure out something about some manuscripts in Sam's estate and she was not sure that he'd ever played a particular piece. I said, "Oh, yes he did, I heard it," but she did not have that program. I was able to come up with the program right away, while she was on the phone.

SERVICE TO THE NFA

You and I met through the National Flute Association when you were the co-editor of the convention program book and I had edited the bios for the 1993 Boston convention. The NFA was the vehicle for our friendship and many, many others. You've been very involved in this organization for a long period of time.

Almost twenty-five years.

You've served as an officer, on the board of directors, editor of the program books, and committee member. You have done a great deal of work with oral history, particularly concerning the twenty-fifth anniversary. Yes, I started the oral history program.

John Krell's Kincaidiana and Leonardo De Lorenzo's My Complete Story of the Flute were two projects that you worked on as part of the NFA Special Publications Committee. De Lorenzo's book had been out of print for many years.

Yes, a long time. I wasn't the one who spearheaded the project; that was Susan Berdahl. I did, however, write the bibliographic essay in the front of the book. De Lorenzo was somebody I had known about through Arthur Lora, whom I began studying with when I was fifteen. Arthur Lora, being the perceptive person that he

was, realized immediately that I had an interest in the history. He introduced me to the De Lorenzo book. Mr. Lora had known De Lorenzo, corresponded with him, and had an autographed copy of his book. So being able to work on the new edition of the De Lorenzo book brought everything full circle.

When the book came out, Arthur Lora was still alive. After the LA convention in 1992, I drove up to Santa Barbara and brought him the new edition, which was just a great moment. Very shortly after he died an enormous box arrived. In this box was an eight-by-ten framed photograph of De Lorenzo, embalmed in more bubble wrap than you've ever seen, autographed to Mr. Lora. His widow said, "I know you were so interested in De Lorenzo, I wanted you to have this." She gave me many wonderful things out of his library which have, for me, great sentimental value as well as historical value. His daughter keeps finding more. I don't know where she finds it these days; I thought we'd been through everything. This is a perfect example of a daughter who is not a musician and didn't know what she had. These were just her dad's things and she didn't know what to do with them. I was able to help her with that and we found some New York Flute Club archival material. We also found the postcard that set up Mr. Lora's first lesson with Barrère.

Then you were involved with the re-publication of John Krell's book.

This is a story that Kathy Jones has told many times. Kathy was visiting her parents in Bryn Mawr, Pennsylvania, and I went to see her there. We drove over to visit Jim Hosmer and John Krell at their retirement home in Gladwyne. We were just sitting there having a Coke in the afternoon and John Krell, in his very modest way, casually said, "*Kincaidiana* is out of print and I'd love to get it re-published." Kathy and I just swiveled around, looked each other in the eye and said, "We'll do it!" It was an instantaneous, Pavlovian response. That was a very rewarding project to work on with John. He was another great gentleman, as was Jim Hosmer. It's been a great

privilege for me to get to know an older generation of musicians. It's intellectually fascinating and personally rewarding. I hope we're doing something to preserve this legacy which I consider very, very important.

THE NEW YORK FLUTE CLUB: ARCHIVIST AND WEBMASTER

You have also done a lot of work for the New York Flute Club, serving in many capacities — president and board member. Currently you are their archivist and webmaster, which is an interesting combination of old and new.

It is. It actually fits very well. The web is a good way to find archival material and it's also a good way to showcase it. I think it surprises the board members when we get the monthly statistics on the website. How many people go to the history page, but it is an eighty-three-year old organization. It took us a while to get going on the website, but it's been very satisfying to activate it and see how often people use it. We get about 1,900 total hits a month, which is outstanding. Not only does the web make information readily available to people, it also eases the load on our volunteer board members. We are no longer all getting phone calls at

6:00 in the morning from people who want to know what time the concert starts.

The archives have been the kind of challenge that I love. I'm always on the prowl for new material for the archives. If anybody knows someone who was involved or played a concert, we have some strange holes in our program collection for times you might not expect. The 1940s are thin and we're missing a lot from the 1950s. I'm convinced those programs are in somebody's basement, but we haven't found them yet. Whenever I talk to retired musicians I try to urge them, particularly if their children are not musicians, to find good homes for their material.

I found some of the flute club programs in Lamar Stringfield's papers. Along with Barrère and Kincaid, he was one of the founders of the New York Flute Club. His papers are at the University of North Carolina and I was able to make photocopies for our collection. I was up in Woodstock working on Barrère and pulled out the scrapbooks of Leon Barzin, who was the director of the National Orchestral Association and also very active at Woodstock. And, literally, the first thing that fell out of his notebook onto the floor was a flute club program from 1923, when he was the assisting violist. It was one that was missing in our run. I was able to make a photocopy



At the 1998 New York Flute Fair, Toff moderated a panel discussion about Julius Baker's career. After the program, she joked with Baker, former New York Philharmonic violist Nathan Stutch, and cardiologist Eve Slater.

Photo: Courtesy Nancy Toff



The New York Flute Club honored Elliott Carter on his ninetieth birthday in 1998.

and we now have it. Things keep turning up, and I was hopeful that we would fill in the collection by the time of our seventy-fifth anniversary. I was not successful in doing that, but I certainly hope to by the hundredth. We have seventeen years to go. I'm always happy to hear from people who have flute memorabilia that they think might be of interest. Whether it goes to the flute club archive or my archive, it's a resource that will be maintained forever and given to a library eventually.

I keep a duplicate set of flute club programs at home, because I receive queries all the time from people writing obituaries or articles. I get lots of queries from people looking for works that were premiered at the club. For instance, somebody wrote to me recently asking about the location of some Robert Russell Bennett manuscripts. Ultimately, I hope to create a

database of our programs and post it on the website. Then we'll be able to get all sorts of useless trivia out of it — like how many times people have played the Poulenc sonata. But also, we'll very quickly be able to find out who played X piece and who premiered such-and-such. So the two functions of archivist and webmaster do work well together.



At the 2001 New York Flute fair, which honored the late Jean-Pierre Rampal, Toff moderated a panel discussion with Karl Kraber, Michel Debost, and Eugenia Zukerman. Rampal biographer Denis Verroust (not shown) also participated.

OXFORD UNIVERSITY PRESS

Nancy, you have several lives. Most flutists know about your life as an author of flute books and a person who is very involved in flute organizations. However, many of them probably don't know much about your other life as a vice-president and editorial director at Oxford University Press and that you do non-flute related research. I'm thinking of how you unearthed The Sweet and Sour Animal Book by Langston Hughes.

Well, once a researcher, always a researcher. I am the editorial director of what is called Young Adult Reference at Oxford. Young adults are a species unknown to science, but very well known to librarians. These are generally children who don't want to be known as children anymore, but aren't ready for adult scholarly books yet. So we're talking middle school and high school, but we do publish some children's books. One of the things I started when I came to Oxford in 1991 was a series of classic children's books, which included some that were unpublished manuscripts.

I knew I wanted to do some African-American material and I decided to talk to Arnold Rampersad, who had written the Pulitzer Prize-winning biography of

Langston Hughes for Oxford. In preparation for my conversation with him I decided I needed to speedread through at least the footnotes of these books. Generally when I read a book, the first thing I read is the footnotes. There were a couple of stray references to children's books there — unpublished children's books. Arnold told me the manuscripts were up at Yale someplace but that he was just getting started on a big writing project and didn't have time to check into them for me. So I took the train up to New Haven and found the manuscripts of seven unpublished children's books by Langston Hughes. All of which were perfectly catalogued.

The best manuscript was

called *The Sweet and Sour Animal Book* and it's an A to Z, as you might expect, of animals. Little four-line animal poems, and they were wonderful. Once again, I started laughing out loud in the reading room and everybody wagged their fingers at me. I ordered up xeroxes and brought them back, and everybody else at Oxford fell in love with them.

We decided that the poems should be illustrated by children. Our first thought was to find a Langston Hughes School someplace. Then we realized that didn't make an awful lot of sense because we didn't know who the art teacher was, we didn't know who the kids were, so it was taking a bit of gamble. Well, as it happened, at that time the New York Flute Club had a very active community out-

script, blew it up on the xerox machine to 11" by 17", and posted the pages all around the art room. We had six- and seven-year-olds come in, read all the poems themselves, and pick which animal they wanted to do. Then they could make it out of anything they wanted — clay, papier-mâché, stuffed paper, or Styrofoam. They made these three-dimensional animals, which were photographed by a wonderful photographer whom I knew from my Time-Life days. *The Sweet and Sour Animal Book* became the hit of the season and it's still in print.

It's a beautiful book. I think when I visited you in your office at Oxford I saw some of the sculptures from the book.

I have some, they're scattered around the office. The artwork toured the country and was exhibited in various museums.

It's quite a find and a really wonderful product of interdisciplinary arts.

One of the other books I found in the course of doing *The Sweet and Sour Animal Book* had been published before. It was originally called the *First Book of Rhythms*. It was published in 1954, the year of the *Brown v. Board of Education* decision, a landmark year for black history.

The book is about rhythm,

not just in poetry, not just in music, but rhythm in all of nature. It's rhythm in how you plow a field, how the windows are designed in a building, how the chairs are put around a kitchen table, and how you sign your name. If you draw a picture of a baseball batter hitting a baseball, the curve is in the same rhythm as a conch shell. It's an enormously clever book. It had very old-fashioned illustrations and was long out of print.

So we commissioned a new illustrator to do fifties-style illustrations and brought out a new edition. It's a book that I don't think has gotten enough attention, but no editor ever does think that of a book

they've published. However, *The First Book of Rhythms* is something that every musician ought to know, and every music teacher and English teacher ought to read. It is a brilliant book. It's Langston Hughes, after all.

THE TWO WORLDS OF NANCY TOFF

Are there other ways you get to combine the music side of what you do with the publishing side?

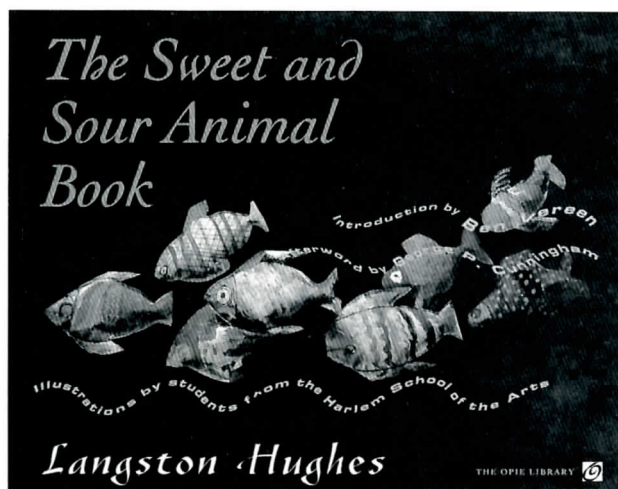
When I need reviewers for books, because we do like to have kids read our books before they're published, I can always find kids just about anywhere in the country. All I have to do is call the flute player in town and they will find me somebody.

The flute world has led to many, many useful contacts and some very funny things happen. I publish a great number of history books; that's the core of my list. One of my authors is Barbara Hanawalt, who is a medieval historian at Ohio State University. She happens to be the King George III Professor of English History, even though she's a medievalist. (We will note for the record that George III was a flutist.) In any case, Barbara ended up on some university organizational committee with Kathy Jones. The committee members were going around the room, introducing themselves since they all came from different colleges. Barbara broke the ice by saying not just "I teach history," but "I teach medieval history." So Kathy decided she wasn't going to say "I teach music"; she said, "I teach flute." After the meeting, Barbara came running up to her and said, "You must know Nancy Toff!" And Kathy said, "But, of course."

Yet another instance of your worlds colliding. Behind my back!

Exactly.

When I'm traveling to a conference for Oxford, I often go to universities and talk to the flute class. I'm going to do that at Arizona and I've done it for Kathy's class at Ohio State. That's really fun to do, have both worlds come together. We also have an



Oxford University Press published *The Sweet and Sour Animal Book*, whose unpublished manuscript Toff discovered at Yale's Beinecke Library, in 1994.

reach program at the Harlem School of the Arts where the flutists went up and worked with the singers in Betty Allen's vocal master class. I knew from hanging around the building that they had a wonderful visual arts program, also. As it happened, on the cover of their school catalogue that year, they had some fabulous masks that the kids had made. So I was up there for the flute club one Saturday morning and I said to the head of the woodwind department, "Take me to your art teacher!" I talked to the art teacher and asked if their kids would be interested in doing this. They loved the idea. So we took Langston Hughes's original type-

informal rule in our department at Oxford. When we illustrate books, there has to be something musical in every book. Very often we try to get a flute player in there. We did a book on African-American history and there's a fantastic portrait in the diplomatic reception rooms at the State Department of an eighteenth-century African-American

readers. So there is an element of translation here where we have to present material of the highest quality that reflects primary research, but in a way that students, who are simply twelve or fourteen and haven't yet read the complete works of Shakespeare or Jefferson, can understand it.

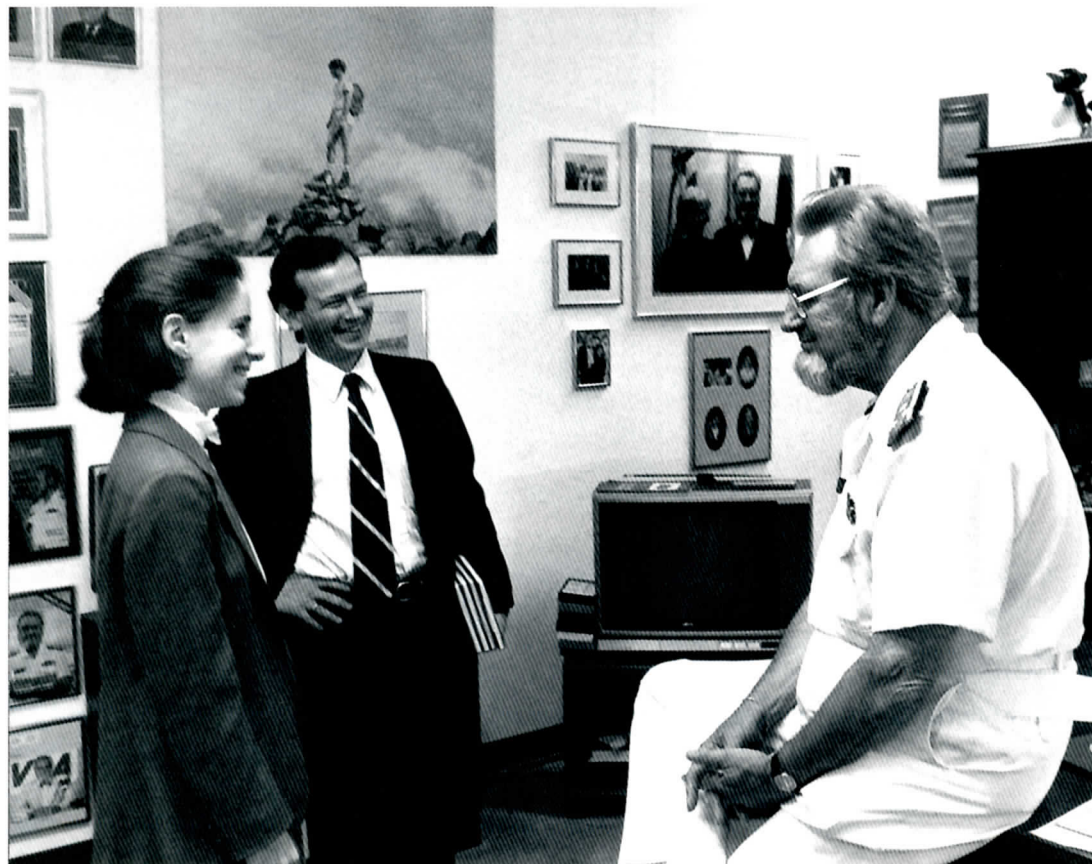
We also want to introduce them to the

between two covers of a book, show how the historical process works and how the readers can do it themselves. I'm kind of a missionary for primary source research because that's what gets my juices going.

One of the wonderful things about working at Oxford is that the mission of the press is to disseminate knowledge and

disseminate scholarship. I enjoy and am very gratified by what I do for Oxford, but also they appreciate what I do in the music world. When I first came to Oxford in 1991, I was scheduled to give the opening lecture (on Dayton C. Miller) at the NFA convention in Washington three weeks later. I told Oxford that I could start on August 1st, but they had to give me a week off so I could go to the flute convention. Not only did they give me the week off, with pay, but the president of the company came down to my office to ask what my lecture was going to be about. This was long before they signed the second edition of *The Flute Book*.

My editorial staff knows almost as much about Barrère as I do. They're thrilled when I bring back some great find from the library. They also know that if I haven't been in a



As editor-in-chief of Chelsea House Publishers, Toff commissioned U.S. Surgeon General C. Everett Koop to write the introduction to a health encyclopedia. In 1988, she and executive editor Rimmel Nunn presented the first published volume to Koop in his office.

flutist. We needed something that illustrated the theme of African Americans performing professional work in the early American period. So we used that portrait. I'm working on an ancient history series now and the scholars involved are determined that we will show a flute from every ancient culture. They e-mailed me one day to see if panpipes would be satisfactory. So the two worlds work together very nicely.

What else can you tell us about your position at Oxford?

What I do is run a section of Oxford that publishes nonfiction books written by top-level scholars for middle and high school

fun of doing research. I think one of my personal goals is not just to give these students high quality books to read and use for research, but to convey to them the fun that I have doing research. One of the series that I'm most proud of is one I invented several years ago called Pages from History, which is a series of primary source collections. We define a primary source not just as a government document or the Mayflower Compact or some of the expected things, but diaries, letters, recipes, song lyrics, movie stills, visual things — all kinds of visual images — and maps. Watch people of any age go into a museum and see what interests them — those are all primary sources. We put those

library in a while it's time to kick me out because I haven't had my archival dust fix recently. They need to get rid of me for a couple of days. Let me go do that, and then I'm much happier. Two years ago I was out in Salt Lake City for a meeting of the World History Association. While I was there I went to see the papers of Lucy Gates at Brigham Young University. Lucy Gates was a soprano in the early twentieth century who toured with Barrère and was one of many granddaughters of Brigham Young, which is why her papers are in Utah. So I took an extra day, drove down to Provo, and found absolutely wonderful materials on Catherine Bamman, who was the man-

ager both for Barrère and Lucy Gates at the time. Here was a treasure trove of letters from Bamman describing Barrère's whole disastrous tour in 1921 and other material that simply couldn't be duplicated. I was in heaven! As I was sitting there in the special collections reading room a tall figure loomed over me. I looked up and it was one of my authors from Oxford, Richard Bushman, a colonial American and Mormon historian from Columbia University. He said, "What are *you* doing here?"

I brought my treasures back to the World History conference and was sitting having breakfast with the general editor of our world history series, Bonnie Smith. Bonnie is a history professor at Rutgers who

Wendy Herbener Mehne is professor of flute at Ithaca College, where she performs with the Ithaca Wind Quintet and was a 1995–96 Dana Teaching Fellow. She is a founding member of the new music group Ensemble X and a member of the Cayuga Chamber Orchestra. Dr. Mehne has performed at Alice Tully Hall, Carnegie Hall, and Constitution Hall and recorded for the Albany, Mark Records, and Open Loop labels. She has been secretary and a member of the executive board of the National Flute Association. Dr. Mehne holds degrees from the University of Nebraska, Michigan State University, and the University of Wisconsin-Madison. Her teachers include David Van de Bogart, Israel Borouchoff, Robert Willoughby, Richard Graef, and Robert Cole.

was not able to get the information that I needed from the web so I called Michel Debost, figuring he could shortcut this for me. He told me to call his friend Pierre

ago. At the back of the book there's an acknowledgment to Pierre and Barbara Allemand. I thought, "This is too weird." Of course, it was the same people. So the phone calls and faxes and emails started flying and if I hadn't been adopted by the Allemands before, I certainly have been now. We haven't all gotten together in one place at the same time, but we carry messages and gifts back and forth for one another, and tell stories about one another behind each other's backs. It's an example of two of the wonderful friendships that have come out both the flute world and this research on Barrère.

It does seem like fate just steps in sometimes. I think in the flute world it's two degrees of separation, not six. It's quite amazing and a lot of fun. The trick of doing research is that it's basically a legal pyramid scheme. One clue leads to another — that's the Nancy Drew part.

You were meant to write this book. And it seems as if you were meant to work at Oxford. Would you agree?

Absolutely. What I do at Oxford is to present scholarship in a way that is accessible to nonspecialists. I try to do the same thing with my flute research. I don't want to encase it in jargon. I try to make it accessible and friendly to flutists who are not necessarily scholars themselves so that they get as interested in it as I am. I hope to convey both my enthusiasm and the rigor of the scholarship. Whether that means cracking a joke or putting in a footnote, each has its place. I fight the idea that scholarship and accessibility are mutually exclusive.



Professor Bonnie Smith of Rutgers University invited Nancy to speak to her summer institute on women in world history in 2000. Professor Smith is one of the general editors of a world history series to be published by Oxford.

has done a lot of work on French women in the late nineteenth century. She has been enormously helpful to me in unraveling some of the basic French background history. Anyway, I showed her all these things I'd found because I was just so full of myself, I couldn't wait to get back to the office to show it to anybody.

This is another good example of remarkable coincidences. On my second trip to France, I needed to get some information from the French musicians' union. I

Allemand, who's a double bass player in the Orchestre de Paris and very interested in the history of music in Paris. Not only did Pierre help me open all kinds of doors in a variety of French archives, he practically adopted me.

When I got back to New York, I read Bonnie Smith's book *Confessions of a Concierge*, which is an oral history of the concierge at the apartment building she lived in when she was a young scholar doing research in Paris about thirty years

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“Principal 2nd Flute Concept”

by Renée Siebert

A Perspective on Orchestral Second Flute Playing and Ideas to Help You at Your Next Audition or Rehearsal, Whether You're Playing Second or First

The first time I heard the term “principal second flute” was from Jeanne Baxtresser, former principal flutist of the New York Philharmonic during a rehearsal. We had been discussing a passage from Richard Strauss’s *Till Eulenspiegel* and trying various ways to approach the lively exchange between the two flutes that occurs toward the end of the piece. I have always found the process of rehearsing music with a colleague to be one of the most stimulating aspects of my work, and felt that my orchestral playing as an equal would add strength and imagination to the music. I soon realized that her view of our jobs was also that of equal partners. Her use of the term “principal second flute” clearly embraced this philosophy.

The first thing to remember in an orchestra is that no one plays in a vacuum. A large part of everyone’s job is dependent on the sharing of ideas communicated through playing and discussion. When all positions are regarded equally, you have the

best chance of that happening. After the conductor, the principal player is the leader of the section and is the ultimate decision maker. However, always encouraging and welcoming input from the second player is very important. The second player’s knowledge about the context of his or her parts and ability to play them at the highest level is essential — a “principal second flute” level, if you will. It reminds me of something a friend who is an attorney once told me. He formerly held an executive position in a highly successful international corporation. He was part of a team at the highest level working directly with the CEO. The team was put together with the understanding and expectation that their opinions and views, even if they disagreed with the CEO, were valued and essential to the decision-making process. The ultimate decisions were always the responsibility of the leader. However, he was guided by the expertise and experience of those working with him.

The results were a balanced and well-run corporation with a great bottom line.

COLLABORATION

That being said, it’s unfortunate that the second flute position (or any second wind or brass position) is given less thought and regard than the position of principal. It is, however, a crucial part that can affect the quality of the section and ultimately of the whole orchestra.

There are lots of wonderful principal solos in the orchestral literature but let’s put them aside for now and look at the challenging and glorious flute duo passages.

A beautiful sound from two or more players should be balanced, impeccably in tune, and flawlessly together with a unified understanding and concept of the music being played. This takes a lot of thought and great skill. We all remember those first

times that we played with another person or ensemble. Suddenly you weren't a single line anymore. Your part had more colors and dynamics. Other melodies were answering yours or playing in harmony with you. You had a whole new sensation of rhythm because someone else's beat was going on at the same time. What a whole new and thrilling world of possibilities this opened up!

It may also have shown you how much the other players' skills and co-operation affected the success of the music. In an orchestra flute section, no matter how well you may know your own part (first or second), if one of you is less skilled or is uncooperative you will not get the results you need.

But how do you learn and hone the indispensable skills it takes to win an audition or become a first-rate player in a section?

SOME PRACTICAL ADVICE FOR PRINCIPAL SECOND FLUTE IN AUDITIONS AND ON THE JOB

Over the last few years Jeanne Baxtresser and I went through the process of discussing and writing a book based on what we thought made for successful orchestral ensemble playing within the context of the many flute duos. The result of our unique collaboration is *Great Flute Duos from the Orchestral Repertoire* published by Theodore Presser. Working in the orchestra as equal partners on all of the various kinds of passages that came our way was the most gratifying work for both of us. We came to realize how valuable each other's practical and artistic input was to our own playing and understanding of the music. That collaboration based on mutual respect and open mindedness was deeply satisfying and helped to make us a better section.

Auditions took place this past year for second flute in the St. Louis Symphony and the National Symphony. As candidates for these positions played for me, I was struck by two things: first was the emphasis on note perfection and how that focus ended up taking away from other essential aspects of the performance, and second was the

lack of expression that relates to the meaning of the piece. In other words, players might have made a pretty phrase out of a passage, but it didn't have anything to do with what was going on around it or the style and meaning of the composer. While it is extremely essential to have solid flute skills, it is critical that your playing reflect awareness of how your line affects or is being affected by the other parts. You should be able to hear in your head the other parts while you are playing yours. It will help your rhythm and intonation, sound, and style. The added boon to playing like this is that it gets you focused on the expressive aspect of the part. This is a much more natural, comfortable, and certainly a more enjoyable way to play, and it will show in your performance.

I'm always struck by the difference in the playing of a prospective auditionee before and after I've played the first or second flute parts with them.

AWARENESS OF WHAT'S GOING ON AROUND YOUR PART WILL MAKE YOU A STRONGER CONTESTANT AT ANY AUDITION WHETHER IT'S FOR SECOND OR PRINCIPAL

Here are some ways you can improve this critical awareness:

1. Play these duos with another flutist.
Try to hear the other line as much as possible and match the color, articulation, vibrato, and musical intent of that player as best you can.
 - A. Discuss what you both think the composer is looking to communicate and how you think that translates into sound, color, and dynamics as well as directional and rhythmic emphasis.
 - B. Now switch parts. How does that change things for you? At the end, go back to the second flute part. Is it easier to hear the other part and be flexible with it?
2. Study the score.
 - A. What instruments are playing at the same time? Do you have the main voice, the secondary voice, or the accompaniment, and what does

that mean in terms of your dynamic and balance in the passage?

- B. What rhythms are they playing and how do they fit to yours?
 - C. What is going on right before and right after your entrance? Do you continue a line or are you beginning a new thought?
3. Learn your music away from your instrument.

Many students believe that the only "productive" practice is when they are playing on their instruments. This is not true. That is an ingrained myth that prevents students from practicing their mental skills away from the instrument. Someone once said that playing an instrument is 10% physical and 90% mental. Consider this story. Margaret Baxtresser, concert pianist and pedagogue, tells of the famous pianist Walter Gieseking. He was on a recital tour in the U.S. when a composer he knew gave him one of his compositions. Gieseking respected this man's work and so decided to add it to his program in the next city. He learned the piece while traveling on the train to this next concert and performed it that night! Magic? No. An exceptional talent? Absolutely. But this was an artist who was using one of his strongest tools in his practicing: his inner ear. Developing the skill to hear music away from your instrument is invaluable to your musicianship. By using your inner ear, you can become more liberated from the constraints of your physical limitations as well as those of your instrument.

There are different ways to practice without the flute that will enhance your playing. For the purposes of this article I will mention two. First, try to sing your music. If you can't sing all of the pitches, try "singing" the rhythm with the phrasing. What you are doing is practicing to hear it more strongly and clearly in your head. Without realizing it many, many students play their instrument without thinking. They know how to finger the notes and make a nice sound but are unclear in their head about exactly what they want the phrase or piece to sound like. You have to practice this to get better at it. Second, listen to recordings with the music. This is

not leisure time. This is concentrated study time. With a score you can watch what's going on as you listen and get a sense of the context in which you are playing. This is a wonderful and natural way to learn a part, and I encourage you to take advantage of it every day.

IN THE LONG RUN

I have found that there are an endless number of ways to becoming a better musician. Throughout a lifetime in our remarkable world of music you will find that you will focus on different aspects of your art. You will need to digest a lot of information and ideas. Some of this information you will adopt and some you will discard. It is your choice.

It must also be said that we learn best when we are enjoying ourselves. Playing these duos for fun and pleasure can give you invaluable knowledge and experience. Remember that the greatest motivator to your success is your joy. In the long run I promise you that the personal journey will be an exciting and profound one and the sharing of music with others will be a joyful and exhilarating adventure.

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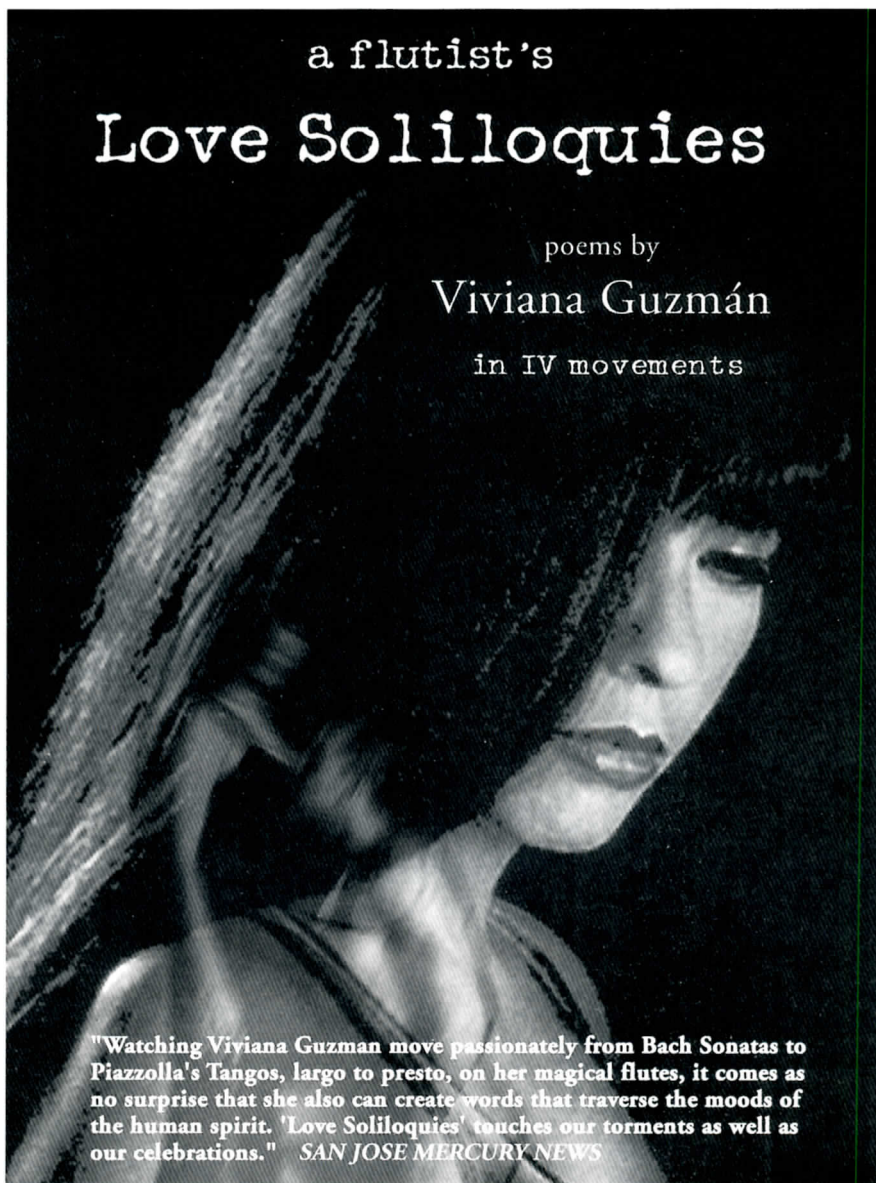
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Renée Siebert has been a member of the New York Philharmonic flute section since 1974. She has been soloist with the orchestra on several occasions under the direction of Zubin Mehta. She has also performed with the Chamber Music Society of Lincoln Center, the Barge Chamber Music Series, and the Orpheus Chamber Orchestra. Ms. Siebert teaches orchestral repertory classes at the Manhattan School of Music and plays recitals and teaches masterclasses around the United States and abroad. Her recordings include the complete works of Mozart on Vox/Pantheon; Ruah, a concerto written for by Judith Shatin, on CRI Records; and the complete Haydn trios. She is featured with Renee Fleming and André Previn on a Deutsche Gramophone recording of original works by Mr. Previn. She can be reached by e-mail at flutebert@aol.com.

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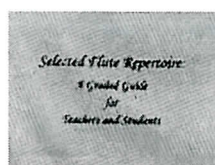
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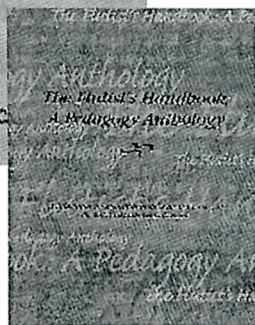
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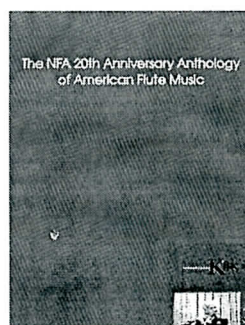
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KEY:

Teacher or Festival

Dates

Location

Level of playing or appropriate age

Number of performers / participants / auditors

Tuition for each

RBT indicates room & board included in tuition

Application deadline

Contact information

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SCHOCKER, NOBATAKU SHIMIZU,
JOSHUA SMITH

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jones.6@osu.edu
www.arts.ohio-state.edu/music/

JUST FLUTES AT WOLDINGHAM with CLARE SOUTHWORTH, MICHAEL COX, IAN CLARKE, HELEN BREW, LOUISE MATTHEW

July 26–August 1
Woldingham School, ENGLAND
All ages
60
L 455 RBT
June 30
CONTACT: Course Administrator
Jonathan Myall Music
46 South End
Croydon CR0 1DP
ENGLAND
+44 (0)20 8662 8400
www.summermusic.org.uk

WALFRID KUJALA

June 23–27
Northwestern University School of Music,
Evanston, ILLINOIS
College to professional
16
\$550
May 1
CONTACT: Dorothy Wyandt
847-491-7485
d-wyandt@northwestern.edu

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June 30–July 4 — Padding Seminar
July 7–11 — Overhaul & Mechanical
July 14–18 — Build Your Own Headjoint
Landell Workshop, Richmond, VERMONT
Above age 15
8
\$1,000 per week
RB \$50 day
May 30
CONTACT: Landell Flutes
802-434-4317
jlandell@flutes.org
www.flutes.org

GORAN MARCUSSON & GITTE SORENSEN

August 17–24
Bjertorp, SWEDEN
All levels
14
RBT 6500 SKR
May 30
CONTACT: nordic.flute@zeta.telenordia.se

LESLIE MARRS & LINDA WETHERILL

June 25–29
Radford University, Radford, VIRGINIA
All ages
25/25
\$200/50
RB \$175/275
April 20
CONTACT: Leslie Marrs
336-370-9565
marrsamuse@hotmail.com

ERVIN MONROE & JEFFERY ZOOK — "ORCHESTRAL FLUTE INSTITUTE 2003"

July 8–12
Oakland University, Rochester, MICHIGAN
Advanced
25
\$295/200
RB \$150
June 8
CONTACT: Orchestral Flute Institute
PO Box 344
Bloomfield Hills, MI 48303
248-540-0340
piper@little-piper.com

WILLIAM MONTGOMERY

July 12–20
University of Maryland, College Park, MARYLAND
Advanced
14/10
\$390/225/45
R \$40 day, B \$20 day
May 23
CONTACT: William Montgomery Flute
Masterclass
School of Music Univ. of MD
College Park, MD 20742
301-405-5539
wm26@umail.umd.edu

NORTHERN CALIFORNIA FLUTE CAMP with ALEXA STILL, NANCY TOFF, KAREN VAN DYKE, MICHELLE CAIMOTTO, GREER ELLISON, KATHLEEN MUSCETTOLA, GARY WOODWARD

August 1–9
Hidden Valley Music Seminars, Carmel Valley, CALIFORNIA
Age 12–18
RBT \$850
May 1
CONTACT: NCFC
408-978-5101
flutecamp@hotmail.com
www.flutecamp.com

WIL OFFERMANS

August 26–31
Genes, Les Ardennes, BELGIUM
14
RBT 325 EU
CONTACT: Studio E – FSC 2003
Vrolikstraat 195 D
NL-1091 TX, Amsterdam, Holland
+31 (20) 668.2478
course@studio-e.nl
www.studio-e.nl

OXFORD SUMMER SCHOOL with MICHEL DEBOST, PETER LLOYD, KATHERINE KEMLER

August 18–24
Worcester College, Oxford, ENGLAND
All levels
50
£375
RB £165
June 1
CONTACT: Katie Bycroft
9 Pinehurst
Morsham RH12 2DL
ENGLAND
+44 1403 259463
katie.bycroft@talk21.com
www.oxford-flutes.co.uk

MARINA PICCININI

July 28–August 8
Zurich, SWITZERLAND
Young professional
15
CHF 500 – EU 350
R CHF 200
July 14
CONTACT: International Meisterkurse fur Musik
Postfach 308
CH-8044 Zurich, SWITZERLAND
01/361-57 57
meisterkurse-zh@bluewin.ch
www.musicmasterclasses.ch

GEORGE POPE

July 14–19
University of Akron, OHIO
All levels
16
\$275/175/35
R \$20 day
May 9

CONTACT: George Pope
Summer Flute Experience
University of Akron
Akron, OH 44325
330-972-6575
gpsope@uakron.edu

THOMAS ROBERTELLO

June 1–22
Sarasota Music Festival, Sarasota, FLORIDA
CONTACT: www.fwcs.org/sarasota/

THOMAS ROBERTELLO

June 18–August 3
Brevard Music Center, Brevard,
NORTH CAROLINA
CONTACT: www.brevardmusic.org

THOMAS ROBERTELLO

July 26–31
Indiana University, Bloomington, INDIANA
College audition preparation grades 10–12
CONTACT: musicsp@indiana.edu
www.music.indiana.edu/som/
special_programs/

**SUSAN ROYAL at FREDONIA WOODWIND
QUINTET SUMMER CHAMBER MUSIC
CAMP**

July 7–13
State University of New York at Fredonia,
NEW YORK
Grades 9–12
50
\$490 RBT
May 15
CONTACT: Sarah Hamilton, FWQ
School of Music
SUNY Fredonia
Fredonia, NY 14063
716-673-4631
sarah.hamilton@fredonia.edu

GARY SCHOCKER

June 25–29
West Park, Ulster County, NEW YORK
CONTACT: www.garyschocker.com

**SCOTTISH INTERNATIONAL SUMMER
SCHOOL with PETER LLOYD, WISSAM
BOUSTANY, RUTH MORLEY, ELAINE
McPHERSON, SHELLEY BINDER**

July 27–August 2
Strathalian School, Perthshire, SCOTLAND
All levels
£ 300/220/180
RB £282
CONTACT: Elaine McPherson
2C Coach House Court
Riggs Rd
Perth PH1 1PU SCOTLAND
+44 (0) 1738 622172
flutescotland@ndirect.co.uk
www.flutescotland.co.uk

**SKIDMORE COLLEGE FLUTE INSTITUTE
with JULIUS BAKER, JEFFREY KHANER, JAN
VINCI, MARK VINCI**

August 10–16
Skidmore Summer Flute Institute, Saratoga
Springs, NEW YORK
High school & up
32/60
\$356
RB \$294
May 25
CONTACT: Jodie Phaneuf, Program Coordinator
Office of Dean/Special Programs
Skidmore College
815 N Broadway
Saratoga Springs, NY 12866
518-580-5590
jphaneuf@skidmore.edu

JONATHAN SNOWDEN

July 19–25
Bath, ENGLAND
Advanced
20
April 15
CONTACT: International Flute School
23 Egerton Gardens
London W13 8HG
ENGLAND
+44 20 8998 7788

PATRICIA SPENCER

June 17–21
Bard College, Annondale-on-Hudson,
NEW YORK
College to professional
15
\$275
RB \$65 day
May 15
CONTACT: Melissa Sweet
14 Garden Ct
Saugerties, NY 12477
845-246-6195

ALEXA STILL & LISA GARNER SANTA

May 30–June 2
Victoria University of Wellington,
NEW ZEALAND
Intermediate to advanced
5
\$100
May 1
CONTACT: www.alexastill.com/classes.html#vnz

ALEXA STILL

June 17–22
July 15–20
University of Colorado, Boulder, COLORADO
Intermediate to advanced
10
\$350
R \$18 day
May 1
CONTACT: www.alexastill.com/classes.html#bfs

**STRATFORD-UPON-AVON INTERNA-
TIONAL FESTIVAL with ELENA DURAN,
JENNY BROOKS, JONATHAN RIMMER,
KEITH BRAGG, KAREN JONES, JAIME
MARTIN, MIGUEL ANGEL VILLANUEVA,
JOHN WION**

July 19–August 2
King Edward VI School, Stratford-Upon-Avon,
ENGLAND
All levels
\$1,000 RBT
July 1
CONTACT: Rachel Smith
44 (0) 1789 261561
stratflute@aol.com

KEITH UNDERWOOD

May 25–31
Ghost Ranch, Abiquiu, NEW MEXICO
Advanced–professional
15/6/4
\$375/275/225
RB \$410–530
April 1
CONTACT: Nancylaup@hotmail.com

**ELISABETH WEINZERL & EDMUND
WACHTER**

July 27–August 3
Blonay, SWITZERLAND
All levels
20
CONTACT: Weinzerl–Wachter
Magdalenenstr 36
D-80638 Munich Germany
0049/89/455492
weinzerl-waechter@t-online.de

LINDA WETHERILL

July 28–August 1
Adelphi University, Garden City, NEW YORK
All levels
\$325
July 1
CONTACT: muzarte@msn.com

**WILDACRES FLUTE RETREAT with GORAN
MARCUSON, BRADLEY GARNER,
STEPHEN PRESTON, AMY RICE-
BLUMENTHAL**

June 14–20
Little Switzerland, NORTH CAROLINA
Advanced
35
RBT \$585/560/535/485/560
April 1
CONTACT: Anna Thibeault
770-834-3279
wildacresanna@aol.com
figaroan7@aol.com

RANSOM WILSON

June 23–30
Pepperdine University, Malibu, CALIFORNIA
Late high school–college
22
RBT \$800/500
April 1
CONTACT: Adrian Spence
PO Box 30116
Santa Barbara, CA 93130
805-683-1539
ulsterman@cameratapacifica.org
www.ransomwilson.com

CAROL WINCENC

July 16–August 5
Leipzig, GERMANY
Advanced
9
\$700
R \$230
March 17
CONTACT: academy@hmt-leipzig.de
www.hmt-leipzig.de

TREVOR WYE

June 14–22
University of New Mexico, Albuquerque,
NEW MEXICO
Advanced
18
\$450/170
R \$180
May 3
CONTACT: alrac@mindspring.com
www.abqflute.com

TREVOR WYE

July 20–26
Sion, SWITZERLAND
CONTACT: Academie de Musique de Sion
Casa Postale 954
CH-1951 Sion
SWITZERLAND
+41 (0)27 322 6652
musacademysion@bluewin.ch
www.festival-varga.ch

TREVOR WYE at JAPANESE FLUTE CONVENTION

August 22–29
Fukuoka City JAPAN
CONTACT: Jun Sasai
2-22-8-401
Minami Tsukaguchi-cho
Amagasaki 661-0012
JAPAN
+81 (0)6 6424 2071
j-sasi@qb3.so-net.ne.jp

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30–June 2; Alexa Still; NEW ZEALAND

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9–10; Jeanne Baxtresser; MARYLAND
10–15; Mary Karen Clardy; TEXAS
12–14; Patricia George; IDAHO
14–20; Goran Marcusson, Bradley Garner, Stephen Preston; NORTH CAROLINA
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15–19; Katherine Borst Jones; OHIO
17–21; Patricia Spencer; NEW YORK
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30–July 6; Zdenek Bruderhans; CZECH REPUBLIC
30–July 18; Jonathon Landell; VERMONT

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7–13; Susan Royal; NEW YORK
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8–12; Florida Southern Workshop; FLORIDA
12–20; William Montgomery; MARYLAND
13–19; Zart Dombourian-Eby, Immanuel Davis; WASHINGTON
13–27; John Barcellona; ALASKA
14–19; Jeanne Baxtresser; NEW YORK
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28–August 1; Linda Wetherill; NEW YORK
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(continued)

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EUROPE; UNITED KINGDOM

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August 26

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Stratford-upon-Avon, ENGLAND; Stratford Festival; July 19

Perthshire, SCOTLAND; Scottish Summer School; July 27

SOUTHERN HEMISPHERE; ASIA

Fukuoka City, JAPAN; Trevor Wye; August 22
Wellington, NEW ZEALAND; Alexa Still; May 30; July 15



Wendy Mehne



Leone Buyse

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Jan Vinci

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D.M.A., The Juilliard School of Music

For information and application contact:
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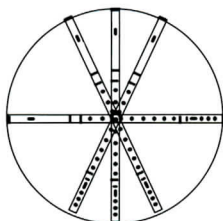
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JOURNEY TO

Las Vegas

2003 NFA Convention



by Jennifer Kuk

Las Vegas has once again transformed itself into the destination of choice for nearly 33 million visitors per year. It is the fastest growing city in America and it beckons to those seeking sun, fun, and adventure. Las Vegas has the pleasure of being home to the 2003 National Flute Association Convention. As the Local Chair for the association, and as President of the Las Vegas Flute Club (www.lasvegasflute.com), I look forward to meeting many of the outstanding flutists of all ages who will be here in August! Please e-mail me with regard to any information you may need: lvfclub@aol.com.

The Riviera Hotel (<http://www.theriviera.com>) is the home of the convention this year, conveniently located on "the Strip" (Las Vegas Boulevard).

Flights will land at McCarran Airport, only fifteen minutes from the strip (Freeway exit 215E to the I-15N to Spring Mountain Road East, exit left). The Riviera Hotel will be on your right. From the Tropicana exit out of McCarran, exit left to Las Vegas Boulevard. Take a right and the Riviera will be on your right.



at regularly scheduled intervals depending on wind. *Please drink lots of water if you are planning on being outside for an extended period of time. The temperatures will be in the upper 90s with plenty of sun, so don't forget the SUNBLOCK!*

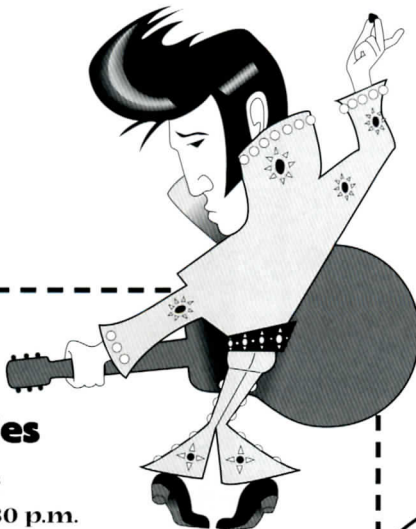
Highly suggested are any of the Cirque Du Soleil performances: "O" show at Bellagio or *Mystere* at Treasure Island. The mix of media, talent,

Driving from points West, take I-15 North to Spring Mountain Ave E, exit left and the Riviera will be on your right. From points North, take 95S to I-15S to Spring Mountain Ave E. Exit Left. Points East, take the 95N (to I-15S) or I-15S to Spring Mountain Ave E. Exit Left. *When driving down the Strip, allow approximately an extra twenty minutes for traffic.*

The "Strip" is a few miles long but convenient to many of the free outdoor shows, such as the Pirate Ship Battle at Treasure Island. The Mirage also has an outdoor volcano exhibit that erupts at regularly scheduled intervals. The water show outside of the Bellagio hotel is set to music. All of these shows occur

and music is something you won't forget! Of course live music reigns supreme in all of the lounges and many of the bars. Here you will find many different genres of music and will need to call the hotel as sets run at different times depending on the hotel. (And for kids, try the Lance Burton show at the Monte Carlo and the amusement park at Circus Circus!) These are also home to many popular flute "doubblers" who work here in Las Vegas.

Besides the entertainment, the dining atmosphere here is sure to suit all different tastes. On the facing page are some of the restaurants located at the Riviera Hotel (702-734-5110).



Hound Doggies

American, Fast Food: \$15 or less

Hours: Open daily, 11:30 a.m.-11:30 p.m.

Kady's

American: \$15 or less

Hours: Open daily, 24 hours.

Review: A festive deli atmosphere plus poolside dining is the setting for a complete breakfast, lunch, and dinner menu. Daily specials and cholesterol, heart-conscious dishes. - *Showbiz*

Kristofer's

Seafood, Steaks: \$35 or more

Hours: Open nightly, 5:30 p.m.-11 p.m.

Review: Dimly lit with a romantic ambience, Kristofer's features fine steaks, seafood, inventive entrees and daily blackboard specials. - *Showbiz*

Ristorante Italiano

Italian: \$15 to \$25

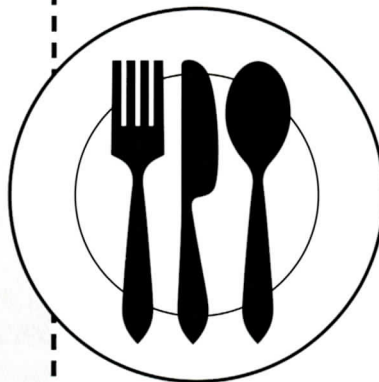
Hours: Tuesday-Saturday, 5:30 p.m.-11 p.m., closed Sunday & Monday.

Review: Northern and Southern Italian cuisine, steaks, seafood, veal and chicken specialties are featured in this upscale but casual trattoria. - *Showbiz*

World's Fare Buffet

Buffet: \$15 or less

Hours: Breakfast, Mon.-Fri., 6 a.m.-11 a.m. (\$8.50), Sat.-Sun., 7 a.m.-10 a.m. (\$8.50); Lunch, Mon.-Fri., 11 a.m.-2 p.m. (\$9.50); Dinner, nightly, 4-10 p.m. (\$12.99). Champagne Brunch, Sat.-Sun., 10 a.m.-3 p.m. (\$12.99); Champagne Dinner, Fri., 4 p.m.-10 p.m. (\$15.99), Sat.-Sun., 3 p.m.-10 p.m. (\$15.99).



If you choose to venture off the Strip, take a drive up I-15N (runs parallel to the strip) to 95N to Charleston Avenue, exit West. Approximately thirty minutes will take you to Red Rock Canyon, a gorgeous scenic area. There is an approximately 12-mile loop you may drive to tour this area. If you do choose to hike the many trails, do so in the early morning to beat the heat! And of course, don't forget your camera!

Please come and introduce yourself while here in Las Vegas! We look forward to working with the NFA in completing a successful 2003 convention! Please visit <http://www.Vegas.com> for a complete list of events per hotel.



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from your Convention Manager. . . .

The theme of this year's convention is "Risks and Rewards." We have some exciting programs planned and our site is at the Riviera Hotel in Las Vegas, Nevada.

You can reach the hotel at (800) 634-6753. Fax: (702) 794-9451

- The hotel rate was reduced from \$86 S/D to \$79 S/D!

Our official airlines for the convention are:

America West Airlines and Southwest Airlines

America West Airlines (800) 433-1790 refer to CAMS Code #6322

americawest.com enter Cams Code AP6322

Southwest Airlines (800) 433-5368 refer to Code # Z0162

(Please identify yourself as an NFA member)

The hotel is just a few miles from the strip and there are many inexpensive ways to get to the hotel. There are numerous vans that will take you to all the hotels. As you come out of baggage claim, you will be directed to many van service companies that will help you. This service runs about \$5.

You can also get a taxi to the hotel for around \$8.

There is free self-parking at the hotel. A tip is all that is needed to valet park.

NEW IMPORTANT INFORMATION

For people pre-registering for the convention this year, we will *not* be mailing your badges. *You will pick them up on-site at the convention!*

Following is the schedule for this year's registration.

Pre-registered attendees: Wednesday from 2:00–5:00 p.m.

On-site registration for all attendees: 6:00–8:00 p.m.

Instrument security room will be available starting at noon on Wednesday through Monday morning at 9:00 a.m.

I am looking forward to seeing all of you in August.

— *Madeline Neumann*
Convention Manager

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

2003 Convention Pre-Registration Form

Convention attendance does not require pre-registration. However, if you choose not to pre-register, there will be a **\$20 on-site surcharge**. All convention attendees receive free use of the 24-hour guarded instrument security room throughout the convention.

- ♦ **CONVENTION BADGES WILL NOT BE MAILED!**
PICK THEM UP AT REGISTRATION ON-SITE!

Mail this page with payment to:

The National Flute Association, Inc.

26951 Ruether Ave., Ste. H, Santa Clarita, CA 91351

Phone: (661) 299-6680 FAX: (661) 299-6681

Convention events are held Thursday morning through Sunday evening.

1 NAME: _____ **PHONE:** () _____
First Last

ADDRESS:* _____
Street City State/Country Zip/Postal Code

Permanent address change? Yes No **E-MAIL ADDRESS:** _____
Submit future address changes to the NFA membership office at above address. **Please note: Convention badges will not be mailed this year.** They can be picked up at registration starting on Wed. Aug. 6 from 3:00 - 6:00 and 7:00 - 9:00 p.m. and Thurs. thru Sun. 8:00 a.m. - 5:00 p.m.

MEMBERSHIP DUES 8/1/2003-7/31/2004: \$ _____

2 *Dues are required to be paid through 7/31/04 to attend the 2003 convention.*

___ ACTIVE (\$50) ___ CONTRIBUTING* (\$85) ___ SUSTAINING* (\$120)
___ STUDENT¹ (\$30) ___ NEW LIFE MEMBER* (\$1500) ___ COMMERCIAL (\$50)

¹Full-time students only. Institution name and copy of ID required: _____ *Will be identified as such in the 2003-2004 Membership Roster

INTERNATIONAL

3 MAIL FEE: \$ _____

Applicable to EACH international membership.
CANADA/MEXICO: \$22
OUTSIDE NORTH AMERICA: \$31

4 CONVENTION FEE: \$ _____ **IF 1-DAY CHOOSE ONE: THU FRI SAT SUN**
FULL (2-4 DAYS): (Circle one)
___ Active/Contributing/Sustaining/Life (\$155) ___ Active/Contributing/Sustaining/Life (\$65)
___ Student (\$80) ___ Student (\$45)

5 2003 T-SHIRT \$12:
\$ _____

For T-shirts, please indicate how many in each size.

___ S ___ M
___ L ___ XL
___ XXL

6 Awards Banquet
Saturday, August 9, 2003, 6:15 PM
Honoring Robert Aitken and
Hubert Laws
with NFA Lifetime Achievement Awards
@\$70 per person (\$20 tax-deductible)
or \$700 for a ten-seat table \$ _____

Banquet 6:15-8:00 PM in the Top of the Riv Ballroom. **No tickets will be sent!** Admission will be via a master list at the door. Pre-banquet reception (cash bar) will be held 5:30-6:15 PM and will be open to all convention attendees.

(list names of attendees; use separate sheet if necessary)

7 NON-FLUTIST GUEST FEES
(Includes 1-4 days, all events)
@\$55/person: \$ _____
NAME(S): _____
Names must be provided for badge printing.
Use separate sheet if necessary. Guests under 8 admitted free when accompanied by an adult.

8 Flute Lovers' LUNCH

Friday, August 8, 2003
11:30 AM - 1:00 PM
Guest Speaker:
Marco Granados
@\$25 per person \$ _____

9 CONTRIBUTION: \$ _____
The National Flute Association, Inc. is a not-for-profit organization. Contributions are tax-deductible to the extent provided by law.

☐ **YES**, I would like to volunteer at the convention.
A volunteer manager will contact you.

10 TOTAL AMOUNT: \$ _____
Total of #2-9. Make check or money-order in US funds drawn on a US bank payable to: **The National Flute Association, Inc.** There will be a cancellation fee of \$10. **No refunds for any events if request received after 8/1/03.**

Credit Card (Circle one): Visa Mastercard

(Card number) (Exp. Date)

(Print name as it appears on card) (Signature)

If you have any questions, call the NFA office **before** submitting your form. Late, incomplete or incorrect pre-registration forms **will be returned**; registrant will then have to re-apply within the appropriate postmark deadline or register at the convention at convention rates.

- ♦ **If you pre-register, your name badge will be held for you at registration at the convention.**

If you have any questions, please contact the NFA Convention Office at (661) 299-6680

FORM AND PAYMENT MUST BE POSTMARKED BY JULY 1, 2003

***** NO EXCEPTIONS *****

2003 Convention Hotel Registration Form

The National Flute Association, Inc. • 2003 Annual Convention • Las Vegas, NV • August 7-10 2003

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
DAYTIME TELEPHONE (____) _____

Sharing Room With _____

Arr Date: _____ Time: _____ Dep Date: _____ Time: _____

Which Major Credit Card? _____

Card Number _____ Exp Date _____

Print name as it appears on card _____

*Note: please be aware that rooms are on a first-come, first-served basis. Only a limited number of rooms have been made available at the contracted group rate. Rooms could potentially sell out prior to the July 5, 2003 deadline. If the rate requested is no longer available, the next available rate category will be confirmed.

Hilton Honors # _____

By signing and/or submitting this form, I agree to the following terms: I authorize the Riviera Hotel to charge my account for one night's deposit and all applicable taxes if I fail to show for my guaranteed reservation or fail to cancel my room at least 72 hours prior to my arrival date.

Reservations must be received by July 5, 2003

SIGNATURE _____

Mail or fax the hotel part of this form to:

RIVIERA HOTEL ACCOMMODATIONS*

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Telephone: (800) 634-6753 or (202) 734-5110**

FAX: (702) 794-9451

** When reserving your room by phone, identify yourself as a member of The NFA

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____ Handicapped Room ____ Smoking ____ Non-Smoking *Rates Subject to 9% Room Tax
(Special requests are honored at check-in, based on availability)

NFA Roommate Assistance Service has been revised!

If you need a roommate, you can call or e-mail the NFA office and we will keep names of people that are looking for a match. You will be responsible for making your own reservations!

NFA OFFICE

661/299-6680 PHONE

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TRAVEL INFORMATION Airline Travel

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For Southwest:

Call Toll-Free 1-800-433-5368

Refer to Code #Z0162

RESERVATIONS

1. Reservations must be guaranteed by 1 night's advance deposit. You may guarantee your reservations by using a major credit card or by enclosing a check for the first night's room & tax charges.

2. Check-in time is 4:00PM and check-out time is 12:00 Noon

2003 VEGAS HIGH ROLLERS FLUTE ORCHESTRA

Come and join us by performing at the Las Vegas Convention in the "2003 Las Vegas Flute Orchestra". This ensemble will perform at the NFA Annual Meeting and present the opening concert of the convention on Thursday morning, August 7. Amy Blumenthal will be our distinguished conductor. Rehearsals will be held on Wednesday, August 6 from 3:30-4:30 PM and 8-10 PM in the Grande Ballroom (convention level) of the Riviera Hotel & Casino. Participation is open to all NFA members on a first-come, first-heard basis. Pre-registration for the entire convention is required of all participants. Come and join the fun!

Please detach and mail the Flute Orchestra part of this form to:

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____ FAX _____ EMAIL _____

Please indicate: C-FLUTE _____ ALTO FLUTE _____ BASS FLUTE _____

Kathy Farmer

3602 Preston Ct.

Lilburn, GA 30047

or e-mail kathyfarmer@mindspring.com

NFA

Treasurer's Report

by Leonard Garrison

The fiscal year ending October 31, 2002, posted the largest budget in our organization's history. Total income was \$734,859, and total expenses were \$682,652, for a comfortable surplus of \$52,207.¹ Our financial success was due to a well-attended convention in Washington, DC, and efforts to keep expenses in check.

As the bar graph shows, our growth has not followed a straight upward course but has depended on the size of the convention. In the last few years, the largest conventions have been in Chicago (1997), Columbus (2000), and Washington, DC (2002). Fortunately, we have not experienced a deficit despite the sputtering economy of recent years.

Our largest generator of income is the convention, followed by membership dues. We expect incremental increases in all fees and dues over the next several years to cover increases in expenses.

Our largest expenses are the convention (fortunately covered by the income it generates) and general operating expenses, including the cost of running the office, staff salaries (well worth it!), and the grow-

ing database. The latter has been recently upgraded, making possible the New Member section of nfaonline and facilitating smoother operations in the NFA office. As the website grows, we will be able to offer a wealth of information to members while saving printing and other costs, allowing us to minimize increases in fees.

The Board and Executive Committee have made an increased commitment to two areas of lasting value to the flute. Our Cultural Outreach Scholarship program continues to grow, making it possible for talented students to study the flute in every city where we hold a convention. We have expanded our commissioning program; in addition to the annual commissions for the Young Artist and High School Soloist Competitions, we have added a biennial commission for the Piccolo Artist Competition, and over the next few years expect to fund a series of larger commissions.

Many nonprofit organizations have suffered recently because their endowments have lost value. Thanks to operating surpluses due to careful fiscal management, the NFA has not been so heavily dependent on our endowment. A more conservative investment style since the spring of 2000 has enabled us to keep our losses below

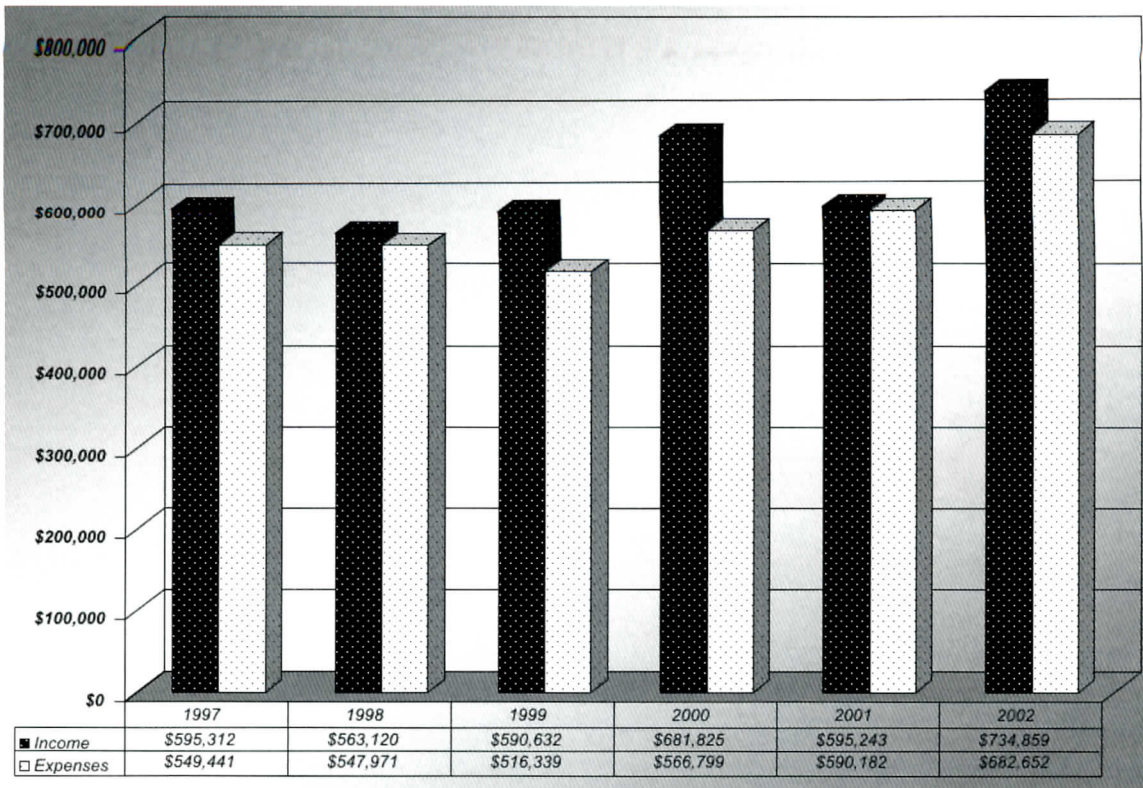
those experienced by all of the major stock market indices, and as of December 31, 2002, the endowment was worth \$415,472.

We appreciate the donations that members continue to make to the operating and endowment accounts, the Myrna Brown Fund (to support a guest from a developing nation at the convention), and the David Hart Fund (to support the Baroque Flute Artist Competition). Here's another way members can increase the organization's income and further our mission of making flute resources available: visit your public or academic library, and make sure they order all of our special publications and a subscription to *The Flutist Quarterly*.

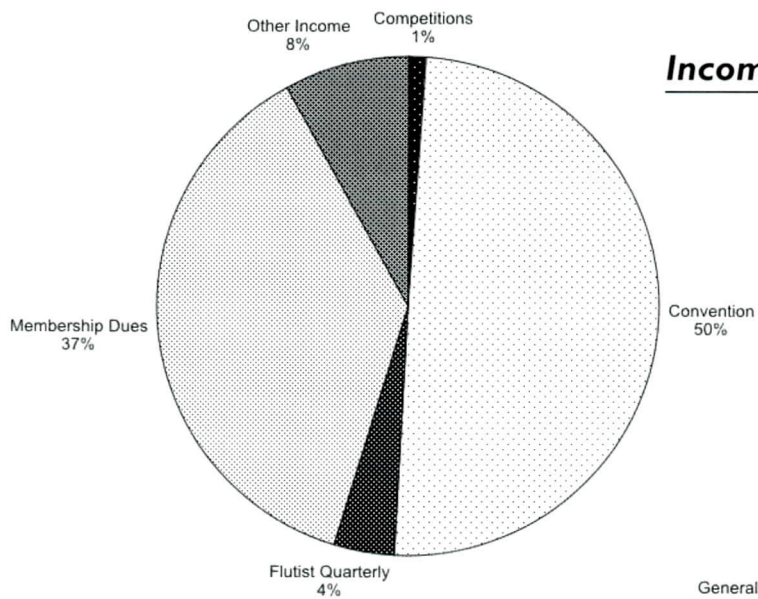
The dollar amounts reported above do not convey the true value of the NFA, which lies in its spirit of volunteerism. We could not do all that we do without the magnanimous donation of time and expertise from many members — local convention volunteers, committees, coordinators, the board, officers, and program chair. Thank you, everyone!

Respectfully submitted,
Leonard L. Garrison

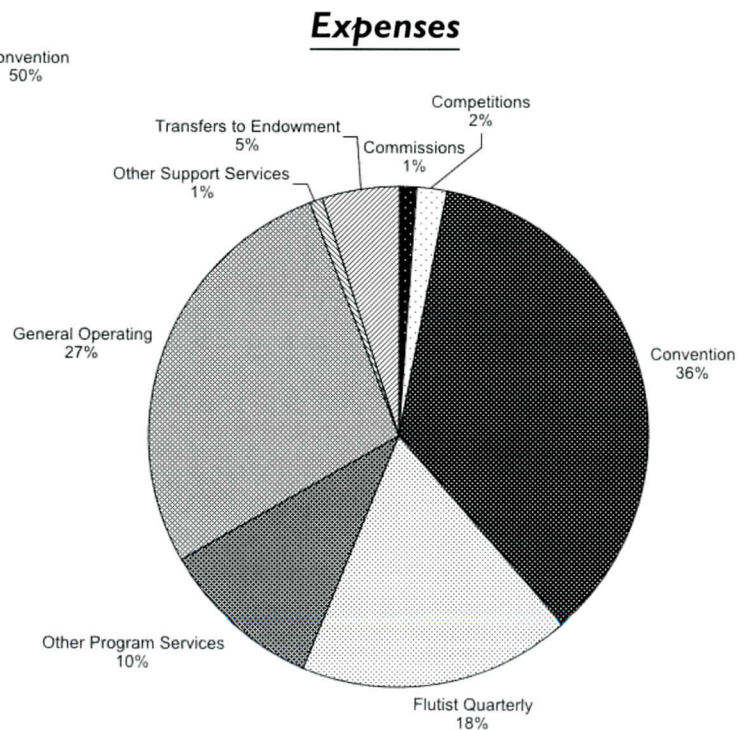
¹ These figures are unaudited. Next year's Treasurer's Report will include the results of our next audit.



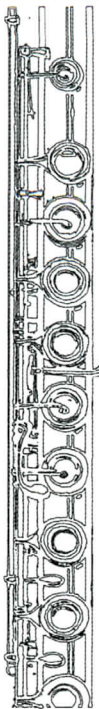
Annual budget



Income



Expenses



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perspective

DISCOVERING A LOST MANUSCRIPT

by Ransom Wilson

In the fall of 1997 I was reading the school newspaper at Yale University, where I am the Professor of Flute. Inside there was a small article about a new collection of musical manuscripts that had recently arrived at Yale's Beinecke Collection of Rare Books and Manuscripts.¹ The new collection was the property of Frederick R. Koch, a Yale alumnus, who had acquired over the course of several years what was referred to as an "important" group of manuscripts, mostly by French composers.

I immediately made an appointment to see what I could of this collection, and its curator Vincent Giroud sat me down with an immense catalog, which turned out to be simply a short listing of each item. The collection is enormous! It will take many years to study adequately the riches therein, but suffice it to say that it contains manuscripts by Debussy, Ravel, Berlioz, Fauré, Gounod, Massenet, Duparc, Poulenc, Walton, Mozart, Schubert, Wagner, Puccini, and Chopin, among many others. With the acquisition of this collection Yale University became overnight the largest repository of French musical manuscripts outside of France.

One of the listings I saw in the catalog on that first day was very puzzling to me: it seemed to be a work for solo flute by Francis Poulenc. Like most flute players, I knew that Poulenc wrote no music for flute alone, and I assumed the catalog listing to be erroneous.

Nonetheless I asked Monsieur Giroud if I could see this manuscript, and he quickly brought it out of the vault. I tremulously opened its cover, and was astonished and overjoyed to find exactly what was listed. It was the manuscript of a work for solo flute, clearly in Poulenc's own familiar hand!

Composed in 1942, *Un joueur de flûte berce les ruines* ("A flute player lullabies the ruins") turned out to be hitherto unknown and uncatalogued. The manuscript had apparently passed from its dedicatee directly to the hands of a collector, and had made its way eventually into Mr. Koch's possession. Poulenc's own niece, Mme. Rosine Seringe, confirmed to me that he referred in a 1942 letter to "quelques notes pour la flûte" ("a few notes for flute") that he had recently composed. [She was personally acquainted with the dedicatee, Mme. Paul Vincent-Vallette, a close neighbor of Poulenc in the south of France. Her theory

is that his neighbor rendered him some large favor during the Nazi occupation of France, prompting the work as a generous *merci*.] The composer seems to have taken the title from the accompanying woodcut engraving, "Joueur de Flûte," after a sculpture in the Maison de l'Abbé Grécourt. Beyond that, almost no information about this little piece has yet come to light, except for the fact that another manuscript of the same work exists in another collection.²

Un joueur de flûte berce les ruines is composed in a modal, melancholy style. In its contours and economy it seems to harken back to the composer's earliest works, such as the *Trois mouvements perpétuels* of 1918, and perhaps even to some sections of 1917's *Rapsodie nègre*.

The work is now available from Chester Music in London [the publishers of the *Sonate*]. I have performed it in concert in the United States, Canada, Japan, and France, and audiences are invariably enchanted with it, despite its brevity. Since its publication the work has found enormous favor among Japanese flutists: it seems that its melancholy melody is very similar to a famous Japanese folk song! In my opinion it is an important addition to the repertoire for solo flute. It is short, it is simple, but it is of undeniable beauty.

—Ransom Wilson

Ransom Wilson is professor of flute at Yale University, music director of the orchestra at the Idyllwild Academy of the Arts, artistic director of Oklahoma's OK MOZART International Festival, and artistic member of the Chamber Music Society of Lincoln Center. He founded and conducts the Solisti New York Orchestra, and has appeared as guest conductor of major orchestras and ensembles.

¹ The Beinecke Collection contains numerous treasures—including a Gutenberg Bible—all residing in a large marble building practically across the street from my teaching studio at Yale.

² It is not unusual to find multiple manuscripts of Poulenc's works, as in the case of the beloved *Sonate pour flûte et piano*. There are two known manuscripts of that work, with many differences between them.

NFA CONTRIBUTORS

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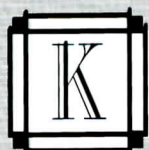


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ADDRESS CORRECTIONS:

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

CORRESPONDENCE:

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

BACK ISSUES:

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

SUBMISSIONS:

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

COPY DEADLINES:

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

ADVERTISING:

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

nfa coordinators & committee chairs

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FROM THE PROGRAM CHAIR

31st National Flute Association Convention 2003

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

Viva Las Vegas 2003!



Alexa Still

AS I WRITE, the planning for the 31st National Flute Association Convention (August 7–10, 2003) is a whirlwind of e-mails, phone calls, faxes and letters to near and very distant places. We are still a long way from everything being finalized. However, in no particular order and unfortunately leaving out many, many flutists whom I have not been able to reach to confirm before the deadline for this article, it is with great pleasure that I announce some of our fabulous guest artists and presenters: American-based Carol Wincenc, Rhonda Larson, Viviana Guzman, David Fedele, Bradley Garner, Amy Porter, Catherine Ransom, Thomas Robertello, John Bailey, Leonard Garrison, James Pellerite, Lori Bell, Polly Moller, and Marco Granados; Raffaele Trevisani and Salvatore Lombardi from Italy; Aldo Baerton from Belgium; Vieri Bottazzini from Turkey; Moshe Epstein from Israel/Germany; Matej Grahek and Matej Zupan from Slovenia; Goran Marcussen from Sweden; Will Offermans from Holland; Luis Alberto De La Calle Aramburu from Denmark; Niurka Gonzalez from Cuba; and Robert Bigio and Jim Lowe from England.

We are scheduling performances featuring new music, old music, recycled music, unusual chamber music and flute choirs from all over the country, and fun reading sessions for those who'd like to play daily in a flute choir format.

This is the long awaited year of the Jazz masterclass and, as you will discover if you keep reading this, not-to-be-missed jazz performance. We are also taking this opportunity to feature the flute in many other types of non-classical music. We are planning workshops on a diverse group of ethnic flutes and on the technical, physical and mental aspects of playing the "western" flute; ranging from controversial pedagogical concepts right through useful information sessions on avenues of work and tax considerations for flutists, to theatrical elements of performance.

A highlight of every convention is the lifetime achievement awards ceremony! This year, the recipients of Lifetime Achievement awards are extraordinary flutist/composer/teacher, Robert Aitken, and the legendary jazz flutist, Hubert Laws.

Robert Aitken will be performing Henry Brant's new concerto for flute and

flute ensemble, "Ghosts and Gargoyles," which has been premiered in Seattle and New York this past year (if you played in either of these performances, please contact me because we'd like to invite you to play it again).

Hubert Laws will be performing, with his band, on Sunday evening August 10. So, now is the time to get planning your travel . . . you will want to plan on leaving Vegas on Monday, August 11, at the very earliest!

Please check out the website <http://www.nafonline.org> for updates, the all important summer issue of *The Flutist Quarterly*, which will contain the detailed schedule and other helpful information, and get ready to do Vegas, flute-style!

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A man with dark, curly hair and a warm smile is holding a silver flute. He is wearing a bright red button-down shirt. The background is a rustic wall of light-colored wooden planks with some peeling paint and metal fasteners.

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