VOLUME XXVIII, NO. 2 WINTER 2003

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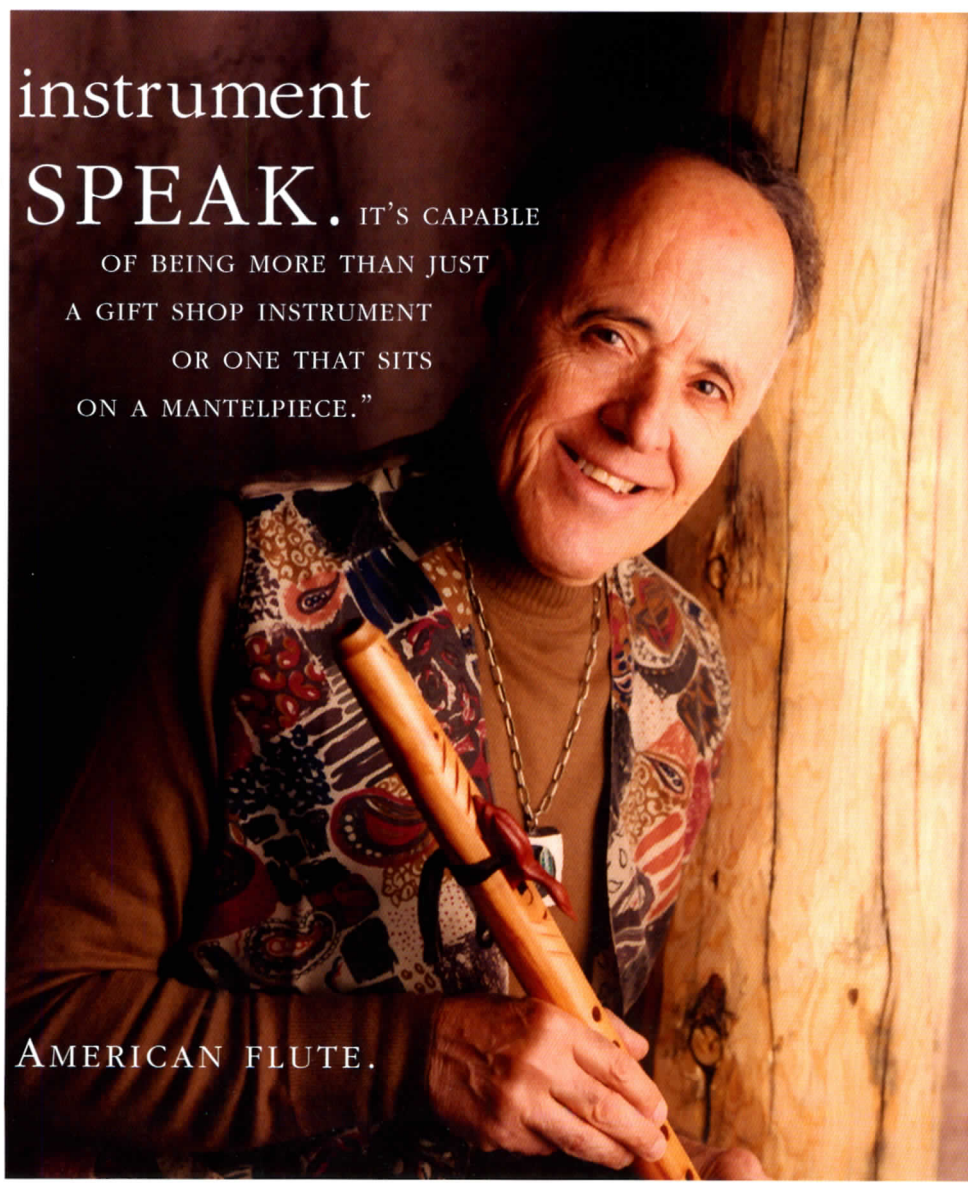

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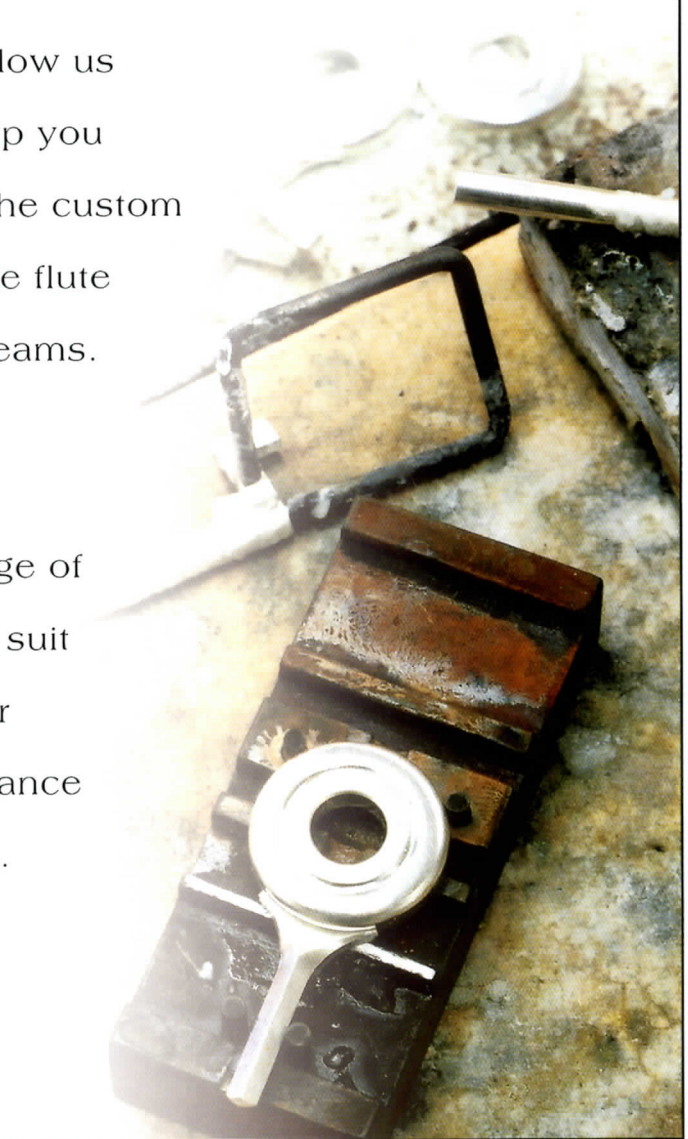

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WINTER 2003

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FROM THE PRESIDENT

Richard Soule

IT'S A GREAT HONOR and a pleasure to write to you as the newest President of the NFA. Perhaps you can imagine my humble feelings as I look over the list of my predecessors in this office: great flute players and teachers, all of whom have led the NFA with distinction. During my recent tenure as a board member and vice president, the leadership of Past Presidents Eric Hoover, Angeleita Floyd, Kyril Magg, and George Pope have proven to be very tough acts to follow. Thanks to all for keeping the NFA so vital and useful to our members.

I write to you first with an update on many places in the NFA in which big changes are in progress. First, we celebrate the election of a new Executive Committee and Board of Directors, without whose guidance my job is impossible. Next, we extend a warm welcome to a rather large and very enthusiastic group of new Committee Chairs/Coordinators, whose work and leadership provide the backbone of our services to members.

There is exciting news about http://www.nfaonline.org, our official web site. From its humble beginnings as a Gopher destination in 1994, the site is presently upgrading to include an expanded, more timely, and more beneficial content. The site will be overseen by an Administrator assisted by several area coordinators. In addition, nfaonline is now housed and maintained by the NFA Executive Director's office and staff with design and data input accomplished professionally. Best of all, our membership services just got better with new postings of useful information in areas such as competitions, the nominations process, a new electronic version of the annual *Flutist Quarterly Supplement* and a Members Only section. This last area provides a searchable database with room for each NFA member to post a bio and other fields of information. Looking for an NFA member with a special area of expertise? Want to find an old classmate or contact a former teacher to just say thanks? The members-only section is soon to provide the search engine you need.

In my candidate's statement last year I pointed to our need to seek new grants in order to help provide money for commissioning projects and to fund new programs. With the establishment of a new Grants Committee, this need is presently on the way to fulfillment. My statement also suggested that we find interfaces with other national instrumental organizations. Again, we're headed that way through some recent contacts with other societies and their leadership. You will also see some articles this year by members of our Cultural Outreach Committee reporting on the progress of our young flutists studying under this committee's programs. Finally, and with a concerted look to our future, we will convene an NFA Retreat next August in Las Vegas, just prior to the Convention. Now in development by the Long Range Planning Committee, the retreat will bring together a cross section of our membership to discuss and revise our mission and goals for the next five- to ten-year period.

To everyone, from the Executive Staff, Officers, Board members, Committee Chairs/Coordinators to our Convention Volunteers, a hearty thank you. To the membership of this strong and wonderful organization, best wishes for a great year and be sure to visit the web site regularly.

Sincerely yours,

Richard Soule, President

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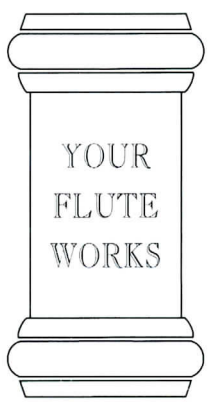

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You will be notified that your manuscript has been received by the editor. In order to promote fairness, papers are sent to reviewers with the name of the author deleted. Any recommendations made by the review committee will then be forwarded to the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

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

Production Timeline

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

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

*Subject to change

FROM THE EDITOR

Mary Jean Simpson

WHEN YOU RECEIVE this issue, a new year will have begun. I hope that you will have enjoyed a wonderful holiday season and that 2003 is off to a great start for you.

With this Winter issue, we welcome Joan Marie Bauman and Pascal Gresset who have filled our News from Abroad column with all sorts of fascinating information. Tom Moore takes us to Brazil and introduces us to the music of Sergio Roberto de Olivera. You've been wondering what's in the rest of Karlton Hester's article from the Fall issue; finally here it is. In "Perspectives," Helen Spielman gives us viewpoints of some adult amateur flutists who attended the convention and tells us her own "Top Ten" favorites.

If you don't have a copy of James Pellerite's blue and white-covered *Handbook of Flute Literature,* you may have seen one on your teacher's shelf. (I wore out two copies myself.) Our feature article for this issue focuses on Mr. Pellerite, whom you probably know from the past as a university professor, performer, publisher, and editor. Since "retirement," he has followed a new path — performance on the Native American flute, as we discover in Rochelle Mann's insightful interview.

Kerrie Mills Cochran and T. Richard Nichols share with us the miracles that courage and determination can bring to pass when a seriously injured flutist refuses to give up on being able to play once again. Also, please review the Flute Insurance information for important changes. OK, that's enough for now. I hope that you enjoy this issue.

We continue to 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
Editor

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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.

In Spring 2002, **TODD GORMAN** performed the first flute sonata written in the Americas, the op. 48 of Alberto Williams, on an all-Romantic program. He was also named a finalist for Miami University's $25,000 Goldman Prize. In Summer 2002, Gorman performed at the Echternach Festival in Luxembourg in the Festival Chamber Orchestra under American conductor Yoon K. Lee of the Salzburg Chamber Philharmonic.

The Julius Baker Master Classes held annually on the campus of Western Connecticut State University, Danbury, Connecticut, presented Yamaha prizes to the following winners: first prize was awarded to **TAKASHI HIDAI,** second place was awarded to **MINA KITAMURA,** and the third place was awarded to **MEGAN EMIGH.** The final concert featured the prize winners as soloists with Linda Mark on piano. Other guest performers were Susan Hoeppner, Nobutaka Shimizu, Kerry Walker, and Vanita Jones, the ensemble director. The internationally held event represented countries such as Japan, Italy, and Canada as well as the United States. For further information: www.WCSU.edu/Summermusic, or call (203) 837–8614.

Pictured from Left to Right is: Mina Kitamura, Megan Emigh, Julius Baker, Linda Mark, Kerry Walker, and Takashi Hidai.

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news

email addresses:

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Membership (Maria Stibelman):
Primary: Memberservices@nfaonline.org
Secondary: nfamembership@aol.com

Changes/Corrections

The article "Playing a Recital on President Madison's Flute" by Carol Kniebusch Noe (Summer 2002), because of extraordinary circumstances, arrived without the intended documentation and references. To Dr. Noe's dismay, this error was not noticed until after the article was in print. She has requested that the following information be provided pertinent to the article:

> My information was all gleaned from the Dayton C. Miller web page from The Library of Congress — along with the article "Flutes of Glass" by D.C. Miller written for *The Flutist* magazine — July, 1925, Vol. 6 #7 — Emil Medicus, Editor. This magazine article is included in the web page; however the James Madison University library also has the entire series of magazines on microfilm.

[*Editor's note:* This is one of the best-known flutes in the collection, and the information in Dr. Noe's article is readily available in Dr. Miller's notes and catalog notes as well as other sources.]

Dr. Noe regrets any inconvenience this omission may have caused. Recorded music using this particular flute, performed by Rob Turner, may be heard on the CD *Mr. Madison's Crystal Flute* (PDI CD 12022).

CLARION INSURANCE *Updates*

by Francesca Arnone, NFA Insurance Coordinator

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Any NFA members, particularly those who are 18–25 years of age, who are interested in receiving a quote for a new policy are encouraged to call Clarion Insurance (1-800-Vivaldi) for further information.

across the miles

news about American flute clubs and organizations

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

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

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

NFA FLUTE CLUB FESTIVALS FOR 2002–2003 SEASON

The **ARIZONA FLUTE SOCIETY** announces its 2002–2003 season of events: October 20 — Alexa Still recital and masterclass; November 3 — Young Artist Competition; December 8 — Flute Choir holiday concert; February 8 — Laura Barron recital, masterclass, and yoga workshop; March 15 — Fenwick Smith recital and masterclass. Contact Pam Neumann for details at 480-777-9616 or e-mail neumann3@mindspring.com.

The **CHICAGO FLUTE CLUB** will present Flute Fair 2003 on Sunday, April 13, with guest artists William Bennett and Clifford Benson. Contact Anne Kreft at amkreft@aol.com or visit the flute club's web site at http://www.chicagofluteclub.org.

The **GREATER PORTLAND FLUTE SOCIETY** kicked off the 2002–2003 season with a masterclass and recital by Mary Karen Clardy in October. Later that month, Robert Dick taught a participatory workshop on the topics of throat tuning, natural harmonics, multiphonics, whispertones, air sounds, percussion, glissandi, and more. Leslie Newman will present a recital and masterclass on January 26, and Mimi Stillman will be guest artist for the annual Flute Fair in April.

The **NEW JERSEY FLUTE SOCIETY** at Drew hosted Group Master Classes for Junior and Senior Regional Band Auditions with Bart Feller and Marie Kenote on Sunday, November 24. The 9th Annual New Jersey Flute Choir Day, for all levels and all ages, will be held Saturday, March 22, with coaching by members of UpTown Flutes. For more information about both events, contact Virginia Schulze-Johnson by e-mail at vschulze@drew.edu or visit the web site http://www.depts.drew.edu/music/outreach.

The **NEW YORK FLUTE CLUB** announces the events of its 83rd season: Robert Stallman recital — October 27; Stephanie Mortimore flute and piccolo recital — November 24; "Newest of the New" concert featuring New York's best known flutists in a program of recent compositions, including the Club's newly commissioned work by Colin Homiski — December 15; Ulla Suokko in a flute and theatre performance of several world premieres — January 12; Robert Dick concert — February 23; Flute Fair with guests artists Robert Aitken and Henry Brant — March 30; 2003 NYFC Competition Winners concert — April 27; NYFC Ensemble Program — May 11. For more information visit the NYFC website at http://www.nyfluteclub.org or call 212-633-6260.

The **RALEIGH AREA FLUTE ASSOCIATION** opened its current season with a

September 22 recital and masterclass with Nancy Schneeloch-Bingham. RAFA's annual scholarship competition was held Sunday, November 17, with winners performing in a recital Friday, November 22. The 18th Annual Flute Fair on November 23 featured guest artist Katherine Kemler. An Ensemble Day will be held March 2, with concert and coaching sessions by Cumberland Wind Quintet, featuring flutist Roger Martin. RAFA's Members Recital will be held May 18, with performances by soloists, small ensembles and flute choirs. For more information, contact RAFA by e-mail at info@RaleighFlutes.org or check their web site at http://www.RaleighFlutes.org.

The **TUCSON FLUTE CLUB** sponsored an Alexander Technique Masterclass with Charles Sabghir on October 19. A Flute Masterclass is scheduled for February, and a Members Recital will be held in May.

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notes from abroad

beyond U.S. boundaries

by Joan Marie Bauman and Pascal Gresset

Who's Who and What's Up around the globe

FLUTE MAKING: THE FLUTE HITS NEW LOWS!

Italian flutist Roberto Fabbriciani has created the "sub-contrebass" flute, which can descend to produce low notes at the extreme limits of audible sound. The prototype, made of PVC, was developed in the acoustic laboratories of the West German Radio (West Deutsche Rundfunk) in Cologne. Fabbriciani presented the world premiere of the instrument during a concert in Rome on June 6, 2002, with the performance — also a world premiere — of a specially commissioned work for the event, *Con Fuoco,* by Italian composer Nicola Sani.

FESTIVALS, CONVENTIONS, AND FAIRS

The British Flute Society announces its Fourth International Flute Convention to he held in York in August 2004. The theme of the Convention will be "The Far East."

The 19th "Musicora" will be held in Paris from March 29–April 1, 2003, with the traditional "Professionals' Day," on March 28th. This international fair presents exhibits of products relating to all aspects of the music profession. Its calendar of events includes a multitude of concerts, demonstrations, lectures and debates. Last year's fair attracted over 38,000 visitors!

A brand new flute society is born! Brazilian flutist Leandro Porfirio Gomes, Professor of Flute at the Amazon State University, has founded the North Brazilian Flute Association. The group is busy organizing its first event, the Young Soloist Competition of the State of the Amazon. We extend our best wishes for success to the fledgling society!

In July 2002, the 14th International Festival of Colmar, France, dedicated its entire program to the memory of Jean-Pierre Rampal. Amongst the numerous performers were flutists Maxence Larrieu, Emmanuel Pahud, Catherine Cantin, and Philippe Bernold.

Another festival celebrating the life of a great flutist was "Moyse Total," held on October 26–27, 2002, in Boswil, Switzerland, where Marcel Moyse taught summer courses for many years. Featured performers were flutists William Bennett, Ornulf Gulbranson, Trevor Wye, Robert Aitken, and Nancy Andrews.

COMPETITIONS

Young professionals up through 33 years of age are invited to compete in the International Flute Competition of Budapest to be held in September 2003. The sign-up deadline for participants is May 1, 2003. Contact: Hungarofest/ Rakoczi U. 20/ H-1072 Budapest/ Hungary. Web site: http://www.Hungarofest.Hu or E-mail: Liszkay.Maria@Hungarofest.Hu

The second Carl Nielsen International Flute Competition took place in Odense, Denmark from May 21 to June 9, 2002. The Laureats were: First Place — Pirmin Grehl, 24, of Germany, Second Place — Denis Bouriakov, 20, of Russia, Third Place — Fruzsina Varga, 24, of Hungary, and

Fourth Place — Sarah Rumern, 23, of Austria–Switzerland. Special prizes were also awarded to Denis Bouriakov and Charlotte Norholt, 28, of Denmark. The next competition will be held in 2006.

The first "AudiMozart Competition" took place from June 17 to 20 in Rovereto, Italy, a city where Leopold and Wolfgang Amadeus Mozart stayed in 1769. Winners in the flute category were: First Place — Emma Tessier, France, Second Place — Gionata Scambaro, Italy, and Third Place — Dive Franetovic, Croatia. For information about future competitions, contact: Association Mozart Italia/ Via Mercerie, 14/ 38068 Rovereto/ Italy. Phone: 01 1.39.0464 4227 19 or consult: http://www.MozartItalia.org

The 11th Australian Flute Festival hosted two competitions in Melbourne last March 28th–April 1. Emma Scholl was the First Place winner in the Ninth Australian Flute Competition, and Hugo Britt was awarded the First Prize in the Seventh Australian Orchestral Competition.

ORCHESTRAS

Sarah Louvion, 26, of France, First Place winner in the Kobe International Competition and Third Place winner in the Geneva International Competition, was named Principal Flute of the Frankfurt Opera Orchestra after auditions held last June 24th.

French flutist Sabine Morel, who has won Second Place prizes in both the Kobe and the Geneva International Competitions, has been named Principal Flute of the Tonhalle Orchestra of Zurich. Her predecessors, Gunther Rumpel and André Jaunet, sustained a tradition of French flutists in this post since 1938.

Emmanuel Pahud, Principal Flute with the Berlin Philharmonic, will record the Khachiturian and Ibert Concertos with the Tonhalle Orchestra for the EMI label in October 2002.

Sabrina Maaroufi, formerly with the Monte-Carlo Philharmonic Orchestra, has been chosen to join the Paris Opera Orchestra flute section beginning in September 2002.

The Orchestre de Paris will take up residence for three years in the historic Mogador Theater. The famous group, founded in 1967, is the successor to the legendary Orchestre de la Société des Concerts du Conservatoire (1828–1967). Information: http://www.orchestredeparis.com, or Phone: 0 11.33.1.45.61.65.65.

PEDAGOGY

The Geneva Conservatory welcomes flutist Jacques Zoon as its new Professor of Flute. Zoon, former Principal Flute with The Hague Orchestra, the Concertgebouw of Amsterdam, and the Boston Symphony, is also well-known to American flutists from his acclaimed concerts at past NFA conventions. Zoon replaces Emmanuel Pahud, who had taken the post when he left the Berlin Philharmonic in order to better pursue his solo career. When Pahud returned to the Berlin Philharmonic in April, 2002, he was temporarily replaced in Geneva by French flutist José-Daniel Castellon. The next auditions for entering the Geneva flute class will be held in May 2003. Contact: Conservatoire de Musique, Mme. Jacqueline Willemin, Case Postale 5155, CH-12 11 Geneva 11, Switzerland. Phone: 011.41.22.319.60.69; web site: http://www.cmuse.ch.

In Barcelona, Spain, October 2002 marks the opening of a class in Baroque Flute Performance at the Conservatory. Students will study under the tutelage of French Baroque flutist Hantai, formerly assistant to the celebrated Dutch flutist Bartold Kuijken.

Another out-of-the-ordinary class worthy of note is that of the Hindu Flute founded many years ago in Holland at the Rotterdam Conservatory by Hariprasad Chaurasia, the celebrated and indefatigable Hindu master of the Bansuri Flute. Chaurasia pursues a very full worldwide performing schedule and just completed a concert tour with rave reviews in Germany, France, and Spain. As he now devotes six months of each year to teaching and concertizing in India, he has entrusted his class to his former assistant, Henri Tournier, although he returns to Rotterdam at regular intervals to teach as his schedule permits.

FAREWELL

We are sorry to announce the death on April 29, 2002, of French flutist Jacques Castagner. Born in 1922, Castagner worked side by side with Pierre Boulez to create the Domaine Musical, an organization designed to help young composers gain recognition in the years after World War II.

NEW AND UNUSUAL WORKS

Italian flutist Giampaolo Pretto and the Italian Radio Symphony Orchestra (R.A.I.) premiered "Ruah," a new flute concerto by Italian composer Ivan Fedele, in Turin in March 2002. The term Ruah, an ancient Hebrew word taken from the Book of Genesis, can signify, according to the context, "breath," "vital breath," or "breath of life," and "spirit." Fedele has favored the flute with numerous compositions in the past 20 years. His works are published by Suvini Zerboni Editions.

Last winter in Freiburg, Germany, the versatile Roberto Fabbriciani made news again with a series of performances of the opera *Hyperion,* by another Italian composer, Bruno Maderna. This unusual work features two principal roles, held by a soprano and by a flutist. The soprano role was sung by Sarah Crane.

Christopher Columbus will set sail with the help of 50 flutists on November 10, 2002, from Caen, France! French composer Daniel Raquillet has composed *The Discovery of the New World,* ten tableaux relating the story of Columbus set in a variety of rhythms and styles from Salsa to Bossa-nova. The work requires 50 flutists,

including four soloists playing piccolo, flute, alto flute, and bass flute, and seven percussionists.

FLUTE MUSEUM

A new museum has opened in the French city of Marmoutier, in the Alsace region, featuring the magnificent lifelong flute collection of octogenarian Charles Tripp. Over 1000 flutes are exhibited, representing flutes from all five continents.

PUBLICATIONS

The French editor Jean-Marie Fuzeau has just published a massive two-volume compilation of all the treatises, methods, and extracts of dictionaries concerning the flute and flute-playing in France between 1600 and 1800. Musicologist Jean Saint-Arroman is responsible for this extraordinary collection, which contains numerous surprises and discoveries. This excellent work is worth its weight in gold flutes for flutists specializing in the epoch!

As if by some prior accord with the French, the Spanish have just come out with a book documenting the 19th century! Real Musical editions has published *The Flute in Spain in the 19th Century* by Josquin Trilla and Francisco Rodriguez. This interesting work describes flutists and their repertoires, including concert programs, all of which provide us with a valuable glimpse of a bygone era.

A brand new flute journal was begun in June 2002 in Korea, *Flute and Flutist,* published by Mr. Park Hai-sung. It will be published every two months. For information, contact: flutehouse@msn.com.

COMPOSERS AND LONGEVITY

The Austrian composer, pianist, and pedagogue Jenö Takàcs celebrated his 100th birthday on September 25, 2002. Over 200 concerts worldwide were scheduled to join in the festivities. A student at the Vienna Academy (Hochschule) from 1921–26, Takàcs was greatly influenced by his encounters with Béla Bartòk. His early compositions are flavored by folk music — Hungarian, Oriental, and Asian; from 1950, he turned to more rigorous classical forms, then on to more contemporary compositional modes. The compositions of his later years reflect a synthesis of the preceding periods. Takàcs taught all around the world, in Cairo, Manilla, Austria, Hungary, Geneva, Lausanne, and in Cincinnati! His catalogue of compositions includes numerous delightful and accessible works for flute, in a variety of ensembles, from solo flute to woodwind quintets. He has also published his own memoires as well as a book of memories of Béla Bartòk. His works are available from Doblinger editions. The composer and his wife, still in good health and fine spirits, enjoy receiving the multitude of visitors that make their way to their home.

The Czech composer Karel Husa, born in Prague in 1921, just celebrated his 81st birthday on August 7th. Husa narrowly escaped deportation by the Nazis by being admitted into the Prague Conservatory in 1941, where he studied composition with Jaroslav Ridky. After the war, he went to Paris in 1946, where he studied with Darius Milhaud and Nadia Boulanger. In 1950, along with Arthur Honegger, he fled communist Czechoslovakia for America, where be became a citizen. In 1969, he received the Pulitzer Prize for his Third String Quartet. His *Music for Prague* encountered such astonishing success that it has been performed more than 10,000 times since its premier in 1968. His lovely expressive works for flute include two woodwind quintets, published by Schirmer and AMP, a sextet for woodwind quintet and piano, and a trio for flute, clarinet, and bassoon, which are published by Alphonse Leduc.

Born in 1922, Odette Gartenlaub, one of the all-too-rare French woman composers, celebrates her 80th birthday this year. A precocious pianist, she received her first prize in the Paris Conservatory piano class of Marguerite Long when she was only 14 years old. At age 15, she was a laureate of the Gabriel Fauré Competition; that same year she performed the Schubert/Liszt *Fantasy* with the Société des Concerts du Conservatoire directed by Philippe Gaubert. Her composition studies were with Olivier Messiaen, Noël Gallon, Henri Büsser. and Darius Milhaud. Her studies were interrupted from 1941–1945; in fact, the Paris Conservatory was the only institution of higher education in France to totally exclude all Jewish students during the Second World War. In 1948, she won the Premier Grand Prix de Rome and studied for three years at the Villa Medicis in Rome under the direction of Jacques Ibert. In 1954, she received the Grand Prix du Disque. With flutist Fernand Caratgé she gave several recitals and asked him to premier her *Concerto for Flute and Orchestra* in 1955. In addition to performing and composing, Gartenlaub has devoted an equal portion of her time and creative energies to teaching, She has written numerous pedagogical works and has shaped more professional music theory teachers than any other pedagogue in France — 120 of her students hold posts in national conservatories and are recipients of the coveted Certificate of Aptitude awarded by the French Minister of Culture. Her extensive and varied catalogue of compositions includes several stellar original pieces for flute as well as a number of excellent transcriptions and arrangements. Her latest works are published by Alphonse Leduc; Billaudot Editions has just published a piano reduction of her *Concerto for Flute; Six Pieces for Flute and Piano* are published by Rideau Rouge Editions; the *Five Easy Pieces for Flute and Piano* by Hortensia Editions; other works include two woodwind quintets and a sextet for woodwind quintet and percussion.

Several years ago, a comparative sociological study found that the single most long-lived professional group in the world is orchestral conductors! (It must be all that rhythmic arm-waving aerobic exercise. . . .) Other musicians — pianists, composers, and singers — were in the top twenty. Amongst recent centenarians are saxophonist Marcel Mule (1901–2001), and composers Henri Büsser (1872–1973), Paul Le Fiem (1881–1984), and Jenö Takàcs (mentioned

above). Joaquin Rodrigo left us just short of his 100th, at age 98 (1901–1999), as did pianist Vlado Perlemuter (1904–2002), and pianist Arthur Rubinstein (1887–1982) at age 95. The astonishing tenor, Hughes Cuenod, born in 1902, is still with us, as lively and as witty as can be. After a long career on European stages, he made his New York Metropolitan Opera debut as the Chinese emperor in Puccini's *Turandot* at the tender age of 85! As for flutists, our own Marcel Moyse (1889–1984) came close, living to the ripe old age of 95. Moyse's son Louis is well on his way to following in his father's footsteps, having recently celebrated his 90th on August 14, 2002. Arrigo Tassinari (1889–1898), principal flute at La Scala Opera and teacher of Italian flutists Severino Gazzelloni, Gian-Luca Petrucci and Angelo Persichilli, made it to 99. If you have other examples, please let me know — your comments are welcome! (Send to: jmb@wanadoo.fr or Joan Marie Bauman, 16, rue Paul Abadte, 78400 Chatou, France.) We hope to celebrate many more 100th birthdays in the years to come!

We are pleased to welcome two new authors to our list of contributors: Joan Marie Bauman and Pascal Gresset, who will collaborate in preparing the "Notes from Abroad" column.

Joan Marie Bauman, Master of Music from Northwestern University, resides in Paris, France. Both a flutist and a lyric soprano, she has recorded two CDs: *Treasures from the French Repertoire for Flute and Piano* and Debussy's *Chansons de Bilitis* (Musical Heritage Society) and has soloed with orchestras, chamber music groups, and operas in France, Germany, Russia, England, and the United States. Her principal teachers include flutists Michel Debost, Jean Doussard, Walfrid Kujala, Kathy Chastain, and Erich Graf, and singers Vera Rozsa, Naomi Farr, Hemanus Baer, and Robert Behrmann. She has also studied breathing technique with Arnold Jacobs and Alexander Technique with Goddard Binkley and Joseph Artzi. Ms. Bauman has published articles in *Flute Talk* magazine and *Traversière Magazine,* and is currently working on a book about Marcel Moyse. Besides her many performances at NFA conventions, she is well-known to NFA members from her workshops on resonating techniques for flutists, singers, and wind instrumentalists, which she has also presented at the invitations of numerous conservatories, universities, and conventions around the world. She teaches in the Paris region as Professor of Flute and Voice at the Ecole de Musique de Mareil-Marly and the Ecole de Musique de L'Etang-le-Ville.

Pascal Gresset studied with Roger Bourdin at the Conservatoire National de Région de Versailles, where he received his Premier Prix and Prix d'Honneur, then went on to obtain the Licence de Concertiste with Fernand Caratgé at the Ecole Normale de Musique de Paris; he also studied with Raymond Guiot. Parallel to his flute training, he studied music theory and analysis at the Ecole Nationale de Musique de Creteil. Pascal Gresset has concertized in Europe, in the Mediterranean region, and in China with diverse groups and ensembles, but especially with pianist Pierre-Allain Volondat, as well as with the chamber ensemble Aplanos, which he founded in 1993. He teaches flute at the Ecole de Musique de Montmorency in the Val d'Oise region. He is Vice President of the Association Française de la Flûte and Editor-in-chief of *Traversières Magazine,* the Association's quarterly publication.

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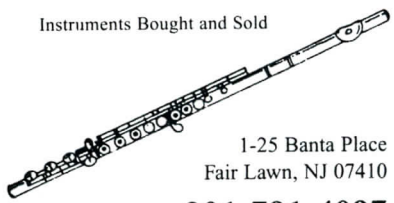

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NEW PRODUCTS

Barking Dog Records' newest release by the Harris-Coates Duo, **DEBORA HARRIS,** flute, and Mike Coates, guitar, is titled *The White Peacock*. It includes a flute/bassoon/guitar arrangement of the Griffes title piece plus premiere recordings of new works by Salvador Brotons (Spain), Jean Michel Damase (France), Daniel Dorff (USA), and Andrea Stern (USA). These pieces received their premiere performances at the 2001 NFA convention in Dallas, at which composer Salvador Brotons was a featured guest. For more information: http://www.barkingdogrecords.com/hc.cds.html

Albany Records has released a new CD — *Chamber Music of Lawrence Dillon* (Troy513), featuring the debut recording of *Devotion* for flute and strings, performed by **RANSOM WILSON** and the Borromeo String Quartet. For more information: http://www.jamesarts.com/releases/julv02/LD cd.htm

MIMI STILLMAN'S arrangement for flute and piano of Claude Debussy *Nuits d'etoiles, 8 Early Songs* has recently been published by Theodore Presser Company. For information: http://www.presser.com

Five compositions of **GARY SCHOCKER** have been released by Theodore Presser Company: *Flute Forest* for solo flute, *The Further Adventures of Two Flutes* for two flutes and piano, *Blip, Blip, Blip* for solo flute, *A Fond Farewell/Meditations on September 11* for flute and piano, and *Blue Bossa, Red Bossa* for flute and piano. For information: http://www.presser.com

Great Flute Duos from the Orchestral Repertoire/Excerpts for Principal, Second, and Alto Flute auditions has been published by Theodore Presser Company. It is compiled and annotated by **JEANNE BAXTRESSER,** with second flute commentaries by **RENÉE SIEBERT,** and alto flute commentaries by **DAVID CRAMER.** The collection is intended to acquaint the flutist with important duets in orchestral works that can prepare them for auditions and for playing in the orchestra. All flute parts are copies of the editions most likely seen at auditions. For more information: http://www.presser.com

COMPETITIONS

Competition for Woodwind Performers: Co-op Press announces a competition for woodwind performers for their artistic interpretation of the music of composer Sy Brandon as exemplified in a digital recording of one of the selected competition pieces. A panel of judges will award prizes of $500, $300, and $200 to the first, second and third place winners respectively. The deadline for receipt of entries is May 1, 2003. For more information visit http://cooppress.hostrack.net/ or write Co-op Press P.O. Box 204 Wrightsville, PA 17368 USA

2003 audition announcement: East & West Artists International Auditions Deadline including CD and cassette tape of a live performance: June 12, 2003, Live Auditions: October 17–19, 2003 in New York City. Eligibility: classical music instrumentalists, singers, and ensembles (up to 5 members only) of any nationality regardless of age but not younger than 16. Prize: fully sponsored solo recital in Weill Recital Hall at Carnegie Hall. Address: 310 Riverside Drive, Suite 313, New York, NY 10025 Email: EWArtists@hotmail.com

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

technology

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This article is the personal opinion of the contributor, and not an advertisement or endorsement of any product by the National Flute Association. If you would like to contribute an article for the Technology section, or have a technology topic that you would like to see explored, or covered again in more depth, please email Ruth Ann McClain, mcclain@rhodes.edu. *Include pertinent information (your name, city/state/country, topic/products, web address, platform (Mac, PC, CD, cassette tape, other), and your comments.*

by Ruth Ann McClain

Many of us are old enough to have any number of old LPs lying around, and with the new technology available to us, it seems wise to transfer these recordings to CDs. Thinking it could be done relatively easily, I asked a friend of mine to write an article on how to do this, and specifically asked him to write in detail, and to cover both PC and Mac platforms. The result is the following from Brandon Goff, which includes his e-mail address at the end, for those of you who may have additional questions. As he says, Happy Burning!

Change Your Old LPs Into CDs

By Brandon Goff

Chances are good that a large number of you have one to several old LPs that you would love to have transferred to CD. Chances are also good that a large number of you have the tools to do this right at home but are not even aware of it. There are a few things that you will need to complete this task: A CD burner, a computer with a sound card or some sort of audio input, audio recording and CD burning software, the appropriate cables, and of course a record player.

In the past three years CD burners have become almost as common as CD players. If you have purchased a personal computer in the recent past it most likely came with a CD burner installed. If so, then it also came with the appropriate CD burning software. For PCs the most common would be *EZCD creator* and for Macs it would *Adaptec Toast.*

You will also need some sort of audio input for your computer. Check your computer to see if you have an appropriate sound card pre-installed. If not then there are many affordable options available for both PCs and Macs.

Next you will need some sort of audio recording software. This software will work just like a typical cassette recorder but is contained entirely within the computer. For PCs a common program is *Soundforge* while for Macs the most widely used is *Bias Peak.* While both of these programs can be somewhat costly, there are numerous free options that are available right over the Internet. Just go to http://www.download.com and run a search for audio recording software and there you will find many demos and free applications that just might fit your

needs. Depending on your particular sound card and hardware, your cable needs will vary. Whatever you need, it can easily be found at any electronics store such as Best Buy or Radio Shack.

Let's start with our LP player. On the back of the turntable there will most likely be two RCA outputs. One is the left channel and the other is the right channel. It would seem natural that you could plug these outputs directly into the inputs of your soundcard but unfortunately this is not the case. Most LP players play back at a much lower volume than your computer's inputs can handle. There are many ways to remedy this problem but the most readily available is in your home stereo. If you own a turntable then you likely have an amplifier that it plugs into. The amplifier then runs into the speakers and everything sounds great. Most amplifiers will have a headphone output or some sort of other signal output that can route the LP's signal to external devices. If yours has a headphone output then simply connect this output to the input of your computer's soundcard. Be careful not to connect the speaker outputs of your amplifier to your computer's inputs. Most headphone outputs will either be ¼-inch or ⅛-inch stereo plugs so you will need a cable that can connect this type of plug to the type of plug contained on your soundcard. Once this connection is made, you can then open your audio recording software. Most audio recording software will default to the input of your installed sound card, but if not, then you will need to find the appropriate menu and set your software input to that of your soundcard.

At this point you should have made all the necessary connections to begin the recording process. The next step is to check out signal levels to make sure the LP isn't coming into the computer too soft or too loud. Though the exact location will differ, almost all recording software will have a menu called "input monitor." Once you open this menu, you can then begin playing your LP. If everything is hooked up correctly, your input monitor will show the level of the incoming signal. If the signal is excessively high, then you need to turn down the headphone level on the amplifier. If the signal is low, then you need to turn your headphone amplifier up. Ideally the signal should stay as high as possible without going into the red. Once your levels are set, you are ready to begin recording.

Almost all recording software is going to have what is called a "transport." This is a set of controls that will contain a play, record, rewind, and fast forward button much like a cassette player. Press the record button and then begin playing your LP. It is best to begin recording before you start playing your LP so there is no danger of the LP playing before you have hit record. I should mention here that if you wish to have separate CD tracks for the different bands of your LP then you would need to record each band into a new session. Once you have finished recording your piece you can hit the stop button on the transport. You should then see what is called a waveform that represents the audio you just recorded. At this point you should save the recorded audio file into any folder of your choice. If you are on a PC, this audio file will most likely be saved in WAV format, while on a Mac it will be an AIFF. You then repeat this process for each track you want on your CD. Once this process is completed you can then open your CD burning software and import all of these audio files into what is called a "playlist." Once imported, you can then arrange them in the proper order and burn your CD.

Though the technology can at times seem intimidating, once you get the hang of it you will wonder how you ever lived without it. Happy burning!

Brandon Goff *(goffb@rhodes.edu) is a composer and recording engineer in Memphis, Tennessee, where he is a DMA candidate at the University of Memphis and is also Music Librarian at Rhodes College.*

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passing notes

Antoinette Handy-Miller

Dr. D. Antoinette Handy-Miller, who was an accomplished flutist and music historian with the Jackson State University Department of Music, died at home, Monday, October 21, 2002, at the age of 71. Dr. Handy was an extraordinary person, leaving as a legacy a stellar career as an educator, nationally-acclaimed artist, instrumentalist, and author.

Although she was a New Orleans native, Dorothy Antoinette Handy spent some time in Dallas, Texas, where she took private flute lessons during her early high school years. Returning to New Orleans with her family, she studied with members of the New Orleans Philharmonic Orchestra during her last two years of high school. Handy entered the New England Conservatory of Music in Boston from which she earned her Bachelor of Music degree in 1952, and went on to receive her Master of Music degree from Northwestern University School of Music in Evanston, Illinois, in 1953. She was recognized as an Outstanding Alumni by both institutions. Dr. Handy then went to the Paris National Conservatory in Paris, France, where she earned a diploma in 1955. In 1993, she was awarded an honorary doctorate of music from the Cleveland Institute of Music.

As a result of an audition at the Paris National Conservatory, Dr. Handy was appointed as first flutist by the conductor of the Orchestre Internationale, supported at that time by the French government. She subsequently spent more than twenty-five years as a symphony musician, with her achievement spanning performances as principal flutist with the Orchestre Internationale and the Musica Viva Orchestra in Geneve, Switzerland. She has performed with a number of noted orchestras and symphonies, including the Symphony of the Air under Leonard Bernstein, the Radio City Music Hall, and the Bach Festival Orchestra (Carmel, California).

Dr. Handy returned with her husband to teach at Tuskegee Institute (Tuskegee, Alabama) during the 1960s, at the height of the civil rights movement. Her primary teaching areas were music history, music theory, and arranging and instrumental coaching of various ensembles. She taught music history and served as department chairman in the JSU Department of Music (1964–1966) during which time Dr. Dollye M.E. Robinson, Dean of the School of Liberal Arts at JSU, pursued graduate studies. Dr. Handy went on to serve on the faculties of Virginia State (1966–1971), Virginia Union (1979–1980), and Southern University, in New Orleans, Louisiana (1983).

In 1990, Dr. Handy was appointed director of the National Endowment for the Arts' Music Program. Her efforts triggered the dialogue with other administrators to transform some of the aspects of the program to include race and gender-equity in diversified grants to all students. Dr. Handy was instrumental in the establishment of the Endowment's National Jazz Service Organization, which administers the National Jazz Network, honoring countless jazz notables who have made significant contributions in the African American art form. She retired from the National Endowment for the Arts in 1993.

Dr. Handy authored many books and is published through many of her works as recorded in "Black Conductors," "Black Women in American Bands and Orchestras," and "Jazz Man's Journey: A Biography of Ellis Louis Marsalis, Jr."

Information based on obituary which appeared in the Jackson [Mississippi] Clarion-Ledger, *October 25, 2002*

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

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21ST-CENTURY FLUTE IMPROVISATION:

A Holistic Approach to Spontaneous Composition

by Karlton Hester

(*Continued* from the **Fall 2002** issue)

ENSEMBLE PERFORMANCE AND MUSIC WITHIN MODERN SOCIO-CULTURE

Music reflects society. Examining social, political, and cultural domains or historical periods often serve as inspiration for creative artists. Certain eras are defined by music. The year 1968, for instance, was a pivotal year in American history. Charles Mingus (composer and bassist) was evicted from a building in which he planned to open a music school. Martin Luther King and Robert Kennedy were assassinated while the Vietnam War continued. Protests and riots took place throughout America just as the newly elected president, Richard Nixon, promised to restore law and order. Musicians wrote songs about the brutal police riot in Chicago that year. Singer James Brown wrote *Say It Loud; I'm Black and I'm Proud,* creating an anthem for the Black Power movement. Brown also used his music and influence to quell a riot in Boston. Miles Davis, Jimi Hendrix, Janis Joplin, Ornette Coleman, Aretha Franklin, and other recording artists continued to help change the world through their music. As a result, many people felt that music and enlightenment would stultify aggression, racism, and sexism, and "save the world." By the end of the tumultuous year, however, The Beatles song *Revolution* (from their 1968 *White Album*) reflected the rapidly approaching end of one of America's most progressive eras.

The 1960s were one of those rare periods in history in which a critical mass of people was looking for higher degrees of personal freedom. This brand of social attitude produced some of the most experimental music in the world of the 20th century. Spontaneous composers are not predisposed towards the reproductive roles that characterize much of the music of the last quarter century. Instead, they have an opportunity to study traditional vocabularies carefully to learn how musical vocabularies are formed and evolve. The most effective way to experiment, while maintaining compositional integrity, is through exercising responsible musical freedom. One of the responsibilities that come with increasing degrees of musical freedom is developing an ability to problem-solve as a composer in real time.

Problems involved in creating convincing music are especially exposed when wind soloists are called upon to individually produce stratified layers of foreground, middleground, and background in a-cappella performance. Effective solo flute performers gradually develop the capacity to address the

Karlton Hester

Photo: Kathy Morris

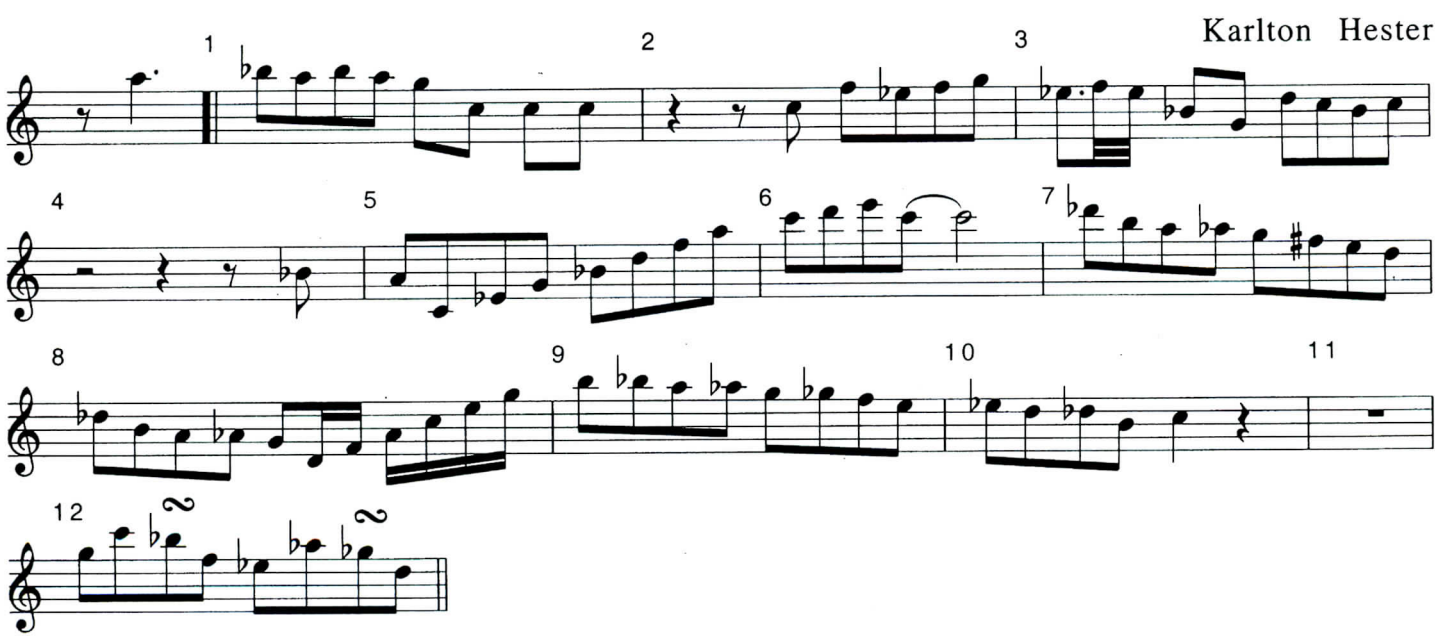
gamut of compositional problems (such as producing musical contrast, creating tension and release, and using dynamics skillfully). Practicing musical dialogue individually is a good way to initiate thinking in terms of multiple musical layers and functions. A simple way to begin is to alternate between two or three contrasting melodies, perhaps assigning one to the high and another to the low register of the soloist's instrument. The direction and goals of each independent melody must remain as clearly defined as the beginning and ending of musical sections and events.

Just as it is important to know oneself internally before tackling social or philosophical problems, spontaneous composers must first master their individual voice, technique, and vocabulary. Performing alone on a wind instrument, spontaneous composers also learn metronomic responsibilities. Wind players often depend on a rhythm section for both harmonic "grounding" and to define or stabilize the tempo. In a solo setting the importance of learning a variety of rhythmic, scale, and chord (arpeggio) permutations becomes clear. Whereas performers may get by playing scales and patterns routinely when performing with a rhythm section, the emptiness of this approach is magnified under the scrutiny of a solo spontaneous performance. Once a soloist is comfortable and confident composing spontaneously alone they are ready for working in a setting of balanced duets. Structural concepts should be mutually agreed upon (mood, message, and style) in such a configuration to assure that both musicians are painting a mutual musical canvas. Trio and quartet work follow accordingly.

Determine conceptual outlines carefully before performances. Musicians also mutually decide on all other musical parameters that frame the composition. For instance, dominant functions (Mixolydian, octatonic, and whole-tone scales) might provide harmonic and melodic framework while a simple rhythmic motive might add further motivic and structural definition. Performers can later add major and minor chords and scales to a dominant domain to gradually expand the range of musical possibilities. Solo compositional issues (such as balancing between elements of similarity and contrast, for instance) are compounded when musicians enter arenas in which musical interaction is required.

Two artists merging their styles and vocabularies, in order to paint a single canvas with a single voice, is a challenging task. Just as musical dialogue serves as a point of departure for the exploration of solo spontaneous compositions, call and response and imitation provide other useful techniques for approaching spontaneous composition in duets. One, two, and three minute musical drills can aid in the progressive development of effective duets. Each drill might maintain a single musical focus (such as carefully mixing conjunct and disjunct motion), or explore a wide variety of scalar permutations. As both musicians strive toward creating meaningful counterpoint, they must work toward mastering their musical weaknesses patiently. They must avoid developing a style that merely disguises musical shortcomings. As individual and group practice evolves, try to maintain practice routines as additive processes that never neglect past lessons as new ones are added.

Music can tell interesting stories if the composer's conceptual and theoretical plans are solid. When the individual spirit of the artist infuses the music, the listening audience senses this quality subconsciously. Inspiration is heightened when concentration and a sense of purpose propel musical ideas. Self-discipline is the foundation over which creativity is exercised and developed. An artist performs and composes in accordance with their training, self-discipline, personality, experience, and lifestyle. While imitating other musicians is helpful as a pedagogical approach, in Afrocentric tradition an artist must eventually reflect her or his own personal experience. Some people and cultures value imitation and conformity to a great extent while others place extreme value upon individuality and innovation. Problems



Example 4: Blues solo improvisation passage

involving unconventional instrumentation or new musical vocabulary and approaches need not be avoided merely because of their inherent musical difficulties. We learn and grow from conquering such problems and through forming new musical equations. An emphasis on spontaneous composition must remain at the root of such a process if jazz is to remain a living art form.

AESTHETICS: THE THERAPEUTIC QUALITIES OF MUSIC

Music involves an intimate study of tonal, rhythmic, dynamic, and social harmony. For many artists and philosophers the interaction between harmony and dissonance is the motivating force that drives creativity towards beauty. For some, beauty occurs only when all components are in harmonious balance, while others equate qualities of morality and human nature with perceptions of dissonance and consonance.

> The world is called beautiful and its Creator is designated the *Good* because good perforce must act in conformity with its own nature; and good acting according to its own nature is harmony, because the good which it accomplishes is harmonious with the good which it is, Beauty, therefore, is harmony manifesting its own intrinsic nature in the world of form.
>
> The universe is made up of successive gradations of good, these gradations of good, these gradations ascending from matter (which is the least degree of good) to spirit (which is the greatest degree of good). In man, his superior nature is the *summum bonum*. It therefore follows that his highest nature most readily cognizes good, because the good external to him in the world is in harmonic ratio with the good present in his soul. (Hall, LXXXI–LXXXIV)

Music is a language that can speak articulately across cultural lines. Musicians spend years learning musical vocabulary before becoming fully capable of fusing scales chords, rhythms, and other elements into the emotions, ideas, and expressions that later form complex musical language. While all language is capable of conveying abstract thoughts and feelings, music transcends the limitations of spoken vocabulary and is capable of conveying ideas limited only by one's imagination. Not all agree that musical expression constitutes valid languages. Susan Langer suggests that, "although we do receive it as a significant form, and comprehend the processes of life and sentience through its audible, dynamic pattern, it is not a language, because it has no vocabulary." She continues:

> Perhaps, in the same spirit of strict nomenclature, one really should not refer to its content as "meaning," either. Just as music is only loosely and in-exactly called a language, so its symbolic function is only loosely called meaning, because the factor of conventional reference is missing from it. (Langer, 151–152)

Subconsciously, people have always appreciated the power of music. Some composers and other artists create inspired works that possess unworldly qualities that ancient people often associated with the supernatural. The intrinsic qualities of some artistic creations transcend time and cultural orientation. Knowledge and inspiration that generate some artistic manifestations are often based upon ancient esoteric traditions handed down over periods of thousands of years. The healing and therapeutic capabilities of music involve such ancient wisdom. Manly P. Hall suggests that Greek initiates gained their knowledge of the philosophic and therapeutic aspects of music from the Egyptians. In Egypt, Hermes was considered the founder of art and Isis and Osiris were patrons of music and poetry. According to Hall, Plato declared that songs and poetry existed in Egypt for at least ten thousand years, and that:

> These were of such an exalted and inspiring nature that only gods or godlike men could have composed them. In the mysteries the lyre was regarded as the secret symbol of the human constitution, the body of the instrument representing the physical form, the strings the nerves, and the musician the spirit. Playing upon the nerves, the spirit thus created the harmonies of normal functioning, which, however, became discords if the nature of man were defiled. (Hall, LXXXI–LXXXIV)

SPIRITUAL AND HEALING ELEMENTS

Musicians often say, "Music is the healing force of the universe." Although little is known about the precise relationship between music and healing, it is clear that music helps to quell physical, emotional, and psychological ailments throughout world society.

The spiritual base of artistic creation does not involve a single or direct line of development, however. Some modern philosophers and musicians investigated modern esoteric views that challenged traditional ontological notions. Liberalism and authoritarianism suggest a structure that challenges humankind to understand the physical-spiritual nature of the universe. Liberalism attempts to establish a relationship with the universe that "comports with his creative human status and, second, a relationship to his fellow man that will express in practice his conviction of human dignity. It invites him to feel, moreover, not the sinfulness and worthlessness of man, but the high powers of sociality and rationality that exist in man and bid for release. Liberalism asked man to grow up to the full stature of a self-governing and self-fulfilling human being." (Overstreet, 122–123)

Qualities of Liberalism overlap with compositional concerns. Although love and spirituality are immeasurable empirically, their conspicuous effect on the subconscious, subjective, and object realms of human existence is undeniable. Some musicians and artists are advocates of love and spirituality in their work as means through which proper health, personal balance, and well-being are promoted. For such artists love, as an element intimately intertwined with well-being, creativity and spirituality, is a fundamental principle that motivates their work. John Coltrane's *A Love Supreme* is a celebrated example of modern music based upon a related universal principle.

Maintaining responsible freedom becomes especially important as sponta-

neous composers consider music performance as ritual affair, as expression of spirituality, or as catharsis. Learning to dialogue with fellow performers rhythmically, melodically, and harmonically maintains a sense of clear orientation and structure even as certain musical elements become increasingly more ethereal and abstracted. A clear sense of direction is achieved when musicians follow the lead soloist and respond actively to fellow performers, avoiding a domination of musical self-indulgence. In free composition, if working within tonal domains, the flutist can begin by identifying the tonic and initially restrict individual musical contributions to simple ideas until certain fundamental musical parameters are established. To move effectively, free spontaneous composition requires a mastery over a broad and flexible musical vocabulary to facilitate the constant changes in musical directions involved. There are most certainly wrong notes; those that fail to fit a certain harmonic or melodic pitch-set in any portion of a musical composition. Logic must remain clear rhythmically, melodically, and harmonically. Natural phrasing is enhanced through taking breaths with appropriate musical phrase endings; balance occurs when the spontaneous composer keeps track of all musical ingredients used; and interest is maintained when flutists attend to details of composition such as producing a variety of directions in musical lines (similar, contrary and oblique). Finally, we should remember that sound and silence are equally important musical considerations.

NATURAL, MATHEMATICAL, SYMMETRICAL, AND BLUES CONNECTIONS

Throughout history people consistently examine relationships between music and mathematics because connections are inevitable, clear, and concrete. Musical intervals and rhythms are measured in precise frequencies that serve to shape musical languages and symbols. These measurements are easily transferred to mathematical formulas. Henry Cowell employed simple overtone ratios to approximate customary systems of temperament in music notation. Jocelyn Godwin, like physicist Henreich Helmholtz, expands the overtone series to include its reverse reflection in an inverse sub-harmonic series. Helmholtz proposed that our view of the harmonic series must expand to include its inverse reflection in a sub-harmonic series. Such a series of undertones are theoretically the exact inversion of the overtones, generated by a mirror-image arithmetical progression (if, for example, regarded as a series of string lengths). Godwin's series also produces undertones, which are the exact inversion of the overtones. It is generated systematically by an arithmetical progression regarded as a series of string lengths. (Godwin, 188–189)

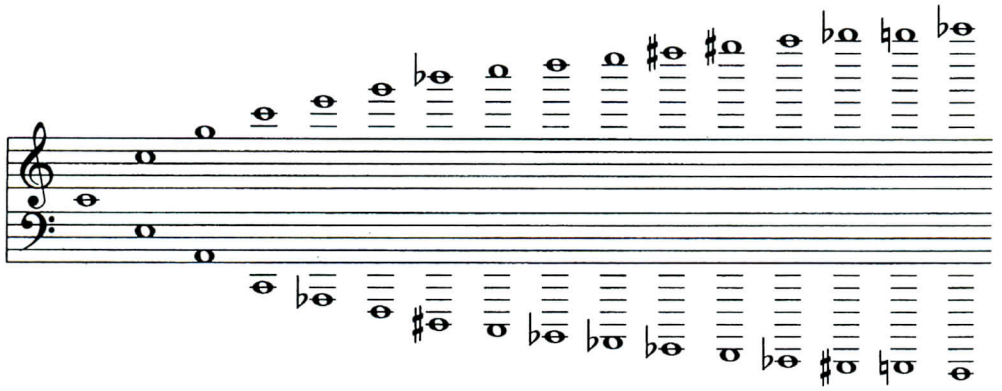
Dr. Donald T. Byrd evolved a system of musical composition based on mathematical symmetry. Logistics involved in dealing with numbered events and sequences in music and math result in related systems of calculation. Likewise, in mysticism, numbers often express relationships between unity, multiplicity, and periodic cycles. Ralph M. Lewis discusses "the Unity," which represents "the Absolute" as a model that can be extended to represent the duality of man and the universe. Lewis concludes:

> Basic archetypal or Cosmic patterns are expressed in many forms in mythology, religion, literature, and art. The archetypal plan or pattern is manifested in created or mundane types that are realized by man in his awareness of the universe, himself, and the symbols he creates. These symbols, however, are influenced by the society and culture in which the individual lives, as well as by his own nature and personality. *(The Universe of Numbers,* 14–16)

Another philosophical-minded composer, Dane Rudyar, proposed that the series of whole numbers reveal a universal principle. Rudyar suggests that the Chaldeans and Egyptians used an ancient instrument in sanctuaries that later evolved into the Pythagorean monochord. The monochord is a simple instrument used to identify sounds, numbers, and for distinguishing between descending and ascending sets of tones. The Chinese used decreasing or increasing length of tubes of bamboo for a similar purpose. (Rudhyar, Dane, *The Magic of Tone and the Art of Music,* 80–84.) The primary numbers one, two, three, and four constitute the Pythagorean tetraktys, a sacred symbol for Greek philosophers. The frequency ratio between these numbers form the intervals of musical systems throughout the world: the fundamental octave (the ratio 2:1), the fifth (3:2), and the fourth (4:3). Equal temperament or the twelve-tone tuning forming the even-tempered system frequently used in Western societies, is one of many ways of assigning intervals to a scale. Many forms of African music also divide the octave into twelve parts, while the octave is often divided into as many as twenty-four or so tones in Asia. Pythagoras believed that all periodic and regular natural phenomena were musical. Accordingly, the study of the relationship between occurrences in nature and musical order, therefore, is the path toward divine understanding. In all cases the natural division of the overtone series determine the fundamental pitch sets that form the basis for each musical system.

Musicians draw upon the numerical systems inherent in nature in an attempt to achieve perfect proportion in their compositions. The proportional vibrations of the overtone system support the evolution of musical systems around the world. The Blues is based upon a systematic set of flexible poly-harmonic relationships grounded in, and justified by, the implications of the overtone series. Henry Cowell used ratios of customary systems of temperament as the basis of his rhythmic scales. Cowell's scales employed the simplest overtone ratios found to approximate each rhythmic interval.[2] Thus, the series of ratios upon which Cowell's rhythmic scales are formed, reflect the harmonic proportions as in Example 5.

Musical cultures progress from ancient tendencies towards singing lower intervals of the overtone series (in unison and octaves, to the use of higher partials such as fifths, fourths, third), gradually towards forming pitch sets based upon intervals of the highest portions of the series. The use of chromatic, whole-tone and octatonic scales, reflects tendencies to formulate symmetrical systems



C:C = 1:1
C:C# = 14:15 (C:Db-15:16)
C:D = 8:9
C:Eb = 5:6
C:E = 4:5
C:F = 3:4
C:Gb = 5:7
C:G = 2:3
C:Ab = 5:8
C:A = 3:5
C:Bb = 4:7
C:B = 8:15
C:C = 1:2

Example 5: Overtone/Undertone Series

based on the interval of major and minor seconds that occur at the upper end of the basic series. The history of music tends to progress very gradually from an acceptance of the lower partials of the series to the smaller higher intervals, as the listener grows accustomed to new combinations of tones. Intervals considered dissonant during one era are gradually transformed into consonant intenals as the ear of the beholder matures through exposure over time.

Other related mathematical aspects of musical organization align with the theories of Leonardo of Pisa, who wrote under the pen name Fibonacci and lived around A. D. 1200. A sequence of numbers named after him centuries after his death consist of a series beginning with the number 1, where each subsequent number is the sum of the previous two. (Numbers 1, 1, 2, 3, 5, 8, 13, 21, 34, and so on.) People from a wide range of disciplines study the Fibionacci series and their related proportions in nature. The Fibonacci ratio involves any Fibonacci number divided by one adjacent to it. (For example, 1/1, 1/2, 2/3, 3/5, 5/8, 8/13, and so on.) The proportions that Fibonacci ratios represent are considered by many people to have a certain sense of balance and aesthetic appeal. They also represent the frequency relationships of some of the lower principal intervals of the overtone series. The universality of this affect is referred to as the golden proportion, a ratio used frequently in art and architecture. Fibonacci ratios also occur in many structures in nature, as an analysis of the proportions of a typical Norway spruce suggests. (Garland and Kahn, 113)

Music contains an infinite array of ideas and material that flutists can study and analyze from a variety of angles. It continues to inspire artists from virtually all disciplines who realize that the process of creation is not limited to any particular culture's preconceived notions, traditions, or limitations. The nature and laws governing universal principles form prototypes from which artistic inspiration is drawn.

Math and music also blend together in the mechanics applied to filmmaking. In film scores music defines mood changes, identifies time periods and characters, and emotional elements, and other details as plots unfold. Composers use the timing and content of film scenes and action sequences to develop music that closely fits visual occurrences. Since the number of frames in a scene can be calculated to a fraction of a second, music can match the most detailed elements of visual action in a film.

Math and music intersect in numerous other ways. Keeping certain mathematics

equations in mind can prove useful to flutists as spontaneous composers. In the book *Music and Math: Harmonic Connections* by Trudi Hammel Garland and Charity Vaughan Khan, the authors suggest that compositions are akin to geometric transformations. These mathematical forms include translation (which includes repetition of a sequence or theme), transposition (including the movement of an exact sequence of tones to another pitch level and location in time), reflection (where the mirror image of tones appear), inversion, retrogression (a musical sequence in reverse), retrograde inversion, and glide reflection (which is a rotation involving a translation followed by a reflection). This line of thought is useful in remembering techniques of composition that provide direction, coherence, balance, and interest.

> The composition of an enduring piece of music can be likened to the design of a classic painting or well-coordinated garden. It is not unlike the engineering of a sturdy bridge or a well-proportioned building. There is an underlying structure in all these cases that influences by mathematics, sometimes more obviously than others, and sometimes more deliberately than others on the part of the artist, designer, engineer or composer.
>
> A basic procedure for achieving cohesion in a piece of music is the restating of a sequence of tones again — in variations, of course, to avoid monotony and to give the composition character. Care must be taken to assure that the transformed restatements are pleasing to the ear and interesting to the mind. If done well, these variations will help to make the musical piece more easily remembered. This will give it broader, more lasting appeal since the recognition of repetitive phrases is important to musical pleasure. Some of the techniques used to give a composition unity without making it boring are grounded in plane geometry.
>
> Musical transformations are closely related to the four basic geometric transformations. A geometric transformation relocates a rigid geometric figure in the plane while carefully presenting its size and shape. The original configuration is not distorted by the manipulation. (Garland and Khan, 68–69)

Remembering basic elements of musical design discussed above provides a framework for individual soloists and allows flutists means to maintain contrasting levels of stratification in supporting musical roles. They are applicable to any musical situation regardless of its level of complication or simplicity. As performers of spontaneous compositions follow the musical suggestions of the lead soloist, while simultaneously responding continually to all gestures of the accompaniment, they begin to resemble the natural effect that the wind has on the string it blows. To accomplish this level of balance, responsiveness, and proportion each performer brings the appropriate level of musical flexibility, empathy, anticipation, and preparation required to do the job effectively. All musicians performing within an ensemble leave appropriate melodic, harmonic, and rhythmic space for soloists while maintaining simplicity (economy of means), continuity, clarity, and logic. Symmetry and repetition are approaches applied to supply familiarity to a composition while the alternation of soloist, and careful orchestration, provide shifting focal points that create variety and interest. Music should never be a random event. Audiences know when logic, passion, and purpose exist in art.

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

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1. The *Holy Bible*. King James Version. Genesis: Verse 2.
2. Henry Cowell. *New Musical Resources* (New York: Something Else Press, 1969), pp. 98–102.

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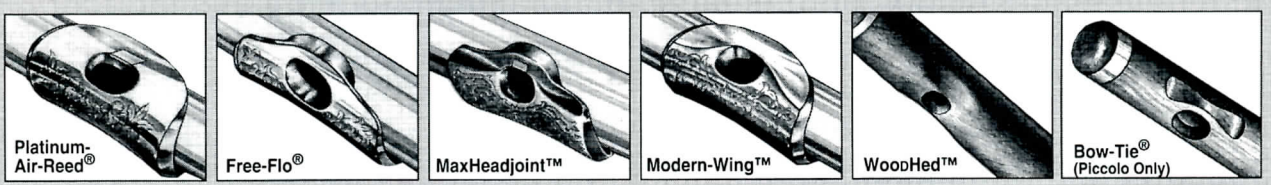

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James Pellerite

TAKE TWO:

his *vision* for the **Native American Flute**

by Rochelle Mann

Rochelle Mann and James Pellerite meet outside the Center for Southwest Studies on the campus of Fort Lewis College in Durango, Colorado.

Most flutists know of James Pellerite as former Principal Flute with the Philadelphia Orchestra, Professor of Music at Indiana University, one of the original founders of the NFA, the editor of many contemporary flute works, and the author of several publications including the *Guide to Fingerings* and the *Handbook of Flute Literature.* Despite years of hard work and a highly successful career, Mr. Pellerite is now anything but retired. Since first hearing the Native American flute in 1993, he has tackled the project of not only mastering the instrument itself, but also performing and promoting new works written specifically for the Native flute. I met with Jim on the campus of Fort Lewis College in Durango, Colorado, a week before he premiered David Yeagley's solo work, *Ishatai,* at the New Composers Forum in Aspen. His passionate energy and enthusiasm for this new career set the tone for the entire interview.

Many flutists may not be aware that your career has evolved into something much different than it was during your Philadelphia or Indiana days. Can you tell me what sparked your interest in the Native American flute?

In 1993 we moved to Albuquerque, and I heard for the first time this fantastic sound amidst a gathering at the Indian Pueblos Cultural Center. It was one hot July evening and the people around me were saying, "My gosh, won't that kid get off of those four tones!" And I kept saying, "What a gorgeous sound — there must be more there!" That's how it all got started. I became so smitten, so taken by it, that it just became my new passion. In fact it was about two years after

that that I finally decided to give up the modern flute entirely, and I haven't touched it since.

Do you miss it?
To be honest with you, I miss all my friends whom I gathered over the years because of this wonderful musical career, but I don't miss the instrument because this [flute] is also beautiful. And what a great experience to make music simply by using all of my facilities of the past — my experiences musically and technically. Everything has simply resulted in a lateral move.

Where did you get your first Native flute?
This is very interesting because I knew nothing about Native flutes. I called a gentleman I had known in Montana who was just playing it as a hobby, and he [referred me to Larry Spieler in Boulder, Colorado]. I called [Mr. Spieler], and he said, "You know, I build these things in a barn. There's no electricity. There's no running water. I have a huge extension cord to the farmhouse for my power and tools, so I don't have a studio where you can try these. But what I do is I meet people along this brook in a park in Boulder. We could meet there and I'll let you see what I have."

So I met this gentleman by the brook in Boulder and he showed me these beautiful wood flutes. I asked him, "Well, where do I put my fingers?" And he said, "There are only five holes, so cover just the top two and blow." I did, and out came the most fantastic sound! Somehow, being outdoors, I'm convinced the spirits were at work. That pink ivory flute ultimately became my concert flute.

So I take it that your Native flute didn't come with a how-to book. . . .
Far from it. I didn't even have a fingering chart. The flute maker had a chart of sorts, and although it wasn't exactly a chromatic scale, it was enough to get me started. I consulted my fingering book that I wrote many years ago for the modern flute, and I thought if I worked on the basis of figuring out fingerings according to acoustical need, certainly it ought to work on this flute as well. So I began to fashion my own chromatic scale. One has to realize, however, that every flute responds differently, and a totally different set of fingerings may be required [depending on the instrument].

All along I thought these flutes were pentatonic, but clearly you play far more than five notes.
The G scale for my flute goes G, B-flat, C, D, then skips to F. It then repeats the octave with the G. So already we have intervals to fill just to make a diatonic scale from G to G. [In order] to go from G to B-flat, for example, we have to play G, G#, and A all coming out of the last hole on the right hand. Boehm would have loved that!!!

"The Native American flute . . . is unique. This flute possesses a natural beauty, an innate quality of sound that is emotionally driven."

Would you play that for me to demonstrate?
Sure.

I watched as Jim opened a bass flute case that had been gutted and filled with Styrofoam. Inside rested two incredibly beautiful works of art, one of which he carefully removed. The Native American flute is heard so frequently throughout the Four Corners area where I live, I thought I knew what to expect. When Mr. Pellerite played, however, it was an entirely unique sound. True, the haunting quality of the Native flute was present, but I heard subtle yet intricate shadings, a complete technical command of the instrument, and far more tone colors than I could have imagined possible. This was like nothing I had heard before — it was as though a new instrument had been created right there on the spot.

So you are doing more than half-holeing — are those fingerings a third of a hole?
Oh it could be a third of a hole, it could be three-quarters of a hole, depending on the particular flute. But I don't look at it, I simply feel it.

How many different flutes do you play?
In a concert I'll have my G, I'll have the shorter one which is in B minor, and then I play also the F, which is a deeper quality flute.

Do you have preference for a particular type of wood?
There are many exotic woods being used now, although not every flute craftsman uses them. The wood of choice has been Western Cedar, which is a lovely wood that has resonance and responds well. The response of a wood is going to affect the scale, and a scale very often can cancel out the beauties of a piece of wood. It then becomes extremely critical how the craftsman ultimately works with that piece of wood. For example, ever since this pink ivory wood was worked on for my flute, I have not been able to find another one that matches its beauty and ease of response and maneuverability. The scale on my flute is just horrible if I do not try to correct the notes or the intonation.

Was the switch to this flute similar to doubling, say, on another woodwind, or was it a complete starting over process?
For me it was completely different from what I would ever envision in terms of embouchure. I don't believe that I can honestly say that there's an embouchure for this. What I do is insert the flute into the mouth enough to just bring the lips sufficiently around the mouthpiece so that there is no air escaping. As a matter of fact, it's very difficult to make a *diminuendo* or *crescendo* with this instrument because of the fact that it's a fipple flute, in essence like a recorder. By altering the volume of air and at the same time adjusting the venting of the fingers either more or less depending on the dynamic required, it is possible to bring the instrument into the contemporary arena.

Now somebody could ask, "Why bother?" I realize that you can take up a modern instrument and play far more efficiently and proficiently and more exacting in pitch, but do you have the beautiful sound that is so natural and so innate in this instrument? I picked it up and played only one note, yet already there was a natural tone. Adding to all of this beauty some measure of musicianship and instrumental technique is an incredible experience. It's something that is really inspirational.

Jim demonstrated one of the most hauntingly beautiful and LONGEST phrases I had ever heard. The tone seemed to go on forever.

I heard you play with a fascinating vibrato.
I think my vibrato is a carry over from the modern flute. If someone playing the Native American flute has had any experience in wind instrument playing already, there's an innate ability to feel expression via vibrato.

If you explore vibrato and non-vibrato, you now have the makings of two aspects of scales. The pentatonic scale of the instrument is the most responsive, so it can be played with full-bodied expressive vibrato, or subdued with straight tone. Whereas on the modern flute we always attempt to achieve uniformity of sound, I don't try to match with this instrument because it takes away some of the contrasting, colorful, timbral differences. For instance, you take the weak note and use it as a contrast, or you can reverse it. When you use vibrato on the weak note, suddenly there's a different timbre again. It's almost like it adds an attractive buzz to the tone.

Jim plays a passage that demonstrates the various shadings made possible by "favoring" weaker and stronger pitches with vibrato or straight tone.

What do you strive for in a good tone on the Native American flute?
Physical sensation. The instrument is awe-inspiring when you pick it up. You can feel the vibrations in the fingers and the air onrushing. The performer on modern instruments achieves a musical attractiveness only by countless hours of practice in pursuit of an embouchure. All the while this is being coordinated with a myriad of other instrumental techniques together with proper breathing. The ultimate goal is to achieve a beautiful sound at all times, of course. But if on a given day the embouchure is not functioning, you're not coordinating the fingers, or something is going awry, the entire cycle is upset. The Native American flute, on the other hand, is unique. This flute possesses a natural beauty, an innate quality of sound that is emotionally driven. It captures the musical senses in a spiritual manner, thereby allowing for techniques to do nothing but enhance the musical experience.

Jim plays in the gallery at the Center for Southwest Studies.

So you never have a bad tone day?
I wouldn't say that. I do have. Sometimes weather patterns can cause the wood to suddenly decide it's not going to vibrate as it did. On those days, it's almost like a bad embouchure. Another problem involves accumulation of condensation. [This] can result in such expansion of some woods that the vibrating characteristics will be lost. In order to catch this before the condensation reaches that point in the middle of a concert, I'm constantly swabbing the instrument out of any accumulation. Droplets of water may also get lodged into the air chamber beneath the removable block, and then there is no sound. That too is a nightmare.

Are there techniques you use that are completely different from the modern flute?
A technique I employ on the Native flute that I would never advocate on the modern flute is heavy fingers. Heavy fingers now give you the feeling of control for the pitch. For instance, by simply gripping the tone hole a little harder you can actually lower the tone. Because of chromatic cross-fingerings on this flute, you end up having to press the finger more heavily on the tone hole either from the note you're leaving, or the note to which you're going.

Jim demonstrates a highly complex system of fingerings, alternating finger pressure, and use of air — I'm beginning to think that this is far more work than any flutist would ever want to attempt.

Legato on this flute is something unbelievable — you can just simply glide up the scale.

What I hear next is a glissando bordering on the opening to Rhapsody in Blue.

That sounds a bit like Gershwin to me.
I can finally do what I heard the clarinetists do so beautifully behind me for many years in the orchestra.

As I watch you play, I am aware of how relaxed you appear.
I can truthfully say that I've never felt any tension playing concerts with the Native flute. Perhaps it's because I can't be compared to anyone else doing the same thing, but I do believe that it's the nature of the instrument and the fact that I enjoy [all aspects of it] so thoroughly. The music-making then becomes sheer joy.

Do you schedule a particular practice time each day?
Yes, it's generally in the evenings because that's when my concerts are. At my age I do get tired a little earlier than I should, but it works out.

Do you have a special place where you like to play — perhaps by a brook?
No, it's generally in my studio which is not very live. I can hear everything better that way, although I rely just as much on the physical sensation while I'm playing. Of course I always felt I had to with the modern flute, too. You know yourself as a performer that if you feel the phrase, you probably are playing it better.

Many of us remember the technical and tone exercises that you devised for us at Indiana . Have you created a specific warm-up and technique routine for the Native flute?
Ah, wonderful that you should ask. I practice with the same kind of routine, except that the range on this instrument is only about an octave and a minor third. We've taken an ethnic, rather primitive instrument and brought it to contemporary performance. So we're studying the techniques in the same way as our master Quantz did with his Baroque flute. But we're dealing with an instrument that has no standardization or schema.

What about your practice routine?
My long tone exercises utilize Native American traditional effects [such as] natural pitch glides at the ends of phrases. [Even these exercises demonstrate] a cross current where contemporary music is coming to the Native flute and the Native flute is coming to contemporary world, yet never departing from its tradition. We simply combine the two worlds.

Jim demonstrates the capabilities of the Native American flute onstage at the Fort Lewis College Concert Hall.

Jim plays several expressive legato phrases that clearly have a Native sound, yet they encompass a full range of chromatic pitches.

To go on with exercises. You're probably going to think "JP's gone off the wall with this one," but I use orchestral excerpts for the Native flute. Anytime that I find a particular passage that may call for learning some tricky intervals with the Native flute, I immediately take it on and transpose it as far within the range of the instrument as it will go.

So I've decided to extract music of all sorts to give me a sense of expanding the flutist's capabilities for musical expression of all styles. The orchestral repertoire offers this in many instances, yet ironically, there are very few flute passages that I've taken on. They're oboe solos. They're bassoon solos — my favorite one of course being the solo at the opening of the *Rite of Spring.* Also the string parts, for instance, in the Mussorgsky *Night on Bald Mountain,* provide a natural pitch glide.

I'm thoroughly entertained as I hear all the famous excerpts played as surely no one has ever experienced them. The Rite of Spring *is particularly striking.*

That was what Stravinsky might have done had he known that the Native flute could play this. Now if that doesn't sound Native

American! I also take the French horn solo from *Firebird.* There are times when I almost envision that I'm playing the horn because the spectrum of sound that is possible with this instrument can sometimes carry you to an entirely different circle of color. I don't know how else to describe it. If I'm doing the *Firebird* bassoon solo, I could almost, with some flutes, make it sound sufficiently reedy that I can imagine playing the bassoon. I'm sure that anyone who hears it is going to know that it's the Native flute. Nevertheless, it's an imaginative thing that certainly has to affect musical expression. You have to accept that you're dealing with a sound that is pretty well fixed, yet it is alive. It's a piece of wood. It's a living thing. It's not a piece of metal. It makes a difference.

Do you articulate the same way on both Native and modern flutes?

Well, I learned after all these years to double tongue — maybe you didn't know that I never did before. It was all a horrible single-tonguing brought on by a fault from my childhood that ultimately resulted in TMJ. I had a very large oral cavity and this provided for the tongue to have a sort of a double action in the roof of the mouth. So I never double-tongued. Suddenly with this flute I couldn't tongue as before because of the need to blow the instrument in an entirely different manner. I had to simply go to double-tonguing.

Let's talk about the music that you're performing and your favorite composers.

Well, for the first time in my life I can say they're all my favorite composers. The mere fact that they put up with me is enough right there. [The composers] have been so wonderful because I've had no money for this project, yet I've dedicated myself to editing and publishing everything they have written for me. We now have upwards of 18 to 20 composers already involved, and close to 50 different titles written since 1994–95. I like all the pieces because I've become so involved with each composer and every piece that he or she has contributed. To recognize a composer's creation, and to respect the composition he/she has presented to you, as a gift, is terribly important. I follow some very basic principles when dealing with composers. One is, play through the piece in its entirety, and no complaints. If you don't like it, don't say anything. If you like it, don't stop saying it. Then, you've set the stage for collaboration.

This all began with the thought that we would write pieces that were original compositions written for the Native flute by modern composers, as opposed to those frequently heard pieces that result from improvising on a thought or a natural theme that is from traditional Native American songs. We've expanded the technical capabilities, the tonal spectrum, as well as the intonation [of the Native flute].

Speaking of intonation, I received a wonderful CD review in Japan that referred to "impeccable intonation." I frankly don't think it's impeccable, but it's decent, and it's getting better all the time because of the great demands put upon me by these new works. Yet my original concept was to have pieces that were easy and could be played by the gift shop flute player.

> ***"You have to accept that you're dealing with a sound that is pretty well fixed, yet it is alive. It's a piece of wood. It's a living thing. It's not a piece of metal. It makes a difference."***

That's certainly not the case now! Tell me about the piece you are premiering in Aspen this month.

The Aspen Composers Conference has been a wonderful platform on which to show the developments of creating new music for the Native American flute. The first summer [I attended], I met the young composer David Yeagley, who is a descendant of Bad Eagle of the Antelope Comanche tribe. He is Composer in Residence at Oklahoma State University, and I invited him to write a couple of solo flute pieces. They have since grown to a collection of ten solo etudes. It is interesting to note how with each one, he increased the range of the instrument's ability to play technical passages.

These solo flute pieces are all contemporary works with no indications of any Indian themes whatsoever. We've come full circle: a Native American composer has created a composition for the Native flute using a modern musical language. Perhaps these movements reveal a common purpose: the white man and the Native American cross the imaginary boundaries of disciplined music, each recognizing the other's musical values. He combines his musical image with my concept of playing contemporary music on his instrument of tradition. Let us not forget [that these pieces are written] expressly for a white man who plays this instrument in an uncommon manner.

You've never been one to "beat around the bush" or "sugar coat" your statements. How do you respond to those critics who suggest that the Native flute should be played only by Natives who perform traditional music?

I think there are several responses to that question. I was born in this country — however, I'm a Sicilian. So that already means I know nothing about Native American music, and I was not about to get launched into doing research on Native American music, traditions, and beliefs. I've chosen only to respect these, and I respect them by virtue of borrowing the beauty of this special instrument, wishing only to embrace its instrumental traditions and combine them with modern woodwind techniques. Since my music possesses a totally different meaning, it should lead us to performances on a Native flute with a difference. Hence, a modern Native flute, or even a new woodwind instrument. With the exploitation of this flute's total beauty, it is my special way of embracing multiculturalism.

It is said that the Native American believes his music is from the heart and not

the mind. Consistent with this is the effort to maintain a Native American spiritualistic approach in these new compositions by preserving the instrument's sound and, when possible, its traditional stylings. With all due respect to the Native American's belief, it would appear that even the necessary adherence to discipline when composing music of classical influence for this flute may not interfere with creation of music from the heart. One of the greatest compliments that has been paid to me might [actually] be from a Native American flute player. He indicated to me that he wasn't sure what it was I was doing and he really didn't understand my music, but he did know that it was from the heart.

How does what you're doing compare with composers' efforts to incorporate Native American elements into modern compositions?
I've not had that experience because I personally have composers stay away from using traditional tribal tunes. I stay away from that entirely. As a matter of fact, the first time I ever played in public on the Native flute, I made up some little bit of improvisation based on the pentatonic scale notes because those were the easiest to finger. I stayed away from creating anything that smacked of Native American styling, for the simple reason that I didn't want to go on record as performing on the Native flute and doing what everyone else does. I could never do that, nor will I ever be able to, because I don't have the knowledge or the research background in Native music itself. I don't think I would make a contribution in that way.

Would you describe playing in this environment, and how the Southwest has inspired you?
Positioned within the splendor of the West, the sound of the Native American flute is overwhelming as it speaks to us of Indian legends and traditions. We are reminded that the Indian believes in the spiritual power of the woods used to make the flute. As a performer one can recognize this as spirituality within each piece of wood. It has occurred to me that if I were to choose a Boehm flute or a head joint to play today, I think it would be of wood.

It really has been invigorating to have the grandeur of the West and its inspirational beauty to enjoy. Another aspect of the move West is that my wife and I have also enjoyed unusually good health. The Native flute is much a part of all this, and Helen seems to enjoy the sound of it. She attends every single concert and lecture, which of course gives me a feeling of having an unusual amount of support. She insists she enjoys attending, and maybe that also gives me a simple inspiration to want to change things so that no two lectures have ever been alike.

Once you started performing on the Native American flute, how did you arrange performance dates? Did your reputation as an orchestral player help, or did it have no effect whatsoever?
I don't think that what I did on the modern flute has any particular merit in terms of what I'm doing now because [this approach to] the Native flute is so radically new. I really don't feel that I am accorded the same level of respect that I always enjoyed as a result of the orchestras I performed in, and of course [teaching] many years at Indiana, and in master classes all over the world. But if you start a new career, that's really what happens. As far as getting dates are concerned, I really started right from scratch and right at the bottom.

Are there any professional skills from your first career that have helped out in this one?
I think my master classes at IU, particularly weekly orchestral classes, gave me a certain insight on how to present my material. Now, for example, I give recitals during which I introduce my pieces, purposely avoiding program notes because I enjoy reaching out to the audience and sharing with them all of these wonderful things that have happened. If I'm enjoying something and I impart this, the audience has to appreciate it in some manner. Also helpful was the fact that I was able to go on stage in some frightening moments, such as I remember my first concert with the Philadelphia Orchestra. That wasn't particularly a picnic, but I seemed to show that I had a good deal of confidence.

"One of the greatest compliments that has been paid to me might [actually] be from a Native American flute player. He indicated to me that he wasn't sure what it was I was doing and he really didn't understand my music, but he did know that it was from the heart."

What would you say has been the most challenging aspect of this whole new career involving the Native flute?
The most challenging, probably, is still with me, and that is convincing the music world that this instrument can really speak and that it's capable of being more than just a gift shop instrument or one that sits on a mantelpiece. But I'm working on it.

Has this career change impacted your life in extramusical ways?
It's given me renewed energy at a time in my life that I'm grateful on a daily basis for being able to get out of bed and do more than the average person my age.

How old are you?
75

I wish my undergraduate students had your drive and energy.
Jim then described his basic philosophy as it applies to the Native American flute.

My key words remain as **inspiration, ambition, dedication,** and **discipline.** With my first introduction to its magical sound I

knew that I wanted to play the Native American flute. Its tonal beauty became an **inspiration.** The spirits were really at work, and how important it is to recognize the spirits. They will come to you in any form, but you need to recognize and get the message.

Ambition, or the desire to succeed has always been with me, ingrained by my Sicilian background. When my grandparents came over from Sicily, the work ethic was critical, and this they imparted even to a four-year-old. "Get the job done, whatever it took." My grandmother was probably more of an influence than anyone. When I came back from school, all the others in the neighborhood could go out and play, but I had to practice the flute, whether I liked it or not, whether I wanted to or not, day in, day out. That became a habit, and after a while it was not a matter of my asking myself, "Do I enjoy it or not enjoy it?" I did it because I had to. So from that must have come **a sense of responsibility** tied in with the **ambition** and, of course, **dedication.**

I remember so well when I took up the Native flute and asked, "Okay what am I going to do with this? Just take up a hobby, or do I see something else in it from which I can perhaps create something new?" That is when the **discipline** had to take over. I remember indicating to [potential] composers that it was acceptable to use chromaticisms; however, I had yet to learn to play scales beyond the pentatonic mode. A technique had yet to be fashioned, so what had to take over? Discipline. How can we survive without it?

You could be sipping mint juleps right now on your verandah and enjoying the mountains of Colorado. What has possessed you to not retire from the rat race, but instead jump in head first?

Well, I think again, it's the inspiration. I'm not one to just think about what I was able to do in the past. I was successful, really, because I worked hard. If that's the case, why shouldn't I simply continue working hard, because one, I'm in good physical condition, and two, I'm enjoying what I'm doing. You can interview anyone who has tried to make a contribution, and you'll note that they all have one thing in common: they work until they drop.

Do you have any other projects on the back burner?

Yes, I'm in the process of writing a book. Hopefully it will demonstrate that all musical experience in one world can be put to work in another. It's based on having to learn to play the instrument in a way that has been inspired by the development of all these commissioned pieces.

And of course this book already has a valuable fingering chart. It's valuable simply because it's the only one that's written to this extent, but I have a feeling that one day somebody will come along who won't think that it's an impossible task to make one even better. I've [included over] 50 fingerings for a Native flute that's only supposed to play 14 tones. The fingerings are a valuable source of technique for the Native flute to produce different tones, timbral effects, and most importantly, to try to correct the intonation. The fingerings themselves show a method whereby anyone, playing any other Native American flute, can follow the precepts of treating the intonation.

Would you do anything differently with your career knowing what you know now?

Oh, I've often made some wild remarks that if I came back as a musician, I would love to play the French horn, or I'd love to play the cello, and all for different reasons. The French horn because I know that the solo horn in the orchestra always made more money than I did, and the cellist because of the enormously beautiful repertoire and the depth of tone quality of that instrument. And it wouldn't hurt to maybe bypass music all together, take it up as a hobby, and be a big corporate executive of some software company — then I could buy my whole symphony orchestra and have all the sounds I want.

Do you ever take time off?

Oh yes! I'm taking time off right now, in this interview.

What do you do for fun when you're not coming to Durango?

Helen and I drive West. One of our favorite spots to visit is Death Valley. We love going to the desolate areas where we can hear all sorts of sounds — not just musical sounds. How ironic that some of the most beautiful spots in the West are those where you can't even traverse or survive. But the beauty is there, and perhaps the Native flute being such a part of this . . . again, the spirits are at work.

One more question: how would you like to be remembered?

Oh, I haven't given thought to that because I think I'm going to be around a long time.

I have no doubt! But after a long time goes by . . .

Well, as someone who first and foremost worked very hard to make a contribution, all the while hoping that people would understand that I was working hard to achieve something that I really believed in. I'd like to be remembered as somebody who always made the total effort, always went that extra mile. That's really what's motivating the Native flute project.

Since the interview, Mr. Pellerite has been involved with another exciting project in the development of new repertoire, that for Native American flute and orchestra. New compositions have been commissioned by Pellerite for the purpose of recording these with the Polish Radio National Symphony Orchestra for OPUS ONE RECORDS. The new CD is planned for release sometime in mid-2003. Composers requested are: Mary Jean van Appledorn, Hayg Boyadjian, Michael Mauldin, Justin Rubin, Randall Snyder, and David Yeagley.

Dr. Rochelle Mann is a Professor of Music at Fort Lewis College in Durango, Colorado. A frequent soloist throughout the Southwest, she is also Principal Flute with the San Juan Symphony. She studied with James Pellerite as an undergraduate at Indiana University.

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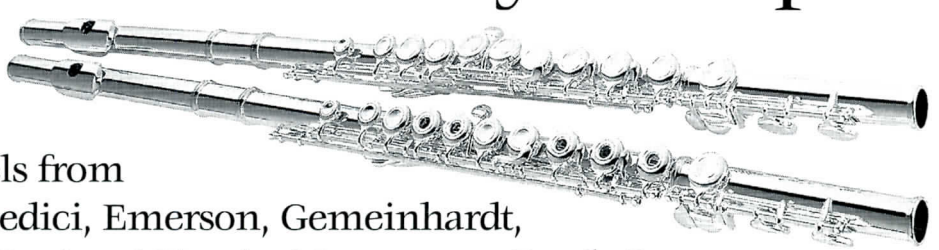

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Circus Brasilis:

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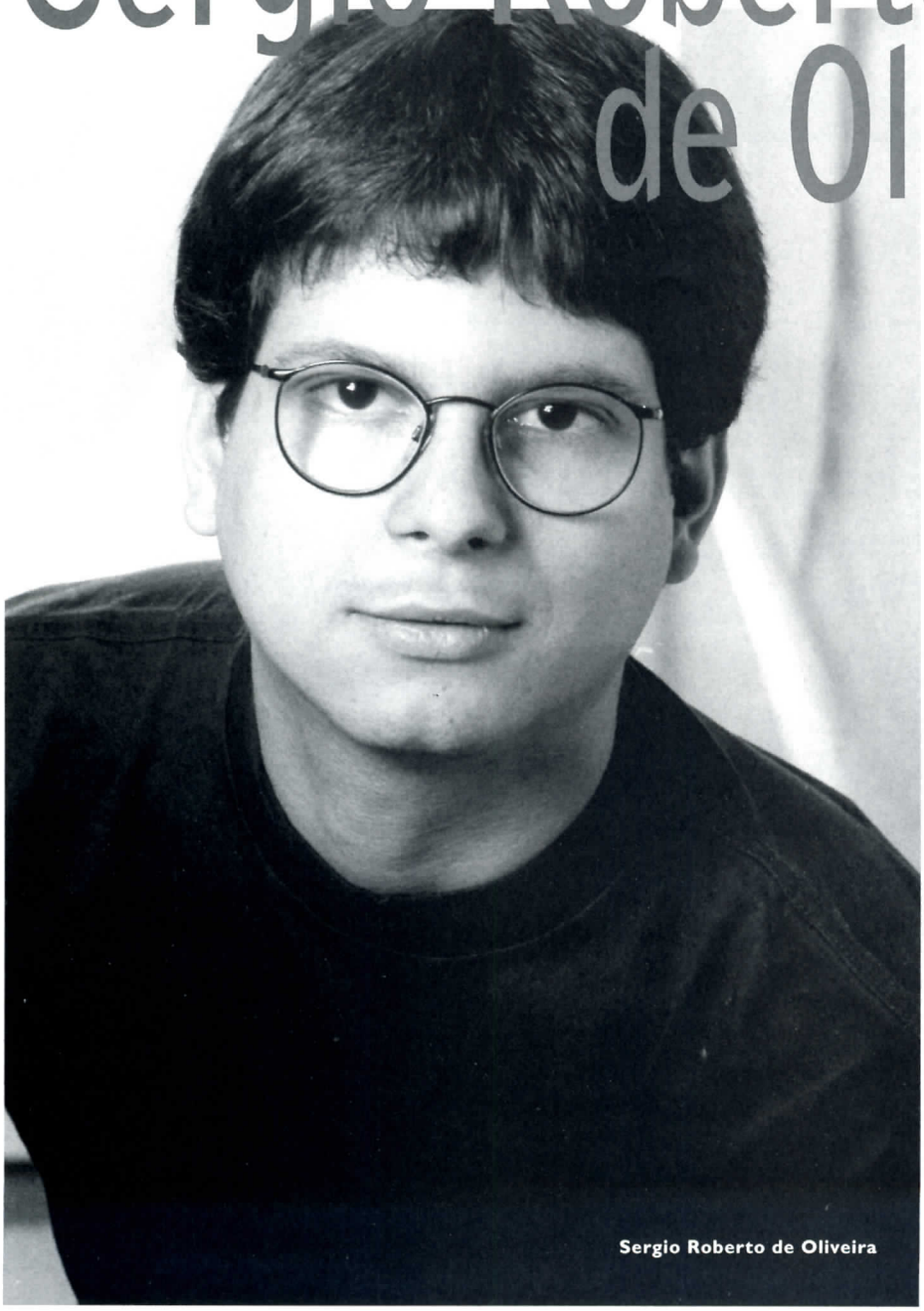


Sergio Roberto de Oliveira

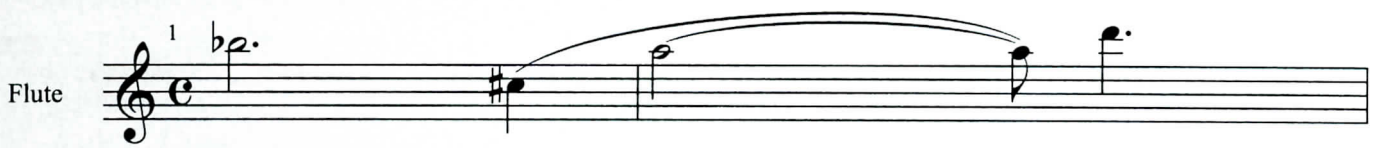
Brazil has one of the most vital traditions of flute music in the world, with the instrument prominent in both popular music and classical music. The musical genre for which Brazil is probably most well-known, the bossa nova, a sophisticated mix of the rhythms of the Afro-Brazilian samba with the harmonies of modern jazz, would be hard to imagine without the flute. The flute's popularity in Brazil goes back a long way, however, to its use by strolling ensembles of musicians who played the music known as *choro,* an adaptation of the salon dances of the late nineteenth century (polka, schottisch, waltz, tango, mazurka), in which keyboard originals were arranged for flute, cavaquinho (a relative of the ukulele), guitar, and tambourine. Many of the musicians involved in this genre of music were *mulatto* (that is, of mixed African and European heritage), including Joaquim Callado (1848–1880), Pattapio Silva (1881–1907), and Pixinguinha (1897–1973) (the professional name of Alfredo da Rocha Viana Filho). These musicians were fully aware of the European traditions and techniques of the flute. Choro has enjoyed a resurgence of popularity in the last five years, with many groups of musicians in their twenties and thirties exploring the heritage of the genre and extending it with new compositions. Brazil also preserves a vital folk tradition of flute music in its rural Northeast, with ensembles of *pifanos,* who play rough wooden folk instruments, accompanied by drums. And last but not least composers of classical music (known as *musica erudita,* or "erudite music") have written important contemporary works for the flute, including such leading figures as Cesar Guerra-Peixe and Radames Gnattali.

Composer Sergio Roberto de Oliveira has created a rewarding body of work for the flute over the last decade. Oliveira was born in 1970 and grew up in the middle-class neighborhood of Tijuca. As a composer he began by writing popular songs in the style known as MPB *(Musica Popular Brasileira),* a pop music that appeals to the middle and upper classes with sophisticated music and lyrics and carries on some of the traditions of the bossa nova. Later he moved to classical music, studying with Guerra-Peixe and Tato Taborda, and completing a bachelor's in composition at the University of Rio, where he studied with David Korenchendler. His earliest works were written while a student in the program there. Oliveira studied flute with Laura Rónai in order to write more idiomatically for the instrument.

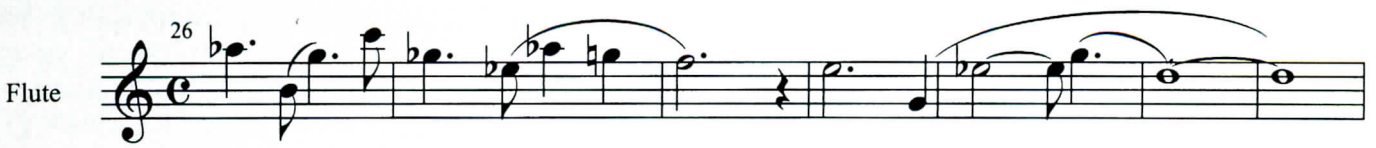
His first composition for the flute is the *Duo para flautas,* written for fellow students Alexandre Bittencourt and Claudio Frydmann and premiered at the Panorama da Musica Brasileira Atual (Panorama of Contemporary Brazilian Music) at the School of Music of the Federal University of Rio de Janeiro, October 24, 1996. It is in two movements. The first movement, marked *molto cantabile,* is built around descending minor seconds and tritones, and ascending minor sixths, with a tonal center on d (suggesting d minor), which is established by the opening melodic material, evoking a diminished seventh, dominant and tonic (example 1). This is reinforced by the resolution of the E-flat harmonies in measures 8–12, which can also be heard as Neapolitan to d. The whole effect is one of an unsatisfied lament, with the final descent through the chromatic tritone from a-flat in measures 26–31 (a-flat, g, g-flat, f, e, e-flat, d) negated by the accompaniment in parallel tritones (example 2).

The final dyad, d-g-sharp prepares the tonal material of the movement to follow, in which they are reinterpreted as the lowered seventh and major third of a scale based on e. Most important, however, is the play of motives between the two flutes, in which almost every statement from one part is immediately responded to by the other (e.g. the close imitations in mm. 24–25). The second movement draws on the idioms of the Northeast, with a tonality centered on E, and based on a scale with a lowered seventh degree, and with a pentatonic emphasis on the sixth degree. The opening rhythmic figure evokes the baião (two dotted eighths followed by an eighth), with the syncopated accent on the third sixteenth of the measure (example 3), but this does not continue once motion begins in earnest. The contrasting theme at measure forty-three in 3/4 recalls the opening of the first

Example 1: Duo, flute 1, mm. 1-2



Example 2: Duo, flute 2, mm. 26-31



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Example 3: Duo, second mvt., flute 1, mm. 1-8

Example 4: Duo, 2nd mvt: flute 2, mm. 43-46

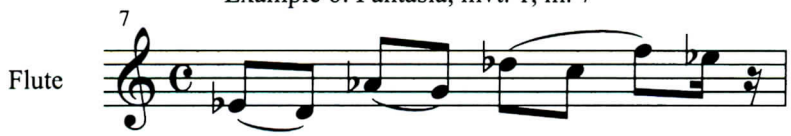
Example 5: Fantasia, mvt. 1, mm. 1-4

theme with its unexpected accent on what should be a weak beat (marked sfz) (Example 4), and this is made explicit in the transition to the recapitulation (mm. 60–67) in which the sfz is reinterpreted as the initial accent at the opening of the piece.

The *Fantasia para flauta* was written for Laura Rónai and premiered at the concert of the new music ensemble Preludio 21, at the Sala Villa-Lobos of the University of Rio, November 4, 1998. The mood of the piece, in three untitled movements, is predominantly lyrical. The first movement, perhaps not surprisingly for a piece for flute, again centers around the pitches of a, f, and d, outlining the d minor triad, essentially the home tonality for the modern flute. Oliveira uses three motives to build his movement, the opening agitated sixteenth note motion, with its gaping rests (Example 5), the prominent descending seconds from the first ending at measure seven (Example 6), and the more cantabile motive at measure nine, which can be broken down into its rising seventh, and the descending syncopated close (eighth-quarter-eighth), which is extended (Example 7).

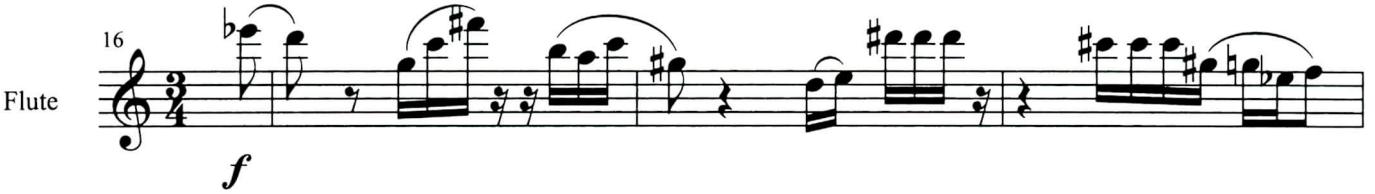
The composer exploits the descending minor second in the development section (mm. 19–29), in which these sighs continually trend upward toward the opening a, first moving by half measures (mm. 22–23), then by full measures (here combined with the syncopated rhythm from the cantabile motive, now heard as sixteenth-eighth-sixteenth), until finally accelerating to the eighth note sighs that lead to the recapitulation. The second movement is a *seresta,* that is, a serenade. The movement centers on the e minor tonality outlined by the first four notes, b-g- f#-e, though the implied harmony is far from functional. Unifying the movement is the motif of the descending third, usually, though not always a minor third. Oliveira's contrasting material in measures 16–26 suggests bird song, with quicker motion and wider leaps (Example 8), although the descent through the minor third is still prominent. He prepares the return of the opening with a series of three ascending minor sixths, which taken together outline once more the descending third B-flat (spelled A#), A, G. The movement finally achieves repose, if not resolution, with a half-cadence at the bottom of the flute's register that stops short of resolving to the central e. The third movement is based on a syncopated ostinato which recalls a more urbanized popular music (Example 9) and returns to the d minor-ish tonality of the opening movement. Against the ostinato in the lowest register of the flute Oliveira sets tonally contrasting material in the upper register of the flute (Example 10). This can be heard as a conversation (or an argument) for two voices, the ostinato, which keeps

Example 6: Fantasia, mvt. 1, m. 7

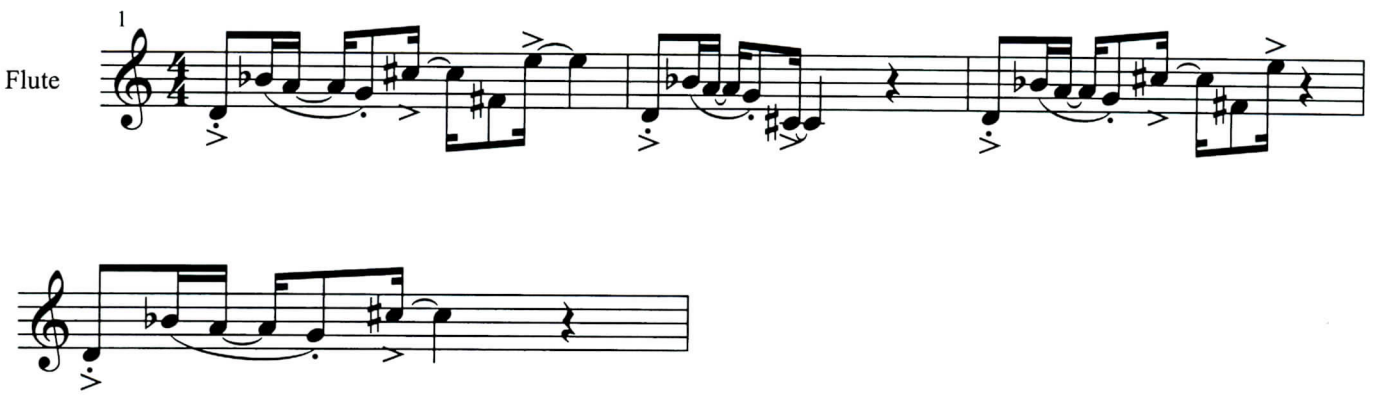


Example 7: Fantasia, movt. 1, mm. 9-11

Example 8: Fantasia, mvt. 2, mm. 16-19



Example 9: Fantasia, mvt. 3, mm. 1-4



Example 10: Fantasia, mvt. 3, mm. 9-12

repeating the same thesis, and the upper voice, which tries various versions of the same descending motive, until the interruptions (culminating in three in measure 21) finally produce an upwards scale in measure 22, although here the ostinato has the last word. The ostinato begins once more, for two bars, and the upper voice begins with a more lyrical theme in 25, characterized by legato eighth-note triplets. And in contrast after a few measures there is an eruption of interruptions from the lower part, again producing a rising scale from the upper voice, arriving at a high f, prepared by a rest, which recalls the closing f of the first movement. This leads to a da capo of mm. 8–22, except that here the upper voice wins out with a long, forte high a.

The *Circus Brasilis* was written for the duo of Laura Rónai and Tom Moore to be premiered at the concert series of IBEU, the Instituto Brasil-Estados Unidos in Copacabana, in a program that would combine baroque music with new music, and American music with Brazilian music. (Also on the program was the *Chansons d'amour* by Barbara White, which draws on Machaut). Oliveira considers the baroque flute to be a "conceited pifano," that is, a wooden folk instrument with pretensions, in that unlike the modern instrument, the construction of the baroque instrument was not designed either to play in all twelve keys of the equal-tempered system of tuning nor to play an equal-tempered chromatic scale. Thus G-sharp and A-flat are actually different pitches, obtained by using different fingerings. Oliveira refers to this in the text which accompanies the first movement, which speaks of the "injustice" of his fourths, a pun in the Portuguese, since the word means both "out of tune" and "unfair" (each movement is accompanied by an evocative poetic text written by the composer, which may be read before each movement ad libitum).

The work traces the arrival and departure of a Brazilian circus in five movements — *Entrada* (Entrance), *Apresentação* (Introduction), *Lamento* (Lament), *Acrobacias e Malabares* (Acrobatics and Juggling), and *Retirada* (Departure), which can be considered to represent a chiastic form, with movements mirrored around the central lament, both in terms of tonality and the character of the movements. The *Entrada-Retirada* pair both center on Be-flat, and the *Apresentaçao/Acrobacias e Malabares* pair are matched with D major/b minor tonal orientation, as well as sharing melodic material (the triplet rhythm over a rising third).

This shape, the mirroring of entrance and departure is also reflected in the design of the first movement itself, in which the first four and last four measures (mm. 1–4, [Ex. 11] 17–21) are mirrored front-to-back. Tonally, the first movement, like the piece as a whole, moves from B-flat back to B-flat, although the descending half-step which opens the piece could also suggest the third and second degrees of the minor scale, rather than the tonic and leading tone of the major (and this interpretation would point to the similar descent, A-flat to G (with an escape tone to B-flat) which opens the Lament). The rising whole-tone scale in thirds (in eighth-note triplets) prepares the acrobatics of the fourth movement, and the striking ostinato figure in descending thirds at the center of the movement will also be used to close the final departure.

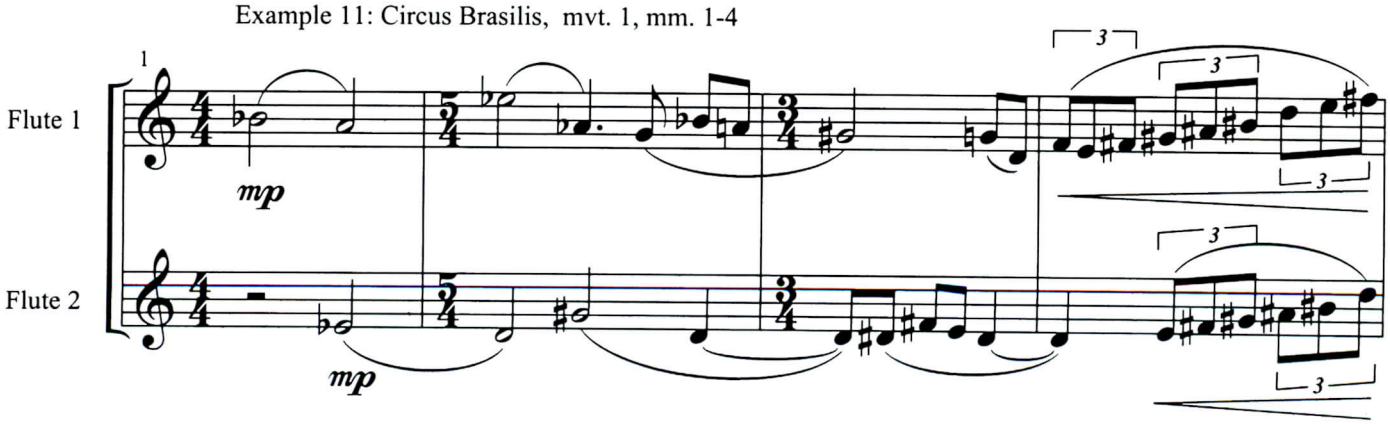
The circus comes into the ring with the *Apresentação,* which makes use of the characteristic rhythm of the *baião* (dotted eighth-dotted eighth-eighth). The folk-like tonal materials of this movement are very similar to those of the second movement of the duo — lowered seventh, prominent major sixth, except that here we have the use of the raised fourth degree very typical of the Northeast.

The central lament is not so explicitly folk-oriented, but according to the composer the pain that it expresses is the "*dor do nordestino,*" the poor subsistence farmer who must either eke out a living during the frequent droughts, or emigrate to the south, leaving home behind. The inscription to the movement recalls the Brazilian bird that is blinded in the belief that the blind bird sings more sweetly. The f-minor tonality is the quietest and most tonally distinct for the Baroque, as almost all of the notes are produced by cross-fingering (this tonality was the most extreme used for the instrument during the Baroque and used by composers who were quite conscious of its effect, e.g. Bach's F-minor aria using the flute in the *Johannes-Passion*).

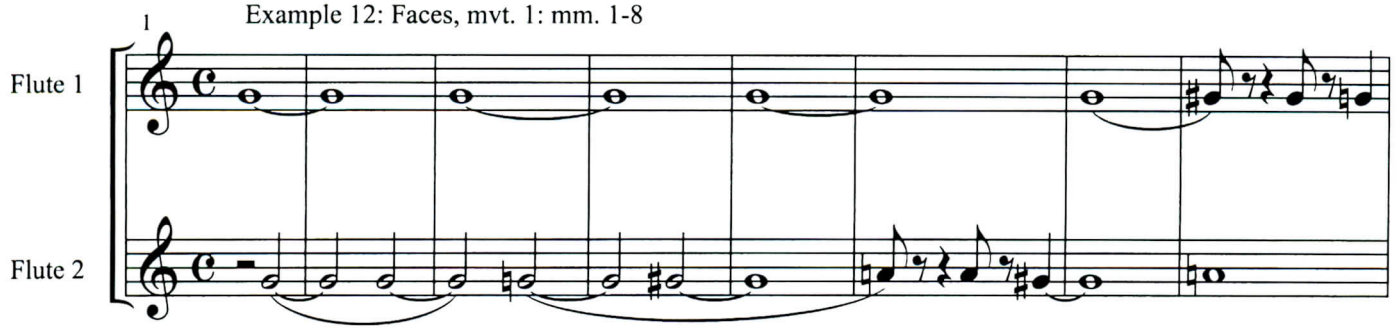
The contrast in mood with the acrobatics which follow is striking, as F-sharp is one of the louder notes on the instrument (and there is some acrobatics involved for the players in executing the scalar passages with so many sharps). Again we have the ostinato passages which are common in allegro movements by the composers. Tonally the movement emphasizes the area of b minor.

The closing movement combines material from all the previous movements, look-

Example 11: Circus Brasilis, mvt. 1, mm. 1-4



Example 12: Faces, mvt. 1: mm. 1-8



Example 13: Faces, mvt. 1, flute 1, mm. 26-28

ing backwards (as the composer notes in his superscription "I go backwards, looking at the dry silence which I leave behind"), and closes on the same muted B-flat which opened and closed the first movement.

Faces, written in 2000 and premiered at the Crosswicks Friends Meeting in Crosswicks, New Jersey, on July 29, 2000, was more consciously playing on the tensions and attractions between Brazilian and American music and culture, beginning with a title, *Faces,* which can be read in either Portuguese or English. The panoply of meanings for the word in Portuguese also includes "surface," "side," "appearance," "facet," so that the piece in its title and the heading of each movement reflects the various facets, both Brazilian and American, of a love affair. The first movement, *Olhos/ Eyes,* plays with the idea of unity/duality between the two flutes, which begin in unison on long tones low in the tessitura of the instrument (Example 12). The dissonances that follow, all within the compass of a whole step, eventually generate the rhythm (triplet eighths) which expands the register, leading first to a reiterated diminished octave (d#-d), then a diminished unison (d-flat-d). The movement culminates with a moto perpetuo in sixteenths in which the two voices chase each other around a C major triad, moving up and down by half-steps (Example 13). Finally the motion exhausts itself, the upper voice arrives on the high C, and the lower voice, panting, arrives at the interval G of the moto perpetuo, to finally slide down to a resolution on the lower C.

The second movement, "*Coração*/ Heart," is based around the heartbeat figure of the second flute. The pitches chosen for the heartbeat ostinato emphasize the difference of character of the baroque instrument, since they are darker in color, softer in volume, and somewhat more indistinct in pitch, that is more dependent on the embouchure placement of the player. This softness, and indistinctness, recalls how we usually perceive a heartbeat — it is always present, but is something we have to listen for, muffled by the mass of the body, and although regular, not percussive. The first flute part places contrasting, more cantabile material against the heartbeat, consciously avoiding any coincidence of rhythm with it, until finally the persistence of the heartbeat wins out and the two parts join as the heart beats faster and faster. After they arrive together their hearts gradually slow down in unison.

The third movement "*Mãos*/Hands" again points up the non-equal tempered nature of the baroque flutes, in making use of chromatic material that sounds even more "slimy" or "slithery" (all those slick sl-words, like slide, slip, sleek . . .). Oliveira marks the movement *sorrateiro* (stealthy), and the first half of the movement evokes the surreptitious movement of lover's hands, seeking to reach a desired destination. Finally everything is above board, and the two hands dance a chromatic waltz.

The fourth movement "Dance," combines two different genres of music, beginning with a sort of American blues shuffle and moving to a traditional Brazilian dance from the Northeast, a *baião.* It opens with a series of attempts at consonance (a minor ninth, in which the e-flat of the first part resolves down to d as it should, only to find that the lowest part has moved up to an e-flat), which recall the play of the first movement, and the dissonances generate the 12/8 shuffle. Oliveira then reinteprets the syncopated dotted quarters of the shuffle as the first two dotted eighths of the characteristic *baião* rhythm which is 2/4, with two dotted eighths (the second syncopated) followed by a straight eighth.

Mot pour Laura was written in December 2001 to be premiered by the Rónai/ Moore Duo at the Composers Ensemble at Princeton Series on January 8, 2002. The work is perhaps more consciously "modern" in style than any of Oliveira's preceding works for flutes and based around the idea of mirror symmetry. The first movement *Miroir* plays on the title, where *Mot* mirror-reversed becomes "Tom" (another pun, since "Tom" here means both the name and the Portuguese word "tone"). The movement is made up of a complicated set of mirrors, taking the sequence of pitches presented by both flutes together. The composer presents three blocks of thirty-one notes, which are also mirrored for a total of six. The notes in each block are internally reflected. The first block, for example, runs from the beginning to the middle of mea-

Example 14: Mot pour Laura, mvt. 3, mm. 1-10

sure five, and then the pitches appear in reverse sequence (though not as a literal retrograde of the previous material) up until the end of measure nine. The second block extends from measure 10 to measure 15, with the mirror towards the end of measure 12, and the third block from measure 16 to measure 21, with the mirror at the trill in measure 18. From this point on the blocks appear in reverse order, and the movement closes on the same sonority as it opened, though with the parts exchanged so that the opening E-flat is now at the bottom with the F-sharp above. The opening recalls the major sixth of a B-major sonority; the close the minor third of an E-flat minor sonority, and indeed this E-flat tonality is reinforced by the pitches prior to the final cadence.

The second movement is freer, but nonetheless reflecting a mirrored construction, with the point of division being the B-D-sharp triad at the beginning of measure twenty-five, a tonal focus that prepares the Phrygian b and e of the final movement. The third movement refers obliquely, but only obliquely, to *brasilidade* (the quality of Brazil), with an ostinato rhythm in 7/8 (either divided 2-2-3 or 3-2-2) that evokes a folk-like percussion pattern, without drawing on any specific dance. Against the ostinato there is a legato theme in a contrasting rhythm (Example 14). For the first flute this melody is heard in the third octave; when the first flute takes over the ostinato the melody is heard mirrored in the first octave of the second flute. At the center of the movement are eight measures where first the two flutes trade one-measure melodies, and then play the ostinato in unison. A piano section follows, preparing a crescendo which leads to the return of the melody altissimo, climaxing in a four-measure long high a, longer and higher than any note yet heard in the piece, and this outburst puts an end to the ostinato. The two flutes are heard in rhythmic unison in three brief expostulations, and then the movement closes with a fortissimo affirmation of the pitches which opened the first movement, but now reinterpreted as a B-major sonority in the context of the previous tonal emphasis.

Oliveira's most recent works for flute are available from the United States publisher Falls House Press, which specializes in historical and contemporary repertoire for flute. *Faces* was published by Falls House in 2001, and *Mot pour Laura* is forthcoming. The *Duo, Fantasia* and *Circus Brasilis* are available as a set *(3 Peças para Flauta)* from A Casa Estudio, Rio de Janeiro. All of these works will appear on a recording from A Casa to be issued later in 2002.

Tom Moore has been fascinated by the music, language, and culture of Brazil since 1994. He first visited Rio in 1998, where he met Laura Rónai, his collaborator in the Rónai/Moore Duo, which has commissioned and premiered many new works for flutes. Mr. Moore is the Music/Media Librarian at The College of New Jersey. He studied music and languages at Harvard and Stanford, and has been active in performing early music as flutist, recorderist, and singer. His recordings include three discs of chamber music by Telemann for flute on Lyrichord. He has written on music for Early Music America, Fanfare, Goldberg, Historical Performance, MLA Notes, *and* 21st Century Music. *His recent work has focused on the music of Brazil.*

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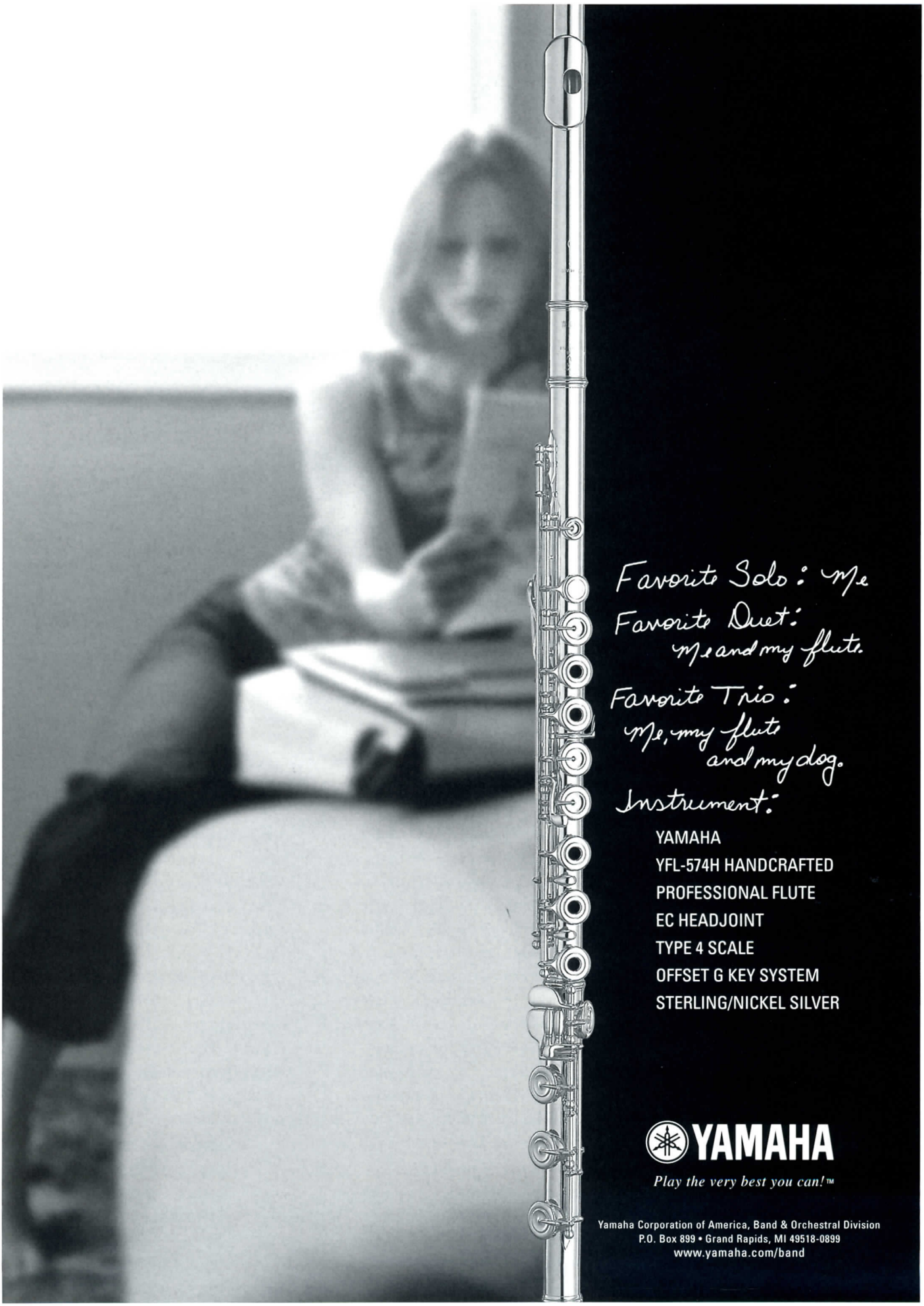
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a helping hand

All photos: Gareth W. Nichols

Close-up view of the modified E and F keys.

by Kerrie Mills Cochran

My name is Kerrie Mills Cochran and I have been a flutist for twenty-two years and was a band director in the public school system. I have taught middle and high school students during my tenure as a band director. I was actively involved in the music community during that time. I attended The University of Alabama and studied with Dr. Sheryl Cohen. She is an outstanding professor and mentor. One of the most important lessons I ever learned from her was the ability to adapt to a situation and move forward. She seemed to have a knack for bringing out the best in her students. Little did I know how much I would be able to utilize this lesson later in my life.

I was married on July 8, 2000, and I had recently returned home from my honeymoon. I had been appointed to a teaching position at the new charter school in Fairburn, Georgia (part of greater Atlanta). I began training for my new job on August 7, 2000, at a hotel by Hartsfield Airport. We were to train at this site while construction was completed at our new school. This was a particularly bad traffic day in Atlanta, with several car accidents about the city. I was late arriving at work due to the wreckage and so were several other employees that morning. I can recall the morning activity on August 10, 2000. The day's assignment was to tour the new school facility that was under construction. Because I had only been living in Georgia for a month and two days, I decided to ride to the new facility with a teacher who was familiar with the area. After a morning filled with training, we were dismissed for lunch around 11:30 a.m. We were told to tour the school site during our lunch break. The accident occurred around 12:00 p.m. I have no memory of the accident. I was told that the driver briefly lost attention to the road and her car veered over to the center median. The vehicle began to flip and I was ejected from the car. I sustained several severe injuries in the accident. When help arrived, I was transported to Grady Memorial Hospital for emergency medical attention. The injuries and medical treatment included a severe head injury, subcranial hemorrhage, broken collarbone, detached eardrums, chipped teeth, several severe cuts and bruises, the amputation of the first two digits of my right hand, heart catheterization, angiogram, and I was in a coma for about five days.

Upon my release from Grady Memor-

ial I was admitted to The Center for Rehab Medicine at Emory University for three weeks. I underwent intense therapy to improve my physical and cognitive state. I am right-handed and the amputation of my fingers was very difficult at first. The therapists at the rehab center vowed that they would turn me into a "lefty" but after I noticed how elementary my penmanship appeared, I quickly opted for other alternatives. I thought that if it were physically possible, I would learn to use my right hand to the best of my ability. I was referred to Marcia Toye-Vego, a hand therapist at Emory University, to strengthen my hand. I worked with the therapist for the course of one year. Ms. Toye-Vego helped me to regain the use of my hand. I did not have much flexibility or range of motion when I began the therapy sessions but there are few tasks that I am unable to perform today. I attempted to write with my right hand as I learned to use the thumb and ring finger to balance the pencil while writing, and I was successful. I was pleased with my progress but I still felt very empty.

I was very depressed at what I had lost in such a short amount of time. I had only been married for one month and two days and in addition to everything else, I had lost the ability to play my beloved flute. I had recently obtained my Master of Education in guidance counseling while working as a band director in the state of Alabama, but I had planned to stay involved in the music community wherever I resided. I was unable to work for the entire school year as my days were consumed with intensive rehab. While I was in therapy, one of my therapists discussed my case with other personnel at Emory. He also spoke with a professor named Dr. Richard Nichols who was a fellow flutist and heavily involved in medical research. Dr. Nichols decided to take on my case and assist me in making a device

From left: **Charles King, Kerrie Cochran and Richard Nichols.**

The Design

by T. Richard Nichols

I was privileged to meet Kerrie Cochran in May of 2001. Mr. James Hudson, an engineer in the Department of Rehabilitation Medicine at Emory University, suggested that I might like to help with Kerrie's rehabilitation since two of my main interests are the musculoskeletal system and flute playing. Several clinicians in the Department remarked that Kerrie was unusually upbeat about her rehabilitation program, especially considering the extent of her injuries. She has shown great courage and persistence in relearning to write and other lost functions. She is very articulate and energetic and certainly is a role model for anyone facing adversity. These attributes were very motivating to me in helping her to resume playing the flute as soon as possible. After a few false starts and overly complicated designs, it seemed that the most straightforward approach was to arrange for the right thumb to control the E and F keys directly. Although this may not be a novel idea, I was not aware of any other attempts to use this approach for players who had lost two complete fingers. In order to free the thumb for this purpose, Ms. Toye-Vego built a brace that straps to Kerrie's right forearm and has a cradle for the flute. It would have been possible to design the brace so that Kerrie would be able to hold her right hand flat as in playing the piano. Instead, we opted for her to maintain her normal hand position so that the positions of the fourth and fifth fingers would feel familiar and so all three fingers could reach the in-line keys. This required that we locate the key touches in an almost vertical orientation so that they could be actuated by back and forth motions of the thumb with adequate "mechanical advantage."

Fortunately, the open-hole flute allowed rapid prototyping of the design, since the touches could be mounted on stalks installed in the open keys. All the required parts were obtained from the local hardware store, including nylon screws, O-rings to seal the keys, nylon spacers, and sheet metal for the touches. The touches were mounted on the stalks, and angled in toward each other. This design, at least in theory, allowed the keys to be depressed either singly or together. In addition, this arrangement allowed either key to be depressed while trilling the other, allowing the possible trill fingerings. As proud as I was of the final prototype, it left something to be desired aesthetically, and it required frequent readjustment. We were fortunate that Mr. King and his associate Jay Himmel were available to design and construct a permanent version using Kerrie's own flute. He executed a beautiful, finished version in silver and brass. In addition, he installed an extension on the lower trill lever because it was inaccessible under the modified key touches. At Mr. Himmel's suggestion, Mr. King also installed an interlock so that both keys were depressed by pushing the E key. This feature precluded a common fingering pattern for the E-F# trill, but simplified most other common fingerings. The interlock will make the process of learning to play the modified flute much easier.

Kerrie shown supporting her modified flute with the arm brace and contacting the modified key levers with her thumb.

whereby I could once again play my flute. I was utterly astonished. I thought that I had lost the ability to ever make music. I met with the professor on several occasions in order for him to study my particular needs so he could begin to design a prototype piece for my flute. He came up with several ideas but the final design consisted of two adapted keys. The device was constructed so that I would use my thumb to work levers that controlled the keys for which I had no fingers.

My hand therapist constructed a brace to balance the flute. The brace was made from splint material and uses the wrist to help create a balance point for the instrument. Dr. Nichols and I continued to meet several times after he completed the prototype in order to adjust the device. Once the prototype was complete and configured as we wished, Professor Nichols decided that we should have an instrument craftsman do the work for the permanent device. The craftsman who was called upon to complete this task was Mr. Charles King of King Band Instrument Repair Service in Decatur, Georgia. He spent countless hours making sure that the device was perfect. I was astonished when I saw the work on the final revision. Mr. King had done a beautiful job! The finished product is a masterpiece and is the work of a true craftsman.

The relearning process has been exciting but slow at this point. I had to have another hand surgery at the end of June, so that has delayed my practice schedule. I will be excited when my hand heals fully and I am able to resume a normal practice schedule. My goal is to eventually be able to play in an ensemble so I am able to once again experience the joy of performance.

As I begin my journey back, I strive to become all that I can be. I will be working as hard as I can to succeed, but I am certain there will be setbacks. I have spent the early years of my life studying the pedagogy of wind instruments. I hope to use this knowledge to relearn how to play my own instrument with the new adaptation. This is one of the biggest challenges of my entire life, but as I look upon it now I have hope. I found hope for my life in music where I never expected: medical research. I appreciate all of the work that has been done on my behalf and hope this information will be of good use for anyone who ever suffers a misfortunate accident.

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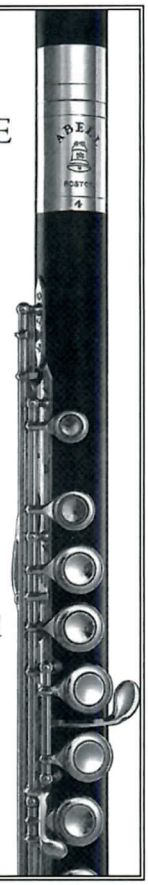

Kerrie Cochran is a guidance counselor at McEachern High School in Powder Springs, Georgia, and a former middle school band director for eight years in the state of Alabama. She has also served as a band director for the Music and Me summer program for Drug-Free Schools Division in Mobile, Alabama, and instructed several private students. In addition, She has performed with the Mobile Symphonic Pops and The UAB Community Wind Ensemble. She and her husband Robert live in Marietta, Georgia.

Richard Nichols is Professor of Physiology in the Department of Physiology in the Emory University School of Medicine. He conducts basic research on the role of the spinal cord and musculoskeletal system in motor coordination, with the long-range goal of developing new strategies for the treatment of spinal injury. Much of his spare time is occupied by the restoration of antique flutes, construction of baroque flutes, and, of course, playing music. He has studied modern and baroque flute with Teresa Texeira.

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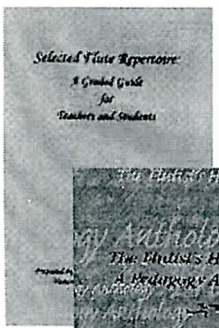

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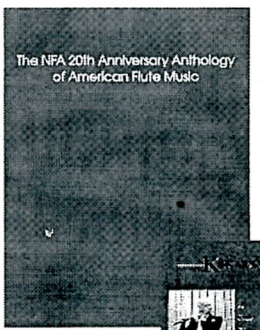

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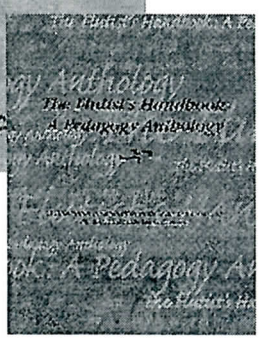

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behind the *Scenes*

The issues of *The Flutist Quarterly* that arrive in your mailbox every few months would not be possible without lot of work on the part of some really nice people. I'd like for you to get to know them, so I asked Mary Jo Rhodes to help get photos and biographies from folks at G&H SOHO, and I asked Tom Varisco, who does our covers, to send along his biography and photo for inclusion. I know that you're going to like them!

—Mary Jean Simpson, Editor

ABOUT G&H SOHO

Located in Hoboken, New Jersey, G&H SOHO, Inc. is an editorial, design and production studio for books, sheet music, and other publications. It traces its roots back to 1946 when Jim Harris's father and uncle began Ganis & Harris, a book manufacturing business in New York City. Jim joined the firm in 1976 and in 1985 merged the company with Soho Studio, a large pre-press book production studio in lower Manhattan, thus the name, G&H SOHO.

In 1992 the company moved to Hoboken, New Jersey, right across the Hudson River from Manhattan. G&H SOHO has worked with most of the major book publishing companies, designing, typesetting and making up pages for every imaginable kind of book from juveniles to medical texts. Eight years ago the company added a print and bind capability to the mix of services. Now, a client can print as few as twenty-five copies of a book with their "on-demand" electronic printing equipment.

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Jim Harris

G&H SOHO now prints the music for Boosey & Hawkes, the publisher of Copland, Bernstein, Rorem and others, as well as Rodgers & Hammerstein, Samuel French, and Pendragon Press. This "on demand" electronic printing has reinvented the way they do business and represents the majority of the work that they produce.

We would all like to thank the NFA for allowing us to produce this journal. We take great pride in our work and greatly appreciate the faith you place in us.

JIM HARRIS: Jim is president of G&H SOHO.

Born in Brooklyn, New York, I originally wanted to be an architect. While at college I was seduced by the theater and gave up architecture to perform with avant-garde theater groups in lower Manhattan. Needless to say it was difficult to pay the bills, let alone raise a family.

That's when I joined my father's printing company and discovered my love of design, typography, and books. It was a rough go at first but I am very grateful that the business has become a success and I get to work with such wonderfully talented people on interesting and varied projects.

I am married to Beth Harris, a nurse and leading national figure in psychiatric health education for individuals and their families. We live in the Hudson River Valley, about 20 miles north of New York City, with our two children, Hannah and Jacob. Hannah is a junior at NYU studying studio art and hopes to be a successful fine art painter. Jacob is a senior in high school and plans to become a wildlife animal vet. We share our home with two dogs and a blue-tongued skink.

I am an avid squash player, mediocre part-time runner and have a lifelong love of the theater. I recently appeared as Ziggy in the first production of *Side Man* by Warren Leight since its successful Broadway run in 1999.

Mary Jo Rhodes

MARY JO RHODES: Mary Jo copyedits, proofreads, and coordinates the production of *The Flutist Quarterly.*

I grew up in Oyster Bay, Long Island, surrounded by books — my mother owned a small bookstore in town. I pursued this "book theme" by working as a librarian and then moved into book publishing. I worked at Penguin Putnam in New York City for ten years and joined G&H SOHO four years ago.

As a music lover, I particularly enjoy working on *The Quarterly.* I began studying classical piano ten years ago at the age of 35. The most exciting moment of my musical career so far was playing Schubert's *Fantasie in F Minor* with my piano teacher at a recital at Steinway Hall in New York City. I also love to sing and am a member of my church choir.

I have a short commute to work as I live only three blocks away in Hoboken with my husband John and sons Jeremy (15) and Tim (12).

CHRISTINA VIERA: Christina is a graphic artist at G&H SOHO.

When it comes time to work on The *Flutist Quarterly,* I am always thrilled. As a graphic artist my work entails the inside design of the magazine, page layout, and placement of all photos and ads. I plan what will appear where and how it will look. My greatest challenge is to fit all the articles, information, and ads into a specific number of pages. It feels great when I can squeeze the last sardine into the can.

Christina Viera

Besides being a graphic artist, I am a painter and fashion designer who lives in Brooklyn and loves my skyline view of Manhattan from my loft. For enjoyment I attend performances, films, visit museums, and basically seek out anything interesting and unusual happening in the city.

TOM VARISCO: Tom designs our covers.

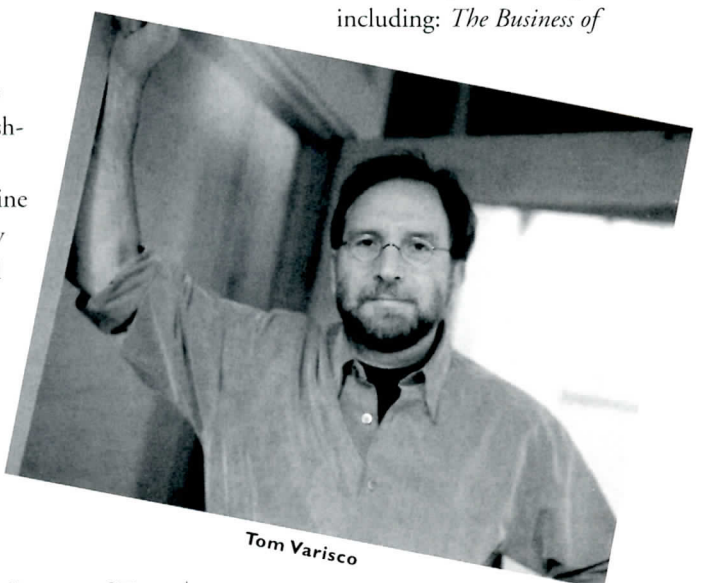
Tom Varisco is creative director of Tom Varisco Designs, a full service design studio. He is a member of the American Institute of Graphic Arts and past president of the New Orleans Art Directors and Designers Association. Since 1985, Tom has taught graphic design to fourth year students in Loyola University's visual arts department.

The studio has won numerous design and advertising awards on the local, regional and national levels, including competitions sponsored by The New York Art Directors and Type Directors organizations as well as by *Communication Arts, How, Graphis, Print,* and other trade journals of the design industry. The cover of the Fall 2000 issue of *The Flutist Quarterly* with Jim Walker on the cover, won a design of excellence award.

Tom Varisco has been profiled in *Communication Arts, How, Publish* and *Photo District News,* and he has also judged many design competitions.

Desire, an award winning publication of observations and opinions about New Orleans, contains original writing, art and photography and is published by Tom Varisco.

Tom Varisco Designs is currently featured in eight books which focus on the creative and business aspects of design, including: *The Business of Graphic Design, Great Type Combinations, Fresh Ideas in Limited Budget Design* and *Graphic Design Makeovers,* a survey of magazines before and after their redesigns.



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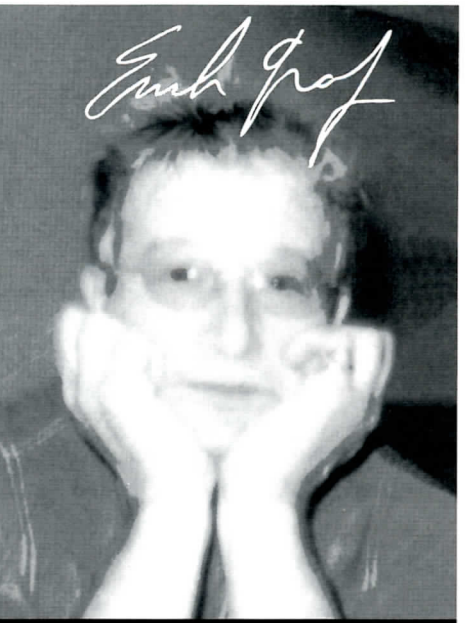

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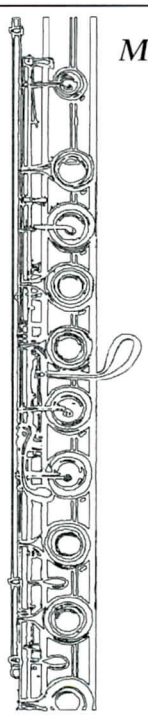

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perspective

PASSION AND INSPIRATION:

Feedback from Amateurs at the NFA Convention 2002

by Helen Spielman

When Ursi Frei was a child in Switzerland, her parents denied her the one thing she wanted: to learn to play the flute. As she and I sat together at the NFA Convention in Washington, D.C., Ursi's eyes filled with the pain of that memory. "At 32 I began to take lessons intensely and was overjoyed at the gift I gave myself that I'd wanted so badly. At 43, my teachers encouraged me to teach the flute." She continued her story, her face radiant with fulfillment. "When I began to teach, I found what I had longed for so deeply my whole life. Through my work with handicapped people, I knew my strength was teaching individuals rather than groups; I realized that the flute was the vehicle through which I could enrich others' lives. Because of focal dystonia, I can no longer play, but I still teach and my fervent devotion to the flute has not abated." The passion in her voice gave me goosebumps. Ursi dips into her savings to supplement her teaching income, but with determination she finds ways to travel to NFA conventions occasionally from her home in California. "I live in the moment and not in the future," she says.

Inspired by Ursi's story, I wanted to learn how other amateur flute players felt about attending the convention, so I interviewed two dozen amateurs, either in person or by e-mail. I spoke to fifteen women and nine men. Among this group were eight scientists, two computer experts, two full-time mothers, a police officer, two business owners, a psychologist, an economic analyst, and a massage therapist — each proud to be an adult amateur who loves the flute and flute music.

Did the convention meet your needs as an amateur player?

- Yes, absolutely. I went from 10 A.M. to 10 P.M. for four days, and I was ready to go for a fifth day if anyone was interested! JW
- The convention has improved in regard to the needs of amateurs. When I first joined the NFA, they offered nothing for non-professionals. EA
- I simply loved every minute of it. PS
- I could go at my own pace as well as challenge myself; however, it was a little overwhelming at times. KV
- There was so much to look at that I could've spent days just in the exhibit hall. HM
- I missed way too many seminars and performances because they were scheduled concurrently. The NFA not being prepared for the number of attendees hurt the experience for all of us and was frustrating. CG
- I thought it was great for amateurs. DP
- Seems that the convention is more open to amateurs than previously, for example the 30+ masterclasses. Everything is available to everyone and we can all take from it whatever we wish or need. There are more of us than anyone knows. HI
- I was able to find a good balance of playing and listening, and especially loved the potpourri sessions. JH
- The exhibit hall is great because I can look at music and gadgets I haven't seen before in my small hometown. I love hearing great musicians play in different styles. UF
- There was something available for players at every level. MB
- As an amateur, I like the professional concerts so I can hear unfamiliar repertoire, familiar repertoire done in interesting ways, hear variety, and receive inspiration to improve my own playing. DP

How did you feel about "fitting in" as an amateur player at the convention? Did you feel included or not?

- I felt comfortable. My most striking reaction was that I didn't know there were that many flute players on the whole planet! HM
- So many of the professionals commented favorably on the amateurs, that I felt appreciated. LB
- I felt "out of the loop" with regard to repertoire and pro players that everyone but me seemed to be familiar with. CG
- I felt comfortable, but I wouldn't have if I felt I was the only amateur there. JH
- I felt perfectly comfortable. I've reached an age where I don't worry about what anyone thinks. Since there's no hope of measuring up to the incredible standard of playing, there's no reason to feel intimidated. JW
- I felt comfortable at the convention, and glad that more activities were designed for adult amateurs. BN
- Although usually I was comfortable, I felt isolated at some events. KV
- The level of proficiency of the younger flutists was a bit intimidating at times. PS
- I met other amateurs in the elevators by just speaking up! HI
- I expected to know very few people but I ran into my teacher and some friends. SO
- The NFA caters to professionals, mostly teachers. There were very few amateurs here, and very few events for them. SU
- Fitting in has never been a problem because I'm not shy. LF
- I felt light years behind but appreciated the opportunity to hear the quality of professionalism and varying styles and techniques. However, I was a bit intimidated. GO
- I didn't put myself into any particular category and focused only on enjoying the experience. Status was not important in my mind. CD

What do you wish would've been done better to meet the needs of amateurs?

- I would love to see a competition aimed at amateurs. I expect many incredibly talented amateurs would enter. LB
- I wish the Millennium Flute Choir had played a second concert. I enjoyed that and wanted to play more. MN
- Well, there was the room scheduling problem, and the rooms were too small. DP
- I would've liked to attend sessions geared to those who learned to play as an adult. A lot of activities overlapped, so it was hard to get to them. I wish there had been more Amateur 30+ masterclasses. KV
- I would like to see more flute choir reading sessions. SW
- How about a duet matching service on the bulletin board, for a chance to get together and read some easy duets? PS
- More sessions on tips for amateurs and more opportunities to play. PS
- I wish more awareness would be promoted about medical problems of flute players, because many people have this challenge. UF
- I'd like to see smaller groups of varying levels together. GO
- Jeanne Baxtresser's session needed to have been twice as long and in a room five times the size. MB
- A 30+ masterclass on each day of the convention. KD
- Based on some conversations I overheard, the "flute snobs" were out in full force. The musical elite sometimes forget that they too were once at the same level as some of us amateurs are today. CD
- I'd have liked more playing opportunities and more 30+ masterclasses. Not everyone who wanted to perform was able to, because of time restrictions. I would not like to see a two-tiered convention where amateur activities are segregated from the mainstream. CD
- Most kids are amateurs, too. I didn't see any events for them this year. A masterclass for kids up to age 13 would be wonderful. KD

Did you attend any of the amateur sessions? How did you like them and what did you get from them?

- I like to hear people, people who are just like me, who are dealing with the same problems I am. SW
- Simply hearing Jeanne Baxtresser was inspiring. I performed in Carol Noe's amateur masterclass where I got lots of tips. LB
- I heard Robert Dick speak at the breakfast. He said that with the growth of recorded music, amateurs would be the ones to keep live music for the future. MN
- I attended every amateur event there was. LF
- The opportunity to network. BT
- Jeanne Baxtresser's class was fantastic, but the room was way too small. SC

What kinds of things did you take home with you from the convention? (And I don't mean what you bought!)

- A renewed commitment to my flute playing. JW
- A huge dose of inspiration. LB
- I was inspired to take lessons again and to practice more, even the boring exercises that make you a better player. MN
- Lots of pieces that I would like to play (some in my dreams only, alas). BN
- I realized that I wanted to upgrade my instrument. I still have a student model flute. CG
- Some practice techniques I'm trying to incorporate. LF
- I've changed my daily practice based on some tips I gleaned. I decided not to program a piece I was going to perform — I heard it performed at the convention and decided it was too hard for me this year. DP
- Lots of inspiration, a sense that I can do this. I want to sound beautiful when I play. KV
- I took home a fresh concept of tone and images of faces and personalities of many people whom I had previously met online. MB
- Just hearing the beautiful music made me excited to go home and practice. SW
- The experience is energizing, and helps me see what I want to strive for. BT
- Motivation and the realization that it really is a long process. GO

Any other comments related to amateurs at this year's convention?

- I think it's simply marvelous and amazing that amateur players are welcomed to the same event that the finest players in the world attend. It's like one of those sports fantasy camps where you hang out with the pro stars. The convention felt like one big family brought together to celebrate their love of music and flute playing. JW
- None of the professionals "looked down" on the amateurs. Everyone was treated respectfully. LB
- As I see the convention improving in regard to amateurs, I smile. LF
- I played in the amateur orchestra, was a volunteer and door monitor, went to all the evening concerts, bought music, and tried out new flutes. PS
- My notebook is always packed when I come home. KD
- I'm really tickled that the amateurs are finally being recognized. LF
- Amateurs play for the sheer joy of embracing the music. We play to let the voice of our music come through our playing. It's an honor to express art. This was my first convention and it was great! KV

Claudia Du Merville, a financial analyst from Virginia, summed up her convention experience: "Being surrounded by such wonderful playing had a most positive impact on me. I felt, and still feel, energized and extremely motivated. Even my teacher commented that I seemed different after the convention. I may not play in a major orchestra or become a famous musician, but I can and will play the flute with the same enjoyment and dedication that those I admire do. I heard this lovely quote at the convention and it struck a chord with me:

> The woods would be very silent if only the best birds sang.
>
> — *Henry VanDyke*

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those special *convention moments:*

My Top Ten

by Helen Spielman

1. THE ULTIMATE MUSICAL EXPERIENCE: Andrea Lieberknecht's performance of the Reinecke "Undine" Sonata at the Friday evening concert, accompanied by Linda Mark. Ms. Lieberknecht took my breath away with her exquisite phrasing, unsurpassed musicality, and perfection. Neither I nor my friends knew of her. Although I read flute journals, attend conventions, listen to CDs, and hear about international flutists constantly on the internet, I found it humbling to be reminded that I share the planet with many true masters of the flute whose names I've never heard. Ms. Lieberknecht's performance enhanced and expanded my world view.

2. MOST AESTHETIC SETTING: The Concert of Remembrance in St. Margaret's Church, built in 1895. The warmth inside contrasted starkly to the frenetic atmosphere of the convention center. The high ceiling, support beams, and posts, all of a deep, rich wood, embrace a sanctuary in healing greens and blues, highlighted by luminous stained glass windows and mosaics on the walls. On that day the church was filled with immense bouquets in yellow, orange, and gold. I welcomed and relished the peace and restfulness of St. Margaret's, so different from the rush of movement and excitement across the street.

3. FAVORITE MASTERCLASS: Amateur 30+ Masterclass with Richard Soule. With his first few words and throughout the class, Dr. Soule made the audience and performers feel he was a personal best friend to each of us. His kindness, nonjudgmental attitude, humor, and musical excellence permeated the room. He found something positive in every performance, and coaxed the flutists to reach

beyond their perceived limits. He taught us with verbal, musical, and kinesthetic concepts, helping all who attended to grasp his ideas.

4. MOST ENJOYABLE TIPS FOR AMATEURS: Jeanne Baxtresser's! With her usual gracious manner and sense of humor, Ms. Baxtresser imparted playing tips and wisdom on how to play softly, strive for projection, use vibrato ("Vibrato is the window into your soul," she said) and find basic tone colors.

5. MOST CHARMING NEW FLUTE MUSIC: Debussy's "Nuit d'etoiles: Eight Early Songs," arranged by Mimi Stillman, published by Theodore Presser Company, and performed at the convention by Ms. Stillman and Martin Amlin, piano. These simple, poignant songs are infused with Debussy's familiar flowing harmonies, and when played by Ms. Stillman and Mr. Amlin, became transcendent through the music's sweet beauty.

6. BEST GALA CONCERTO CONCERT: The Gala Concerto Concert, the crowning glory of the convention! Six flutists performed with an orchestra. I was particularly impressed and amazed at the virtuostic performances of Mary Kay Fink who offered a Vivaldi Piccolo Concerto (a sweet tone and imaginative ornamentation!), my own teacher Brooks de Wetter-Smith playing Beaser's *Song of the Bells* (a bouquet of tone colors, harmony, and awesome control of the instrument!), and Marina Piccinini performing D'Rivera's *Gran Danzon* (exciting, dizzying technique, and variety of emotion!).

7. BEST DINNER: The FLUTE List Dinner. Although not an official NFA event, this dinner has been presented for the past seven years for those of us who are on the FLUTE Internet Mailing List. All 2300 of us from countries around the world discuss endless aspects of flutes and flute playing all year long, and once a year, about 100 of us come together at the convention to match names with faces, give and receive hugs, and enjoy each other's company.

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8. BEST OFF-CONVENTION ACTIVITY: My flutist friends Jim Lasota and Bob Cummings took me to dinner and to see the Broadway musical *Aida* at the Kennedy Center. These guys went out of their way to make me feel pampered, and they succeeded. I rarely take advantage of the cities in which the convention is held, but having it in Washington, D.C., with its cultural diversity, fabulous cuisine, and views of our federal buildings and monuments was a lovely opportunity for participating in more than the convention itself.

9. MOST ENTICING EXHIBIT BOOTH: All of them! The exhibit hall this year was excellent, filled with attractively designed booths of a great variety, with enough space for roomy aisles. I never tire of browsing through the many music scores, accessories, and of course, flutes. I felt honored to help my high school student choose and purchase a new, professional level flute.

10. DEEPEST, MOST COMPELLING QUESTION: The one that arose in my mind the day after I got home: How many days till next year's convention?

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Helen Spielman is grateful to all those who freely and generously shared their experiences, and who allowed her to use their names and initials. Helen, who proudly considers herself an amateur player and a professional flute teacher, has written extensively about amateur music making. Her articles have been translated into five languages and published internationally. She is now gathering information and stories on amateur musicians worldwide, and invites adult amateur flutists to contact her at hbs@email.unc.edu to complete a brief questionnaire.

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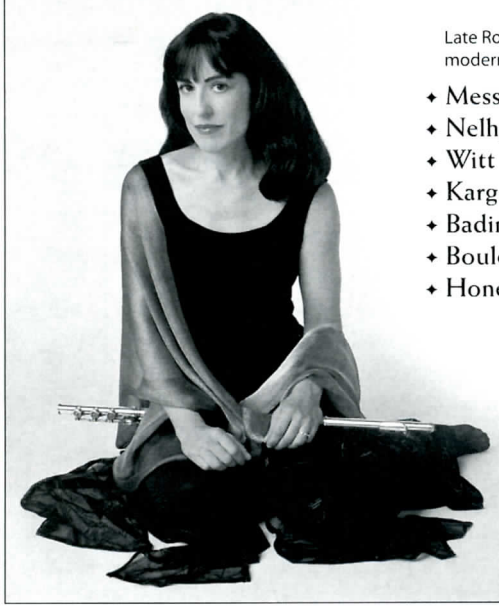

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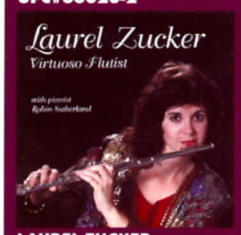

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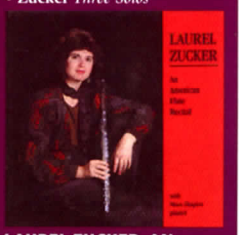

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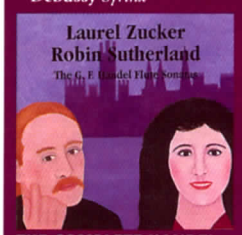

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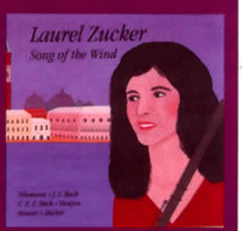

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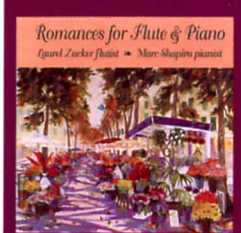

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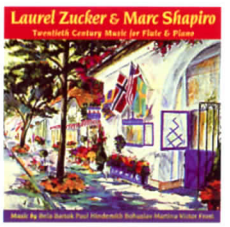

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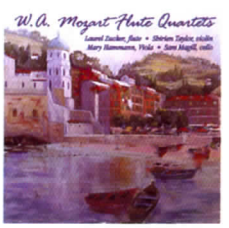

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- **Gaubert** *Fantaisie*
- **Ganne** *Andante et Scherzo*
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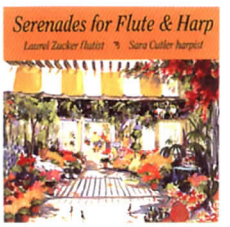

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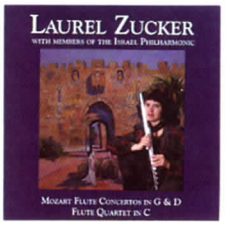

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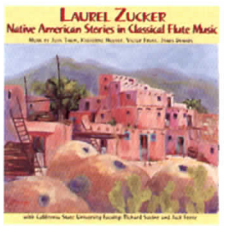

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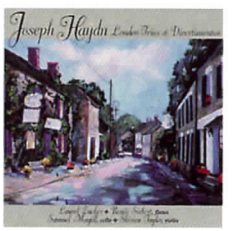

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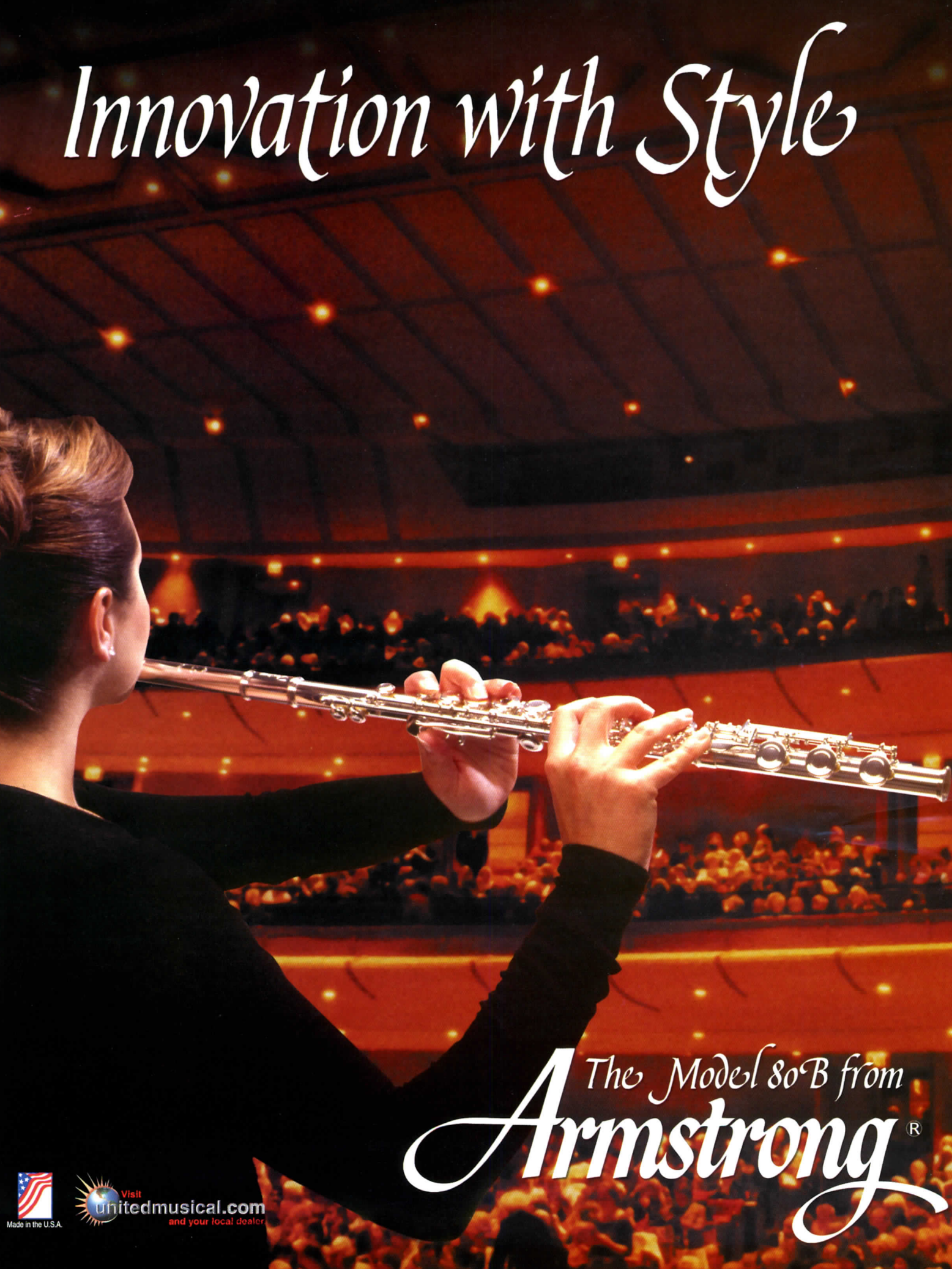
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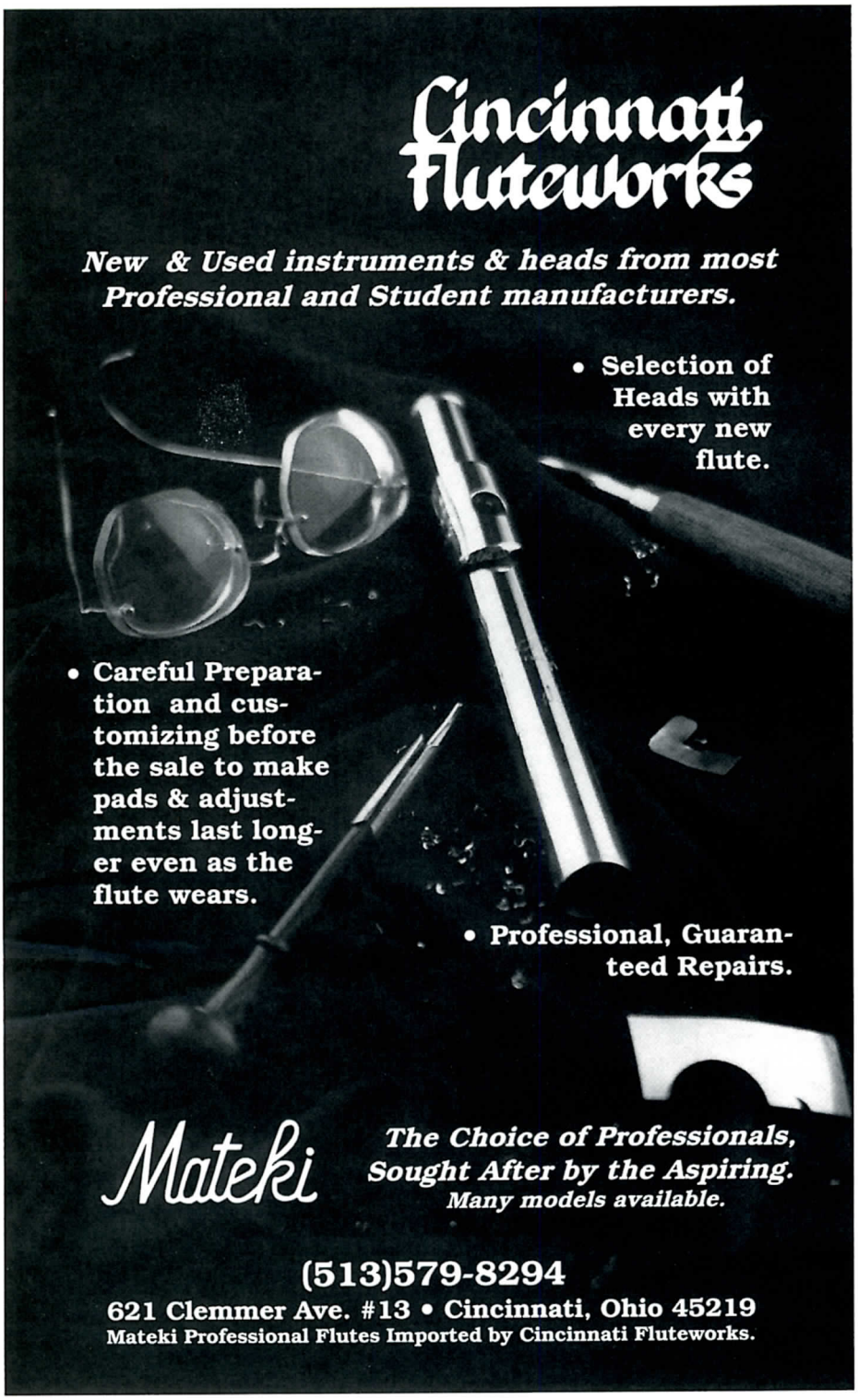

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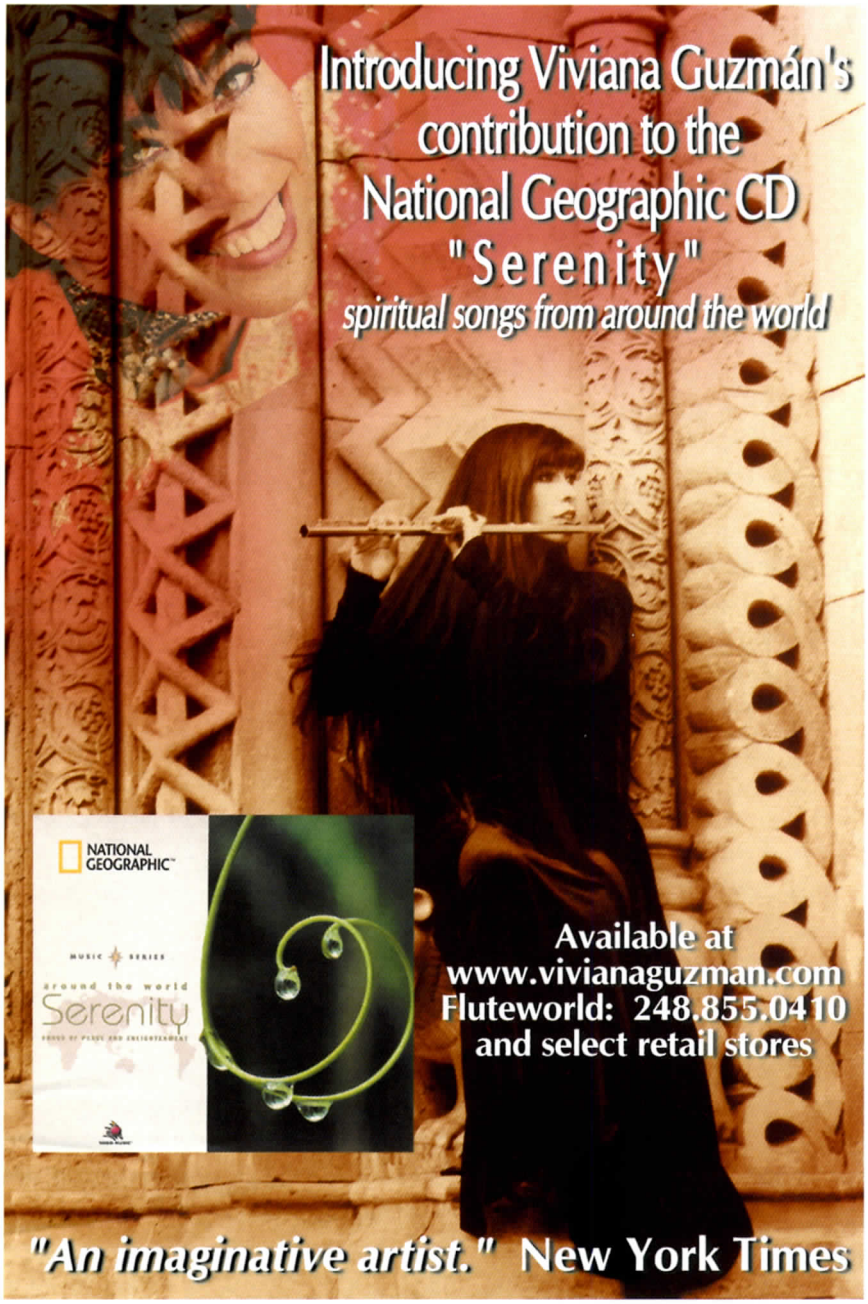

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FROM THE PROGRAM CHAIR

31st National Flute Association Convention 2003

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

Alexa Still

Risks and Rewards

BY THE TIME you read this, we will be well into the winter season. However, I am writing this column near the end of October, during one of our first snow falls here in Colorado. It is very beautiful: large white flakes falling outside, reminding me of the many packages (proposals) falling inside into my mail box! It looks like we will have many, many wonderful ideas to review over the next couple of months.

I went to Vegas very recently, and met with our beloved convention manager, Madeline, and the hotel convention staff. Madeline and I were able to carefully review all of the Riviera Hotel's convention facilities by ourselves, in addition to being escorted by helpful staff. I am pleased to report spacious, pleasing and plentiful rooms; we had fun figuring out what could go where to best utilize each room's attributes. All of the space we will be using for convention events is very close and easily located on one level. I know this is going to be a very enjoyable and friendly venue for participants, attendees, exhibitors, and families! The Riviera Hotel is very nice and has refreshingly affordable room rates, food, and amenities. I enjoyed my stay there very much, and I have to reiterate Las Vegas is a great place to visit . . . There is plenty of entertainment available right there in the hotel, let alone walking down the strip!

But I digress . . . *my* column is supposed to whet your appetite about the convention's events! I am thrilled to announce that Carol Wincenc will be performing at the convention!

"Awesome" . . . I know you are thinking . . . "and, what else? . . ."

Well, at the time of writing this article, the deadline has not yet passed for proposals. So we are still very early in the planning process, and it is a little too premature for me to list any detail about the few things that are in place already just because it may all change tomorrow!

However, I can use this opportunity to explain further that the theme "Risks and Rewards" reflects my interest in extending the scope of this convention to include more of the aspects of flute that many of us enjoy but are perhaps not able to share in our daily lives. For me this includes American Native flute, other ethnic flutes, Jazz, Latin, New Age, other unique music that is not readily defined, in addition to the flute featured in unusual contexts such as theater and other "risky" ventures. I hope to include lectures and demonstrations that may extend the boundaries of what we consider standard pedagogy, understanding of the instrument, and the flute business. Essentially, we are working to put together a program hosting the events we all look for and love plus some surprises that will together provide the "rewards" of much inspiration and food for thought!

The most important piece of news that I can share concerns the Lifetime Achievement Award Recipients to be honored at the 2003 convention: Robert Aitken and Hubert Laws. These artists will be performing at the convention! We hope you will join us in celebrating these remarkable flutists!

Besides this wonderful magazine, the NFA has a great website. By the time you read this, I will have posted a much more complete view of our 2003 convention there, and I intend to post updates as frequently as we have concrete information becoming available. So, keep your eyes on this column, the website: **nfaonline.org** and *ink* these dates into your calendar:

August 7–10, 2003 at the **Riviera Hotel in Las Vegas.**

See you there!
Alexa

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