

VOLUME XXX, NO. I

FALL 2004

# THE FLUTIST

QUARTERLY

*The Balance* is HEAVEN

*at ABBEY ROAD Studios with*

Sir James GALWAY



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TABLE OF CONTENTS

## DEPARTMENTS

- 3 FROM THE PRESIDENT
- 7 FROM THE EDITOR
- 9 HIGH NOTES
- 11 ACROSS THE MILES
- 16 NOTES FROM ABROAD
- 20 NEW PRODUCTS
- 22 PASSING NOTES
- 94 NFA COORDINATORS & COMMITTEE CHAIRS
- 95 INDEX OF ADVERTISERS
- 96 FROM THE PROGRAM CHAIR

## FEATURES

- 26 • AN INTERVIEW WITH JOHN WION  
*by Jessi Rosinski*
- 36 • THE BALANCE IS HEAVEN:  
AT ABBEY ROAD STUDIOS WITH SIR JAMES GALWAY  
*by Helen Spielman*
- 48 • THE SOLO FLUTE SONATA OF C.P.E. BACH:  
A FRESH LOOK AT AN OLD MASTERPIECE  
*by Melissa Colgin-Abeln, D.M.A.*
- 84 • TODAY'S PEDAGOGY WILL PRODUCE NFA LEADERS  
*by Cynthia C. Stevens*
- 88 • PEDAGOGY COMMITTEE SPONSORED EVENTS  
NASHVILLE 2004  
*by Cynthia C. Stevens*



## CONVENTION 32 HARMONIC CONVERGENCE

Nashville, Tennessee  
August 11-15, 2004

- 58 • CONVENTION PHOTOS
- 71 • CONVENTION REPORTS
- 77 • LIFETIME ACHIEVEMENT AWARDS PRESENTATIONS
- 82 • DOCTORAL DISSERTATION COMPETITION  
SCHOLARLY CONVERGENCE  
*by Rachael Lynn Waddell, NFA Research Coordinator*

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FROM THE PRESIDENT



## President's Message



John Bailey

AS MY NFA PRESIDENCY draws to a close, I would like to express my deep sense of gratitude and humility of having served the NFA over the past year. It has been a joy to work with the hard working, insightful, and good-natured colleagues on the NFA staff, on the Executive Committee, on the Board of Directors, and serving as chairs and coordinators of the numerous NFA committees. I feel that we have done well this year in making sure that the NFA is in good stead for the future, and I have been struck by the dedication and humanity of the many, many flutists who love what the NFA stands for: excellence, collegiality, education, and beauty. I step down October 31, but stay on the Board as Immediate Past President. I wish incoming President Sue Ann Kahn all the best in the year to come and offer her my support and help. Our Board structure provides the best of both worlds: continuity and fresh blood. She will be joined on the Board by Vice President/President-elect Kathy Borst Jones, Treasurer Teresa Beaman, Secretary Wendy Kumer, Assistant Secretary Patricia George, and new Board members Rhonda Larson, John Barcellona, and Jim Walker, plus returning Board members Mary Karen Clardy, Michael Stoune, and Carol Kniebusch Noe.

The true heart and soul of the NFA are its committees: this is where the trench work is done — from recommendations for convention presentations and performances (upon which the Program Chair depends mightily) to special publication projects, commissions and competitions, long range goal-setting, and institutional change. Without this excellent work the Board's job would be unmanageable. Committees generate ideas, but more importantly, with the help of their Board liaisons, turn those ideas into specific proposals (the "nitty-gritty"), which are then

approved by the Board. I have worked with some excellent leaders in the NFA, and I am happy to say that there is no shortage of either energy or inspiration! If you have a great idea, contact the appropriate committee chair or coordinator (a complete list is available on the NFA website, <http://www.nfaonline.org>) and he or she can help make it a reality.

The convention in Nashville was a truly inspired one — I was stunned by the uniformly high quality of the performances I heard. BRAVO to Program Chair Stephanie Jutt! Every convention bears the stamp of its Program Chair, and we could tell that Stephanie's heart and soul went into the planning of sensational offerings. We will long remember the events in memory of Julius Baker, which were of the highest caliber. And the Lifetime Achievement Awards Banquet was particularly moving for me, joining flutists who are strong supporters of the NFA in fellowship, to honor those who have given so much both to the NFA and the larger Flute World. What a pleasure!

The NFA does important work — in its competitions, its commissions, its publications of books, music and CDs, in its work in diverse areas of flute playing, including jazz, historical performance, piccolo, pedagogy, and especially in its conventions, which are a living, breathing reflection of the love and talent we share with each other.

I wish you a great year and hope to see you all in San Diego in August 2005.

Sincerely,

— John Bailey  
NFA President



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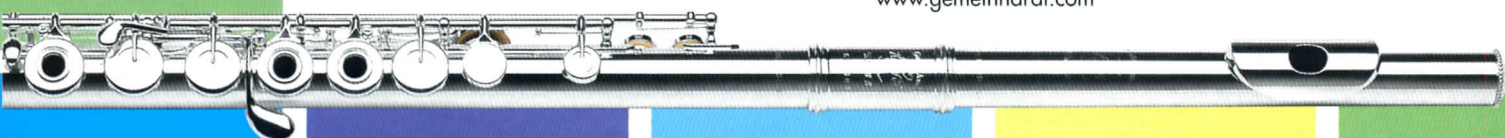


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No submissions (including photos and computer disks) can be returned unless they are accompanied by a stamped, self-addressed envelope.

### Production Timeline

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

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

\*Subject to change



Mary Jean Simpson

**GREETINGS ONCE AGAIN!** Can it really be that another convention has come and gone? While you read about the experiences some of our members had in Nashville, Kyle Dzapo, this year's chairperson, has been hard at work for quite awhile on preparations for next summer's convention in San Diego. If you've never been to San Diego or seen the Pacific Ocean, you're in for an additional treat. The convention, of course, will be wonderful as usual. Kyle will keep us updated all year in her Convention Chair's column.

This summer once again brought with it some sadness at the loss if two of our former members — Jacob Berg, who served NFA as President in 1981–82, and Clement Barone, well-known flutist who is known to many convention-goers through his performances and presentations at NFA conventions.

Have you wondered what really happens at recording sessions? In this issue, we join Sir James Galway at Abbey Roads Studios in London for the inside story! In the Summer *Quarterly*, we had the pleasure of meeting Michael Parloff, Principal Flute of the Metropolitan Opera. Now, we will read about John Wion, Principal of New York City Opera until his recent retirement. He served as NFA President in 1984–85 and as Program Chair in 1986; he has also been a participant at conventions. Interested in the C.P.E. Bach Solo Sonata? We'll be taking a fresh look at that Sonata here, as well. And of course there are our usual columns which continue to bring all sorts of news.

Our new officers and committee chairs



will begin their duties on November 1, and their names and contact information can be found in the listing of Officers, Board, and the NFA coordinators and committee chairs pages. This will be my next-to-last issue of *The Flutist Quarterly*. Last Spring, the NFA redefined the position and placed the editing of the *Quarterly* under a new position of Publications Director. The Publications Director will also work with the Website, the NFA Convention program book, and a projected newsletter. The new Publications Director is Anne Welsbacher, who will begin her duties with the Spring issue. Her introduction and welcome information appear on the NFA Website, <http://www.nfaonline.org>.

To keep up with any changes or additional information and other important items and updates between issues of *The Flutist Quarterly*, please check our Website (<http://www.nfaonline.org>) regularly.

We welcome submissions of articles, news items, and regional activities. If submitting an article for consideration, please consider the usual length of articles printed in the *Quarterly*. Because we publish only four issues a year, printing lengthy articles is not practical. 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

*"Flutist Viviana Guzmán delivered a voluptuous performance for the San Jose Chamber Orchestra."*  
San Jose Metro

*"An imaginative artist."*  
New York Times

*"Whether expressing herself in poems, dance, or with her flute, Viviana Guzmán's evocative, relatable lyricism rings true."*  
San Francisco Chronicle

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Nov 15 - 29, 04, Solo performances for Silversea  
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Dec 21 - 28, 04, Solo performances for Silversea  
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Jan 8 - 11, 05 Solo performances at the  
APAP Conference in New York City

Feb 4, 05 performance with Festival of 4 at  
Marymount College, CA

Feb 5, 05 performance with Festival of 4 at the  
Spencer Theater in Ruidoso, NM

Feb 19, 05 performance with Festival of 4 for the  
Fermilab Arts Series in Batavia, IL

Feb 22, 05 performance with Festival of 4 at  
Elon University in Elon, NC

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Apr 9, 05, Soloist with Orchestra with the  
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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](mailto: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.

The **OKLAHOMA FLUTE SOCIETY** has commissioned a new work from composer Catherine McMichael. This versatile, multi-movement composition, titled *Salt of the Earth*, is written for flute quartet with the capability of expansion to full flute choir. It will endeavor to present a "great plains sound" representative of the Oklahoma landscape and its inhabitants. The OFS Adult Flute Ensemble premiered this piece at our 11th annual Flute Fair on November 20th at the University of Oklahoma. Ms. McMichael gave a one-hour lecture preceding the premiere and will conduct the performance. The Norman Flute quartet will premiere the quartet version at the OFS Solo and Ensemble Festival on February 5, 2005, at Oklahoma City University. All performances will be open to the public. Please visit our website at

<http://www.oklahomafutesociety.org> for more information about Ms. McMichael and the Oklahoma Flute Society and its upcoming events.

Flutist **LEONNIE WALL** (2005 M.M. at New England Conservatory), a student of **JEANNE BAXSTRESSER** and of **TIM HUTCHINS** at McGill, has won the second flute/piccolo position in the Toronto Symphony Orchestra. Born in England and now a Canadian citizen residing in Ottawa, Wall is a 2002 graduate of McGill University. She has completed one year of her graduate studies at New England Conservatory with Baxtresser. The recipient of numerous prizes and scholarships from the Canadian Music Competitions and National Arts Centre, Wall most recently won the 2004 New York Flute Competi-

tion. She has played in the National Youth Orchestra of Canada and served as Principal Flute of the Orchestre des Grands Ballets Canadiens de Montreal. Her new position took effect in September.

**JOHN RANCK** won the position of Principal Flute of the Melrose (Massachusetts) Symphony Orchestra in August. The orchestra was established in Melrose, Massachusetts, a small town near Boston in 1918 and is the oldest continuous community orchestra in the country. The MSO plays a combination of old and new music and has featured artists as diverse as conductor Arthur Fiedler and the actress Maureen O'Hara. Ranck has studied with Robert Dick, Henry Zlotnik, with Samuel Baron (Master's, SUNY Stony Brook), and Thomas Nyfenger (DMA, Manhattan

School of Music). He teaches at Northeastern University and translates and writes abstracts of Russian music periodicals for Harmonie Park Press.

On July 24, 2004, **ANN DROSTE** hosted her 20th summertime flute choir gathering in fourteen years. Twenty-seven flutists from the greater Cleveland area played together in Ann's garage for nearly four hours on a Saturday afternoon. The musicians brought piccolos and alto and bass flutes, sharing the big instruments and changing parts for each piece played. It all started in 1989, when Ann had a bass flute for the summer. **KATHY JONES** loaned her some music from Ohio State's flute choir library, and nine flutist friends played together one afternoon. Right away everyone knew this was something special, and all wanted to do it again . . . and again.

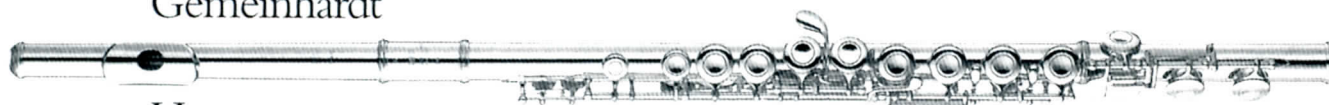


20th summertime flute choir

Through the years, Ann estimates, there have been over 110 different flutists playing in the garage: some every year, while others

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news about American flute clubs  
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by Kimberly Clark

The **AUSTIN FLUTE CLUB** is a chartered non-profit organization founded in 1990 whose mission is to further the education of Austin's young flute players. Together with the Music Department of University of Texas, the group has sponsored many recitals and master classes over the years. Some examples are: Aralee Dorough, Allison Young, Jeannie Larson, Robert Stallman, Patti Adams, Tadeu Coelho, and Mary Karen Clardy. Each spring, with the help of generous corporate and private sponsors, the AFC holds a Young Artists Competition. There are two categories — a Junior Division (grades 9–10) and a Senior Division (grades 11–12). Three winners are chosen to receive cash prizes and the opportunity to perform on a Young Artists Winners Recital with the Austin Flute Club Choir. Several of our young winners have gone on to excel in the field of music and flute performance on the national level. The Flute Choir has 15 members and has been under the direction of Mrs. Penny Griffy for 12 years. Check out their website at <http://www.main.org/fluteclub>.

The **CENTRAL OHIO FLUTE ASSOCIATION** at The Ohio State University

will be presenting numerous flutists in concert and master classes during the coming academic year. On December 10 the Chris Norman Ensemble, together with the Ohio State Flute Troupe, presented a seasonal program of dances, airs, Noels, hymns, and songs from early sources. The program had a special emphasis on the musical influences of Maritime Canada: Acadian, Scottish, French, German, English, and early American roots. On February 7 Adrienne Greenbaum, klezmer flutist on vintage wood instruments, will perform with cimbalom (hammered dulcimer). The program will include traditional dance tunes such as Khosidls and Freylekhs, two original compositions by Adrienne, and Nigunim and doynas from the earliest known music of the 19th and early 20th century. Katherine Borst Jones will perform a recital with pianist Rosemary Platt on January 31. On Valentine's Day, Ms. Jones will present music of Debussy and Takemitsu in a concert for flute, viola, and harp. COFA welcomes flutist Jim Walker at the Flute Festival on April 16, 2005, who will present a recital and master classes. Applications for the Central Ohio Flute Association at the Ohio State University Competitions are

available by contacting COFA in care of Jennifer Packard at 1866 College Road, Columbus, Ohio 43210 or at <http://www.arts.ohio-state.edu/Music/cofa>.

The **EAST TENNESSEE STATE UNIVERSITY REGIONAL FLUTE SOCIETY**, ETSU Suzuki Studies Program, and ETSU Department of Music sponsored a series of classes and concerts with noted flutist Louis Moyse. Performers from Canada, Vermont, Virginia, and Tennessee presented a concert of works by Mr. Moyse who conducted the performance. The concert included Boismortier *Concerto No. 1 for Five Flutes* with figured bass, *Four Pieces for Three Flutes and Piano*, Bizet's *L'Arlesienne Suites*, and Strauss's *Perpetuum Mobile*. The concert concluded with Luigi Hughes's *Il Carnival de Venice*. Mr. Moyse (piano) and Rebecca Paluzzi (flute) also presented a small concert of small works. The program included selections from Mr. Moyse's well-known *Forty Little Pieces*, his *Six Short and Easy Pieces for Flute and Piano* and his *Ten Pieces for Flute and Piano*. Mr. Moyse and Ms. Paluzzi will release recordings of the *Forty Little Pieces* and the *Six Short and Easy Pieces* later this

year. Mr. Moyse presented classes and lessons for students in the ETSU Suzuki Studies Program as well as ETSU flute majors and professionals who attended the event.

The **FLUTE SOCIETY OF KENTUCKY** Flute Festival will be on January 14–15, 2005, in Bowling Green, Kentucky, on the campus of Western Kentucky University. Dr. Heidi Pintner will be the site host for the event. The guest artist will be Rhonda Larson, who will teach a master-class and perform a solo recital. Information regarding the 2005 Solo Competition can be found on the FSK website at <http://www.FSKentucky.org>.

On January 15 the **FLUTES OF HOWARD UNIVERSITY** held its Flute Fête 2004. The featured guest artist, David “Fathead” Newman, presented his first ever all-flute program during the afternoon on the campus of Howard University in Washington, D.C. The Flutes of Howard University also performed a program of newly commissioned works. Excerpts from the soon-to-be published book by Dr. Peter Westbrook, *The Flute in Jazz: Window on World Music*, (Berkeley Hills Press), were presented publicly for the first time with the author present. Flute Fête 2005 will be held on January 13 featuring Grammy-Award winning flutist, Dave Valentin. For further information please contact Dr. Saïs Kamalidiin at 202-806-7093 or [imhotep321@msn.com](mailto:imhotep321@msn.com).

**FLUTES UNLIMITED** of Chicago, IL, proudly announces its directors for their 2004–2005 season: Jodi McLawhorn, Music Director of *Flutes Unlimited*, conducts the LTD and Tout Suite Choirs and oversees all groups. She is one of the founding members and has conducted Tout Suite since its inception. Lisa Baños-Cruz, Associate Music Director of *Flutes Unlimited*, is a freelance flutist and private flute and voice instructor in the Chicagoland area. Julie Tendy, Assistant Music Director of *Flutes Unlimited*, has been a freelance church flutist for 15 years. Anna Belle O’Shea, Music Director, will be on a leave of absence this season. The annual Christmas

Concert, featuring all three choirs, will be held on Sunday December 12, 2004, at McGuire Hall, St. Xavier University in Chicago, Illinois.

The **HEARTLAND COMMUNITY FLUTE CHOIR** (Omaha, Nebraska) was invited to perform at the Nebraska Music Educators Association Convention held in Lincoln, Nebraska, on November 18–20, 2004. Under the direction of Dr. Christine Beard, the HCFC program featured works by Catherine McMichael, Gretchen Morse, and Gioacchino Rossini. The concert also included the world premiere of *Sleep* by Eric Whitacre (arranged for flute choir by Christine Beard). For more information, visit the official HCFC website at <http://www.christiebeard.homestead.com/flutechoir.html>.

The **INTERNATIONAL FLUTE CHOIR FESTIVAL** at Fresno Pacific University will be held February 25–26, 2005; Dr. Lea Pearson is the featured guest artist. The Festival will present masterclasses, recitals, flute choir performances, a Body Mapping class, free flute repairs, and exhibits. For more information please contact Janette Erickson, Director/Festival Coordinator, at 559-243-0303 or [jan-flute@pacbell.net](mailto:jan-flute@pacbell.net). Individuals and flute choirs welcome.

The **MICHIGAN FLUTE ORCHESTRA**, directed by Shaul Ben-Meir, completed their 2003 season in November. The MFO is a group of southeastern Michigan flutists dedicated to the flute and flute orchestra repertoire. The first MFO Members’ Recital was held on May 4, 2003, at Franklin Community Church. The group’s 2003 fall concert season featured a new arrangement by Shaul Ben-Meir of Schubert’s “Allegro Moderato” from *Sonata per Arpeggione*. Concert appearances were at the Belleville Arts Council “Brunch With Bach” series at the Belleville Historic Museum on October 19, Birmingham Unitarian Church on November 2, and the final concert of the season on November 16 at Madonna University. The 2004 concert season will feature the premiere of Mr. Ben-Meir’s arrangement

of Mussorgsky’s *Night on Bald Mountain*. The fall schedule included a concert on October 3 at St. Thomas Community Presbyterian Church in Shelby Township, Michigan, and on October 24 at Lake Shores Presbyterian Church in St. Claire Shores. The concert featured pianist Virginia Stieler premiering Mr. Ben-Meir’s arrangement of J.S. Bach’s *Concerto in F minor* for piano and flute orchestra. For more information or to inquire about joining, call (248) 855-0410. An updated concert and rehearsal listing may be found on the web by going to <http://www.flute-world.com> and clicking on the Michigan Flute Orchestra link near the bottom of the page.

The **MID-SOUTH FLUTE SOCIETY** held its annual Flute Festival Mid-South on March 19–20 on the campus of Millsaps College in Jackson, Mississippi. The guest artist for the festival was Susan Hoeppner who performed and gave a masterclass. It was a full two days of concerts, workshops, competitions, flute choirs, and masterclasses with something of interest for all ages and performance backgrounds. Winners of the Young Artist Competition were Enrico Sartori, 1st; Rachel Lopez, 2nd; and Angela Collier, 3rd. The next Flute Festival Mid-South will be held March 18–19, 2005 on the campus of the Hutchison School in Memphis, Tennessee. Guest artist will be Matej Grahek of Slovenia. The Young Artist Competition with a cash first prize of \$750 has new rules for 2005. The entry deadline is December 1, 2004. The College Masterclass Competition also has a December 1 deadline. The High School Soloist competition is new for 2005. There will be cash prizes for the first three places, ten finalists will be selected in a recorded round (entry deadline December 1) and will perform in a live competition at the festival. There will also be a Junior High School Masterclass Competition with an entry deadline of February 1. The Mid-South Flute Society also invites proposals from those wishing to present workshops at the Festival. Deadline for proposals is December 1. For complete rules on all competitions as well as information on the Flute Festival Mid-South and

the Mid-South Flute Society, visit our new website: <http://www.midsouthflute.org>.

The **NEW YORK FLUTE CLUB** announces its 2004–2005 season:

**October 24:** Borealis Woodwind Quartet

**November 14:** Marco Granados — Latin American chamber music

**December 12:** Karl Kraber — Chamber Music with flute

**January 30:** Carla Rees — Alto Flute Recital, including transcriptions by Boehm

**February 20:** Stefan Hoskuldsson, newly appointed flutist at the NY Metropolitan Opera

**March 12:** New York Flute Club Flute Fair with Guest Artist Leone Buyse, a discussion of the life and achievements of Georges Barrère, and a presentation of a newly published biography by Nancy Toff

**April 17:** New York Flute Club Young Artist Competition Winners' concert

The **RALEIGH AREA FLUTE ASSOCIATION** announces its 2004–2005 season of events:

**Sunday, September 26, 2004:** Debra Reuter-Pivetta — Concert & Masterclass, 2:00–5:00 P.M.

**Sunday, November 14, 2004:** 20th annual Review & Contest — scholarship competition 2:00–6:00 P.M.

**Saturday, November 20, 2004:** Flute Fair with guest artist Mike Mower, 9:00–5:00 P.M. Masterclass, concerts, exhibits, workshops

**April 3, 2005:** Brooks de Wetter-Smith — concert & workshop on avant-garde techniques 2:00–5:00 P.M.

**May 15, 2005:** Members' Recital, 2:00 P.M. Featuring RAFA members performing solos, small ensembles and flute choirs

For more information please contact: Rosene Rohrer, President at 919-781-3225 or [drohrer123@pobox.com](mailto:drohrer123@pobox.com) or <http://www.RaleighFlutes.org>

The **RALEIGH FLUTE CHOIR** began its nineteenth season with the presentation of a fall concert on October 17th at 7:00 P.M. in Meredith College's Carswell Recital

Hall. This concert featured the Meredith College Flute Ensemble. The RFC recorded its third CD last spring, which will be available in November. The disc features lyrical Christmas pieces.

The 5th Annual **ROCHESTER FLUTE ASSOCIATION** (RFA)/Hochstein Flute Camp took place July 19–23 at Hochstein Music School in Rochester, New York. Nineteen middle and high school campers participated and students and teachers alike declared the week to be a rousing success. As noted by Camp Coordinator Diane Smith, it was a particularly collaborative group this year; everyone made new friends while gaining knowledge and inspiration for flute playing and musicianship. Some highlights from Flute Camp activities included a tour and concert by the Flute Camp choirs at the George Eastman House. Wendy Mehne, Ithaca College Professor of Flute, lead a masterclass for selected participants, and Wissam Boustany made a special guest appearance since he was in Rochester! The week culminated in a concert on Friday evening featuring the Gaubert Choir, directed by Sophia Gibbs Kim and the Taffanel Choir, led by Glennda Dove-Pellico. A new feature this year was that smaller ensembles from each of the choirs performed certain works, giving the campers the opportunity to work in smaller groups and the audience the chance to hear trios and quartets, as well as the larger choirs. To conclude the program all Flute Camp participants were joined by faculty and staff for the final work, an arrangement of *Dona Nobis Pacem*. In addition to the directors, our thanks go to the dedicated faculty and staff — Joanna Bassett, Jeanine Beahan, Annette Farrington, Sally Ann Hart, Kathryn Scarbrough, Rita George Simmons, and Diane Smith — for another successful camp.

The **ROCHESTER FLUTE ASSOCIATION**'s 9th Annual Flute Fair will be held on Friday, October 1, and Saturday, October 2, 2004, at 12 Corners Presbyterian Church in Rochester, New York. Michel Debost, Professor of Flute and Performance at Oberlin College Conservatory of Music,

kicked off this year's Fair with a solo recital on Friday, October 1st at 7:30 P.M., featuring works by Bach, Boehm, Takemitsu, and Poulenc. The Fair resumed on Saturday, October 2, from 9:00 A.M. to 5:30 P.M. with a Michel Debost masterclass, performance competition winners' recital, flute choir reading sessions, delightful concerts, super sessions including a college professor panel, exceptional exhibitors, a 50/50 raffle, and much more! Detailed information can be found on the RFA Website at <http://www.rfaonline.org>.

The **ROSE CITY FLUTE CHOIR** held its Spring Concert on Saturday, May 15, at 7:30 P.M. at the Unitarian Universalist Church in Hillsboro, Oregon. The program included works by Anderson, Mozart, Scott, Elgar, Louke, Schocker, Kirlin, Stroepe, Mancini, and Coleman.

The **SEATTLE FLUTE SOCIETY** celebrates their 25th anniversary season with an exciting lineup of guest artists. On October 22–23, Keith Underwood gave a recital, workshop, and masterclass at Soundbridge, the Seattle Symphony's Music Discovery Center at Benaroya Hall. On November 21, Leone Buyse gave a recital and masterclass at Seattle Pacific University. On January 28–30, Mary Karen Clardy will give a masterclass and recital and, joined by Bruce Bodden (from the Spokane Symphony), will adjudicate a competition for Seattle flute students at Cornish College of the Arts. The New SFS Flute Festival, April 2–3, 2005, will combine two of the SFS's most popular annual events — the Flute Fair and Flute Choir Festival. The Festival will feature special guest Matthias Ziegler. The Festival will also include flute choir performances and workshops, flute choir sightreading sessions, and a Young Members Recital (featuring works from the NFA Pedagogy List). On April 3, SFS commercial members will display items available for purchase. The Flute Festival will be held at Town Hall in Seattle. On May 1, the SFS will present "The Art of Music," a recital at the Frye Art Museum, featuring performances by SFS members. Throughout the year, members may participate in the SFS

Flute Choir, an ensemble for intermediate and advanced flutists. No audition is required. For more information on SFS events, visit the SFS website: <http://www.seattleflutesociety.org> or contact Shelley Collins, SFS President: 206-281-2146 or [president@seattleflutesociety.org](mailto:president@seattleflutesociety.org).

The **TEXAS FLUTE SOCIETY** invites you to the 20th Annual Myrna W. Brown Artist Solo Competition. This competition is open to all flutists with no age limit. The winner of the competition will receive a \$1,000 cash prize, a performance with the Dallas Chamber Orchestra and will be invited to appear as a guest artist at the Texas Flute Society Flute Festival in May 2006. You may visit our website <http://www.texasflutesociety.org> for details on this competition and four other master-class opportunities for the 28th Annual Texas Flute Festival May 19–21, 2005.

The **WASHINGTON FLUTE SOCIETY** and the **CHESAPEAKE YOUTH SYMPHONY FLUTE CHOIR** hosted

the visit of the Jozef Pauly Flute ensemble from Antwerp, Belgium, for four concerts in the D.C. and Annapolis area in July. Concerts were given at the Ronald Regan International Trade Center, the Kennedy Center, St. John's Episcopal Church in D.C. and First Presbyterian Church in Annapolis, MD. The Jozef Pauly Ensemble numbers thirty-six members and included four classical guitars, drum set, piano, and a vocalist in addition to the flutists. The group continued their USA summer tour in Southern California.

The **WEST MICHIGAN FLUTE ASSOCIATION** (WMFA) began its 13th season with a fall concert on November 6, 2004, at the St. Cecilia Music Society in Grand Rapids, Michigan. Performing groups on this concert program included: WMFA Flute Orchestra and Chamber Flute Choir, directed by founding director Darlene Dugan; the West Michigan High School Flute Ensemble, directed by Marcia Schaner; and the West Michigan Middle School Flute Choir, directed by Cheryl Wells. WMFA

Flute Orchestra recently performed at the NFA convention in Nashville. The group, whose size averages around 50 members per concert, is comprised of West Michigan area adult auditioned flutists. The WMFA youth groups are comprised of area students in grades 6–12, representing over 20 area schools. WMFA will hold a series of three recital programs for its members this season: November 12, 2004, and March 4, 2005, for Adult performing members, and a youth member's recital on January 29, 2005. All of the recital programs will be held at Grand Rapids Community College Music Building and are free and open to the public. On February 5, 2005, the group will host a series of topics led by members. The seminar will be held in conjunction with a media sale, with the proceeds going to WMFA's instrument fund. The WMFA season will conclude with a spring concert on May 7, 2005, with all WMFA performing. For more information on any of these events or programs, please visit WMFA's website at: <http://www.westmichiganfluteassociation.org>.

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e-mail: [jbmclass@aol.com](mailto:jbmclass@aol.com)

**Carnegie Mellon**

# Regional Flute Festivals 2004-2005

compiled by Kimberly Clark, NFA Flute Clubs Coordinator

## October 30, 2004

Northeastern Ohio Flute Association Flute Festival  
 Location: University of Akron, Guzzetta Hall, Akron, OH  
 Events: Concerts, High School Young Artist Competition, lectures, and masterclasses  
 Guest: Walfrid Kujala  
 Contact: George Pope, 330-972-6575, [gspope@uakron.edu](mailto:gspope@uakron.edu)  
 Website: <http://www3.uakron.edu/neofa/>

## November 5-7, 2004

The Florida State University Flute Association Flute Festival "Different Generations"  
 Location: Florida State University School of Music, Tallahassee, Florida  
 Events: Honoring FSU Emeritus Flute Professor Charles DeLaney, Charles Delaney's Concerto for Flute and Orchestra, High School Soloist and Collegiate Master Class Competitions, flute choir reading sessions, and exhibits  
 Guests: Michel Debost, Leone Buyse, and Festival flute choir with Shaul Ben Meir  
 Contact: Eva Amsler, 850-644-6727, [fsuflutealum@yahoo.com](mailto:fsuflutealum@yahoo.com)  
 Website: <http://www.music.fsu.edu/flute-club/festival.htm>

## November 6, 2004

Flute Society of Saint Louis Flute Day  
 Location: Webster University Community Music School, St. Louis, Missouri  
 Events: Concerts, lectures, workshops, solo and ensemble clinics, and flute choirs  
 Guests: Mimi Stillman  
 Contact: Jennifer Garrison Brown, 314-772-8341, [flutefever@hotmail.com](mailto:flutefever@hotmail.com)  
 Website: <http://www.flutesocietyofsaintlouis.org>

## November 19-21, 2004

Oklahoma Flute Society, Oklahoma Flute Fair  
 Location: University of Oklahoma, Norman, Oklahoma  
 Events: Masterclasses, composer's forum, All-State clinic, pedagogy session, flute choir reading sessions, Baroque dance workshop, jazz session, technology corner, and recitals  
 Guests: Bonita Boyd, Terri Sundberg, and Catherine McMichael  
 Contact: DeLee Francis, 405-822-9550, [dfrancis@penders.com](mailto:dfrancis@penders.com)  
 Website: <http://www.oklahomafutesociety.org/>

## November 20, 2004

Indiana State University Flute Fair  
 Location: Indiana State University, Terre Haute, Indiana  
 Events: Masterclasses, clinics, flute choir reading session, exhibits  
 Guest: TBA  
 Contact: Joyce Wilson

## November 20, 2004

Raleigh Area Flute Association Flute Fair  
 Location: Raleigh, North Carolina  
 Guest: Mike Mower  
 Contact: Rosene Rohrer, 919-891-3225, [drohrer123@pobox.com](mailto:drohrer123@pobox.com)  
 Website: <http://www.raleighflutes.org>

## January 14-15, 2005

Flute Society of Kentucky, 2005 Kentucky Flute Festival  
 Location: Western Kentucky University, Bowling Green, Kentucky  
 Events: Masterclasses, solo competition, exhibits, recitals, clinics, and flute choir  
 Guest: Rhonda Larson  
 Contact: Dr. Heidi Pintner, [heidi.pintner@wku.edu](mailto:heidi.pintner@wku.edu) or [FSKentucky@yahoo.com](mailto:FSKentucky@yahoo.com)  
 Website: <http://www.FSKentucky.org>

## February 12, 2005

Hampton Roads Flute Faire 2005  
 Location: Old Dominion University, Diehn Fine and Performing Arts Building, Norfolk, Virginia  
 Events: Masterclasses, exhibits, recitals, competitions, and flute choirs  
 Guests: TBA  
 Contact: Patti Watters, 757-683-5277, [wattersj@pinn.net](mailto:wattersj@pinn.net)  
 Website: <http://www.gsarts.net>

## February 25-26, 2005

The International Flute Choir Festival  
 Location: Fresno Pacific University, Ashley Auditorium, Fresno, California  
 Events: Body Mapping classes, flute choirs, masterclasses, jazz flute, free repairs by Baldwin Wong (CSU, Sacramento), and exhibits  
 Guest: Dr. Lea Pearson  
 Contact: Janette Erickson, 559-453-2267/559-243-3303, [janflute@pacbell.net](mailto:janflute@pacbell.net)

## March 4-5, 2005

Toledo Symphony Orchestra and Ottawa Hills Flute Choir, Great Lakes Flute Festival  
 Location: Lourdes College, Sylvania, Ohio  
 Events: Masterclasses, concerts, flute choir performances, and exhibits  
 Guests: William Bennett, Keith Underwood, and Jeffrey Zook  
 Contact: Patricia Rentner, 419-531-0099, [plrentner@buckeye-express.com](mailto:plrentner@buckeye-express.com)

## March 26, 2005

Houston Flute Club Flute Fest  
 Location: University of Houston Moores School of Music, Houston, Texas  
 Events: Byron Hester Competition, Denise Jennings Solo and Ensemble Competition, masterclasses, concerts, classes, and exhibits  
 Guests: TBA  
 Contact: Kimberly Clark, 713-743-3153, [kimclark@mindspring.com](mailto:kimclark@mindspring.com)  
 Website: <http://www.houstonfluteclub.org>

## April 2, 2005

Greater Portland Flute Society Flute Fair  
 Location: Aloha High School, Aloha, Oregon  
 Events: Guest artist recital and masterclass, workshops, recitals, and Rose City Flute Choir concert  
 Guests: TBA  
 Contact: Phyllis Louke, 503-579-6987, [palouke@comcast.net](mailto:palouke@comcast.net)  
 Website: <http://www.gpfs.org>

## April 3, 2005

New Jersey Flute Society, The Eleventh Annual NJ Flute Choir Day  
 Location: The Dorothy Young Arts Center at Drew University, Madison, New Jersey  
 Guests: TBA  
 Contact: Virginia Schulze-Johnson, 973-408-3427, [vschulze@drew.edu](mailto:vschulze@drew.edu)  
 Website: <http://www.depts.drew.edu/music/beyond/>

## April 10, 2005

Chicago Flute Club Flute Fair 2005  
 Location: Chicago, Illinois  
 Events: Solo Artist Competition, workshops, masterclasses, and exhibits  
 Guest: Bonita Boyd  
 Contact: Anne Kref, 630-717-5458, [amkreft@aol.com](mailto:amkreft@aol.com)  
 Website: <http://www.chicagofluteclub.org>

## April 16, 2005

Central Ohio Flute Association @ The Ohio State University Flute Festival  
 Location: Weigel Hall, Columbus, Ohio  
 Events: Exhibits, guest artist masterclass & concert, competitions, flute choir concert, student events  
 Guest: Jim Walker  
 Contact: Katherine Borst Jones, 614-292-4618, [jones.6@osu.edu](mailto:jones.6@osu.edu)  
 Website: <http://www.arts.ohio-state.edu/Music/cofa>

## May 19-21, 2005

Texas Flute Society, The Texas Flute Festival  
 Location: University of North Texas, Denton, Texas  
 Events: Masterclasses, solo and ensemble festival, exhibits, concerts, Myrna Brown Competition  
 Guests: Paul Edmund Davies, Christine Potter, Laurel Anne Maurer, and Clint Foreman  
 Contact: Erich Tucker, 817-907-8155, [TheFluteGuy@yahoo.com](mailto:TheFluteGuy@yahoo.com)  
 Website: <http://www.texasflutesociety.org>

## Spring 2005 (Date TBA)

Austin Flute Club Young Artists Competition  
 Location: University of Texas Music School, Austin, Texas  
 Events: Flute Choir, Young Artists Competition  
 Contact: Marilyn Duncan, [mduncan@mail.utexas.edu](mailto:mduncan@mail.utexas.edu)  
 Website: <http://www.main.org/fluteclub>

# 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 CONVENTIONS AND FESTIVALS

The 12th Australian Flute Convention will take place at the Pacific Bay Resort in Coff's Harbour, New South Wales, from March 24–28, 2005. Guest soloists include Ransom Wilson (USA), David Nicholson (Scotland), Liz Goodwin (UK), and Mike Mower (UK). Associated with the convention will be various Australian Flute Competitions (see "Competitions" rubric). Special features for piccolo and Baroque flute will also be included in the program. Besides its musical delights, the convention will be held in an exquisite natural setting — the conference center is within walking distance of the beach — and also offers the comforts of first-class accommodations, childcare facilities, and a nine-hole golf course! For further information contact Melissa Philp, Coordinator / 12th Australian Flute Convention / 4 Appleby Street / Grafton, NSW 2460 / Ph:



(001) 61 2 6643–1888; Fax (011) 61 2 6643–1593 / e-mail: [mphilp@nor.com.au](mailto:mphilp@nor.com.au) / Website: <http://www.australianflutesociety.org.au>. The Netherlands Flute Convention was held on March 28, 2004, in Rotterdam. Among the featured flutists were Gaby van Riet, Principal Flutist with the Stuttgart Symphony Orchestra (Germany), Martin Root, a specialist on interpretation for players of ancient instruments, as well as Wout van den Berg, Eugénie van der Grinten, and Jelle Hogenbuis. The next Netherlands Flute

Convention will take place on March 6, 2005; its theme will be "Flutists Without Borders."

The Fifth Slovenian Flute Convention was held on May 22–23, 2004, in Zagorje ob Savi. Nine concerts, four masterclasses, and a variety of workshops and presentations were offered. The highly international programming featured several flutists from America, including Robert Dick, Nancy Clew, John Bailey, Amy Likar, and Tadeu Coelho, as well as Ana Donancic-Kistulovic of Croatia, Salvatore Vella and Rafaele Trevisani, both of Italy, the Paris Flute Quarter, and the International Flute Orchestra, comprised of 35 American and Canadian flutists, and numerous top Slovenian artists. The next Slovenian Flute Convention will take place on May 20, 2006.

The Seventh New Zealand Flute Convention, held in Auckland from April 10–13,

2004, was organized with a new twist: each of its four days was devoted to a special theme. Day One featured all New Zealand artists in concerts, masterclasses, and contests, ending with a Ball. Day Two was programmed around the subjects concerning teachers and orchestral musicians and was topped by an evening Gala Concert at the Auckland Town Hall. Day Three was given over to contemporary music, and Day Four to Baroque Music. International guest artists were Robert Aitken and Jacques Zoon; New Zealand soloists included Catherine Bowie, Bridget Douglas, Uwe Grodd, and Alexa Still.

## FESTIVALS

From February 8 to March 10, 2004, the city of Munich, Germany, hosted celebrations for the 95th birthday of composer Harald Genzmer. Born in Bremen on February 9, 1909, Genzmer studied composition with Paul Hindemith, starting in 1928. The concert festivities included numerous performances of flute works, including his *Trio* for flute, viola, and harp, played by Andràs Adjordàn, Hariolf Schlichtig, and Helga Storck, and *Dialogue* for two flutes, interpreted by Elisabeth Weinzierl and Edmund Wachter, as well as performances by conservatory students of his flute *Quartet* and the *Concertino* for flute, piano, and strings. Genzmer's contribution to the flute repertoire is indeed vast. His works range from works for solo flute or alto flute, to his *Concerto* for flute, harp, and strings, including numerous duos and trios for flute and a variety of other instruments. He also composed a collection of studies, *Etudes modernes* (in two volumes, 1953).



## FASCINATING FACTS

The National Anthem of Paraguay is none other than a piece originally written for pic-

colo and piano, opus 162, by French composer Eugene Damaré (1840–1919). Damaré was responsible for harmonizing and orchestrating his work for use as a National Anthem!

## PUBLICATIONS AND MANUSCRIPTS

A long-awaited and long-overdue publication came out in October 2003. C.P.E. Bach's *Concerto for Flute and Strings in D-major, Wq 13* — his fourth concerto — had never before been published! The German musicologist Walter Leisinger tracked it down to a library in the Ukraine, where it had been transported from a Berlin library at the end of World War II. After many years of effort on the part of Richard Pringsheim, the founder and publisher of Musica Rara Editions, the work was finally released by the Ukrainian government and permission granted for its publication. It is not known if the piece was ever performed during Bach's lifetime, though it is suspected that it was not. The publication was crowned with a first prize in the N.F.A.'s 2004 Newly Published Music Competition. Joan Marie Bauman performed the first modern premiere of the concerto in 2004 in Paris, France, with the Polymnia Chamber Orchestra under the baton of Sarah Bisley.

The ensemble of the manuscripts of Edgar Varèse (the composer of the celebrated work for solo flute *Density 21.5*) is now the property of the Swiss Paul Sacher Foundation located in Basel, Switzerland. As of August 2004, the archive is open for the use of researchers.

## ORCHESTRAL NEWS

The Berlin Philharmonic Orchestra has recently chosen Virginie Reibel (France) as Principal Piccolo. Virginie has held the post of Principal Piccolo in the National Orches-

tra of the Pays de la Loire (France), and in the Orchestre de Paris.

The Orchestre de la Suisse Romande, under the direction of Pinchas Steinberg, has selected Swiss flutist Sarah Kumer as Principal Flute. The flute section of the illustrious orchestra includes Lô Angeloz, Robert Thuillier, and Bernard Demottaz, with Jane Elliott-Maillard on piccolo.

The Vienna Philharmonic Orchestra has chosen Kariheinz Schütz as Principal Flute. Schütz holds a First Prize from Denmark's Carl Nielsen Flute Competition.

## COMPOSERS AND COMPOSITIONS

Two British composers, Harrison Birtwistle and Peter Maxwell-Davies, celebrated their 70th birthdays this year, on July 15th and September 8, respectively. Several European countries have programmed concerts of their works during 2004. Birtwistle was born in Lancashire, England. Along with Peter Maxwell-Davies and Alexander Goehr, he belongs to the *Manchester New Music Group*, which introduced the works of Anton Webern and Olivier Messiaen into Great Britain. In 1957, Birtwistle's wind quintet *Refrains and Choruses* was his first work to gain recognition, already revealing his independent style. A great number of his works for chamber music ensembles include flute, ranging from *Duos for Stravinsky* for two flutes (1983) and *Hoquetus Petrus*, for two flutes and piccolo trumpet (1995) to his second wind quintet *Five Distances* (1992).

Peter Maxwell-Davies, born in Manchester, is considered to belong to the British post-war avant-garde. After working with serial music for a time, he delved into neo-romantic sources for his inspiration, just as Birtwistle had done with medieval music. Maxwell-Davies has composed seven symphonies and numerous lyric works, including his opera *The Doctor of Middfay* (1995). Although none of his six concerti are for flute (time to ask him to compose one!), for solo flute he has written *The Kestrel Paced Round the Sun* (1975), *Nocturne* for Alto

Flute (1979), and *Solita* for solo flute and optional music box (1969 and 1975).

## COMMEMORATIVE CELEBRATIONS

For flutists, the next two years will be rich ones for the commemorative concerts of ten composers noted for their wonderful flute works:

### 2006

will mark the 250th anniversary of Mozart's birth (January 27, 1756–December 5, 1791);

### 2005

will be celebrated as the 100th year since the birth of French composer André Jolivet (August 8, 1905–December 20, 1974);

as the 50th anniversary of the death of Swiss composer Arthur Honegger (March 10, 1892–November 27, 1955);

as the 30th anniversary since the death of Luigi Dallapiccola (February 8, 1904–February 18, 1975);

as the 10th year since the death of Korean composer IsungYun (September 17, 1917–1995);

and as the 250th year since the death of Joseph Bodin de Boismortier (1691–1755), who contributed all of those delightful duos, trios, quartets, quintets, and sextets to the flute repertoire.

2005 also marks the 80th birthday of four contemporary composers, all born in 1925, including Pierre Boulez, Karlheinz Stockhausen, Luciano Berio (1925–2003), and Charles Chaynes.

## UPCOMING COMPETITIONS

The Second International Solo Flute Competition of Australia will be held during the 12th Australian Flute Convention, from March 24–28, 2005 (see "Flute Conventions and Festivals" rubric). Further information may be obtained from the website of the Australian Flute Society: <http://www.australianflutesociety.org.au>

The Italian city of Caltanissetta, in Sicily, will host The International Chamber Music

Competition of Caltanissetta in December 2004. Duos and trios without piano, as well as groups of four or more instruments are invited to compete. The age limit for participants is 35, and the deadline for entries is November 6, 2004. Contact: Concors internazionale di esecuzione musicale Provincia de Caltanissetta / Istituto musicale V. Bellini / Corso Umberto 84 / 93100 Caltanissetta, Italia. Tel: (39) (0934) 26803 or 20078 or 584492; Fax: (39) (0934) 22998 or 584492; e-mail: [Caltamus@infoservizi.it](mailto:Caltamus@infoservizi.it); Website: <http://www.musicamera.caltanissetta.it>

Another Italian contest, the International Chamber Music Competition Premio Vittorio Gui of Florence, will take place from November 22–28, 2004. The age limit is 33, and the entry deadline is October 4, 2004. Contact information: A.C.E.R.M. / Teatro del Maggio Musicale Fiorentino / Via Solferino 15 / 50123 Firenze / Italia / Tel. (39) (055) 277.9446 / e-mail: [acerm@firenze.net](mailto:acerm@firenze.net) / Website: <http://www.firenze.net/premiogui>

The Third Henri Tomasi International Wind Quintet Competition will take place in Marseille, France, from February 7–12, 2005. For information, contact: Institut Français des Instruments à Vent / 4, rue Bernard du Bois B.P. 8 / 13234 Marseille Cédex 4 / France Tel: (38) (4) 91.39.29.02; Fax: (330) (4) 91.39.29.69 / e-mail: [vents.institut@wanadoo.fr](mailto:vents.institut@wanadoo.fr)

Part of the multifaceted legacy of Jean-Pierre Rampal is the Jean-Pierre Rampal International Flute Competition of the City of Paris. The next contest will be held in the fall of 2005. For information, contact Acanthes / 3, rue des Couronnes / 75020 Paris / France; Phone: (011) (33) (1) 40.33 45.38; Fax: (011) (1) 40.33.45.38; e-mail: [civp@acanthes.com](mailto:civp@acanthes.com); Website: <http://www.civp.com>

The next Kobe International Flute Com-

petition will take place from August 5 to 13, 2005. The application deadline is set for January 31, 2005. The competition is limited to flutists aged 16 to 32. Fifty candidates will be pre-selected from recordings. Contact: Kobe International Flute Competition / Management Board c/o Kobe Citizens' Cultural Promotion Foundation / 4-2-2 Kusunoki-cho / Chuo-ku, Kobe-shi / Ilyogo / 650-0017 / Japan; Tel: (81)

(78) 351-3597; Fax: (81) (78) 351-3121; e-mail: [info@kobe-bunka.jp](mailto:info@kobe-bunka.jp); Website: <http://www.kobe-bunka.jp/flute>

## COMPETITION RESULTS

The International Maria Caals Competition, held in Barcelona from April 24 to May 11, 2004, was organized this year around the theme of Duet Sonatas, for any combination of instruments. A flute and piano duet, Julien Beaudiment, flute, and Laetitia Bouguol, piano, both of France, won Third Place in the competition.

The chamber music repertoire for flute is enhanced by the winners of two recent composition competitions. The Eighth Tokyo international Composition Competition awarded the First Prize to Tazul Izan Tajuddin, of Malaysia, for his work *Sebush Tenunan IV* (Weavings IV), written for flute, clarinet, violin, cello, and piano, while in Germany, the Aeolian Trio Competition selected Hungarian composer Peter Köszeghy as its First Prize winner for his work for flute, oboe, and bassoon, *Magmu-Äther*.

## FAREWELL

The Norwegian flutist Ornulf Gulbrandsen died of cancer on February 20, 2004, in Oslo. Born on December 19, 1916, Gulbrandsen studied with Hans Stenseth and Per Wang — a student of Philippe Gaubert. Both Stenseth and Wang were students of



Aksel Andersen, who had studied at the Paris Conservatory with Johannes Donjon and Paul Taffanel. Gulbrandsen also went to France to study with Marcel Moyse from 1946–7. He played in the Oslo Philharmonic Orchestra from 1942 to 1970, serving as Principal Flute from 1956 on. In 1955, he joined the Norwegian Wind Quintet and performed with that ensemble until 1972. He was invited to the Marlboro Festival seven times, where he performed with Marcel and Louis Moyse, Pablo Casals, and Rudolf Serkin, among others. Two notable recordings from these collaborations include Bach's *Brandenburg Concerti*, recorded in 1964 under the baton of Pablo Casals, with Rudolf Serkin at the piano, and Bach's *Suite* in b-minor, both of which recordings omit to mention Gulbrandsen's name on the label! (But now we all know!) With the Marlboro group, Gulbrandsen undertook concert tours in Europe and the Middle East. As a soloist, or with his quintet, he performed throughout Scandinavia and Europe.

From 1973–1984, he taught at the Norwegian State Academy of Music. He also taught in Copenhagen, Denmark, and in Arvika, Sweden. From 1974–1991, in

the summer, he taught in Canada with the Canadian Youth Orchestra, and he taught many masterclasses in Scandinavia after having retired as a performing artist. His students report that Gulbrandsen, who was much sought-after and adored as a teacher, seemed something magical when he was teaching. Among his students are Per Øien and Torlief Ander.

French composer Claude Ballif died on July 27, 2004, in his 80th year. We invite you to consult the last issue (Fall 2004) of *The Flutist Quarterly*, in which we dedicated a lengthy paragraph to Ballif, his life and works, and the numerous concerts and recordings planned in 2004 to commemorate this special year.

Beppe Montrucchio, who played in the Milan Radio Symphony Orchestra (RAI) from 1956–1984, died in 2003. Born in 1924 in the Italian province of Asti, Montrucchio studied with Baldassare Torchio, who taught at the Milan Conservatory from 1938 until 1964 (Torchio played without vibrato on a wooden flute; he also compiled numerous celebrated collections of orchestral excerpts which he published with

Ricordi Editions), as well as with Silvio Clerici, Principal Flute with the Turin Radio Symphony Orchestra. Montrucchio's fine musicality was greatly appreciated by Maria Callas and Renata Tebaldi. His chamber ensemble Nuovo Trio di Milano, comprised of flute, English horn, and guitar, inspired works by composers Mario Castelnuovo-Tedesco and Luigi Dallapiccola.

#### NOTE TO READERS

We welcome your comments and suggestions and are very pleased to include information you wish to send us concerning worldwide flute-related events. Kindly include as much detail as possible — dates, places, who is involved, what music will be performed, and contact information. For announcements of upcoming events, several months in advance is always best. For reports on events which have already transpired, please tell us about them as soon afterwards as possible. Contact us at: Joan-MarieBauman@wanadoo.fr or traversiere.gresset@wanadoo.fr

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# new products

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

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.

A new recording of John Corigliano's *Pied Piper Fantasy* is the centerpiece of a new Koch International Classics release featuring flutist **ALEXA STILL**, the New Zealand Symphony Orchestra, and conductor James Sedares. The CD highlights three late-20th century works: the Corigliano; Chen Yi's *The Golden Flute*, merging elements of Eastern & Western music; and **KATHERINE HOOVER**'s colorful *Medieval Suite*, inspired by Barbara Tuchman's historical opus *A Distant Mirror*. Both the Chen Yi and the Hoover are CD premieres; the Corigliano has been unavailable on CD for some time. Still has been a featured soloist at several National Flute Association conventions and was program chair for the 31st National Flute Association Convention in 2003. For more information: email [rspr@mindspring.com](mailto:rspr@mindspring.com) or visit <http://www.rspublicrelations.com>

Recently published by Falls House Press is *Johann Sebastian Bach / Partita in A Minor for Solo Flute BWV 1013 / with Emphasis on the Allemande (Historical Clues and New Discoveries for Performance)* by **BETTY BANG MATHER** and **ELIZABETH A. SADILEK**. In this edition, the authors shed new light on the perplexing features of Bach's great work. For example, the continuous sixteenth notes in the *Allemande* — where to breathe? — embrace both the typical fea-

tures of allemandes and some highly irregular ones. The authors suggest that the atypical, psalm-like structure, delivered with the speech-like enunciation used by Baroque flutists, allows the kind of breathing appropriate to a recitation. The unusually intense melody turns out to fit the structure and images of two particular psalms. The remaining movements — *Corrente*, *Sarabande*, and *Bourrée anglaise* — likewise both typical and atypical of their dance types — strongly contrast with the *Allemande* while intimately identifying with it. The edition includes a manuscript facsimile and modern transcription of the *Partita* as well as a complete structural analysis, a structural enunciation, a rhetorical analogy, and a method of emphatic delivery for the *Allemande*. For more information: [lbt@fallshousepress.com](mailto:lbt@fallshousepress.com)

ALRY Publications has announced the release of a new CD, *Here We Come aFLUTING*, by The National Flute Choir. *Here We Come aFLUTING* continues a tradition of successful holiday recordings by the NFC and again includes a wide array of Christmas pieces featuring all of the different flutes, this time including a contra-bass. Some selections are original compositions, while others are arrangements, but all are unique for the flute choir. For more information, visit <http://www.alrypublications.com>

Flutist **ALEXIS GALLARDO**'s recently published bilingual English-Spanish book contains traditional and ethnic Latin American music for the flute interpretation and teaching. It offers not only a repertoire and a method for this instrument based on the characteristic sound of South America, but also an interesting historical story on the flute and its emergence in Chile. The book contains a careful repertoire selection based on pieces of musical interest that will allow the student to practice amusingly and with sonorities which are different from those of the traditional ones normally used in learning pieces. The book incorporates a CD with the instrumental track that allows the student to accompany his/her studies. For further information, visit <http://www.metododeflauta.cl/index2.htm> or <http://www.metododeflauta.cl/> or email [info@metododeflauta.cl](mailto:info@metododeflauta.cl)

A new CD has been released from Falls House Press: *Points of View: The Nashua Flute Choir Celebrates its 20th Anniversary*. This CD features **GARY SCHOCKER**'s *Views from Falls House*, **KATHERINE HOOVER**'s *Kyrie*, Mendelssohn/Pierce's *The Hebrides*, Holst/Pierce's *Venus*, Parry/Davis' *Lady Radnor's Suite*, and Caliendo's *La Milonga*. For more information, visit <http://www.fallshousepress.com> or email: [LBT@fallshousepress.com](mailto:LBT@fallshousepress.com)

Can flute music ever be described as “Mad and Marvelous?” *A Samba* written for flute ensembles, strings, piano, harp and percussion can. *A Samba* was commissioned by **CAROL WINCENC** and **ROBERT LONGEVIN** as a bravura grand finale to their joint recital at Juilliard in 2004. It also showed off their flute students and included anyone else who accompanied during that recital. Like a collage, composer Andrew Thomas gathered up the musical elements, mixed the instrumental pieces, and layered them into a work of great exhilaration and much humor. Andy conducted the premiere of this rhythmically charged musical fireworks display. The roar from the audience made the ensemble play the piece twice. For information on a study score and parts rental please contact Howard Kessler at [andyjuil@aol.com](mailto:andyjuil@aol.com)

Flutist **MARY OLESKIEWICZ** has released a world premiere CD titled *Johann Joachim Quantz: Six Flute Quartets* on the Hungaroton Classic label (HCD 32286). The CD features pieces newly rediscovered by Mary Oleskiewicz for flute, violin, viola, and basso continuo (harpsichord and cello). In his autobiography, Quantz, the eighteenth-century flutist-composer, stated that he had written “several quartets.” The six previously unknown works are not only masterpieces of Baroque counterpoint but are lively virtuoso display pieces for the flutist as well as all three string players. For more information, email [mary.oleskiewicz@umb.edu](mailto:mary.oleskiewicz@umb.edu) or visit [http://site.www.umb.edu/faculty/oleskiewicz\\_m/qqm.html](http://site.www.umb.edu/faculty/oleskiewicz_m/qqm.html)

A new CD titled *Apparitions and Whimsies* (Centaur CRC2689) features **ANDREA KAPPELL LOEWY**, flute, and Yuling Huang, piano, with flutists **LEONE BUYSE** and **SUSANNA LOEWY**. In addition to two works by John Heiss, *Apparitions* for flute and piano and *Whimsies*, the CD includes Feld’s *Sonatine Américaine*, Takemitsu’s *Air*, and Koechlin’s *Sonatine pour deux flûtes*, Op. 75. for more information: <http://www.centaurrecords.com>

New from Crystal Records is the CD *World*

*Wide Webster* (CD357), featuring the Webster Trio with **LEONE BUYSE**, flute, Michael Webster, clarinet, and Robert Moeling, Piano. Works performed on the CD include Dvořák *Slavonic Dances*, Debussy *Petite Suite*, Brahms, *Hungarian Dances*, and Gottschalk *Four Pieces (La Jota Aragonesa, Souvenir de la Havane, Souvenir de Cuba, and Grande Tarantelle)*. All of the pieces were transcribed from for flute, clarinet, and piano from piano four hands by Michael Webster (son of pianist Beveridge Webster). For more information, visit <http://www.crystalrecords.com>

From Theodore Presser come a number of new flute works. Among these are several by **GARY SCHOCKER**, all for flute and piano: *Sonata No. 3*, *Sonata No. 4 (Summer Sonata)*, *a latesummer night’s dream*, *Jazzbird* (for **BROOKS DE WETTER-SMITH**), *Kiss* (which was prize winner of the Greater Cleveland Flute Society’s Composers’ Competition), *SUNRISE, SUNSET!* Music by Jerry Bocker and arranged by Schocker, *HORA STACCATO* by Grigoras Dinicu (arranged by Jascha Heifetz and transcribed by Schocker). Commissioned by the **CHICAGO FLUTE CLUB** is *Sonata No. 2* for Flute and Piano by Martin Amlin, and commissioned by the Virginia Arts Festival and several other groups and premiered by **DEBORAH CROSS** on flute is *Night Thoughts* for Flute, Cello, and Piano by Chen Yi. Also from Presser is Max Bruch’s *Kol Nidrei* for Flute and Piano, edited by **JAMES GALWAY**, and three pieces from **DANIEL DORFF**, *9 Walks Down 7th Avenue/Rondo Variations* for Flute and Piano, an arrangement for flute and piano of Beethoven’s *Ode to Joy*, and an arrangement for any two or three melody instruments and piano of the *Pachelbel Canon* of Johann Pachelbel.

Fleur de Son Classics, Ltd., has released a new CD, *Red Cedar Collection, American Music for Flute and Guitar*, featuring **JAN BOLAND**, flute, and John Dowdall, guitar. The CD contains a set of seven works written in 1999 which are part of a group commissioning project and a selection of pieces with blues-inspired classical music

written or arranged for flute and guitar. Included are works by **KATHERINE HOOVER**, **GARY SCHOCKER**, and **ROBERT DICK**. For more information visit <http://www.fleurdeson.com>

From Omni Tone Inc. comes **JAMIE BAUM**’s third album, the CD *Moving Forward, Standing Still* (Omni Tone 15206). The pieces on this jazz recording are inspired by Igor Stravinsky and several other classical composers Baum rediscovered while working on her graduate degree. She began seeing classical composition techniques that could be applied to different jazz formats and forms for improvisation. She also found connections between the writing of famous Indian classical musicians she met on a recent tour south of the Himalayas and what Stravinsky composed in their building of melodic ideas. Baum performs on both flute and alto flute; many of the works were commissioned by Baum. For more information: <http://www.OmniTone.com> or <http://www.jamiebaum.com>

Ries & Erler (via Carl Fischer) has recently published **HARALD GENZMER**’s *Dialogue: 50 Spielstücke für zwei Flöten (Dialogue: 50 Duets for Flutes)*. These consist of fifty short pieces which can be used as exercises or in recital by beginner and intermediate flutists. For more information, email [cf-info@carlfischer.com](mailto:cf-info@carlfischer.com)

The Indianapolis Symphony Orchestra has published a limited edition 75th anniversary book, *CRESCENDO: INDIANAPOLIS SYMPHONY ORCHESTRA 1930–2005*. Author Thomas N. Akins has performed detailed research to produce a wealth of information that includes historic photos, humorous and poignant recollections from former musicians and civic leaders, photos and bios of the current Orchestra, a complete discography from the ISO’s first recording in 1941 to the most recent release, roster listing the names and tenures of every ISO member since 1930, and other significant information. For more information visit <http://www.IndianapolisSymphony.org>

# passing notes

## JACOB BERG

Jacob Lipman Berg, President of NFA in 1981–82, died on June 27, 2004, at age 73, of lung cancer, particularly devastating for a non-smoker. He was principal flute of the St. Louis Symphony Orchestra from 1969 to 1999, retiring from the orchestra a year after being diagnosed with lung cancer. At one time he was a serious runner, participating in local competitive races. His athleticism, along with playing the flute, gave him strong lungs which permitted him to fight this disease for such a long time.

Jake was born in Asbury Park, New Jersey, and grew up in Cincinnati, where his father was a violist in the Cincinnati Symphony Orchestra. He began his flute studies with Alfred Fenboque and later studied with Robert Cavally. He received a diploma from Peabody Conservatory in Baltimore, where he studied with Britton Johnson, and continued his education at the Curtis Institute of Music in Philadelphia, as a student of William Kincaid.

After serving as a member of the Seventh Army Symphony, stationed in Stuttgart, Germany, from 1953 to 1955, Jake began his professional career in the United States playing piccolo with the Baltimore Symphony Orchestra. Subsequently, he became principal flute of the Kansas City Philharmonic Orchestra, the Cincinnati Symphony Orchestra, the Buffalo Philharmonic, and finally St. Louis where he played under the batons of Walter Susskind, Jerzy Semkov, Leonard Slatkin, and Hans Vonk. Jake was also well respected as a teacher.

Robert W. Duffy of the *Post-Dispatch* quoted Slatkin, now conductor of the National Symphony Orchestra in Washington: "An orchestra is defined not only by its

collective musical personality, but by those individuals who shine as soloists. Jake brought his unique sound and spirit to every piece of music he ever played." Several of his colleagues have written tributes to Jacob Berg:

I had the good fortune of studying with Jake for one year, before I went to conservatory. By the end of that year, I was hopelessly under the spell of this quiet and self-effacing, yet powerfully artistic man. In his complex and multi-dimensional approach to his career as a flutist and musician, and his tenacious and unbending respect for the music, Jake embodied nothing less than the true beauty and dignity of the artistic life in music. It is irrelevant that our time together was short; he changed my life completely and elevated my awareness to a level I never would have been able to achieve had I not met him.

In one of our last conversations, Jake told me (with that mischievous twinkle in his eye), that at the gates of Heaven, Saint Peter would demand an accounting of all wrong notes. Reflecting upon that today, I can only hope that the Saint (probably realizing, too late, that one of Earth's finest flutists was before him), was not overly disappointed at the brevity of the meeting.

*Respectfully Submitted,  
Mark Sparks, principal flutist,  
St. Louis Symphony Orchestra*

I always considered it an honor and privilege to have been in the St. Louis Symphony flute section with Jacob Berg. We all worked really hard to be a team. Sometimes we would stay on stage at intermission of a rehearsal to work on a tricky passage. Sometimes we would dash off-stage just before a concert to



Jacob Berg

find a quiet spot where we could check the tuning. Jake was always kind and considerate in solving sectional problems, always keeping the integrity of the music itself as the ultimate goal. The results can be heard on the many fine St. Louis Symphony recordings.

Jake also loved teaching his advanced students, loved playing the Baroque flute (of which he had several), and was just the consummate, thoughtful, complete musician that we all wish to be. He was a huge, positive influence in my life.

*Jan Smith  
Assistant Principal flutist  
St. Louis Symphony, 1968–2004*

Jake Berg was the Principal Flute of the St. Louis Symphony Orchestra from the season 1969–70 through 2000. I was his colleague as second flute for those thirty years. In fact our flute section in the SLSO which included Jan Smith and Jan Gippo was intact for 28 years.

Jake was a flutist of incredibly high standards who mastered all the styles of music, was extremely generous with sharing his knowledge and technique, and always persevered through whatever challenges were presented. Jake possessed a highly developed intellect which he constantly expanded through pursuing his interests in the German language, English literature and poetry, the flute repertoire of all periods, playing chess with colleagues, and having a voracious appetite for reading.

Jake was a loyal friend to many, active

orchestra member in the self-government process, serving on negotiating teams, and so forth, and always generous with his studio of flute students. He loved physical training including running in marathons and bicycling. He enjoyed cooking and truly appreciated fine food and the creativity of its preparation.

When Jean-Pierre Rampal, James Galway, Carol Wincenc, Jonathan Snowden, Doriot Anthony Dwyer, Michel Debost, and other flutists came to town to perform, our flute section would always invite these marvelous people to dinner and an evening of comradery at Saint Louis's finest restaurants. What great memories we all have of these special occasions!

Jake was a fine section leader in that he challenged us to be and do our best and always appreciated a finely turned phrase, responsive ensemble, and good intonation. If he was congratulated for a performance, he shared that with the section and acknowledged the contribution each of us made to that accomplishment.

Our musical life in the St. Louis Symphony and in the musical community was greatly enriched by the conscientiousness, generosity, loyalty, good sense of humor, and, of course, professional excellence manifested by Jake in all the years we knew him. He will always be remembered for his tremendous contribution to our musical and personal lives and we will always treasure him as lifelong friends.

*Gratefully,  
Janice Coleman  
Second Flute*

*St. Louis Symphony Orchestra, 1965–2001*

In the five years I studied with Jacob Berg, his wisdom and care made a powerful impact upon me. Jake was not merely a virtuoso but also a flexible musician, an intense intellect, and a caring teacher.

Besides his stunning work with the orchestra, he was well versed in Baroque flute, solo and chamber music, and contemporary techniques. Beyond this broad musical scope, his lessons explored much more than the flute and its repertoire.

Jake advocated pursuing music as both an athlete and an intellectual. He was very



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concerned about good health, frequently emphasizing the importance of nutrition, exercise, and sleep upon "performing athletes." He also knew the value of an occasional indulgence: a highlight of each flute class, held in his home, was the delectable cake (usually chocolate), and excellent decaffeinated coffee he generously provided. He nourished our minds as well, encouraging thorough scholarship of many subjects including history, philosophy, literature, and fine art, along with a comprehensive understanding of music. He believed a well-rounded education, with diverse performance experiences, was essential in the training of a serious musician.

Jake could be a highly demanding and critical teacher, yet he recognized and encouraged his students' strengths and personalities. He loved the orchestra, but also saw the beauty and importance of a larger world of musical endeavor in which he helped his students find their way. Having observed my "particular aptitude," as he put it, for contemporary music, toward the end of my undergraduate studies he suggested I devote myself to it. This idea had never occurred to me, but has since become my musical path. For this, and for all of the insights he shared with me, I feel profound gratitude.

*Dr. Elizabeth McNutt, flutist*

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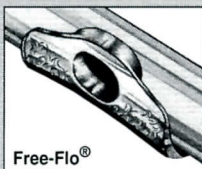


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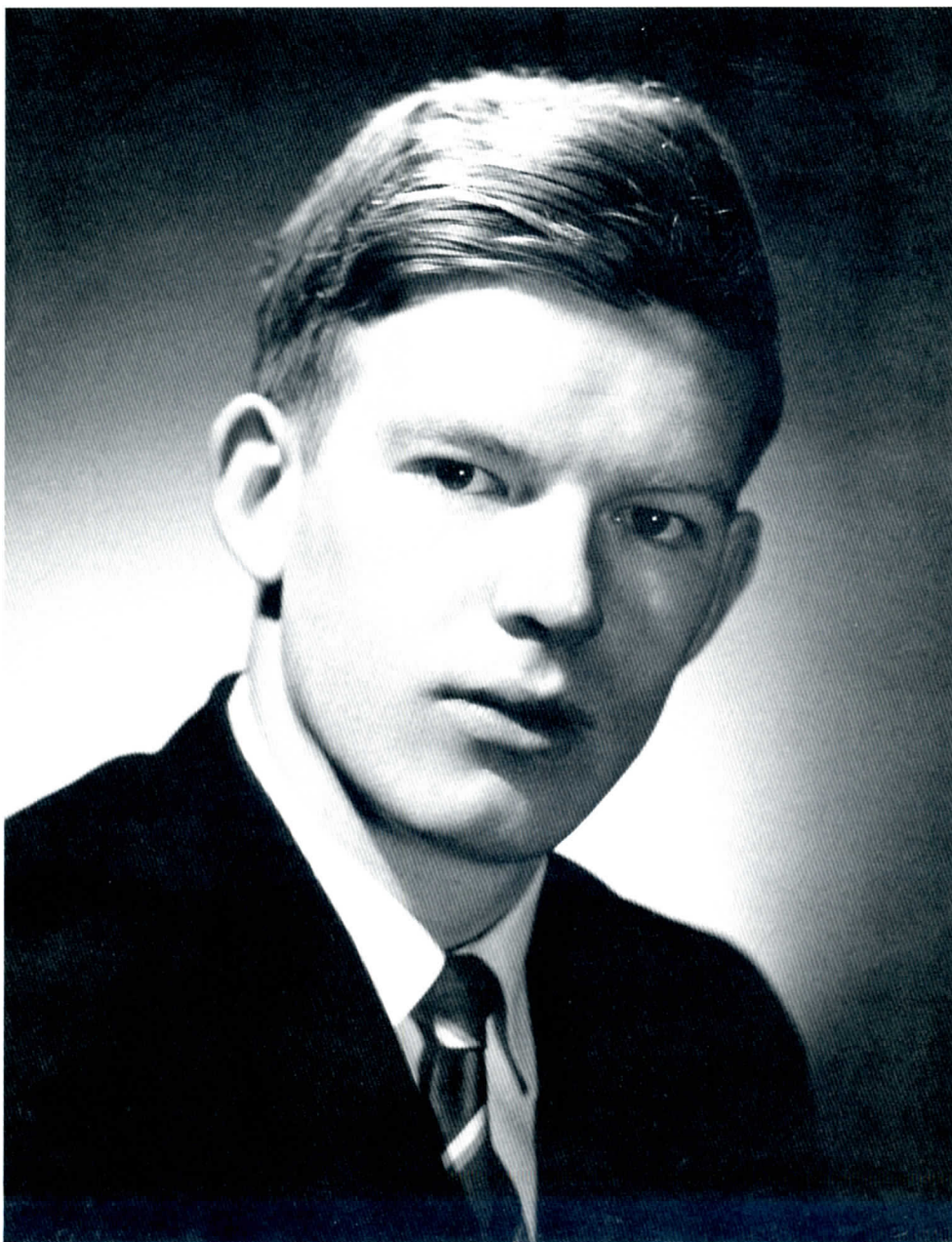
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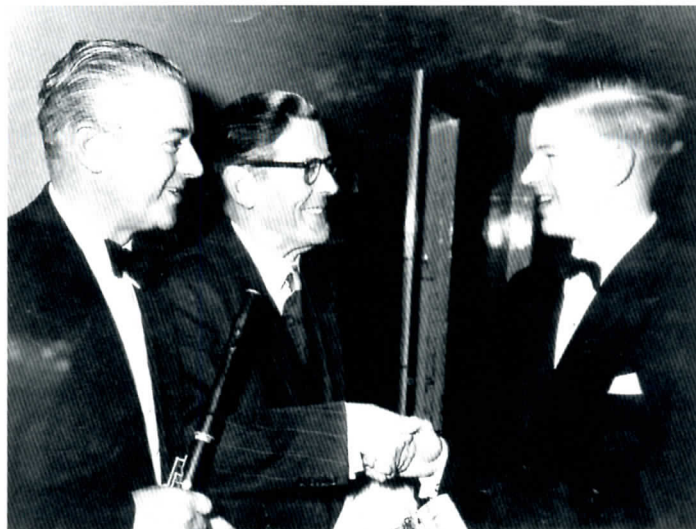
AN INTERVIEW WITH

# *John Wion*

*by Jessi Rosinski*



John Wion, 1958



Leslie Barklamb, John Amadio, John Wion, 1956

**A**s a young artist, I know that I look up to many flutists for inspiration. As you were growing up in Australia and then in New York City, who were your idols?

My first role models were my teachers. I adored my teacher, Leslie Barklamb, during high school and at Melbourne University. Julius Baker was an idol in terms of flute playing — it was his recording of the Bach Sonatas that sparked my desire to go to New York. Kincaid, of course, was the great teacher of Baker's generation in the United States, and I consider myself fortunate to have had his guidance.

When I was young, there really were no flute soloists — certainly not in Australia. So one did not have as a role model someone like a Rampal or a Galway. Our role models, even in New York, were the orchestral principals. That was the height of anyone's ambition. It was certainly my ambition.

*Later on, as a principal flute, you became a role model for many. Did this effect the way you felt?*

Strangely, no. In fact, I've never really particularly thought, "Gee, I'm a role model for this person." I've never really felt that.

*Many people may be surprised to learn that you studied percussion as well as flute during your schooling in Melbourne. What did that contribute to your flute playing and/or musicianship?*

I thought it was one of the best accidents that ever happened to me. I needed a second instrument while I was at school, and I was having trouble accepting the fact that I was a lousy piano player, compared to my flute playing skills. It was very hard at that point to start piano and be so bad at it. So after struggling through the first year I took an easy way out and moved to percussion. As a result of that my teacher who played in the Melbourne Symphony started getting me in as an extra person whenever needed. I found that it helped my sense of rhythm incredibly, not to mention the ability to count bars.

*Did you enjoy the drums?*

I enjoyed the experience. The orchestra has always been my thing. I love the sound of an orchestra and being in the sound of an orchestra. Except for the more scary moments, when you actually had to stand up and do something, I had the opportunity to be there and participate. In many cases because you are resting so much of the

time, you can be an observer of the conductor. I got the opportunity to focus on what the flutes were doing, which was another bonus. I covered an awful lot of repertoire without actually playing the flute notes.

*Have you had any engagements as a percussionist since you left the university?*

Again, only by accident. Every now and then a play would come to the theater that would need someone to hit a drum onstage. So a couple of times I did things like that for extra work. Another time I played in a concert and then recorded a Janacek piece that called for an ocarina.

*A large portion of your career has been playing opera, but before the New York City Opera (NYCO) you had many interesting experiences freelancing and touring. You even played piccolo for several years in the American Symphony Orchestra under Stokowski. What was this experience like for you? Had you spent a lot of time with piccolo prior to this engagement?*

I had acquired a matching Rudall Carte wooden flute and piccolo when I was a student and always felt comfortable playing piccolo. When Stokowski hired me, he offered me second flute or third flute/assistant prin-

cipal for his new orchestra. I took the latter, which actually turned into a straight third

of going to small towns and getting jobs that would help me work my way up the symphonic ladder. Having decided that I was going to be New York-based, there weren't that many openings. When something came along, like the opera, there was no question that I would take the audition. Having gotten the job, there was no question that I would take it. The moment I settled into the opera I was

played Carmen it was comparatively easy. I knew what the problems were, what to look for, and basically how things went.

*In the NYCO, you were working directly with some of the biggest stars. What can you say about any of these experiences?*

It was the excitement of being on the same stage with these people, or more often in the pit. It was the thrill of hearing these people sing. When I first started at the opera it was Beverly Sills and Norman Treigle who were the phenomena. Those sounds stay with you for your entire life. Before I got to NYCO, I played for Montserrat Caballe's debut on stage at Carnegie Hall. After she sang her first aria, pandemonium broke out in the audience. Just being there and participating in her American debut was an incredible, exciting experience.

The voice itself, with all these people, is unique. When they reach that level they are so in control of what they do, and the way they spin out the sound is astonishing.

*Can you talk a little about what it must have been like to play directly with Beverly Sills?*

My first personal experience playing with Sills was Lucia, which was very early on in my career at City Opera. She was in her prime then. She was totally reliable with



NYCO performance

flute/piccolo chair. By this time I was playing a Haynes piccolo, which I still use. It was the first time I had to focus on the specific difficulties of orchestral piccolo playing — intonation, projection of low solos, balance — so it was an interesting experience in that way. More importantly it was a fascinating opportunity to work with this legendary conductor. He was quite elderly at the time so his energy levels were not consistent, but he knew absolutely what he expected from each player and never settled for anything less. He demanded total attention and summarily fired anyone who argued with him or otherwise failed to produce.

*What was your very first experience with opera?*

I think it was *The Gondoliers*.

*Was this a revelation for you? Did you have an immediate affinity for performing in this setting and feel that opera was your calling?*

No. It was just something I was doing at the time. And as I said, for me it was much more about orchestra. It didn't matter where the orchestra was; it was just to play in it. I think the opera being a main part of my playing career was also accidental. Part of my situation was that my wife was a New Yorker. Since I was located in New York, it was not really a viable option for me to be taking auditions and be thinking

already looking for the next job, but that didn't eventuate.

*Did these opera experiences prior to NYCO help prepare you for what came later at NYCO?*

Absolutely. Everything, not just opera, everything. Every chance you get to play, it really doesn't matter how bad the orchestra is; any chance to sit down and read through something builds your ability. You absorb stuff and have a backlog of aural memory that helps you. My biggest problems were always when I was unprepared. I would be in a situation and do a silly thing like start a solo too soon and not know it. I always found that kind of thing embarrassing.

Each time that you read through an opera, it means that you are not sight-reading the next time. My first *Carmen*, I literally was sight-reading because the music didn't arrive until after the orchestra was already in the pit. That was a nightmare, but having done that, it meant that the next time I



John Wion with Beverly Sills

technique, so you knew that if she did it a certain way once she was going to do it that way every time. That was not the case with

many of the sopranos I played the Mad Scene with afterwards. You really had to follow them because they would be different every time. It was a thrill to just be involved with her. During those years before she retired to direct the company she sang many roles and never failed to command the stage — a true diva.

The interposed aria in the lesson scene of *The Barber of Seville* (*Ah, vous dirai-je maman*) was actually a strange experience because that production had started off in the year that I was covering at the Met. It was only afterwards, in Mexico, that I played that part with Sills. It was a bit frantic. There was not a lot of rehearsal. I had to be costumed and made-up during intermission and only made it on stage at the very last minute. It was one of those flash-by experiences that is over before you realize you've started doing it.

*Are there specific skills for playing opera as opposed to other symphonic repertoire?*

There is a definite skill in playing opera. In the years after I became an experienced opera player, I would sometimes play for a concert version of an opera with a freelance orchestra made up mostly of people who were not opera trained. It was only then that I became aware of how skilled the opera orchestra was. The whole question of recitative notes and punctuations, where to place them and how long to hold them, is a skill. You forget that until you hear untrained people struggling. Also you learn how to accompany the phrasing freedom of the singer.

*Opera has clearly played a significant role in your life away from the orchestra pit. You*

*have published a series of opera excerpt books and a collection of arias transcribed for flute and piano entitled Sing!*

My opera books are a substitute for not being able to play in an orchestra and to build up a repertoire. I always felt that my generation's problem was that we didn't have anything like this. There were virtually no excerpt books.

I never expected anybody to sit down and read through all nine volumes and listen to all 100 operas, but if nothing else, they would see the value of having these books on hand. If they had been asked to play some opera, they could look at the book

specifically I wanted to give students tips on the less obvious problems.

My thrust for *Sing!* came from the way opera singers spin out the sound. If one focuses on what singers do, then one can really play the flute, in my opinion, in a much better and more musical fashion. The arias I arranged make great recital encores, but studying them also improves intonation and phrasing.

*In addition to the opera materials, you also have brought light to some previously obscure flute repertoire. Can you talk about some of these works?*

*The Romberg* Concerto edition came from my ambition to make recordings. I decided that the Baroque repertoire had been done by Rampal. And nobody was going to hire me to do the Mozart Concertos or Bach Sonatas. I decided to look into the 19th-century repertoire, which was less known at the time. I had been playing pieces like the Reinecke Sonata which was not really in the repertoire forty years ago. I looked at concertos since my idea of heaven was to play in an orchestra where I had a big solo part to play. I showed a musicologist friend the list of concertos in the Vester catalog of flute music. I asked if there were any composers that rang a bell with him. He mentioned both Romberg and Mercadante. Neither of these were people I had heard of at the time. I couldn't find the Mercadante but I tracked the Romberg down in a library in Vienna. They

sent me a microfilm of a set of parts. I had a few friends around and we read through the piece. From the reading I was able to get a sense that this was good music.

My next step was to perform it with an amateur orchestra. Then finally I made a



Lark Quintet, 1964

ahead of time and do some homework. Opera, whether it is *La Traviata*, or *The Marriage of Figaro*, or *La Boheme*, or *The Mikado*, is a part of so many communities and schools. Sometimes the notes are difficult and need to be studied, but more

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Page Three

Sydney Symphony Orchestra Program 1956



John Wion with Roberta Peters

early students at Hartt who was also a pianist agreed to make a reduction for me. Unfortunately I couldn't get any publisher interested, so it sat on my shelf for several years. Then I started publishing the opera excerpts myself

for the same lack of a publisher's interest. Having taught myself music-publishing software and produced the first two volumes, I decided to add the Romberg to my list. I performed the concerto a number of times, as well as his beautiful quintet with strings. Bernhard Molique was another 19th-century composer whose music I felt was unjustly neglected, and I enjoyed performing and recording his music also. I had a good outlet for this type of music at the Newport Chamber Music Festival where Heinrich Hofmann's charming *Octet* and *Serenade* were also both big hits.

*Your resourceful website (<http://www.johnwion.com>) is another important contribution you have made to flutists. You have recently added live performances for your visitors to hear. Do you have any more additions in store for your page?*

I am planning a page on vibrato with examples of different players at slowed down speeds.

The ideas that I have come up with seem to develop from other projects. I had

Programme

"God Save the Queen"

- Concerto No. 5 in E flat major, for Pianoforte and Orchestra, Op. 73 ("Emperor") - - - Beethoven  
First Movement—Allegro.  
Soloist: MARY WARNECKE (S.A.)
- Monologue of Boris—I have attained to power, from "Boris Godounov" - - - Moussorgsky  
Soloist: RUSSELL COOPER (Bass-baritone) (N.S.W.)
- Ah, mon fils! from "Le Prophete" - - - Meyerbeer  
Soloist: BARBARA RIDGWAY (Soprano) (Queensland)
- Concerto No. 2 in F minor, for Pianoforte and Orchestra, Op. 21 - - - Chopin  
Second and Third movements—Larghetto; Allegro vivace.  
Soloist: CORNELIA BRAIN (N.S.W.)
- Interval
- Concerto No. 4 in D minor, for Pianoforte and Orchestra, Op. 70 - - - Rubinstein  
First movement—Moderato.  
Soloist: JANETTE HAMILTON (N.S.W.)
- Concert Piece for Flute and Orchestra, Op. 98 - - - Hofmann  
Soloist: JOHN WION (Victoria)
- Concerto No. 3 in C major, for Pianoforte and Orchestra, Op. 26 - - - Prokofiev  
First and Second Movements—Andante-Allegro; Theme—Andantino.  
Soloist: JOSEPHINE McKIMMIE (W.A.)
- O Star of Eve, from "Tannhauser" - - - Wagner  
Soloist: BRIAN HANSFORD (Victoria)
- Rhapsody on a Theme of Paganini, for Pianoforte and Orchestra, Op. 43 - - - Rachmaninoff  
Soloist: MAX MACKAY (Victoria)

Page Nine

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Soloist:

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These concerts are arranged by the Australian Broadcasting Commission in conjunction with the New South Wales Government and the Council of the City of Sydney.

Sydney Symphony Orchestra Program 1977

long thought of compiling a book listing mistakes in printed music. Once I got the website going, I thought it was the obvious place for this as it can be updated as I find new additions. I think that the Internet is a fabulous resource for sharing information.

The historical Orchestral Principals section is another long growing project. I have always been curious about that. I think I'm a bit more interested in history than some people are. Once again the Internet has made it easier to acquire this hard to find data and share it.

*I've read much of your online autobiography. It is really wonderful and enjoyable to read from your first human memory to the present time! Do you have plans to publish any part of it or its entirety?*

I don't think so. The people who are interested in my story, hundreds rather than thousands, can read it online. They can print it out if they want to make their own book. And I will be happy to autograph it!

*I will definitely be in line for that. What was your motivation in beginning the autobiography?*

It started while I was at a flute convention. I was having lunch with people I had just met. They asked some questions about how I got started and I told some stories. The



John Wion with Gilbert Kalish

time passed very nicely, and at the end they said "You really ought to write this down. It is such an interesting story."

A few weeks later I had a similar experience in New York. I knew these people from the Internet flute list, and I started by writing down my childhood and sending it to them as an email. They said that it was interesting and to do some more. I wrote about my high school years. I sent that and it just kept going. I started sending it to some of my old high school friends on the Internet and they would get enthusiastic. After a while I had a dozen or so people that I was emailing and their encouragement kept me going. It was a summer project to put the first thirty years together. After that I felt I had to stop. I had gotten to a certain part of my life that I didn't feel I could write about. I waited several years. The last decade that I wrote about was really very hard for me. It was a difficult time in my life. I felt that I needed to get some distance from it to be able to evaluate it.

*Was it a difficult endeavor as far as tracing back to all these memories?*

When I first came to New York, I had a lot of time on my hands. I had a calendar and because I had no dates to write into the calendar, I used it to write the story of my life

to date. That is the how I was now able to do the first twenty years in such detail.

Since arriving in New York I have kept my date books and letters. I would write to friends and family in Australia. By reading through other people's replies I was able to remember events. I would take a sheet of paper and from date books and letters I would come up with a list of things I had done each year and then tried to make it sound interesting. There is also a book of all the NYCO opera performances. I was able to look back at a year and be reminded

of all the productions. These were my memory refreshers.

*You have also had an active career in teaching. Where and when did you begin?*

I was still in high school when a friend of

the family asked about lessons. I asked my teacher for a recommendation, and he quite shocked me when he suggested I take it on myself. I have always enjoyed teaching from that time. Soon after I came to New York I began subbing at a private school and eventually took over that class. One thing led to another, and I developed a small private class along with my performing. I soon realized that I needed to be associated with a tertiary school if I wanted to teach advanced students. The first such offer came from Kean College in New Jersey and this was followed by Mannes, Queens, and Brooklyn. When John Wummer died I was asked to take over his class at Hartt. This became a full time professorship several years later.

*Do you find that your teachers influenced your own teaching method? (Kincaid, Baker, Monteux, Moyse, Australian teachers)*

I have the greatest respect for my teachers, each of whom gave me what they could to help my development. My first teacher got me enthused. Leslie Barklamb, my principal Australian teacher, was an inspiration who guided me through my formative

years and fed me every opportunity to perform that arose. Baker was the greatest flutist I ever heard and I was in awe of him. He taught by demonstration so one was forced to solve one's own problems. It was Claude Monteux who had the ability to actually verbalize and explain my deficiencies. Kincaid gave me solidity. He had a lesson routine, which demanded accuracy, and he took me through a considerable amount of basic repertoire. From Moyse I learned musicianship. I hope that my own teaching carries forward some of the principles I gained from these sources.



John Wion with outgoing NFA President Ervin Monroe 1984

*I'm sure your performing experiences also affected your teaching philosophy. Is there anything you can say about that?*

One thing I didn't get from my schooling was a broad knowledge of the symphonic repertoire. It did not help that there were not the published excerpt books that are now available. This became a liability when I began freelancing in New York and was thrown into situations with little or no rehearsal. Although I sight-read well I embarrassed myself enough times that I have made sure that my own students will be better prepared.

Perhaps more significant was the realization that listening to singers day after day had modified my approach to the flute. When I began having hand problems I also found myself demonstrating what I wanted vocally rather than by playing. I came to realize that, although I had spent hours with tuning machines, my approach to playing in tune was formalized in a somewhat mechanical way, and adjusted vertically by the requirements of the moment in ensemble. I came to realize that I didn't really pre-hear the intervals I was making. I also became more aware how the question of legato and vibrato seemed more integral to singers than to my flute students. When someone suggested publishing some popular opera arias, I formulated some of these thoughts and incorporated them into an introduction. I have found *Sing!* to be very helpful in speeding some of my student's progress.

*What do you find to be your favorite, most interesting, and/or fulfilling part of working with students?*

Much of teaching is routine — leading students through repertoire and developmental and disciplinary exercises. More enjoyable is helping them to understand their problems and then to solve them. The joy is when something clicks and a student makes a leap forward. I am most interested when students start to show intellectual curiosity and to expand their interests

formed itself into a unique performing artist.

*Is there a common goal or objective you have for all your students?*

Self-fulfillment and happiness that comes from a life that contains music. It is unrealistic to think that most students will obtain professional orchestral positions so I never consider this as a definition of success. The college years are ones of personal self-discovery, a time when people change majors,

goals, and beliefs. An excellent, intelligent flutist comes out an engineer. A budding teacher becomes convinced happiness can only come from playing the flute. I try to help students temper their dreams with reality; to understand that their talent has gotten them into college, but that only hard work will move them to the next level. It is a great joy to hear from former students that wherever their life has lead them music has remained important and they have felt their Hartt experience worthwhile.

*You have had such a varied life of travel, performance, teaching, and family life so far. While it has been so successful, there must have been times of obstacle and crisis*

*as you state in your autobiography. During times like these what did you have to keep in mind or remember to move off the plateau and on to the next level?*

In a word, I think it was ambition. For better or worse, I think I have always been restless. I was never content to accept the

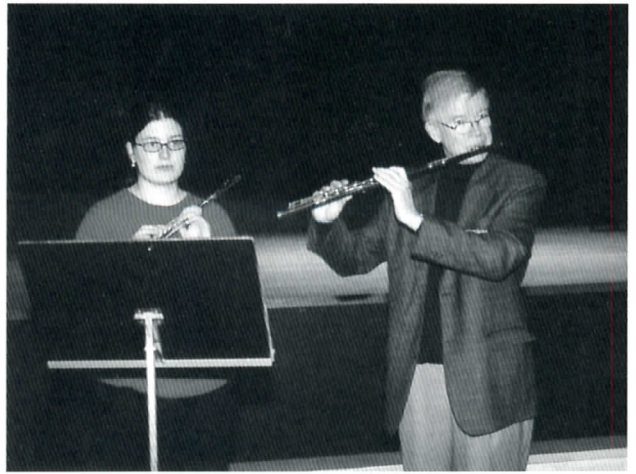


John Wion with James Galway and Ransom Wilson, 1985

beyond the curriculum; when they start to realize that the lesson is their opportunity to get the most possible from the teacher — to program rather than to be programmed. The real fulfillment often comes at the senior recital when one can only marvel at how some raw talent has trans-



Peru 2002



Finland 2003

comfortable way. While I have had a tremendous amount of luck, of being in the right place at the right time, I have also always been pushing at the edges to see what the possibilities are for doing something more. When things don't work out the way you dreamed, you have to learn patience, have thankfulness for what you have achieved and creativity in pursuing alternate goals.

*Having recently retired from the opera, it seems as if this is a pivotal point in your life*

*as a flutist. What can you share about your upcoming projects or plans?*

I am enjoying the teaching even more now that I can devote the time and energy to it. By dropping the opera from my life I find that I have the creativity, time, and interest to pay attention more to what is happening. I have had a change of balance and have allowed the teaching to fill the void.

Also, I have weekends now, which I haven't had in twenty years or so. I have a little more leisure, and it is enjoyable to be able to go away and relax, to think about

fixing up my weekend house, to go for walks, to concerts and plays.

*Jessi Rosinski studied with John Wion while earning a Bachelor of Music degree from The Hartt School. She is currently living in Boston where she is enrolled as a graduate student at New England Conservatory and teaches at the Winchester Community Music School.*

## Louis A. Carlini

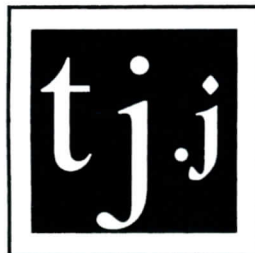
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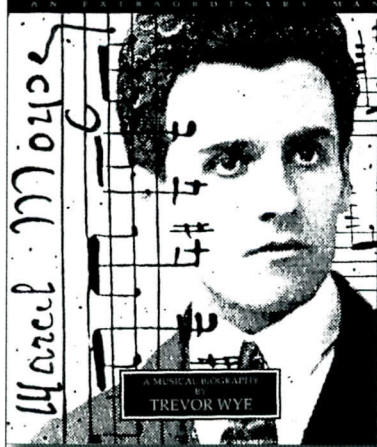
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*"Bel Canto Flute reveals significant aspects of Rampal's perception that made him not only a great musician, but also a great teacher. It documents a great deal of the contents of Rampal's master classes. Thank you, Sherrrie, for "bringing Jean-Pierre back to life" in the wonderful and loving diaries of your own experiences with Jean-Pierre, as well as his friend and colleague, Alain Marion."*

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*"These two books are essential reading for anyone serious about playing the flute."* —James Galway

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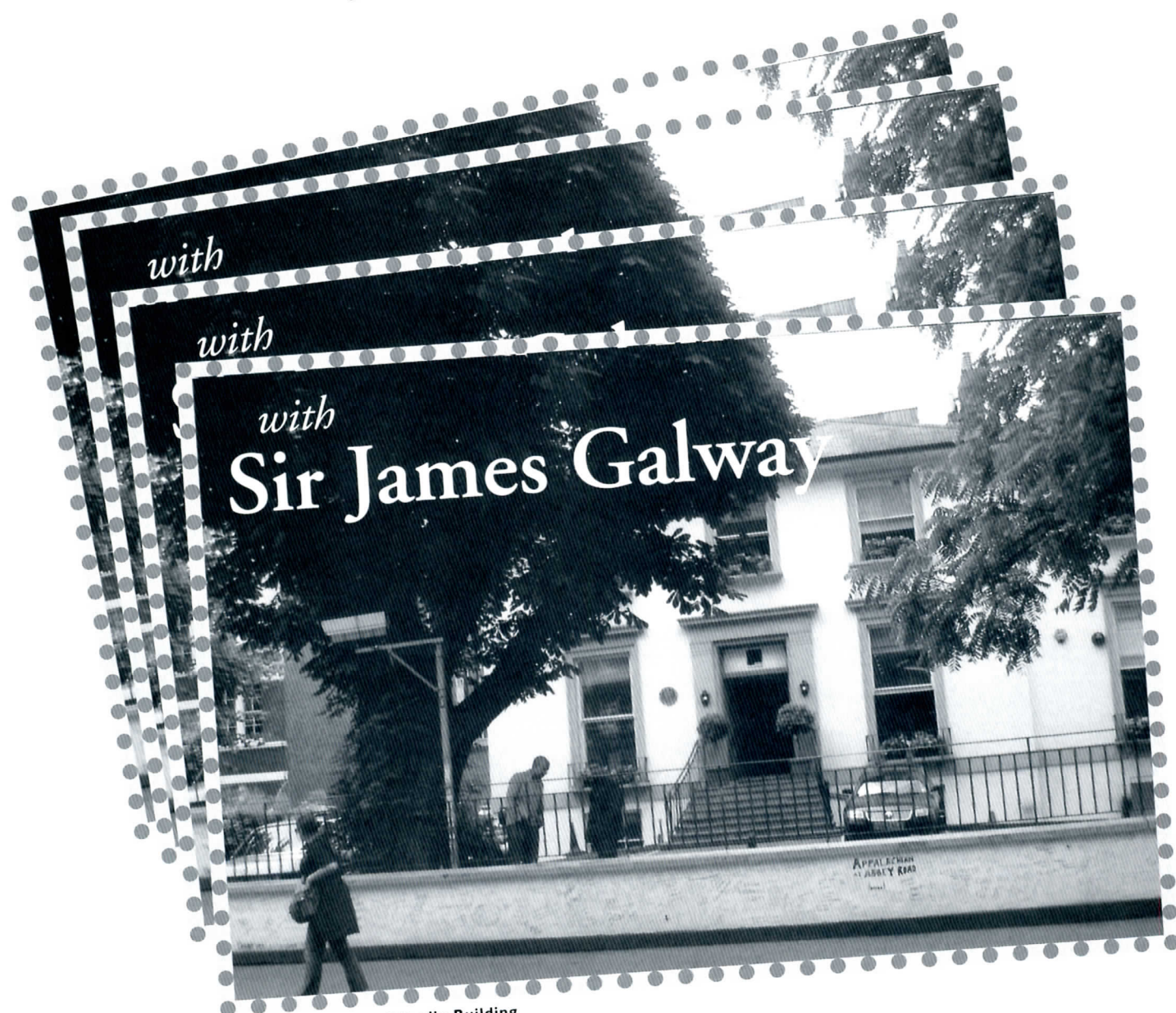
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THE BALANCE IS HEAVEN:

at *Abbey Road Studios*



Abbey Road Studio Building

*by Helen Spielman*

Ok, so, big deal. Jimmy is warming up

for a gig and I've heard him play thousands of times. Right now he and an engineer are discussing the quality of his tone as it's transmitted through tall, thin mics.

Members of the orchestra drift toward their seats, instruments in backpacks, rolling carts, or under arms. Jimmy is handsome today, appears whole and healthy, dressed in a pink- and grey-striped shirt, rose tie, black vest and pants. His hair is slicked back, superstar-chic.

He's being photographed from all sides. Between shots, he plays snatches of flute pieces, orchestral excerpts, musical nonsense. The orchestra gets louder as they warm up. A big trolley rolls in with more instruments. A water bottle and two glasses are put on a table near Jimmy, who shim-

mers up and down scales, interrupting himself to talk to a violinist and show him a newspaper article.

Finally, the orchestra tunes. The conductor welcomes Jimmy, who in turn expresses his thanks for the enthusiasm. The rehearsal begins. I'm an audience of one, perched on a comfortable couch just above and near Jimmy, observing him and the London Symphony Orchestra

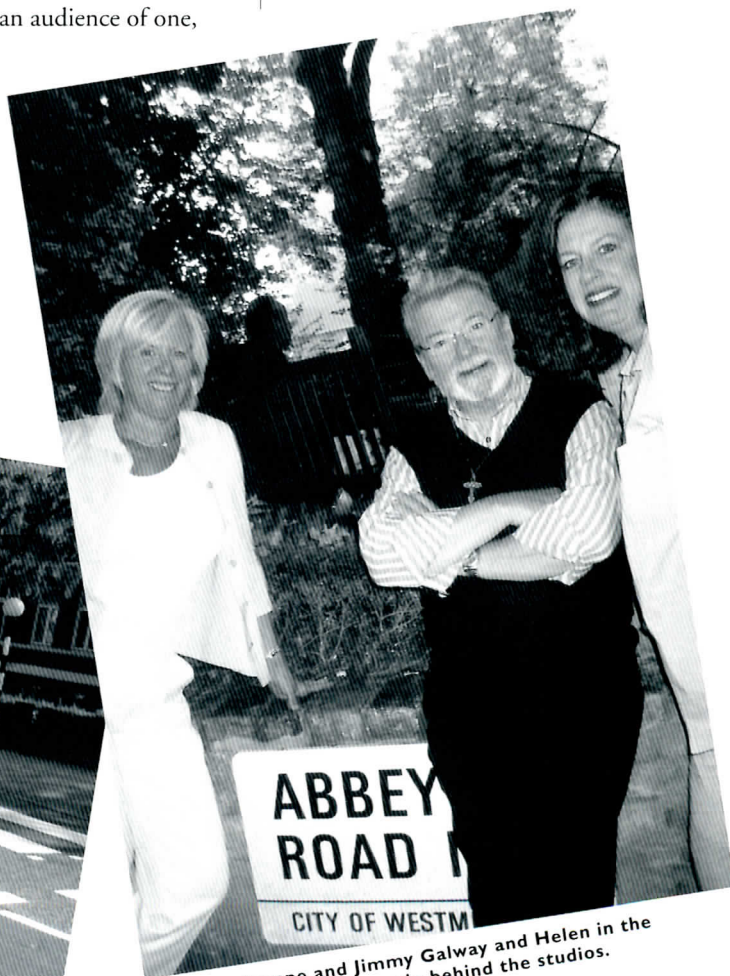
amidst a mass of tangled mics, cables, and electronic paraphernalia inside historic Abbey Road Studios in London, where Sir James Galway is recording his next CD. This is a BIG deal, a singular, spectacular opportunity of a lifetime.

#### DAY ONE

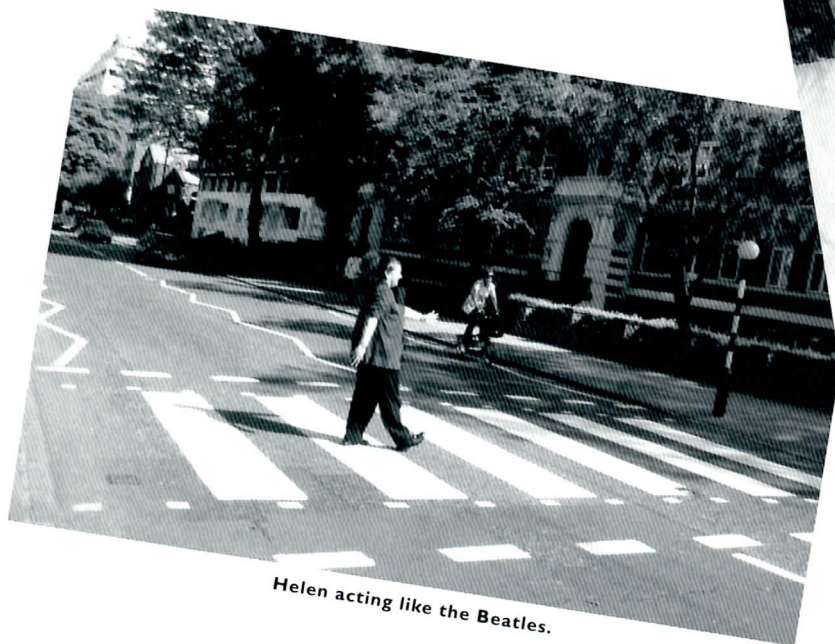
Klauspeter Seibel, conductor of the Louisiana Philharmonic Orchestra, and Jimmy worked together two years ago. This is their first recording together.



Warming up before the orchestra members arrive.



Jeanne and Jimmy Galway and Helen in the outdoor patio behind the studios.



Helen acting like the Beatles.

**Conductor:** You're late on the downbeat, Jimmy. It's hard for us to wait. Can you come down with us?

**Jimmy:** Yes.

**Conductor:** How do you like the tempo?

**Jimmy:** It's a bit quick.

Studio One is massive, expansive enough to accommodate the large orchestra and more, with sixty-foot ceilings and light blue acoustic walls. Jimmy wills his music to break through those walls, out to those waiting to hear his sweet sounds; he lifts his flute as he plays, transcending the studio's electronic limits to reach other realms.

**Engineer:** Watch the dynamics at measure 60.

So much for transcendence. I can tell they're beginning to record now, by watching the red recording lights go on and off on all four walls. I'm taking notes, but at one point the playing gets so heavenly, so tender, that I'm unable to hold my pen and notebook. I lay back my head and close my eyes.

At the end of the piece, Jimmy lets out a big "Whoo!" He's joined in similar sounds of relief from the orchestra and conductor. They'd played calmly but with an underlying awareness that a recording was being made.

**Engineer:** Let's check that.

Jimmy, the conductor, and the conductor's wife go into the control room. Jutta Seibel-Reumann is a lovely woman who was an opera singer. The orchestra members stand and stretch, sit around talking, tuning instruments until the rehearsal resumes.

**Conductor** (to the orchestra): Too much horn. I would like cleaner articulation, and you must follow Jimmy more.

All this time, Jimmy polishes the four Muramatsu flutes on the table beside him. He turns around and looks up at me with a

big grin. When his flutes sparkle, he stands waiting patiently, hands clasped behind his back. I look carefully to make sure the red light is off, because I need to blow my nose. I blow while the conductor tunes two instruments. In that room, my nose sounds like an earthquake. Half the orchestra looks up at me and laughs. I smile back, wishing I had somewhere to hide.

**Jimmy:** Around measure 26, I split a note. And how's the intonation in there? This headjoint is a struggle, push in, push out.

More laughter.

**Conductor:** How's the balance?

**Producer:** The balance is heaven.

Red light on, music starts. Music stops.

**Conductor:** Jimmy, you have four bars of rest before you come in.

**Jimmy:** Oh, I wasn't thinking. I was thinking of something else.

Red light on. Music starts. Jimmy messes up a note and stops playing. Music stops. Music starts. A violinist turns to the stand behind him and gives a woman a dirty look. Another violinist winks at her and she smiles. In the middle of the piece, the conductor stops.

**Conductor:** I heard something in the room.

Oh my gosh!!!!!! I had just uncrossed my legs. I cringe sheepishly. Maybe they don't know it was me.

**Producer:** Room noise. Go again.

During the break, I talk to Graham Chambers, librarian for the LSO. For fourteen years he's been responsible for all the music the orchestra uses for concerts, films, everything. He procures it, organizes it, gets it ready for tours. He's gone on a hundred foreign tours and has seen the world, but has had enough, and stays home now.

He's taping photocopied music together as we converse. "Aren't you doing something illegal there?" I ask. If it comes from the copyright owner, it's okay, he explains. He tells me that no orchestral librarian ever uses scissors; with his teeth, he ferociously rips something he calls celotape. "In America we call that Scotch tape," I tell him. "That's a silly name," he quips. "Where in America do you live?" "North Carolina." "Where's that," he wants to know. "North of South Carolina," I quip back.

He tells me the string parts he's taping together were received last night via email as PDF attachments and added to the sessions two days ago. The musicians sight-read everything.

The break is over. This time I sit in the control room, which is larger than I expected. The recording engineer is at the biggest mixing board I've ever seen, with screens above to allow a front view of the conductor. In one corner is the assistant engineer with two computer screens and another technical instrument. The producer is behind the engineer at his own table, with the assistant producer at her desk. In the back are sofas, where the executive producers from Deutsche Grammophon (DGG) sit, and a small table with water, fruit, and cookies. Two of the walls are full of computerized panels, unintelligible to me. Behind the control room is the machine room with more panels of lights, cables, electronics, computers, fail-safe technology; if the computer loses the audio files, they're preserved here.

**Producer:** I wanted to record these two pieces first because the balance on these is the hardest.

**Jimmy:** May I have a little chair beside my music stand? (He's been standing for hours.) I bring my slippers to these things. They're falling apart, but they've been all over the world.

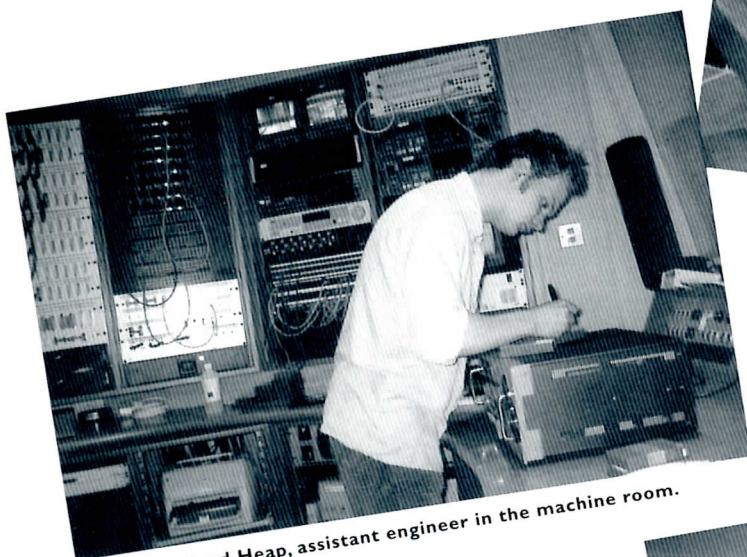
The producers, engineers, and executive producers are all following the score, and at times, they're all conducting, even though no one out in the room can see



Jimmy and Jeanne record with the orchestra.



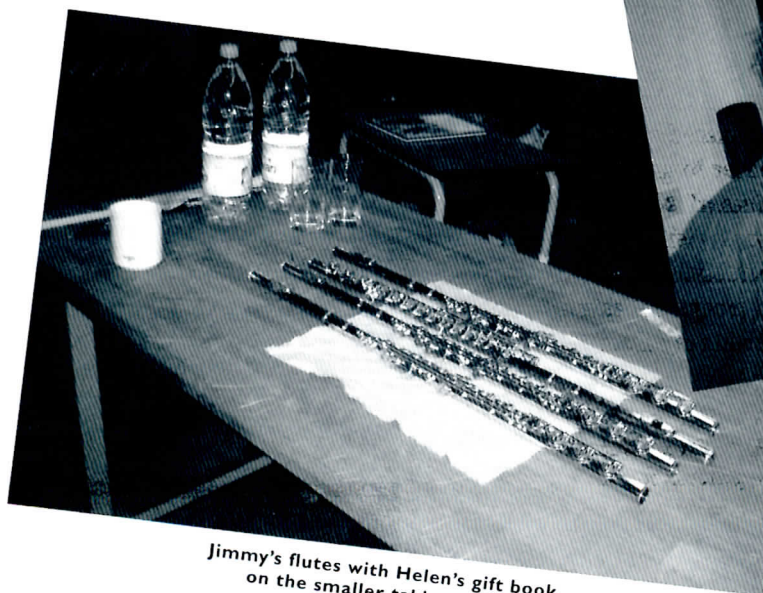
Jonathan Allen, recording engineer, with the left half of the mixing board.



Roland Heap, assistant engineer in the machine room.



Helen Spielman and Matthias Spindler, executive producer from DGG.



Jimmy's flutes with Helen's gift book on the smaller table nearby.

them. Their eyes burn, faces intense. Their bodies move with passion and involvement in the music.

The producer, Craig Leon, who has worked with Pavarotti, Sting, Joshua Bell, and others, marks his music in code about technical aspects. Cassell Webb, Craig's wife, is the assistant producer, an exotic-looking woman who sits near me and writes notes like, "Here is where he makes me weep."

Red light on, music starts.

**Producer:** Low B is flat.

Music stops. Music starts again. Cell phone rings in orchestra. Music stops, everyone laughs. Music starts, Jimmy still out of tune, but no one in control room tells him. They say, can we have that passage again? Music starts. Doesn't work. Stop.

**Jimmy:** I have to look at the breathing. Sorry.

Red light on. Music starts. Stops and starts many times.

**Producer:** Yes! He played the B in tune that time. Beautiful.

**Jimmy:** I was nervous. Sorry about that.

**Producer:** We have ten minutes. I can do the rest of this piece in the next session. Let's go on to the next piece.

Lady Jeanne Galway enters and greets everyone warmly. She is relaxed and casual, in a tan sweater and ivory cotton slacks.

**Producer:** Let's do this section once more for safety. We have to be running at six-thirty or we go into overtime. No talking. We can grab just that bar maybe tomorrow. Let's go to dinner.

I get my bag and suddenly I'm alone in the studio. I don't know where everyone went to eat, so I go to the cafeteria down the hallway, and find them there. In the food line, I speak to a second violinist who

has been with the orchestra for thirty years. He tells me about the severe decrease in session work over the past few years. When I arrive at the end of the line, a man asks, "Is this on Studio One's account?" I hesitate. "I don't know," I answer, "but I'm a guest of James Galway's." "I guess that counts," he says, and waves me by. I don't have to pay for my meal.

I eat partly with Jimmy, Craig, and Matthias Spindler, the DGG executive producer, and partly with Klauspeter and Jutta. I ask Craig to tell me what he feels is the most important job of a producer.

"To make the artist sound the best he can."

"Do you feel more anxious with someone you're producing for the first time, even after all your extensive experience?"

"No, I feel anxious no matter how many times I've worked with someone, because I want to do a good job."

I tell Klauspeter how kind and respectful a conductor he is.

"Why not? They're all nice people."

"Not all conductors are that way." I say.

He thanks me in his beautiful German accent. Jimmy tells me that he chose Klauspeter for this recording because while a lot of conductors know the tune, Klauspeter can read the score.

The next session is of Sir James and Lady Jeanne playing together. His stocky body sways in sync with her slender figure. Jimmy conducts to show her a tempo. The two flutes are lovely together. A violinist taps his toe in the air, making no noise.

Some of the orchestral musicians are dismissed. Earlier, I had tried to call my husband at a phone booth in the hallway. Jonathan Lipton, the longest serving fourth horn in the hundred-year history of the LSO, assisted me. He's my age and grew up in New York City as I did. In the course of our conversation, we discovered that the next day is his 28th wedding anniversary and my 29th. I insist that he buy his wife a decent gift. As he leaves the studio, he mouths "Happy Anniversary," and I return the wish.

Red light on, music starts.

Stop. Harp needs to re-tune. Music

starts. Stops. Jimmy doesn't have the pages in the right order. Orchestra starts introduction. Jimmy is still polishing his flute, walks up to the music stand, comes in at the last second.

It's getting late. Matthias runs upstairs to fix parts on the Sibelius software for the two French horn players. He photocopies them and literally races back downstairs to give them to the musicians. Everything here is obviously well organized and has taken much preparation, but all the tools are available to make last second changes if needed.

I look at the gift book I'd given Jimmy earlier in the day, *This is My Wish For You*, depicting a piccolo player on the last page, which I'd inscribed. He's kept it beside his flutes throughout this long day.

Red light on. Music starts. Jimmy cracks a note. Music stops.

**Jimmy:** If you want to start from the beginning, my lip will be on the floor. Take it from C.

A violinist yawns. It's 11:00 P.M. Music starts. Music stops.

**Jimmy (Laughing):** I used a wrong fingering.

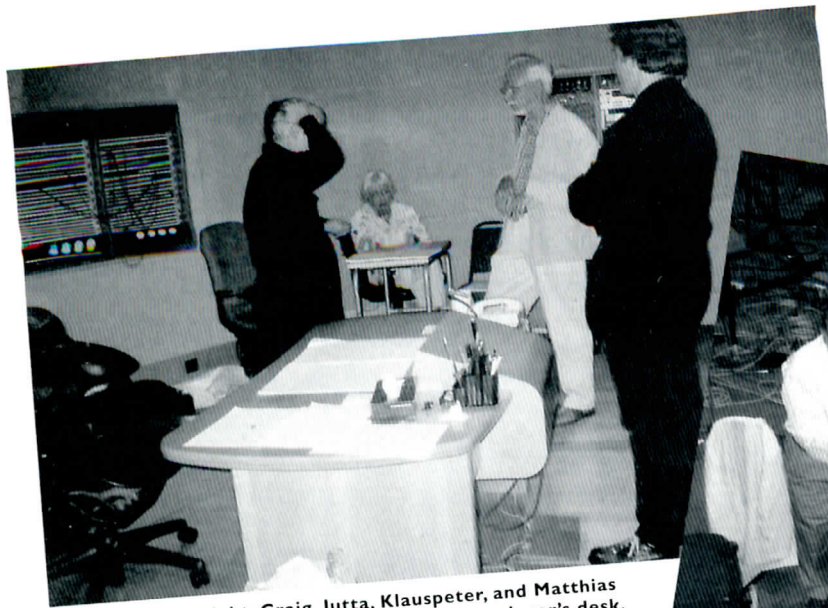
**Producer:** I'd like to do one more time between E and F. (They had done it dozens of times already.)

I see on the schedule [see sidebar] we have only seven minutes left. The producer uses those minutes to start on tomorrow's first piece. Then everyone is dismissed. My friend Dara and her mother (the former Norma Evans who recorded a popular hit song in the 1950s in this very studio) pick me up.

## DAY TWO

I arrive at 9:45 A.M. The orchestra is warming up. I don't see Jimmy, so I climb the steps to my perch. Halfway up, I hear an Irish whistle zipping through an amazing blur of notes. Instantly I turn to locate the whistler so I can give him a good morning hug.

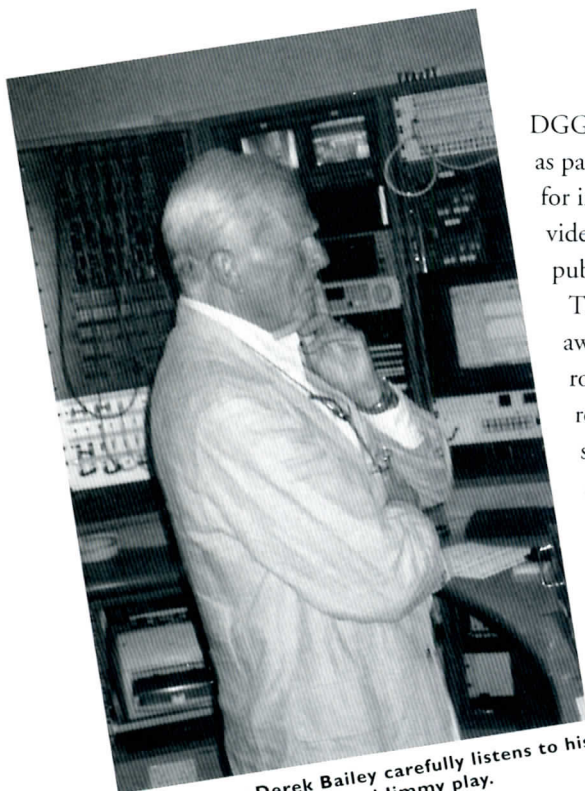
Cassell Webb greets me. She graciously



Left to right: Craig, Jutta, Klauspeter, and Matthias consult with each other around the producer's desk.



Jimmy is being filmed while warming up.



TV producer Derek Bailey carefully listens to his longtime friend Jimmy play.

makes sure my needs are taken care of, as well as keeps me out of everyone's way. I see Graham (the librarian) and tell him how excited I am. He says it's refreshing to have someone around for whom this is less hum-drum than going to the bank. "Unless I have a check with lots of zeros in it," he adds.

A cameraman and sound guy are filming Jimmy today. They tell me they work for Universal Studios, but are contracted to

DGG for this job. The videos will be used as part of the EPKs (Electronic Press Kits) for interviews to send to markets for videos, or to acquire TV appearances for publicity.

The recording session begins. After awhile, I go down to the machine room. I stick my head into the control room so I can hear the magnificent speakers. They're recording a piece newly composed for Jimmy, who's obviously refreshed this morning.

**Producer:** Let's leave what's on here. I can't touch this. What am I doing here?

**Engineer:** Can't mess with genius.

Jimmy passes by me as he walks to the control room and says, "Not bad for sightreading, is it?"

The recording session goes on, with the producer asking for repeats because of someone playing on an open string (how did he hear that?), another musician coming in a little early, and the strings being too loud.

Jeannie arrives carrying her husband's lunch in a shopping bag. She says she hopes it'll stay warm until lunchtime.

I notice a quiet man standing in the

machine room, arms crossed, carefully observing the session. I ask him who he is.

"Derek Bailey," the friendly man answers. "I'm from the same part of the world as Jimmy, his TV producer since 1975, including his first big documentary, his 50th birthday video, and other promotional films. Did you know," he asks, "that Jimmy's playing at a special concert in Belfast during the last night of the Proms this September? There'll be an audience of six thousand outside the City Hall, and it'll be fed into the Proms concert at Royal Albert Hall in London."

"Wow!"

The engineer asks the orchestra members to put on headsets. He sends them "clicks." A metronome is fed to everyone. Many tempo changes occur in the piece and the beats need to be precise.

**Jimmy:** I don't like headphones. Apparently I'm not with the click.

(Laughter everywhere).

Red light on. Music starts. Music stops.

**Producer:** Something in the internal intonation in the strings is off. Ah yes, that's better.

The role of the producer is under-

appreciated by the public. When I buy a CD, I know the label, of course, and I know the artist and conductor, who interpret and perform the music. The engineers technically capture the sounds. The executive producer has responsibility for what goes on the CD, discussing the repertoire with the artist, preparing the budget, hiring the orchestra, and more. But it's the producer who coordinates the whole recording, makes the music sound the way it does, helps the editor, allows the artist and orchestra to sound their best, keeps the flow and timing of the schedule, and works behind the scenes in countless ways.

Jeannie tells me that hardly anyone spends money to contract musicians with major symphonies for CDs anymore, so this is a big deal, and it's with a major label, DGG, the best. It's not ordinary to have executive producers following scores the way these guys are doing here.

The repertoire on this CD has never been recorded by Jimmy before, I'm told, except for *Annie's Song*, and all of it has been newly arranged for him by Craig Leon, the producer, except for *A Lord of the Rings Suite* which was done by Howard Shore.

I seek out Matthias Spindler of DGG and tell him how much flutists enjoy playing the music that Jimmy records, even feeling presumptuous enough to suggest publishing a book of these pieces. Of

course, Matthias is already on top of the idea, but I figure flutists the world over will worship me forever for saying so.

**Conductor:** Jimmy, how far back would you like to start this?

**Jimmy (Cheerfully):** Oh, at least as far back as the first disaster.

Red light on. Music starts. Music stops.

**Conductor:** Jimmy, you have the wrong notes.

Jimmy painstakingly changes his notes with a pencil, while the concertmaster helps him sound them out.

At the next break, I go to the orchestra and sit next to Moray Welsh, principal cello with the LSO for ten years. He toured and made records with Jimmy from 1975–1985. "I was young and lucky to play with Jimmy back then. I learned a lot from his vocal way of phrasing. We went to America and all over. When he became a superstar, it was a novel thing for someone like him to be a pop star. We had such a reception. The TV exposure created a scene that began a new era in those days. I still see him now and again, and have been to his house in Lucerne."

Back to more recording, more gorgeous music. It's 4:30 P.M. and I'm so mellow I lie lengthwise along the couch on my perch. The music washes over me like a massage for my body and soul.

**Jimmy:** Did you like that, Helen?

I tell him that I loved it.

**Jimmy:** It's a good piece to sleep to.

I realize with an inner grimace that Jimmy is good-naturedly telling me he knows I'd been napping. I splash cold water on my face in the bathroom and go to the control room. Jimmy is saying that this piece doesn't work on flute. They decide to listen to the original guitar piece and the assistant engineer pulls it up instantly.

**Jimmy:** Could we consider adding a harpsichord later?

**Producer:** Yes. we could.

**Jimmy:** Let me try it on a tin whistle.

**Producer (With Jimmy out of the room):** He's a rare breed. He thinks of himself as an orchestral musician.

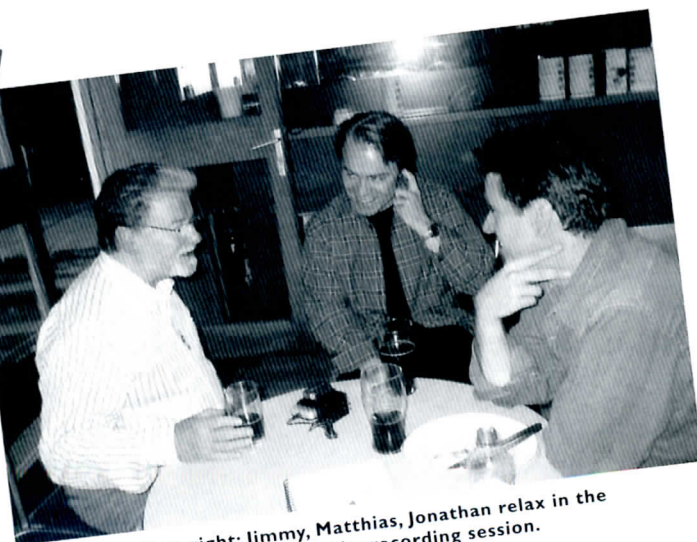
Jimmy plays on.

**Producer:** We're left here with some time, but why use it if he's played like he has today?

The session is over. In two days, I haven't heard an angry or unkind word among all of the artistic personalities and



Left to right: Craig Leon, Matthias Spindler, Jonathan Allen in the control room during a break.



Left to right: Jimmy, Matthias, Jonathan relax in the cafeteria after the recording session.

technicians gathered to make the CD. I've seen Jimmy and the orchestra record takes of a composition so breathtakingly from start to finish that the red light never went off. I've also seen how everyone revered Jimmy's playing even though he stumbled. I understand at a deeper level, now, why some of us have problems with perfectionism, thinking we need to sound like the greatest flutists on CDs. They all make mistakes, miscount, and have intonation problems, just like us. And put me, with my modest flute skills, into Abbey Road with that staff and equipment, and even I might sound pretty awesome . . . maybe.

It is 6:30 P.M. Jimmy, age 64, has been playing since 10 A.M. and spent his lunchtime giving an interview. At dismissal, he throws up his arms in gratitude. He cleans his flutes, then walks toward me, asking if I'd like to talk. We go to the cafeteria, where he orders a beer.

I eagerly ask Jimmy, "How are you different than you used to be?"

"When I got into religion, I wanted to express myself on higher terms. I've limited my circle of friends to three or four, and a lot of the ones I chopped haven't missed me. I can't support so many friendships. I don't go to the pub anymore. If I want to converse with a friend, I invite him to dinner. In the pub, you're everybody's property. My friendships have deepened, the kind you can rely on, the kind who'd help you in the middle of the night.

"I'm more influenced by Jesus Christ and His way of life than by the media. Lots of people look up to newspapers and TV and that becomes their God, but there are no moral principles there.

"Now I understand music better. I came from a background as poor as the young hero did in the book *Angela's Ashes*. The music business is full of drinking and drugs. At some point you have to give your body and soul a rest."

"Observing you here, Jimmy, everything about you seems different. Your body looked still and sedate while you waited

endlessly. I saw you be patient, polite, and modest. You struck me as a true elder statesman of the flute, a grand and dignified gentleman." Jimmy was looking at me deeply, obviously pleased with my words but also a bit surprised.

I continued. "I hope you don't mind my saying so, but a lot of people, and I've seen it myself, have perceived you in master classes as impatient at times. Is that in the past now?"

Jimmy looked sheepish, but his voice sounded strong and sincere. "Yes, I was impatient. But it isn't my principle to be that way." I asked him how he's changed this trait.

"I've calmed down as I've gotten older. The change has happened very slowly. I

Jonathan Allen, the recording engineer, joins us at the table. He shares that he was a violinist majoring in musical theatre at London University. When he graduated, he wrote a letter to EMI Classics, which owns Abbey Road Studios, and learned everything about his profession here. As the senior engineer, it's his responsibility to make sure the music is recorded smoothly and well. He uses the mixer to change the levels of the instruments. He tells me that the assistant engineer, Roland Heap, has a degree in sound engineering from Surrey University. It's his job to run the recording machine and get the music from the digital audio work stations into the computer. If the producer wants to go to take #120, it's his job to find that file. Jonathan specializes in classical and film music. When I ask him which project

he's enjoyed the most, he answers, "The one that's coming up next."

The assistant producer comes by to get Jimmy. During our talk, the editor was in the control room with the engineers and producers, editing a piece needed by someone the next day. Jimmy has to approve the finished product, not polished to perfection for the CD, but enough for the film.

I go along and hear, some-

how created from all the starts and stops of the last two days, the most soaring music as though a movie soundtrack, the strings glorious, the flute phenomenal. The track is a masterpiece of monumental proportions. The first edit of the three tracks will be completed by tomorrow night, and after two more edits, the final edit will be ready for Jimmy's approval in three weeks. The CD will be released in September 2004.

I thank Jimmy and hug him goodbye. "Hey, we're going to vacation in the Caribbean," he informs me, "but I won't be getting sand in my toes. I never stop playing the flute. I do it real well."

I smile, and sneak in one last question.



Helen and Jimmy talk after two long days of recording sessions.

started paying attention. Mostly I prayed, talked about it, and meditated. The other thing I did was strengthen my relationship with Jeannie. We've had a good marriage for twenty years. I hang with her now, instead of playing golf with the boys. We laugh, play flute, pray and eat, and spend every hour of the day together. A lot of couples don't truly communicate. They listen but don't communicate about family relationships, household matters, professional concerns, and leisure activities.

"We used to cook together, but now we have two cooks. We used to garden, now we have a gardener. Antonio drives me, he's my chauffeur. He's tremendous with plants, too. Our house is covered with orchids."



## RECORDING SCHEDULE NO. 29/04

### Programme

#### **Wings of Song**

**Popular classical melodies for Flute and Orchestra**

#### Performers

**Sir James Galway**, flute & tin whistle  
**Lady Jeanne Galway**, flute [Barcarolle by Offenbach]  
**London Symphony Orchestra**  
**Klauspeter Seibel**, conductor

#### Executive Producers

Dr. Bogdan Rošćić  
Matthias Spindler

#### Recording Coordinator

Matthias Spindler

#### Recording Team

Recording Producer	Craig Leon
Balance Engineer	Jonathan Allen
Recording Engineer	Roland Heap
Editor	Simon Kiln

#### Harpsichord Tuner

Malcolm Russell

#### Location

Abbey Road Studios (Studio One)  
3 Abbey Road / St. John's Wood  
London NW8 9AY

Studio Operations                      Colette Barber

#### Sessions

June 28-29, 2004

#### Time Schedule

Sunday	27.06.2004	<i>at night</i>	<i>set-up control room &amp; Studio One</i>
Monday	28.06.2004	<i>08:00 – 13:00</i> <i>by mutual agreement</i> <i>14:00 – 14:45</i> <i>14:45 – 15:15</i> <b>15:15 – 18:15</b> <i>18:15 – 19:30</i> <b>19:30 – 22:30</b>	<i>set-up Studio One</i> <i>delivery of harpsichord</i> <i>Balance w/ Sir James Galway</i> <i>set-up orchestra instruments</i> <b>Recording Session # 1</b> <i>set-up for next session</i> <b>Recording Session # 2</b>
Tuesday	29.06.2004	<i>08:00 – 10:00</i> <b>10:00 – 13:00</b> <i>13:00 – 14:00</i> <b>14:00 – 17:00</b> <i>17:00 – 18:00</i> <b>18:00 – 21:00</b> <i>afterwards</i>	<i>delivery of various instruments / set-up for next session</i> <b>Recording Session # 3</b> <i>harpsichord tuning / set-up for next session</i> <b>Recording Session # 4</b> <i>set-up for next session</i> <b>Recording Session # 5</b> <i>de-rig control room &amp; Studio One</i>

#### Subject to alteration!

Hamburg: 20.06.2004  
MSP

**DEUTSCHE GRAMMOPHON GESELLSCHAFT MBH**  
Matthias Spindler

<b>Recording Session # 1</b>	Sir James Galway w/ LSO conducted by Klauspeter Seibel	Approx. Time
<b>01</b> Saint-Saëns, Camille	<i>Mon cœur s'ouvre à ta voix</i> (from "Samson et Dalila")	04:20
<b>02</b> Wagner, Richard	<i>Der Engel</i> (No. 1 from "Wesendonck-Lieder")	02:40
<b>03</b> Ravel, Maurice	<i>Pavane pour une infante défunte</i>	06:30
<b>04</b> Satie, Erik	<i>Gymnopédie No. 3</i>	04:00
<b>Estimated time/session</b>		<b>17:30</b>
<b>Recording Session # 2</b>	Sir James Galway w/ LSO conducted by Klauspeter Seibel	
<b>05</b> Bellini, Vincenzo	<i>Casta diva</i> (from "Norma")	05:00
<b>06</b> Offenbach, Jacques	<i>Barcarolle</i> (from "Les Contes d'Hoffman") – w/ Lady Jeanne Galway	02:30
<b>07</b> Rodrigo, Joaquín	<i>En Aranjuez con tu amor</i> (based on the 2nd mov. of "Concierto de Aranjuez")	06:50
<b>08</b> Denver, John	<i>Annie's Song</i>	03:00
<b>Estimated time/session</b>		<b>18:20</b>
<b>Recording Session # 3</b>	Sir James Galway w/ LSO conducted by Klauspeter Seibel	
<b>09</b> Shore, Howard	<i>A Lord of the Rings Suite</i> (for Sir James Galway)	05:30
<b>10</b> Anonymus	<i>The Dawning of the Day</i>	05:15
<b>11</b> Brahms, Johannes	<i>Wiegenlied</i>	02:00
<b>12</b> Fauré, Gabriel Urbain	<i>Pie Jesu</i> (from "Requiem")	03:45
<b>Estimated time/session</b>		<b>16:30</b>
<b>Recording Session # 4</b>	Sir James Galway w/ LSO conducted by Klauspeter Seibel	
<b>13</b> Schubert, Franz	<i>Ave Maria</i> ("Ellens Gesang III" op. 52/6 D 839)	04:00
<b>14</b> Gluck, C.W.	<i>Che farò senza Euridice?</i> (from "Orfeo ed Euridice")	04:00
<b>15</b> Bach, J.S.	<i>Siciliano</i> (from Sonata for Violin and Harpsichord No. 4 in C minor BWV 1017)	03:00
<b>16</b> Dvořák, Antonín	<i>Lento</i> (from String Quartet No. 12 in F major op. 96 "American" B 179)	08:00
<b>Estimated time/session</b>		<b>19:00</b>
<b>Recording Session # 5</b>	Sir James Galway w/ members of the LSO conducted by Klauspeter Seibel	
<b>17</b> Vivaldi, Antonio	<i>Andante largo</i> (from Guitar Concerto in D major RV 93)	04:20
<b>Estimated time/session</b>		<b>04:20</b>

## MUSICAL EDITIONS

All compositions arranged by Craig Leon and published by Atlas Realisations Music except for

- Ravel – arranged by Craig Leon, published by Editions Max Eschig
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*Helen extends her deepest gratitude to Sir James for inviting her to attend the recording of the Wings of Song CD. She thanks everyone present those two days at Abbey Road Studios for their warm welcome and kindness. Helen sends appreciation to all her friends and students for their offers to carry her suitcase and their expressions of envy at her chance to be where the Beatles albums, the Star Wars, and The Lord of the Rings movie soundtracks were recorded. Helen thanks her husband for loving her enough to let her fly off on a flute adventure on their anniversary. "Freddy, I promise to be with you next year for our 30th."*



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# the Solo Flute Sonata of C.P.E. Bach: a fresh look at an

In his 1753 *Essay on the True Art of Playing Keyboard Instruments*, Carl Philipp Emanuel Bach states that good performance results in “the ability through singing or playing to make the ear conscious of the true content and affect of a composition.”<sup>2</sup> For numerous flutists, however, this ability remains a stumbling block in both practice and performance when approaching CPE Bach’s *Sonata in A minor for Flute Solo*, H. 562, Wq. 132, as what looks relatively simple on the page is deceptively difficult to perform convincingly. CPE Bach combined Baroque and pre-classical elements, improvisational characteristics, and motivic development that together create a unified, experimental, and dramatic work. The present discussion represents an attempt to unlock Bach’s “true content” and his stylistic intentions for the performer. Additionally, a limited discussion of historical and current editions is integrated into the study to provide practical information for preparation. A glance at the compositional elements such as form, thematic construction, implied harmony, and stylistic trends will, I hope, lead to better understanding of this fascinating, yet difficult sonata.

## COMPOSER BIOGRAPHY

As Johann Sebastian Bach’s second and perhaps most prominently successful son, Carl

Philipp Emanuel Bach (1714–1788) received musical training from his father. The younger Bach’s productive career produced about twenty sinfonias, choral and solo vocal works, a copious number of solo keyboard works, one of the period’s most important treatises on performance practice, and chamber music that included eighteen works for flute. From 1740–1768, CPE Bach was court accompanist to Frederick the Great, (1712–1786), King of Prussia, himself a respected flutist and composer. Frederick gained enough musical competence to perform often as a soloist at the frequent chamber-music soirées at his court. As a result of his keen interest in music, he employed some seventeen musicians during this time, among them Johann Joachim Quantz (1697–1773). Quantz served as a court composer and flute teacher to Frederick, creating hundreds of works for flute as well as his famous 1752 essay, *On Playing the Flute*. Other famous musicians at the King’s disposal included Johann Philipp Kirnberger, Johann Friedrich Agricola, Adolph Hasse, brothers Carl Heinrich and Johann Gottlieb Graun, and Franz and Georg Benda.<sup>3</sup> It is not surprising that a large number of works for flute were composed for the king to perform.

The rich musical environment at Frederick’s court and the king’s conservative musical tastes served to affect the nature of

CPE Bach’s musical style. His music dating from this time illustrates allegiances to both the Baroque style of his father and the newly fashionable *galant* style.<sup>4</sup> His music increasingly embraces the tendencies of slower harmonic motion, a more “sentimental” and gentle approach to melody and accompaniment of the French *galant* style and the German counterpart, the *Empfindsamer styl*. The mid-century Germanic stylistic features of CPE Bach’s music after 1740 foreshadow a Romantic spirit to include sudden contrasts of mood, the element of surprise, use of silence to create suspense, harmony that moves in unexpected directions, extreme dynamic changes, and ornaments that do not simply embellish but become integral to the expressive elements.<sup>5</sup>

## THE SOLO SONATA IN A MINOR

The Sonata in A Minor, H. 562, composed in 1747, illustrates a blending of Baroque and the above-mentioned transitional style characteristics. Unlike his father’s only unaccompanied work for flute, the *Partita in A Minor*, BWV 1013, which is a Baroque suite with four dance movements (*Allemande*, *Corrente*, *Sarabande*, *Bourée Anglaise*), H. 562 is a three-movement work without dance indications. The movements

# Old Masterpiece<sup>1</sup>

by Melissa Colgin Abeln, D.M.A.

are similarly cast in the same key of A minor, but the order — *Poco adagio*, *Allegro*, *Allegro* — is different than the accustomed fast-slow-fast format of a three-movement sonata. Eleven of CPE Bach's flute sonatas composed from 1735 through 1747 have the same slow-fast-fast format, reflecting mid-century trends in Germany. This movement order had become fashionable, as demonstrated in this comment by composer Johann Adolph Scheibe in 1745:

In general, a solo begins with a slow movement. Here a pure and concise melody must dominate . . . it must, so to speak, sing itself . . . This movement is followed by a fast one, which may well be something fugal or designed with free imitation . . . In the most skillful compositions the primary theme will be a singing, new, clear, and pleasant motive . . . The solo ends with a fast or minuet-type movement.<sup>6</sup>

CPE Bach's comments in his *Essay* lead us to a better understanding of his intentions for fast and slow movements and appropriate articulations: "In general the briskness of *Allegros* is expressed by detached notes and the tenderness of *Adagios* by broad, slurred notes."<sup>7</sup> In the original manuscript, broad slurs occur over the two-bar first motive of the *Poco adagio*. Conversely, CPE Bach applies slurs spar-

ingly in the two *Allegros*, with the expectation that the performer add additional articulation markings according to taste. According to Mirjam Nastasi in the Preface to the 1986 Universal Edition, the phrase markings found in the manuscript were not common practice of the period. The liberal use of slurs in the *Poco adagio* over one or more measures and connecting wide leaps are atypical. (In Baroque practice, slurs normally occur within the confines of one beat.) Nastasi concludes that this anomaly, among others, renders the work an experimental composition.<sup>8</sup>

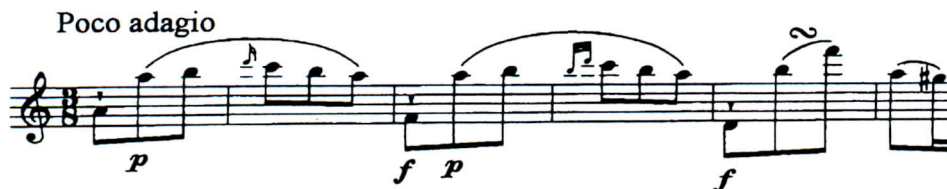
The above information is important because in the last one hundred years numerous editions have surfaced with varying degrees of reliability.<sup>9</sup> In addition to a wide variety of suggestions for articulations, some editions went so far as to change order of movements, most likely based on Viennese Classical models. Thankfully more recent editions have yielded scholarship and insight toward a truer picture of authentic intentions for performance.<sup>10</sup> One such edition includes a facsimile of the original manuscript, along with an Urtext, modern notation version (Universal Edition). Another edition of the Sonata that sheds light on performance practice was produced by American flutist Samuel Baron (1925–1997). Because his edition (Armstrong/Edutainment) is now out of print,

several important points he made are presented later in the discussion.

CPE Bach unifies the sonata through motivic development of thematic material from the first movement. A seminal motive that appears as a scalar arch in the *Poco adagio*'s opening statement reappears four times thereafter in that movement and in various interpolations in the ensuing *Allegros*. Movement 2 employs a fragment of the motive in rhythmic diminution, in the consequent half of the first phrase, in measure 3 and 5. The motive is fragmented further as it appears the opening of Movement 3, in measure 2 and 4, and interwoven into the musical fabric of m. 5–6 and beyond. (See examples 1–3)

A smaller, yet equally important motive that permeates the Sonata, the descending half-step, relates to the Baroque affection of tears or lamentation. The opening statement of each movement (Movement 1 measure 2, Movement 2 measure 2, and Movement 3 measure 6) employs the descending interval C to B. The motive is woven abundantly at various pitch levels into the aforementioned thematic material, the passagework, and the harmonic motion.

The tempos of the three movements unify the Sonata. Baron suggests that the movements are unified by the proportion of rhythm and tempos and recommends that the eighth-note pulse in the first movement



Example 1. H. 562, Mvt. 1, m. 1-6



Example 2. H. 562, Mvt. 2, m. 1-5



Example 3. H. 562, Mvt. 3, m. 1-8

should be three times faster in the third movement. The middle movement should have a tempo in between the outer movements, relating to the third-movement eighth-note value. Baron asserts that the tempo scheme should be slow-fast-faster and gives the following recommendations.<sup>11</sup>

Mvt. 1: eighth note =	72	76	80
Mvt. 2: quarter note =	108	114	120
Mvt. 3: dotted quarter note =	72	76	80
Mvt. 3: eighth note =	216	228	240
(twice the middle movement tempo)			

Melodic flow in the Sonata tends to be sequential and frequently angular. Broken chords and thirds are employed more frequently than scalar passages. Wide-range leaps achieve heightened tension and add to the level of difficulty. Bursts of brilliant sixteenth-note passagework in the *Allegro* movements render motor-power momentum. Certain passages feature chromatic harmony. However, these Baroque devices contrast with the use of shorter phrases and more frequent rests, both of which are clearly *galant* tendencies.

The use of silence was a popular compositional device in the *emfinsamkeit*, and it continued as a favored element in high classicism.<sup>12</sup> In the outer movements of the Sonata, a full bar of rest (Movement 1,

measure 91 and Movement 3, measure 93) adds space, elasticity, and suspenseful drama to the work.

Around 1750, the Baroque custom of the performer adding ornaments freely had not disappeared, but it was changing. National tendencies often defined mid-century practices concerning ornamentation. The French *galant* style was more decorative than the Italian or German styles; however, CPE Bach blended these differences capably in his works. CPE Bach wrote few embellishments into the manuscript of the Sonata, and his penning of appoggiaturas, trills, and tenuto markings seems to follow his philosophy about such insertions. In the second chapter of his *Essay*, he begins:

No one disputes the need for embellishments . . . They are, in fact, indispensable . . . They connect and enliven tones and impart stress and accent; they make music more pleasing and awaken our close attention. Expression is heightened by them; let a piece be sad, joyful, or otherwise, and they will lend a fitting assistance . . . They improve mediocre compositions . . . In view of their many commendable services, it is unfortunate that there are also poor embellishments and that good ones are sometimes used too frequently and ineptly . . . In summary: Good embellishments must be distinguished from bad, the good must be correctly performed and intro-

duced moderately and fittingly . . . prodigal use of embellishments must be avoided. Regard them as spices which may ruin the best dish.<sup>13</sup>

The modern flutist must reflect upon the sentiment of the movement and, through good judgment and taste, try to enhance rather than overwhelm the musical line. Places to consider ornamentation are at cadence points, during the repeat of a section, and most difficult to discern, at points that seem meager or wanting.

Another concern relating to ornamentation is the problem of notation. Milan Munclinger, a 20th-century Czech musician, offered that notational symbols of 300 years ago are mostly identical to current ones, but the meanings have changed. "Knowing half of the rules and applying them to everything is worse than not knowing any rules."<sup>14</sup> Baroque practice provided that appoggiaturas take up to half the value of the note it preceded, yet by the mid-eighteenth century, notation was yet to be standardized. According to Nastasi, certain appoggiaturas in the Sonata should be placed before the beat when necessary to avoid distorting the principal theme and when the ornament serves no "dissonant function." Conversely, when the appoggiatura does serve to create momentary dissonance, it should be placed on the beat.<sup>15</sup>

The following examination of each

movement of H. 562 addresses more specific issues for performance preparation. While in no way exhaustive, the author intends to provide a framework for the flutist to find additional insights into the Sonata.

# **MOVEMENT I. POCO ADAGIO. $\frac{3}{8}$ METER. ROUNDED-BINARY FORM**

Quantz states in his treatise, "To play an *Adagio* well, you must enter as much as possible into a calm and almost melancholy mood, so that you execute what you have to play in the same state of mind as that in which the composer wrote it. . . . A true *Adagio* must resemble a flattering petition . . . for that which does not come from the heart, does not easily reach the heart."<sup>16</sup> CPE Bach echoes the philosophy with the following statement in his *Essay's* chapter on performance: "A musician cannot move others unless he too is moved. . . . In languishing, sad passages, the performer must languish and grow sad."<sup>17</sup>

These instructions appropriately fit the *Poco adagio*, an emotionally intense and haunting movement. Cast in two voices, the opening theme features a bass-line downbeat followed by a soprano-voiced melody. The theme turns on a minor-mode scalar melody that expresses sadness; the descending half-steps portray the aforementioned attribute of tears. Immediately noticeable is the slur over two bars. (See example 1.)



a F b<sup>o7</sup> E<sup>7</sup>  
(d min. also possible)

**Example 4. Mvt. I opening. Baron's harmonic realization.<sup>19</sup>  
(All Baron examples are copyright Armstrong Edutainment Edition.  
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The movement, in rounded-binary form, demonstrates a key scheme of the following:

- A: || A minor, modulation to C major ||  
(m. 1–37)
- B: || D minor, modulation to E minor  
(cadence at m. 61) return to the  
tonic with cadence on V<sup>7</sup> of A  
minor ||  
(m. 38–69)
- A': || A minor || (m. 70–94)

The performer must project implied harmonies into the solo musical line in order to define the direction of the phrase. Baron realizes the harmonic implications of several passages in his edition of the Sonata. For the opening of the *Poco adagio*, the following five bars can be interpreted with the

chordal analysis added by the author.<sup>18</sup> (See example 4)

In measures 25–30 (and measures 80–85), Baron extracts three distinct voices from the single line with suspensions in the top voice. An added chordal analysis of measures 25–30 illustrates a harmonically dense and chromatic sequence. (See example 5)

CPE Bach prolongs the harmonic tension by a deceptive cadence on a diminished chord (f<sup>#o7</sup>) at measure 30.

Resolution is delayed until eight bars later with a perfect cadence in C Major (measure 37); however, the moment of calm evaporates at the outset of the B-section with a diminished seventh chord (c<sup>#o7</sup>) headed toward a cadence on D Minor at measure 41. The harmony moves immediately into E Minor at measure 42 in a wrenching developmental stretch that



**Example 5. H. 562. Mvt. I, m. 25–30 as written and Baron's harmonic realization.**

F E 7th e D d C 7th Bb g#<sup>06/4</sup>

Example 6. H. 562. Mvt. I, m. 80–85 as written and Baron's harmonic realization.

F e d C d<sup>07</sup>

Example 7. H. 562. Mvt. 2, bars 57–61 as written and Baron's harmonic realization.

quotes the main theme at measure 50. The same theme is recapitulated in the tonic key at bar 71, thus creating unity in the rounded-binary form. At measure 80–85, an added chordal analysis of Baron's realization shows another chromatic sequence with descending half-steps in the bass line. (See example 6 Mvt. 1)

Another deceptive cadence at measure 87 (similar to measure 30) precedes a phrase that denies the release of tension until the last bar of the movement. The final cadence point at measure 93 offers an opportunity to create a brief cadenza, which was common practice at the time. The music suggests a short cadential phrase on a dominant-function chord to further delay the resolution tension, ideally the length of a single breath.

## MOVEMENT II. ALLEGRO, ¾ METER. ROUNDED-BINARY FORM

CPE Bach's second movement follows mid-century ideas of the *Allegro* as are indicated in Quantz's discussion in chapter eleven of his treatise. He states, "The principal character of the *Allegro* is one of gaiety and liveliness. . . . Pains must be taken to play each note with its proper value, and to avoid carefully either hurrying or dragging. . . . Your principal goal must always be the expression of the sentiment, not quick playing. . . . Those who wish to maintain their superiority . . . and wish to touch people must play with the proper fire. . . ." <sup>20</sup>

The simple duple meter of this rounded-binary-form movement employs the following key scheme:

- A ||: A minor, modulation to C Major  
:|| (m. 1–40)
- B ||: C Major, modulation to E minor  
by m. 64, dominant function  
cadence at m. 94 | (m. 41–94)
- A' | A minor :|| (m. 95–120)

An eighth-note pick-up suggests preparation for a first dance step. There are no programmatic indications; however, this movement does indeed dance. The question-answer construction of the first phrase offers the impression of two dancers, if not two players. (See example 2.)

Another case for separating a single line into individual voices, according to Baron, occurs in measures 57–61. (A similar instance occurs at measures 104–108). (See example 7 Mvt. 2.)

After a cadence in E minor at measure 76, a diversion of eight bars (measure 76–84) appears with a contrasting, more legato line, reminiscent of the *Poco adagio*'s descending half-step "tears." This point exemplifies one of the unifying threads found throughout the work. (See Example 7.) Pertinent instruction from Quantz demands that "Particular care must be taken not to hurry slow and singing notes [slower rhythmic values slurred in a cantabile style] interspersed in the passage-work."<sup>21</sup> (See example 8)

However, quick interjections of light-hearted arpeggios interrupt the lament. Is CPE Bach having a moment of fun?<sup>22</sup> This section pushes toward a half cadence with a brilliant flurry of sixteenth notes leaving little time to ponder the question (measure 85–93). The opening theme recapitulates in a subtle variation as the movement closes. (See example 9)

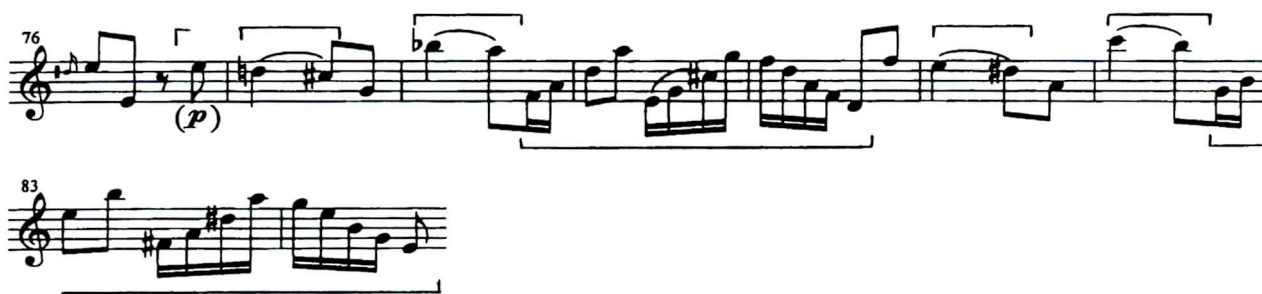
### MOVEMENT III. ALLEGRO, $\frac{3}{8}$ METER. ROUNDED-BINARY FORM

The final movement, a faster and more demanding *Allegro* in rounded-binary form, depicts the following key scheme:

- A || A minor, modulation to E minor || (m. 1–52)
- B || C Major, passing through G Major and F Major, C Major || (m. 53–101)
- A' || A minor || (m. 102–149)

Closer observation of the opening theme (See Example 3) suggests a "Mannheim rocket,"<sup>23</sup> which rises triadically. This theme, partially derived from the *Poco adagio*, continues to explore motivic development through devices such as diminution and retrograde found in various passages.

(See measures 11, 15, and 19 for examples of diminution and measures 41–42, 43–44, and 71–72 for examples of retrograde.) Sudden dynamic changes add to the dazzling virtuosity. Of the three movements, this *Allegro* demonstrates the slowest harmonic motion and least chromaticism of the Sonata. However, the technical features provide plenty of interest. Multiple pedal points are found in this movement, which again allude to separation of voices (measures 69–74, 114–121, 132–137, and 138–141). The momentum maintains intensity until a cliff-hanger moment; a two-bar rising C-Major arpeggio stops abruptly with a full-measure rest. (See Example 10, measures 91–93). The rhythmic drive resumes in a nod to the Baroque-suite *corrente* with sixteenth-note running figures in the longest scalar sequence of the entire work (See Example 10, measures 95–101).



Example 8. H. 562. Mvt. 2, bars 76–84.



Example 9. H. 562. Mvt. 2, bars 85–93.



Example 10. H. 562. Mvt. 3, m. 87–101.

Energy abounds at every point of this movement, even in the rests. The final section of the work, beginning at measure 102, moves relentlessly toward a dominant cadence at measures 136–7, offering a fleeting opportunity to pull back the tempo. The last phrase uses a final flurry of brilliant passagework in a dash to the ending.

## CONCLUSION

The Solo Flute Sonata of CPE Bach illustrates a distinct departure from the learned style of his father's era and represents a bridge to the elements and trends of the *Empfindsamer styl* and the nascent Viennese Classical style period. In spite of an experimental blending of elements, it appears that CPE Bach's intentions for "true content" suggest a simple, yet elegant approach to performance. His artistic crafting together of multiple melodies, colorful harmonies and voicings, embellishments, articulations, and virtuosic-level technical passages presents no small matter of difficulty for to the flutist to tackle. In addition to studying these elements, a wealth of valuable insight for modern-day performance can be gained by reading the practical advice of CPE Bach and Quantz in their respective treatises. Ultimately, this work demands consideration of the mid-eighteenth-century philosophy and art of understatement rather than the reverse.

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## NOTES

1. I wish to thank Dr. Sheryl Cohen (University of Alabama), Dr. Alicia Doyle (California State University, Long Beach), Dr. Marcia Fountain and Dr. Charles Leinberger (University of Texas at El Paso) and Dr. Adah Toland Jones (Texas State University-San Marcos) for their interest and invaluable assistance with this article.
2. CPE Bach, *Essay on the True Art of Playing Keyboard Instruments*, 148.
3. Toff, *The Flute Book*, 212–214.
4. Both CPE Bach and Quantz wrote much about the mid-century galant style, referencing French, Italian, and German qualities in their respective essays.

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**Greenville, South Carolina - June 5 - June 10, 2005**  
**Brownsville, Vermont - June 19 - June 25, 2005**

**For information and repertory list:**

**e-mail: flutemama@att.net (SC class)**

**patricia@patriciaharper.com (VT class)**

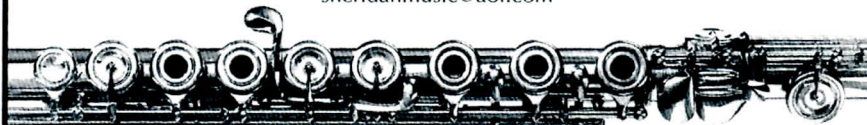
**telephone (860) 767-0629; fax (860) 767-0629**

**Melissa Colgin Abeln** is Associate Professor of flute and music literature at the University of Texas at El Paso and principal flutist of the El Paso Symphony Orchestra. Her education includes the Bachelor of Music degree from the University of Alabama and Master and Doctor of Musical Arts degrees from the University of Texas at Austin, one year of private study in Paris, France, and a performance fellowship at Yale's Norfolk Music Festival. Her major teachers include Sheryl Cohen, Raymond Guiot, Torkil Bye, Karl Kraber, and Bernard Goldberg.

5. Grout, A History of Western Music, 422–432.
6. Miller, "CPE Bach's Sonatas for Solo Flute." *Journal of Musicology*, p. 218.
7. CPE Bach, Essay 149.
8. Nastasi, Mirjam. Preface to the Universal Edition of CPE Bach's Sonata in A Minor, 1986.
9. This study does not attempt to give a complete picture of all available editions. However, the Flute World catalogue 2003 edition lists fourteen different editions.
10. Though not part of this study, a 21st-century Teaching edition (Theodore Presser Co.) by Gary Schocker adds a "Ghost" 2nd flute part, to be played as a duet. Schocker's realization of a second part offers an interesting interpretation of implied harmonies.
11. Baron. Preface to Armstrong/Edutainment Edition.
12. Consider Franz Joseph Haydn's suspenseful use of silences in the Rondo finale of his String Quartet in E-flat Major, op. 33 no 2, "The Joke" or the opening of The Creation Oratorio.
13. CPE Bach, Essay 79–81.
14. Cohen. *Bel Canto Flute: The Rampal School*, 34.
15. Nastasi gives detailed instances in the Universal Edition, Notes and Performance Guidelines to each movement.
16. Quantz, *On Playing the Flute*, 162.
17. CPE Bach, Essay, 152.
18. The chordal analyses supplied in this paper by the author are open to interpretation.
19. Samuel Baron, Preface to H. 562, Armstrong/Edutainment edition.
20. Quantz, *On Playing the Flute*, 129–131.
21. Ibid.
22. According to Wollenberg in "A New Look at CPE Bach's Musical Jokes", one finds among the CPE Bach's bold, novel, and ingenious concepts, a decided element of humor.
23. Scholars include CPE Bach in discussions concerning the Mannheim School. Even though he was in Berlin, and later Dresden, his works illustrate many of the developments later attributed to Mannheim mannerisms.

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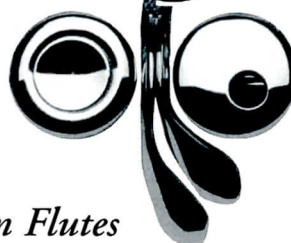
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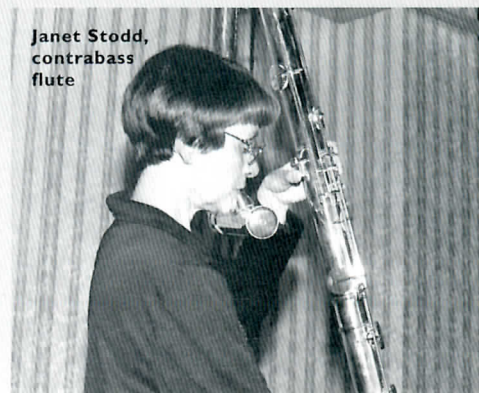
(Music Admissions Office)



Brian McNulty  
on percussion



Ken Hardy



Janet Stodd,  
contrabass  
flute



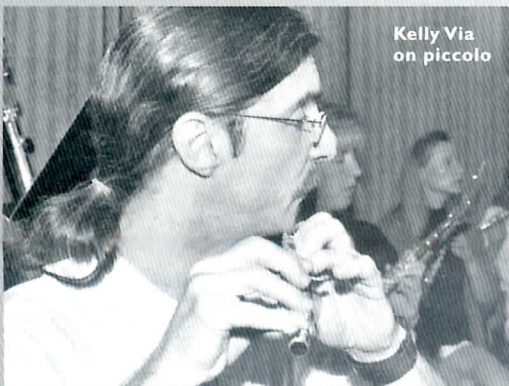
Katherine Borst Jones



Jacqueline  
Brantley-Lithgo,  
on bass flute



Robin Fellow, flute,  
Licia Jaskunas, harp



Kelly Via  
on piccolo



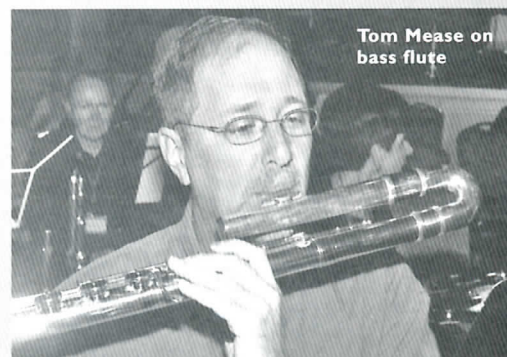
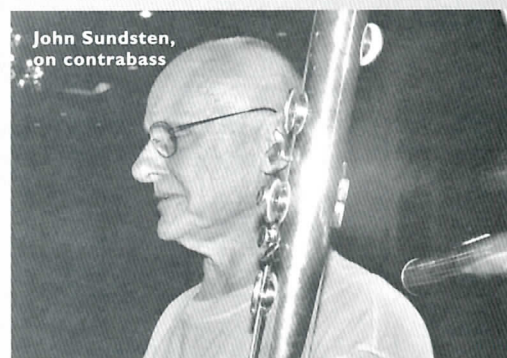
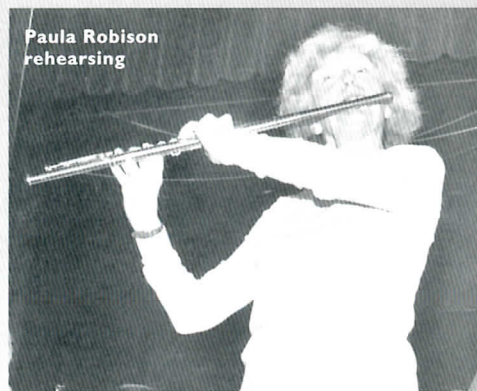
Lisa Duke, flute  
choir reading



Theresa Saroff,  
contrabass flute

*performers, performances*

# HARMONIC CONVERGENCE



*32nd  
National Flute  
Association  
Convention*

**August 11-15, 2004  
Opryland Hotel  
Nashville, Tennessee**

*performers, performances*



## officers, board convention personnel



Officers and Board of Directors (L-R): Michael Stone, Richard Soule, Mary Karen Clardy, Erich Graf, Wendy Kumar, John Bailey, Sue Ann Kahn, Carol Kniebusch Noe, Leonard Garrison, Teresa Beaman, Patricia Harper, Renée Siebert



Left: Stephanie Jutt, convention chair, watches a rehearsal

Below: Ann Richards, Madeline Neumann, Stephanie Rea go over logistics.

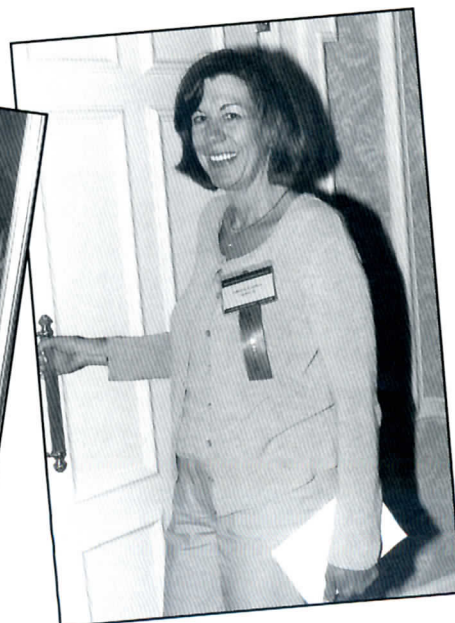
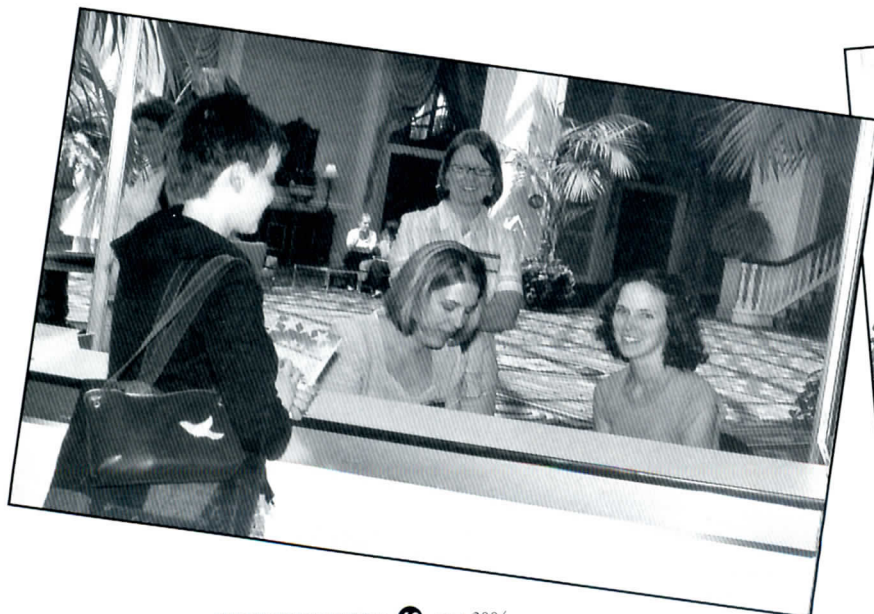


*Thanks to these volunteer convention photographers for their fine coverage:*

Lisa A. Fahlstrom  
Kim Goodman Anliot

## convention helpers

Left: Caitlyn Calovick, Kristen Swisher, Stephanie Rea, Emily Hahn (Caitlyn gets help).  
Right: Catherine A. Laffoon, door monitor.



# exhibit hall



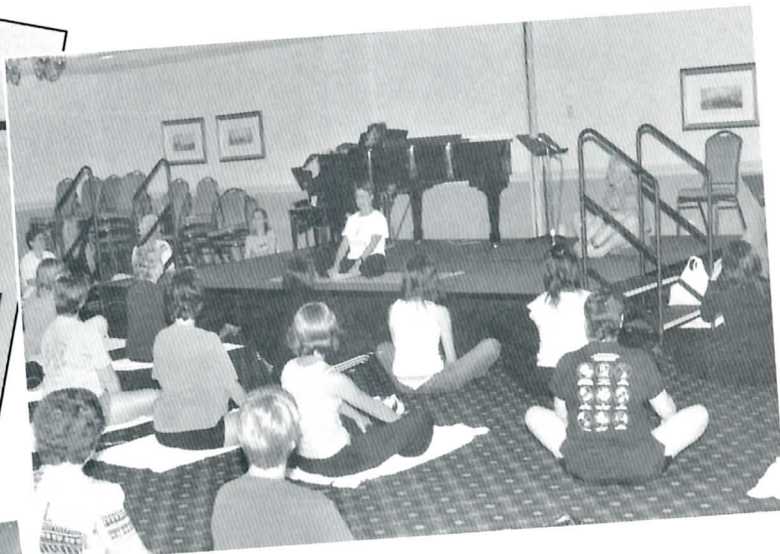
Counterclockwise from top: Jim Schmidt demonstrates linear chromatic fingering system for Donald Gottlieb. Exhibition Hall. Exhibition Hall. Robert Waelkens tests a historic flute by Abell. Aleksandra Kemble, Kathy Plonk, Anne McReyol, Paul McRenolds. Marisa Kelegian tries a flute.



## lectures, masterclasses, various sessions

Clockwise from top: Audience practices stress relief. Wendy Stern, *Tips for Amateurs*. A well attended "If it ain't Baroque." Audience practices duck embouchure. Laurel Zucker instructs on warming up. John Bailey talks at NFA Town Meeting.

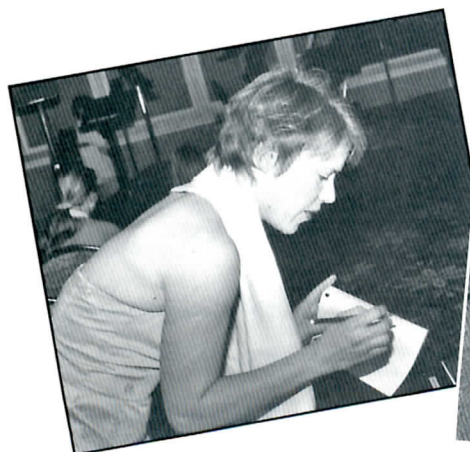




Clockwise from top left: Ada P. Kahn demonstrates "stress" with Balsa wood. Bonnie Rothchild teaches Yoga ABC. Sarah Gill, *Starting a Successful Studio*. David Tipton warming up.



## competitions



Left to right: Karen Moratz, coordinator, *Young Artist Competition*. Nicole Esposito, Margaret Shin, Amy Taylor, finalists in *Orchestral Audition Competition*.

# performers, performances



Clockwise from top left: Sharyn Byer listens to flute choir. Atlantic Music Academy Flute Choir. Michael Treister, Cathi Marro warm up. Jo Fields performs for Amateur Master Class. Lisa Garner Santa coaches Ann Konopinski. Gainsville Flute Ensemble in Delta Atrium.



Clockwise from top left: Lorant Kovaks instructs François Minqux (left). Clay Hammond, Jane Dodger, Tom Kennedy, Laura Nieman, Melanie Aingert, Shelby Smith, Carol Cutler. (L-R): Kim McCormick, Brian Luce, Diane Boyd Schultz (face hidden), Noralee Garcia, Lee Lattimore, Andrea Redcay, Tom Kennedy conducts flute orchestra. Jason Lin, Jessica Weiner, Mark Hekman, Christine Lyons.



## awards winners, banquet



Clockwise from top left: Philip Swanson, William Montgomery. (L-R): Gwen Powell, John Bailey, Friedrich von Huene, Sue Ann Kahn, Paula Robin, Awards Banquet. Erik Swanson, Helena Swanson, Awards Banquet. (L-R): Rick Soule, Philip Swanson, Friedrich von Huene, mark Thomas, Paula Robinson, John Bailey, Sue Ann Kahn.



## people

Left to Right: Gail Kowalski, Tina Kauske, Joanne Hoist. Katrina H. Smith practices outside.



Counter clockwise from top: Brittany Kilston, Jackie Flowers, Sara Ferril. Howard Cullers, taking pictures. Soo Kyung Park. Emily Butterfield, Deb Harris. Carol Sugimoto, Lenore Gelb. Betty Hensley, Deanna Mitchell.

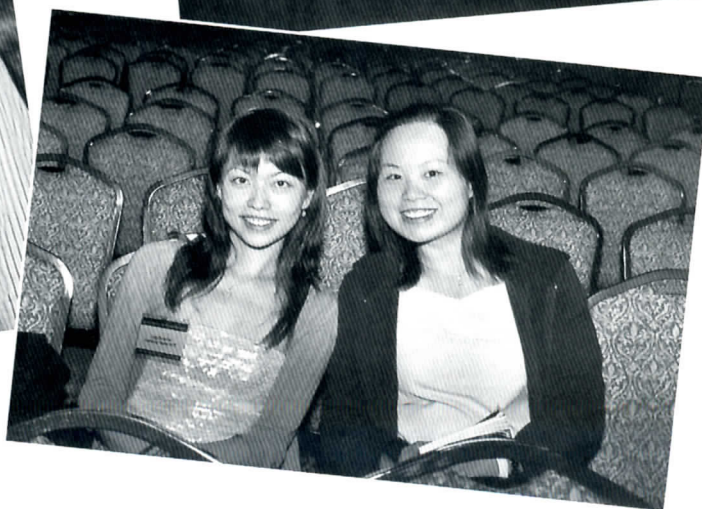
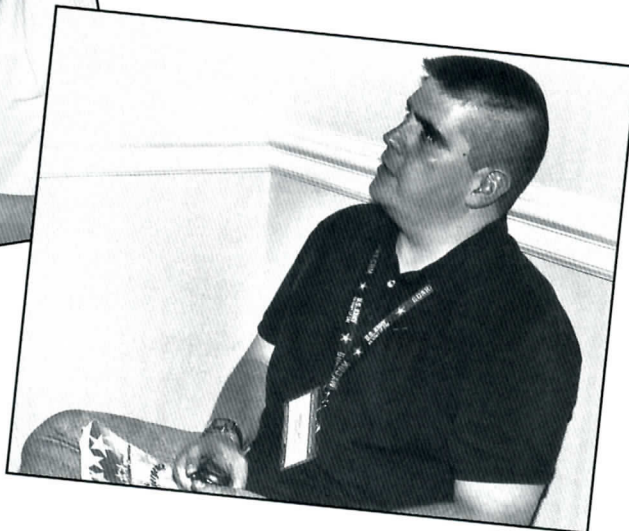


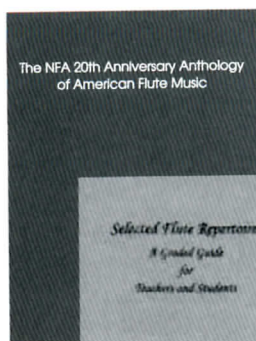


Clockwise from top left: Judith Thomas, Ann Fairbanks. Laura Beha, Bickford Brannen. Marge Hogan, Linda Bento-Rei. Marla Harman, Cory Harman, Bryan Wolf. Elizabeth Crawford puts her badge on. Bart Feller, Elena Gomez, Kasey Le Bow.



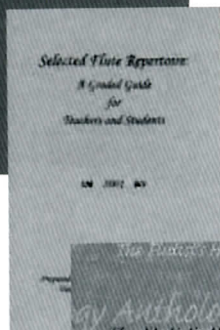
Clockwise from top: Tiffany McCleary, Marie Egbert, looking at program. Melvin Lauf takes a break. Paula Gudmunzson, Kim Goodman. Yang-Ching-Fen, Tsai Hsing-Chih. Liz Studer, Michel Debost. Dean Barnett.





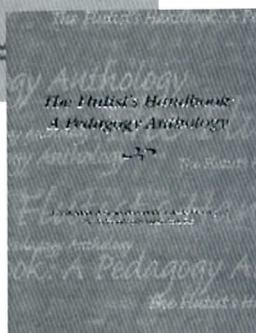
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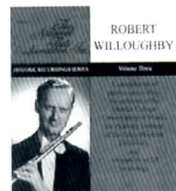
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## CONVENTION REPORTS

# *NFA Convention 2004*

Dear NFA members,

Leaves are falling and we are back in the trenches at University of Wisconsin-Madison as I write this. Last night I played the first performance in Madison's new Overture Center concert hall, and I'm off to another jam-packed season here in my home town. It's a sunny day and I have to move the black-eyed susans in my garden to another spot, but before I do, I want to pause and say THANK YOU.

Thank you to the National Flute Association for giving me the opportunity of a lifetime, to be your 2004 convention Program Chair. Thanks for your confidence in me and for helping me every step along the way. It was a fantastic and unforgettable experience and I am so grateful to all of you for all you did to make it so terrific. After the year's preparation, the convention itself seemed like a perfect rose that bloomed before my eyes.

The person holding the watering can was MADELINE NEUMANN. Madeline is our convention manager, and for those of you who haven't had the privilege to meet her or know her, I have to tell you — she is absolutely INCREDIBLE. I really just sat back and watched her “do her thing” during the convention — a cool head in any little crisis, a multi-tasking genius, a mind like a steel trap, and kind-heartedness that super-

sedes everything else. I can never thank you enough, Madeline, for all you did.

Madeline's able colleague and our NFA membership director is another wonderful, funny, sharp and generous person, Maria Stibelman. She fought her way, month by month, through computer problems and kept her sense of humor — somehow. She should work for NASA and straighten them out. Thank you for all you did, Maria!!

Back in Madison, the person who kept me sane all year long was Alan Berquist. A second year master's student in the flute studio, Alan was generously co-funded by the University of Wisconsin-Madison to be my project assistant for the year. Alan was the prince of the Exel program, the guy who kept the records straight, who created all the files, and our “modus operandi” for the year. Thank you, Alan, for your intelligence and crazy dedication to our cause!

A mighty “shout out” of thanks to the University of Wisconsin-Madison, and our music school's director, John Schaffer, for understanding the scope of this task, and for your willingness to help me achieve the best possible results. The co-funding of my assistant was crucial, and I was able to continue with my playing and teaching throughout the year as a result. My School of Music truly understood the importance of the job, and did everything they possibly could to assist. What an amazing school,

and I appreciate my faculty and director so much.

Thanks to all my flute studio, for your patience and helpfulness throughout the year. Some of you cheered me on, some of you just put up with it, and some of you got down on your hands and knees and helped me make the grid on the dry erase board. Your cheerful spirits kept me going and I am supremely thankful for my fantastic students — you make it all worthwhile.

Enormous thanks and kudos to the Julius Baker Tribute Committee, made up of Bart Feller, Renée Siebert, and Erich Graf. Their daily stream of events brought us all closer to Julie and helped us appreciate the legacy that shall always remain from his brilliant playing and the many generations of flutists whom he inspired. Thanks to all who participated in this amazing four-day event.

One of the true heroes of the convention was Ransom Wilson, whose playing of Aaron Kernis' *Air* on Friday night was absolutely breathtaking. Ransom is the man who does it all, and on Saturday night he conducted the entire concerto concert after having rehearsed the Nashville Chamber Orchestra for three days, without a penny of compensation. That, my friends, is pure unadulterated love and dedication. If you want to see a person who embodies the spirit of the NFA, it is Ransom Wilson. Not only is he a consummate flutist and musician, but

he also continues to give freely to our cause, the great flute literature of our times. It was Ransom who brought the beautiful Emily Beynon to our convention for her performance of *MAGIC FLUTE DANCES*, by Jonathan Dove. We were all inspired by you, Ransom, and thank you so very, very much!

A tremendous thank you to all my “home girls” in Nashville — our Local Arrangements Chair, Deanna Hahn, from Middle Tennessee State University, our Equipment Manager, Ann Richards, from the Nashville Symphony, and our Information Booth Manager, Stephanie Rea, from Murray State College. You put together the “nuts and bolts” that made the convention really operate. I’ll never forget the look on our faces when we realized that the PA system didn’t work on Saturday night because it wasn’t turned on!

Finally, thank you to all the hundreds of musicians who participated in this year’s convention. Our four days together was an incredible banquet, the scope of which I can barely fathom. It was an honor to work with each and every one of you, and I hope to meet you in a more leisurely manner in the future. Make sure to say hi to me at a future convention, okay?

It’s your nature, all you NFA members, to help and help and help. Your spirit of volunteerism is a mighty force and makes this convention what it is every year — an inspiration to all and a heck of a good time. Our national organization is the biggest and best of its kind in the world, and it is because of people like you, people who just roll up their sleeves and dive in.

Thank you, one and all, from the junior masterclass flutist to the concerto performer to the lifetime achievement award recipient, for your contribution. We are ALL important members of the NFA, and every person counts. It was a wild ride, and I like wild rides, so “hasta luego,” good luck to Kyle Dzapo, and see you in San Diego!!!

*As ever,  
Stephanie Jutt*

### Convention Mini-Reports

The annual convention is always a real pleasure for attendees as well as the highlight of

our NFA year. Not everyone is able to attend the convention each year, and no one can attend all of the events — there are just too many and scheduling makes this impossible to do. Those who are able to come always find events and concerts they especially enjoy, and several people who attended the convention have generously shared their experiences with us in a series of Mini-reports.

#### **A Day in the Life of a Conventioneer and A Concert of Memories**

*Susan MacLagan*

I’ve been to about ten NFA flute conventions and I have always had a great time and learned a lot. This year was no exception. However, no one mentioned prior to the convention that it would be located in a tropical paradise! WOW what a place! Many of the hotel’s floral-wallpapered rooms overlooked the gardens and small boutiques and restaurants of a suitable décor were interspersed throughout. To my delight, our quaint French-door hotel window looked out onto the mass of greenery and I fell to sleep each night to the beautiful sounds of a waterfall. The massive garden was a special treat for me because, being from Canada, I had never seen most of the plant life on display. In this regard, I was lucky to have flutist Denise Woo, also a plant expert, as my roommate. She would point out and name the various plants and trees on our daily walks through the garden to the convention center or to the restaurants and shops.

#### *A Concert of Memories:*

I spent most of my time during the day at convention lectures or presentations and in the exhibit hall and the evenings at the flute concerts. The first night was the “Julius Baker Tribute” concert. It was played by close to thirty of Baker’s former students and divided into segments titled Flute Chamber Music, Mixed Chamber Music, Orchestral Literature, Popular Music, Julius Baker as Soloist, Flute Fundamentals, Bach Aria Group, Duets, Transcriptions, and Grande Finale. Each segment consisted of

music that highlighted his student’s musical memories of him. Before each segment, one of his student’s would read an introduction that was written by Jeanne Baxtresser. During these introductions, each student would talk about Baker and how the music to be played fit into his life. For example, in the “Flute Fundamentals” section, most (if not all) of the selections were favorites of Baker’s that were played in lessons. They were: *Etude* by Nicolo Paganini, *Etude #5* by Jacques Castérède, *Sonata in C Major-“Allegro”* by J. S. Bach; “Scherzo” from *A Midsummer Night’s Dream* by Felix Mendelssohn; and *Premiere Suite*, Op. 39 by Maurice Moszkowski. The concert ended with all of his students playing the *Quintet Concerto No. 1* in G major, Op. 15 by J. Boismortier. To top it off, each member of the large audience was given a beautiful book by Sandra Ragusa titled *Julius Baker — A Tribute* to take home with them. The concert and the book were a very touching tribute to a great flutist and teacher. We all miss you Julie, but thankfully your legacy lives on in your students, recordings, and books. P.S. A big bravo to his students who played a great concert and a big thank you to the anonymous donor who published the book.

#### *A Day in the Life of a Conventioneer:*

I’m like a pig in mud when I’m at a convention. Not a minute goes by where I am not thrilled to be there absorbing new teaching ideas or playing hints; checking out the latest in the flute world with regard to music, flutes, and paraphernalia; spoiling myself silly with flutey purchases; and meeting up with new or old flute friends. I have been to at least ten flute conventions over the years and have always had a great time, learned a lot, and come home full of ideas to inspire me for yet another year of flute study.

Since many of you may not have attended a convention before and may be wondering what it’s like, I thought that I’d share with you a typical convention day for me. I’m sure that some other conventioneers have had similar experiences.

I always like to get a roommate. It makes my convention experience that much

richer. This year, I was lucky to room with Denise Woo. We had a terrific time together, and I hope to room with her again. Our day starts with the alarm going off too early — 6:45 A.M. I fly out of bed — there is no time for the luxury of sleeping in, even for ten minutes. I get ready at Olympic speed.

With my roommate in tow, we walk at lightning speed through the maze of walkways lined with tropical foliage and managed to arrive at a restaurant for breakfast just before 8:00 where we meet up with other flutey friends at a newly formed “Flutist Breakfast Club.” Even this was too late to be at breakfast if I wanted to attend the 8:00 A.M. warm-up class, but it’s the best that I could do in my present state of health.

At breakfast, any topic is up for grabs, but the conversation usually drifts to what we have enjoyed and what we are going to do next at the convention, flute teaching or playing problems, or a discussion of the intricacies of the flute mechanism. Split F# anyone?

Denise and I rush off to Patricia George’s full-of-great-ideas two-hour Flute Spa class where my pen flies across the page as I take notes at a tremendous speed. When the class is over, I race off to catch the tail end of a musically inspiring Paula Robison master class. She sings, acts, and dances across the stage in a successful attempt to get a student to “talk” more through her flute. After Paula’s class I allow myself ten minutes to eat my lunch in the corridor outside the beckoning exhibit hall where I will spend the afternoon.

Stomach gurgles quelled, I enter the exhibit hall and spend the afternoon asking questions and trying out new-for-me things. There is so much to explore! It’s like a flutist’s Disneyland. Some of the highlights of my afternoon included asking Nestor Torres to play for me. Just two feet from me he played the theme from a Mozart flute Concerto. I thought OK, this is great, but not what I expected. Just as I was settling into his playing, he broke out into some incredible improvising. WOW! Can he ever play! What a thrill! Then on to deal with my flute repair problem. I needed

to get a stuck pin removed from the right hand section of my flute so that the section could be oiled. Then I tried some wooden head joints in my sterling silver-bodied flute. The heads were made from all sorts of different woods — rosewood, cocuswood, grenadilla, and so forth. All sounded great. I was surprised to find a plexiglass head there so that people could see what he does to the insides of his flutes. Neat idea and guess what? It also sounded great! What a surprise that was. . . . Moving on, I come across Robert Dick answering questions about his new glissando head joint and making himself available should anyone need help playing it for the first time. I couldn’t resist taking my turn. What a neat head! I can readily see that the glissando head joint combined with a quarter-tone flute body is going to revolutionize the modern and jazz flute world. Off to try out a breathing device which uses resistance to improve your breathing. There I discovered breathing muscles that I never knew I had. By this time I’m pretty exhausted, but want to keep going. My quick granola bar snack perks me up enough to carry me on. At this time I was also lucky to by Lea Pearson to sit down for a relaxing foot massage. A conventioneer was rolling around on a swimming noodle just in front of her booth. OK, I thought, I could use a rest. Down on the exhibit hall floor I went. Lea showed me how I could use a swimming noodle to release tension in the muscle above my shoulder blade. I lay on the firm bulky noodle in the area of the shoulder-blade muscle and gradually pulled it out from under me. It did the trick. (Note to self — remember to do this at home when I’m tense from working at the computer or playing the flute at too long a stretch). My last stop was a most interesting discussion with Gary Ray about vintage flutes. I also tried several Louis Lots and a few Bonneville, to name a few. I was surprised to find out that a “plated” Bonneville sounded better than a silver Bonneville but that a “plated” Louis Lot didn’t sound as good as a silver Lot! Unfortunately, I had to end my exhibit hall adventures then because it was closing time.

At this time, I would usually rush off

to meet up with flutey friends for a relaxing dinner before the evening gala concert, but this is, sadly, Sunday, the last day of the convention. There’s no time for dinner until after the closing ceremonies and concert. My roommate and I have a rushed snack in a snack bar that we managed to find in the hotel. Then we rush off to the last two events of the convention. At the end of the closing ceremonies the audience is invited to play J.S. Bach’s *Air*. Even though there is a concert to follow, this touching moment always signals the official end of the convention. I take a minute to look over the concert program before it begins. The evening concerts usually go on for several hours, but this one was listed as being only an hour in length. How were they going to do that when they had so many flutists listed to play? Well, they managed it beautifully. First of all, they announced that we were not to clap between performances — just at the end. That would of course save time, but we did end up clapping a little anyway because the performances were so great that we couldn’t hold back. Another thing that they did to speed up the concert was to have three stages set up in three different corners of the room where flutists and any ensemble members could get ready to play while others were playing. This wasn’t disturbing to the audience as the lights were dimmed and a spotlight was always on the performers. What a neat and refreshing idea for a concert! On most nights, after the main gala concert, there is usually a cabaret concert, but not tonight.

After the concert, my roommate and I rush off through the tropical maze to have our last dinner with other flute friends. The conversations are just as enjoyable as at breakfast. After dinner, my roommate and I have a most pleasant stroll through the tropical garden and back to our room to get ready for the trip back home. I comment that we unfortunately didn’t have time for the boat ride on the small river running through the tropical hotel gardens. Back at the room, we chat too late, like girls at a sleepover. The alarm is set early as my roommate has an early flight. Too bad it wasn’t set early so that we could again make

the best of another great day at a flute convention. I fall asleep to the sound of a waterfall outside our window.

Am I going next year? You betcha! Wouldn't miss it for the world. See you in San Diego!

## A Few Things Happened at Convention 2004

by Helen Spielman

Among the fourteen NFA conventions I've attended, the Nashville 2004 meeting was among the ones I've enjoyed most. The hotel was beautiful, with 3000 species of trees, plants, and flowers, through which ran a river. The rushing sound of waterfalls and fountains was ever-present. Good places to eat abounded, formal and informal, and intricate pathways allowed a choice of gorgeous walks.

The performance of the Opryland 2004 Flute Orchestra, conducted by Katherine Borst Jones, was the first event I attended. The ensemble was tight, the flow and harmony of the pieces were luscious, and everyone seemed to enjoy themselves. Kathy's transcriptions came from choral arrangements, which had a particularly lovely sound. Other pieces were also thoughtfully chosen for a well rounded program. Bill Holcombe conducted a couple of his own arrangements. A great start for the convention!

I attended a workshop on Stage Presence given by David Fedele. I rate this the BEST NFA workshop I've ever seen. David was energetic, dynamic, and funny. He addressed the audience in a down-to-earth, personal manner, as though he were conversing with us as a personal friend. He illustrated everything, jokes and all, with his voice, face, and body, saying that we're taught to achieve musical excellence but not how to present that music. Stage presence can be learned just like the musical elements. David was so relaxed that he made it easy for everyone to speak up and share, or to get on stage and role-play; thus many lively questions generated a stimulating discussion.

I had heard of Lorna McGhee and was anticipating listening to her for the first

time. She was far more beautiful as a player than I expected, expressive in sound and body. Her rich sound and tone colors, breath control, tapers, and dynamics — oh, my those ppp's were awesome! — amazed me. She and her harpist, Heidi Krutzen, played from their hearts. The new repertoire on their Thursday concert was gorgeous [*Canzone di Petra* by Underhill, and *Tabeke* (Waterfall) by Farr] and made me buy their CD immediately. Their rendition of the Mozart Flute and Harp Concerto at the Gala Concert was the single most extraordinarily exquisite performance of that piece I've ever heard, and it was the talk of the convention. This special duo breathed such refreshing new life into this work, made it so light and airy, so "Mozart," playing with a singing tone and fluid technique while their faces expressed unabashed ethereal joy and pleasure. They looked genuinely surprised when the audience rose to their feet in a standing ovation. The Julius Baker Tribute concert was fabulous, giving us all a chance to hear many of the great flutists of our day, all Baker students, in one concert. I enjoyed them all but was dazzled by Mimi Stillman in her new maturity now that she's in her early twenties. She commandingly took the stage to play a Paganini Etude and the Saint-Saens *Volière* with presence, clarity, and virtuosity. I greatly enjoyed Renee Siebert's Beethoven *Serenade* and Brad Garner's Gershwin *Prelude*, Susan Hoepfner's Castérède *Etude* and Gary Schocker's *Sunrise, Sunset* which cleverly included snippets of the Fauré *Sicilienne*! Trudy Kane's ornamentation of the Bach *Arioso* was superbly graceful.

I adored the delightful piece played by Emily Beynon at the Gala Concert, called *Magic Flute Dances* by Jonathan Dove. This was an imaginative and brilliant composition that tells a story about what happens to the flute after Mozart's opera *The Magic Flute*. The work reminded me of how a Disney tale can take us into worlds of fantasy, and it quotes passages from the Mozart opera. The music was tonal and kept the audience spellbound. Emily is an exceptionally wonderful player whom I would like to hear again.

I had the pleasure of attending Patricia

George's Mini-Flute Spa. She's a wealth of knowledge for teachers and players about practicing efficiently, instructional methods, and more. One of her strengths is that she gathers and applies information and research from fields outside of music. Her workshop was so good that I wish it had been a Maxi instead of a Mini.

For the first time, I had two students performing at the convention: Carly Yusiewicz who played in a Sampler Concert and Adam Cutchin who performed in a Junior Masterclass with Wendy Stern. I felt proud of them. The Pedagogy committee programs were well run as usual by Amy Zuback and Rebecca Hovan.

One day, I sat down to grab a quick lunch and met a forty-ish woman named Kathy Martlock from Michigan. She'd always wanted to play piano, she told me, but her parents couldn't afford one, so she learned the accordion, but quit in her teens. When she became independent during her twenties, she missed music, learned to play flute for two years, choosing it because it was portable, and loved it, but quit "because of the husband and kids thing." She continued to miss making music, and four years ago picked up the flute again, starting lessons. This was her first convention, and she told me how inspired she was with so many events and so much to do. "I came here to decide whether to quit again or go on," she said. "I realize I'm ready to play with others now. I'm ready to go back full force."

A lot happens at these conventions.

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Early morning warm-ups form an important part of each convention, usually drawing a large group of dedicated flutists (these are at 8:00, after probably a late night before!) who want to find new and more interesting ways of warming up as well as gaining new perspectives and approaches to their well-worn and sometimes less-than-exciting daily warm-ups. Ann Bennett Edwards shares with us some of her observations of the morning warm-ups and a panel discussion on T.A.s or Teaching Assis-

tants who form an important part of many college and university programs.

### Early Morning Warm-ups and Professors and Graduate Assistants — A Winning Partnership

*Ann Bennett Edwards*

On Friday, Laurel Zucker used exercises from the Moyse *De La Sonorite* with pitch suggestions and increasingly demanding phrase lengths. On Saturday, Patricia George used her own "plug-ins" for warm-ups that incorporate movement, chunking, scientific research, and active ways of learning musical ideas. On Sunday, Kimberly McCoul Risinger led the group through stretches, marching in place, and breathing exercises before playing long tones, with and without vibrato, in various speeds and dynamics.

Professors and their graduate assistants from Louisiana State University, the University of North Texas, and the University of Akron formed a panel discussion. They covered topics including what professors look for when choosing a T.A., how T.A.'s are prepared for future employment, the roll of mentoring in the teaching process, the financial benefits and other perks, and the evaluation process involved in grading the assistants. The various programs were compared and contrasted, and questions were taken from the audience.

### Highlights from Nashville 2004

*By Dr. Christine Erlander Beard*

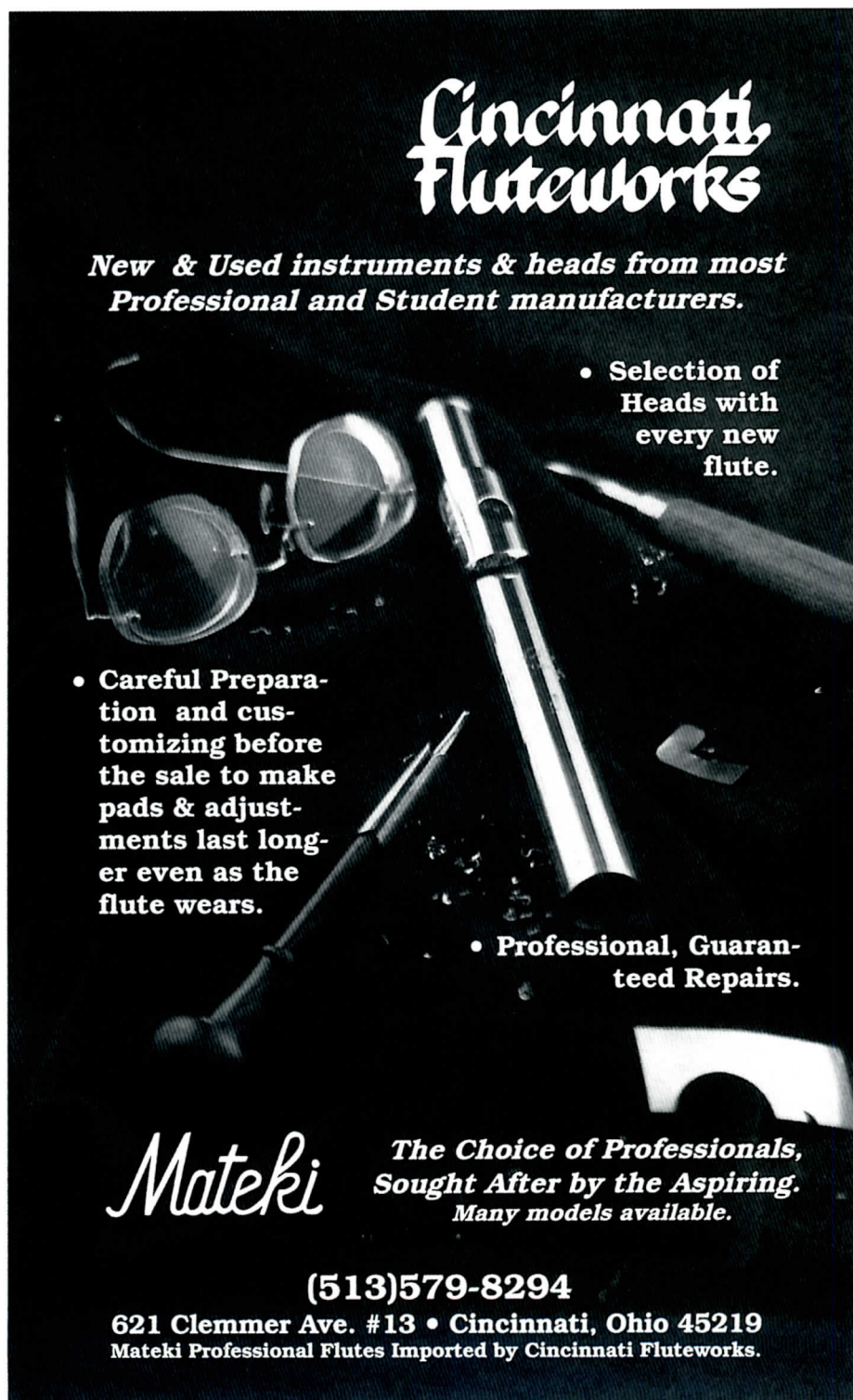
Stephanie Jutt did a wonderful job putting together a diverse program for the many flutists in attendance at Nashville this year. There was so much to see and do, I often found myself having to choose between events!

Among all of the competitions that were taking place throughout the convention, I chose to attend the Piccolo Artist Competition. The Finals showcased three very talented young ladies: Sarah Wimmer, Jennifer Hackett, and Caitlyn Valovick who performed selections by Vivaldi, Amlin, Broughton, Damare, Dorff, Handel, Marais, and Mower. Caitlyn performed with grace,

Jennifer with expression, and Sarah with confidence. After what I am certain was a difficult decision for the panel of distinguished judges, Jennifer was announced this year's winner.

The "Synchronicity" concert offered chamber works for flute with percussion, flute and clarinet, flute/piccolo with viola and double bass, and flute with cello and piano. The artists played to a close to full house, and

although all of the performances were outstanding, two pieces stood out in my mind. One was the *Concertino* for Flute/Piccolo, Viola and Bass by Erwin Schulhoff which was performed beautifully by flutist Mary Kay Ferguson and her colleagues. The *Concertino* was followed by the world premiere of the *Trio No. 2, Op.87* for flute, cello and piano by Lowell Liebermann. Flutist David Fedele of the University of Kansas had the honor of giv-



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ing the premiere, as his institution was involved in the commission. Whetting the audience's appetite beforehand, Fedele quoted Liebermann to have said that, "This is my [Liebermann's] best piece to date." Darker and perhaps more dissonant than any of his previous flute works, the *Trio* still contains much of the same harmonic language, rhythmic motives, and virtuoso writing that flutists expect from Liebermann. Fedele and his colleagues Matthew Herren (cello) and Robert Koenig (piano) gave an energetic and dazzling performance of this exciting new addition to the flute repertoire.

Finally, the Gala Concerto Concert on Saturday night was the pinnacle of my convention experience this year. The Nashville Chamber Orchestra was solid under the baton of flutist-conductor Ransom Wilson, and many big-name artists took their turn in the spotlight that night, each giving brilliant performances of contemporary works for flute and orchestra: Paul Edmund-Davies (London Symphony) performing the John Harbison *Concerto*; Patricia Spencer performing the Joan Tower *Concerto*; Paula Robison performing *One Hundred Roses* arranged by Daniel Paget; and Emily Beynon (Royal Concertgebouw Orchestra) performing *Magic Flute Dances* by Jonathan Dove. But being the contemporary music guru that I am, what I wasn't expecting was to be blown away by Lorna McGhee (formerly of the BBC Symphony Orchestra), who gave an utterly captivating and exquisite performance of Mozart's *Concerto in C* for Flute and Harp, KV 299.

Having read about the exciting experiences of these attendees and hearing what they enjoyed and learned this past summer, you will want to watch each issue throughout this year for information on next summer's convention in San Diego. Between issues of the Quarterly, be sure to check out our website (<http://www.nfaonline.org>) for updates on the convention and other NFA matters. With almost a year to go, you have lots of time to save up some money and make your plans to be a part of the thirty-third annual NFA convention, in sunny San Diego!

— Mary Jean Simpson, Editor



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# LIFETIME ACHIEVEMENT AWARDS PRESENTATIONS

## *The National Flute Association Lifetime Achievement Awards Banquet*

*Saturday, August 14, 2004*

*Gaylord Opryland Hotel*

*Nashville, Tennessee*

**Here are the presentation speeches made at the  
Awards Banquet of the NFA Convention in Nashville.**

*The following speech was given by President John Bailey upon the presentation of the NFA's Lifetime Achievement Award to Friedrich von Huene at the Nashville convention.*

Dear honored guests, fellow NFA members, and friends,

It is a great pleasure for me to honor tonight Friedrich von Huene, one of the world's leading makers of recorders and transverse wooden flutes and a pioneer in the field of historical reproductions of flutes and recorders.

Friedrich was born in Germany of an American mother and a German father. He came to the USA in 1948 and served three years in the US Air Force as a flutist in Washington, D.C. He majored in music at Bowdoin College, graduating in 1956, and then started a four-year apprenticeship with Verne Q. Powell Flutes in Boston, where his first job was making grenadilla piccolo bodies.

He started his own shop in 1960, producing recorders and baroque flutes, for, among others Franz Brüggen. This shop has to date produced over 10,000 instruments. He was awarded a Guggenheim Fellowship in 1966 to make a comparative study of historical woodwind instruments housed in European collections. This detailed study of

individual instruments allowed him to faithfully reproduce specific flutes in musical instrument collections, not just a generic "baroque flute" conflated from several different sources. Thus, his workshop produces reproductions of, for instance,

1. The flute made by Jacques Hotteterre, now in the Stackelberg Collection in the Institute for Theatre and Music in Leningrad.
2. The flute made by August Grenser, now in the Germanisches Nationalmuseum in Nürnberg (I've actually seen that one!)
3. The Quantz flute in the Miller Collection of the Library of Congress, Washington, D.C.

Plus copies of instruments made by Nast, Tromlitz, Rottenburgh, Stanesby and many others.

The point here is that Friedrich was one of the very first makers of historical flutes to make exact replicas of actual flutes and to do it to an exceptionally high standard. Let me repeat this. The point here is that Friedrich was one of the very first makers of historical flutes to make exact replicas of actual flutes and to do it to an exceptionally high standard. This is a testament both to his intellectual rigor and his craftsmanship. It sounds like a very simple idea to us

now — of course we as performers would like to perform on a historically accurate reproduction of an actual instrument, but when Friedrich started making instruments over forty years ago, obtaining one which was both a faithful reproduction and a good instrument was VERY hard to do. Now, thanks to his work as a maker and mentor to the next generation of instrument makers, excellent historically accurate instruments are plentiful. As baroque flutist Christopher Krueger has noted: "There is probably not one maker or player of early wind instruments in the world today who has not been influenced by Friedrich von Huene."

Friedrich has received numerous awards for his work, including an honorary doctorate from his alma mater Bowdoin College in 1984, the American Recorder Society's Distinguished Achievement Award in 1987, and the Curt Sachs Award from the American Musical Instrument Society and the Galpin Society in 2003.

It is my pleasure to present him with yet another award, the National Flute Association's Lifetime Achievement Award. Please join me in congratulating him!

*The following is the speech given by President-elect Sue Am Kahn upon the presentation of the NFA's Lifetime Achievement Award to Paula Robison at the Nashville convention.*

Good evening and welcome, honorees, fellow NFA members and officers, and special guests,

While I was preparing my speech for this banquet, I was reminded of another dinner, not so long ago. I was in the middle of Vermont, sitting in a little country restaurant and interviewing a clarinetist (I know it seems odd to be mentioning a clarinetist at a flute convention). In any event, this was an interview for a job at Mannes College of Music, and the clarinetist was telling me at length about his philosophy of teaching, his expertise as a performer, his available teaching days, how he never steals students from other teachers — all very important information! THE TROUBLE WAS, I couldn't concentrate on what he was saying because I was just *totally captivated by flute music* playing in the restaurant. You all know how that is. If it's great flute playing and loud enough to hear, you can't just shut it out.

And as the clarinetist was enumerating his virtues, all I could think of was, "*Which fabulous South American flutist was this and why don't I have this recording?*" Finally, I called the waitress over (I couldn't stand it any longer) and said, "Could you please tell me what recording you are playing?"

She came back immediately with a jewel case, entitled *Yo-Yo Ma Plays the Classics* or some such. "Nooo," I said, gently. "That's a *cello* CD and we are hearing flute music! But that was the only jewel case she could find.

I just couldn't let go. "Can I speak to your manager?"

The restaurant manager was on a break. I was doomed never to know who was playing. But the playing was so captivating that it was all I could do to concentrate on my interviewee, who no doubt, was beginning to suspect that his future employer was probably more than a little crazy! I kept thinking, "*This is fantastic playing, so alive, so spirited, such a beautiful sound.*" And, just as dinner was ending, our waitress came back with another jewel case.

"Is this the recording?" she asked.

Of course you can guess what it was; Paula Robison's *BRAZILEIRINHO!* How could I not have known? Alive, spirited,

beautiful, fantastic — that sums Paula up for me!

Paula Robison was born here in Nashville. Her father, a writer and musicologist, believed in living one's life in a way that benefitted others, and he chose between fighting in the Spanish Civil War and teaching. He felt that he could make a patriotic contribution by staying in the States and accepting a post at Fisk University as one of a handful of white professors in that all-black, highly reputable institution of learning.

Paula was named for Paul Robeson, who was her godfather. She had a musical mentor long before anyone in her family knew that she would make music her life pursuit. Paula's mother was an actress. And although Paula discounts her own youthful acting attempts, anyone who has seen her perform knows that she lights up any stage. Her parents taught Paula to stand up for the life she believed in, to have the courage to follow a road less traveled, and to stay the course.

Paula was raised in California. She came to New York City at age nineteen to study with Julius Baker, and then she took lessons with Marcel Moyse, who helped her to prepare for international competition.

It is all too easy to forget that, in those days, having a career as a flute soloist (as distinct from an orchestral player) was not common in this country. Only foreigners — largely Frenchmen — had done it here. Barrère was first, then Rampal and Gazzeloni. There were no flute competitions in the United States.\*

Paula went to compete in Europe and was enthralled to hear so many different styles of playing. She **won** the Geneva competition. Let's consider, for a moment, how huge that accomplishment was: an American soloist wins a prestigious European flute competition! I remember how thrilled I felt when she won. Not only an American flutist won, but a woman! That certainly made me sit up and take notice (and practice more). We had a role model!

Paula has made her mark in a far-ranging career as soloist and chamber musician. She was the flutist of The Chamber Music

Society of Lincoln Center for two decades, before moving to Boston. She co-directed chamber music at the Spoleto Festivals, here and in Italy. She has played all over the world. She has commissioned many noted composers, including Toru Takemitsu, Leon Kirchner, Oliver Knussen, Alberto Ginastera, Robert Beaser, Lowell Lieberman. Her publications are many and so varied; her *Warmups Book*, a wonderful amalgam of her training with great teachers and her own vast experience. Collections of the works of Anderson, Lanier. Her Master-class books, her *Romantic Music for Flute and Piano*, and, most recently, *Places of the Spirit*, a book and CD pairing music with art. Her recordings, which range from the Handel Sonatas (with such lively ornamentation), through Mozart, French masterpieces, Telemann and Bach, works by Robert Beaser — you name it, she's done it!

What impresses me most, though, is that when she plays, she really does "become" the music itself. And this is *really significant*. When all is said and done, it is music that we are celebrating here. The flute is merely our chosen instrument of expression, our way into the wider world of music.

There is a quote from a review of Paula's playing that I think sums this up:

"Music bursts from her as naturally as leaves from a tree"\*\*\*

Now, isn't that the truth? It is my great honor and personal pleasure to present the NFA Lifetime Achievement Award to PAULA ROBISON.

*The following is the speech given by Richard Soule, NFA Immediate Past-President upon the presentation of the NFA's National Service Award to Philip Swanson at the Nashville convention.*

Good Evening:

I'm Rick Soule, Immediate Past-President of the NFA, and it's my pleasure to be with you to present Phil Swanson with the National Service Award.

About eleven conventions ago, I took a long walk with one of our Committee

\*In fact, outside of the NFA Young Artist Competition, there is still no major flute competition in this country.

\*\*\*The New York Times

Chairs, a volunteer who was considering resigning her post early because of what she perceived as a lack of recognition for her many and vital efforts. She claimed to be willing to work in any capacity for the NFA but just wanted to see some results in the form of advancement, stipend, or other unnamed reward. Since we're talking tonight about volunteerism and service, I thought I would share with you my response to this person's dilemma.

- I said that the worst reason I could think of to volunteer your time and talents would be in search of reward or recognition. Isn't that why people overextend themselves in paying jobs, in order to bring themselves advancement, recognition, and more money?
- I said that understanding volunteerism had to do with recognizing the imbalance between the work you do and the recognition you get, that the former is always more than the latter, and that this natural equation probably wouldn't change in the near future.
- I said that it's what you feel inside that counts; that your volunteer efforts, in your own eyes, were worth the expenditure of time without the direct reward from others.
- I said that this is the mark of a truly dedicated volunteer, one who gives and gives and never worries about recognition.

It came as a pleasant surprise to me that this person stayed her term and has gone on to do more wonderful things for the NFA.

The NFA gives out this Service Award so rarely, because we are an all-volunteer organization, with so many hard-working members dedicating themselves year after year to our mission and goals. But once in a great while, it becomes apparent that we have a star in our midst, and we are here tonight to honor Phil Swanson for his long, continuous and totally dedicated service to the National Flute Association. Let me give you a brief synopsis of Phil's volunteer efforts for the NFA:

- Phil Swanson, along with Mark Thomas, who will receive a similar honor at next year's Convention, and the late Ross Pres-

tia, met and founded the NFA in 1972. Phil was the organization's first Treasurer and a Charter Member of the Board of Directors. He, Mark, and Ross assembled our first set of By-Laws, Articles of Incorporation, and not-for-profit status.

- Phil Swanson was the Co-Program Chair of the inaugural NFA Convention in 1973 in Anaheim. He was one of the people who wondered that year, "If we held a flute convention, would anyone really show up?"
- Phil established the NFA Library at the University of Arizona in Tucson where it remains today. He also produced and published the first and second editions of the NFA Music Library Catalog; these both appeared in the days before desktop publishing was a household word.
- Phil Swanson served for six years as the Convention Exhibits Coordinator, doing the year-long preparatory work, monitoring the exhibit load-in and load-out, and policing the Exhibit Hall during its hours of operation. How many of us have ever spent an entire Convention in the exhibits having to listen all day to the Ibert *Concerto* played too fast?
- Between 1990–1999, Phil served as a member and as Chair of the Long Rang Planning Committee. (That lengthy term, and the fact that Phil played at so many Conventions, is probably why we have all those five year and three year rules in place now!)

Phil Swanson is one of several colleagues I claim to have known long before we met. In 1974, as the new flute professor at UNLV [University of Nevada at Las Vegas], I taught a flutist named Kay Man-ship, who had studied with Phil at the University of Arizona. I learned a great deal about Phil's teaching from Kay, who seemed to constantly reject my suggestions and say, "Here's how Mr. Swanson told us to do it." But I subsequently had the pleasure of watching Phil in person, while he served a host of institutions as principal flutist, professor, administrator, and as a strong mentor to students and colleagues. His perky, inquisitive, and instinctively correct manner have won him the praise of colleagues

throughout his career. These same qualities are undoubtedly those that drove Phil to serve the NFA, from its inception up to this very moment, with such distinction. The only thing I can't figure out, and Phil, many of us would like to have known your secret, is how this gentleman managed to achieve so much for the NFA without ever having to serve as President or Program Chair. How did you manage that, Phil?

I would like to close by reading a brief paragraph sent to me by a mutual friend of mine and Phil's, a person under whom both of us have served as an orchestral Principal Flutist. The gentleman's name is Harold Weller, and he is presently Music Director of the Las Vegas Philharmonic and formally Music Director of the Flagstaff Symphony. Hal writes,

Rick. . . I can't think of a more wonderful and more deserving person to receive an honor from the National Flute Association than Phil Swanson. He was such a great teacher and mentor not only to his students but also to all with whom he associated. He was a paragon of professionalism, preparedness, and wisdom to all in the Flagstaff Symphony during our time there together. His was the kind of example that permeated an entire orchestra. Just a twitch of his eyebrow or a tilt of his knowing head during a rest would often put errant others back on track. Phil's was the kind of communication and musicianship that leagues of conductors would pay fortunes to have. It is difficult for me to pinpoint a specific moment or instance that stands out. I have just been left with the warm impression of his humanity, compassion, and concern for the art that he has always served so well. Phil Swanson, if I were there on this occasion of your well-earned and deserved recognition, I'd lift a glass in toast to you, my friend, for inspiring us all and showing us that no matter how surely we felt we were plumbing the depths, that there you were, calling us to probe deeper and to be more profoundly meaningful and relevant.

Phil, on behalf of the National Flute Association, and in the name of all of us who admire you and look up to you, I present to you the NFA's National Service Award. Congratulations!



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# Doctoral Dissertation Competition:

## SCHOLARLY CONVERGENCE

by Rachel Lynn Waddell  
NFA Research Coordinator

The 2004 Convention in Nashville featured presentations by the two winners of this year's Doctoral Dissertation Competition sponsored by the NFA Research Committee (Ardal Powell, Michael Stoune, Nancy Toff). Dissertations by Nina Perlove, D.M.A., University of Cincinnati College-Conservatory of Music, 2003, and Linda Pereksta, D.M., Florida State University, 2001, were selected for their outstanding contributions to flute study. Each summarized aspects of her doctoral paper for the convention audience. Complete abstracts are included below.

### DISSERTATION ABSTRACT:

#### Ethereal Fluidity: The Late Flute Works of Aaron Copland

Nina Margaret Perlove  
University of Cincinnati  
College-Conservatory of Music

Aaron Copland's final compositions include two chamber works for flute, the *Duo* for Flute and Piano (1971) and *Threnodies I and II* (1971 and 1973), all written as memorial tributes. This study will examine the *Duo* and *Threnodies* as examples of the composer's late style with special attention given to Copland's tendency to adopt and reinterpret material from outside sources and his desire to be liberated from his own popular style of the 1940s. The *Duo*, writ-

ten in memory of flutist William Kincaid, is a representative example of Copland's 1940s popular style. The piece incorporates jazz, boogie-woogie, ragtime, hymnody, Hebraic chant, medieval music, Russian primitivism, war-like passages, pastoral depictions, folk elements, and Indian exoticisms. The piece also contains a direct borrowing from Copland's film scores *The North Star* (1943) and *Something Wild* (1961). Several expressive elements in this Vietnam-era piece relate to war and peace, shedding light on Copland's views of the artist's role in a war-torn society. *Threnody I* was composed as a tribute to Igor Stravinsky. Unlike the *Duo*, the piece outwardly appears independent from Copland's 1940s idiom in its canonic, neoclassical treatment. However, the work quotes a little-known Spanish song from Kurt Schindler's *Folk Music and Poetry of Spain and Portugal*. This finding suggests that even while employing modernist techniques in the *Threnody I*, Copland was still incorporating 1940s ideas with specific folk connections. In 1973 Copland composed *Threnody II*, a memorial tribute in honor of Beatrice Cunningham, a personal friend. The distinctly modernist work employs tone rows in the forms of motives and harmonic dyads. The tone row is nevertheless combined with Copland's signature wide intervals and relaxed pastoral style. By drawing upon score analysis; published texts by Copland,

his contemporaries, and outside scholars; related literary and cultural sources; and Copland's unpublished letters, manuscripts, and related documents in the Copland Collection at the Library of Congress, this thesis provides insight into the end of the composer's career by highlighting his interest in borrowed sources even as he sought to create music that was new, and shows how each of these pieces artfully reflects the figures memorialized.

### DISSERTATION ABSTRACT:

#### Twentieth-Century Compositions for the Baroque Flute Linda Helen Pereksta Florida State University

During the latter part of the twentieth century, the revival of the use of historical or "period" instruments provided helpful insight into the intent of the composer and the aesthetic of the era in which a piece was written. Period instruments, or reproductions of them, have proven their importance beyond the realms of historical performance and musicology, however, as contemporary composers have found in them a new palette of timbres for modern works. In addition to composers' interests in new sonic possibilities, the crossover of the baroque flute into the avant-garde also stems in part from the work of several prominent *traverso* players,

such as Jan Boland, Konrad Hünteler, Na'ama Lion, Stephen Schultz, and John Solum, who have collaborated with composers, commissioned new works for the *traverso*, or been honored by works dedicated to them. New compositions for the baroque flute have helped to keep the instrument in active use while contributing to the growth of its already extensive musical vocabulary and repertoire.

The pairing of these seemingly disparate components (old instruments and new music) can make perfect musical sense. The baroque transverse flute, or *traverso*, is an extraordinarily flexible instrument, particularly in terms of pitch. It is even more nimble than the modern flute in the execution of certain twentieth-century extended techniques, and it fits well with post-modern compositional gestures such as quotations from earlier pieces of music. Some modern pieces for baroque flute treat the instrument in a traditionally idiomatic fashion, use early forms and compositional techniques, or include direct quotations from early music. Additionally, the recent surge of interest in "world music" has brought with it an interest in a variety of wooden simple-system flutes, and a number of western composers have been attracted by the *traverso's* similarities to flutes of other cultures. Other recent works explore new musical and tonal ground for the instrument.

In certain ways, extended techniques are a logical extension of the instrument's natural characteristics and historical practice: the keyless tone holes facilitate *glissandi* and other pitch-bending effects; *flattement*, an eighteenth-century finger vibrato that is impossible on a keyed flute, is employed often in twentieth-century works for the baroque flute; and microtonal fingerings are common practice for baroque flutists, who are already in the habit of using different fingerings for what are often otherwise thought of as "enharmonic equivalents." Other extended techniques are borrowed from the modern flute repertoire, including simultaneous singing and playing, multiphonics, flutter-tonguing and percussive attacks.

This treatise contains analyses of selected works from the twentieth-century repertoire for the baroque flute. The first

chapter examines two compositions that utilize only conventional methods of playing the instrument (i.e., without the use of extended techniques). The works analyzed in this chapter are *3 Fantasias*, by Otto Luening, and *Epigrams and Canons*, by Ezra Laderman. Three works with extended techniques are analyzed in the second chapter: *Tombeau*, by Robert Strizich; *To Invoke the Clouds*, by John Thow; and *Anspielungen* by

Hans-Martin Linde. The third chapter contains an annotated bibliography of eleven published solo and chamber works, as well as a bibliographical listing of fifty unpublished pieces. Included for the convenience of flutists as well as composers are appendices containing a glossary of extended techniques and additional information about fingerings and other technical considerations.

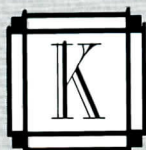
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# today's *Pedagogy* will produce *NFA leaders* for the future

by Cynthia Stevens

At NFA conventions, all venues are open, and everyone who loves playing the flute is welcome. This year, the *Pedagogy Committee* sponsored two Junior Masterclasses and two Sampler concerts in which the music played was chosen from the *Selected Flute Repertoire: A Guide for Teachers and Students* (SFR). All were well-attended by enthusiastic audiences of teachers, parents, and convention attendees. The High School Flute Soloist Competition and the High School Flute Choir, conducted by Darlene Dugan, also included many of our finest younger musicians.

Some of these young flutists have emailed me with their comments, and I've tried to include as many of their voices here as possible.

The first **Sampler Concert** on Friday, August 13, featured solos selected from Levels A through J in the SFR, now available to members online. With the assistance of several fine pianists (Sam Magrill, Jerilynn Paolini, Nora Kile, Sallye Zeringue, Windell Little, and Jay Kirchner), we heard some excellent performances from Amie Hoff (A/B: *La Petite Danse and Reflections*, by Ralph Guenther), Sajant Anand (C: *Small Suite for Flute and Piano*, by Alec Wilder), Sam Sencabaugh (D: *As She Was*, by Catherine McMichael), Crystal Walker (E: *Entrée des jeunes Nubiennes*, by Charles Gounod), Carrie Green (F: *Sonata in F Major*, by Benedetto Marcello), Joanna Peters (G: *Complainte-Danse de les Montagnes*, by Eugene Bozza), Will Sugg

(*Suite Antique*, by John Rutter), Luke Sattler (I: *Night Soliloquy*, by Kent Kennan), and Audrey Andison (J: *Trois Pieces*, by Pierre Octave Ferroud).

About her experience, Carrie Green, 10, writes: "I like playing the sample flutes at the exhibits. Also, I like having Windell Little accompany me." Luke Sattler, 17, wrote this: "I performed *Night Soliloquy* by Kent Kennan. I had been playing the piece for over a year, but it was so much fun to have another chance to perform it. Although I knew the piece well, I was still as nervous as if it were my first time in front of people! It gave me a chance to realize that being nervous may not be something that you 'get over' but something that you have to get used to." Sajant Anand, 8, wrote: "When my teacher asked me if I would like to play at the NFA convention I was not sure if I wanted to do it. My dad and my teacher convinced me to play as it was going to be a good experience for me. My teacher picked 2 movements of the *Small Suite* by Alec Wilder. I practiced playing it many times a day and the

closer it got to the convention time the harder I practiced. As it got closer to the convention I was excited about playing; however, on the day of my performance I was very nervous, and everyone told me it



Left to right: Carrie Green, Crystal Walker, Sam Sencabaugh, Sajant Anand, Amie Hoff.



Left to right: Audrey Andison, Luke Sattler, Will Sugg, Abi Coffey, Joanna Peters.

would be OK. It was fun playing in front of so many people, and I was happy when it was all over. Many people told me that I played well. I liked going to the exhibit hall every day as I got a lot of free stuff from many booths. I tried playing many different flutes and it was especially fun playing the solid gold flute. I hope to get one some day."

On Saturday, we heard from another group of talented young people and a few new pianists (**Claudia Hampton**, **Leah Bowes**). Repertoire pieces and performers included **Lauren Hampton** (A: *The Cobbler*, by Gunning, and *Memories*, by Karen Street); **Amulya Pervaje** (C: *Rumba*, by Joseph Horowitz); **Rachel Klapper** (D: *The Children are Playing*, by Carl Nielsen); **Lauren Stump** (E: *Prelude, op 23*, by Lennox Berkeley); **Jeni Ch'ng** (F: *Sonata in a minor*, by G.P. Telemann); **Heather Waters** (G: *Aria*, by Jacques Ibert); **Carly Yusiewicz** (H: *Nocturne*, by Lili Boulanger); **Jessica Keel** (I: *Ballade*, by J.A. Perillou); **Rebekah**

**Bruce** (I: *Winter Spirits*, by Katherine Hoover); **Katie Howard** (J: *Concerto*, by Otar Gordelli).

**Carly Yusiewicz**, 16, wrote: "I was looking forward to my first flute convention, especially since I was playing in a concert! I had practiced my piece, and was excited about playing it for a big audience. . . . When I finished the piece and the crowd broke into applause, I was so proud of myself and happy with what I had done. . . ."

On Thursday, about 150 people watched as Heidi Ehle charmed both her students and the audience with her often humorous and always constructive comments for the first of two *Junior Masterclasses*. She shared very creative ideas for working on musical elements, used many pictorial references, analogies, and mental images. Five students performed a piece from *SFR* for Heidi and then worked with this master teacher to project their sound, communicate their ideas, understand more about musical line, and delight their listeners. **Caitlin Casey** played *The Moon Over the Ruined Castle* (B), by Rentari Taki; **Ashley Reid** impersonated *The Lonely Birch Tree* (C), arr. Clarence Hurrell; **Jana Johnson** danced out the *Gypsy Dance* (D), by Ricky Lombardo; **Lindsey Brison** played *Au Crepuscule* (E), by Gerard Meunier, and **Rachel Taylor** discovered Pan in the *Pan Pastorale* (F), by Johannes Donjon.

Did the students enjoy this opportunity? Listen to **Ashley Reid**, age 9: "Playing for the *Junior Masterclass* was really an AWESOME experience! I liked the judge (Heidi Ehle). She was really funny and helped me not be nervous, and relax. She taught me to take bigger breaths — my teacher has been telling me that for a long time, but it finally clicked. I liked

going to the different exhibits in the Exhibit Hall and trying the \$10,000 flutes. I liked listening to the high school students perform in their competition because it encourages me to continue to practice — so that I can play like that some day."

Kathi Blocki, Ashley Reid's teacher, commented: "Heidi Ehle did a fantastic job

with the students . . . Heidi made the students feel at ease, and consequently their playing improved greatly as they set aside their nerves . . . [she said] 'Some people like scales and some

people don't, but when it comes right down to it, it doesn't matter how you feel, you just have to practice them!'"

Friday morning found four more young players eager to experience their first masterclass, this time with master teacher **Wendy Stern** who helped **Megan Cloud** communicate rhythmic excitement by more clearly defining the changing meters in Alan Hovhanness's *Sonata for Flute Solo* (G); **Alison Thorpe** learned more about what makes a rhapsody "rhapsodic" as she played *Ungarische Rhapsodie* (H), by Wilhelm



**Carly Yusiewicz tries out bass flutes!**



**Left to right: Jenni Ch'ng, Lauren Stump, Rachel Klapper, Amulya Pervaje, Lauren Hampton.**



**Left to right: Katie Howard, Rebekah Bruce, Mira Magrill. (not pictured, Heather Waters, Jessica Keel and Carly Yusiewicz)**



**Left to right: Megan Cloud, Wendy Stern, Jessica Keel, Alison Thorpe, and Adam Cutchin.**

Popp. **Jessica Keel** performed the Perillou *Ballade* (I) and **Adam Cutchin** played the *Sixth Solo de Concert* (excerpt) (J), by Jules A. Demersseman.

Wendy Stern's calm and professional manner with the students helped them all

discover something new about pieces they had lived with for months. Chris Potter commented: "I think Hovhanness' *Sonata for Flute Solo* would work great on alto! I don't know how I have managed not to play that piece before. These performances provide a great opportunity to discover and rediscover pieces, not only for your students but for yourself!"

From all across the country came twenty-nine students to play in the NFA High School Flute Choir in their Sunday performance directed by Darlene Dugan. Listening to their voices, we can know our future is secure.

Did they have a good time? All the young flutists who wrote me reported having had "a great time at the convention." **Rashmi Trivedi** (Delaware) wrote: "There was such a relaxed atmosphere and you didn't feel pressured to do everything. You could go to any concerts you wanted and listen to everything from baroque to jazz." Everyone loved the exhibits and being able to try so many new kinds of flutes and flute accessories. **Allison Wagner** (Wisconsin) was amazed at how many flutes there were and loved trying out the contra bass flute, as did **Maegan Hunt** (Pennsylvania) who also liked trying the glissando headjoint. **Katie Kelly** (Florida), **Lisa Duke** (Massachusetts), and **Emily Romano** (New York) all commented on how much fun it was to meet so many other young flutists from all over the country. **Katie Kelly** thoughtfully wrote, "The best thing the convention did for me was to expose me to different types of flute playing from what I am used to hearing." **Katie Leung** (Delaware) agreed: "The best thing for me was being able to watch the competitions and hear the really high level of flute playing," and **Mimi Campbell** (New Jersey): "Listening to the great flutists made me want to go home and practice right away so that maybe I could be one of those great artists."

Exposure is perhaps the best of all teachers. **Lisa Duke** wrote: "I really enjoyed playing in the NFA High School Flute Choir . . . having the opportunity to play with other really talented high school flutists. We had a nice variety of repertoire, and *Departure of a Steam Locomotive* was very exciting to perform. Our conductor, **Darlene Dugan**, was so much fun to work with," and **Luke Sattler** (Wisconsin) agreed:



The National High School Flute Choir takes a bow.



Luke Sattler takes a bow with Darlene Dugan, conductor.

"The conductor was a lot of fun and was also a very fine conductor. I learned a lot! Little things she would do to get us to understand a passage of music would often be somewhat unintentionally comical. She made us laugh!" Having fun, laughing, being with others who share your intense love of the flute: these are the experiences that create our future membership.

Many of the students took full advantage of their trip to Nashville, attending concerts, recitals, masterclasses. **Rashmi Trivedi** and **Katie Leung** both thought both the *Julius Baker Tribute Concert* and the *Concerto Concert* were especially amazing. **Rashmi** was thrilled to hear "some very exciting pieces [he] had never heard before." **Allison Wagner** especially enjoyed the extended techniques class, while **Maegan Hunt** and **Katie Kelly** "particularly enjoyed the *Junior Masterclasses* and the orchestral audition competition because it gave me a chance to hear fantastic musicians closer to my age." Participatory activities appealed to others, like **Eryn Finke** (Wisconsin) who "LOVED the Flute Choir reading sessions!" Sometimes it's the personal connection that touches the young students; **Emily Romanello** wrote: "I attended the concert

by Michel Debost and Kathy Chastain . . . and I was inspired because my old teacher was his student. I loved the *Out With A Bang* concert because of the diverse styles of music and performers."

For some, it wasn't any particular concert or class, but just the overwhelming awesomeness of the convention. **Luke Sattler** perhaps summed up this best: "Just being at the convention helped me realize [how big is] the world of flutists. I knew that there were conventions, flute associations, and flute choirs, but to have that many people who are that good on the flute in one spot, wow! I guess you could say it kind of inspired me to be that much better in my own play-

ing, yet it humbled me greatly."

Conventions, we know, are more than the sum of their parts, of which these young people were certainly aware! **Rashmi Trivedi** attended a concert at the Grand Ole Opry, as did **Eryn Finke**, who also took in the General Jackson Showboat. **Allison Wagner** and her family toured the area before the convention including Graceland ("which I thought was that best part"). **Maegan Hunt** got a chance to go to a bluegrass concert ("which was cool but could have used a flute").

Experience is the bedrock of education. And education is about more than playing the flute. I loved **Katie Kelly's** description of something a bit "extracurricular" that she and her friends learned: "We went to eat at a certain restaurant, and, being the naive girls we are, didn't think that a buffet would cost too much money. So we decided that we were very hungry, and we ate there. The food wasn't terrific, and in the end it cost us \$20 . . . each! Oh, and we also met Naomi Judd inside the hotel!" So perhaps meeting Naomi Judd justified the cost of the buffet? **Heater Waters**, 18, added to her experience by volunteering to work in the exhibit hall: "Working in the exhibits let me have a

glimpse at all the hard work that goes into creating such a wonderful exhibit hall. The exhibitors work hard to bring the best of the best to show and put many hours into preparation. I never realized just how much work that it took to make something like this happen until I was a part of it."

Thursday morning is classically a huge morning for the eight young flutists who have come to the convention to compete in the finals for the **High School Flute Soloist Competition**. Just getting to these finals is a major accomplishment; the quality and performance maturity of these young people set the bar very high. They are nervous, excite, and full of anticipation. Each must step on stage believing that he or she can move this audience, these judges, with his/her performance. Competitors **Jessica Anastasio**, **Daniel Buscher**, **Megan Emigh**, **Pethrus Gardborn**, **Paul Gardner**, **Alexandra Hamilton**, **Sha Jin**, and **Thomas Wible** all did exactly that — playing music by C.P.E. Bach, Prokofief, and the newly commissioned piece, *Reflections*, by Maggi Payne. In the end, it was **Megan**, **Pethrus**, and **Jessica** who placed first, second, and third respectively, but all competitors elevated their understanding of this demanding discipline by several notches. **Jessica** wrote: "Having the opportunity to study three completely different styles of music at the same time was fun and challenging, especially having to learn the new techniques for the commissioned piece! At the convention everyone was warm and encouraging, and I enjoyed meeting their other finalists, so it wasn't as intimidating as I'd imagined it might be. There were also lots of incredible performances and events to look forward to after the competition was over."

Fun, challenge, experience, and opportunity: young people at NFA have definitely had it all! They will become our future leaders and some of our most outstanding flutists.

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# Pedagogy Committee Sponsored Events

## Nashville 2004

by Cynthia Stevens

Once again, teaching issues attracted good-sized audiences at the Nashville convention. In addition to those for our younger members [See *Today's Pedagogy Will Produce NFA's Leaders for the Future* article, this issue], there were two *Pedagogy Potpourri* sessions covering topics of particular interest to all teachers, one panel discussion devoted to college/university level concerns, and one panel discussion focusing specifically on how we teach and integrate extended techniques into our studios for beginning and intermediate students.

On Thursday, August 12, Moderator **Rebecca Hovan** with Panelists **Jane Berkner**, **Mary Karen Clardy**, **Lorie Scott**, **Kathy Kemler**, **Kristen Kean**, and **Craig Leake** shared their experiences working together in professor/grad assistant relationships at a **Panel Discussion: *From One Professor to Another: Professors and Grad Assistants — A Winning Partnership.*** Perhaps thirty people came to hear professors tell how they chose their teaching assistants and what qualities they looked for in making the selection. Previous teaching experience was a big plus, but personality traits, how a person relates to others, and evidence of maturity and responsibility are all critical factors as well. Issues of teaching style were discussed, with some professors sharing their ideas about requiring a certain number of etudes, repertoire pieces, while

others try to adjust the teaching style to the individual student, requiring general tone and scale studies from all.

Also on Thursday, **Mary Lee Cochran** (*How We Choose to Hold Our Instrument: Position Matters*), **Christina Jennings** (*Playing with Gravity: Integrating Physical Health and Natural Music-Making*), **Rita Linard** (*Sing Your Way to a Better Low Register*), and **Tiffany Campbell** (*The 21st Century Flute Studio: Using Technology to Help You and Your Students*) teamed up to present the first *Pedagogy Potpourri I*. Who knew that how one holds the flute has been a controversy for a couple hundred

years? Who ever thought to have kids bouncing on a large gymnastics ball or jump on a trampoline to help with rhythmic understanding? The audience of about 150 seemed enthusiastic and eager to try new ideas, especially the online theory workbooks, ear training software, simple recording tools, and *SmartMusic@*.

Friday came, and **Katherine Baeth**, **Rebecca Paluzzi**, **Marilyn Shotola**, and **Jennifer Binney Clippert** provided about 200 participants with some exciting new ideas in the *Pedagogy Potpourri II*. Everyone tried **Marilyn's** vibrato exercise, and **Rebecca** shared some exciting ideas about teaching beginners using PVC pipe "flutes" with curved heads, portable poster board for kids' foot placements, how to form a sound concept before they ever pick up a flute, and the Suzuki Method. **Katherine** had some excellent ideas on how to include some music history into lessons,



Left to right: Katherine Kemler, Kristen Kean, Lorrie Scott, and Mary Karen Clardy.



Left to right: Rebecca Hovan, Jane Berkner, and Craig Leake.



Left to right: Christina Jennings, Rita Linard, Tiffany Campbell, and Mary Lee Cochran.

and **Jennifer** shared her Five-Day Plan for teaching extended techniques to a group of high school flute campers. One attendee commented: "Having the students experiment with coming up with new sounds, or writing their own pieces using the extended techniques would be really fun. Exposing them to the history behind the music would be incredibly valuable and help give them a broader perspective."

For an hour on Friday, **Rebecca Paluzzi**



Left to right: **Jennifer Binney Clippert, Marilyn Shotola, and Katherine Baeth.**  
(**Rebecca Paluzzi** not shown)

discussed the process of Suzuki flute training and then demonstrated the stunning results by featuring Suzuki students from Maryland, Michigan, Minnesota, Georgia, Ohio, and Tennessee performing works from the Suzuki repertoire. By all accounts, this was a very popular session, well-attended (about 200), and well-received.

Also on Friday the Pedagogy Committee and Performance Health Care Committees teamed up to present **A Convergence of Body and Flute: Lecture/Presentation** featuring **Holly Clemans, Sandra Seefeld, Amy Likar, Lea Pearson, Steven Mitchell, M.D., and Lee Van Dusen, D.C.** To an audience of 200+, this presentation emphasized the critical role flute teachers play for their students in preventing and minimizing performance health problems. They provided information about good body positioning, as well as about the relationship between the spine and musculoskeletal system, body mechanics, injury prevention, and resources on performance health topics. **Stephen Mitchell, M.D.,** talked about the upcoming *Performing Arts Medicine* conference at North Texas State and NASM's new guidelines for performance healthcare in music schools. **Dr. Lee Van Dusen** gave a brief, but thorough, talk about injury and chiropractic approaches. **Lea Pearson** dis-

cussed "Body Mapping for Flutists" and some ways that teachers can change the way they teach to help students achieve maximum playing ease. **Sandy Seefeld** from Miami University provided some creative ways to improve students' body stance and breathing. **Amy Likar** also joined the panel after her session was over to provide some Alexander Technique suggestions. The session had approximately 45 minutes of panel discussion, and then **Sam Sencabaugh, Allison Thorpe, and Kathy Plank** played for the panel to get feedback about their body and flute positioning. **Kathy** commented afterwards: "It helped that the performers knew they weren't being judged on their playing . . . but to give examples of good/bad posture, breathing . . . The people attending this session are eager to absorb what was being presented, and had lots of thoughtful questions ready and waiting, but we had to vacate the room far too soon."

On Saturday, **Rita Linard** (moderator), **Jennifer Binney Clippert, Patricia George, Camilla Hoitenga, Phyllis Louke, and Cynthia Stevens** demonstrated how they teach students to have fun with multiphonics, singing/playing, whistle/whisper tones, flutter-tonguing, bent pitches, harmonics and other new ways of experimenting with sound production on the flute, like tongue

thrusts and jet whistles . . . and the unique sound of a toilet flushing! About 200 people listened as the members played some duets from **Phyllis Louke's** *Double the Fun* — *Extended Techniques* (Alry), a couple of trios *The Bees* and *The Sad Bear and the Happy Dancing Mouse* (*Kindertrios*), and showed how they teach sing/play, whistle tones, harmonics, bent tones, flutter-tonguing, and easy multiphonics. **Pedagogy Panel: Sonic Extensions: The ABC's of Teaching Extended Techniques** also distributed an extensive bibliography of materials for teaching extended techniques, both repertoire and methods. As one person said afterwards, "Well-thought out and presented. I think the panel had as much fun (if not more) than the audience!"



Left to right: **Patricia George, Jennifer Binney Clippert, Phyllis Louke, Cynthia Stevens, Rita Linard, and Camille Hoitenga.**

All who came to Nashville looking for ideas to incorporate into their teaching studios certainly had multiple opportunities to find them. Developing teachers are good teachers, and the NFA Annual Convention is certainly one of the most delightful "busman's holidays" available.

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**THE FLUTE NETWORK Aug. 2004**

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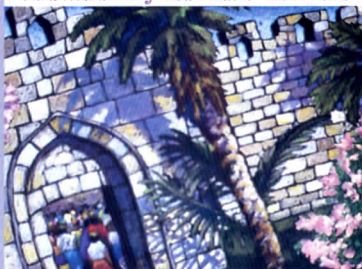


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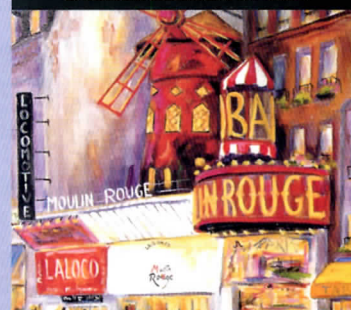
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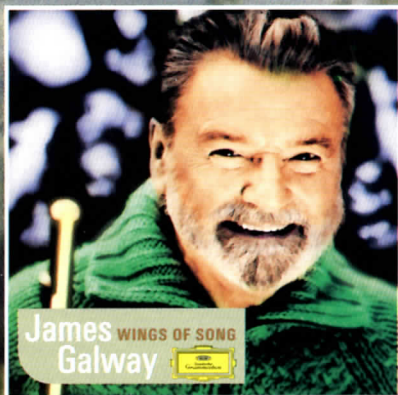


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## INDEX OF ADVERTISERS

Abell Flute Co.	56
Altus Flutes America, Inc.	92
Baxtresser, Jeanne, International	
Master Class 2005	14
Bensing, Brian	56
Brannen Bros. Flutemakers, Inc.	inside back cover
Burkart Flutes and Piccolos	95
Cantilena Records	90
Capstone Records	47
Carlini, Louis A.	33
Carnegie Mellon University	57
Cincinnati Fluteworks	75
Clarion Insurance	83
Drelinger Headjoint Co.	25
Flute Center of New York	89
Flute Exchange, The	80
Flute Network/Little Wizard Enterprises	80
Flute Specialists, Inc.	19
Flute World	24
Gemeinhardt Co., Inc.	5
Graf, Erich	87
Green (Tom) Flutes, Inc.	76
Guzman, Viviana	8
Hammig Piccolos	8
Harper, Patricia	54
Jupiter Band Instruments, Inc.	6
Keefe Piccolos	83
Kemler, Katherine (2)	23, 80
Kingma, Eva	55
Landell Flutes	54
Little Piper/Dean Yang Flutes	87
Lopatin Flute Co.	34
Lyric Flutes	93
Magnolia Music Press	19
Miyazawa Flutes, Ltd (4)	2, 8, 34, 93
Muramatsu America	outside back cover
Music for Healing & Transition Program	47
Nagahara Flutes	81
National Flute Association	70
New England Conservatory of Music	46
Ogura Flute Works	25
Pearl Flutes	4
Polak, Simon	47
Potter, Christine	76
Sagerman Flutes	76
Sheridan Flute Co.	55
Tap Music Sales	23
Trevor James	33
Universal Music Group	91
University of Texas School of Music	56
Wehr's Music House	25
Winzer Press	35
Woodwind/Brasswind	10
Yamaha Corporation of America	Inside front cover



Kyle Dzapo



## 2005 NFA Convention

Town and Country Resort and  
Convention Center

San Diego

August 11–14, 2005

I've just returned from our terrific convention in Nashville — Congratulations and thank you to Stephanie Jutt and her team — and am now working toward 2005 in San Diego.

It is a daunting task to try to create an inspiring and worthwhile convention for all of you with such diverse backgrounds and interests, but it's encouraging to see wonderful proposals and recordings arriving everyday.

I visited San Diego just after being named Program Chair and gained a very positive first impression of the Town and Country Resort and Convention Center. It's the right size and will be a lovely site for our meeting. The weather will, of course, be perfect, and we'll enjoy the scenic outdoor walkways that connect our session locations. The paths are interspersed with picturesque gardens, pools, and restaurants, so we'll have a great blend of indoor and outdoor activities. As I saw the complex and met with members of the San Diego Flute Guild, I fell in love with the idea of 4,000 of us together in such a beautiful environment. I think it will afford the opportunity to gather for great social, as well as professional, times.

The San Diego Flute Guild is an



Coming Together, Niki de Saint Phalle

impressive organization. They're anxious to share their insights and ideas and are generous in offering their time and talents to help create a wonderful convention. I look forward to working closely with them and already appreciate the assistance that calms me as I think of the countless details we must handle. Other area volunteers promise to be a great help, too.

San Diego is one of our country's great cities, and I hope you'll take time to explore its wide range of offerings. Interesting shopping and a variety of food are available at the mall near the hotel, and a trolley will take you to other parts of the city. You may want to visit the Gaslamp Quarter (downtown's quaint historic district), San Diego Bay and Seaport Village, and Balboa Park

and the World-Famous San Diego Zoo. Nearby are La Jolla, Coronado Island, and plenty of beautiful beaches.

The combination of envisioning opportunities to gather on the grounds of the Town and Country, meeting the friendly, helpful, and enthusiastic members of the Flute Guild, and discovering Niki de Saint Phalle's evocative

sculpture, "Coming Together," led me to the theme for the 2005 convention. I want to encourage the entire membership to come together to share our rich traditions/primary sources and to glean new insights that will inform and enliven our performances and teaching. I do hope you'll plan to attend the convention and get involved as participant or volunteer.

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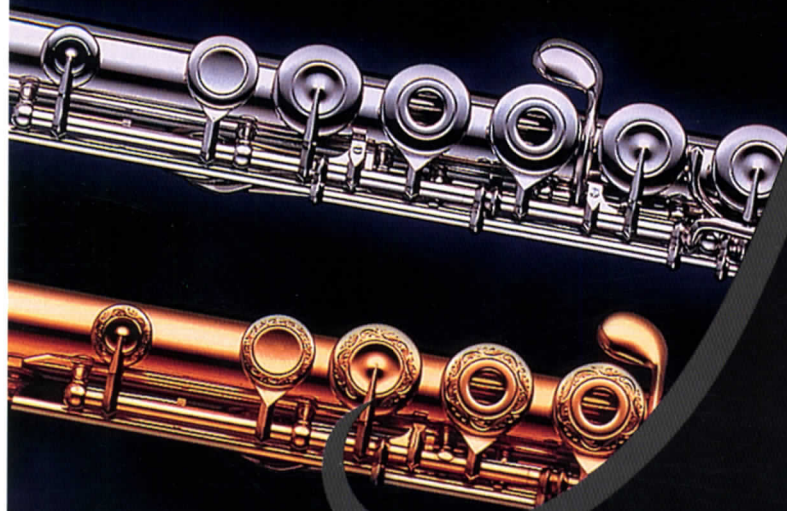
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