

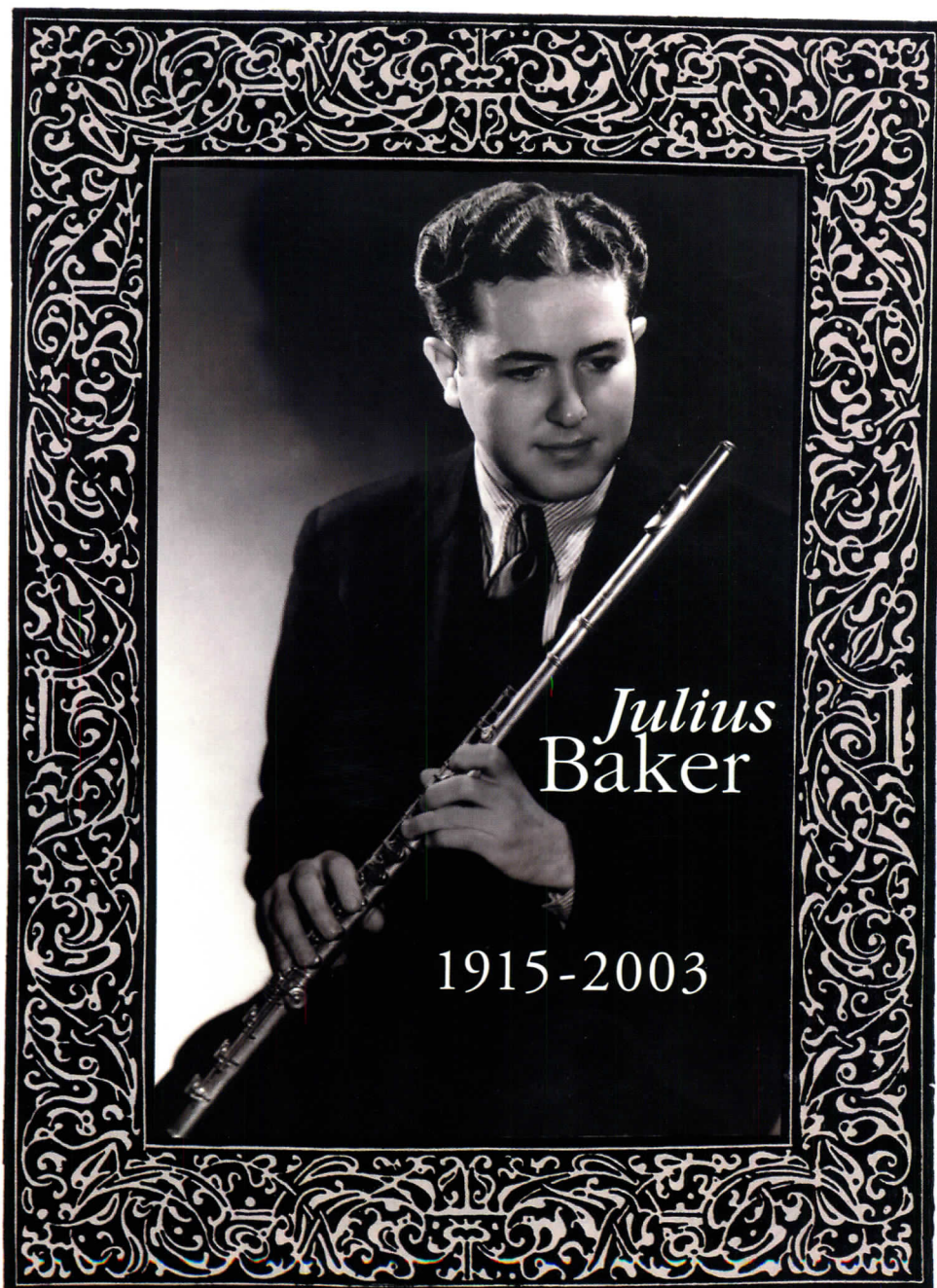
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The Flutist Quarterly logotype and format design by
Tom Varisco Designs, New Orleans, LA.
Cover Design by Tom Varisco Designs.
Cover Photo Credit: Courtesy of the Cleveland
Orchestra Archives.

THE NATIONAL FLUTE ASSOCIATION

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

This magazine is published quarterly by the National Flute
Association, Inc., a non-profit organization. The statements
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FROM THE PRESIDENT



President's Message



John Bailey

IN THE COLD OF WINTER (and boy, has it been cold in many parts of the U.S.), and as we prepare for the arrival of spring, I have had occasion to ponder the achievement that is the NFA, which is given life mainly because so many of us love the flute and its music and love to share it with one another. It truly is a success story of the best kind: a professional organization dedicated to the best music making and teaching, and to camaraderie and collegiality of the highest order. We are in good financial shape, too, thanks in no small part to the generosity of NFA members in contributing to the NFA Endowment Fund and the diligence of our Treasurer, Leonard Garrison (please see his report also in this issue). How can we make the NFA even better? Your Board of Directors is hard at work on this one. The Board's Executive Committee met at our annual mid-winter meeting in Santa Clarita in early January and discussed many new ideas from our numerous committees. The real strength of the NFA, however, comes from its membership. Here are some things you can do to support our organization:

1. Bring a colleague or a student to the convention. If he or she has never been before, he or she will be absolutely stunned by the range and variety (and quality!) of things to hear and do. You just may change a life.
2. Volunteer at the convention. We need

folks to do a variety of small jobs, including guarding entrances, moving equipment, taking tickets, manning the information booth, and a hundred little things that don't take a great deal of your time but need to be done! We can ALWAYS use your help.

3. Share your ideas. If you have a brilliant idea or suggestion, share it with us. We can't change the world overnight, but we would love to hear from you. The various specialized committees (flute choir, amateur resources, pedagogy, piccolo, jazz, health care, and so forth) are always on the lookout for good ideas. Talk to your officers! All officer contact information is on the NFA website, <http://www.nfaonline.org>. Feel free to e-mail me at jbailey1@unl.edu.
4. Give kudos. When you see or hear something you really like (at a convention, in the *Quarterly*, on the website), congratulate the person responsible. It is always nice to receive praise for a job well done. And almost everything that is done in our organization is done by people who do it for free, out of love for the flute and for the NFA.
5. Offer your special expertise. This includes law, publicity, insurance, journalism, marketing, audio/visual technology, publishing — we can always use folks whose love is the flute but whose "other" life provides needed volunteer expertise.
6. Offer to serve on a committee. If you have a special interest and you'd like to serve as a committee member, contact the chair of that committee. Committee chair contact information is included in the Membership Roster and can also be found on the website.
7. Submit a convention proposal. If you have particular expertise, consider submitting a proposal to present at an annual convention. Remember, there is a wide range of presentation topics, in addition to performing — including pedagogy, amateur concerns, health or business issues, and so on. Be realistic, but be optimistic, too. As the saying goes, "If you don't apply, you won't get the job."
8. Submit an article. If you're a scholar or an experienced teacher, consider submitting an article to the *Flutist Quarterly*. Share your knowledge and expertise.
9. Give to the NFA. Consider giving to the NFA Endowment Fund, or better yet, remember the NFA in your will, helping to ensure that it can continue to improve the musical lives of flutists for generations.

— John Bailey
NFA President

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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. This issue of the *Quarterly* is dedicated to the memory of the Dean of American flutists, Julius Baker. You will find wonderful articles by Ann Cecil-Sterman, Renée Siebert, and Sir James Galway along with a discography of currently available CDs compiled by David Whiteside. Many thanks to Nancy Toff for her generous assistance with selection and editing of articles and photos for our tribute to Julius Baker. The passing of Julius Baker, known to so many of us as "Julie," left a space that can never be filled by anyone else and a legacy that will be passed along from generation to generation of flutists. There will be many tributes and sharing of memories throughout the year and at the annual convention. I would like to share just few of my own with you.

I will never forget the first time I heard Julie play in person. I was a student in South Texas, when the Bach Aria Group came to give a concert. I knew that the flute could do wonderful things, but I never imagined it could be so magical and glorious as it was that night. From the first note,

I was transfixed! I sat suspended, never once feeling the seat of my chair throughout the performance. I had to become his student.

My Juilliard years afforded the priceless opportunity to hear Julie play, lesson after lesson. The most important thing he taught me was how to listen and to find for myself what I wanted as a musician. His beautiful sound — once described by *Time* magazine as being as cool as an October moon, his impeccable musicianship, and his ability to make even the most difficult passages sound easy and to effortlessly project his sound to the back of any hall combined to make him a consummate master of his instrument. Playing in the original poor acoustics of Philharmonic Hall, Julie sounded at the back of the hall as if he was seated right next to you! He worked constantly to correct even the slightest imperfection in his playing. Once in a lesson I remarked, "You are double-tonguing, aren't you?" "Yes." "It sounded like it." He looked thoughtful, and

(continued on page 9)





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at the next lesson he played the same passage with not even a hint of double tonguing.

No tribute to Julie would be complete without including a tribute to his lovely wife, Ruth, always calm, cool, and collected. I cannot help but wonder how many thousands of meals she must have served to students and any number of other acquaintances of gregarious Julie's. You never knew whom you would be joining when invited to drop over for supper. You might be seated next to anyone from the cop on the corner to one of the foremost authorities on space! Both Ruth and Julie were generous.

Ensemble performance was very important to Julie, and he regularly had his students come over in carefully assigned groups to play flute ensembles. There were also get-togethers outside of formal teaching structures. I well remember a visit by

Jean-Pierre Rampal, who was in town to give a performance. Julie invited his students and other guests over for a flute party in honor of Rampal. This was before flute choirs became popular, so Julie got out all of the copies of the music he had and grouped as many flutists as possible behind each music stand. Then we all played Kuhlau quartets with Julie and Jean-Pierre! I don't know how it sounded to any listeners, but it sure was fun.

As you read the articles in this issue and continue to hear memories and tributes, you will see more and more what an enormous gift we were given by a truly incredible artist. And so, on behalf of all of Julie's students, friends, and colleagues, thanks, Julie. You were the best!

To keep up with any changes in our Summer Master Class listings, convention

information and other important items, please check our website (<http://www.nfaonline.org>) regularly. Also be sure to check our Web pages from time to time for other information and updates.

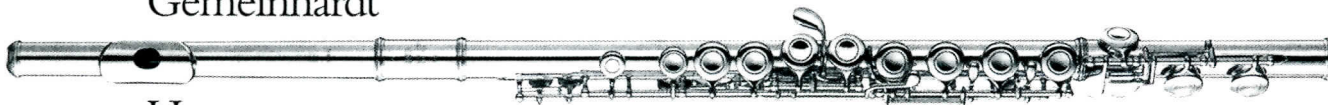
We welcome submissions of articles, news items, and regional activities. If submitting an article for consideration, please consider the usual length of articles printed in the *Quarterly*. Because we publish only four issues a year, printing lengthy articles is not practical. The review and editorial 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
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Please send items for inclusion in "High Notes" directly to the editor. E-mail: mjsimpson@snet.net. Please do not send attachments. Items are included on a space-available basis, and are subject to editing for style and content. All submissions are greatly appreciated!

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

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

Flutist **RENÉE BOND** has been invited to make her New York debut at Carnegie Hall in March. The Silverwood Duo, with guitarist Paige Jackson will perform works by Beaser, Piazzolla, and others. A notably versatile and active chamber ensemble, their innovative collaborative partnerships make the rich tradition of classical music accessible for diverse communities. Dr. Bond recently presented work based on her dissertation "Interpreting Music for Dance" at the 2003 NFA Convention. <http://www.SilverwoodDuo.com>

Flutist **DON BAILEY** presented a recital of music for flute and piano at the Gasteig (Cultural Center) in Munich, Germany, on September 15, 2003. A matching concert at The Kosciuszko Foundation in New York

City had been canceled with only an hour's notice due to the Blackout of 2003 on August 14. The concert was a prelude to a recording with longtime friend and pianist Donald Sulzen, faculty member at the Strauss Conservatory in Munich, the Mozarteum in Salzburg, and pianist with the Munich Piano Trio. Works included those by Muczynski, Boulanger, Ravel, Poulenc, Martinu, Hoover, and Gieseking. Full details of this concert can be viewed at <http://donbailey.net>.

AMY PORTER is soloist on the newly released premiere recording of Pulitzer Prize-winning composer William Bolcom's *Lyric Concerto for Flute and Orchestra*. This concerto has an immediate appeal to audiences and it treats the flute as a genuine vir-

tuostic voice. Written in 1992 for the St. Louis Symphony and Sir James Galway, this piece was premiered by Galway and St. Louis in 1993. The piece consists of four movements: *Leprechaun*, *Waltz-Clog*, *Memory*, and *A Bespoke Rondo*. When discussing the concerto with Bolcom, Galway was emphatic that he wanted a "Celtic" concerto so Bolcom incorporated the authentic County Galway tune, *May Morning Dew*. For more information visit www.amyporter.com. Other appearances with Porter as concerto soloist this season included Foss *Concerto* and Mozart *D Major Concerto* in the same evening with the Tupelo (Mississippi) Symphony with husband Steven Byess and Louis Lane conducting as well as Ibert's *Concerto* at the Sunflower Music Festival in Kansas. She was the featured recital-

ist and guest for the Seattle Flute Society's Annual 2004 Horsfall Competition, performed for the Portland Flute Society in recital and was the Guest Artist at the Dana Flute Festival held at Youngstown State University.

Co-op Press is pleased to announce that the **STABLES ENSEMBLE**, directed by

EMMA KNOTT, was awarded third prize of \$200 and a CD release for their recording of Sy Brandon's *Olympic Prelude* for flute choir in the 2003 Co-op Press Woodwind Recording Competition. Formed in 1989, the Stables Ensemble was originally the Wollongong Conservatorium Flute Ensemble, with both junior and senior groups. This ensemble in its first guise went on to win every competition they qualified for, including the McDonalds City of Sydney Eisteddfod Chamber Orchestra Prize. In 1999, they competed in the first Open Australian Flute Ensemble competition and won first prize and second prize in the First Australian School Flute Ensemble Competition. In 2001 they named themselves the Stables Ensemble after the building in which the Sydney Conservatorium is situated. They went on to win the second Australian Open Ensemble Competition in Melbourne, judged by members of

FLUTE FORCE. The Stables Ensemble's recording can be heard on Emeritus CD 20031 *Variations* that includes solo and chamber music of Sy Brandon. For information see <http://www.theorchard>. The next Co-op Press Woodwind Recording Competition is scheduled for 2009.

Flutemaker **JOHN LUNN** of Lunn

Flutes, known for his art nouveau flute design and performance injuries newsletter, *Hands On!*, has taken a hiatus from flute-making to develop his writing career. His first novel, *The Mariner's Curse*, a high seas adventure for nine- to twelve-year-old readers, came out in February 2004. For more information visit <http://www.johnlunn.com>.

sition is inspired by Chinese Philosophy Ying-Yang. The first movement, *Shun Feng*, is Yang (Sun); the music is energetic, strong, and fast. The second movement, *Shun Shui*, is Ying (Moon) the music is melodic, calm, and quiet. The concerto will be premiered next year in the Haifa International Music Festival 2004. Further information, contact: office@haifamusic.co.il or visit <http://www.haifamusic.co.il>.



Gems Flute Choir in San Francisco City Hall

GEMS FLUTE CHOIR of Pacifica, California, gave a Christmas performance in San Francisco's City Hall rotunda. The rotunda features a large dome that allowed the beautiful sounds of the flute to reverberate and soar, attracting the attention of city hall employees, various politicians, tourists, and many other lucky passers-by. Because it was Christmas week, the rotunda was lavishly decorated for the holidays, adding to the beauty of the performance featuring the thirty-plus member group in many of the season's favorite songs in rich, multiple part harmony. **GEMS Flute Choir**, directed by **GAIL EDWARDS**, is comprised of flutists ranging in age from ten years through adults. They performed at this year's NFA convention in Las Vegas and also perform frequently throughout the San Francisco Bay area. For the fifth year in a row, they will be playing the National Anthem for the San Francisco Giants National League baseball team.

The composer **STEPHEN YIP** (Hong-Kong/USA) won the Haifa International Composition Prize for Composers, founded in 2001 by the Haifa Music Center. The prize-winning composition, *Shun*, is a concerto for Flute and String Orchestra. It has two movements, which are to be played without a break. The music of this compo-

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by Kimberly Clark

The **KANSAS CITY FLUTE ASSOCIATION** has a busy spring season with something for everyone! On Sunday, March 7, the annual Coaching Session took place at University of Missouri-Kansas City, Grant Hall. This event involved over 50 students and over 20 coaches, and it allowed each student to have comments from several professionals and an individual coaching on their solo. In April, KCFA is very excited to host a masterclass and recital by Jonathan Snowden: the masterclass will be Tuesday evening, April 20, at the University of Missouri-Kansas City, in Grant Hall. The recital will be on Wednesday, April 21, 7:30 P.M., at Grace and Holy Trinity Episcopal Cathedral, 13th & Broadway, Kansas City. For more information on this event please contact possesm@umkc.edu. The KCFA Members' Recital will take place Sunday, May 2, 4:30 P.M., at Graham Tyler Memorial Chapel, Park University, Parkville, Missouri. For more information on this event please contact junemcdonald@kc.rr.com.

Late in January the Senior Flute Ensemble from the Wollogong Conservatorium of

Music in Wollogong, Australia, visited Charlotte, North Carolina, as guests of the **CHARLOTTE FLUTE ASSOCIATION**. Charlotte was the last stop of a three-week tour that also encompassed Los Angeles, New York, Connecticut, Baltimore, and Raleigh. The Senior Flute Ensemble is comprised of fourteen outstanding young performers and their Teacher/Director, Suzanne Cowan. It has been recognized nationally for its excellence in performance, winning the 2002 National School Age Large Flute Ensemble Competition in Melbourne. The choir's Charlotte stop was filled with flute activities that began with a combined concert with the **CHARLOTTE FLUTE CHOIR** led by director Valerie Simosko at the beautiful Basilica at Belmont Abbey. The Aussies later performed two concerts in Charlotte schools. The group was treated to a quick trip to Asheville, not only to see the lovely mountain town, but also to play some terrific flutes and to meet the flute makers. Asheville is quickly becoming a flute haven. The town has three flute makers residing there who generously gave their time to visit

with the group. The trip to Charlotte also included a visit with Amy Blumenthal. Amy conducted a reading session of some of her latest publications with both flute choirs. This provided plenty of ideas for future tours and concerts for both ensembles. The Charlotte Flute Choir host families sadly bade their young visitors farewell with fond memories of an exciting few days of flute camaraderie, when flute players from two sides of the world combined to share what they love best — friendship and flute playing.

The **MADISON FLUTE CLUB** proudly announces the First Annual Wisconsin Flute Festival to be held on April 3, 2004. The event will include a solo masterclass competition, solo and ensemble clinics, and exhibits. Masterclass guest artists include Stephanie Jutt of the University of Wisconsin-Madison, Mary Leavel Wilkosz, and Terri Ellis of UW-Platteville. For more information please visit the website at <http://madison-fluteclub.org/flutefair.html>. The MFC Flute Festival Gala Concert on April 3, 2004, will include performances by outstanding per-

formers, ensembles, area flute choirs, and guest soloists. For information on this event contact balopez@wisc.edu.

FLUTES UNLIMITED, based in Chicago, Illinois, was the recipient of two grants this past year. One grant was from the Illinois Arts Council and the other grant was from the City of Chicago Department of Cultural Affairs. Flutes Unlimited, now in its seventh season, has a unique structure. It is made up of three different flute choirs. The choirs are divided according to the age and ability level of the players. Each group performs alone as well as in combination with all three choirs. The Tout Suite Flute Choir teaches fundamental ensemble skills to elementary flutists. They also receive quality one-on-one and small group instruction from affirming teachers who make learning enjoyable. The Symphonic Flute Choir engages intermediate level flutists with music that both challenges and enriches them. Emphasis is placed on developing ensemble skills such as balance, blending, tone quality, and intonation. The Ltd. Flute Choir prepares advanced flutists for exciting performance opportunities, utilizing both chamber and large group settings. Flutes Unlimited recently released their first recording featuring all three choirs. The CD is titled *Family Album 2003* and contains twenty-seven compositions. On February 22, 2004, the Ltd. Choir of Flutes Unlimited performed in a concert titled "First We Sing" at Rockefeller Chapel on the campus of the University of Chicago. Each year this concert brings many ethnic performing groups together to focus on the diversity of cultures in Chicago. The Ltd. Choir also performed at the convention of National Pastoral Musicians in Park Ridge, Illinois, on June 30, 2004.

The **TUCSON FLUTE CLUB** has enjoyed a feast of flute activities so far in 2004. The year began in January with a delightful evening presentation given by Blanche Honegger Moyse, on the life, artistry, and teaching of Marcel Moyse. Ms. Honegger spent the week in residency coaching students at the University of Arizona

School of Music, culminating in a special evening recital of Bach arias. In addition, the Tucson Flute Club flute choir ensembles entertained the Tucson Symphony Women's Association and members of the public as part of the TSO's "Joy of Music" morning outreach presentations early in the month. After months of busy planning, February brought the much-awaited Second Annual Flute Festival at the University of Arizona, co-sponsored by the Tucson Flute Club and the UA Flute Studio of Nancy Andrew. William Bennett, flute, and Clifford Benson, piano, were the special guest artists. Many, many flutists of all abilities shared their enthusiasm for music by participating in two days of programs, classes, commercial exhibits, and recitals. The festival opened with a rousing recital by Viviana Cumplido, principal flute with the Tucson Symphony Orchestra while William Bennett and Clifford Benson capped the first day with a Gala Evening recital open to the public. Day two saw audition winners perform excerpts from Moyse's *24 Little Melodious Studies* in an afternoon masterclass with Mr. Bennett. More details will follow in the next issue, but special thanks are due to our funding providers, the organizing committees, and the many volunteers who made it a memorable weekend for all. Also in February, an inspiring series of performances by Carlos Nakai with UA Presents, the University of Arizona concert series, provided the perfect opportunity to enjoy this unique form of flute music. In the midst of this flute mania, Alexa Still arrived in Tucson to perform with the world-renowned Arizona Winter Chamber Music Festival. While tickets for performances were long gone, Flute Club members enjoyed attending the open dress rehearsals of the chamber festival. A gala concert by James Galway with the Tucson Symphony Orchestra as part of the Symphony's 75th Anniversary celebration in March gave us even more to savor and reflect on. Don't forget to check out our website at <http://www.tucsonfluteclub.org>.

On October 17, 2003, internationally recognized flutist and composer Robert Dick taught a masterclass and performed a recital

at the University of Akron's Guzzetta Recital Hall for the **NORTHEASTERN OHIO FLUTE ASSOCIATION**. The masterclass featured NEOFA members Amy Hanson, Kim Speiran, Kiyoko Fishel, Amy T. Kaminsky, Katie Patterson, and Alicia Poot performing works by Dick, Fukushima, Brown, and Steinke. Mr. Dick's virtuosic program consisted entirely of his own works and he performed on the bass, alto, and C flutes. One work, *Sliding Life Blues*, featured Dick's "glissando head joint." This head joint contained a movable mouthpiece that allowed for smooth and controlled glissando effects. On October 25, 2003, NEOFA's Flute Festival featured many informative events: The annual High School Young Artist Competition, Master Class with George Pope, Flute Choir Concerts, and guest artist Dr. Christine Potter, alto and bass flute specialist, who performed an interesting concert featuring the C Flute, Eb Harmony Flute, Alto and Bass Flutes on various styles of literature including Sonny Burnette's *Stone Suite* with the University of Akron's "FlutrAUma" under the direction of Jane Berkner. Dr. Potter also gave a lecture on tuning the Alto and Bass flutes. The first place winner in the High School Young Artist Competition was Rachel Daley and Nicole Edwards and Ashley Mitzel tied for second place. The flute choirs who participated in the Lunchtime Flute Choir concert were the NEOFA Flute Ensemble, !!!Flautrageous!!!, Jackson Flute Choir, and North Coast Flute Ensemble. Nyssa Woznicki, last year's Competition winner also performed. Master Class participants were High School students Jessie Borkan, Betsy Postlewaite and Erin Basch, and College students Beth Feuerstein, Kendra Hayes, Sherri Brouillette, and Kelly Zunic.

On Sunday, April 18, the **CHICAGO FLUTE CLUB** held its annual Flute Fair 2004. The featured guest artist, New York Philharmonic Principal Flutist Robert Langevin, presented a recital and masterclass during the afternoon at Northeastern Illinois University in Chicago. A Chamber Music Competition was featured during the fair

this year as part of a three-year competition cycle. The preliminaries and finals were held throughout the day. Workshop presentations included the Alexander Method, Wind and Song — the Arnold Jacob Legacy, Living as a Musician, and Preparing for College Auditions. Annual events are the Young Performer's Masterclass, the Flute Choir Reading Session and the CFC Student Competition Winner's Performance. Exhibitors from all over the country were there with flutes, piccolos, accessories and music. The first Chicago Flute Club Commission was performed on March 14, 2004. The composer, Martin Amlin, was chosen from over twenty nominations. The piece was performed by flutist Mary Stolper with Martin Amlin accompanying. The concert was also a celebration of the Chicago Flute Club and featured a history of its fifteen years and a presentation honoring past and present Chicago Flute Club presidents. For more information and applications, please visit our website at <http://www.chicagofluteclub.org> or contact Susan Phelps at (312) 382-9544.

The **MID-SOUTH FLUTE SOCIETY** held its 15th annual Flute Festival Mid-South at Millsaps College in Jackson, Mississippi, on March 19 and 20, 2004. The featured guest artist for this event was Susan Hoepfner. Among the activities that went on were masterclasses for college and high school students taught by Ms. Hoepfner as well as a masterclass for junior high students. The Young Artist Competition for aspiring flutists between eighteen and thirty years of age was another highlight of the weekend. Members of the Mid-South Flute Society presented a concert on Friday, March 19, and the flute choirs, Young Artist winners, and guest artist presented a concert on Saturday night. The weekend also featured a solo and ensemble component, workshops, and many fine exhibitors. To find out more about the 2004 Flute Festival Mid-South visit our website at <http://www.fluteconnection.net/ffms/04ffms.html>.

The **SOUTHEAST MICHIGAN FLUTE ASSOCIATION** (SEMFA) is successfully formed! SEMFA has opened up

communication in Southeast Michigan and is promoting educational activities and performance events for flutists in Detroit, East Lansing, Flint, and Ann Arbor. This is a region loaded with flutists and flute-related corporations! There already have been successful events in 2003 such as Pedagogy Round Table Discussions and a Holiday Flute Choir Reading Session. The SEMFA High School Solo & Ensemble Workshop took place Saturday March 6, 2004, at the University of Michigan School of Music. Area teachers addressed areas such as performance, performance anxiety, sight-reading skills, and scales. Please contact Devon Holland at devonholland@yahoo.com for more information. The Second Annual SEMFA Flute Festival with featured guest Jonathan Snowden and "Body Mapping" with Lea Pearson will take place Saturday, April 3, 2004, from 9 A.M. to 4 P.M. at the U of M Stearns Building. The Festival will also feature a High School Young Artists Competition. The competition is open to any flutist in grades 9–12. Three high school students will perform in a masterclass for Mr. Snowden. Please visit <http://www.semfa.org> or contact Amy Porter at akporter@umich.edu for more information.

Members of the **BOSEMAN FLUTE CLUB** (Bozeman, Montana) are actively touring with a group called "Flutes and Friends." This unique flute ensemble consists of five professional flutists, a percussionist, and a bassoonist. They will be playing often this spring in western Montana. Other flute activities happening in Bozeman include many performances by the fine high school flute choir and an all-flute concert in the spring, hosted by Montana State University.

The **LOUISIANA FLUTE SOCIETY** sponsored its 19th annual festival on March 6, 2004. The all-day event was held on the campus of McNeese State University in Lake Charles, Louisiana. Featured guest artist was Michel Debost of Oberlin Conservatory. Debost taught a masterclass with the winners of the Solo Repertory Masterclass Competition. Winners were selected in

five age groups: grades 3–6; grades 7–9; grades 10–12; college undergraduate; college graduate. Tomas Janosik, Principal Flutist of the Slovak Philharmonic Orchestra in Slovakia, was an additional guest artist. Janosik taught an orchestral excerpt masterclass to the three winners of the Orchestral Competition. Flutists of all ages participated in festival events that included a morning warm-up, flute choir reading sessions, two performing flute choirs, a recital featuring flutists of Louisiana, solo and ensemble critique sessions, workshops and clinics for all ages, a raffle, and exhibits. The Festival closed with a superb evening recital presented by Michel Debost with pianist Richard Seiler. They performed Bach *Sonata in E Major*; Gaubert *Nocturne and Allegro Scherzando*; Saint-Saens *Airs de Ballet d'Ascanio*; and Sancan *Sonatine*, along with several encores.

The **NEW JERSEY FLUTE SOCIETY AT DREW** and the Music Department at Drew University, Madison, New Jersey, Virginia Schulze-Johnson, director, held the 10th Annual New Jersey Flute Choir Day on March 27. Featured soloist Gary Schocker performed Vivaldi's *Goldfinch Concerto* on piccolo with UpTown Flutes. Coached by members of UpTown Flutes and guests, six groups of varying performance levels and ages participated in the final concert ending with the All Flute Day Finale — one-hundred-plus participants — conducted by Karen Demsey.

The **FLORIDA FLUTE CLUB-GAINESVILLE** is now celebrating its 31st year! The September and October programs were recitals presented by members with solo works and flute ensembles. The November meeting featured a flute masterclass with guest teacher Deborah Heller. At each monthly meeting all members participate in flute choir reading sessions.

The **GAINESVILLE FLUTE ENSEMBLE**, the performing group of the Florida Flute Club, presented concerts of holiday music in Gainesville at The Tower Club at the Village; the Gainesville Newcomer's

Club at Holiday Inn–West; as guest performers on the Gainesville Community Band concert “A Bright Christmas”; and University of Florida “Medicine and Music” series at The Atrium at Shands Hospital. The winter/spring programs for the Florida Flute Club include: January 17, a recital for students who will be performing in the Florida Bandmaster’s Association Festivals; February 21, a program concerning flute pedagogy with Professor Kristen Stoner; and March 28, the Gainesville Flute Ensemble will perform their annual spring concert “Music for Flutes Around the World” at the Thomas Center. To conclude the 2003/2004 season the Florida Flute Club will enjoy a informal concert followed by a picnic social for all members.

ROSE CITY FLUTE CHOIR’S Spring Concert will be Saturday, May 15, 2004, at the Unitarian Universalist Church in Hillsboro, Oregon. The program will include *Fanfare* by Deborah Anderson; *Suite Butterfly* by Phyllis Avidan Louke; John E. Davis’s arrangements of Mozart’s *Divertimento K138*; Vivaldi’s *Concerto Grosso, op. 3 No. 8*; and Elgar’s *Enigma Variations*; *Memories of East Tennessee* by Austin Scott; *The Fountain* by June Kirlin; *Jewish Folk Dance Suite* by Phyllis Avidan Louke; several movements from Gary Schocker’s *Views from Falls House*; and Henry Mancini’s *Pink Panther Suite* arranged by Amy Rice-Young. In addition, Rose City Flute Choir will premiere Phyllis Avidan Louke’s arrangement of *There is No Rose* by Z. Randall Stroope.

Amy Porter presented a recital and masterclass for the **GREATER PORTLAND FLUTE SOCIETY** at Portland State University. The January 28th program included music by Godard (arr. Porter), Takemitsu, Bach (arr. Papillon), Jolivet, Kennedy, and Borne. Cary Lewis assisted on piano. Local jazz flutist, Cheryl Alex, taught a participatory Jazz Workshop on February 21, 2004. The GPFS annual Flute Fair will be held on Saturday, April 3, 2004, with our guest artist, former United States Army Field Band Piccoloist, Nan Raphael. Ms. Raphael will teach workshops, teach a masterclass,

and perform a recital, which includes works for both flute and piccolo. Please visit the GPFS website at <http://www.gpfs.org> for the latest news on these and other GPFS events.

The **HEARTLAND COMMUNITY FLUTE CHOIR** (Omaha, Nebraska) gave its first public performance on November 18, 2003, at the University of Nebraska at Omaha. Founded in August 2003, the ensemble consists of more than forty adult and college-aged amateur flutists from Nebraska and western Iowa. The highlight of the group’s season thus far has been the addition of a new bass flute to use for the 2003–2004 season. For information on how to join, contact Christine Beard at cbeard@mail.unomaha.edu or visit the HCFC website at <http://www.christiebeard.homestead.com/flutechoir.html>.

The **NEBRASKA FLUTE CLUB** announces its first annual “Flute Olympics” Flute Festival to be held on Sunday, May 16, 2004, at the University of Nebraska at Omaha. The 2004 festival will feature guest artist Brooks de Wetter-Smith, Professor of Flute at the University of North Carolina/Chapel Hill. Festival activities include a “Flute Olympics” (competitions) for junior high students (grades 6–8), a high school soloist competition (grades 9–12), a masterclass competition from which performers will be selected to play for Brooks de Wetter-Smith in a public masterclass (taped audition, no age limit), clinics on jazz flute and flute basics, performances by Nebraska flutists, a festival flute choir, and a headliner concert showcasing guest artist Brooks de Wetter-Smith. For more information and for competition rules and deadlines, contact the Nebraska Flute Club at nebraskafute@yahoo.com or visit the NFC website at <http://www.geocities.com/nebraskafute>.

The **SPACE COAST FLUTE ORCHESTRA** under the direction of Nancy C. Clew presented the second annual Flutes and Voices Christmas Concert in conjunction with the Indialantic Chamber Singers on December 14 in Mel-

bourne and Indialantic, Florida, for audiences of about 800. The 35-member Space Coast Flute Orchestra will present their spring concert on April 25, 2004, at Eastminster Presbyterian Church in Indialantic. Shaul Ben Meir will be the guest conductor. SCFC is composed of all adult flutists performing with double contra bass, contra bass, four bass flutes, and seven alto flutes plus c flutes.

The **KENTUCKY FLUTE SOCIETY** held its Flute Festival on January 17, 2004, at the Gosser Fine Arts Center at Campbellsville University in Campbellsville, Kentucky. This year’s featured artist was Gary Schocker. Heidi Pintner presented a Piccolo Clinic. The Festival included competitions, masterclasses, and flute choir performances. Please check the FSK website <http://www.FSKentucky.org>.

The **HOUSTON FLUTE CLUB** held its annual Flute Fest on Saturday, March 27, 2004, at the University of Houston Moores School of Music. This year’s guest artists included Laurel Zucker and Helen Blackburn. The festival featured recitals, masterclasses, competitions, and exhibits. For more

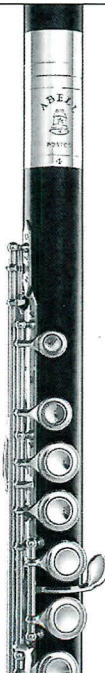
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The **HOT SPRINGS FLUTE ENSEMBLE** will feature an "All Southern Program" for their spring concert. Selections will include selected southern hymns, Seven Southern Sketches, Southern Peace, Arkansas Traveler, The Last Spring, Belles & Beaus, The Entertainer, Mosquito Dance, and Jungle Dance. The group will also perform a lobby concert for the Association of Concert Bands national convention in Hot Springs on April 29. The ensemble is intergenerational and has thirty members, including four bass and four alto flutes. The group is affiliated with National Park Community College. Dr. Jackie Flowers is the course instructor and music director; Julian Her-ring is the ensemble conductor.

The **NASHUA FLUTE CHOIR** (Nashua, New Hampshire), founded in 1984, is a voluntary, non-profit organization dedicated to the cultural and musical enrichment of Nashua and its surrounding communities. Its twenty members come from many career backgrounds and locations, fostering their love of music through The Nashua Flute Choir, led in this pursuit by professional flutist and conductor, Dr. Eileen Yarrison. On December 14, the choir presented a Holiday Concert at The First Church, in Nashua, New Hampshire. They played music of the holiday season accompanied by hand bells and percussion. On Sunday, June 6, at 3:00 P.M. at the Unitarian-Universalist Church in Nashua, the group will perform its Spring Concert. For further info, please call 603-888-1741 or <http://www.nashuaflutechoir.com>.

The **SOUTHERN ILLINOIS FLUTE SOCIETY** invited Paula Kasica to give a masterclass and recital on February 14, 2004, on the campus of SIUC in Carbondale, Illinois. Paula also gave a clinic on playing flute in a contemporary worship setting, offering tips and tools of the trade for performing in an improvisational setting. More details can be found at <http://www.sifs.info>.



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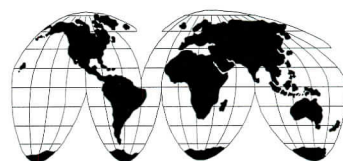
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notes from abroad

beyond U.S. boundaries

*by Joan Marie Bauman
and Pascal Gresset*

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



FLUTE CONVENTIONS AND FESTIVALS

On March 28, 2004, the Rotterdam Conservatory hosted a festival dedicated to the Romantic Flute. The Netherlands Flute Association organized a day of concerts, masterclasses, and workshops around the works of Hummel, Schubert, and Reinecke, with flutists Gaby Pas-van Riet, Marten Root, Eugenie van der Grinten, Wout van derBerg, and Jelle Hogenhuis.

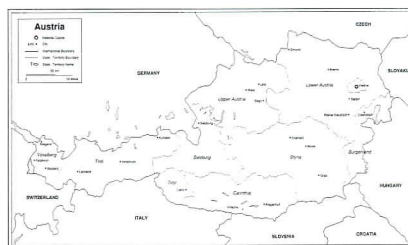
The Venezuelan Festival "Curso Festival Union de las Artes," will hold its Tenth Anniversary session in August 2004. The Festival begins in the second week of August and runs for two weeks, during which time young professionals and serious students may study with master teachers. The Festival was founded by the prominent flutist Jose Antonio Naranjo, who has largely fostered the development of the modern Venezuelan school of flutists. In some years, string players have been

included in the Festival, affording flutists musical interaction with various formations. This year, the Festival's organizers wish to extend an invitation to interested foreign flutists to come and join in the festivities. For more information, please contact Daniel Delgado at feynmanstein@yahoo.com.

The Obernai International Flute Festival will be held from April 22 to 25, 2004. The Alsatian city will host the festival every two years. There is something for everyone on the richly-varied program, with flute jazz rubbing elbows with traverso, bamboo flute improvisations, bansuri flute, contemporary works, flute ensembles, masterclasses, and workshops including gymnastics for flutists, and even a roundtable discussion with a psychoanalyst. International soloists

Andras Adorjan and Jacques Zoon will perform concertos with the La Follia Orchestra; the gala concert will be given in honor of flutist and professor Daniel Morlier, who taught for many years at the Strasburg Conservatory. Information: Tel: (011) (33) 3.88.95.29.43. E-mail: fl2004obernai@wanadoo.fr.

The Fifth Biennial International Woodwind Quintet Festival, organized by the French Institute of Wind Instruments, was held from November 14 to December 7, 2003, in the south-eastern French regions of Provence, the Alps, and the Côte d'Azur (French Riviera). Six professional quintets participated in the festival: the Prague Woodwind Quintet (from the Czech Republic), The Biedmeier Quintet (from Holland) and four French ensembles, the Quintette Nocturne, from Lyon, the Aquilon Woodwind Quintet,



the Marseille Woodwind Quintet, and the Petit Kiosque Quintet, from Caen. Nearly 2500 people attended the fourteen concerts given throughout the area. Masterclasses and workshops completed the events offered. The French Institute of Wind Instrument, directed by Frédéric Baron, was created in 1987 by the members of the Marseille Woodwind Quintet. It organizes an impressive range of activities including commissioning new works, pedagogical encounters, a performing season of twenty concerts, the Henn Tomasi Summer Academy each July, and the Henri Tomasi International Woodwind Quintet Competition every two years. For information, contact: Institut Français des Instruments à Vent / 4, rue Bernard du Bois B.P.8/13234 MARSEILLE Cédex 4 / France Tel: (011) (33) 4.91.39.29.69. E-mail: ventes.institut@wanadoo.fr.

Flautissimo 2003, the seventh Italian flute convention, was held in Rome from October 31 to November 2, 2003, where it received rave reviews. Masterclasses were offered by Renggli, Adorjan, Marasco, Frommanger, and Bernold, and numerous concerts were performed by a stellar roster of international soloists. For those wishing to know more about the organization, the Italian flute association (Accademia Italiana del flauto) has just opened its own website: <http://www.accademiaitalianadelflauto.it>.

Our own Jeanne Baxtresser taught masterclasses in Amsterdam, Holland, from March 17–20, 2004, with an accentuation on flute repertoire by American composers. The Copland *Duo*, Griffes *Poem*, Liebermann *Sonata*, Hanson *Serenade*, Kennan Night *Soliloquy*, Burton *Sonatine*, and Piston *Sonata* all shared the spotlight in this privileged musical exchange, which allowed flutists abroad to discover the performing traditions of some of the finest of America's musical heritage for flute.

REMINDERS

The Fourth British Flute Society Convention, with the theme "The Far East," to be held from August 20–22, 2004, at the Uni-

versity of York, will feature many special guests from Japan, China, Korea, Taiwan, and Singapore, including Tohru Kamiya, Tim Liu, Kohei Nishikawa, Yu Kurata, and The Bluebells. Other soloists will include Chris Norman, Marco Granados, William Bennett, Michael Copley, and James and Jeanne Galway.

The Twelfth Australian Flute Convention will be held at Easter weekend in 2005 at Coffs Harbor.

The Seventh New Zealand Flute Convention, featuring, among others, soloists Jacques Zoon and Robert Aitken, was held in Auckland from April 10–13, 2004.



MUSIC FAIRS

Geneva, Switzerland, will host its Eleventh Music Fair in June 2004. The Music Fair is attached to the prestigious International Book Fair; the two together comprise the largest cultural event of the country. Keep in mind the huge Music Fair in Saint Petersburg, Russia, which will hold its third session from June 16–19, 2005. The 2003 event attracted over 8400 visitors and 320 exhibitors from 24 countries. For information, consult <http://www.musikmesse-st-petersburg.com>.

France's "Musicora," which celebrates its 20th anniversary this year, was held in Paris from May 6–10 at the Porte de la Villette.

In Germany, the Frankfurt "Musikmesse" took place in 2004 from March 31 to April 4.

ORCHESTRAL NEWS

The Orchestra of the Swiss-Romande held an audition in October 2003 for the post of first flute soloist. As no one was chosen at that time, the post remains open, although a new audition date has not yet been fixed. Something to keep in mind! We'll keep you

posted. At present, the orchestra's flute section includes Jean-Claude Hermenjat and Lô Angeloz, first flute soloists, Robert Thuillier, replacement soloist, and piccoloists Bernard Demottaz and Jane Elliott-Maillard.

The Barcelona Symphony Orchestra held auditions for the post of second flute on April 22, 2004. The application deadline was March 12 at 3:00 p.m. Contact the Orchestra's office at: L'Auditori / Lepant No 150 / 08013 Barcelona / Spain Tel: 93 247 93 00. Fax: 93 247 93 01.

UPCOMING COMPETITIONS

Part of the multi-faceted 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 more information, contact: Acanthes / 3, rue des Couronnes / 75020 Paris / France Phone: (011) (33) 1-40.33.45.38. E-mail: civp@acanthes.com. Website: <http://www.civp.com>

In September 2004, the prestigious Munich Competition (International Music Competition of the ARD) will be held for flutists, violists, and harpists, with an imposed age limit of 17 to 30. Every year, the instruments chosen to compete are different, so seize the day and don't let this opportunity go by. Contact: Internationaler Musikwettbewerb der ARD / Bayerischer Rundfunk / Rundfunkplatz 1 D-80300 Munich/Germany. Tel: (49) (89) 59.00.24.71. Fax: (49) (89) 59.00.35.73. E-mail: ard.conc@br-mail.de. Website: <http://www.ard-musikwettbewerb.de/>

November 2004 is set for the next International Friedrich Kuhlau Flute Competition. The triennial competition is open to various ensembles, including duos of flute and piano, two flutes and piano, and groups of two, three, or four flutists. The age limit is 32, and the application deadline is May 1, 2004. Contact: Stadt Uelzen / Postfach 2061 / D-29510 Uelzen / Germany Tel: (49)

(581) 80.02.40. Fax; (49) (581) 80.02.20. E-mail: stadt_Uelzen@t-online.de. Website: <http://www.uelzen.de/>

The next Kobe International Flute Competition will take place in August 2005. The application deadline is set for January 31, 2005. The competition is limited to flutists aged 16 to 32. Contact Kobe International Flute Competition/ Cultural Promotion Division / 6-5-1- Kano-cho / Chuo-ku, Kobe-shi / J-650-8570 Hyogo Kobe/Japan. Tel: (81) (78) 32.70.815. Fax: (81) (78) 32.70 816. E-mail: kife@office.city.kobe. Website: http://www.city.kobe.jp/cityoffice/15/040/kife/index_c.html

REMINDERS

The Eighth International Handel Competition for Baroque and Modern Flute, a part of the Halle Handel Festival, will take place in Hale, Germany, from June 2–8, 2004. Contact: 8 Internationaler Handel-Wettbewerb für historische und moderne Flöte / Handelfestspiele / Grosse Nikolaistrasse 5/06108 Halle /Germany. Website: www.haendelfestspiele.halle.de.

The International Maria Canals Competition took place in Barcelona, Spain, from April 24 to May 11, 2004. Contact: Ars Nova-Concurso Maria Canals / Gran Via Corts Catalanes / 654, Pal./E-08010 Barcelona/ Spain. Tel/Fax: (34) (93) 318. 77. 31. E-mail: conkurs@manacanals.com. Website: <http://www.mariacanals.com>.

COMPETITION RESULTS

Congratulations go to Jemma Jukes, a student at the Guildhall School of Music in London, who recently won First Prize in the Albert Cooper Competition held during the Fourteenth Flute, Festival of Stratford-on-Avon, a place best known to us as William Shakespeare's birthplace and home. "Sweet music calms the savage breast . . ." What better place for a flute festival?

The Israeli Composition Competition of Hatfa awarded its First Prize to Chinese composer Stephen Yip for his Concerto for

Flute and Strings entitled *Shim*. The piece's two movements, *Shun Feng* and *Shun Shui*, are inspired by ancient Chinese philosophy and the principles of Yin and Yang. The first movement, *Shun Feng*, draws on the rapid and powerful Yang energy of the sun, while second movement, *Shun Shui*, is more melodic, peaceful, and serene, as is the Yin energy of the moon. The work will be premiered during the 2004 International Music Festival of Haifa.

PEDAGOGY

Benoît Fromanger has been named Professor of Flute at the Hans Eisler School of Music in Berlin (Hochschule Hans Eisler). Fromanger was named flute soloist with the Paris National Opera Orchestra in 1983 and soloist with the Munich Orchestra in 1993. For information about the famous German school, contact: <http://www.hfm-berlin.de>.

FLUTE-MAKERS

The Dutch flute-maker Dik Kuipere celebrated his ninetieth birthday on October 26, 2003. Anyone who has studied the evolution of flute-making since Hotteterre will have noticed how certain families inter-married throughout several generations, keeping trade secrets and innovations all in the family. Here again history would seem to repeat itself, as I am informed that Mr. Kuipere is the uncle of Eva Kingma, another Dutch flute-maker!



THE JOYS OF PLAYING THE FLUTE!

Move over, fellow human beings! Make room for the absolute latest — a flute-playing robot! During an exhibit presented in April, 2003, in Yokohama, Japan, a

humanoid type of robot was unveiled, and promptly gave his premiere performance: an entire concerto, complete with human-like body movements and expressions! What will they think of next? For more information, see: <http://www.robodex.org>.

COMPOSERS AND COMPOSITIONS — FROM CENTENNIALS AND BICENTENNIALS TO WORLD PREMIERE PERFORMANCES OF CONTEMPORARY WORKS

The year 2003 marked the bicentennial of the death of the celebrated flutist, teacher, and composer François Devienne. Born on January 31, 1759, in Joinville, France, Devienne began his musical career as a bassoonist in the Paris Opera Orchestra and studied the flute with Felix Rault (1736–c.1780). He quickly excelled at the instrument and entered the service of the Cardinal of Rohan in 1780 as flutist. However, five years later, as the Cardinal was implicated in the affair of the Queens necklace, Devienne was forced to seek other employment. In 1790, he became a member of the new Garde National and was subsequently named Professor of Flute, along with two other flutists, Hugot and Schneitzhoffer, at the creation of what is now the

Paris Conservatory, although when founded it was at first called The National Conservatory of Music and Declamation, and underwent various name changes afterwards. Devienne died insane in September 1803, at only forty-four years of age. Besides his works for voice, his prolific compositions are essentially for wind instruments, and especially for the flute. Among these numerous works figure eighteen flute concertos, four bassoon concertos, eighty flute duets, and nearly forty quartets for flute or bassoon and strings.

In France, many events were programmed to commemorate his life and works, notably in Palaiseau from November

Three premiere performances of con-

We welcome your comments and suggestions and are very pleased to include information you wish to send us concerning world-wide 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 up-coming events, several months in advance

Canadian flutist Robert Aitken was honored with the National Flute Association Lifetime Achievement Award at the NFA Convention in Las Vegas last August. As part of this celebration he was the featured soloist in both Henry Brant's *Ghosts and Gargoyles* and Canadian composer R. Murray Schafer's *Concerto for Flute and Orchestra*. He recently gave the first North American performance of the Mauricio Kagel flute concerto *Das Konzert* with the Epspirit Orchestra in Toronto on January 31,



2004, and also premiered two new works for flute and string quartet by composers Alex Pauk and Diego Luzuriaga with New Music Concerts. Toronto flutists were very fortunate to have several wonderful guest masterclasses this year. In the spring of 2003, Mathieu Dufour presented a day of classes at the Royal Conservatory of Music, and British flutist Paul Edmund-Davies gave a recital and master class at the Conservatory in October 2003. Peter Lloyd also returned to Toronto in February 2004 for his much appreciated annual visit, which included a week of private lessons and a day of masterclasses. Canadian flutist Leslie Newman has returned to Canada after spending almost a decade in Britain performing with many prominent British orchestras. She will be living in Toronto and has already begun teaching at the Royal Conservatory of Music's Glenn Gould Professional School. Unfortunately, Patrick Gallois will soon be leaving the University of Toronto music faculty. He will be returning to Europe after finishing his current commitments in Canada.

In Winnipeg, flutist Jan Koch (principal flute Winnipeg Symphony) performed the Mozart *Concerto for Flute and Harp* with the Manitoba Chamber Orchestra last fall. Also last autumn, Winnipeg flutist

Michelle Miller and pianist Laura Loewen gave the premiere performance of *Train's Leaving* by New York composer Milton Granger. Out west in February 2004, the University of British Columbia in Vancouver presented a two-day William Bennett Flute-Fest that featured masterclasses and a recital by the guest artist as well as performances and presentations by UBC flute faculty members Lorna McGhee, Camille Churchfield, Sonja Boon, and Brenda Fodoruk. In April 2003, Lorna McGhee and Heidi Krutzen gave the premiere of *Taheke* for flute and harp by Garth Farr. Sonja Boon has released a new CD of Devienne flute sonatas in their original form for flute and cello without keyboard. She also will be featured as a soloist with the Pacific Baroque Orchestra, performing the C.P.E. Bach *D Minor Concerto* in May 2004. More early music news: the Early Music Vancouver Summer Program featured Dutch flutist Wilbert Hazelzet as a teacher and performer during their 2003 season. A new summer festival, the Symphony Orchestra Academy of the Pacific, will begin its first season this summer in Powell River, British Columbia, from June 21 to July 3. Designed as a pre-professional orchestral training program, the festival incorporates an international faculty and hopes to draw an international

body of students. For more information, see <http://www.soap-powellriver.ca>.

Just a reminder of continuing Canadian summer festivals that have been favorites in the past. Domaine Forget, a two-week intensive masterclass and private lesson session in Quebec will feature flutists Emmanuel Pahud, Mathieu Dufour, Robert Cram, and Carolyn Christie as well as many other prominent international flutists from June 20 to July 4. Please contact <http://www.doniaineforget.com> for more information. Also in Quebec is the Orford Arts Centre which will feature flutist Robert Langevin and runs from June 26 to August 12. Contact artsorford@sympatico.ca for details. Other summer opportunities include the Banff Centre in Alberta, which offers masterclasses and a Concert and Opera Orchestra Residency program from July 5 to August 16. In scenic Lunenburg, Nova Scotia, the Boxwood Festival will be held this year from July 25 to 30. With Chris Norman as director, this festival integrates modern flute playing with music philosophy and the music and art of other cultures. More information can be found at <http://www.boxwood.org>.

— Amy Hamilton



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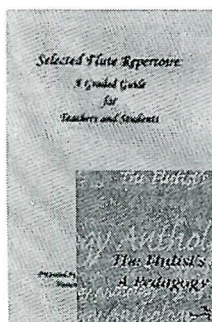
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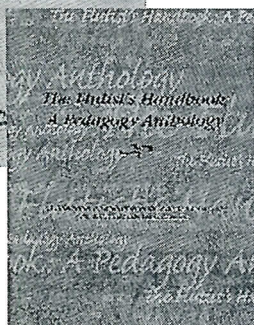
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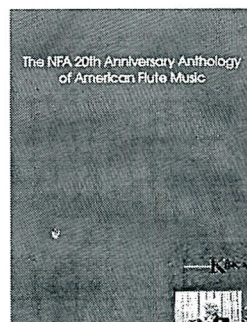
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new products

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

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Albany Records has released a new CD (TROY629), HIGH ART/chamber music for solo flute, featuring flutist **PATTI MONSON** in world premiere recordings of works by Steven Burke, David Lang, Harold Meltzer, Mathew Rosenblum, Randall Woolf, and Martin Bresnick. The works, including performances on piccolo, C flute, alto, and bass flute, utilize contemporary techniques such as multiphonics and a variety of percussive effects to create "chamber music" with one instrument. For more information, <http://www.albanyrecords.com>.

California flutist **SUZANNE WELLER** introduced two products this year. A new Celtic CD, *The Day Dawns*, features Suzanne and other musicians in updated and interesting arrangements of music from the British Isles. Suzanne arranged, recorded, and produced the CD, upon which she plays flute, wood flute, alto flute, piccolo, recorders, guitar, and piano. Select music samples can be heard at <http://www.cdbaby.com>. For more information, email codybird@earthlink.net. Also, she has completed a book with co-author Michelle Pollace-Mills, titled *Musicreation*. This is an interactive music theory

book designed to teach any instrumentalist, through a better understanding of the mechanics of music, to learn to compose or improvise. Structured to be used with or without a teacher, the fast-paced course includes written exercises and drills and a play-a-long CD to provide experimentation in playing from the first lesson. For more information, <http://www.fretnfiddlepub.com>.

Flutist **JAN BOLAND** and guitarist John Dowdall have released a CD titled *Red Cedar Collection*, which celebrates composers of intimate chamber music. In two parts, the first part consists of seven works written in 1999 by seven American composers as part of a commissioning project. Included among these is **GARY SCHOCKER**'s *Caution to the Wind*. Part two contains blues-inspired classical duos for flute and guitar, stimulated by the duos' desire to explore the intersection between blues and classical music. For more information, email music@redcedar.org or visit <http://www.redcedar.org>.

Azica Records has released a CD titled *History of the Tango* (ACD71221) which fea-

tures **MARTHA AARONS** on flute with Frances Renzi, piano, and Jason Vieaux, guitar. The music consists of *Sonate in D Major* by Johann Nepomuk Hummel, *Rondo in E Minor* by Franz Xaver Mozart, *Short Pieces* by Paul Schoenfeld, and *Histoire du Tango* by Astor Piazzolla. For more information: <http://www.azica.com>.

The *Tipbook Flute & Piccolo*, by **HUGO PINKSTERBOER**, is a four-by-eight-inch, 130-page book that is jam-packed with information of all sorts gathered from musicians, teachers, technicians, flutemakers, and other flute experts. The book includes information pertaining to selection of an instrument, members of the flute family, care and maintenance of the flute, a brief history of the flute, and a look at flute makers, along with a glossary, information about other resources, and a tipcode list. The tipcode list offers easy access to short movies, photo series, soundtracks, and other additional information on the website. For more information, visit <http://www.tipcodebook.com> or <http://www.halleonard.com>.

passing notes

MARION ROGERS MCNALLY

Marion Rogers McNally, 78, died December 4, 2003, at the Jewish Home for the Aged in New Haven after a long battle with lung and heart disease. A graduate of Oberlin Conservatory in Music Performance, Marion was teacher and mentor to flute students young and old, and Principal

Flutist with the Tulsa, Oklahoma, Philharmonic Orchestra for many years. Marion is survived by her brother John Rogers of Anchorage, Alaska, daughters Marcia Rogers Wagner of San Diego, California, and Robin McNally Callahan of Guilford, CT, son John McNally, and three grandchil-

dren. She was a great inspiration to her many students at the University of Tulsa, including Robin McKee Day, Tammy Smith Kirk, and George Pope.

— George Pope

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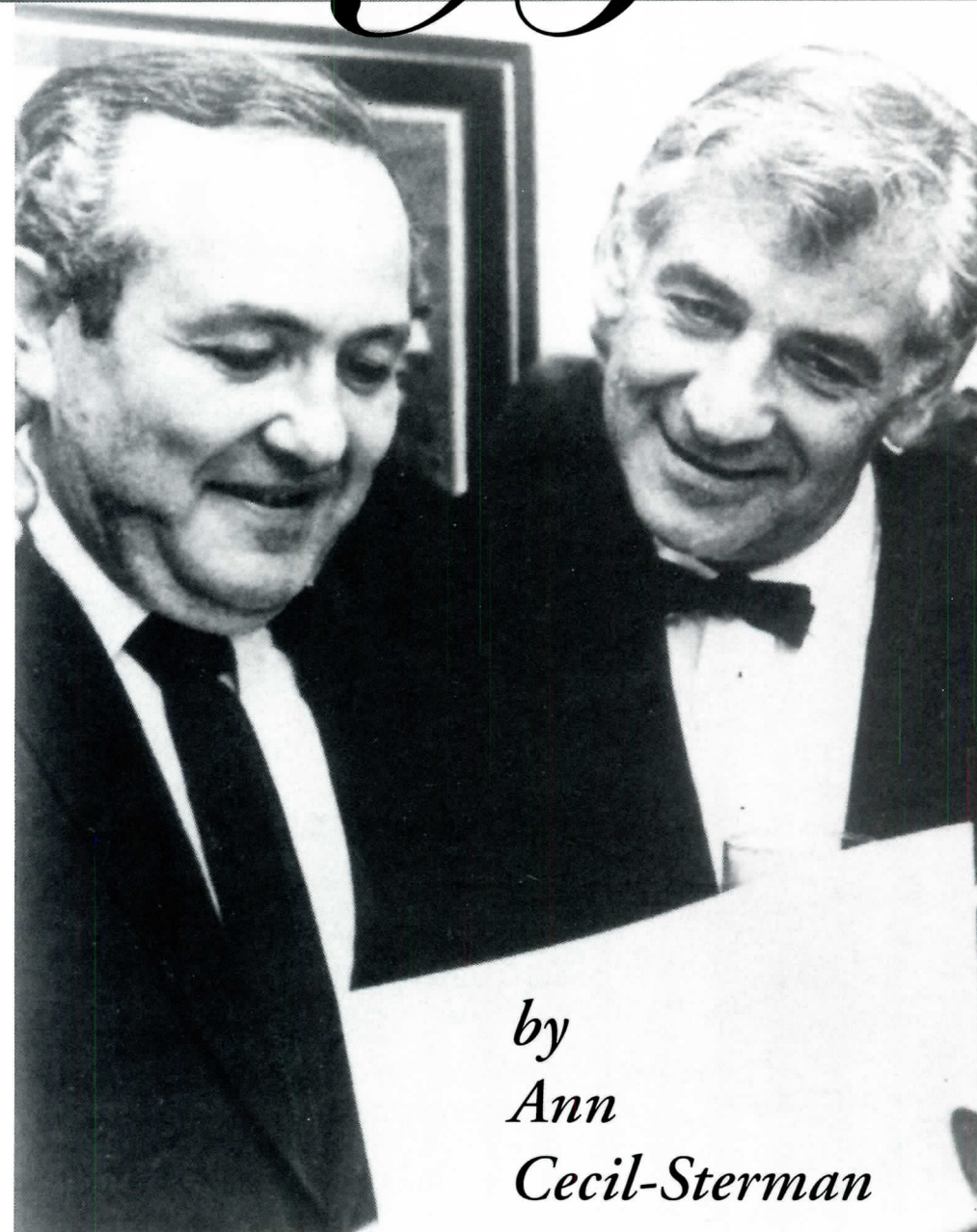
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Julius Baker,

In its February 4, 1968, review, under the headline "Titan of the Flute," the *New York Times* said of his newly-released album of Vivaldi concertos, "Julius Baker creates shafts of pure sound so easily produced they sound like something out of nature, not man-made through a metal cylinder. . . . The sounds he makes are molten. He has absolute uniformity of quality from register to register. It is almost too much that he is a forceful musician as well."

A most striking thing when talking to Baker's contemporaries about his flute playing is that they all remark in detail and with the greatest awe on something many of them lament does not exist today: his masterful ensemble playing. This, they say, was founded in an uncanny ability to blend sounds, approaches, vibrato, and dynamics, and in his constant subjugation of his own



by
*Ann
Cecil-Sterman*

soloistic tendencies for the sake of the entirety of musical picture. It is these qualities, rather than his flawless technique, that his contemporaries considered the essence of his brilliance.

"Oh, he was a diva all right, but was so

wonderfully ensemble-oriented that the diva was just an added virtue," says Mitchell Lurie, esteemed elder of American clarinet playing, former principal clarinetist of the Pittsburgh and Chicago Symphony Orchestras.

Remembered



Photo: Courtesy of Ruth Baker

What was it, to non-flute-playing musicians, about his playing that was outstanding? Leonard Hindell, bassoonist of the New York Philharmonic, explains: "He always seemed to have a concept about the music that he was playing. So when he played

Debussy or Ravel it was in that style. The sound, the degree of vibrato, the degree of color was so appropriate to the music. And when he played Beethoven or Mahler it was different, more Germanic with a different color. He always played as a musician; he

A beaming Baker accepts the original manuscript of the Nielsen concerto from the composer's daughters after he premiered the work in 1966. Leonard Bernstein (center) told him, "If it weren't for me you wouldn't be getting that." Baker replied, "Do you want me to make you a copy?"

didn't just play the instrument the same way. Sometimes people are so gifted. When people want to pay someone a highest compliment they say 'a Heifetz' and one could say 'a Baker' in the same light. In his prime he was quite extraordinary."

Many people speak about Baker's sound as being the easiest flute sound to blend with. Mitchell Lurie agrees: "That's true, and for me it was the perfect flute sound. There are some players the people will flock to, Galway and others, but Julie just was for me ideal. Just the golden quality of tone, the ideal vibrato."

Vibrato was something Baker thought about a great deal. He is quoted in a clipping in the Lincoln Center archives: "One of the major stylistic changes today is that young players now rarely perform using a fast vibrato. There was time in the '30s in which



Photo: Courtesy of Ruth Baker

Young Julius rides behind his sister Jessie on their pony in Cleveland.

you could tell the difference between European orchestras by the way that the flute player sounded. There was a distinctive style depending on the country they were from."

"I NEVER LET ONE NOTE GET BY ME WITHOUT KNOWING WHAT I'M GOING TO DO WITH IT!"

Baker frequently spoke about great string players, particularly Jascha Heifetz, and their vibrato. He forbade "playing with open strings," instructing that there must be vibrato on every note. Patti Adams of the Louisiana Philharmonic recalls Baker saying, "You want to know what my secret is? I never let one note get by me without knowing what I'm going to do with it!"

Lyon Leifer of North Park University writes, "He once said about Heifetz, 'He's got something on every note.'" His own develop-

ment, mainly conditioned by the approach he got at Curtis from Kincaid and from oboist Marcel Tabuteau, drew features from other fine players of various instruments. He once specifically mentioned appreciating and emulating the high register of Georges Laurent, principal flutist of the Boston Symphony from 1918 to 1952.

Albert Goltzer, retired associate principal oboist of the New York Philharmonic, played with Baker there from 1964 to 1982 after having played with him in the CBS orchestra from 1949 to 1951. He was Baker's best friend and knew him for sixty years. "We used to consider him the best in the country. Occasionally we'd meet Rampal,



Photo: Courtesy of Ruth Baker

Baker and his good friend Fred Klein (later a freelance horn player in New York) as students at the Curtis Institute in 1934. "This is how we used to dress for school," Baker recalled.



Photo: Courtesy of Ruth Baker

A dashing ten-year-old Julie Baker with his mother, grandfather, and sister Jessie in Cleveland.

who was a very good friend of his, and Galway. I knew how they played and I preferred Julie myself but of course they were different personalities. Julie was rather laid back. He shuffled out on the stage and didn't put up a show like Galway and his penny whistle. Rampal of course was a French man and very showy and there's nothing wrong with that — they're both wonderful. I guess because I knew how to play with Julie, and that we got along, I preferred his playing."

Although Baker was a remarkable soloist, what we hear over and over is that really his strong point was his ability to play tutti and sectional passages between solos and his ability to play in ensemble with the people around him. Says Goltzer, "That's absolutely true. The reason we played so well together was that he could blend so well. He could blend with almost anybody."

That seems to be an art that's almost lost in orchestras now. Goltzer agrees: "That's right. It was never really done by everybody — very few people could do that. Ensemble playing is an art and not everyone has it, but Julie had it right from the beginning. Julie had a marvelous way of coloring the sound in different registers and very few flute players used to do those things. They just played and that was it. He had a beautiful way of coloring the low notes, for instance, that had a beautiful quality. It was very lush and he used that to wonderful advantage."

Baker was known for being very strong willed and knowing what he wanted. Says Goltzer, "He believed in his way of playing, in musicianship and [that] you had to know how to blend with people and play in ensemble. This is what he believed in and he stuck to it."

Baker's single-mindedness, naturally a large part of his success, started early. Jan Vinci made a marvelous video of an interview she did with him just prior to a masterclass she hosted at Skidmore College in 2001. On the video Baker says, "One day the next

door neighbor said to my mother, 'There must be something wrong with your boy; he practices that flute all day long! Why?' and my mother said, 'He loves it.' And that was the whole explanation." Baker had an incen-

"Ensemble playing is an art and not everyone has it, but Julie had it right from the beginning."

tive to practice early on; his father (his first teacher and a stenciler of religious buildings) promised him a flute if he could play Pessard's *Andalouse* from memory.

LOYAL TO POWELL

Baker formed strong attachments to his flutes. He recalled, "I went up there [to Kincaid's place in Maine] the year I graduated.

I ordered a Powell flute and Verne Q. Powell came up to Lake Sebago to deliver the flute to me and I have a picture of that. At that time that flute cost me \$125 dollars."

Asked how long he had that flute, he replied, "Well, it was stolen. I graduated in 1937 and years later it was stolen [but up until then] I was playing on that flute."

The theft made headlines in the *New York Times* on December 30, 1959: "John Wummer, flutist of the New York Philharmonic returned to his studio at 211 W. 58th Street at 5 o'clock Sunday afternoon to find missing a \$2000 gold flute made by Powell of Boston, two French Louis Lots and a German Hammig. Julius Baker, soloist of the Bach Aria Group, missed his flute after playing a concert Saturday evening at the Kaufmann auditorium of the 92nd Street Young Men and Young Women's Hebrew Association. In both cases it appeared that the thieves were interested only in the instruments. Mr. Baker's flute, left backstage in its carrying case inside a briefcase,



In 1945 Baker recorded Alec Wilder's *Air for Flute* with the Columbia Symphony Orchestra, conducted by Frank Sinatra. The Columbia Odyssey release was entitled *Legendary Performances: The Music of Alec Wilder*.

Photos: Courtesy of Ruth Baker

had been removed and the briefcase had been closed again. Mr. Baker's flute, also a Powell number 299 had sentimental value. He had played it ever since 1935 when he was a student at Curtis Institute of Music. Both artists said the losses were fully covered by insurance."

The stolen Powell was of the old scale. Jan Vinci asked if that concerned him. He

"Baker was far from shy about his own achievements on the flute."

answered emphatically, "No. To make an issue of how a flute is made: old scale, new scale — you know, you can play out of tune on a new scale flute, too."

Baker felt that the essence of his sound had been in that flute. Richard Trombley of the University of Oregon recalls, "It was a very early silver Powell, and he went nuts when he lost it. When I came for my lesson after it was stolen, there were about 24 flutes on his piano. There was a beautiful platinum Powell that he sounded great on, but did not like, as it was very heavy. He sold it to Sam Baron. There was a gold Powell, many silver Powells, and several early French flutes (including at least three Louis Lots). He bought Kincaid's old Lot, but then sold it. He felt that the 'Baker' sound was in the flute that he had lost. You can hear it on all of his recordings before 1959, except for a recording of the Hindemith flute duet, in which both he and Harold Bennett are playing on gold Powells." Although Baker is closely associated with Powell flutes, he told Keith Underwood that on the recording of

the Piston sonata he was playing a Hammig flute, and when he recorded with Lily Pons he was playing a Haynes.

Did his colleagues notice when he changed flutes, from the old Powells to newer scale instruments? Albert Goltzer recalls, "He had an old Haynes, [as well]. As far as I'm concerned anything that sounds beautiful doesn't need a name. Powells were

very well known because the old Powells were very good. The old Hayneses were very good. Of course he got into the Japanese flutes and was on the payroll

of Yamaha for quite a long time and he would use those occasionally, but never when he had to play something difficult or

beside Baker on a long trip from New York to Warsaw was New York woodwind player Mark Vinci. Baker told him many stories during the flight and Vinci asked him what he considered his greatest achievement. Baker answered that his performance of all Bach sonatas from memory at a single performance in Carnegie Hall took the cake. The *Times* gave it an interesting review on March 27, 1973:

COMPLETE BACH SONATAS at Carnegie Hall. [Performing with] Nathan Stutch and Anthony Newman, harpsichord, Mr. Baker spun out a luscious line, full of bright tonal coloring and buoyant agility. A problem did develop, however, in that Mr. Newman seemed to be distinctly setting the pace and dying to pull ahead. Mr. Baker was having none of this.



Baker was a member of the Bach Aria Group from 1946 to 1964. Fellow members included Maurice Wilk, Paul Ulanowsky, Bernard Greenhouse, and Robert Bloom.

something beautiful — he would go back to his old flute."

In the meantime Baker, Powell or no Powell, continued on from one career milestone to the next. Sitting on a plane right

Leonard Hindell remembers the day well. When he and his wife [also Ruth] went backstage afterwards, Baker told them he'd spent the entire morning on his tractor on the farm.

"YOU SHOULD HAVE HEARD ME WHEN I WAS 75"

A charming aspect of Baker, which is rare among musicians, is that he derived enormous pleasure from his own playing. On the Vinci video Baker's answers to questions are generally very brief, so keen is he to keep the CD player going. Baker's body language on the video as he listens to himself is beautiful. New York musician

lot of verbal encounters at rehearsals and they would say nasty things to each other. And then Julie would spend the night at the Casino at the Caribe Hilton hotel. Julie was a great crap shooter, [and he'd] win every night. So one night he was there and I was standing right there and Stern saunters up to him and sort of in an aside he says, 'I understand that you're a pretty hot person off the gambling table and at the gambling table,' and Julie, without batting an eye

are two pieces I play every day: the Bach sonata and the *Carnival of the Animals* and I use a metronome and that's a good barometer of where I stand, of how I'm playing. If I improve, that's great. If I don't, I have to practice some more, that's all. That's the schooling. The first thing [a student] has to play for me is the Bach C major and the *Carnival of the Animals*. Then we start the lesson. This is a good barometer for me to find out are they improving."

Baker often spoke about the magic of being at Curtis, although he considers himself fortunate to have been admitted to a school at all at that time. In a taped interview Baker told Isabel Gallagher: "I grew up in the Depression when it was very difficult to do anything — very difficult to get a job and you couldn't even get into medical school. It was very difficult for a Jewish kid to go to school. I had a cousin who couldn't get into med school because there was a Jewish quota and about the only place you could go to study music [was Curtis]. At Curtis it didn't cost anything to go to school — I wouldn't have been able to go to school if there had been a tuition fee. Then I was satisfied to play 2nd flute in the Cleveland orchestra and it was my colleagues who encouraged me; teachers who encouraged me. They said, gee, I think you could get a better job and because of that I was very lucky. I consider myself one of the lucky guys."

On May 3, 1981, the *New York Times* said of the school, "Curtis was solidly constructed on 19th century conservatory foundations. America had no traditions of its own; through its faculty, Curtis became one. Josef Hofmann was only three times removed from Beethoven. His teacher Rubinstein studied with Czerny who studied with Beethoven."

Baker spoke a lot about Fritz Reiner as conductor of the Curtis orchestra and felt his orchestral training there invaluable. Years later he would recommend people stay in orchestra jobs rather than study with him. Of Californian flutist Janet Ferguson, Baker says, "[she's] not my student although she did want to come to Juilliard and I said to her, 'Look, you're in the San Antonio Symphony! That's the best education you could get! I said why give up the San Antonio orchestra to come to Juilliard?'"



Baker piloted this plane, which he kept at the Teterboro (N.J.) airport, to commute between Chicago, where he played principal flute in the Symphony, and New York, where he was a member of the Bach Aria Group.

Lawrence Feldman recalls a story the late Harvey Estrin, a New York woodwind player, told him about hearing a recording of David Amram's *Variations on Red River Valley* on the radio. "I think he heard it in 1999. They announced it was Baker and so Harvey called him up and asked him when it was recorded and Baker told him it was recorded in 1993, which would put Baker at about 78 years old. Harvey said, 'Wow, sounds great!' and Baker said, 'Oh, you should have heard me when I was 75.'"

Baker was far from shy about his own achievements on the flute. Says Mitchell Lurie: "The funniest story I have about Julie [happened] in Puerto Rico. Isaac Stern was there playing the Brahms concerto and he and Julie started tangling egos — right on the stage at rehearsals. You couldn't tangle with Stern; he had to be right all the time. And so did Julie. And so they had a

said, 'Listen Isaac, what Heifetz is to fiddlers, I am to flute players.' And Isaac Stern, for the first time in his life, slunk out of the room."

"IF I IMPROVE, THAT'S GREAT. IF I DON'T, I HAVE TO PRACTICE SOME MORE, THAT'S ALL."

Although many people observed that Baker worked extremely hard practicing the flute, strangely, he seems at a complete loss to explain his abilities. Jan Vinci asked him how he translated his observations of singers and string players into flute playing?

"Hmmm. You'll have to ask my wife. . . . Well, when you're playing the flute you're really a singer and a violinist. You have to play musically. I never relate those things together: I just play. I practice. There

New York Philharmonic

LEONARD BERNSTEIN, *Music Director*

ONE HUNDRED TWENTY-FOURTH SEASON 1965-1966

Thursday Evening, January 27, 1966, at 8:30
Friday Afternoon, January 28, 1966, at 2:15
Saturday Evening, January 29, 1966, at 8:30
Monday Evening, January 31, 1966, at 7:30

7042nd, 7043rd, 7044th,
7045th Concerts

Leonard Bernstein, *Conductor*

JULIUS BAKER, *Flutist*

SYMPHONIC FORMS IN THE TWENTIETH CENTURY—VII

SIBELIUS *Symphony No. 4, A minor, Opus 63*

Tempo molto moderato, quasi adagio
Allegro molto vivace
Il tempo largo
Allegro

Performed in commemoration of the 100th anniversary
of Sibelius' birth

NIELSEN *Concerto for Flute and Orchestra*

Allegro moderato
Allegretto; Adagio ma non troppo; Tempo di marcia

Performed in commemoration of the 100th anniversary
of Nielsen's birth

JULIUS BAKER

INTERMISSION

BEETHOVEN **Symphony No. 5, C minor, Opus 67*

Allegro con brio
Andante con moto
Allegro—
Allegro

Steinway Piano

Columbia Records

*Recorded by the New York Philharmonic

The use of cameras in this auditorium during the performance is not allowed

Members of the audience who must leave the auditorium before the end of the concert are earnestly requested to do so between numbers, not during the performance.

Baker attributed his development of strong discipline to attending Curtis and Kincaid's teaching. He said, "He was very professional and no fooling around. Either he would give you a lesson or he wouldn't bother with you."

Baker practiced assiduously there all day long alongside fellow students Albert Tipton and Harold Bennett, often beginning at 6:00 AM. Jan Vinci recalls, "One sunny day, between classes at Juilliard, we took a walk on Eighth Avenue. Going to school, playing gigs and being a newlywed, I was having a difficult time keeping a steady practice schedule. I asked Mr. Baker how he felt if he took one day off from practicing. Without skipping a beat, he said, 'When I do that, I

feel like I never played the instrument.' And then after a brief introspective pause he said, 'But, you know what is funny about that? Invariably, the days that I felt I was not playing my best, that is when someone in the orchestra would tell me how great I sounded!' That revealed critical personal accountability, an unrelenting aspiration to play better and better, and, just as important, respect for his colleagues and audience. Mr. Baker's wisdom told him that the true beauty of one's playing is ultimately determined by the listener—even when our own ears and mind may deceive us."

Susan Goodfellow tells a story about Baker's discipline: "Once all six of us students were convinced that the metronome

tempos of the *Op. 60 Virtuosity* studies by J. Andersen were faster than it was possible to play them. We deputized David Shostac, the best student in the class, (later principal with the L.A. Chamber Orchestra) to ask Baker if this were so. He told David that when he was at Curtis he made it a point of honor to take each of the *Virtuosity Studies* to his lesson prepared at one metronome marking faster than was designated."

THE CLEVELAND ORCHESTRA

A notice in the *New York Times* on May 19, 1937, announced that the current Curtis class of fifteen was graduating. Baker was the only flute player. Four weeks earlier, however, on April 17, some time after being heard at Curtis by Artur Rodzinski, Baker had signed a contract with the Cleveland Orchestra. In a letter to orchestra manager Carl Vosburgh, in response to a request for a publicity photograph, he wrote:

The Curtis Institute will send you some photographs next week. The following is a brief biographical sketch. Born in Cleveland, OH, graduated from Glenville High School in 1933 and will graduate from the Curtis Institute in May 1937. I have been first flute under Fritz Reiner in the Curtis Institute for the last two years and I have substituted in the Philadelphia orchestra. I have studied with Mr. Kincaid for three years and I am twenty-one (21) years old. I presume that the Cleveland orchestra owns an alto flute. Although no stipulation is made in the contract, I take it for granted that if there is an alto flute part I will play it. If otherwise will you please let me know.

The Cleveland contract stated Baker would be paid \$75 per week for 28 weeks beginning October 11, 1937. The standard passages in the contract state that the player must play solos in front of the orchestra and obligatos whenever required without additional pay, that he must pay the orchestra \$6 any time he is absent or late to a rehearsal, and \$10 for being absent or late to a performance. Nine services were

required per week in town and 11 out of town. The contract said the orchestra would not require any player to play with a non-union member, that members of the orches-

“He was certainly one of the most eclectic musicians. He played classical, jazz, pop, commercial recordings, chamber music, symphonic music.”

tra must belong to the union, and that the conductor has the power to regulate the pitch of the orchestra. Baker’s 1940 contract gave him a raise to \$85 per week.

Baker recalled on the Vinci video:

“I was second flute. It was the height of the Depression. There was only money for three flutes. Mo Sharp was first, I was second and Emil Pagano was the piccolo player.” Baker often said that when he played second flute in the Cleveland Orchestra next to his former teacher, Maurice Sharp, he could not have been happier.

Baker’s career had a fluid quality in its development. Leonard Hindell observes, “It was not uncommon for musicians in the 1940s and ’50s to move around a lot but no one had such an eclectic a career as Julie. Today with the odds being as they are, people tend to get a job and stay there their entire lives for practical reasons: good pension, good salary. Winning an audition today is very different to the way it was getting a job in the past. So it’s not too easy to move around. Just because one wins one audition doesn’t mean they’ll win the next one. So people end up spending a lifetime in one position. But things were different

when Julie was a younger man. He always felt the benefit of having as much varied experience as possible and that it was going to enhance him as a musician and fulfill

him as a musician. He was certainly one of the most eclectic musicians. He played classical, jazz, pop, commercial recordings, chamber music, symphonic music.”

Baker’s first job was with the National Guard Band. “I was still in high school in Cleveland,” he recalled. “I got paid for it! It wasn’t that they needed me, it was that they couldn’t find a piccolo player to play *Stars and Stripes*. The teacher at the high school was a clarinet player in the band and he knew me because I used to play with my father in the Workmen’s Circle band. They called me and asked would I

Pete with the orchestra [on the TV show *Sing Along with Mitch*]. I said, ‘Mitch, I can never do that; I’m first flute — how can I go on television and play piccolo?’ And he said, ‘You’ll get more publicity,’ and he was right. That’s how I ended up recording the Vivaldi piccolo concertos.”

“NEVER SAY NO!”

From Cleveland, Baker moved to Pittsburgh. He told Jan Vinci how that transition came about. “There was a violinist in the Pittsburgh Symphony who came to visit some of his relatives in Cleveland. Fritz Reiner got the job as conductor of the Pittsburgh Symphony and there was an opening for first flute and he wanted me to try out for it. Dave Schwartz drove me to Pittsburgh for the audition. When I was in the Pittsburgh Symphony, the bassoon player



Baker (front row, left) with fellow New York Philharmonic members Stanley Drucker (principal clarinet), Manny Zeigler (principal bassoon), Harold Gomberg (principal oboe), and Harold Goltzer (assistant principal bassoon) at a January 1966 rehearsal.

join and I said yes and that was my first job and I learned a lot from that. And then when I came to the CBS orchestra, Mitch Miller — I owe him a lot — he’s the one that designed my career for me — he called me up and said I want you to play *Piccolo*

Travis tapped me on the shoulder and said to go to with him New York and join the union. So I did and the first person I bumped into was Mitch Miller. He said come with me; I want you to play for somebody. He had me play for Howard Barlow,

who said to me, “The job’s yours.” And I said wait a minute, I still have a contract at the Pittsburgh Symphony. ‘Oh, we’ll hold the job for you.’ So at the end of the season I had to tell Fritz Reiner that I was leaving to go to CBS because it’s a 52-week job. Then [after a few years] the CBS orchestra was disbanded. At the same time I was in the Bach Aria Group and Kubelik, who was conducting the CBS orchestra, became the conductor of the Chicago Symphony. He asked me if I would come to the Chicago Symphony. I said ‘sure’ and I went to Chicago. Then Fritz Reiner got the job of conductor of the Chicago Symphony. But I

buy me a coffee?’ Every time, Jan Vinci, pointed out, he aimed to please. “Never say no,” Baker responded.

When Baker was in the Chicago Symphony, he was still in the Bach Aria Group. He had an unusual way of getting back and forth. Baker explained, “I had my own plane at that time. There was a fellow in the Chicago from Russia; his name was [Jascha] Herzog and he had a real Russian accent. He asked me if he could go with me. I used to keep my plane at Teterboro airport. I did it once a month. Coming back I was over Hershey, Pennsylvania, where you could smell the chocolate

walk to the highway to find out where I was.”

After two years in the Chicago Symphony, Baker was invited to become principal flutist of the New York Philharmonic. His time there was punctuated regularly by solo appearances, including 2nd, 4th and 5th Brandenburg concertos, Stockhausen’s *Kuntrapunkte*, Bernstein’s *Halil*, the Berg *Chamber Concerto*, Barber’s *Capricorn Concerto*, and ten performances of the Nielsen concerto. The *Times* remarked on February 7, 1976, that Baker had been “a champion of Nielsen’s flute concerto for some years.” During an interview at the 1976 concert



The Baker family—Muffy, Julius, Jonathan, Ruth, and Jenny—in their West End Avenue apartment, about 1968.

was only going to stay there two years because I didn’t want to give up the Bach Aria group so I had to go up to him and tell him that I was leaving at the end of the season. He said to me ‘Again you are leaving!’ But he was wonderful to me. So I went back to the Bach Aria Group and then he said, ‘When I come to New York will you

in the air. I thought there was something wrong with the motor so I thought I’d better land in this field. The farmer drove up and I said to Herzog, ask him where we are. Well that was the time they were saying ‘The Russians are coming!’ and he says, ‘Eskooz mee vere are vee’ and of course they just drove away so I had to

Baker spoke fondly of the work. “The whole object of the concerto is to fool the flutist. The orchestra is going in one key and the flute part is written in a different key. It’s really a duet between the trombone and the flute.”

The regularity of his performances with the orchestra indicates a strong rela-



Gathered on stage with Baker after a masterclass concert in the late 1970s are nine students who went on to major orchestral careers: Ann Briggs, Trudy Kane, Paul Fried, Jeanne Baxtresser, Janet Millard, Scott Goff, Anne Giles, Erich Graf, and Renée Siebert.

tionship with many conductors. Leonard Hindell recalls, "Yes, Leinsdorf was particularly fond of him and would call him July-as. When Julie had his heart attack a number of us went to Brewster with Boulez. It was a Sunday and a number of people in the orchestra went up in my car. Boulez wanted to visit his great first flutist. Mehta and Bernstein were fond of him and so were Reiner and Rodzinsky."

"WHEN I WAS YOUNGER, I WAS QUICK TO CRITICIZE. THAT'S NOT PRODUCTIVE. I'M HERE TO MAKE THE BEST MUSIC I CAN."

Baker's opinions on conductors appeared in the *Times* in November 1981: "A real conductor can create a musical phrase within a beat without saying anything. He expresses it in his hands and his arms. Some words have to be exchanged at the beginning but there is a saying among orchestral players: 'Conductors can't talk at



The distinguished principal flutist of the New York Philharmonic sports his favorite Mickey Mouse shirt at a Stetson University class in the late 1970s.

the concert.' Some will tell you in rehearsal why we should play a certain passage pianissimo and then they lose control of themselves and do it forte in the concert. Very few conductors come here who don't know their business but there is another saying in orchestras — that it only takes one beat to know who does and who doesn't."

In another *Times* article, exploring the Philharmonic's reputation for toughness, he says: "We're not gangsters. I've been playing in orchestras for 45 years and whatever the personality traits of the person up there, I try my best. When I was younger, I was quick to criticize. That's not productive. I'm here to make the best music I can. There are time-beaters and there are conductors. Mehta is a virtuoso conductor. He has complete control and the power of communication. Sometimes, just at the

right moment, he will stop conducting altogether or so it seems to the audience, but he gets the right effect just with the look of his face."

Baker developed a friendship with Bernstein, who invited him to the West Coast to premiere his piece *Halil* with the Edmonton and Seattle Symphonies. They also went to Odense, Denmark, together to perform the Nielsen concerto, an event that put Nielsen on the map in his own country and precipitated his appearance on the face of the currency there. After the concert, Nielsen's daughters gave him the autograph score. When they finished talking to Baker, Bernstein told Baker it was his and took it from him. It wasn't the first time that Baker lost something precious right from under his nose. Baker once took possession of a new Powell flute which Kincaid deemed too good for him and kept for himself. Baker, ever politic, didn't protest on either occasion.

He could be cheeky, though. Albert Goltzer, recalls: "We were rehearsing with Lenny Bernstein, and I had something very difficult to play, and when we finished rehearsing Bernstein said 'Al, are you com-

fortable and Julie piped up and said, 'Oh, he makes a living.'"

One of most precious legacies of the Baker era is the remarkable array of superb recordings. Baker often said that the reason he was so successful at recording was that he spent years after he graduated from Curtis recording himself on his own recording equipment, but it's clear that he already had accomplished at least one excellent recording prior to graduation:

Mitchell Lurie remembers: "When I got to Curtis he was playing in the Pittsburgh Symphony and was just a legend at the time. There was a period where RCA Records made a bunch of recordings with Tabuteau conducting and when they were done Tabuteau turned down all the recordings (he didn't like them) except one, a little 10-inch 78 RPM record with the Pierné *Preludio and Fughetta*. Baker was on that record. I don't know if you could track it down but it's quite a remarkable thing. [Bernard] Portnoy was playing clarinet and it was a golden era at Curtis."

Lurie continues, "He didn't even ever have them printed. He just said I don't like these; these are not good. He was a very difficult man to work with. It was worth it but he was tough. And of course RCA was furious; they'd spent all that time and money and effort and he turned everything down except that little Baker 10-incher."

Jane Drukker, daughter of Baker's longtime accompanist Juliet Arnold, recalls the early recording days. "They recorded a lot of stuff in my parent's apartment on Riverside Drive and 158th Street. My father, who was an engineer, made sure that the windows closed all the way when they recorded so that they wouldn't get any traffic noise. They had an Ampex recording machine. It was called the Oxford Record Company." Oxford was Baker's own label, which began

Photo: Courtesy Ruth Baker



Baker designed several tools for measuring and making headjoints and had a toolmaker make several others. Tadeu Coelho, who worked with him, remembers. "Our first one was fantastic! But we could never replicate our luck thereafter. Mr. Baker even got a jewelry maker friend of his to show us how to solder with silver, but we never got past the beginner's luck."

in 1946 and recorded until he left for Chicago in 1951.

Baker loved recording and all the paraphernalia that came with the art. On the plane to Warsaw he told Mark Vinci that he remembered making three records in as

many days for the Vanguard label. After recording all the flute material, he asked for a little time while he got out the piccolo and a half hour later he recorded the Vivaldi piccolo concerto. He said that one should never make a big deal out of the piccolo.

1952 saw the release of the complete Handel and Bach sonatas on the Decca label, of which the *Times* said, "Since the recording is first rate technically, the beautiful works are done rare justice."

On July 15, 1955, the *Times* used the word "ravishing" to describe what many consider Baker's finest recording, that of the Debussy *Sonata* for flute, viola, and harp. He had played the work in October 1942 at the New York Public Library along with a work by Rameau and the *Sonatine* for flute and harp by Inghelbrecht.

"WHEN I FIRST HEARD HEIFETZ PLAY I SAID, 'OH, THAT'S THE WAY I WANT TO PLAY IT.'"

In all Baker's recordings there is an air of total ease. Baker explained on the Vinci video how that was achieved: "When I took my audition at the Curtis Institute somebody told me that Fritz Reiner was conducting the Curtis Orchestra playing the *Carnival of the Animals* and that there was a big flute solo.

So I went to the rehearsal and found out later that it was Emil Opava who was doing [the flute part] and he had just graduated from Curtis and was going to the Minneapolis orchestra as first flute. In those days they didn't have Xerox machines so I had to go to the library to copy it and that

was my good luck piece after that. When I first came to the CBS orchestra, Andre Kostelanetz asked me (he was married to Lily Pons at that time — I had to do some obbligato) anyway he asked would I come and record the *Carnival of the Ani-*

mals. I said, 'Yeah, I've been practicing it for ten years.' [In the studio] he said 'What tempo?' and I said 'Any tempo you want.' That's why it's so fast. When I first heard Heifetz play I said, 'Oh, that's the way I want to play it.' I thought it was just

"One of most precious legacies of the Baker era is the remarkable array of superb recordings."

tremendous. I heard him play the *Hora Staccato* and arranged it for flute.”

Baker made some less serious recordings of which he was equally fond. “When I went to Curtis there was a pianist called Jorge Bolet who used to play for my lessons sometimes and he came from Cuba and his brother was the head of a radio station in Cuba. I happened to visit Cuba when I had graduated from Curtis and went to visit him [the brother] and he said to me that I should go to a certain nightclub where there was a Cuban flutist, Esai Morales. This was 1937. I heard him play this piece, *Jungle Fantasy*. He was really something. I liked it so much that I finally got the music for it and recorded it.”

Baker described another of his favorites, a light song almost in the Gilbert and Sullivan style but with very prominent hand drum, called “Tell us Again.” “That was [in 1957] with Julie Andrews and Martin Green and Moondog. Moondog used to stand in front of Carnegie Hall dressed in a Viking costume and I got to know him. And one day he said to me would you record a piece of mine for soprano and baritone and drums and flute. I said who’s going to play drums and he said I am. I said I didn’t know you played drums. Martin Green was a star with the D’Oyly Carte Opera and he had an accident with his car in a garage and he couldn’t carry on with the opera. So I arranged for them all to come over. But my downstairs neighbor Johnny Russell kept knocking on my door and asked what’s all this banging. I explained we were rehearsing for a recording. But it’s a terrific piece.”

“A DIZZYING DEMONSTRATION OF SWOOPS, GLIDES AND RUNS AS LIVE AS LIQUID FIRE”

Baker loved recording with friends. In 1959 he made two records with Jean-Pierre Rampal. The pair would appear at Philharmonic Hall in 1965, and again in 1971 with Veyron-Lacroix. Of the latter the *Times* said: “Having two such virtuosos playing [together] is the ultimate in flutism.

Mr. Rampal and Mr. Baker put on a dizzying demonstration of swoops, glides and runs as live as liquid fire, and in perfect adjustment to each other. Mr. Rampal or Mr. Baker would scintillate through a passage and then one would wait, breathless, for the equally brilliant answer. The audi-

ence went wild.” In January 1980 and 1983 they would reappear at Avery Fisher [the renamed Philharmonic Hall].

Baker was friendly with James Galway, too. The *Times* reported in January 1979: “‘I gave up dozens of girls; I’m staying in Boston just for you,’ announces Julius Baker, giving

NEW YORK PHILHARMONIC

ONE HUNDRED AND THIRTY-SEVENTH SEASON 1978-1979

AVERY FISHER HALL
LINCOLN CENTER FOR
THE PERFORMING ARTS

ZUBIN MEHTA, *Music Director*

MUSIC IN MAY

Friday Evening, May 18, 1979 at 8:00

9485th Concert

Alexander Schneider, *Conductor*

JULIUS BAKER, *Flutist*
RENEE SIEBERT, *Flutist*
LEE LUVISI, *Pianist*

VIVALDI *Concerto for Strings, D minor*
("Madrigalesco"), P. 86; F. XI,
No. 10
I Adagio; Allegro (ben mesurato)

HAYDN *Concerto for Two Flutes, C major*
(*Concerto for Two Lyras*)
I Allegro con spirito
II Andante
III Finale: Allegro con brio
JULIUS BAKER, RENEE SIEBERT

BARTOK *Divertimento for String Orchestra*
I Allegro non troppo
II Molto adagio
III Allegro assai

Intermission

MENDELSSOHN *Concerto No. 1 for Piano and Orchestra,*
G minor, Opus 25
I Molto allegro, con fuoco
II Andante
III Presto; Molto allegro e vivace
LEE LUVISI

HAYDN *Symphony No. 7, C major*
("Le Midi") ("Noon")
I Adagio; Allegro
II Recitative: Adagio; Adagio
III Menuetto
IV Finale: Allegro

Mr. Luvisi plays the Steinway Piano

This concert is made possible in part with public
funds from the New York State Council on the Arts

Steinway Piano

Columbia Records

Galway a big hug.” In June 1981 the two would perform the Doppler *Andante* and *Rondo* for two flutes with Galway’s orchestration played by the New York Philharmonic.

Friendships were important to Baker, and someone who did him a favor was not forgotten. Remembering the first time he met Frances Blaisdell (the first woman to sub in the New York Philharmonic), in 1942, he said, “She probably doesn’t realize the very fact that she invited me over to her house for dinner meant that I was being accepted by the flutistic community in New York. I was always grateful to her. I think I told you that we needed an extra flute once in the *Rite of Spring* so they asked me who was available. Frances was high on the list and I said to call her.”

Baker’s teaching still has people talking all over the country. Most players in New York, it could be said, agree that Baker taught by osmosis; it was from demonstration that one was to learn. He once said that the secret to being a good teacher was to get good students, and there was no shortage of those. John Wion, principal flutist of the New York City Opera for 37 years, writes, “I was a student in Australia when [a friend] played me a recording of

Julius Baker playing the Bach sonatas, which someone had bought overseas. Solo flute recordings were virtually unknown at the time, much less visiting soloists, so this was an unbelievable experience for me. I listened to this incredibly pure, spinning, liquid gold sound, and tried to copy it. I taped myself and listened and tried again. Totally frustrated I decided I had to go and study with him and went to New York.”

“The next step was contacting Mr. Baker. [A friend] told me to look in the phone book. ‘Julius Baker would be in the phone book?’ I replied in my naiveté. There he was, actually only a few blocks away on 71st Street. Trembling, I phoned and spoke to what I assumed must be a maid, having never heard of an answering service. If I left my name Mr. Baker would return my call — Julius Baker is going to phone me? No way. She insisted, and a half hour later the phone rang. ‘This is Julius Baker.’ He would like to meet me, why didn’t I come right around? I rang the



Photo: Courtesy Jeanne Baxtresser

Jeanne Baxtresser, who succeeded Baker as principal flute of the New York Philharmonic, taught with him at his summer masterclass in Brewster in 1976. “What a thrill for me!” she remembers.

bell and here was this barrel chested man with a wide smile and out-thrust hand. ‘Where’s your flute?’ he said. ‘Well, why don’t you go back and get it?’ I ran home and back, and so began my \$25 lessons.”

“He was playing a rose gold Haynes at the time, and rose gold was a good enough description of his sound. It truly was amazing. At this time in his life Baker was playing jingles and movies for a living and, outside of his teaching studio, you couldn’t hear him play live. He could play louder than anyone and softer, but his recording mode was the in-between where he was his most voluptuous.”

“SEE, IT’S EASY!”

Laurel Ann Maurer recalls a more comedic side to Baker. “In the summer of 1986, I attended a Julius Baker



Baker demonstrates at his summer classes, held at the Wooster School in Danbury, Connecticut.



Photo: Courtesy Ruth Baker

Alain Marion and Jean-Pierre Rampal demonstrate the French style to their American visitor, Julius Baker.



Photo: Courtesy of Ruth Baker

Baker rehearses with Eugenia Zukerman and Jean-Pierre Rampal in Carnegie Hall.



Photo: Courtesy Ruth Baker

Baker loved his tractor when he had a day that he didn't go through a fence or crash into the barn, his wife Ruth recalls. He began with an International Harvester tractor, which he overturned, but later got a Russian tractor that was much more stable and became his pride and joy.



Photo: Courtesy of Ruth Baker

Baker is interviewed on Japanese radio in 1984.



Photo: Courtesy Ruth Baker

Suitably suited, Baker was an enthusiastic beekeeper. For several years, he donated jars of honey to the New York Philharmonic radiothon, and one year he sent the entire year's supply of 750 jars to Muramatsu in Japan.

NEW YORK, NEW YORK 10023

W2TDY



JULIUS BAKER
300 WEST END AVE.



Photo: Courtesy of Ruth Baker

Baker was an enthusiastic ham radio operator. This license card gives his home address in New York City, before he moved upstate to Brewster.

Masterclass in Carmel, California, with over 100 flutists. One student was working on the last movement of the Ibert concerto. When she got to the end, Baker encouraged her to make the last note an F [on the 7th leger line]. She attempted it with the fingering that he showed her, but still had trouble. He then took his foot (which was encased in a rubber-soled sneaker) and rubbed it fast and hard across the cement floor, resulting in that common 'squeak.' But to everyone's amazement it was exactly the high 'F' pitch. He shrugged his shoulders and said in his *sotto voce* way, 'See, it's easy!'"

Baker once said he was often amazed he could play so well because he had so many interests. He was a ham radio operator with a 75-foot tower, a photographer with a darkroom and an 8×10 view camera, and a recording pioneer with a large collec-

tion of microphones. But perhaps Baker's most intriguing interest was bees. He told the *New York Times* in August 1979: "I was astonished to find out what a popular activity it is. I think there are more beekeepers than there are flute players and there's no end to the things going on in the beekeeping world."

Christine Ertel recalls that during a masterclass at the University of Vermont in 1973, "Baker was bragging about his bees, and said that one of the reasons that he kept them was because bee stings were supposed to cure arthritis. He held up his hands and showed us, 'Look, only this one has any arthritis any more!' The pinkie on one hand was crooked, but all the others were straight. He then went on to play the second flute part from *Flight of the Bumblebee*."

Baker's farm made the *Times* on June 26, 1977. "Mr. Baker, his wife, Ruth, their three teenage children, two horses, two Doberman Pinschers, two goats, a gaggle of geese and several hives of bees occupy a 44-acre hilltop overlooking the Middlebranch Reservoir in Brewster. Mr. Baker is the son of a flutist. Speaking of his father, he says, 'I never came across anybody who loved the flute more than he did.' Mr. Baker plays in New York for the most part, teaches, and catches his breath on his hilltop in Putnam County where he runs a Soviet-built tractor and produces Baker's Acres honey which is prized by colleagues and friends. 'If you are going to live in the country, you might as well make the most of everything.'"

Ruth Baker, matriarch of Baker's Acres, was a solid support throughout Baker's career, frequently accompanying him on tour and sitting beside him in masterclass settings. Baker often said he was very lucky to have her and indeed it's hard to imagine Baker managing without her ever-present and discreet management. Hindell recalls Baker's love for his wife and the humor with which Baker related a great story involving confusion at the airport. "Ruth was to pick him up on arrival. Somehow there was a mix up and they were at different terminals. Finally after quite some time they hooked up both steaming mad at each other. Finally Ruth broke the ice by asking Julie whether he had heard Murray Panitz, first flute in



Photo: Courtesy Ruth Baker

Always a keen amateur photographer, Baker had a darkroom in his West End Avenue apartment.

the Philadelphia orchestra. When Julie answered yes, Ruth said that he was the best flutist that she ever heard."

Julius Baker's love of the flute and of music, together with his ability to convey those feelings, has made an indelible impression on so many of the nation's players. The extrapolated effect has many dozens of his students sitting in orchestral chairs all over the country. In a live radio

interview with Martin Bookspan in 1976, Baker said: "I don't think there is the satisfaction you can get from listening to an orchestra unless you're sitting right in the middle of it. When I play a Brahms symphony, my reaction to the sound that's going on around me would be impossible for you to capture just listening in the audience. It is a thrill to sit in the middle of a great orchestra and play great music."

Ann Cecil-Sterman is a freelance flutist in New York City. She has four solo CDs on the EMI and ABC labels in Australia. Cecil-Sterman studied with Julius Baker while on an extended visit from Australia in 1994. Baker invited her to observe a complete cycle of his teaching at Juilliard and also to enroll there.

Justin Berrie was the research assistant for this article. He is a master's student at Juilliard and a substitute flutist in the New York Philharmonic.

Eric Graf collected hundreds of personal reminiscences for this article. He is principal flutist of the Utah Symphony.

The author wishes to thank Renée Siebert and Nancy Toff for their assistance with this article, as well as the hundreds of people who sent reminiscences. She also thanks all the people who generously gave time for interviews: Mitchell Lurie, Albert Goltzer, Leonard Hindell, Jan Vinci, Mark Vinci, Jane Drukker, Alan Cox, Lawrence Feldman, and Keith Underwood; and those who provided personal archival materials: Jan Vinci, Gary Lewis, Isabel Gallagher, and especially Ruth Baker.

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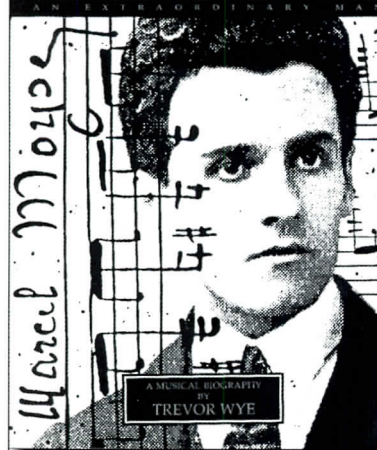
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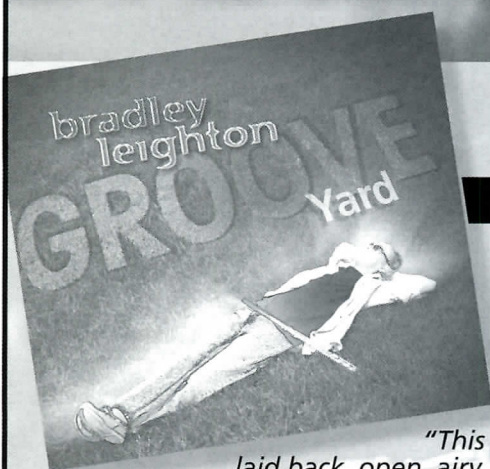


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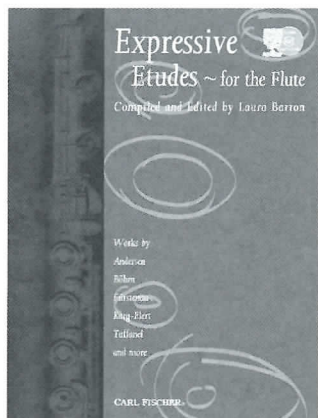
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A Tribute by Renée Siebert

With the sad passing of Julius Baker in August, the flute world lost one of the 20th century's greatest players and proponents of the instrument. Along with Jean-Pierre Rampal, Julius Baker's outreach and playing touched and inspired flutists worldwide. His contribution cannot be overestimated.

I am sure there will be tributes to him, written, spoken, and performed, all during the upcoming season. At this year's NFA convention in Nashville, there will be events focusing on Baker's varied and extensive career.

My own personal thoughts and memories of Julie range from student to colleague over a 33-year period. But the time spent in the Philharmonic was truly the most memorable. Julius Baker was principal flutist of the New York Philharmonic from 1965 to 1983. It was a privilege and an honor for me to join him as second flutist of that orchestra in 1974.

As his student, I heard him in Philharmonic concerts and would marvel at how

his sound would add such rich warmth to the ensemble passages, whether he was playing with the strings or with other winds. His opening scale in the *Daphnis* solo, heard from the back of the hall, was startling for its sensuousness. It was almost otherworldly in its simple perfection, but the perfection did not make it mechanical. It was "something else," and I, along with many others, longed to know how he did it. Later, when I joined him in the orchestra, that sound was just as beautiful right next to me as it was in the last row of the hall. He used to talk about letting the flute sound float out to the room or having a spin on it. Physically he was totally relaxed and comfortable with the instrument. It sometimes seemed that it was not only the flute that was vibrating but his face and chest as well, almost as though it was all one instrument. As students we used to swear, even though it seemed a bit spooky, that after he would play our flutes they would be enhanced with a more open and shimmering sound. Sitting next to him it seemed to

me that he had found the perfect balance of body, air, and instrument to allow for his extraordinarily vibrant sound. Added to that was the comfort and very economical use of his fingers that always seemed to glide over the keys, even in very awkward passages. His hands were never angular or tense. Again, it was this optimum balance of air and key coordination. He would also say, "Never force the sound."

Added to his immense flutistic ability was a wonderful sense of timing and musical context, especially in the works of Beethoven. He had the ability to place a single note or play an entire passage that was so well informed that it made you hear all of the other passages even more acutely and deeply. In other words, he would never "grandstand." His discipline and training deeply embraced the concept of playing each note with as much perfection as possible within the context and style of the piece (of which he knew all of the scores). Ego or personal aggrandizement did not enter the music. I think he trusted the



Photo: Marc Brown, courtesy New York Flute Club Newsletter archives

Many of Baker's former students came to honor him at the 1998 New York Flute Fair, among them (front row) Robert Dick and Renée Siebert, (back row) Gary Schocker, Trudy Kane, Bart Feller, and Erich Graf.

music to speak for itself through the perfection of its execution.

He always came to rehearsals and concerts totally prepared and he expected the same from me. He made it a point to go over passages together before the rehearsal would begin, insisting that our note lengths be the same, our colors and vibratos be alike — always with the mantra to not force the tone or the music. He would be serious but relaxed and friendly during rehearsals. He loved to joke with his longtime friend Albert Goltzer from the oboe section. He would say to me, "You can't take things too seriously."

Having him as principal flute of the New York Philharmonic gave the orchestra a certain cachet. He was the most sought-after orchestral flutist of his day. His position as principal flutist of the Pittsburgh, CBS and Chicago symphonies, his reputation as a great soloist and recording artist as well as a long time member of the esteemed Bach Aria Group, were all a testament to that. Every guest conductor who came to the podium made it clear that they knew who

he was and they paid deference to him. It was an honor to have him in the orchestra.

His post-retirement legacy at the Philharmonic was established when his brilliant student Jeanne Baxtresser, already an established artist, came in to become the next principal flutist. Several years after that, another great student, Sandra Church, joined the orchestra as associate principal flutist. He had an extraordinarily long and active career as a teacher. For fifty years he taught at the Juilliard School and held teaching positions at Curtis and other conservatories. Everywhere there are students of his as well as students of his students playing in orchestras, ensembles, and chamber music. This is a legacy of worldwide proportions.

Julius Baker's passing gives us the opportunity to acknowledge his enormous contributions and far-reaching influence. It is important that we do this to honor him and to remind ourselves and future generations that the high level of flute playing today is due, in large part, to him. We are all standing on his shoulders.

This article originally appeared in the New York Flute Club Newsletter (October 2003) and is reprinted by permission. © 2003 by The New York Flute Club, Inc.

Renée Siebert has been a member of the New York Philharmonic flute section for more than 25 years and on several occasions has been a concerto soloist with the orchestra. She teaches orchestral repertory classes at the Manhattan School of Music. She has recorded the complete works of Mozart (Vox/Pantheon); Ruah, a concerto written for her by Judith Shatin (CRI); and the complete Haydn trios and two volumes of flute duets by Friedrich Kuhlau (Cantilena). Her most recent recording was with André Previn and Renée Fleming (DG).

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JAMES GALWAY

remembers ...

A Flute Legend

I was in my early twenties when I first met Julius Baker. He was around 42 years old; I was 21. I was solo flute in Sadler's Wells Opera, which later became the English National Opera. During the interval of an evening performance at the opera, I got a phone call from my dear old friend Norman Maloney, the managing director of Rudall Carte, the famous English flute makers. He was calling to tell me that Julius Baker was in London and that Mr. Baker would like to meet me.

I could not believe this. Julius Baker was one of the most admired names in the flute world. His recordings with Sylvia Marlowe of the Bach and Handel sonatas set the standard of flute playing for many years to come. An icon in the flute world was summoning me and I was so excited I was fit to be tied. As soon as the opera finished I hot-footed it round to Romily Street in the West End of London, where I met Julius in an Italian restaurant. He had just got married and his beautiful wife Ruth was there too. I have no idea what we talked about because I was simply starstruck. It was a very enjoyable evening and I left the restau-

rant walking on air — but not before Julius had made me promise to meet him the following day.

We met at the Flute Makers Guild, where I heard Julius play live for the first time. He played an Andersen study from beginning to end from memory. I was *really* impressed. I had never heard an Andersen study played like this before and it put the flute into another league. We tried a handful of headjoints and during these trials I got to play the flute for Julius. All through this Ruth listened patiently. The memory of meeting Julius stayed with me for a very long time after that. I was playing a closed hole offset-G Haynes flute at the time and I thought after this meeting to get myself a new in-line open hole flute, just like all the "Big Guys." Shortly afterward I got my first Cooper in-line low B and thought it was just fine.

From then on I met Julius every time I came to New York. These meetings were so inspiring and he was always so very kind to me. He was so excited by his students, and he would sometimes call me and get me over to listen to the lesson. I have to say I

was very impressed with the standard of his students and of the amount of work he set for them.

I had a wonderful time at the Bakers' house. Julie showed me all sorts of memorabilia. There were lots of photos of him with famous conductors. We spent hours playing flutes and trying headjoints. In those days I was still playing my newly acquired Cooper flute with the head from my old Haynes. Playing duets with Julie was great fun. He was a great sight reader with a very solid technique. We had a great time. It was like standing on a magic carpet with a genie who played the flute. Everything was so perfect.

I don't suppose many people knew that he was an enthusiastic ham radio operator. I guess this was the early email. He would from time to time stop doing what we were doing and say, "I gotta get on the radio to a guy in Georgia who always logs on at this time." So we would go into his "radio room," where he would talk to people all over the place. He really enjoyed an interaction with other people, and this endearing quality won him many friends worldwide.

He would introduce me to many of the New York flutists, some of whom are my friends to this day. Sam Baron was a very special friend and I met him through Julius.

In 1977 I had a very bad accident, breaking both legs and my left arm. This was a bit inconvenient, as I had just left the Berlin Phil to begin my solo career. I was out of action for some time and began to pick up where I had left off around June 1978. In August of that year I went to New York to play with the Mostly Mozart orchestra. Julius had a class going in Brewster and he invited me to go up there. It was there I met Gary Schocker, Hubert Laws, and my wife Jeanne.

After the class I went out with several people for a drink and dinner at a local bar. I was trying all these fancy cocktails and getting quite a buzz out of it. I was staying with Julius and Ruth on their farm and had to get back into the house. As I had no idea how to get home, Jeanne and her friends brought me back to the Bakers' house. They left me on the doorstep and this is where the fun began.

Everyone had gone to sleep and I managed to get to my bedroom in spite of the fact that Julius had two huge Dobermans called Heidi and Fritz. I was scared to death trying to get past them without getting eaten alive, and also I did not want to wake the family. I nudged my way past their suspicious glares and growls until I was in my bedroom. I was never so happy to close a bedroom door in my life.

In the mid-'70s Julie had a heart attack. I talked to him on the phone from Berlin, and he filled me in on all the details. The following year I left the Berlin Phil to embark on my solo career, and because I

was not sure how it was all going to go I took a job teaching at the Eastman School in Rochester. I thought it would be a very good idea to get Julie up there to talk to the students and he agreed to come. I was as excited as the students were.

At the time I used go running every

class to the students. Little did he know that Mindy Kaufman, who was at that time in my class, would one day sit alongside him in the flute section of the New York Philharmonic.

Gradually my career took off. This meant that I would come to New York

often, and leave as soon as the concert was over. Our relationship faded a bit until my manager at the time, Shelly Gould, bought a house in Putney, which was not far from Brewster as the crow would fly. Getting from one place to the other in a car was different. That part of the world is not really famous for its instructional road signs, many which are covered in some of the most beautiful foliage. Jeanne and I did experience the wonderful American fall and we spent many visits to Julie and Ruth driving through this beautiful natural event, usually lost!

This was in the early '80s, and Jeanne and I were going strong then. We got married in 1984 and Julie was delighted, claiming that he was the matchmaker for this marriage. In fact, had I not gone to Julie's class I doubt that I would ever have met Jeanne. In the year 2000, after I had heart surgery in New York, I listened to his students at Juilliard and was amazed at the standard of

playing. I have to say the standard has really gone up since I was a student.

We have witnessed the coming and going of a Flute Legend who touched so many people with his charm and beautiful flute playing. He will be sadly missed by everyone who could ever say, "I met Julius Baker." Thank you to a great friend, mentor, and wonderful flute player.



James Galway and Julius Baker indulge in a round of duets at Baker's home in Brewster.

Photo: Courtesy of Ruth Baker

day before breakfast. In great excitement, Julie arrived, and we agreed to go running together. I was not ready for this one. Julie was really fit. He left me in his tracks and then explained that he would run several miles every day with his son Jonathan. Some of the students came running with us. Then we all went to have breakfast, after which Julie came and gave a really terrific

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Julius Baker

Discography of Currently Available CDs

compiled by David Whiteside

Baker records an album for the Music Minus One Laureate Series in the mid-1970s.

Photo: Courtesy Nancy Toff

For Key to Discography
turn to page 61.

Julius Baker recorded prolifically throughout his long and distinguished career, from the 1940s into the 1990s. This discography attempts to be a complete listing of all CDs that are in print as of May 2004. LPs are not included. Nor does this listing include either all available orchestral recordings or all studio sessions on which Baker played, although several important orchestral recordings and several studio sessions are included.

Unfortunately many important recordings are not currently available. Notable among these are all the Decca recordings, especially Baker's recording of the Debussy *Sonata for Flute, Viola and Harp* and the Roussel *Trio* with Lillian Fuchs, viola, Harry Fuchs, cello, and Laura Newell, harp, made in the 1950s, his recordings of the complete Bach and Handel *Flute Sonatas* made with Sylvia Marlowe c. 1950 and, several recordings with the Bach Aria Group. Also notably absent are his recordings *18th Century Flute Duets* with Jean-Pierre Rampal (1959), of the Ibert *Concerto* (the first recording with orchestra, 1948), the 1944 recording of

Peter and the Wolf and *Carnival of the Animals* with Andre Kostelanetz, his recording with Julie Andrews and Moondog and a second recording of the Handel *Flute Sonatas* with Anthony Newman, harpsichord. It is to be hoped that these and other recordings will be reissued in the near future. Excerpts of some of these works are included in a special compilation, *Limited Edition II*, released recently on Baker's own Oxford label, available from the Manhattan Flute Center, telephone (845) 279-8499 and from Flute World [www.fluteworld.com].

The material that is available does, however, show the magnitude of Baker's extraordinary musicianship from the 1940s until nearly the end of the 20th century. The many live recordings are particularly instructive. Recordings are available from Amazon.com [www.amazon.com], ArchivMusic [www.archivmusic.com], Barnes and Noble [www.barnesandnoble.com], Tower Records [www.towerrecords.com] as well as from Flute World [www.fluteworld.com] and other sources. Please

note that the availability of Baker recordings is ever changing. CDs are both added and deleted frequently. In fact, a few CDs have been deleted while this discography was in preparation but are included as they may still be available from some sources.

Special thanks are due Sandra Ragusa and Susan Nelson for some invaluable information and comments.

David Whiteside began his studies with Julius Baker as a teenager on the recommendation of Jean-Pierre Rampal, continuing for 10 years. Whiteside is currently principal flutist of the National Philharmonic, a member of the contemporary chamber group edgEnsemble, and a frequent soloist and recitalist. The Washington Post has noted his "sparkling virtuosity and multihued sonorities" and his "full, lustrous playing," and the Boston Globe termed his playing "fiery and virtuosic."

CD Title	Work	Performers	Date / Location	Other works on CD without Baker	Label / recording information
CONCERTOS					
1	The Virtuoso Flute	Mozart: Concerto in C Major for Flute and Harp, K. 299/297c	I Solisti di Zagreb Antonio Janigro, conductor Hubert Jelinek, harp	rec. May 5-7, 1962 Baumgarten Hall, Vienna	Vanguard Classics SVC-42 ADD / STEREO / TT 63:06 release date: 1996 reissue of Vanguard LP BGS 5048, <i>The Virtuoso Flute</i>
		Telemann: Suite in a minor for Flute and Strings	I Solisti di Zagreb Antonio Janigro, conductor	rec. May 5-7, 1962 Baumgarten Hall, Vienna	
		Vivaldi: Concerto in g minor for Flute, Bassoon, Strings and Harpsichord, <i>La Notte</i> , R. 104	I Solisti di Zagreb Antonio Janigro, conductor Karl Hoffmann, bassoon	rec. August 1964 Vienna	
2	The Virtuoso Flute, Vol. 2	Mozart: Concerto in G Major, for Flute and Orchestra, K. 313	I Solisti di Zagreb Antonio Janigro, conductor	rec. June 10-20, 1965 Palais Schonburg (?), Vienna	Vanguard Classics SVC-54 ADD / STEREO / TT 56:54 release date: 1996 reissue of Vanguard LP VDS 71153, <i>The Virtuoso Flute</i> , Vol. 2
		Mozart: Andante in C Major, K. 315	I Solisti di Zagreb Antonio Janigro, conductor	rec. June 10-20, 1965 Palais Schonburg (?), Vienna	
		Vivaldi: Concerto in D Major for Flute and Strings, <i>Il Cardellino</i> , R. 428	I Solisti di Zagreb Antonio Janigro, conductor Herbert Tachezi, harpsichord	rec. June 10-20, 1965 Palais Schonburg (?), Vienna	
		Vivaldi: Concerto in C Major for Piccolo, Strings and Continuo, R. 443	I Solisti di Zagreb Antonio Janigro, conductor Herbert Tachezi, harpsichord	rec. June 10-20, 1965 Palais Schonburg (?), Vienna	
		Vaughan Williams: Fantasia on Greensleeves	I Solisti di Zagreb Antonio Janigro, conductor Hubert Jelinek, harp	rec. May, 1962 Vienna	
3	The Virtuoso Flute, Vol. 3	Mozart: Concerto in D Major for Flute and Orchestra, K. 314	Vienna State Opera Orchestra Felix Prohaska, conductor (all selections)	rec. Aug. 15-17, 1966 Palais Schonburg (?), Vienna (all selections)	Vanguard Classics SVC-55 ADD / STEREO / TT 51:23 release date: 1996 reissue of Vanguard LP VSD 71170, <i>The Virtuoso Flute</i> , Vol. 3
		Vivaldi: Concerto in a minor for Piccolo, Strings and Continuo, R. 445			
		Vivaldi: Concerto in C Major for Piccolo, Strings and Continuo, R. 444			
		Gluck: Dance of the Blessed Spirits			
NOTE: These recordings are currently available from the Musical Heritage Society (catalogue #5172058, #5172067 and #5172076). Continued general commercial availability is unclear. The Vanguard Classics catalogue was purchased by Artemis Records in 2003. Artemis will continue the Vanguard Classics label and may continue or may delete the "Virtuoso Flute" CDs. Alternatively some or all works on these CDs may be issued in other compilations. See below.					
4	Mozart Masterpieces for Flute	Concerto in C Major for Flute and Harp, K. 299 / 297c *	I Solisti di Zagreb Antonio Janigro, conductor Hubert Jelinek, harp	rec. May 5-7, 1962 Baumgarten Hall, Vienna	Vanguard Classics [Artemis] # 1271 (2 CD set) ADD / STEREO / TT 127:04 release date: March 2004
		Mozart: Concerto in G Major, for Flute and Orchestra, K. 313 *	I Solisti di Zagreb Antonio Janigro, conductor	rec. June 10-20, 1965 Palais Schonburg (?), Vienna	
		Concerto in D Major, K. 314 *	Vienna State Opera Orchestra Felix Prohaska, conductor (incorrect credits on CD)	rec. Aug. 15-17, 1966 Palais Schonburg (?), Vienna	
* NOTE: re-releases of Mozart Concertos on "Virtuoso Flute" recordings - see "Virtuoso Flute" listings above					
5	Vivaldi: The Orchestral Masterpieces, Vol. 1, The Four Seasons	Vivaldi: Concerto in g minor for Flute, Bassoon, Strings and Harpsichord, <i>La Notte</i> , R. 104 *	I Solisti di Zagreb Antonio Janigro, conductor Karl Hoffmann, bassoon	rec. August 1964 Vienna	Vanguard Classics [Artemis] #1188 (2 CD set) ADD / STEREO / TT 98:38 release date: August 2003 reissue of Vanguard LP BGS70665 <i>Concerti for Diverse Instruments</i> with additional material
	* NOTE: "Virtuoso Flute" CD includes the same recording of this concerto - see "Virtuoso Flute" listing above				

(continued)

CD Title	Work	Performers	Date / Location	Other works on CD without Baker	Label / recording information
CONCERTOS (continued)					
6	Leonard Bernstein Nielsen: Flute and Clarinet Concertos Hindemith: Violin Concerto	Nielsen: Concerto for Flute NY Philharmonic Leonard Bernstein, conductor	rec. Feb. 15, 1966 Philharmonic Hall, Lincoln Center, NYC reissue of Columbia LP MS 7028	Nielsen Clarinet Concerto (Drucker - NY, Bernstein, 1967) Hindemith Violin Concerto (Stern - NY, Bernstein, 1964)	Sony SMK 45799 "The Royal Edition No. 61 of 100" ADD / STEREO / TT 72:41 release date: 1993
6a	Carl Nielsen: Symphonies 1-6, Flute and Clarinet Concertos, Orchestral Music	Nielsen: Concerto for Flute [same recording as #4 above] NY Philharmonic Leonard Bernstein, conductor	rec. Feb. 15, 1966 Philharmonic Hall, Lincoln Center, NYC reissue of Columbia LP MS 7028	Clarinet Concerto (Drucker, NY, Bernstein, 1967) Symphonies and Orchestral Music (Philadelphia, Ormandy / NY, Bernstein / Royal Danish Orchestra)	Sony # 45989 ADD / STEREO release date: 1991
7	Barber – Premiere Recordings	Barber: Capricorn Concerto for flute, oboe, trumpet and strings, opus 21 Mitchell Miller, oboe Harry Freistadt, trumpet Saidenberg Little Symphony Daniel Saidenberg, conductor premiere recording	rec. 1946 NYC	various other Barber works, various performers and orchestras - Bruno Walter, Toscanini, Ormandy, Jansen Symphony, NBC Symphony, Curtis String Quartet, etc. all premiere recordings	Pearl # 49 ADD / MONO / TT 79:37 1999 reissues
8	David Amram – An American Original	Amram: Theme and Variations on Red River Valley for Flute and Orchestra Manhattan Chamber Orchestra Richard Auldson Clark, conductor	rec. n.d. released: 1993	American Dance Suite Travels (Chris Gekker, trumpet) Songs for America (James Courtney, bass)	Newport Classic # 85546 DDD / STEREO / TT 71:00
9	Julius Baker and Colleagues	Moscheles, Ignaz: Duo Concertante in F Major (1868) for flute, oboe and orchestra Honegger, Arthur: Concerto da Camera (1949) for flute, english horn and orchestra Richard Woodhams, oboe Sarasota Festival Orchestra Paul Wolfe, conductor Albert Goltzer, english horn. CBS Symphony Orchestra Ernest Ansermet, conductor	rec. n.d. <i>LIVE</i> rec. Jan. 17, 1954 <i>LIVE</i>		Oxford 60355 72692 AAD / MONO / TT 69:05 reissues 2000, by Baker's own label, available from the Manhattan Flute Center, telephone (845) 279-8499
<i>NOTE: see listing under Chamber Music for other works by Templeton, Foote and Debussy on this CD</i>					
10	50 Years of Vox	Bach: Suite #2 in b minor - Polonaise and Double Anthony Newman, harpsichord & conductor Madeira Festival Orchestra	rec. Aug 4, 1981 Madeira, Portugal	various other Vox recorded works	Vox Classical #3036 DDD / STEREO from Vox LP D-VCL 9016
11	Intimate Chamber 25 Favorites	Bach: Suite #2 in b minor: Rondeau and Menuet Telemann: Suite in a minor: Les Plaisirs Anthony Newman, harpsichord & conductor Madeira Festival Orchestra	rec. Aug 4, 1981 Madeira, Portugal	various other Vox recorded works	Vox Classical # 845 DDD / STEREO from Vox LP D-VCL 9016
12	Solid Gold Baroque	Gluck: Dance of the Blessed Spirits * Telemann: Suite in a minor: Réjouissance * I Solisti di Zagreb Antonio Janigro, conductor I Solisti di Zagreb Antonio Janigro, conductor	rec. Aug. 15-17, 1966 Palais Schonburg (?), Vienna rec. May 5-7, 1962 Baumgarten Hall, Vienna	various other baroque works from Vanguard catalogue / various artists	Vanguard Classics #4021 ADD / STEREO
<i>* NOTE: re-releases of portions of works on "Virtuoso Flute" recordings - refer to "Virtuoso Flute" listings above</i>					
13	Serenata: A Bouquet for Strings	Vaughan Williams: Fantasia on Greensleeves * I Solisti di Zagreb Antonio Janigro, conductor	rec. May 1962, Vienna	various Baroque works for strings with I Solist di Zagreb	Vanguard Classics SVC 142 ADD / STEREO
<i>* NOTE: re-release of Greensleeves from "Virtuoso Flute" recording - refer to "Virtuoso Flute" listings above</i>					

CD Title	Work	Performers	Date / Location	Other works on CD without Baker	Label / recording information
RECITALS WITH PIANO					
1 Julius Baker in Recital	Poulenc: Sonata Muczynski: Sonata, op. 14 Debussy: Prélude à l'Après-midi d'un Faune arranged J. Jaubert Frank: Sonata in A Major Fauré: Après un rêve, op. 71, #1 arranged Baker	Lisa Emenheiser Logan, piano (all selections)	rec. 1982 LIVE (all selections)		VAI Audio # 1022 ADD / STEREO / TT 65:30 released: 1992
2 Julius Baker in Recital, Vol. 2	Mozart: Sonata in F, K. 13 Bach: Sonata in g minor, BWV 1020 Sancan: Sonatine Giesecking: Sonatine Kuhlau: Divertissement in G Major op. 68, #5 Gershwin: Piano Prelude #2 arranged Baker	Harriet Wingreen, piano (all selections)	rec. October 9, 1983 LIVE (all selections)		VAI Audio # 1033 ADD / STEREO / TT 58:22 release date: 1992
3 Limited Edition I	Czerny: Duo Concertante, op. 129 Mozart: Sonata in F, K. 313 Bizet-Borne: Carmen Fantasy Muczynski: Sonata, op. 14	Lisa Emenheiser Logan, piano Lisa Emenheiser Logan, piano Lisa Emenheiser Logan, piano Robert Muczynski, piano	rec. n.d. rec. n.d. rec. n.d. rec. n.d.		Oxford [no number] AAD / TT 57:33 / (n.d.) release date: 1997 reissues by Baker's own label, available from the Manhattan Flute Center, telephone (845) 279-8499
4 Live Radio Broadcasts	Berkeley: Sonatina, op. 13 Jacob: Concerto for Flute and String Orchestra (1951) (with piano) Siegmeister: Concerto for Flute and Orchestra (1960) (with piano) (written for Baker) Milhaud: Sonatine, op. 14	Juliette Arnold, piano (all selections)	rec. April 5, 1955 LIVE rec. April 5, 1955 LIVE rec. n.d. LIVE rec. n.d. LIVE		Oxford 56613 11642 ADD / TT 50:50 release date 2001 reissues by Baker's own label, available from the Manhattan Flute Center, telephone (845) 279-8499
5 Julius Baker Flute Recital	Poulenc: Sonata Griffes: Poem Dutilleux: Sonatine Variations on a Theme of Sakura (anon.) Dinicu: Hora Staccato Chopin: Nocturne in c# minor arranged Baker	Yoichi Miura, piano (all selections)	rec. Sept. 22, 1965 Yamaha Ginza Hall Tokyo, Japan LIVE		Seven Seas #126 via King Record Co. (Japan) KICC126 reissued from LP (1966) release date: 1994 OUT OF PRINT
6 Masterpieces for Flute	Reinecke: Sonata <i>Undine</i> , op. 167 2 movements only: – Allegro – Intermezzo	Irma Vallecillo, piano	rec. c. 1977 reissue from Desmar LP DSM 1012G (1977)	other flute works with other flutists Fauré: Fantasie, Jim Walker Diamond: Concerto, Alison Young Copland: Vocalise, Bradley Garner Popp: Polonaise, Bradley Garner Mozart: Papageno's Song, Jim Walker Diour: Metamorphosis, Bradley Garner	Delta #30509 ADD / STEREO

CD Title	Work	Performers	Date / Location	Other works on CD without Baker	Label / recording information
CHAMBER MUSIC					
1	Julius Baker and Colleagues	Templeton, Alec: Trio for Flute, Oboe and Piano (c. 1954)	Albert Goltzer, oboe Alec Templeton, piano	rec. c. 1954 Esoteric studios, NYC	Oxford 60355 72692 AAD / MONO / TT 69:05 release date: 2000 reissues by Baker's own label, available from the Manhattan Flute Center, telephone (845) 279-8499
		Foote: A Night Piece (1922) for flute and string quartet	Sylvan Shulman, violin Bernard Robbins, violin Harold Coletta, viola Bernard Greenhouse, cello	rec. n.d.	
		Debussy: Sonata for Flute, Viola and Harp (1915)	Jack Braunstein, viola Laura Newell, harp	rec. October 11, 1953 LIVE	
see listing under Concertos for other works by Moscheles and Honegger on this CD					
2	Stravinsky Conducts Stravinsky: The Mono Years 1952-55	Stravinsky: Octet for Wind Instruments	Columbia Ensemble with Loren Glickman, bassoon Robert Nagel, trumpet. David Oppenheim, clarinet	rec. 1952-55 (no specific date)	Stravinsky conducting: Le Baiser de Fee (Cleveland) Pulcinella (Cleveland) Symphony in C (Cleveland) L'histoire du soldat (Columbia Ensemble)
					Sony #63325 ADD / MONO release date: 1998 OUT OF PRINT
3	The Art of Robert Bloom - Chamber Music, Vol. 2	Telemann: Trio Sonata in e minor for oboe, recorder and continuo	Bloom, oboe Juliette Arnold, piano	rec. c. 1948, NYC - LIVE reissued from Oxford LP - OR104	works by Loeilliet, Haydn, Telemann, Bach Performers include Bloom, Leonid Hambro, harpsichord, Samuel Mayes and Tim Eddy, cello, Scott Nickrenz, viola, Joseph Silverstein, violin, Yehudi Wyner, harpsichord, Robert Nagel, trumpet, etc.
		Quantz: Trio Sonata in c minor for flute, oboe and harpsichord	Bloom, oboe Juliette Arnold, piano	rec. c. 1948 NYC - LIVE reissued from Oxford LP - OR104	Boston Records # 1034 ADD / MONO / 56:03(music) release date: 2000
NOTE: CD includes interview with Baker					
4	Trio Sonatas for Two Flutes - Julius Baker, Bradley Garner	Telemann: Trio Sonata in A Major Telemann: Trio Sonata in c minor Telemann: Trio Sonata in a minor Bach: Trio Sonata in G Major, BWV 1038 Bach: Trio Sonata in G Major, BWV 1039	Bradley Garner, flute Hedi Salanki, harpsichord Eric Samuels, cello (all selections)	rec. c. 1996 Queens, NY	Laserlight # 14387 DDD / STEREO / TT 47:21 release date: 1998
5	Premiere Chamber Works - Sarah Lambert Bloom	Kaufmann, Frederick: A Bud for Bloom	Sarah Lambert Bloom, oboe Susan Starr, piano	rec. n.d.	works by Joel Hoffman, Darrell Handel, Bernard Heiden, Allen Dwight Sapp, John Harbison, Robert Bloom, Jan Koetsier performers include Sarah Lambert Bloom, oboe and others
					Centaur Records #2217 DDD / STEREO / TT 71:02 release date: 1995
6	Disc Drive Disc with Jurgen Gothe	Gershwin: Impromptu in 2 Keys *	Jeanne Baxtresser, flute Andrew Davis, piano	rec.c. 1984, Toronto	various CBC recordings of Canadian ensembles, various works
		* Reissued from "Fascinatin' Rhythm", music of Gershwin with Baker, Jeanne Baxtresser, Andrew Davis, piano and harpsichord, arrangements by Doug Riley; IMP 30367 / 00632; released 1984; currently out of print			
7	Pastorale - Flute Force with Julius Baker	Ravel: Daphnis et Chloé, Suite 2 arranged Rie Schmidt Handel: Semele, HMV 58: Wh'er'er you walk	Flute Force (Sheryl Henze, Wendy Stern, Rie Schmidt, Gretchen Pusch) with Baker Flute Force (Sheryl Henze, Wendy Stern, Rie Schmidt, Gretchen Pusch) with Baker	rec. September 1993 Queens College, NYC rec. September 1993 Queens College, NYC	works by Bozza, Barber, Stravinsky, Reicha, Debussy VAI Audio #1133 DDD / STEREO / TT 68' release date: 1996
8	Music from Cranberry Isles	Gluck: Dance of the Blessed Spirits Handel: Aria Flammende Rose, Zierde..., HMV 210 Vivaldi: Chamber Concerto for Flute, Oboe, Violin, Bassoon and Continuo, R. 107	Peter Sykes, organ Susan Story Frank, soprano Peter Sykes, organ Benjamin Karp, cello Peter Sykes, organ Paul Wolfe, violin. William Winstead, bassoon Sara Lambert Bloom, oboe	rec. August 1990 Isleford, Maine (all selections)	various other baroque works with Peter Sykes, organ Sara Lambert Bloom, oboe Benjamin Karp, cello William Winstead, bassoon
					Centaur Records #2084 DDD / STEREO / TT 73' release date: 1993

CD Title	Work	Performers	Date / Location	Other works on CD without Baker	Label / recording information
SPECIAL RETROSPECTIVE COLLECTION					
1 Julius Baker Limited Edition II	Saint-Saëns: Carnival of the Animals - Volière Mendelssohn: Midsummer Night's Dream - Scherzo Ibert: Concerto - 1 st movement Dinicu: Hora Staccato Bach: Cantata 113 <i>Jesu Nimmt Die Sunder An</i> Bizet-Borne: Carmen Fantasy (excerpt) Bach: Sonata in C Major - Allegro Hindemith: Symphonic Metamorphosis - 3 rd movement Debussy: Sonata for Flute, Viola and Harp - 2 nd movement Debussy: Prélude à l'Après-midi d'un Faune (excerpt - opening) Tell it again Quantz: Duet in D major (excerpt) Vivaldi: Piccolo Concerto in C Major - 3 rd movement Piccolo Pete Chopin: Nocturne in c# minor Ravel: Daphnis et Chloé (excerpt - solo) Jungle Fantasy	Andre Kostelanetz and his Orchestra Artur Rodzinski Alfredo Antonini CBS Orchestra Juliette Arnold, piano Bach Aria Group William Scheide, director unidentified pianist Sylvia Marlowe, harpsichord Rafael Kubelik Chicago Symphony Orchestra Lillian Fuchs, viola Laura Newell, harp Leopold Stokowski Symphony Orchestra Stokowski, conductor Julie Andrews Martin Green Moondog Jean-Pierre Rampal Vienna State Opera Orchestra Felix Prohaska, cond. Mitch Miller Show Yoichi Miura, piano NY Philharmonic Leonard Bernstein —	rec. 1944 Columbia LP CL720 rec. 1946 "Twilight Music", Columbia rec. 1948 - <i>LIVE</i> Oxford LP - OR104 rec. 1946 Oxford (78 rpm) rec. c. 1950 MGM rec. c. 1965 California rec. c. 1950 Decca rec. April 1953 <i>see Orchestral listing below</i> rec. c.1955 Decca rec. February 1957 <i>see Orchestral listing below</i> rec. 1957 Angel rec. 1959 rec. 1966 <i>see "Virtuoso Flute, Vol. 3"</i> rec. n.d. rec. 1965, Japan <i>see Recital listing</i> rec. December 1975 <i>see Orchestral listing below</i> rec. n.d.	narration by Patricia Harper (all selections)	Oxford [no number] AAD / MONO - STEREO TT 74:10 reissues by Baker's own label, available from the Manhattan Flute Center, telephone (845) 279-8499
ORCHESTRAL (partial listing)					
1 Stokowski Debussy: Nocturnes, Iberia	Debussy: Prélude à l'Après-midi d'un Faune Debussy: Clair de Lune	Leopold Stokowski Symphony Orchestra Stokowski, conductor Leopold Stokowski Symphony Orchestra	rec. Feb. 5 & 8, 1957 Riverside Plaza Hotel, NYC rec. Feb. 5 & 8, 1957 Riverside Plaza Hotel	Nocturnes for Orchestra London Symphony Images for Orchestra: No. 2, Iberia French National Radio Orchestra	EMI Classics 67313 ADD / MONO / TT 61:56 remastered reissued: 2000
1a Stokowski Landmarks of a Distinguished Career	Debussy: Prélude à l'Après-midi d'un Faune Debussy: Claire de Lune <i>[same recordings as # 1 above]</i>	Leopold Stokowski Symphony Orchestra Stokowski, conductor	rec. Feb. 5 & 8, 1957 Riverside Plaza Hotel, NYC	Dukas: Fanfare to La Peri Barber: Adagio for Strings Strauss: Suite for 13 Winds, op.4: Gavotte Faberman: Evolutioni Vaughan Williams: Symphony 8: Scherzo Persichetti: Divertimento for Band Tchaikowsky: Symphony 4: Scherzo Mussorgsky: Pictures at an Exhibition Bach: Toccata and Fugue for organ, d minor, Sibelius: Swan of Tuonela Sibelius: Finlandia, op. 26	Angel Records: # 65614 ADD / MONO remastered reissued: 1995
2 Pierre Boulez Ravel: Complete Orchestral Works	Ravel: Daphnis et Chloé (complete ballet)	NY Philharmonic Pierre Boulez, conductor	rec. December 1975 Avery Fisher Hall, NYC	other Ravel works with Bernstein, NY (some with Baker) and Cleveland Orchestras	Sony Classical 45842 ADD / STEREO / TT 221:03
3 Antal Dorati / Rafael Kubelik Chicago Symphony Bartok: Miraculous Mandarin, Kodaly: Peacock Variations, etc.	Hindemith: Symphonic Metamorphosis on Themes of Carl Maria von Weber Schoenberg: Five Pieces for Orchestra	Chicago Symphony Rafael Kubelik, conductor Chicago Symphony Rafael Kubelik, conductor	rec. April 3-5, 1953 Orchestra Hall, Chicago rec. April 3-5, 1953 Orchestra Hall, Chicago	Kodaly: Peacock Variations Bartok: Miraculous Mandarin (Dorati, Chicago, 1954)	Mercury Living Presence 289 434 397-2 ADD / MONO / TT 79:45 release date: 1998 OUT OF PRINT

(continued)

CD Title	Work	Performers	Date / Location	Other works on CD without Baker	Label / recording information
ORCHESTRAL (continued)					
4	Bernstein Century Bizet: Carmen & L'Arlésienne Suites	Bizet: Carmen Suites 1 and 2 Baker identified as flute soloist on <i>Entracte</i> Bizet: L'Arlésienne Suites 1 and 2	NY Philharmonic Leonard Bernstein, conductor NY Philharmonic Leonard Bernstein, conductor	May 15 & 20, 1967 Avery Fisher Hall, NY Jan. 25 / Feb. 2, 1968 Avery Fisher Hall, NY	Sony Classical: #63081 ADD / STEREO / TT 71: 25 release date: 1997
5	Bernstein Century Brahms: Symphony No. 1 Serenade No. 2	Brahms: Serenade No. 2 in A Major, opus 16	NY Philharmonic Leonard Bernstein, conductor	rec. February 1966 Avery Fisher Hall, NY Brahms 1 (NY, Bernstein, 1960) [NOT Baker]	Sony Classical #60970 ADD / STEREO / TT 75:57 release date: 1999
6	The Royal Edition Tchaikovsky: Symphonies 1 and 2	Tchaikovsky: Symphony 1, Winter Dreams Tchaikovsky: Symphony 2	NY Philharmonic Leonard Bernstein, conductor rec. October 24, 1967	rec. October 20, 1970 Avery Fisher Hall, NY	Sony Classical 47631 ADD / STEREO / TT 75:34
7	Famous Rhapsodies	Liszt: Hungarian Rhapsody #4, in d minor	NY Philharmonic Leonard Bernstein, conductor	rec. January 12, 1971 Avery Fisher Hall, NY Rhapsodies by Liszt, Enesco, Alvern, Chabrier Philadelphia Orchestra / Ormandy	Sony #60265 ADD / STEREO / TT 75:23 release date: 1998
8	Lily Pons - Coloratura Assoluta	Laforge: Die Fledermaus Fantasy	Lily Pons Orchestra conducted by Maurice Abravanel	rec. October 3, 1945 Liederkrantz Hall, NY	Sony Classical # 60655 ADD / MONO / 97' (2 discs) release date: 1998
<i>Note: there are many other recordings on which Baker is the principal flutist with various orchestras including the N.Y. Philharmonic (1965-83), the Chicago Symphony, The Stokowski Orchestra, the CBS Orchestra under Bruno Walter, etc.. They are too numerous for inclusion in this discography.</i>					
MUSIC MINUS ONE RECORDINGS					
1	Intermediate Flute Solos, Vol. I	Handel: Sonata in F major Pessard: Andalous, op. 20 Telemann: Sonata #7 in c minor: Allegro	Martha Rearick, piano (all selections)	rec. n.d. (1970s)	MMO CD 3323 "Laureate Masterclasses" digitally remastered release
2	Advanced Flute Solos, Vol II	Bach: Sonata in g minor: I Allegro moderato Fauré: Fantasie Mozart: Concerto in G Major I: Allegro maestoso	Martha Rearick, piano (all selections)	rec. n.d. (1970s)	MMO CD 3326 "Laureate Masterclasses"
3	Advanced Flute Solos, Vol IV	Bach: Cantata 156 - Arioso arranged Barrère Fauré: Pelléas et Mélisande Sicilienne / arranged Cavally Godard: Idyll, op. 116 arranged Cavally Platti: Sonata No. 2 in g minor Adagio / Allegro molto arranged Moyse	Martha Rearick, piano (all selections)	rec. n.d. (1970s)	MMO CD 3329 "Laureate Masterclasses"
POPULAR / OTHER (partial listing)					
1	Nat King Cole Story (1961)	Nature Boy * (Flute obbligato)	Nat King Cole Orchestra conducted by Ralph Carmichael (1961 remake)	rec. c. 1961, NY compilation of c. 1961 remakes of Nat King Cole songs primarily from 1950s	EMI International # 795129 ADD / STEREO original LP released 1961 as "Nat King Cole Story"
<i>* NOTE: Many available reissues of "Nature By" are of the original (1947) version which is NOT Baker</i>					
2	Leonard Bernstein Conducts West Side Story	West Side Story	Kiri Te Kanawa José Carreras Marilyn Horne Tatianna Troyanos Kurt Ollman	rec. 1985, NY	Deutsche Grammophon CD 457199 (1998 release) DG Super Audio CD 000019426 (2003 release) DDD / STEREO / TT 77'
3	Beauty and the Beast	Broadway cast recording of Beauty and the Beast	Susan Egan, cast members orchestra conducted by Michael Kosarin	rec. 1994, NY	Disney # 60861 DDD / STEREO / TT 72:16 release date: 1994
<i>Note: NOT recording of the film soundtrack</i>					

CD Title	Work	Performers	Date / Location	Other works on CD without Baker	Label / recording information
POPULAR / OTHER (continued)					
4 Fame	Michael Gore's 1980 film track from <i>Fame</i> / includes extra tracks not included in original soundtrack	produced by Michael Gore and Gil Askey	rec. 1980, NY		Rhino records # 73862 ADD / STEREO reissue 2003 (remastered)
5 George Gershwin: Girl Crazy	new recording (c. 1990) of music from the Gershwin musical <i>Girl Crazy</i> (1930)	Lorna Luft, Frank Gorshin orchestra conducted by John Mauceri	rec. c. 1990, NY		Nonesuch # 79250 DDD / STEREO release date: 1990
6 Fennel Conducts Porter and Gershwin	works by Cole Porter and George Gershwin	Frederick Fennel conducting various ensembles Baker on some tracks	rec. n.d.		Polygram # 43427 release date: 1993
7 Frank Sinatra Conducts the Music of Alec Wilder	Alec Wilder: Air for Flute Slow Dance Theme and Variations	CBS Orchestra strings with Baker; Wilder Octet conducted by Frank Sinatra	rec. December 1945	other works by Wilder with Mitch Miller, Harold Goltzer, the CBS Orchestra Strings and the Wilder Octet	Sony Special Products # A 4271
8 The Hawk in Hi Fi*	Coleman Hawkins plays standards and original tunes	arrangements by Billy Byers Baker on orchestral backups for 12 tracks	rec. 1956, NY	other Hawkins performances with big band backup	RCA # 63842 ADD / STEREO / TT 65:47 reissue 2001
* NOTE: these 1956 sessions are also available on Hawkins retrospective collections: "Retrospective" (RCA 66617) and "Body and Soul" (RCA 68517)					
9 Mingus: Complete Debut Records	"Third Stream" and jazz works by Mingus, others combining jazz and classical ensembles *	Charles Mingus Octet and Orchestra / Baker plays in orchestra on some takes	rec. c. 1951, NY	works by Mingus and others for various avant guard jazz and bebop groups	Debut # 4402 (12 CD box set) ADD / TT 13:48:08 reissue 1991
* NOTE: the same Baker recordings also available on Debut #4420, "The Debut Records Story"					

KEY	rec. = recorded
c. = circa	DDD = digital recording, digital mastering, digital copy
n.d. = no date	ADD = analog recording, digital mastering, digital copy
TT = total time	AAD = analog recording, analog mastering, digital copy



Portrait du flûtiste Devienne
(Tableau de David.)



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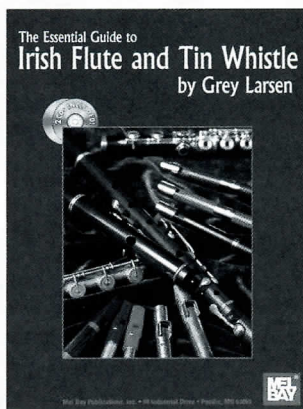
Flute World (248)855-0410 [www.fluteworld.com](http://www.fluteworld.com)

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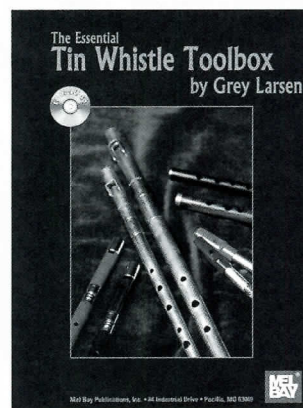
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# SUMMER 2004 MASTERCLASSES

compiled by TONY WATSON

NFA Masterclass Reporter

The following masterclass listing was compiled by The National Flute Association, Inc., for its *Flutist Quarterly* magazine and is used by permission.

For updated information, consult the NFA website: [www.nfaonline.org](http://www.nfaonline.org)

## ALPHABETICAL DESCRIPTIONS with KEY CHRONOLOGICAL INDEX GEOGRAPHICAL INDEX

### KEY:

Teacher or Festival  
Dates  
Location  
Level of playing or appropriate age  
Number of performers / participants / auditors  
Tuition for each  
Room and Board  
Application deadline  
Contact information

### ALPHABETICAL DESCRIPTIONS

#### ROBERT AITKEN

See MUSICALTA ACADEMIE

#### CLAUDIA ANDERSON

See ITHACA COLLEGE SCHOOL OF MUSIC

#### ARIA INTERNATIONAL SUMMER ACADEMY with BONITA BOYD, WALFRID KUJALA, LEONE BUYSE, DAMIAN BURSILL- HALL, JUDITH MENDENHALL, LINDA CHESIS, JULIA LARSON MATTERN

June 27–July 24

Ball State University, Muncie, INDIANA

Intermediate, Advanced, Pre-professional

Performers: 24; Auditors: unlimited

Tuition: Performers \$1400; Auditors \$500

Room and Board \$1100

April 1, 2004

Mihai Tetel

School of Music

Ball State University

Muncie, IN 47306

[mdtetel@bsu.edu](mailto:mdtetel@bsu.edu)

Phone: 765-286-8937

[www.bsu.edu/music/aria](http://www.bsu.edu/music/aria)

#### PIERRE-YVES ARTAUD

See OXFORD FLUTE SUMMER SCHOOL

#### THE JULIUS BAKER MASTERCLASSES with SANDRA CHURCH, TADEU COELHO, BART FELLER, BRADLEY GARNER, SUSAN HOEPPNER, TRUDY KANE, JEFFREY KHANER, MARINA PICCININI, GARY SCHOCKER, NOBATAKU SHIMIZU, JOSHUA SMITH

July 31–August 5

Western Connecticut State University, Danbury,

CONNECTICUT

Amateur to professional

Performers: 40; Auditors: unlimited

Tuition: Performers: \$445; Auditors \$395

Room and Board: \$200

May 15

WCSU — Laura Tittlemore

181 White Street

Danbury, CT 06810

Phone: 203-837-8614; Fax: 203-837-8630

[Tittlemorel@wcsu.edu](mailto:Tittlemorel@wcsu.edu)

#### JOHN BARCELLONA

See FAIRBANKS SUMMER ARTS FESTIVAL

#### JEANNE BAXTRESSER

June 6–9

Anatomy of Sound at The University of Michigan,

Ann Arbor, MICHIGAN

Marionette Cano

University of Michigan School of Music

Summer Programs

1100 Baits Drive

Ann Arbor, MI 48109-2085

Phone: 734-764-5429

[canom@umich.edu](mailto:canom@umich.edu)

[www.music.umich.edu/resources/summer/](http://www.music.umich.edu/resources/summer/)

#### JEANNE BAXTRESSER

June 14–15

National Orchestral Institute, University of

Maryland-College Park, MARYLAND

[www.nationalorchestralinstitute.com](http://www.nationalorchestralinstitute.com)

Phone: 301-405-2317

#### JEANNE BAXTRESSER

See NORTHERN CALIFORNIA FLUTE CAMP

#### JEANNE BAXTRESSER

July 12–24

Orford Arts Centre, Quebec, CANADA

Judith Munger, School Coordinator

[jmunger@arts-orford.org](mailto:jmunger@arts-orford.org)

Phone: 819-843-9871; Fax: 819-843-7274

#### JEANNE BAXTRESSER

August 1–15

Music Academy of the West, Santa Barbara,  
CALIFORNIA

Music Academy of the West

1070 Fairway Road

Santa Barbara, CA 93108-2899

Phone: 805-969-4726; Fax: 805-969-0686

[catalog@musicacademy.org](mailto:catalog@musicacademy.org)

#### JEANNE BAXTRESSER

September 20–24

Bavarian Music Academy, Hammelburg,

GERMANY

Performers: Advanced-young professional;

Auditors: any level

Nancy Gildner, Director

Herrngartenstr.7

D-65185 Weisbaden, Germany

Phone: 0049 (0)611 37 96 33;

Fax: 0049 (0)611 88 684

[Nancy.Gildner@t-online.de](mailto:Nancy.Gildner@t-online.de)

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See EAST TENNESSEE SUZUKI FLUTE  
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#### MICHIE BENNETT

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BOURIAKOV, CLIFFORD BENSON, IAN

CLARKE, And JENNY MELLOR

July 29–August 8

Farnham, ENGLAND

Above grade 8

Performers: 18; Participants: 15; Auditors:  
unlimited

Tuition: Performers: £335; Participants: £295;

Auditors: £245

Room and Board: £270–295

Michie Bennett

50 Lansdowne Gardens

Stockwell, London SW8 2EF England

Phone: 020-7498-9807

[mmichie@msn.com](mailto:mmichie@msn.com)

#### CLIFFORD BENSON

See WILLIAM BENNETT INTERNATIONAL  
FLUTE SUMMER SCHOOL

#### LAURIE BENSON

See NORTHERN CALIFORNIA FLUTE CAMP

#### AMY BLUMETHAL

See WILDACRES FLUTE RETREAT

#### BODY MAPPING FOR FLUTISTS with LIISA RUOHO, AMY LIKAR, LEA PEARSON, SANDRA SEEFELD

July 12–17

Santa Sabina Conference Center, San Rafael,  
CALIFORNIA

All levels

Performers: 8; Participants: 40

Tuition: Performers: \$400; Auditors: \$350

Room and Board: \$500 single; \$450 double

May 15

Amy Likar

6233 Thornhill Drive

Oakland, CA 94611

Phone: 510-338-3811; Fax: 510-338-3811  
info@amylikar.com  
www.bodymap.org/summerflute.html

**JAN BOLAND, flute with JOHN DOWDALL, guitar**

June 26–July 2  
Cornell College, Mt. Vernon, IOWA  
Professional and Pre-professional duos  
Performers: 16 (8 duos); Auditors: 2  
Tuition: Performers: \$290; Auditors: \$290  
Room and Board: Historic Bed and Breakfast \$210 for 6 nights  
June 1

Jan Boland, Executive Director  
Red Cedar Chamber Music  
PO Box 154  
Marion, IA 52302  
Phone: 319-377-8028; Fax: 319-377-8061  
music@redcedar.org  
www.redcedar.org/summerfestival.html

**PATRICE BOQUILLON**

See STRATFORD-UPON-AVON  
INTERNATIONAL FLUTE FESTIVAL

**DENIS BOURIAKOV**

See WILLIAM BENNETT INTERNATIONAL  
FLUTE SUMMER SCHOOL

**WISSAM BOUSTANY: IN SEARCH OF INSPIRATION**

June 30–July 8  
Hamline University, St. Paul, MINNESOTA  
Amateur to Adult  
Performers: 12; Auditors: unlimited  
Tuition: Performers: \$420; Auditors: \$40 per masterclass  
Room and Board: \$100–120  
June 15

Amy Morris  
6620 Newton Ave. S.  
Richfield, MN 55423  
Phone: 612-866-9482  
Amymorris7@yahoo.com

**WISSAM BOUSTANY**

See PANTASMAGORIA 2004

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Ann Huntoon, Manager  
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ann@boxwood.org  
www.boxwood.org

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See ARIA INTERNATIONAL SUMMER  
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INTERNATIONAL FLUTE FESTIVAL

**HELEN BREW**

See CLARE SOUTHWORTH

**JENNY BROOKS**

See STRATFORD-UPON-AVON  
INTERNATIONAL FLUTE FESTIVAL

**ZDENEK BRUDERHANS**

June 26–July 3  
The Servite Monastery  
Nove Hrad, 37333 CZECH REPUBLIC  
High school to professional  
Performers: 10; Auditors: unlimited  
Tuition: Performers: 250 US \$/Euro; Auditors: 150 US \$/Euro  
R 280 Czech crowns per day  
June 1

61-8-82983099  
flute@senet.com.au  
www.senet.com.au/~flute

**KATHRYN BRYAN**

See DAVID NICHOLSON

**PANDORA BRYCE**

See EAST TENNESSEE SUZUKI FLUTE  
INSTITUTE INTERNATIONAL

**DAMIAN BURSILL-HALL**

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ACADEMY

**LEONE BUYSE**

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ACADEMY  
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**SANDRA CHURCH**

See THE JULIUS BAKER MASTERCLASSES

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July 5–July 11  
University of Cincinnati, College-Conservatory of Music, Cincinnati, OHIO  
Every age and performance level is encouraged to apply.  
Performers: 45; Auditors: unlimited  
Tuition: Performers: \$480 (plays twice), \$430 (plays once); Auditors: \$380 or daily: \$60  
Room and Board: additional  
April 30

Heather Verbeck  
heatherverbeck@hotmail.com  
www.cincyflute.com

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May 15

Mary Karen Clardy  
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University of North Texas  
Denton, TX 76203  
Phone: 940-565-3722; Fax: 940-565-2002  
www.mkclardy.com

**MARY KAREN CLARDY**

June 8–13  
University of North Texas, Denton, TEXAS  
High School (grades 9–12)  
Tuition: \$395 complete course/\$100 per day  
Room: \$100 single; \$80 double  
Board: \$75 complete course; \$15 per day  
May 15

Mary Karen Clardy  
Box 311367  
College of Music  
University of North Texas  
Denton, TX 76203  
Phone: 940-565-3722; Fax: 940-565-2002  
www.mkclardy.com

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June 7–11  
University of North Texas, Denton, TEXAS  
Performers and teachers interested in flute pedagogy  
Tuition: \$500 complete course/\$100 per day  
Room: \$105 single complete course; \$21 single per day  
Board: \$75 complete course; \$15 per day  
May 15

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College of Music  
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Denton, TX 76203  
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FLUTE SUMMER SCHOOL  
See CLARE SOUTHWORTH

**ANNE CLAYETTE**

See MUSICALTA ACADEMIE

**TADEU COELHO**

June 20–July 3  
North Carolina School of the Arts, Winston-Salem,  
NORTH CAROLINA  
All levels, from high school to college  
High school tuition: \$715; room/board: \$468 (total: \$1,183)  
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P.O. Box 386

Rutland, VT 05702

Phone: 802-773-4003; Fax: 802-773-1168

[kmfest@sover.nethhttp://www.killingtonmusicfestival.org/](mailto:kmfest@sover.nethhttp://www.killingtonmusicfestival.org/)

#### TADEU COELHO

See THE JULIUS BAKER MASTERCLASSES

#### SHERYL COHEN

July 6–10  
Wildwood Park for the Performing Arts,  
Little Rock, ARKANSAS

University and professional flutists

Performers: 20; Auditors: 15

Tuition: Performers: \$250; Auditors: \$150

Room and Board: \$340

June 1

Liana Tyson

358 Farris Road

Conway, AR 72034

Phone: 501-548-0461

[lianatyson@earthlink.net](mailto:lianatyson@earthlink.net)

#### MICHAEL COX

See CLARE SOUTHWORTH

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July 18

Jane Sandstrom

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Fairbanks, AK 99709

907-479-6280

[Janegreg@gci.net](mailto:Janegreg@gci.net)

[www.fsaf.org](http://www.fsaf.org)

#### JILL FELBER

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See ITHACA COLLEGE SCHOOL OF MUSIC

#### JILL FELBER

June 21–July 30

University of California, Santa Barbara,

CALIFORNIA

High school graduate & up

Performers: 8–10

May 15

Jill Felber

Professor, UCSB

Dept. of Music

Santa Barbara, CA 93106

Phone: 805-893-8608; Fax: 805-893-7194

[Zawafutes@aol.com](mailto:Zawafutes@aol.com)

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August 2–20 (3 week session)

University of California, Santa Barbara,

CALIFORNIA

Advanced high school

Performers: 6–8

Jill Felber

Professor, UCSB

Dept. of Music

Santa Barbara, CA 93106

Phone: 805-893-8608; Fax: 805-893-7194

[Zawafutes@aol.com](mailto:Zawafutes@aol.com)

[www.iwym.com](http://www.iwym.com)

#### BART FELLER

See THE JULIUS BAKER MASTERCLASSES

#### ROBIN FELLOWS

June 11–16

University of Wisconsin, Whitewater,

WISCONSIN

High school

Performers: 60

Resident camper: \$375; commuters: \$280

June 28

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Whitewater, WI 53190

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See LINDA WETHERILL

#### BRADLEY GARNER

See CINCINNATI FLUTE SYMPOSIUM

See THE JULIUS BAKER MASTERCLASSES

#### PATRICIA GEORGE

June 14–15

Texas Women's University, Denton TEXAS

High school–adult

Performers: unlimited

May 15

Pam Youngblood, Flute Professor

Texas Women's University

Department of Performing Arts

PO Box 425768

Denton, TX 76204-5768

Phone: 940-898-2495; Fax: 940-898-2494

[Pyoungblood@Venus.TWU.edu](mailto:Pyoungblood@Venus.TWU.edu)

#### PATRICIA GEORGE

August 5–7

Pocatello Flute Weekend and Flute Spa, Pocatello,

IDAHO

Advanced high school–adult

Performers: 12

Tuition: \$200

Room and Board: on your own

June 1

Patricia George

311 S. 8th Ave.

Pocatello, ID 83201

Phone: 208-234-4922; Fax: 208-406-4971

[georgeflute@hotmail.com](mailto:georgeflute@hotmail.com)

#### PATRICIA GEORGE

June 16–18

University of the South, Seawee, TENNESSEE

Advanced high school–adult

Performers: 12

Tuition: \$200

Room and Board: to be determined

May 1

The Seawee Flute Institute

C/O SSMF

The University of the South  
735 University Ave.  
Sewanee, TN 37383  
Phone: 615-598-1484; Fax: 615-598-1145  
ssmf@sewanee.edu

**PATRICIA GEORGE**

June 19–July 25  
University of the South, Sewanee, TENNESSEE  
Age 12 to 28  
Performers: 10–12  
Tuition, Room and Board: \$2800 May 1  
The Sewanee Flute Institute  
C/O SSMF  
The University of the South  
735 University Ave.  
Sewanee, TN 37383  
Phone: 615-598-1484; Fax: 615-598-1145  
ssmf@sewanee.edu

**DAVID GERRY**

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INSTITUTE INTERNATIONAL

**CATHERINE GOODMAN**

See STRATFORD-UPON-AVON  
INTERNATIONAL FLUTE FESTIVAL

**UWE GRODD**

See STRATFORD-UPON-AVON  
INTERNATIONAL FLUTE FESTIVAL

**AMARA GUITRY**

See WILDACRES FLUTE RETREAT

**NANCY HADDEN**

Renaissance and Baroque Flute with Lucy Carolan,  
Harpsichord  
July 18–24  
St. Mary's Music School, Edinburgh, SCOTLAND  
Advanced Student/Professional  
Performers: 10–15; Auditors: unlimited  
Tuition: Performers: £250; Auditors: £20 per day  
Room and Board: £200  
June 1

The Administrator  
The Edinburgh Flute Course  
86 Avenue Road  
London N15 5DN England  
Phone: 011 44 (0) 8802 7873

**AMY HAMILTON**

See FLUTE SEMINAR: AN ORCHESTRAL  
EXCERPT WORKSHOP

**PATRICIA HARPER**

June 20–26  
Brownsville, VERMONT  
All levels: 17–70  
Performers: 12  
Tuition, Room and Board: \$600  
May 15  
Patricia Harper  
38 Oak Drive  
Centerbrook, CT 06409  
Phone: 860-767-8637; Fax: 860-767-0629  
patricia@patriciaharper.com

**PATRICIA HARPER**

June 6–11  
Easley, SOUTH CAROLINA  
17 and up  
Performers: 10  
Performers: \$325; Auditors \$200 or \$50 per day

Room and Board: on your own  
May 1

Martha Kitterman  
204 Wisteria Way  
Easley, SC 29640  
Phone: 864-246-4717; Fax: 864-294-0501  
Flutemama@worldnet.att.net

**HARTFORD INTERNATIONAL FLUTE  
WORKSHOP with ELENA DURAN**

June 21–25  
Hartt School of Music, Hartford,  
CONNECTICUT  
High school and undergraduate students  
Performers: 20–30  
Tuition: Performers: \$520  
Room and Board available — details upon request  
June 1

Glen Adsit, Director  
Hartt Summer Term  
200 Bloomfield Ave.  
West Hartford, CT 06117-599  
Phone: 860-888-9079  
hrtsumtrm@hartford.edu

**KEVIN HENRY**

See BOXWOOD FESTIVAL

**SUSAN HOEPPNER**

See THE JULIUS BAKER MASTERCLASSES

**GASPAR HOYOS**

July 16–24  
Nancy, FRANCE  
Rencontres Musicales en Lorraine  
<http://www.rmlor.com/2003/>  
Secrétariat des RML  
17 bis, rue de Paris  
54000 Nancy France  
Tel: ++333 83 96 76 15  
Fax: ++333 83 98 06 00  
secretariat@rmlor.com

**GASPAR HOYOS**

August 12–19  
“Prieuré La Mesnil St. Martin” near Bordeaux,  
FRANCE  
*Les amis du Mesnil Saint-Martin*  
Prieuré Le Mesnil Saint-Martin  
47210 Montaut de Villereal  
(Lot-et-Garonne) France  
Tél: 05 53 36 62 90  
Fax: 05 53 36 08 15  
musimesnil@wanadoo.fr

**GASPAR HOYOS**

August 24–31  
Groznan, CROATIA  
Jeunesses Musicales Croatia  
*HRVATSKA GLAZBENA MLADE*  
Trg Stjepana Radica 4  
10000 Zagreb  
Hrvatska (Croatia)  
tel: ++385 01 6111566  
++385 01 6111600  
hgm-jmc@zg.tel.hr

**ITHACA COLLEGE SCHOOL OF MUSIC  
with WENDY HERBENER MEHNE, LEONE  
BUYSE, JILL FELBER AND CLAUDIA  
ANDERSON**

June 27–July 1  
Ithaca College, Ithaca, NEW YORK  
College to professional  
Performers: 25; Auditors: unlimited

Tuition: Performers: \$600; Auditors: \$300  
Room and Board: \$120–280

June 7

Kim Milling-registration inquiries  
Continuing Education and Summer Sessions  
120 Towers Concourse  
Ithaca College  
Ithaca, NY 14850  
or  
Wendy Mehne-content and other inquiries  
School of Music  
2206 Whalen Center  
Ithaca College  
Ithaca, NY 14850  
Phone: 607-274-3143 or 607-274-3413  
Fax: 607-274-1263 or 607-274-1727  
Cess@ithaca.edu or wmehne@aol.com

**KAREN JONES**

See STRATFORD-UPON-AVON  
INTERNATIONAL FLUTE FESTIVAL

**KATHERINE BORST JONES**

June 20–25  
Ohio State University, Columbus, OHIO  
High school  
Performers: 50  
Tuition, Room and Board: \$375  
May 1  
Katherine Borst Jones/Flute Workshop  
1866 College Road  
Columbus, OH 43210  
Phone: 614-292-4618; Fax: 614-292-1102  
jones.6@osu.edu

**TRUDY KANE**

See THE JULIUS BAKER MASTERCLASSES

**JEFFREY KHANER**

See SKIDMORE COLLEGE FLUTE  
INSTITUTE  
See THE JULIUS BAKER MASTERCLASSES

**CHRIS KRUEGER**

See BOXWOOD FESTIVAL

**WALFRID KUJALA**

See ARIA INTERNATIONAL SUMMER  
ACADEMY

**WALFRID KUJALA**

June 21–25  
Northwestern University, Evanston, ILLINOIS  
College and professional  
Performers: 16; Auditors: unlimited  
Performers: \$550; Auditors: \$30/session  
Room and Board: approx. \$100 for pvt dorm room  
May 1  
Dorothy Wyandt  
School of Music  
Northwestern University  
Evanston, IL 60208  
Phone: 847-491-7485; Fax: 847-491-5260  
d-wyandt@northwestern.edu

**JONATHAN LANDELL FLUTE WORKSHOP**

May 31–June 4 — Primary Padding Seminar  
July 5–9 — Advanced Padding Seminar  
June 7–11 — Primary Overhaul & Mechanical  
June 28–July 2 — Advanced Overhaul &  
Mechanical  
June 14–18 — Primary Build Your Own Headjoint  
July 12–16 — Advanced Build Your Own  
Headjoint  
May 31–June 18 — Build Your Own Flute Part 1

June 21–July 9 — Build Your Own Flute Part 2  
Landell Workshop, Richmond, VERMONT  
Any level  
Performers: 6  
Tuition: \$1200 per week  
Room and Board: local B&B  
May 31

Landell Flutes  
Jonathon A. Landell  
529 Williams Hill Road  
Richmond, VT 05477  
Phone: 802-434-4317  
jlandell@flutes.org

AMY LIKAR  
See BODY MAPPING FOR FLUTISTS

ANDERS LJUNGAR-CHAPELON  
See OXFORD FLUTE SUMMER SCHOOL

PETER LLOYD  
See OXFORD FLUTE SUMMER SCHOOL  
See PANTASMAGORIA 2004

CLAIRE LOUWAGIE  
See MUSICALTA ACADEMIE

JOANNIE MADDEN  
See BOXWOOD FESTIVAL

GORAN MARCUSSON  
See WILDACRES FLUTE RETREAT

LESLIE MARRS & LINDA WETHERILL  
July 27–August 1  
Radford University, Radford, VIRGINIA  
High School, College and Professional players  
Performers: 25; Auditors: unlimited  
Tuition: Performers: \$200; Auditors \$50/day  
Room and Board: double occupancy: \$225; single  
occupancy: \$275  
June 30

Leslie Marrs  
1326-B West Friendly Ave.  
Greensboro, NC 27403  
Phone: 336-370-9565  
marrsamuse@hotmail.com or lmarrs2@  
radford.edu

JAIME MARTIN  
See STRATFORD-UPON-AVON  
INTERNATIONAL FLUTE FESTIVAL

JULIA LARSON MATTERN  
See ARIA INTERNATIONAL SUMMER  
ACADEMY

LOUISE MATTHEW  
See CLARE SOUTHWORTH

DORLI MCWAYNE  
See FAIRBANKS SUMMER ARTS FESTIVAL

WENDY HERBENER MEHNE  
See ITHACA COLLEGE OF MUSIC

JENNY MELLOR  
See WILLIAM BENNETT INTERNATIONAL  
FLUTE SUMMER SCHOOL

JUDITH MENDENHALL  
See ARIA INTERNATIONAL SUMMER  
ACADEMY

ERVIN MONROE  
See ORCHESTRAL FLUTE INSTITUTE 2004

WILLIAM MONTGOMERY  
July 10–18  
University of Maryland, College Park,  
MARYLAND

Young professionals, graduates, outstanding  
undergraduates and high school  
Performers: 14; Auditors: unlimited  
Tuition: Performers: \$425; Auditors: \$55  
Room and Board available

May 28  
William Montgomery 28th Annual Flute  
Masterclass  
School of Music Univ. of MD  
College Park, MD 20742  
Phone: 301-405-5539  
wm26@umail.umd.edu

KATHLEEN MUSCETTOLA  
See NORTHERN CALIFORNIA FLUTE CAMP

MUSICALTA ACADEMIE with ROBERT  
AITKEN, August 2–9; SOPHIE CHERRIER,  
August 2–9; ANNE CLAYETTE, July 19–26;  
CLAIRE LOUWAGIE, July 19–26 and July  
26–August 2; EMMANUELLE REVILLE, July  
26–August 2  
Rouffach, Alsace, FRANCE  
All ages  
Tuition: €295  
Room and Board: €220  
July 5, 2004

Florence Lab  
MUSICALTA  
23, chemin de la Pomme  
69160 Tassin la Demi-Lune  
FRANCE  
Tel: 00 (33) 4 37 41 00 18  
Festival@musicalta.com  
www.musicalta.com

JEAN NAKAMOTO  
See NORTHERN CALIFORNIA FLUTE CAMP

DAVID NICHOLSON With KATHRYN  
BRYAN  
July 18–24  
St. Mary's Music School, Edinburgh, SCOTLAND  
Intermediate and advanced, amateur and music  
students/young professionals  
Performers: 20; Auditors: unlimited  
Tuition: Performers: €250 Auditors: €20 per day  
Room and Board: €180–200  
June 1  
CONTACT:

Anna Jones, Administrator  
The Edinburgh Flute Course  
15 Cluny Terrace  
Edinburgh E12, Scotland

CHRIS NORMAN  
See BOXWOOD FESTIVAL

NORTHERN CALIFORNIA FLUTE CAMP  
with KAREN VAN DYKE, MICHELLE  
CAIMOTTO, GREER ELLISON, KATHLEEN  
MUSCETTOLA, GARY WOODWARD,  
LAURIE BENSON, JEAN NAKAMOTO  
GUEST ARTISTS: JEANNE BAXTRESSER,  
ANNE DIENER ZENTNER, MARIA  
TAMBURRINO  
July 24–August 1

Hidden Valley Music Seminars, Carmel Valley,  
CALIFORNIA

Age 12–18  
Tuition, Room and Board: \$850  
May 1  
CONTACT:  
NCFC  
Phone: 408-978-5101  
flutecamp@hotmail.com  
www.flutecamp.com

KEVIN O'DONNELL  
See FLUTE SEMINAR: AN ORCHESTRAL  
EXCERPT WORKSHOP

WIL OFFERMANS  
August 23–28  
Genes, Les Ardennes, BELGIUM  
Performers: 15  
Tuition, Room and Board €325  
Studio E — FSC  
Vrolikstraat 195 D  
NL-1091 TX, Amsterdam, Holland  
Phone: +31 (20) 668.2478  
Fax: +31 (20) 665.1425  
course@studio-e.nl  
www.wiloffemans.com

ORCHESTRAL FLUTE INSTITUTE 2004 With  
ERVIN MONROE & JEFFERY ZOOK  
July 6–10  
Oakland University, Rochester, MICHIGAN  
Advanced  
Performers: 25  
Tuition: \$295  
Room and Board: \$100  
June 6

Orchestral Flute Institute  
PO Box 344  
Bloomfield Hills, MI 48303  
Phone: 248-540-0340 or 248-540-0340  
Fax: 248-645-5446  
piper @little-piper.com

OXFORD FLUTE SUMMER SCHOOL with  
PETER LLOYD, JONATHAN SNOWDEN,  
PIERRE-YVES ARTAUD, ANDERS LJUNGAR-  
CHAPELON  
August 15–21  
Worcester College, Oxford, ENGLAND  
All levels  
Performers: Maximum 40; Tuition: £402–482  
Room and Board: £250  
July 1

Administrator  
Oxford Flute Summer School  
12 Jesse Terrace  
Reading RG17RT England  
Phone: ++118 950 7865  
jway@oxford-flutes.co.uk  
www.oxford-flutes.co.uk

REBECCA PALUZZI  
See EAST TENNESSEE SUZUKI FLUTE  
INSTITUTE INTERNATIONAL

PANTASMAGORIA 2004 with PETER LLOYD,  
WISSAM BOUSTANY AND ROBERT DICK  
July 8–17  
University at Buffalo, Buffalo, NEW YORK  
Advanced, college, professional performers  
Performers: 30–35; Auditors: unlimited  
Tuition: Performers: \$650 Auditors: \$400  
Room and Board: available  
March 31

Cheryl Gobbetti Hoffman  
222 Baird Hall  
Box 604700  
Buffalo, NY 14260-4700  
Phone: 716-645-2765 x1257  
Fax: 716-645-3824

**LEA PEARSON**

See BODY MAPPING FOR FLUTISTS  
See WILDACRES FLUTE RETREAT

**MARINA PICCININI**

August 9–20  
Zurich, SWITZERLAND  
Young professional  
Performers: 15; Auditors: unlimited  
Performers: CHF 500; Auditors: CHF 250  
Room (including breakfast): CHF 40 per day  
July 25

International Meisterkurse fur Musik  
Postfach 308  
CH-8044 Zurich, SWITZERLAND  
Phone: 0041 (0) 1 361 57 57  
Fax: 0041 (0) 1 362 94 61  
meisterkurse-zh@bluewin.ch  
www.musicmasterclasses.ch

**MARINA PICCININI**

See THE JULIUS BAKER MASTERCLASSES

**GEORGE POPE**

July 12–17  
University of Akron, OHIO  
All levels  
Performers: 16; Participants: unlimited  
Tuition: Performers: \$250; Participants: \$150  
Room: approx. \$20 day  
May 14

George Pope  
Summer Flute Experience  
University of Akron  
Akron OH 44325  
Phone: 330-972-6575; Fax: 330-972-6409  
gpsope@uakron.edu

**STEPHEN PRESTON**

See WILDACRES FLUTE RETREAT

**EMMANUELLE REVILLE**

See MUSICALTA ACADEMIE

**HELEN RIMMER**

See STRATFORD-UPON-AVON MAGIC  
FLUTE WORKSHOP

**JONATHAN RIMMER**

See STRATFORD-UPON-AVON  
INTERNATIONAL FLUTE FESTIVAL  
SUSAN ROYAL at FREDONIA WOODWIND  
QUINTET SUMMER CHAMBER MUSIC  
CAMP

July 11–17  
State University of New York at Fredonia,  
NEW YORK  
Grades 9–12  
Performers: 12 of each instrument: flute, oboe,  
clarinet, bassoon, horn  
Tuition: Performers: \$305  
Room and Board: \$270  
May 15

Sarah Hamilton, FWQ  
School of Music  
SUNY Fredonia  
Fredonia, NY 14063

Phone: 716-673-4631; Fax: 716-673-3154  
sarah.hamilton@fredonia.edu

**LIISA RUOHO**

See Body Mapping for Flutists

**GARY SCHOCKER**

June 23–27  
July 7–11  
July 28–August 1  
West Park, Ulster County, NEW YORK  
Advanced and Intermediate, age 14 and up  
Performers: 15; Auditors: 5  
Tuition: Performers: \$325; Auditors: \$175  
Room and Board: \$280 (private room)  
May 1

Julie Martyn-Baker  
2362 Route 82  
LaGrangeville, NY 12540  
Phone: 845 227 2706; Fax: same  
JulieMB@prodigy.net  
www.garyschocker.com

**GARY SCHOCKER**

See THE JULIUS BAKER MASTERCLASSES

**SANDRA SEEFELD**

See Body Mapping for Flutists

**NOBATAKU SHIMIZU**

See THE JULIUS BAKER MASTERCLASSES

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

August 5–11  
Skidmore College, Saratoga Springs, NEW YORK  
High school & up  
Performers: 50  
Tuition: \$364  
Room and Board: \$301  
May 31

Jodie Phaneuf, Program Coordinator  
Office of Dean/Special Programs  
Skidmore College  
815 N. Broadway  
Saratoga Springs, NY 12866  
Phone: 518-580-5593; Fax: 518-580-5548  
jphaneuf@skidmore.edu  
www.skidmore.edu/summer

**JOSHUA SMITH**

See THE JULIUS BAKER MASTERCLASSES

**JONATHON SNOWDEN**

See OXFORD FLUTE SUMMER SCHOOL

**JUAN MARIA SOLARE**

See LINDA WETHERILL

**CLARE SOUTHWORTH, MICHAEL COX,  
IAN CLARKE, HELEN BREW, LOUISE  
MATTHEW, GARY WOOLF**

July 24–30  
Woldingham School, Surrey, ENGLAND  
All ages  
Performers: 40  
Tuition, Room and Board: £475 or £89 per day  
July 1

Course Administrator  
Jonathan Myall Music  
46 South End  
Croydon CR0 1DP ENGLAND

Phone: +44 (0)20 8662 8400  
Fax: +44 (0)20 8662 8409  
www.summermusic.org.uk

**WENDY STERN**

See EAST TENNESSEE SUZUKI FLUTE  
INSTITUTE INTERNATIONAL

**ALEXA STILL**

July 6–11  
University of Colorado, Boulder, COLORADO  
Any age advanced performer and/or interested in  
teaching  
Performers: 10  
Tuition: \$350  
Room and Board: flexible-depends on facilities  
chosen  
June 15

Alexa Still (Boulder Flute School)  
301 UCB, College of Music  
Boulder, CO 80309-0301  
Phone: 303-492-7150; Fax: 303-492-5619  
Alexa.still@colorado.edu

**STRATFORD-UPON-AVON**

INTERNATIONAL FLUTE FESTIVAL with  
ELENA DURAN, JENNY BROOKS,  
JONATHAN RIMMER, KEITH BRAGG,  
KAREN JONES, JAIME MARTIN, MIGUEL  
ANGEL VILLANUEVA, PATRICE  
BOQUILLON, RACHEL FARRIER,  
CATHERINE GOODMAN, UWE GRODD,  
CUAUHTEMOC TREJO

July 17–31  
King Edward VI School, Stratford-Upon-Avon,  
ENGLAND  
Young professionals, teachers, post-graduates,  
serious flute students  
Performers: 50 (everyone will play)  
Tuition: Full Course: £450 (\$US 700); One week:  
£250 (\$US 400)  
Room and Board: Full Course: £300 (\$US 450);  
One week: £150 (\$US 280)  
July 1

Isabel Jackson, Administrator, SIFF  
10 Guild Street  
Stratford-Upon-Avon, CV37 6RE,  
England, UK  
Phone: +44 (0) 1789 261561;  
Fax: +44 (0) 1789 261577  
stratflute@aol.com

**STRATFORD-UPON-AVON FLUTE FOR  
PLEASURE with ELENA DURAN,  
CATHERINE GOODMAN, MIGUEL ANGEL  
VILLANUEVA**

July 23–25  
King Edward VI School, Stratford-Upon-Avon,  
ENGLAND  
Dedicated amateurs  
Performers: 20–30 (everyone will play)  
Tuition: includes food and concerts: £75 (\$US 115)  
Room and Board: £25 (\$US 38) per night  
July 1

Isabel Jackson, Administrator, SIFF  
10 Guild Street  
Stratford-Upon-Avon, CV37 6RE,  
England, UK  
Phone: +44 (0) 1789 261561  
Fax: +44 (0) 1789 261577  
stratflute@aol.com

**STRATFORD-UPON-AVON MAGIC FLUTE WORKSHOP with ELENA DURAN, CATHERINE GOODMAN, HELEN RIMMER**  
July 19–30  
King Edward VI School, Stratford-Upon-Avon, ENGLAND

Beginners to teenagers

Performers: 20–30 (everyone will play)

Tuition: Full Course: £80 (\$US 125); One week: £45 (\$US 70); One day: £10 (\$US 16)

Non-residential

July 1

Isabel Jackson, Administrator, SIFF  
10 Guild Street  
Stratford-Upon-Avon, CV37 6RE,  
England, UK  
Phone: +44 (0) 1789 261561  
Fax: +44 (0) 1789 261577  
stratflute@aol.com

**MARIA TAMBURRINO**

See NORTHERN CALIFORNIA FLUTE CAMP

**CUAUHTEMOC TREJO**

See STRATFORD-UPON-AVON  
INTERNATIONAL FLUTE FESTIVAL

**KENICHI UEDA**

See EAST TENNESSEE SUZUKI FLUTE  
INSTITUTE INTERNATIONAL

**KEITH UNDERWOOD FLUTE  
MASTERCLASS**

May 23–29

Ghost Ranch, Abiquiu, NEW MEXICO

Advanced-professional

15 Full participants; 6 part-time participants;  
4 auditors

Tuition: Full participants \$400; part-time  
participants \$300; auditors \$250

Room and Board includes 3 meals a day \$410  
double occupancy; \$530 single occupancy

March 15

NancyLaup@hotmail.com

**KAREN VAN DYKE**

See NORTHERN CALIFORNIA FLUTE CAMP

**MIGUEL ANGEL VILLANUEVA**

See STRATFORD-UPON-AVON  
INTERNATIONAL FLUTE FESTIVAL

**JAN VINCI**

See SKIDMORE COLLEGE FLUTE  
INSTITUTE

**MARK VINCI**

See SKIDMORE COLLEGE FLUTE  
INSTITUTE

**EDMUND WACHTER**

See ELISABETH WEINZIERL

**JAMES WALKER**

See CINCINNATI FLUTE SYMPOSIUM

**ELISABETH WEINZIERL & EDMUND  
WACHTER**

July 31–August 7

Hindemith Music Center, Blonay,  
SWITZERLAND

All levels

Tuition, Room and Board: €700 (students until 25  
years: €450)

Surcharge for single room: €150

Weinzierl-Wachter  
Magdalenenstrasse 36  
D-80638 Munchen, Germany  
Phone: +49(0)89 15 54 92  
Fax: +49(0)89 157 54 97  
weinzierl-waechter@t-online.de

**JACK WELLBAUM**

See CINCINNATI FLUTE SYMPOSIUM

**LINDA WETHERILL, ROBERT  
FRUEHWALD, JUAN MARIA SOLARE**

August 1–5

Adelphi University, Garden City, NEW YORK

All levels

Tuition: One credit: \$525; Graduate credit: \$565;  
noncredit short sessions of 2 days including  
opportunity to perform Friday evening: \$100  
Dorms and guest facilities available

June 15

Professor Linda Wetherill

Adelphi University Music Department

Garden City, NY 11530

Phone: 917-861-4528; Fax: 212-873-6154

**LINDA WETHERILL**

See LESLIE MARRS AND LINDA WETHERILL

**WILDACRES FLUTE RETREAT with GORAN  
MARCUSSEN, STEPHEN PRESTON, AMY  
BLUMENTHAL, AMARA GUITRY, LEA  
PEARSON**

June 19–25

Little Switzerland, NORTH CAROLINA

College and professional

Performers: Marcusson 24; Preston 18; Blumenthal  
18; Guity 6; Pearson 15

Tuition, Room and Board: Performers: \$595;

Performer-participants: \$570; participants: \$545;

auditors: \$495

April 1

Anna Thibeault

130 F Danny Drive

Carrollton, GA 30117

Phone: 770-834-3279

wildacresanna@aol.com

www.barefootboy.org/wildacres.html

**GARY WOODWARD**

See NORTHERN CALIFORNIA FLUTE CAMP

**GARY WOOLF**

See CLARE SOUTHWORTH

**TREVOR WYE**

March 26–April 2

Kyoto, JAPAN

All levels

Performers: 15; Auditors: 20

March 2004

Jun Sasai

2-22-8-401

Minami Tsukaguchi-cho

Amagasaki 661-0012

JAPAN

Tel: +81 (0)6 6424 2071

j-sasai@qb3.so-net.ne.jp

**TREVOR WYE**

June 12–20

University of Mexico, Albuquerque,  
NEW MEXICO

Performers: 18 Auditors: unlimited

Tuition: Performers \$470; Auditors: \$280

Room: \$180

April 24

Carla Beauchamp

3326 Mackland Ave. NE

Albuquerque, NM 87106

alrac@mindspring.com

www.abqflute.com/trevorwye.htm

**TREVOR WYE**

July 26–31

Sion, SWITZERLAND

All levels

Performers: 15; Auditors: 20

Academie de Musique de Sion

Casa Postale 107

CH-1951 Sion

SWITZERLAND

+41 27 322 6652

musicacademysion@bluewin.ch

**ANNE DEINER ZENTNER**

See NORTHERN CALIFORNIA FLUTE CAMP

**JEFFERY ZOOK**

See ORCHESTRAL FLUTE INSTITUTE 2004

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 July 19–30; Stratford-Upon-Avon Magic Flute Festival; ENGLAND  
 July 19–August 9; Musicalta Academie; FRANCE  
 July 23–25; Stratford-Upon-Avon Flute for Pleasure; ENGLAND  
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 July 25–30; Boxwood Festival; NOVA SCOTIA  
 July 26–31; Trevor Wye; SWITZERLAND  
 July 27–August 1; Leslie Marrs & Linda Wetherill; VIRGINIA  
 July 28–August 1; Gary Schocker; NEW YORK  
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 July 31–August 7; Elisabeth Weinzierl & Edmund Wachter; SWITZERLAND

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 August 2–20; Jill Felber; CALIFORNIA  
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 August 24–31; Gaspar Hoyos; CROATIA

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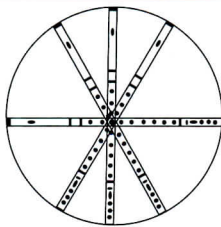
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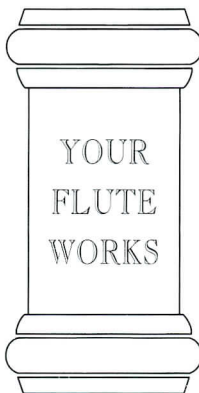
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FROM THE TREASURER

# *Treasurer's Report*

**January 2004**

Whenever I am introduced as Treasurer of the National Flute Association, there are mildly humorous comments — “Can you write me a check now? Where do you keep all of that money?” Actually, the Treasurer never writes checks (all are generated by the NFA office in California, although I co-sign large checks as a safety measure), does not have direct access to NFA funds (although with the help of a financial advisor I manage the NFA Endowment), and works for the NFA as a volunteer. The main function of the Treasurer is to recommend financial policy to the Board and other Officers and to propose an annual operating budget.

During my term as Treasurer, now drawing to a close, my budgeting philosophy has been to plan income conservatively and to anticipate all conceivable expenses, thus avoiding deficit spending. Fiscal year 2003 brought two big surprises. When I presented the FY 03 budget in August of 2002, the stock market was still in the doldrums, and I projected modest Endowment income of \$10,000. Then the Endowment increased by \$114,301! Convention attendance is another area that is difficult to

anticipate, because each city is unique, and each year presents a set of unique circumstances — the national economy, the attractiveness of the program, the school-year calendar. Based on attendance at previous conventions in the southwest, the budgeted income from the convention in Las Vegas was \$308,825, but a surprising number of flutists (3,128) showed up, bringing actual convention income to \$338,195. For the period November 1, 2002–October 31, 2003, total income of \$848,206 was the largest in the organization's history, and expenses of \$658,151 were close to budgeted figures, resulting in a surplus of \$190,055.<sup>1</sup> Our fiscal responsibility typically results in positive outcomes, but this one was particularly strong, and our margin of income over expenses has been as slim as \$5062 or less than 1% (for fiscal year 2001, when the convention was in Dallas). Revenue is strong, but expenses also continue to increase significantly.

At the close of the fiscal year on October 31, 2003, the Endowment was

\$569,181 and has recently topped \$600,000. The Endowment supports projects designated by the NFA Board of Directors, including Cultural Outreach Scholarships and major commissions. The Endowment continues to be in a building stage, and the average annual income it generates is not yet significant enough to fund more NFA projects. The David Hart Fund, in support of prizes for the Baroque Flute Artist Competition, stands at \$14,276, and the Myrna Brown Fund, which supports a guest artist from a developing nation, is \$18,236. We appreciate the contributions that NFA members make to these important endeavors.

I am honored to have served as your Treasurer for the past five years. I cherish the friendships this job has given me, especially with Officers, Board, and Staff, who all share a great commitment to this organization. A bright future is assured when Teresa Beaman assumes the office of Treasurer next fall.

*Respectfully submitted,  
Leonard L. Garrison*

<sup>1</sup> These figures are unaudited. This column will report the results of the next audit when they become available.

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For updated information,  
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# Nashville Convention

## “HARMONIC CONVERGENCE”

Welcome to Music City USA! Nashville, Tennessee, is clearly one of the entertainment capitals of the world, so as you plan this year's trip to the NFA's annual convention you simply must leave some room to visit the sights in Nashville.

The most challenging aspect of your Nashville trip could prove to be deciding what to do during your precious free time. You could easily spend a week here and not run out of things to see and do. There is most definitely something for everyone — historic plantation homes, art galleries, gardens, museums, music (all kinds), shopping, professional sports, and great restaurants. A few things to whet your appetite include catching a show at the venerable Grand Ole Opry, taking a line dancing lesson at the legendary Wildhorse Saloon, attending a private concert at the Ryman Auditorium (home of the Grand Ole Opry from 1943–1974), climbing aboard the General Jackson Showboat for a scenic dinner cruise, or just enjoy an evening of club hoppin' and honky-tonkin' on Broadway.

This year's convention is held at the Gaylord Opryland Resort and Convention Center. Opryland is the largest combined hotel

and convention center under one roof in the world. The 2,883-room hotel provides a unique tropical setting including lavish gardens, waterfalls, fountains, a meandering river, shops, restaurants, and lounges — all under a sparkling glass roof.

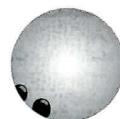
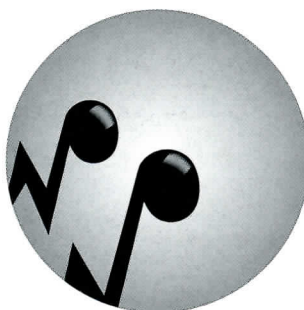
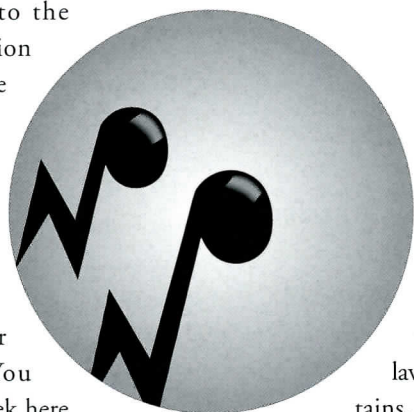
The Opryland Hotel is truly a “city under glass” that will prove to have something for everyone. However, if you should feel the need to wander, the renowned Grand Ole Opry is across the street; Opry Mills, a sprawling “shoppertainment” mall, is next door; the Springhouse Golf Club is a quick shuttle ride away, as is downtown Nashville.

Even if you're not a country music fan one of the “musts” on your list should be a visit to the exciting new Country Music Hall of Fame and Museum. The outside architecture resembles a giant keyboard (a series of long, narrow windows represent the ebony keys) and from one end it looks like the tail fin of a 1957 Chevy. Inside you will find bronze likenesses of the 74 members of

the Country Music Hall of Fame as well as historic video and film clips, live performances, demonstrations, and exhibits (including Elvis' 1961 Cadillac).

Cultural attractions are plentiful in the city, one being the new Frist Center for the Visual Arts, located in the restored Art Deco post office, which is listed on the National Register of Historic Places. The lobby itself is an amazing space featuring all original fixtures and ornamental elements, colored marble floors and walls, and unique chandeliers. Behind the lobby you will enjoy 24,000 feet of gallery space.

In Centennial Park stands the world's only full scale replica of the Parthenon, a testament to the city's “Athens of the South” reputation. Inside are plaster casts of the Elgin Marbles, massive bronze doors, and an awe-inspiring statue of Athena, goddess



of wisdom. At 41 feet, 10 inches, she is the tallest indoor statue in the Western world.

You can visit gorgeous antebellum homes in the area, including Belle Meade Plantation, once a world-renowned thoroughbred stud farm and “Queen of the Tennessee Plantations”; Belmont Mansion, built in 1850 by one of the wealthiest women in America and famous for its gardens, statuary, and furnishing; Cheekwood, a 55-acre expanse featuring sprawling botanical gardens and a museum of art; and The Hermitage, the Greek Revival home of President Andrew Jackson.

The area surrounding the Opryland Hotel also offers more musical alternatives such as a full-stage tribute to Elvis at the Nashville Nightlife Dinner Theatre; the popular Nashville Palace, where Randy Travis got his start; and the long-running Ernest Tubbs Midnite Jamboree at the Texas Troubadour Theatre.

For those sports fans you can visit the Gaylord Entertainment Center, home of Nashville’s NHL Predators and the Adelphia Coliseum, home of the NFL’s Tennessee Titans is just across the river from downtown. You can also visit the Nashville Superspeedway and experience some NASCAR races in their new 50,000 seat, state of the art, multi-track facility.

It will be my pleasure to welcome all flutists to Nashville this coming August. You can look forward to hearing some amazing flute playing, seeing some exciting new sights, and experiencing some wonderful Southern hospitality. Y’all get ready for this year’s convention in Nashville because we’re fix’in to have a great time!

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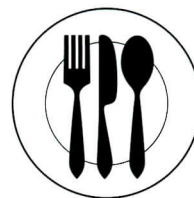
### *Cascades Restaurant*

The Cascades Restaurant, specializing in seafood, is surrounded by spectacular water-

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### *Ristorante Volare*

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soups, freshly made pasta, and fine Italian wines. Stop in for Veal Marsala Scallopini, Parmesan Crusted

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### *Rachel’s*

Rachel’s is a delightful spot to enjoy any meal of the day. Located adjacent to the Magnolia Lobby, the restaurant features a grand buffet. For breakfast, wake up to a vast selection of bakeries, eggs made to order, sizzling meats, and more. A deli station is the popular station during lunch, which also offers Chef’s daily lunch creations. The grand buffet at dinner features carved meats, pastas, a variety of salads and desserts!



## LOUNGES IN THE OPRYLAND HOTEL

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### *Rusty’s Sports Bar & Grill*

A favorite spot for the sports enthusiast, Rusty’s features more than 20 televisions and

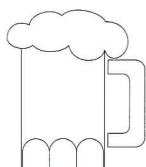
is designed to evoke the atmosphere of a legendary ballpark. Rusty's also features a boxing ring area to view the big screen. Located between the Magnolia Lobby and the Tennessee Ballroom Lobby, this is a great place to stop before, between, or after a busy day.

#### *Cascades Terrace Lounge*

The revolving Cascades Terrace Lounge is a favorite spot for meeting and relaxing with friends. This lounge gives each guest an ever-changing panorama of waterfalls and foliage of the Cascades Atrium. The seating area revolves a full circle every hour. An unforgettable experience in a truly captivating atmosphere.

#### *Jack Daniel's Saloon*

The name says it all! World-famous and one-of-a-kind, this saloon is a great place to gather for drinks, snacks, and fun within the Garden Conservatory Atrium. The Jack Daniel's Saloon honors a fine Tennessee tradition in a barrelhouse setting, filled with Jack Daniel's Distillery historic memorabilia.



#### *The Delta Lounge*

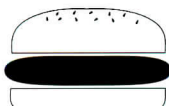
Located on the Delta Island, the Delta Lounge is a great place to relax and take in the breathtaking sights of the Delta River, 100-foot waterfalls, and the Delta Fountain. Each evening the lounge features live entertainment for dancing and listening.



### **EATERIES IN THE OPRYLAND HOTEL**

#### *Delta Island Food Court*

The Food Court, located on the River Level (Level 0) of the Delta Island, features Pizza Hut®, Corky's Barbecue, Freshen's Yogurt, Chic-Fil-A®, Main Street Deli and Buckhead Grill. This is an ideal place to grab a quick lunch.



#### *Ben & Jerry's Ice Cream Shop*

Ben & Jerry's, Vermont's finest "Scoop Shop" featuring innovative flavors such as Chunky Monkey and Cherry Garcia is conveniently located on the Delta Island in the Delta section of the Resort. Whether by the cup or on the cone, a scoop of Ben & Jerry's is always a cool, refreshing treat.



### **GETTING THERE**

For your convenience, the hotel offers an air-conditioned airport shuttle luxury motor coach to take you to and from **Nashville International Airport**. The fare is \$13 one-way and \$20 round-trip, about half the price of a taxi.

#### *From the Airport to Gaylord Opryland*

Look for the green-and-white Gaylord Opryland shuttle at the Ground Transportation area on lower level of the airport. The shuttle runs continuously from 5:00 am to 11:00 p.m. with the last shuttle leaving at 10:30 p.m. every day.

#### *From Gaylord Opryland to Airport*

Board the shuttle outside our Cascades or Magnolia lobbies' front doors daily from 5:00 a.m. to 11:00 p.m. with the last shuttle leaving the Hotel at 10:30 p.m. We'll take you directly to your airline. For domestic flights, please wait for the shuttle at least two hours before your flight. For international flights, we suggest you wait for the shuttle at least three hours prior to your flight.

### **SIGHTSEEING**

#### **Grand Ole Opry**

2804 Opryland Drive  
Nashville, TN 37214  
www.opry.com

Tickets and Info. 615-889-3060

Complimentary shuttle service to the Grand Ole Opry is offered daily departing from the Cascades and Magnolia canopies.

#### **General Jackson Showboat**

2812 Opryland Drive  
Nashville, TN 37214  
www.generaljackson.com  
Tickets and Info. 615-871-6779

#### **Opry Mills**

433 Opry Mills Drive  
Nashville, TN 37214  
615-514-1000  
877-SHOP FUN  
www.oprymills.com

#### **Ryman Auditorium**

116 Fifth Avenue North  
Nashville, TN 37219  
www.ryman.com  
General Info. 615-458-8700  
Tickets and Schedule Info. 615-889-3060

#### **Wildhorse Saloon**

120 Second Avenue North  
Nashville, TN 37201  
www.wildhorsesaloon.com  
615-902-8200

#### **Nashville Sightseeing Tours**

A number of interesting bus tours of popular Nashville attractions are conveniently scheduled throughout the day and depart daily from the Magnolia and Cascades canopies at the Opryland Hotel.

For reservations call 615-883-2211. You may also purchase tickets in person at the Attractions and Tours desk located in the Cascades Lobby, Guests Services desk in the Magnolia Lobby, at the Radisson Hotel Opryland front desk, the Ryman Auditorium box office, or the Grand Ole Opry Tour office located across from Opry Mills.

*Compiled by Deanna Hahn (Local Chair — email: drhahn@mtsu.edu), with assistance from the Nashville Convention and Visitors Bureau (www.musiccityusa.com), and Gaylord Hotels (www.gaylordhotels.com).*



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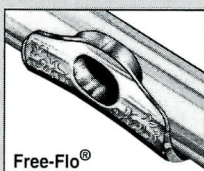
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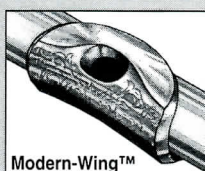
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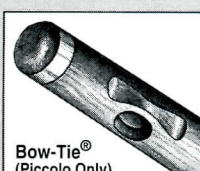
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# 2004 Convention Pre-Registration Form

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

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

Mail this page with payment to:

**The National Flute Association, Inc.**

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

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

*Convention events are held Thursday morning through Sunday evening.*

**1** NAME: \_\_\_\_\_ PHONE: ( ) \_\_\_\_\_  
First Last  
ADDRESS: \* \_\_\_\_\_  
Street City State/Country Zip/Postal Code

Permanent address change? Yes No **E-MAIL ADDRESS:** \_\_\_\_\_  
Submit future address changes to the NFA membership office at above address. Please note: **Convention badges will not be mailed this year.** They can be picked up at registration starting on Wed. Aug. 11 from 3:00 - 6:00 and 7:00 - 9:00 p.m. and Thurs. thru Sun. 8:00 a.m. - 5:00 p.m.

## **MEMBERSHIP DUES 8/1/2004-7/31/2005: \$ \_\_\_\_\_**

**2** Dues are required to be paid through 7/31/05 to attend the 2004 convention.

\_\_\_ ACTIVE (\$50) \_\_\_ CONTRIBUTING\* (\$85) \_\_\_ SUSTAINING\* (\$120)  
\_\_\_ STUDENT<sup>1</sup> (\$30) \_\_\_ NEW LIFE MEMBER\* (\$1500) \_\_\_ COMMERCIAL (\$50)

<sup>1</sup>Full-time students only. Institution name and copy of ID required: \_\_\_\_\_ \*Will be identified as such in the 2004-2005 Membership Roster

## **3 INTERNATIONAL MAIL FEE: \$ \_\_\_\_\_**

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

## **4 CONVENTION FEE: \$ \_\_\_\_\_**

FULL (2-4 DAYS):

\_\_\_ Active/Contributing/Sustaining/Life (\$160) \_\_\_ Active/Contributing/Sustaining/Life (\$80)  
\_\_\_ Student (\$80) \_\_\_ Student (\$45)

IF 1-DAY CHOOSE ONE: THU FRI SAT SUN  
(Circle one)

## **5 2004 T-SHIRT \$15: \$ \_\_\_\_\_**

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

\_\_\_ S \_\_\_ M  
\_\_\_ L \_\_\_ XL  
\_\_\_ XXL

**6 Awards Banquet**  
Saturday, August 14, 2003, 5:45 PM  
Honoring Paula Robison and  
Friedrich von Huene  
with NFA Lifetime Achievement Awards  
@\$75 per person (\$20 tax-deductible)  
or \$750 for a ten-seat table \$ \_\_\_\_\_

Banquet 5:45-7:45 PM in Tennessee A/B Ballroom. No tickets will be sent! Admission will be via a master list at the door. Pre-banquet reception (cash bar) will be held 5:00-5:45 PM and will be open to all convention attendees.

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

## **7 NON-FLUTIST GUEST FEES**

(Includes 1-4 days, all events)

@\$55/person: \$ \_\_\_\_\_

NAME(S): \_\_\_\_\_

Names must be provided for badge printing.  
Use separate sheet if necessary. Guests under 8 admitted free when accompanied by an adult.

## **8 Flute Lovers' LUNCH**

Friday, August 13, 2004  
11:30 AM - 1:00 PM

Guest Speaker:

George Pope

@\$30 per person \$ \_\_\_\_\_

## **9 CONTRIBUTION: \$ \_\_\_\_\_**

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

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

**10 TOTAL AMOUNT: \$ \_\_\_\_\_**  
Total of #2-9. Make check or money-order in US funds drawn on a US bank payable to: **The National Flute Association, Inc.** There will be a cancellation fee of \$10. **No refunds for any events if request received after 8/1/04.**

## **Credit Card (Circle one): Visa Mastercard**

\_\_\_\_\_  
(Card number) (Exp. Date)

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

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

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

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

**FORM AND PAYMENT MUST BE POSTMARKED BY JULY 1, 2004**

**\*\*\* NO EXCEPTIONS \*\*\***

# 2004 Convention Hotel Registration Form

The National Flute Association, Inc. • 2004 Annual Convention • Nashville, TN • August 12-15, 2004

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

DAYTIME TELEPHONE (\_\_\_\_) \_\_\_\_\_

Sharing Room With \_\_\_\_\_

Arr Date: \_\_\_\_\_ Time: \_\_\_\_\_ Dep Date: \_\_\_\_\_ Time: \_\_\_\_\_

Which Major Credit Card? \_\_\_\_\_

Card Number \_\_\_\_\_ Exp Date \_\_\_\_\_

Print name as it appears on card \_\_\_\_\_

\*Note: please be aware that rooms are on a first-come, first-served basis. Only a limited number of rooms have been made available at the contracted group rate. Rooms could potentially sell out prior to the July 8, 2004 deadline. If the rate requested is no longer available, the next available rate category will be confirmed.

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

SIGNATURE \_\_\_\_\_

**Reservations must be received by July 8, 2004**

Mail or fax the hotel part of this form to:

**Opryland Hotel**  
Reservations Department  
2800 Opryland Dr.  
Nashville, TN 37214-1297  
**Telephone: (615) 883-2211\*\***  
**FAX: (615) 871 - 5728**

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

## OPRYLAND HOTEL ACCOMMODATIONS\*

\_\_\_\_ SINGLE (1 person - \$149) \_\_\_\_ DOUBLE (2 persons - \$149)

\_\_\_\_ TRIPLE (3 people add \$20) \_\_\_\_ QUAD (4 persons add \$40)

**(children 11 and under sharing a room with an adult are free)**

**Premium Rooms: \$179** \_\_\_\_ Single \_\_\_\_ Double  
\_\_\_\_ Handicapped Room \_\_\_\_ Smoking \_\_\_\_ Non-Smoking

**\*Rates Subject to 14.25% Room Tax**

## NFA Roommate Assistance Service has been revised!

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

**NFA OFFICE**  
**661/299-6680 PHONE**  
**661/299-6681 FAX**  
**nfaconvention@aol.com**

## TRAVEL INFORMATION Airline Travel

*Identify yourself as an NFA member to get the best rates.  
Book your Air Travel with:*

**American & Southwest Airlines**

**For American:**  
**Call Toll-Free 1-800-433-1790**  
**Refer to Code #A0284AB**

**For Southwest:**  
**Call Toll-Free 1-800-433-5368**  
**Refer to Code #U0356**

## RESERVATIONS

1. Reservations must be guaranteed by 1 night's advance deposit. You may guarantee your reservations by using a major credit card or by enclosing a check for the first night's room & tax charges.
2. Check-in time is 3:00PM and check-out time is 11:00 AM

## 2004 OPRYLAND FLUTE ORCHESTRA

Come and join us by performing at the Nashville Convention in the "2004 Nashville Flute Orchestra". This ensemble will perform at the NFA Annual Meeting and present the opening concert of the convention on Thursday morning, August 12. Kathy Borst-Jones will be our distinguished conductor. Rehearsals will be held on Wednesday, August 11 from 4:00-5:00 PM and 8-10 PM in the Presidential Ballroom of the Opryland Hotel. Participation is open to all NFA members on a first-come, first-heard basis. Pre-registration for the entire convention is required of all participants. Come and join the fun!

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE \_\_\_\_\_ FAX \_\_\_\_\_ EMAIL \_\_\_\_\_

Please indicate: C-FLUTE \_\_\_\_ ALTO FLUTE \_\_\_\_ BASS FLUTE \_\_\_\_

Please indicate: C-FLUTE \_\_\_\_ ALTO FLUTE \_\_\_\_ BASS FLUTE \_\_\_\_

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

**Kathy Farmer**  
**2406 Stoney Point Rd.**  
**Cumming, GA 30041**  
**email - kathyfarmer@mindspring.com**

# *from your* **CONVENTION MANAGER . . .**

The theme of this year's convention is "Harmonic Convergence."  
We have some exciting programs planned and our site is at the  
Opryland Hotel in Nashville, Tennessee.  
You can reach the hotel at (615) 883-2211 Fax: (615) 871-5728

Our official airlines for the convention are:  
**American Airlines and Southwest Airlines**

**American Airlines (800) 433-1790**  
**refer to CAMS Code #A0284AB**

**Southwest Airlines (800) 433-5368 refer to Code #U0356**  
**(Please identify yourself as an NFA member)**

The hotel is beautiful and is like a city under one roof. There is a lot to do  
in the hotel and across the parking lot is the Opryland Mills Mall. Airport  
transportation is offered by Opryland Airport Shuttle Bus that runs from  
5:00 a.m. – 11:00 p.m. daily. The cost is \$13 one way and \$20 round trip.  
Self parking at the hotel is \$8 per day.

## **NEW IMPORTANT INFORMATION**

**For people pre-registering for the convention this year,  
we will not be mailing your badges.**

***You will pick them up on site at the convention!***

*Following is the schedule for this year's registration.*

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

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

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

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

*— Madeline Neumann, Convention Manager*

FROM THE PROGRAM CHAIR

The program content is subject to change, in the event that someone may become unable to participate as scheduled. Please be sure to check the NFA Website at <http://www.nfaonline.org> for the latest information.

# 32nd Annual National Flute Association Convention

August 11–15, 2004  
Opryland Hotel  
Nashville, Tennessee



Stephanie Jutt

## *Harmonic Convergence*

Spring has sprung and the sap is running. I'm also running, running from the computer to the dry erase board, running from the phone to the filing cabinet, putting the final touches on the schedule for our upcoming convention in Nashville. There's a tornado of creative energy in a small room at University of Wisconsin-Madison, and my fearless assistant, Alan Berquist, the walking convention encyclopedia, is running interference.

Just when things seem to be calming down, we are likely to receive a phone call out of the blue from someone absolutely amazing, like Turkish flutist Bulent Evcil, from Istanbul, or the Seoul Flute Ensemble, an all professional flute choir that suddenly decides to inquire about performing. You just have to smile and scratch your head when you have the honor of serving the NFA as the Program Chair. It's a wild ride.

I know you're all dying to know,

"Who's coming?" so here is a partial roster of artists and presenters for our August 11–15, 2004, convention.

### **FROM AMERICA:**

Paula Robison, Ransom Wilson, Alberto Almarza, Walfrid Kujala, Patricia Spencer, Rebecca Troxler, Sandy Miller, Michael Lynn, Nadine Asin, Nic Cowles, Jane Lenoir, Michel Debost, Jennifer Nitchman, Immanuel Davis, Karl Kraber, Katherine Borst Jones, Alison Brown Sincoff, Deanna Hahn, Christina Jennings, Jennifer Parker, Maria Harding, Nestor Herzsbaum, Jennifer Regan, Ann Richards, Mary Karen Clardy, Richard Sherman, Norma Rogers, Jamie Baum, Jeanne Swack, Linda Marianiello, Sophia Gibbs Kim, Sarah Gill, Laura Barron, Laurel Zucker

### **FROM ACROSS THE POND:**

Stephen Preston (UK), Bulent Evcil (Turkey), Emily Beynon (Netherlands),

Lorna McGhee (Canada), Paul Edmund-Davies (UK), Camilla Hoitenga (Germany), Joan Marie Baumann (France), Art of Flute (Germany), Lorant Kovacs (Budapest), Shashank (India)

### **CHAMBER GROUPS:**

Forbidden Flutes, Art of Flute Quintet, Stones River Chamber Players, Cumberland Quintet, Camerata Wind Quintet, Austin Chamber Players, Greibling Trio, Monokrome Flute Quartet, Jane Lenoir Jazz Quartet, Nic Cowles Jazz Quartet

### **FLUTE CHOIRS:**

Opryland Flute Orchestra, Brigham Young University Flute Choir, Nashville Flute Choir, Ohio University Flute Choir, Ohio State University Flute Troupe, Ottawa Hills Flute Choir, Western Michigan Flute Orchestra, Gainesville Flute Orchestra, Atlanta Music Academy Flute Choir, Middle Tennessee State University Flute Choir,

High Flutin' Air National Guard Band of the South

#### WORKSHOPS GALORE:

Patricia George's Famous Flute Spa, Good Vibrations Intonation Workshop, Yoga Workshop, Body Mapping, Piccolo Head-joint Makers Panel, From One Professor to Another, Composer's Chat, Breathing Bag — "Your Bag Potential", Paper Blossoms Etudes, Indian Flute, Jazz/Improvising, Jazz Flutists Panel, Ensemble Skills, Stage Presence, Theater and Flute Performance, Body and Singing Principles, Extended Techniques Workshop, Suzuki Flutes, Starting a Successful Studio, and "The Thinking Flutist"

One of the highlights of every convention is the Lifetime Achievement Awards, which go this year to one of our most inspiring and

virtuosic American flutists, Paula Robison, and the trailblazing baroque flute maker and innovator, Friedrich von Huene. The National Service Award will go to University of Arizona Professor Emeritus, Philip Swanson, for his groundbreaking work in the creation of the NFA library.

This is a Baroque Artist Competition year, so there will be a myriad of baroque activities throughout the convention. The Julius Baker Tribute events will take place daily, and the convention is dedicated to his memory.

Please check out our website <http://www.nfaonline.org> for updates, and visit the Nashville website, <http://www.musiccityusa.com> for information about the area, because it's time to plan your trip!

Nashville is right smack dab in the center of the country and an easy hop from vir-

tually every airline hub. Fly, drive, take the train, or a giant paddle-wheeler down the Cumberland River to Nashville's Opryland Hotel, one of the most beautiful sites we have ever had for a convention. I've told you a bit about Nashville in the *Winter Quarterly*, so you know how much fun a person can have in Nashville.

So put on your party shoes and dust off your best duds for four days of scintillating musical conversation, filled with moments of hilarity, drama, and sublime beauty. Flutists know how to throw a good party, and this promises to be one of our best. See you there!

—Stephanie Jutt  
Program Chair

  
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- Tadeu Coelho, Professor of Flute, North Carolina School of the Arts; International Performing and Recording Artist

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- Clare Southworth, Professor of Flute, Royal Northern College of Music (UK); International Performing and Recording Artist



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- Laurel Ann Maurer, Principal Flute, Salt Lake Symphony; International Performing and Recording Artist



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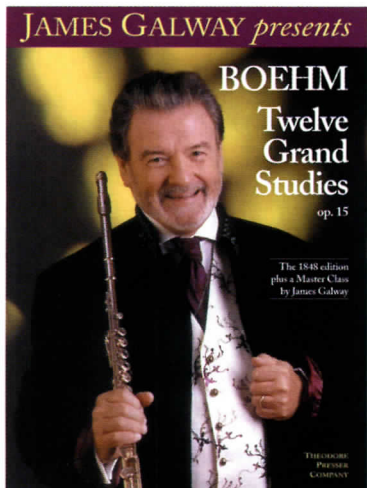
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[www.altusflutes.com](http://www.altusflutes.com)



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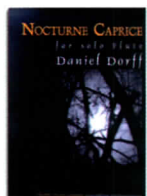
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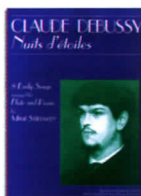
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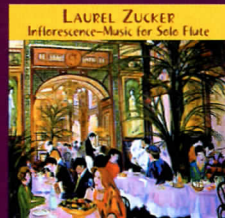
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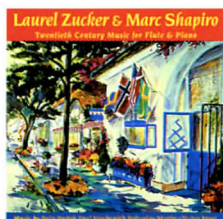
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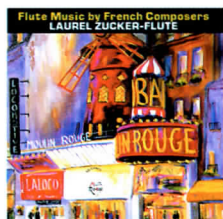


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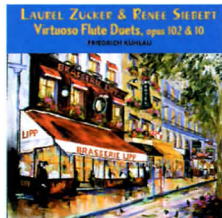


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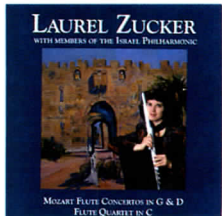


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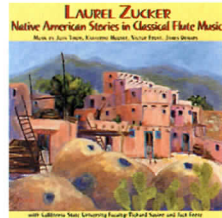


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