

VOLUME XXIX, NO.

4

SUMMER 2004

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QUARTERLY

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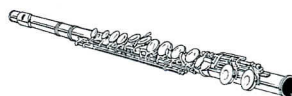
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FROM THE PRESIDENT



President's Message



John Bailey

HAVE YOU LOOKED AT the NFA's website lately? Please do; we are so proud of it! After a year of redesigning, it was born in early February 2004, and I feel like a proud father — though I really am not — this is the brainchild of several past NFA Presidents and Boards. I am, however, the lucky one to have witnessed its birth. The NFA's website had changed very little in the past several years, and we needed a major overhaul. Things should now be easier to find and be more self-explanatory. The graphics are easy on the eye and the organization more rational. And with our new webmaster, Brian Covington, things can be updated on a regular and timely basis. We also have plans to expand the website in future stages, with his help. What you don't see is the great database which is "attached" to it, so that our membership information is much more accessible and manageable to the folks in the NFA office — in order for them to serve you

that much better. The website address remains the same: <http://www.nfaonline.org>.

Another big change for the NFA is the decision to hire a full-time professional Publications Director. This new position will oversee and coordinate all aspects of the *Flutist Quarterly* in combination with those of the (ever-expanding) website, with one person responsible for the flow and look of all official information — what we put where and how often things need to be changed: basically all the editorial decisions for the NFA. I am very excited to see the NFA take this important step.

As Mary Jean Simpson's standard five-year term as Editor of the *Flutist Quarterly* comes to an end this November, I would like to thank her personally and on behalf of the NFA Officers and Board for the great work that she has done for us. We are very grateful for her yeoman service.

The Long Range Planning Committee

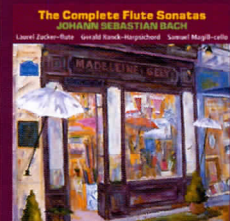
is working on other proposals to bring to the Board on a variety of topics that will affect the future of the NFA — ensuring that the NFA is on the right track, serving its members and its mission well into this new century.

I am very much looking forward to this year's convention in Nashville — not long now! Program Chair Stephanie Jutt has assembled a great line-up of performers and presenters and a varied and interesting program of offerings. Make sure you look through her article in this issue — and check the website for the latest updates. I've been told the hotel facilities are among the best in the country. See you there!

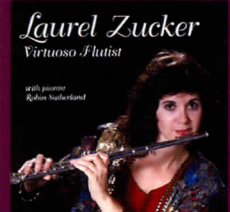
— John Bailey
NFA President

LAUREL

"Zucker's interpretations are splendid all around..." GRAMOPHONE MAGAZINE, 2002

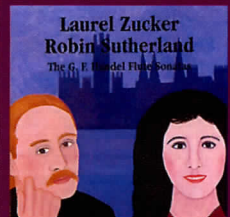


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- Poulenc Sonata
- Chaminade Concertino
- Debussy Syrinx

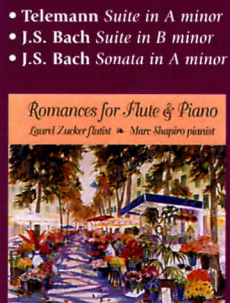


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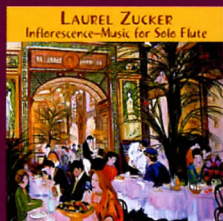
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- J.S. Bach Suite in B minor
- J.S. Bach Sonata in A minor



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



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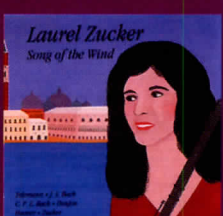
Music:

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



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UPC#66002-2

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



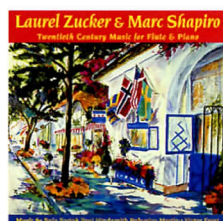
SONG OF THE WIND
UPC#66004-2

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

Four Stars ****



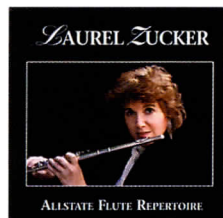
TWELVE FANTASIES FOR FLUTE
GEORG PHILIPP TELEMANN
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Music:

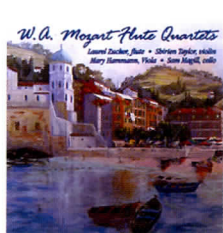
- Hindemith Sonata
- Martinu Sonata
- Bartok Suite Paysane Hongroise
- Frost American Suite



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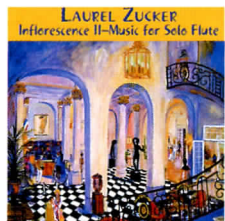
Music:

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



THE MOZART FLUTE QUARTETS
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Laurel Zucker flutist, Shirien Taylor violin, Mary Hammann viola, Sam Magill cello



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UPC#66022-2

Music:

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



FLUTE MUSIC BY FRENCH COMPOSERS
UPC#66024-2

Music:

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



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Music for flute and guitar by Mauro Giuliani
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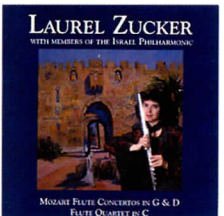
SUSAN JOLLES, HARPIST
MUSIC BY GOTKOWSKY, FRANCAIX, SIBINGA, FROST, HOOVER



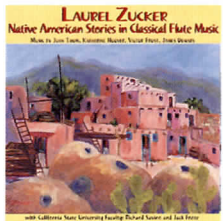
SERENADES FOR FLUTE AND HARP
UPC#66008-2

Music:

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



MOZART FLUTE CONCERTOS IN G & D MAJOR
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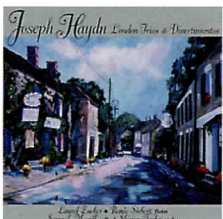
NATIVE AMERICAN STORIES IN CLASSICAL FLUTE MUSIC
UPC#66017-2

Music:

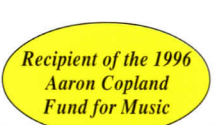
- Hoover Canyon Echoes for Flute & Guitar
- Winter Spirits & Kokopeli
- John Thow To Invoke the Clouds, Breath of the Sun
- James Demars Colors Fall
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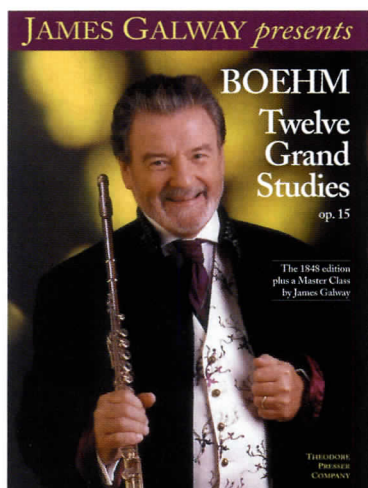
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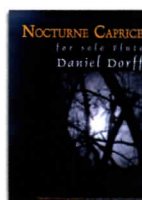
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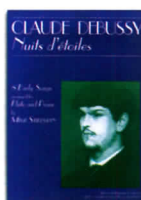
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Production Timeline
In order to achieve timely delivery of *The Flutist Quarterly*, the following schedule will be strictly adhered to. Contributors are strongly encouraged to send items to the editor as soon as they are available. Please do not wait 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

AMAZING AS IT SEEMS, convention time is upon us once again. This year's convention is in the exciting city of Nashville, Tennessee. Tom Varisco has very nicely captured this convention theme, Harmonic Convergence, in his imaginative cover for this issue. Our Program Chair, Stephanie Jutt, has provided a run-down of events in the schedule included in this *Quarterly* so that you can begin to plan your time at the convention. Because some events may change, you will want to check the NFA Website, <http://www.nfaonline.org>, from time to time for the most current information. If you have not yet visited our newly designed Website, you are in for a real treat. Brian Covington has done a terrific job in redesigning it, making information clear and easy to find and access to that information quick. More is being added, so check back often.

If you attend or listen to radio broadcasts of the Metropolitan Opera, you have heard the beautiful flute work of Michael Parloff. Jonathan Brahms has written an article in which he discusses Mr. Parloff's performance of the Nielsen *Flute Concerto* with the Met Orchestra and presents an

interview with the flutist. Also, the artistry and career of legendary flutist Joseph Mariano was recently celebrated by the Eastman School of Music, an event shared with us by Anne Harrow. In another article, Robert Cole relates the fascinating story of Samuel Saulus, a flutist he met behind the Iron Curtain, which demonstrates the universality of music and the bonds shared between musicians. Flutist Chris Potter rounds out our articles with a listing of repertoire and a chart of intonation solutions for alto flute. Once again, be sure to check our Web pages from time to time for updates (<http://www.nfaonline.org>). We'll look forward to seeing you at the convention in Nashville.

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

— Mary Jean Simpson
Editor





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high notes

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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.

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Finalists for the James Pappoutsakis Competition, L to R:
Philip Jundt, Sarah Paysnick, Ya-Ting, Dawn Weithe

The Board of Directors for the James Pappoutsakis Flute Competition is pleased to announce the winners of this year's competition. The finals for the competition were held on February 8, 2004, at Boston Conservatory in Boston, Massachusetts. First Prize went to **SARAH PAYSNICK**, and Second Prize to **DAWN WEITHE**. Ms. Paysnick received a cash award of \$1,500

and a gift certificate from Music Espresso. Ms. Weithe received a cash award of \$500 and a gift certificate from Falls House Press. The other finalists, **PHILLIP JUNDT** and **YA-TING**, received gift certificates from Yesterday Music Service. The winner's recital was held on Sunday, March 21, 2004, at 4:00 P.M. at the All Newton Music School as part of the Greater Boston Flute

Association's Solo & Ensemble Day. To learn more about the Pappoutsakis Flute Competition, please visit the website at <http://pappoutsakis.org/>.

Flutist **CARLA HOLTZ** will be teaching a week-long class on Native American flute (NAF) at The Clearing in Ellison Bay, Wisconsin, August 1-7, 2004. The class will teach adult beginning and intermediate students fundamental techniques needed to play NAF; to construct, improvise, and embellish a melody; basic instrument design and history; and characteristic styles of principal performers. Intermediate students will also learn advanced techniques per student requests. The ability to read music is not necessary as much of our playing will be done by ear. Basic music notation and Nakai TABlature will be covered as

needed. Students will need to provide their own flute, which should be purchased prior to class. For more specific class details contact Carla Holtz at 330-654-3762; E-mail: whiprwl@neosplce.com.

New England Conservatory flutists swept the 2004 New York Flute Competition as **LEONIE WALL**, a Master of Music candidate, took first prize and **PHILIPP JUNDT**, a candidate for the Graduate Diploma, took second in the final round, Sunday, March 14. The winners each received cash honorariums (\$500 for first prize; \$300 for second prize) and were presented in concert, April 18, at CAMI Hall in New York City. Sponsored by the New York Flute Club for musicians 18 to 27, the competition attracted a field of 30 contestants this year. Both winners are interna-

tional students who study with **JEANNE BAXTRESSER**.

The fourth annual "van Rooy Competition for Musical Excellence" at The Hartt School (Hartford, CT), open for the first time to instruments other than violin or piano, was won on October 26 by freshman flutist **SANDY HUGHES**, from Portland Oregon. She won \$10,000 for her performances of the Hue *Fantaisie*, the 1st movement of the Mozart *G Major Concerto*, and the Martin *Ballade*. Second prize of \$5000 also went to a flutist, **JEREMY BRIMHALL**, a senior from Montana who performed the first movement of the Ibert *Concerto*, the second movement of the Reinecke *Concerto*, and the third movement of the CPE Bach *D minor Concerto*. Sandy and Jeremy are members of Hartt's "20/20" tuition free program.

Also in the final round of seven was sophomore flutist **MOLLY MCLAUGHLIN**, whose program included a terrific performance of the Chaminade *Concertino*, along with some Bach C major and Bozza's *Image*.

Flutist **ADRIENNE DENISE HARDING** won the Austrian-American Society's 33rd annual music scholarship competition held March 13, 2003, at the Wilmington Music School. Harding, a resident of Newark, Delaware, presented a program that included works by Hübner, Mozart, Prokofiev, Ulysses Kay, and Messiaen. As winner of the Society's six-week, expense-paid scholarship to the prestigious Mozarteum summer music academy in Salzburg, Austria, Harding studied with flutist Peter Lukas-Graf.

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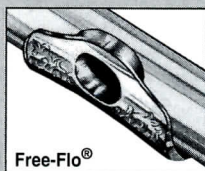
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across the miles

news about American flute clubs
and organizations

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

by Kimberly Clark

The **CENTRAL OHIO FLUTE ASSOCIATION** hosted its twenty-first annual Flute Festival on Saturday, April 17, 2004, on the campus of The Ohio State University. The day began with the COFA Flute Competition, in which nine very talented finalists competed in the junior high, high school, and young artist divisions. Katherine Borst Jones, Beth Owen, and Reuben Council gave morning workshops. A large number of exhibitors were also present, allowing festival participants to test flutes and piccolos, buy music, and try out equipment. This year's festival guest artist was Jonathan Snowden from Great Britain. After thrilling the audience with a solo recital, Mr. Snowden held a masterclass with the winners of the 2003 COFA Competition. In addition to addressing technical flute issues, he urged the performers to use the flute to expose their inner passion and reach the hearts of their listeners. The festival concluded with an exciting flute choir concert, featuring performances by the Kenyon College Flute Choir, Flutasia, the Mount Vernon Nazarene University Flute Choir, the Stratos Flute Ensemble, the Shimmering Silver Flute Quartet, and the Ohio State University Flute Troupe. At the

end of the concert, Mr. Snowden joined an impressive combined mass flute choir to perform Mozart's *Andante in C Major*.

On the following day, a free Irish flute workshop was held on the OSU campus, sponsored by the Central East District of the Ohio Music Teachers Association, in collaboration with COFA. Presenters Michael and Kathie Lynn and Patrick and Aaron Olweel lectured on historical and modern Irish flutes. The group also conducted a session on Irish ornamentation for Irish flute, tin whistle, and modern flute. After an exhilarating performance of traditional Irish music by the clinicians and guitarist Ged Foley, workshop attendees had the opportunity to play their own tin whistles in an audience participation session. A special thank you must be given to OMTA for making this workshop possible. Next year's COFA Flute Festival will be held on April 16, 2005. For further details in upcoming months, please check the website at <http://www.arts.ohio-state.edu/Music/cofa>, or contact Professor Katherine Borst Jones at jones.6@osu.edu.

EAST TENNESSEE STATE UNIVERSITY REGIONAL FLUTE

SOCIETY events honoring Louis Moyse were presented in November 2003 in Abingdon, Virginia, and in May 2004 at East Tennessee State University in Johnson City, Tennessee. Performers from Canada, Vermont, Washington DC, Virginia, and Tennessee presented an afternoon recital of chamber music by Mr. Moyse in the ballroom of the historic Martha Washington Inn in Abingdon. The recital was a part of the Spencer Memorial Concert Series. In May, Mr. Moyse presented a series of classes, taught lessons, and conducted a concert of his works. In addition, Mr. Moyse and Rebecca Paluzzi performed a recital of his works, which will soon be released on CD. The first recording will feature Mr. Moyse's *40 Little Pieces* with Mr. Moyse on piano and Ms. Paluzzi on flute.

FLUTE FUN, the central California coast flute group, hosted a large flute choir event on Sunday, March 28. Fourteen flutes, three altos, one bass, one piccolo, a Bb Bass clarinet, and a keyboardist attended. On Saturday, August 21, the group will hold a sight-reading event just for fun. Any interested flutists contact pollymonson@charter.net.

The **FLUTE SOCIETY OF KENTUCKY** held its most-attended-yet Flute Day. Guest artist Gary Schocker treated FSK members to a day full of playing and teaching. In addition, concertgoers were given the opportunity to hear Gary's music performed live; it was a unique opportunity to hear music performed by the composer. The event officially began on Saturday, but some events occurred on Friday including the Solo Competition Finals and a Pre-Festival Concert. Three local flute choirs began the Pre-Festival Concert: Taylor County High School Flute Choir, Taylor County Middle School Flute Choir, and the Central Kentucky Flute Choir. The choirs were directed by Kristen Kean, Robin Barker, and Kristy Kirsh. Also performing on the concert were three competition winners (see below). All of the choirs sounded wonderful on the final concert and showed a terrific variety of music. It was a special treat to hear Gary Schocker's first work for flute ensemble, *Views from Falls House*, performed by the advanced flute choir. It is always fun to end the entire event by having all of the participants perform *My Old Kentucky Home* together! Thank you to our conductor, Dr. Robert Gaddis, Dean of the School of Music at Campbellsville University. A tremendous thank you goes out to the FSK Competition Coordinator, Dr. Stephanie Rea! She did a great job organizing the entire competition. First place competition winners include: Olivia Norton (Middle School); Elise Roy (High School); Mary Sabin (College) and Bryan Guarnucio (Young Artist). For more information or to see photos of the event, visit <http://www.FSKentucky.org>.

The **GREATER BOSTON FLUTE ASSOCIATION** (GBFA) celebrated its eleventh season this past year with six member events, the fullest season ever for this organization! Paula Robison kicked off the season with a master class and presentation on the Frank Martin *Ballade*, which was held at the Brannen Brothers recital hall in Woburn, Massachusetts. GBFA's tenth anniversary Flute Fair was held in November at the Royal Plaza Hotel in Marlborough, Massachusetts. The theme of this

event was "A Celebration of Passion for the Flute" and featured guest artists Jeanne Baxtresser and René Siebert in master class and recital. This two-day event also featured three competitions with distinguished panel judges, many diverse classes, including one on improvisation, and the first annual President's Dinner. An evening concert followed featuring Doriot Anthony Dwyer, the Massachusetts Flute Choir (the nation's first fully professional flute choir) and other prominent Boston Flutists. A Jazz Cabaret ended the first day of events. There were many exhibits for attendees to visit due to the overwhelming support from local and long distance manufacturers who attended. The weekend was a complete success with record attendance and participation. Lynn Larsen, personnel manager of The Boston Symphony Orchestra, presented the January Event at Symphony Hall. This event came on the heels of the BSO's principal flute audition and focused on the "Art of Auditioning." It proved to be a very insightful event for all who participated. Solo & Ensemble Day, which is GBFA's annual fundraiser, was held in March; over one hundred performers competed for certificate awards before a panel of distinguished local flutists. In late March, Carol Wincenc presented a master class and concert. The event was held at the Blackman Recital Hall at the Indian Hill Music Center in Littleton, Massachusetts. The final event of the season was a masterclass and recital held in May featuring international flutist, Susan Milan. At the close of this season President Linda Bento-Rei handed over the reins to a new Board of Directors. The 2004/2005 season will feature a two-day Flute Fair on October 30–31, 2004, which will be held at the Royal Plaza Hotel in Marlborough, Massachusetts. The theme of this event is "A World Flute Celebration." For more information on any of these events please visit <http://www.gbfa.org>.

On February 21, the **GREATER PORTLAND** (Oregon) **FLUTE SOCIETY** sponsored the Cheryl Alex Jazz Workshop. In April the group presented its annual Flute Fair at Aloha High School. As the group's flagship event, GPFS takes great

pride at the high quality of its Flute Fair. Flute players from all over Oregon and SW Washington come for a day of free workshops, performances, and activities, as well as the opportunity to browse the exhibit hall and the largest selection of flutes in Oregon. For more information please contact David Dahl at newsletter@gpfs.org.

The **HOUSTON FLUTE CLUB** held its annual Flute Fest on March 27, 2004, at the University of Houston Moores School of Music. The festival, hosted by UH Professor, Kimberly Clark, was a tremendous success and provided HFC members and area flutists many opportunities to learn, perform, compete, and shop! Laurel Zucker and Helen Blackburn were the featured guest artists. Both women presented masterclasses and recitals. Local artists and teachers were also terrific. Kim Knudsen, Ebonee Thomas, and Alison Jewett presented a variety of masterclasses, Éma Armanious gave a recital, and the HFC Flute Choir gave a concert under the direction of Yvonne Kendall. A special thank you to Dr. Leonard Garrison from Bowling Green University, winner of the 2003 Byron Hester Competition; his concert was fantastic! Jennifer Isadore did a magnificent job of organizing all of the competitions. Special congratulations to Kim Hudson from Lubbock, Texas. Ms. Hudson was chosen as the 2004 Byron Hester Competition winner and was awarded a \$400 cash prize. In addition, Ms. Hudson will be a featured performer at the 2005 Flute Fest. Winners from the Denise Jennings Solo and Ensemble Competition are posted on the club's website. For more information regarding the HFC please visit <http://www.houstonfluteclub.org>.

The **INTERNATIONAL FLUTE ORCHESTRA** (formerly known as the **AMERICAN FLUTE ORCHESTRA**) 2004 concert tour includes performances in St. Nicolas Church in Prague, Concert Hall of State Conservatory of Bratislava, Slovenian Flute Convention, and Buda Castle in Budapest. This is the seventh tour for the group. In addition to the concerts, the 34-

piece flute orchestra has exchanges with the students and teachers of the counties visited. The IFO Founder and Director is Nancy C. Clew; Dr. John Bailey is guest conductor for the 2004 tour.

The **JAMES MADISON UNIVERSITY FLUTE CLUB** in Harrisonburg, Virginia, recently hosted several exciting events. Patricia Harper from Connecticut College presented lectures on the Prokofiev *Sonata* and the life and career of Julius Baker this past October. In February, the flute duo ZAWA! (Jill Felber and Claudia Anderson) presented a masterclass and concert at JMU, and in March, the annual JMU Flute Fling! was held, featuring JMU flute professor Beth Chandler. In April, Jonathan Snowden presented a masterclass and taught private lessons, and Jim Walker gave a masterclass and concert with his band Free Flight.

The **KANSAS CITY FLUTE ASSOCIATION** had a busy spring! In March the annual Coaching Session held at the University of Missouri at Kansas City went off without a hitch. At the event, students played for a panel of approximately seven professional adjudicators, who gave written comments. Immediately following, each student received a thirty-minute individual session with one of the pros. The annual Coaching Session is a very popular event because it is a tremendous help to the students. (It is also a wonderful opportunity for the adjudicators to visit and catch up with each other!) In April, the KCFA hosted a master class and recital with Jonathan Snowden. The last event of the calendar was the Members' Recital, which was a terrific way to finish the season!

On April 17, 2004, the **LEXINGTON FLUTE PHILHARMONIC** performed in the historic Kentucky Theatre in downtown Lexington. The first of several concerts in this venue, it was marked by the world premieres of several pieces from The LFP Composer's Workshop, a project in which each member (who range from ages 8–adult) inspired and instructed director and composer Kristy Kirsh to create a piece based upon their ideas. The full collection

of works will be performed in September, again at the Kentucky Theatre, in a fundraiser to restore "The Mighty Wurlitzer" historic organ. A new piece for flute choir and organ will also be premiered at this event, and all pieces will be published and available by the end of 2004.

"MAGIC FLUTES" FLUTE CHOIR based in San Mateo, California, performed at the Filoli Mansion in Woodside, California, and gave a concert of Music From Around the World at St. Matthew's Catholic Church in San Mateo. "Magic Flutes" is directed by Pamela Ravenelle.

The **OKLAHOMA FLUTE SOCIETY** celebrated its tenth Annual Flute Fair November 21–23 with three days of fabulous performances, masterclasses, exhibits, and workshops. This year's Fair hosted two guest artists — a first for OFS! Walfrid Kujala, the Chicago Symphony's legendary piccoloist, infused the weekend with his precise playing and exacting musical ears. His master classes were a picture into his style and methods with focus on the technical aspects of flute and piccolo playing. Helen Blackburn had the audience in hysterics with her energetic anecdotes and unique sense of humor! Ms. Blackburn presented a seminar entitled *Movin' Down the Road: Continuing Your Growth as an Adult Flutist, Teacher, and Performer*, as well as *Flute Basics for Beginners*, and the All-State Audition Class, which focused on the second round etudes.

QUAD CITY FLUTES UNLIMITED presented their fall concert on November 11, 2003, at Wallenberg Hall of Augustana College, Rock Island, Illinois. "A Patriotic Flute Salute" included music by American composers Phyllis Louke, Kelly Via, and John Philip Sousa. Under the direction of Mary Kae Waytenick, the twenty-member flute choir performed their spring concert, "For the Beauty of the Earth," on April 29, 2004, at Butterworth Center, Moline, Illinois. Special guest for this concert was Molly Tallitsch, harpist.

The **RALEIGH AREA FLUTE ASSOCIATION** announces its 2004–2005 sea-

son of events: September 26, 2004 — Debra Reuter-Pivetta (concert & class); November 14, 2004 — 20th Annual Review & Contest (competition); November 20, 2004 — Flute Fair with guest artist Mike Mower (masterclass, workshop & concert); April 3, 2005 — Brooks de Wetter-Smith (concert & class); and May 15, 2005 — Members' Recital. For details, visit <http://www.RaleighFlutes.org> or email info@RaleighFlutes.org.

THE ROCHESTER FLUTE ASSOCIATION (New York) in conjunction with the Eastman School of Music Composition Department welcomed flutist/composer Robert Dick for a two-day residency on Friday and Saturday, April 2–3, 2004. The residency included highly innovative interactive workshops, a flute masterclass, and a Hot Topics Discussion on "Being in Music Today." During the masterclass, Dick coached Eastman students Daria Binkowski, in *Holliger's (t)air(e)*, Sean Owen in Robert Dick's *Afterlight*, and University of Buffalo student Derek Charke in Salvatore Sciarrino's *Hermes*. The highlight of the residency was Robert Dick masterfully performing his own compositions on Saturday evening in Eastman School of Music's Kilbourn Hall. Compositions included *Re-Illuminations* (1985), *Eye in the Sky* (1992), and *Sliding Life Blues* (2001) — a work showcasing the Robert Dick Glissando Headjoint. The Rochester Flute Association and Eastman School of Music Composition Department also wish to extend sincere appreciation to the New York State Legislature, New York State Council for the Arts, and Arts & Cultural Council of Greater Rochester for providing funding for this event. Other RFA events included the RFA Flute Choir concert on April 25, 2004 at St. John's Home and the Annual Members Recital on May 17, 2004 at Nazareth College. The Hochstein/RFA Flute Camp will take place on July 19–23, 2004, hosted by the Hochstein School of Music. For more information regarding these and future events, visit <http://www.rfaonline.org>.

The 2004 **SAN DIEGO FLUTE**

GUILD Festival took place on Sunday, April 25, at Mesa College. There were several competitions including grade level divisions, an Orchestral Excerpts Competition, and three Young Artist competitions. In January the group held a Flute Blast and Mixer where flutists could get together to read and play chamber music. Over twenty flutists attended, with abilities ranging from beginning-advanced, including students, amateurs, and professionals. In February the SDFG held its annual Duet and Ensemble Festival at Ozzie's Music.

The **SOUTHEAST MICHIGAN FLUTE ASSOCIATION** (SEMFA) was pleased to present British Flutist Jonathan Snowden as the featured guest artist at the Second Annual SEMFA Flute Festival. The Festival was held on April 3, 2004, at the University of Michigan School of Music in Ann Arbor. There were seventy-five people in attendance in a day filled with exciting performances and stimulating presentations. SEMFA presented its very first High School Young Artists Competition. Six finalists were chosen by taped audition to compete for an opportunity to perform in a masterclass with Jonathan Snowden after his recital. The three winners were First Prize, Helen Kong; Second Prize, Joshua Romatowski; and Third Prize, Amanda Presson. SEMFA also presented "BodyMapping with Dr. Lea Pearson" and an open Flute Choir Reading Session. On May 1, SEMFA members bid good wishes for safe travel to Glennis Stout and serenaded her send off to Nebraska with a SEMFA Flute Choir Reading Session and a party! A passionate advocate and collector of the early flute, Glennis has been a backbone of our national and local Michigan flute life. She will be missed but we are happy to know that she will enjoy a new experience being near her sons and grandchildren in Omaha.

The **TEXAS FLUTE SOCIETY** was pleased to host Sir James Galway in a five-hour masterclass on the campus of Texas Christian University in Ft. Worth on March 29, 2004. Very special thanks to the volunteers and coordinators of this event: Karen

Adrian, Marilyn Arey, Ellen Kaner, Leslie Collins, Rita Almond, Larry Bailey, Christine Cleary and especially Erich Tucker! Also many thanks to Sir James Galway for a wonderful class!

The **TUCSON FLUTE CLUB** has enjoyed an eventful spring full of flute activities. The Second Annual Flute Festival at the University of Arizona, co-sponsored by the Tucson Flute Club and the UA Flute Studio of Dr. Nancy Andrew, was a rousing success as flute enthusiasts of all abilities came together from near and far to share in an extended weekend featuring William Bennett, flute, and Clifford Benson, piano. Viviana Cumplido's opening recital was a knockout while the stellar evening gala recital given by Bennett and Benson was a near sell-out. Among other guests sharing special talents were Greg Armstrong (jazz), Jim Brody (Alexander Technique), and visiting flute ensembles. TFC members and the UA Flute Studio also enjoyed a special morning master class discussion with Mr. Bennett following the festival. Generous thanks are due to our funding providers, the organizing committees, the impressive gathering of commercial exhibitors and the many volunteers who made it a memorable weekend for all. In March, TFC participated in a special master class given by Alexa Still as part of the world-renowned Arizona Winter Chamber Music Festival. Ann LaBerge also presented a lively introduction to her unique and fascinating world of flute and electronics during a UA studio master class attended by TFC members. TFC members in attendance at the Tucson Symphony

Orchestra Gala concert given by James Galway had the opportunity to meet with Sir Galway following the concert. We congratulate Viviana Cumplido, acting principal flute with the Tucson Symphony Orchestra for her promotion to principal flute with the TSO. We also wish to thank Dr. Nancy Andrew, UA Professor of Flute, for all she has done to bring the Tucson Flute Club and the UA Flute studio together over the last two years. Her tireless enthusiasm for the flute and for community outreach has resulted in many wonderful collaborations, both on and off campus. Though we will all miss Nancy, we really want to take this opportunity to wish her the best of luck and joy in her new music endeavors this fall.

The **FLUTE SOCIETY OF WASHINGTON, INC.** held its 2004 Mid-Atlantic Flute Fair on February 21-22 at the Hilton Alexandria Mark Center in Alexandria, Virginia. The special guest artists were the flute duo of Jill Felber and Claudia Anderson (also known as ZAWA!). Other events included a morning warm up with Wendell Dobbs, Alexander Techniques workshop with Ed Bilanchone, a student masterclass with Lisa Cella, an improvisation workshop with Paul Horn, and a Baroque ornamentation workshop with Colin St. Martin. On Sunday there was a special Julius Baker tribute featuring flutists Marina Piccinnini, Adria Sternstein, and Vanita Hall Jones.

The **WEST MICHIGAN FLUTE ASSOCIATION** (WMFA) presented its annual spring concert on May 1, 2004, at

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the St. Cecilia Music Society in Grand Rapids, Michigan. Appearing on the concert were the WMFA Flute Orchestra and Chamber Flute Choir, under the direction of founding music director Darlene Dugan; the WMFA High School Flute Ensemble, led by Marcia Schaner; and the WMFA Middle School Flute Choir, conducted by Christy Kliever. Over 100 flutists participated in the concert! The organization is actively involved in commissioning new works for flute orchestra. As a result, two

world premieres were performed on this program: Catherine McMichael's *Legend of Sleeping Bear* for Flute Orchestra and narrator and David Well's *Caterpillar* for Flute Orchestra. The West Michigan Flute Association Flute Orchestra will be heard at the NFA Convention in Nashville on Saturday, August 14, and will mark the orchestra's third appearance at the convention. The WMFA Flute Orchestra is comprised of adult flutists from all over Michigan. The group performs frequently and boasts over

twelve alto flutes, six bass flutes, and a recently acquired contrabass flute. Plans are underway for an exciting twelfth season, including a fall and spring concert by all four WMFA performing groups, a youth recital program, adult solo recital as well as adult ensemble recital programs, and a day of seminars led by individual area specialists in February 2005. For more information and details, visit the WMFA website at <http://www.westmichiganfluteassociation.org>.

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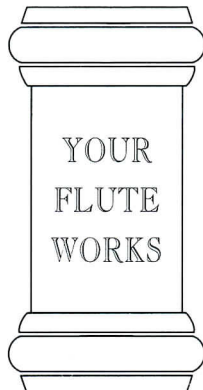
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by Joan Marie Bauman
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Who's Who and What's Up around the globe



FLUTE CONVENTIONS AND FESTIVALS

The Fourth British Flute Society Convention, with the theme "The Far Past," will be held from August 20–22, 2004, at the University of York, featuring 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. Contact Julie Wright, Tel: (44) (020) 8241 7572 / e-mail: Julie.wright@blueyonder.co.uk / or consult the website at <http://www.bf.s.org.uk/convention2004>.

UNITED KINGDOM
AND IRELAND



The Tenth Venezuelan Union of the Arts Festival will be held from August 16–30, 2004, in the State of Yaracuy. The Festival, which offers numerous concerts, recitals, and masterclasses, was founded by

the prominent flutist José Antonio Naranjo, who has largely fostered the development of the modern Venezuelan school of flutists. Young professionals and serious students will study with master teachers, learn chamber music

repertoire, and perform in the flute orchestra. Violinists will be included in this year's Festival, affording flutists musical interactions on a larger scope. The Festival's organizers wish to extend an invitation to

interested foreign flutists to come and join in the festivities. Accommodations and meals will be arranged for participants by the organizers. Contact Daniel Delgado at feynmanstein@yahoo.com, or contact Mr. Naranjo at naranjohecohotmail.com / Tel: (58) (0212) 414-5622.

The Third Obernai Flute Festival was held in this French Alsatian city from April 22–25, 2004. Besides the French National Flute Association Convention, the Obernai Festavai is the largest such event for flutes in France. Magali Mosnier, first flute soloist with the Radio France Philharmonic Orchestra, and the Hungarian flutist Janos Balint opened the Festival accompanied by the La Follia Orchestra. Other noted performers included Christian Le Délézir (improvisations), Henri Tournier (Bansuri flute), Philippe Boucly (soloist with the Bavarian Radio Orchestra in Munich), and Marc and Pierre Hantaï (Baroque flute). Held every

two years, the next session is projected for April 2006. Contact: e-mail: cmmdd-obernai@wanadoo.fr / website: <http://www.obernai.fr> / Tel: (33) (3) 88.95.29.43.

FESTIVALS, FAIRS, AND MARATHONS!

In Zurich, Switzerland, a Classical Music Marathon has been organized for September 5, 2004. Musicians between 18 and 26, alone or in ensembles of up to eight members, are invited to join in the fun, as part of the Musical Days of the Zurich Orpheum. The deadline for participants is April 30, 2004, but any and all are welcome to attend the festivities. Contact the Orpheum Foundation / Marathon of Classical Music / Dufourstrasse 155 / CH-8008 ZURICH / Switzerland / Tel: (41) (1) 383.12.22 / Fax: (41) (1) 383.71.66 / e-mail: info@orpheum.ch / website: <http://www.orpheum.ch>.

May 29, 2004, marked the 22nd "Swedish Music Day" Festival, an event organized in conjunction with the radio stations of several other countries to broadcast music of Swedish composers and artists for the entire day. Among recent works for flute by Swedish composers were *Ett Sommarstycke: Liten Bröllopsmusik* for solo flute (2003) by Lennart Hedwall (b.1932), *Duet-Sonata in the Old Manner* for flute and oboe and *Small Tryptich* for flute and clarinet by Vladimir Levitt (b. 1934), *Sonata for Flute and Organ* (2003) by Maria Löfberg (b.1968), *Yellow Skies* (2003) for alto flute and tape by Benjamin Staern (b.1978). *I den Blå Kristallen* (2003) for flute, alto flute, piccolo, and cello by Hakan Larsson (b.1959), and *Drumbas #2* (2004) for flute, bass clarinet, and percussion, by Miklos Maros (b.1943). A work for choir and orchestra, *Ljus av Ljus* (Light of Light) by Karin Rehnquist dedicated to Anna Lindh, the recently assassinated Swedish Minister of Foreign Affairs, added a solemn note to the otherwise festive occasion.

The largest Music Trade Fair in the world, the German "Frankfurt Musikmesse," took place from March 31 to April 4,

2004. Over 1200 exhibitors from 46 different countries presented their products, representing virtually every aspect of the music profession.

The French Fair "Musicora — Salon de la Musique" celebrated its twentieth anniversary this year in Paris from May 6–10, 2004, at the Porte de la Villette. The various regions and territories were showcased this year in the new "Village of Regions." Over 400 exhibitors and 40,000 visitors attended.

Geneva, Switzerland, hosted its Eleventh Music Fair in June 2004. The Music Fair is attached to the prestigious International Book Fair, the two together comprising the country's largest cultural event.

ORCHESTRAL NEWS

In Germany, the Leipzig Gewandhaus Orchestra has chosen Stephanie Winker as its new first flute soloist to replace Karl-Heinz Passin, who will retire in July 2004. The flute section also includes Cornelia Grohmann, Katalin Kramarics, Anna Garzuly, Wolfgang Luebner, Johanna Schlag, Ulrich Other, and Gudrun Hinze-Honig.

UPCOMING COMPETITIONS

The Italian city of Caltanissetta, in Sicily, will host The International Chamber Music Competition of Caltanissetta in December 2004. Duos and trios without piano, as well as all groups of four or more instruments are invited to compete. The age limit for participants is 35, and the deadline for entries is November 6, 2004. Contact: Concorso internazionale di esecuzione musicale Provincia de Caltanissetta / Istituto musicale V. Bellini / Corso Umberto 84 / 93100 Caltanissetta, Italia / Tel: (39) (0934) 26803 or 20078 or 584492 / Fax: (39) (0934) 22998

or 584492 / e-mail: Caltamus@infoservizi.it / Website: <http://www.musicamera.caltanissetta.it>.

Another Italian contest, the International Chamber Music Competition Premio Vittorio Gui of Florence, will take place from November 22–28, 2004. The age limit is 33, and the entry deadline is October 4, 2004. Contact information: A.C.E.R.M / Teatro del Maggio Musicale Fiorentino / Via Solferino 1.5 / 50123 Firenze / Italia / Tel: (39) (055) 277.9446 / e-mail: acerm@firenze.net / website: <http://www.firenze.net/premiogui>.

The Third Henri Tomasi International Wind Quintet Competition will take place in Marseille, France, from February 7–12, 2005. For information, contact: Institut Français des Instruments a Vent / 4, rue Bernard du Bois B.P. 8 / 13234 Marseille Cédex 4 / France / Tel: (33) (4) 91.39.29.02 / Fax: (33) (4) 91.39.29.69 / e-mail: vents.institut@wanadoo.fr.

REMINDERS

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

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.jp / Website: http://www.city.kobe.jp/cityoffice/15/040/kife/index_c.html.



COMPETITION RESULTS

The Fifth Henri Dutilleux Composition Contest was held recently in Saint Pierre-des-Corps, France. The First Prize, as well as the Public's Choice Prize, was attributed to the Chinese composer Biao Chen for his Concerto *Les Franges du Rêve*, for alto flute, harp and strings.

PEDAGOGY

Jan de Winne, from Flanders, has just been named Professor of Baroque flute at the Paris Conservatory, making him the first Belgian flutist to hold a post at that institution. At present, de Winne teaches at the Lyon Conservatory.

FAREWELL

The famous Japanese flutist Masao Yoshida, born in 1915, left us on November 17, 2003, at 88 years of age. President and founder of the Japanese Flute Association, Yoshida was the first to popularize the Boehm-system flute in Japan. He was the first flute soloist with the first Japanese symphony orchestra modeled after the occidental orchestra. Yoshida had studied with Marcel Moyse in Paris, where he also met Stravinsky, whose music he particularly appreciated. As the most celebrated and respected teacher in Japan, he left a tremendous legacy by instituting a lasting tradition of flute playing in his country. Yoshida was also well-known for his passion for building flutes.

COMPOSERS AND COMPOSITIONS

The Flute Concerto by Peter Ilyitch Tchaikovsky (1840–1893) is big news in the flute world these days. The piece, titled *Konzertstück in D Major for Flute and Strings*, Opus posthumous, was apparently planned for Paul Taffanel, then Professor of Flute at the Paris Conservatory, and was begun around October 1893, according to

various communications between the composer and his friends. Unfortunately, the work was never completed — such a loss for the meager flute repertoire of the Romantic Era, where the violin, piano, and cello have received the lion's share of solo masterpieces by the greatest composers of that epoch.

The first and third movements of the concerto are both somewhat incomplete — the third movement is missing the ending, and there is no second movement to be found. A reconstitution of the original completed sections was presented to the public in Munich on January 14, 2001, by Italian flutist Roberto Fabbricciani, accompanied by the Bavarian Radio Orchestra. And now, Brazilian flutist James Strauss has recently produced, after more than four years of work, a new version eleven minutes long which he performed in August 2003 with the Virtuosi da Sao Paolo, directed by Joao Carlos Martins.

Five years ago, Strauss traveled to Russia and Finland in order to study Tchaikovsky's manuscripts and sketches for the first and third movements of the work. Tchaikovsky had studied the flute with flutist and composer Cesare Ciardi, whose influence can be witnessed in many of the magnificent flute parts in Tchaikovsky's orchestral works. The research for the *Konzertstück* has brought into the limelight other compositions for flute by Tchaikovsky. In fact, Strauss concluded that the sketches for the *Konzertstück* are inspired by another earlier work by the great composer, *Largo and Allegro in D Major for Two Flutes and Strings* dating from 1863–64, which also includes the beginning of a cadenza. His reconstitution draws, therefore, on both works, as well as on a third work by Tchaikovsky, found in Paris, titled *Chanson sans paroles for Flute and Strings*, which was also intended for Paul Taffanel, and which bears the signature of Georges Barrère. (Why? — a good question for musicologists to try to answer.

Keep me posted, please!) Strauss decided to include this work in its entirety in the place of the missing second movement. Naturally, he has taken great care to respect Tchaikovsky's style and orchestration in the other two movements where it has been necessary to fill in the blanks.

It will be interesting to follow the evolution of this piece in the years to come, as well as to look out for future publications of its various reconstitutions, along with those of the *Chanson sans paroles* and the *Largo and Allegro* mentioned above. Perhaps, as is the case for certain very fine reconstitutions of other unfinished works (Schubert, Mahler, Debussy), these efforts will provide us with a wonderful new piece of repertoire.

The French composer Claude Ballif, born in 1924, will celebrate his 80th birthday this year. Numerous concerts in his honor will be held in France and Spain, at the Conservatories of Paris, Lyons, Perpignan, and Catalonia. Ballif studied at the Conservatories of Bordeaux and Paris in the classes of Noël Gallon, Tony Aubion, and Olivier Messiaen, and then

went on to Berlin where he was the student of composer Boris Blacher.

In 1955, he won the Prestigious Geneva International Composition Contest and soon after received many other important honors, including Prizes of the Foundation of France, the Academy of Fine Arts, and the SACEM (Society of Authors, Composers, and Editors of Music). His opera, *Dracoula*, premiered in 1984, brought him wide renown among a large public of music lovers.

In 1956, Ballif published his treatise, *Introduction à la Métatonalité*, and in 1968 published his extensive work on Berlioz. He taught at the Ecole Nationale de Musique in Paris and the Reims Conservatory, and was Director of the Music Department at the University of Vincennes. As of 1971, he taught Musical Analysis at the Paris Conservatory and then taught Composition from 1982 on.

His compositions use serial tech-



niques, coupled with his research on micro-intervals, which led him to the "Metatonicity," often necessitating the re-tuning of the instruments, especially the piano. His many works for the flute include the first of his fifteen *Solfeggietti*, for solo flute, composed in 1961 (as with Luciano Berio's *Sequenza* pieces, the composition of Ballif's *Solfeggietti* spans over thirty years of his lifetime; also, as with Berio the first is for solo flute!); a *Sonata* for flute and piano, Opus 23 (1958); a *Quintet* for flute and string quartet (or flute, oboe, and string trio), Opus 24 (1958); *Mouvements pour deux*, Opus 27 (1959); *Trio No. 1*, Opus 35 for flute, bassoon, and harp; *Trio No. 2*, also Opus 35, for flute, oboe, and cello (1961); a quintet *Un moment de printemps*, Opus 60 for flute, clarinet, violin, cello, and piano (1987); *Chant de l'innocent* for solo flute (1977); a quartet *Moments donnés de mandarins*, Opus 74, for flute, mezzo-soprano, oboe, and clarinet (1998); and his fourth symphonic concerto, Opus 49, No. 4, for flute and orchestra, titled *Un délire de dédales*, composed in 1999 and premiered in 2000. The concerto was dedicated to and premiered by Venezuelan flutist José García Guerrero, who has since recorded it, along with several other works for flute by Ballif, in a fitting tribute to the composer on his 80th birthday!

NOTE TO READERS

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

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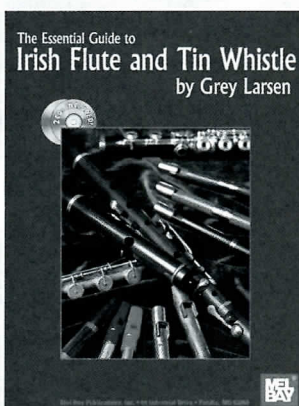
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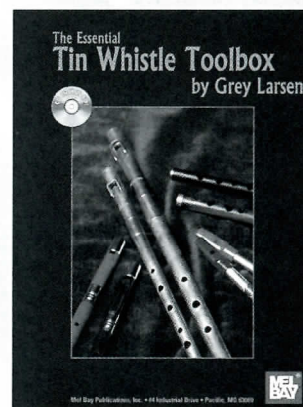
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PETER VAN MUNSTER's *Repertoire Catalogue for Piccolo, Alto Flute and Bass Flute*, compiled over the past fifteen years, has just been published by Riverberi Sonori in Rome. The 320-page catalogue is written in English. In addition to more than 3800 compositions for one or more of the instruments listed above in various combinations, this reference work contains an elaborate list of about 900 works for Flute Choir or Flute Orchestra in which piccolo and/or alto flute and bass flute are involved. For information visit: <http://www.petervanmunster.nl>.

Hunt Edition, via Theodore Presser, has published *Rock 'N' Pop Scales Flute*, by flutist **HILARY TAGGART**. Designed for grades 1–3, the book includes CD-backing tracks by Rob Taggart. The keys extend through two sharps and two flats, with strong rhythmic characters. For more information, e-mail HE@SpartanPress.co.uk.

GARY SCHOCKER's Flute Quartet No. 1 for 2 Flutes (1st doubling Piccolo), Alto Flute, and Bass Flute has been published by Theodore Presser. It was written for the L.A. Flute Quartet. His *Once upon a . . . for*

flute and guitar, a cycle of three mythical movements, has been published by Tuscany Publications, via Presser. A very special work, his *Tapestry Sonata Remembering Julius Baker* for 2 flutes and piano, also published by Presser, was written the week Julius Baker died. There are four movements, "Celebration," "Wandering," "Masquerading," and "Afterlife," which cover a variety of moods in tribute to Baker and in celebration of the man and his music. For more information, <http://www.presser.com>.

Berklee Press has just released a new DVD, *Harmonic Ear Training*, by **ROBERTA RADLEY**. It is designed to help the viewer listen to music more analytically, recognize chord progressions quickly and confidently, and incorporate them into their performance and writing. For more information, visit <http://www.berkleepress.com>.

Crystal Records has released a new CD, *Woodwind Music by Theodor Blumer* (CD722), performed by the Moran Woodwind Quintet, **JOHN BAILEY**, flutist. The music of the German composer (1881–1964) is written in a Romantic style.

Included on the CD are his *Schweizer Quintett*, *Kinderspielzeug*, op. 64, and *Sex-tett*, op. 92, with pianist Paul Barnes. For more information, <http://www.crystalrecords.com>.

A new CD, *Flights of Fancy Crescent Duo* (CRC 2603) with **JOANNA COWAN WHITE**, flute, and Kennen White, clarinet, has been released by Centaur. The CD features works by Arnold, Rutter, Liptak, David, Piston, Dietz, Sloan, Szalowskis, and Gillingham. All works include flute and clarinet, and in some works they are joined with a third instrument: oboe, bassoon, or saxophone. For more information, <http://www.centaurrecords.com>.

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

passing notes

by John Solum

A TRIBUTE: EDWARD R. REILLY



Edward R. Reilly

The noted American musicologist Edward R. Reilly died on February 28, 2004, in Poughkeepsie, New York, at the age of 74 years. Known throughout the music world as the first translator into English of Johann Joachim Quantz's complete treatise *On Playing the Flute*, Reilly's book has passed through many editions since it first appeared in print in 1966. A standard reference book on every serious flutist's bookshelf, his superb translation opened the door to historically-informed baroque performance practice not only for flutists but for instrumentalists and singers worldwide. The translation itself was Reilly's doctoral thesis at the University of Michigan (1958), where he had also earned bachelor's and master's degrees.

Reilly did not stop at Quantz, however. He also distinguished himself in research and writing about other notable European musical figures, including Gustav Mahler, Guido Adler, and Modest Musorgsky. As a teacher, he held positions at Converse Col-

lege, San Francisco State College, and the University of Georgia. Beginning in 1970, he joined the music faculty of Vassar College, Poughkeepsie, New York, soon becoming a professor of music and remaining at Vassar until his retirement a few years ago.

Reilly's enlightened approach to musicology always included the important factor of the performer's viewpoint. Skillfully avoiding dry pedantry, Reilly considered his scholarly work as complementing live performance. He was always curious to

know the processes involved in performing, and he carefully assessed the feedback from musicians' experiences. He regarded music as a universal language and was as enthusiastic about Indian ragas as he was about Bach.

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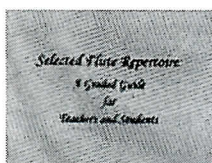
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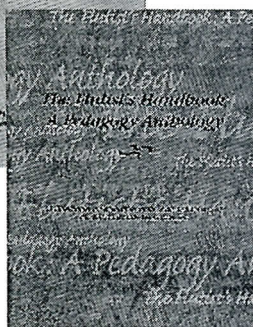
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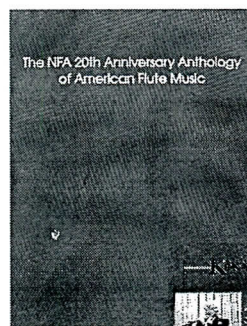
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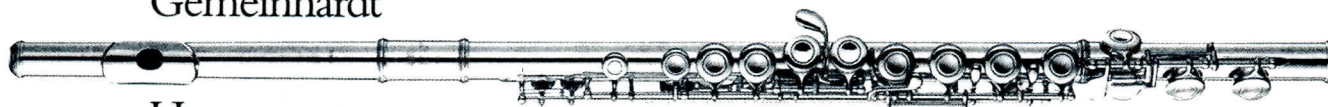
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Samuel Saulus *and*

Samuel Saulus was one of the few people I met behind the Iron Curtain who was not afraid to be seen with the American musicians. Samuel was a flutist with the Estonian National Orchestra, and a group of them had traveled from their home in Tallinn to, then, Leningrad, to hear the Philadelphia Orchestra in concerts there. This was 1958 and we had been in Bucharest, Kiev, and Moscow before coming to Leningrad, and no local musicians had made any attempt to speak with us or come back stage to even look at our instruments unless it had been arranged by the government. True, we had been to the conservatory in Moscow, and attended a ballet in Kiev, but nowhere had there been spontaneous person-to-person meetings that we had always experienced in other countries. Many of the Estonians spoke English, so this made things easier, but language had not always been a problem in other places, because the Philadelphia Orchestra at that time had at least one person who could speak the language in any country we visited. At any rate, the Estonians wanted to talk, so did we. Samuel and a friend came to our hotel room to try my Powell flute, and for him, it was love at first sight. He had never seen a French model flute before and was captivated. We discussed prices and the exchange rate from rubles to dollars and came to the conclusion that, for him, a flute from the United States was out of the question. At the rate of exchange, it would take his total salary for a full year to buy the instrument, to say nothing

of the import duty. We did exchange mailing addresses before we parted, and I continued to hear from Samuel, even after I moved to the University of Wisconsin. We sent each other music and books. I sent him the orchestral score for the *Night Soliloquy* and the Barber *Quintet*. He sent me books of Estonian art and views of that ancient city, Tallinn. Cards would come from all over the Soviet Union.

September 1959 — a letter from Samuel in his words. “I was very glad receiving your parcel with music and catalogs and today your letter. Your parcel enable us to play *Night Soliloquy* in original. Also your characteristic of flutes helped me to choose. I am sincerely grateful.”

“It will be interesting to hear about the work of your quintet with the film on television.” At this time the Philadelphia Woodwind Quintet was doing a series of thirteen half-hour programs for public television, covering some woodwind literature from Bach to Barber.

New Year’s cards arrived on time, never Christmas cards. In these years Samuel was doing graduate work at the Leningrad Conservatory and playing a great deal. In a letter of March 1964, he tells me, “I am happy you have found for your family a nice place for living and you may to be with them more time. My tragic is being all the time with the music I cannot think to family. Besides my working in the Radio and Television Symphony I take part from the work of the woodwind quintet and jazz septet.”

He goes on to list many trips and concerts, then at the end of the letter, “At since

we met I came over to the French system and I must to thank you for the recommendation. Thanks you my best pupil play now in Haynes flute. The two years I am waiting the Powell flute, but my old Uncle in New York couldn’t find the musician who may to sell the Powell flute. As Uncle is very old he afraid to order the flute from firma as the long to wait. If you know musician who may to sell the Powell flute, I shall be thankful to you for all my life. My Uncle go to Estonia in June and he can to buy for me this flute. It is my greatest wish to play solo with good flute and I hope you can to catch it.”

At this time, I always had a couple of orders in for Powells. In that way, my students who wanted a better flute could get one before they graduated from college. I wrote to Samuel and told him that I couldn’t buy him the flute, but that I could expedite his order for him. He sent me his uncle’s address and I wrote to the uncle and to Powell. It was all arranged that the uncle would show up with the money and get the flute. He didn’t!

25 January, 1965. In a letter from Samuel, “I’m sorry that my Uncle in New York couldn’t to buy the Powell flute, because his health came bad and he couldn’t go to Tallinn. Now he is ill and didn’t leave New York. Please excuse me my asking you, if it’s possible yet to give your recommendation to the Powell firma that they would give your order to Sna. Mita Dias da Silva in San Paulo, Brazil, who can buy the flute and bring it to me in June. I hope you can to advise Sna. Mita Dias da Silva and write to her how make the order. I am thankful

the Powell Flute

by Robert Cole

for you all my life. It's very interesting for me to heard how do you live and which modern music do you like."

I did write to Powell's and to the lady in Brazil and arranged things. I heard back from Powell's that the flute would be ready in four to six weeks and wanted to know if it should be shipped to Brazil, as that would add to the cost due at the time of shipping. I don't believe that either of us ever heard from the lady in Brazil. So it fell through again.

Some time in March 1966, I received a letter from Ontario with a P.S. at the end saying, "I have written from memory what Samuel Saulus had told me before my departure. In your overseas correspondence please don't mention our names." Then quoting Samuel, she (the letter writer) tells of how busy he has been traveling about the Soviet Union playing quintet, solo, and orchestral concerts. Then in his words, "I am afraid to tell you that I didn't get from Sna. Mita Dias Da Silva in Brazil any letter who had promised to buy the Powell flute to me. It is terrible. Please excuse me, I am very, very unhappy that I must ask you third time to write to Powell people that they will make to me the flute No 1. Now it's certain that the father of my best pupil will take the delivery and pay the money for the flute." This letter, I believe, was written by the wife who had just arrived from Estonia on a visitor's visa.

14 April, 1966. In a formal letter from an Estonian native living in Port Arthur, Ontario. "Dear Sir, A Flutist, Mr. Samuel Saulus, residing in Tallinn, Estonia has

turned to me to aid him in getting a flute from Veme Q Powell. In this regard he requested that I contact you to help in speeding up the delivery of the flute, since my wife is going back to Estonia in the first part of 1967, on the expiring of her tourist visa. For this reason she can take the instrument to Mr. Saulus personally as a gift, foregoing the various costs of shipping it otherwise." I answered the letter at once and made the arrangements with Powell again. Then got a nice long letter from Ontario. "I am very glad accepting your letter of the 18th. I am very happy contact with you, although I have not seen you. I am sorry you have been troubling by arranging a flute for Mr. Saulus without success. I have sent the order for the flute to V. Powell. Now I am waiting for an answer. I am prepared to send the money to Powell as soon I have heard the way he likes the price of the flute will be paid." I also believe this letter was written by the wife as dictated by the husband because the writing was the same. The formal letter above was in a different hand. The letter continues —

"Mr. Saulus has paid in Soviet money the price of the instrument to my wife. I am the debtor to Mr. Saulus because he has much done by teaching, consulting and patronizing my son on his way as an artist of music, since the time of the last war I had to leave my son behind and I have not seen him since. — So with your help I can arrange the Powell flute for Mr. Saulus. It can be done in about a year, because my wife has the visa for about a year. When she is going to Estonia she can take the flute for

Mr. Saulus. The Soviet order stays that one can take an instrument as a gift. In a parcel the duty will be 70%."

12 December 1966 — Letter from Ed Machon of Powell: "Dear Bob, We just received a letter from Ontario that the new flute for Mr. Saulus arrived there safely. Just thought that you would like to know that mission accomplished at this end."

Around New Year, 1967 — Card from Samuel in Kiev: "I am very, very happy that I have met with you. I got the news that the flute is ready and after a little time I shall get it. Today I played in the Kiev Philharmonic Hall with my quintet. In program we played among others. Piston *Quintet*. In June will be in Helsinki the world flute course with Gazaloni. Thanks you I can take part with my new flute."

27 May 1967 — Letter from Ontario: "Dear Mr. Cole, All the time our thoughts have been with the flute to our friend Samuel Saulus. In January I received a letter from Samuel where he hoped to meet us in Canada. But it did not happen so in March, Canadian Immigration gave me the possibility to stay here until September. Now we took the risk by sending the flute per parcel post to Estonia. Although we sent it per air mail, it took six weeks to reach Saulus. Today I received a letter from Saulus. He got the flute he wished and he is very, very happy."

6 August, 1967 — Card from Samuel: "I have been in Gorki taking part from Festival of now-a-days music. I played with my new Powell first some solo with Symphony Orchestra. It was wonderful — everybody

were amazed by the sound of Powell. My flute is the first Powell in the Soviet Union. My great wish is to make for you such a pleasure which you have made for me. I hope to meet for you in future."

We continued to correspond on an irregular basis but I always got a New Year's card. Then on the 30th of January, 1990, I got a letter from Samuel: "Dear Robert, I am sorry I couldn't first time after thirty one years send to you the gratulations for the Christmas and New Year. I have been in Finland (60 KN from Estonia) a few months and your address was at home. — thanks you we (Estonians) are the pioneers of the french system in the Soviet Union. Thanks to Mr. Gorbachov we have now freedom on the little Estonia and we have possibility to invite guests to our college. If you have time and wish, you can go with this letter on Soviet Embassy or consulate and fill out papers and send them to me. After two months I send to you from Tallinn the official invitations to your family. It means that you only must pay the way America to Stockholm, Helsinki-Tallinn. The rest of your being in Tallinn you live in my house."

When this letter arrived I had been retired from the University for a couple of years and was spending that winter in Mexico, so didn't respond until May. I was, of course, interested in the idea and said so to Samuel, but would take no action til I heard more from him. But I didn't hear.

Then in June 1992 I got the following letter: "Dear Mr. Robert Cole, Excuse me please that I have not written to you last year. You have wondered why Samuel has not written, but he could not, he has gone to a better world. He died on the 16th of December, 1990. He was very ill (cancer). This has been for me terrible (after his death). We had a beautiful marriage for 23 years. Our daughter Saskia is 21 years old, is married and has a nice little boy (one month old). Samuel hoped to see you in Tallinn. Perhaps you and your family will come some day here. We would be very happy. I am a flutist and work at Conservatory. We played together all life. Now I have some concerts seldom. I do not want with-

Robert Cole graduated from the Curtis Institute of Music where he was a student of William Kincaid and in the woodwind classes of Marcel Tabuteau. His Curtis years were split by over three years in the military where he was crew member of a troop transport. Following Curtis, he played for thirteen years in the Philadelphia Orchestra as Assistant to Mr. Kincaid and principal in the Robin Hood Dell, the Philadelphia Summer Orchestra. He was as member of the Philadelphia Woodwind Quintet and made many recordings and TV shows with that group. In 1962, Cole began teaching at the University of Wisconsin, Madison. He was very active in the early days of the National Flute Association, served as Program Chairman, organized the first Young Artist Contest, and was President. He retired from the University in 1988 and lives in Madison.

out him. I am so sorry I could not write to you earlier.sincerely, Lilli Randma-Saulus."

It appears in retrospect that Samuel was in Finland for medical reasons during the end of 1989. That is my guess. In any case, it seems he had a great career in his part of the world, and I am happy if I contributed to it in some way. I still have our correspondence including those beautiful Russian stamps. I have used the writers' spelling and wording, not in a derogatory way, but because I believe it adds charm. I am conversant in no language other than English, so would never ridicule anyone's use of English as a second or third language.

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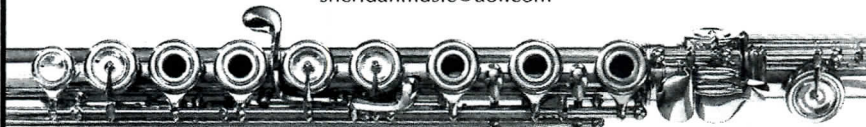
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A CELEBRATION OF

Joseph Mariano

at Eastman

by Anne Harrow



Photo: Gelfand-Piper Photography

Mariano enjoys a chuckle in an interview by Eastman Flute Professor—and former student—Bonita Boyd at Eastman's Kilbourn Hall.

The artistry and career of legendary flutist Joseph Mariano was celebrated by the Eastman School of Music on November 15, 2003. Flutists came from all over the United States to honor Mr. Mariano on this historic day, which included a masterclass, portrait unveiling, dinner, panel discussion, and gala concert. “Not many people become a legend in their own lifetime,” said Bonita Boyd, Professor of Flute at Eastman. “Joseph Mariano is one. He is an artist beyond the flute.”

Mariano was born in Pittsburgh in 1911. His father worked for the railroad and was given a flute as payment for a job. Young Joseph was intrigued by the instrument and the rest is history. He began lessons at age twelve and later studied with William Kincaid at the Curtis Institute where he earned his Artists Degree. In 1935, Howard Hanson invited him to Eastman; he remained there until 1974. He served as first flute of the Rochester Philharmonic until 1968.

Mariano has been praised by renowned flutists around the world for his incomparable sound and artistry. His recordings are American treasures. His fame was such that he was invited to join the NBC Symphony, the Chicago Symphony, and the Philadelphia Orchestra, yet he chose to stay in Rochester to teach the many generations of Eastman flutists who have been profoundly influenced by the richness, depth, and integrity of his work.

The fruit of his illustrious career was evidenced by the number of famous teachers and performers who gathered in Kilbourn Hall on November 15 to welcome Mariano back home to Eastman. As he appeared on stage, the audience erupted into a moving tribute of enthusiastic applause. "This is a historic and legendary day," announced Eastman's Director and Dean, Dr. James Undercofler.

Mr. Mariano humbly accepted the warm ovation. "This is where I grew up musically," he responded.

Professor Bonita Boyd then led an inspiring interview that had the tone of an intimate conversation among friends. Mariano spoke quietly and thoughtfully, with wisdom and good humor. "What makes an artist?" Professor Boyd asked.

"A deep desire inside to be the best he can . . . study all the parts, always, day and night. Dedication is the secret, every day of his life, until he dies," he answered.

She asked about practicing, perhaps for the benefit of her students who were hanging on every word. Were six hours a day enough? "Do as many as you can fit into a day, and use *every one*. Play mentally, all the time," he said emphatically, just as he had learned to do from his legendary teachers, Tabuteau and Kincaid. "When Tabuteau turned a phrase, it was like God gave it to him. Kincaid was probably the finest flutist that ever lived. From him, I learned my love of Bach. I always warmed up on a Bach sonata. Bach is the foundation of music. I think all students should play Bach every day, even before scales."

Professor Boyd asked Mariano about his trademark sound, which she described as "surrounding, coming from all around you."



Mariano listens to a question by Professor Boyd.

Photo: Gelfand-Piper Photography



Eastman junior Elli Diener performs for Mariano (seated next to his granddaughter).

Photo: Gelfand-Piper Photography

"Sound is easy," he answered simply. "If you can sing it, you can play it." He emphasized the necessity of playing *pp*, not becoming too enamored by *ff*, but learning to start a note from nothing. He recommended practicing long tones with *crescendi* and *diminuendi*, always in tune, starting and ending as softly as possible. "I believe in *pp* to set the whole tone of the range of sound."

He spoke reverently of his mother, from whom he inherited his passion for music. "She sang all the time, in Italian. Sometimes she cried when I practiced. I got my feeling for music from her."

An audience member asked Mariano to define "essence," a concept central to his teaching. "One feels it, but can't describe it. It's a thing you were born with . . . God, the angels, something eternal, magical . . . it's tough to describe that one."

"I think we all remember lessons where our 'essence' was missing," Boyd commented, smiling.

With a twinkle in his eye, Mariano responded: "I remember those days. To hell with the scales, play the *Syrinx*! I played it all the time, then a slow movement of Bach — the closest thing to heaven. Essence is like



Pre-concert panel discussion "Winds of Change" features former Eastman wind colleagues (l to r): Mariano, bassoonist David Van Hoesen, clarinetist Stanley Hasty, and hornist Morris Secon.

cooking: with the right ingredients, it comes out. Otherwise, throw it away. Don't even feed it to the dog."

"How do you know a student is talented?" he was asked.

"They exude a certain sound, even though they may not be technically developed. Musicianship is lost when everyone plays only technically. Tabuteau's phrasing was superb, even the fast things. He threw technique away. A song is in the heart, the soul."

Next, Eastman students Elizabeth Diener, Daria Binkowski, Jeffery Barker, and Sarah Frisof played for Mr. Mariano, who listened intently with obvious enjoyment, as though he and they were the only ones in the hall. He greeted each one warmly and offered words of encouragement: "Stay with it! Don't ever give it up . . . Beautiful performance . . . God bless you!"

At the conclusion of the masterclass, the ceremonial unveiling of Mariano's offi-

cial portrait was held in the Cominsky Promenade, where it will remain prominently displayed. His grandson, Michael Vezza, created the striking painting while listening to the music of Bach. Dr. Undercofler spoke: "A circle has been completed today, to have Joseph Mariano back at Eastman." He quipped that Mariano had been informally known as "the third trumpet of the Rochester Philharmonic" for the brilliance and power of his sound.

After a lively reception and dinner, a flute choir of guest artists and students performed Katherine Hoover's wonderful *Celebration: for Joseph Mariano*. In Kilbourn Hall, Mariano was joined by former wind colleagues Stanley Hasty, Morris Secon, and David VanHoesen for a panel discussion with much reminiscing. Mr. VanHoesen remembered how Mariano warmed up back stage. "He practiced what he preached, playing long notes and soft attacks. He wasn't looking around to see who was watching and showing off his excerpts."

The affection and respect these renowned musicians evidenced for each other and their profession was a joy to see. "There is always something to learn from your fellow man," Mr. Mariano commented.

A gala concert by the Eastman Philharmonia Chamber Orchestra concluded the evening with a brilliant performance of Nielsen's *Concerto for Flute* by sophomore Hilary Abigana, winner of the Eastman Flute Concerto Competition.

And so ended this memorable day, a day honoring the remarkable career of a legendary and beloved flutist. It was the day he returned, after thirty years, to share once more the essence of his greatness with his students. In the words of Bonita Boyd, "Beyond the flute, beyond music, Joseph Mariano cared enough about others to pour himself out as a teacher." Truly this is something to celebrate. Thank you, Mr. Mariano.

Anne Harrow is the Assistant Professor of Flute at the Eastman School of Music. She is honored to consider Joseph Mariano to be her grandteacher.



Flute choir comprised of numerous former Mariano students gives a performance of a work written and conducted by Katherine Hoover.

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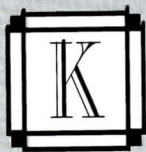
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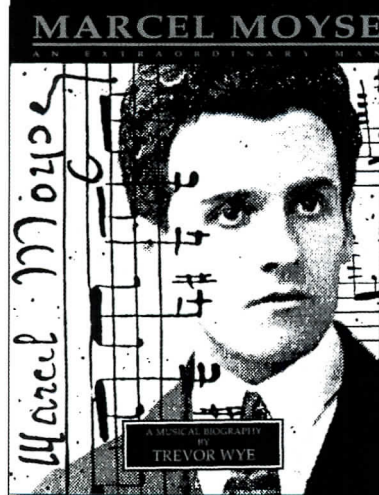
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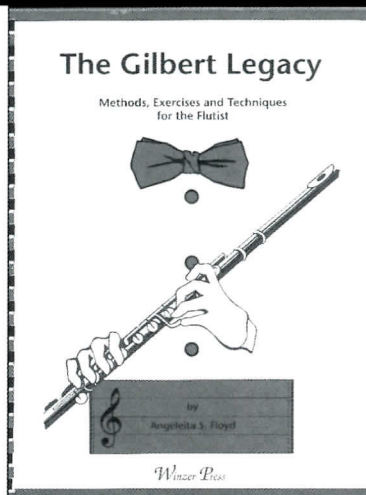
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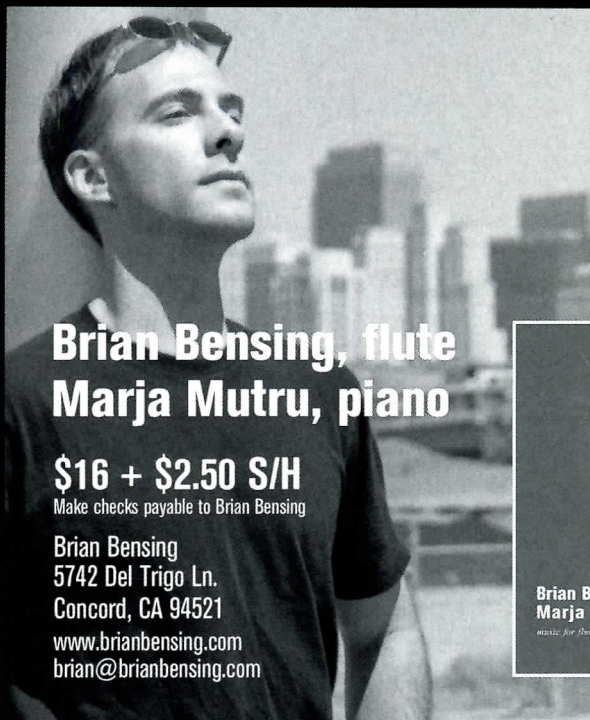
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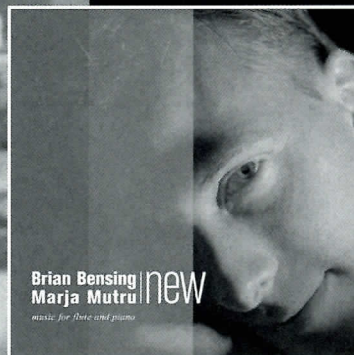


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Inspired by Michael Parloff's recent solo appearance with his own orchestra, Jonathan Brahms takes a look at the MET Orchestra, reviews the concert, interviews Michael and attempts to put Nielsen's Flute Concerto in perspective, within the context of his six symphonies.

by Jonathan Brahms

Yet another chapter in the love affair between New York's orchestral audience and the Met Orchestra (orchestra of the Metropolitan Opera House) was written on Sunday, October 13, 2002, when the orchestra and its Principal Flute, Michael Parloff, and Principal Percussionist, Gregory Zuber, performed solo works with orchestra by Nielsen and Shostakovich, followed by Mahler's *First Symphony* at Carnegie Hall conducted by James Levine, the orchestra's Music Director.

ABOUT MICHAEL PARLOFF

Michael Parloff, Principal Flute of the Met Orchestra since 1977, is a world-class virtuoso flutist and concert artist who is equally comfortable as a concerto soloist, recitalist, chamber musician, and orchestral flutist. As such, he is one of the indispensable mainstays of the ensemble. Originally from the Washington, D.C., area, Michael has been a New Yorker since coming here to complete his studies at The Juilliard School. Upon

graduation, he became a busy freelancer, playing recording sessions and substituting in all the local orchestras. His freelance work had to be curtailed when he won the Met Orchestra audition, but in addition to his superhuman schedule at the opera house, Michael has continued to pursue a career as a concert artist and pedagogue extraordinaire. Those who live in and around the city are, from time to time, treated to his appearances as a recitalist, chamber musician, and concerto soloist in repertoire from Johann Sebastian Bach to Elliot Carter. Flutists are treated to his master classes. Michael also teaches a handful of students through the academic year at the Manhattan School of Music and during the summers, when not touring Europe with the orchestra, he participates in summer chamber festivals and master classes around the country.

To mark the completion of his twenty-fifth season with the Met Orchestra, Michael was invited to perform as a soloist with the orchestra to kick off the 2002–2003 season. I would submit that he chose

the Nielsen *Flute Concerto* not only because it is musically substantial, but because he has the insight and humor to bring this piece to life, as well as the desire to share the spotlight with some rather spectacular wind playing colleagues in the orchestra. Michael was a duo-soloist with the Met Orchestra when he performed Franz Doppler's *Duetto*, opus 36, with his friend and sometime mentor, Sir James Galway. He has been concerto soloist on numerous occasions with other orchestras, and has performed Nielsen's *Flute Concerto* previously, but being a soloist with his own orchestra was a first.

ABOUT THE CONCERTO

From a web adaptation (<http://www.mic.dk/nielsen/Index.htm>) of a traveling exhibition originally produced by the Danish Music Information Center in cooperation with the Royal Danish Ministry of Foreign Affairs comes this information:



Michael Parloff

The *Flute Concerto* is the first of the five concertos which Nielsen planned to write for the Danish woodwind players for whom he had been so happy to write the *Woodwind Quintet* in 1922. The *Flute Concerto* received its premiere at a special Nielsen concert in Paris on October 21, 1926:

Tonight's concert was one of the greatest experiences of my life . . . the famous Paris Conservatory Orchestra played wonderfully. The musicians began rehearsal in a somewhat subdued fashion, but finished with burning enthusiasm. The crème de la crème of the musical world were there. Roussel and Honegger as well as several German conduc-

tors greeted me and the two modern composers actually praised me.

— Carl Nielsen

From in his book *Carl Nielsen — Symphonist*, British composer Robert Simpson:

Of the three concertos the last is the deepest, the second the most lovable, and the first the most spacious. In the long run it is perhaps the Flute Concerto that will achieve the greatest popularity, for it has a ripe sense of fun with a deeply poetic insight into human character; in many ways it is the richest and most original concerto ever written for the flute. . . .

Nielsen left easily recognizable trademarks in his symphonies — rapid alternation between major and minor, slithering chromatic lines, accented, repeated descending two-note motifs that resemble bird-cries, thunderclap tympani outbursts, and lightning wind passages that flee from those thunderclaps — themes which appear in the *Flute Concerto*.

Nielsen planned to compose five solo wind concerti, one for each member of the Copenhagen Woodwind Quintet, for whom he had written his serenely pastoral *Woodwind Quintet*. He did compose the great concerto for clarinet, but sadly for all

other wind players, did not live to compose solo concerti for oboe, bassoon, and horn. Nielsen may have been the first composer to write truly large-scale music for the flute, dramatically influencing the way flutists play the instrument and the way composers and audiences perceive it. When he composed the *Flute Concerto*, he must have had both great faith in Holger Gilbert Jespersen, the flutist for whom the piece was written, as well as the instrument. Both lived up to the potential he sensed.

Nielsen's music is popular in his native Denmark, but is not often programmed outside Scandinavia. That might not be the case had he written more pieces in the lighter spirit of his *Flute Concerto*. Over the last sixty-odd years, his *Clarinet Concerto*, *Woodwind Quintet*, and *Flute Concerto* may have been his most effective ambassadors, roving emissaries, slowly sowing international good-will towards Denmark's greatest composer. Being both by a lesser-known composer and a work for flute is a double handicap for popularity — nonetheless the concerto is a marvelous, if quirky, creation.

The kaleidoscopic *Flute Concerto* features many disparate elements that would only be contrasted by, and could only be reconciled by an interesting, substantial, and sincere artist, which Nielsen surely was. Nielsen links the many contrasting episodes of the concerto so convincingly and seamlessly that the piece never feels like a pastiche. Some of these elements are frequent and sudden shifts between tonality (both major and minor) and modality, bird-song (seagulls in the first movement, woodpeckers in the second), sailor's dance rhythms (hornpipe, jig), hymn-like melodies, and prominent supporting roles for members of the orchestra, especially clarinet and trombone. The orchestration, too, is unusual, featuring winds, but no flutes. In contrast, Jacques Ibert, who wrote one of the other great 20th century flute concerti, did include flutes in the body of the orchestra, as did Mozart in his G Major Concerto. Small orchestras may feature horns, but not a trombone. Its unusual two-movement format, as opposed to the standard three, contains enough changes of tempo and mood so that we do not miss a free-standing adagio.

The *Flute Concerto* is unlike virtually any other well-known work for solo flute and orchestra, with the exception of the *Pied Piper Fantasy* for flute and orchestra by John Corigliano Jr., commissioned and made famous by Sir James Galway, cape and all. Concertos are traditionally abstract music, most often composed according to general rules and in accepted molds. Though it lacks a story line, Nielsen's *Flute Concerto* is far more programmatic than most abstract music, almost a series of vignettes that could be subtitled "The Adventures of Flute." First, Nielsen composed the work for a flutist and a person whom he knew well: While many concertos have been commissioned and composed for virtuosos, the concerto as a portrait of the dedicatee and protagonist of the piece may be unique, though Virgil Thomson later wrote short tonal "portraits" of people who "sat" for them, just as they would have sat for a portrait painter. Secondly, and also probably unique, Nielsen also included an antagonist in the form of a boorish trombone. As a young man, one of Nielsen's first jobs was playing trombone in a military band, so he knew the instrument, especially its aptitude for rudeness. The trombone's loutish, uninhibited statements from measure three of the first movement to the very end of the second clearly distress the refined flute and send it flying into technical histrionics. Third, for many years, Nielsen made a living as an orchestral violinist, so there may be a real-life story to be found between the staves behind the role-playing in the concerto. Much has been said of the role of the trombone. I would guess that Nielsen once had a close and possibly contentious relationship with a flutist, for what could possibly be taking place during measures 80–96, but a (good-natured?) shouting match? And what could measures 200–210 possibly portray but two friends having the greatest time together?

Like Nielsen's symphonies, the *Flute Concerto* looks back, sideways and forward in time. In its square figurations, we hear echoes of the Baroque. In its swirling, virtuoso wind writing, we hear Stravinsky's *Rite of Spring* (1912). Its energetic and boisterous counterpoint anticipates Hindemith's and the austerity of Villa-Lobos *Bachianas Brasilieras* #6 for Flute and Bassoon. In its

mournful modality, I have even heard hints of the third act of Verdi's *Otello*. Its brilliant, rhythmic moments are reminiscent Stravinsky's *Pulcinella*.

In Denmark, the ocean is never far away, so it is not surprising that when not describing pastoral woodlands, the *Flute Concerto* has a gruff, nautical flavor, as salty and bracing as sea spray. The orchestration occasionally features writing for low strings and high flute passages, devoid of anything in between, so that we can imagine vast expanses of gray sky between gray seas and gray clouds, with gulls wheeling high overhead in between. Its odd, atmospheric tonalities remind me of a later work by another sea-oriented composer, the *Four Sea Interludes* from *Peter Grimes* by Benjamin Britten. Both the dark and light sides of Mahler's scherzos and his yearning adagios are recalled. The moods of the *Flute Concerto* range from turbulent and agitated to whimsical, sunny, cheerful, and carefree to the serene satisfaction of a church hymn, to poignant and yearning, to ominous, to searing emotionality, and back. The ambience of a courtly, genteel, and earlier time permeates the *Concerto* occasionally. The concluding coda is utterly charming.

The result is wonderful character music featuring rather broad humor, an opera without words. The music is often big, giving the flute the unusual opportunity to be bold, declarative, and declamatory, yet it is also delicate at other times, evoking rustic tranquility and mercurial agility, its inherent character. While it is hard to pinpoint what gives the concerto its Scandinavian flavor, the ruggedness, dry, occasionally heavy, humor, alternating dark and light harmonies and modality all contribute. The concerto is an intricate work that cannot be played instinctively, as it requires a real virtuoso to execute its split-second, on-the-fly entrances at unexpected points. Nielsen clearly loved the flute, for he used it creatively, beautifully, and extensively. A compilation of Nielsen orchestral excerpts would be a good thing — flutists would enjoy the extended solos in the *Inextinguishable* and *Pan and Syrinx*. Piccolo players would enjoy something close to star billing in his *Sixth*. It is a great loss that with so much sympathy for

the flute, Nielsen did not envision a large sonata for flute and piano or a chamber work for flute and strings, but we are extremely fortunate to have this unusual but attractive concerto that contains soaring moments any violinist would envy.

If there is a symphonic link to the *Flute Concerto*, I am convinced that it is the *Fifth Symphony*. Just as the modernistic *Clarinet Concerto* of 1928 followed and may have been influenced by the enigmatic and equally modernistic *Sixth Symphony* (1924–1925), I sense that the same may be said for the relationship between the more accessible *Flute Concerto* (1926) and his *Fifth Symphony* (1921–1922), perhaps his most moving, written only about four years earlier. When he decided to compose the flute concerto in 1926, it appears to me that for inspiration, he simply revisited his most recent symphonic work, albeit, written in a modern — but accessible style. To be sure, the *Flute Concerto* does not entirely reflect the *Fifth Symphony*. The *Fifth* is a post-war symphony whose desolate opening and monstrous military march reflect the recent horrors of World War I; his *Flute Concerto* is full of warmth and charm. Still, Nielsen seems to have taken a page from himself in the *Fifth* and applied it to the *Flute Concerto*. Like the *Fifth*, the concerto is also in two movements, also features a fugue in $\frac{6}{8}$ time, which is also located in the second movement. It uses the same trademarks found in the concerto — lightning-like clarinet passages that flee from thunderclap tympani outbursts, rapid, the repeated three-note scales that figure so prominently in the first movement of the *Fifth* also appear in the *Concerto* and — even in the middle of a symphony, almost as a premonition — a solo flute cadenza.

MICHAEL PARLOFF'S PERFORMANCE

The music benefited enormously from a team comprised of Parloff, Levine, and the Met Orchestra. This performance was not a minimally-prepared accompaniment of a well-worn work for a traveling virtuoso by a visiting guest conductor whose mind was

really on the symphony on the second half. With a soloist, orchestra, and conductor who have performed together for over twenty-five years and who support each other extraordinarily well, the circumstances were ideal, as were the results. Characterized by Michael's fresh approach to everything he plays, his imagination, verve and sensitivity, coupled with Levine's special ability to capture the big picture while delineating detail, to support soloists (especially ones who breathe), and to pace a work, Nielsen's portrait of his flutist friend emerged like a restored painting. Michael is an extraordinarily powerful and athletic flutist in every way and it showed. That he was able to create the mental space and time to prepare the Nielsen within his overwhelming workload is evidence of his mental, physical, and artistic powers. He played from memory, as befits an appearance on the same hallowed stage as so many concerto soloists for over one hundred years, not to mention the great artists that the Met Orchestra accompanies. Tempi were quicker than usual, textures were lighter and more transparent, not surprising from Maestro Levine. Bringing out the character and contrast of themes as well as they did together was not surprising either in view of their long association and their generally programmatic work. If I had to choose one adjective to describe this performance, it would be either "streamlined" or "lyrical."

The Met Orchestra is an astonishingly consistent ensemble because it is made up of players like Michael, who is an astonishingly consistent professional. In order to maintain his flexibility, enormous dynamic range, stamina, technical freedom and intonation, not despite, but because of, the vast amount of music that Michael performs and rehearses, he still maintains a rigorous and highly-structured practice routine. The result is that while I have heard Michael on numerous occasions (*Daphnis & Chloe Suite* #2 at Carnegie Hall, the Bach B minor *Sonata* at the Madison Avenue Presbyterian Church, the Liebermann *Sonata* at the NFA Convention in New York City, the Act Two *Entr'acte* from *Carmen* by Bizet at the Met), I have never heard him sound anything but

fresh, exciting, and powerful; this occasion was no different.

Michael made a strong case for the modest silver flute as well. Today, in the quest for Big Sound, we hear instruments of platinum and of 10, 14, or 18 karat gold. Michael's rich, clear, noble, and pungent sound filled the hall from top to bottom.

The solo appearance business is built on the cornerstones of piano, violin, voice, and cello. Despite the relative obscurity of the composer and the rarity of the flute as concerto soloist with elite symphony orchestras, I sensed that the audience listened raptly, perhaps even more than it would have with a guest soloist, for this was a New York family affair. Having heard and seen Michael in the pit on numerous occasions, I sensed that the audience was eager to give him his due as a soloist.

Orchestral concerts usually begin with a short work followed by a concerto. On this occasion because two concerti were performed, the concert began with the Nielsen, presumably because it was the more traditional of the two works and an easier point of entry for the audience. Michael must be one of the hardest-working flutists in recent history. I did not expect to see him onstage again that afternoon, but to my amazement, after apparently catching a breather during the second solo work performed, Shen's *Legend* for Percussion and Orchestra, Michael rejoined the orchestra for Mahler's *First Symphony*, also a challenging and soloistic First Flute part. He has on many occasions performed both the Saturday matinee and evening operas, but on the occasion of his solo performance this weekend, he was granted unusual latitude. On the day before his solo appearance, rather than playing both operas, he only played the matinee performance, *Andrea Chenier* with Maestro Levine. He also received a well-deserved reward for his efforts, a rare afternoon call for Monday rather than the usual 11:00 A.M. Besides, that week Michael had Elliot Carter's intricate and stunningly complex *Sonata for Flute, Oboe, Cello and Harpsichord* to rehearse twice for the Met Chamber Ensemble concert the following Sunday — between six students, three rehearsals of

Il Pirata, two performances of *Andrea Chenier*, and one performance of *Carmen*.

Q & A WITH MICHAEL PARLOFF

Michael is not only an exceptional instrumentalist and musician; he is exceptionally intelligent, thoughtful, articulate, and funny. Michael has family roots in Broadway theater, so when he speaks to the audience during his recitals, he frequently has listeners rolling in the aisles. This delightful dimension is unexpected, welcome — and appreciated — as most classical recitals are such serious affairs. I myself once witnessed such an occurrence as Michael wryly recounted the Undine legend just before a performance of Reinecke's *Undine* Sonata. Unfortunately, Michael was not able to deliver any stand-up before his performance of the Nielsen concerto, but here are some questions he was kind and patient enough to answer seriously.

How did the idea of your performing as soloist with your own orchestra evolve?

James Levine and I discussed the idea of scheduling a concerto appearance with the Met Orchestra a couple of seasons ago as my 25th anniversary with the orchestra began to loom on the horizon. He was well-disposed towards the idea of programming the Nielsen *Concerto*, but it turned out not to be possible to program it during my 25th season. Fortuitously, though, it was possible to schedule it the following season on the eve of my 50th birthday, which was a great way to celebrate the end of my first half-century on the planet!

Why the Nielsen?

I proposed the Nielsen for several reasons. First, I consider it to be one of the most musically substantial concertos in the flute repertoire — it gives the performer a great deal of expressive and interpretive latitude. Another reason for my choice was the piece's strong "chamber music" component, which I felt would be appropriate, considering my long relationship with the individual players of the Met Orchestra and its conductor, James Levine. Nielsen composed the concerto with a very specific group of instrumentalist

colleagues in mind, and I hoped that the collegiality within our orchestra would enhance the quality of the performance.

Had you performed it before?

I performed it once about ten years ago with a chamber orchestra at a summer festival in New Hampshire.

How did you feel about playing Nielsen as a composer? Was it new ground?

I loved studying, practicing, and performing the Nielsen concerto. The piece is musically substantial, unusually so, in fact, for a flute concerto, and offers a wide range of expressive and technical challenges.

Did you aim for a specific Nielsen sound?

The piece contains a great variety of musical colors and characterizations. Although I worked for specific qualities of sound for particular sections of the piece, I didn't try to restrict myself to a uniform tone quality over the course of the entire concerto.

We flutists do not have a sonata by Nielsen, but we have the symphonies, the short pieces, and the Woodwind Quintet. Had you performed the Quintet? If so, did it prepare you for the concerto?

I have performed Nielsen's charming *Woodwind Quintet* on many occasions. Considering its key role in inspiring the flute and clarinet concertos, I feel that it is essential to have some knowledge of the *Quintet* before performing the *Concerto*.

Had you performed any of Nielsen's symphonies?

I've performed several of his symphonies. My favorite is his *Fourth Symphony*, the *Inextinguishable*, which is a huge and inspired work. It happens to feature some great woodwind writing too.

Did you listen to any of the other symphonic works or read about Nielsen to enhance your intuitive grasp of this unusual artist?

I read several articles about Nielsen himself, his music and the Flute *Concerto*. While preparing the concerto, I listened to his Clarinet and Violin Concertos as well as to quite a bit of his symphonic, choral, and

incidental music in order to gain some overall familiarity with his compositional range and his "voice."

Describe your work with James Levine.

Levine is an amazingly fast study. Although he had never performed the piece before, he absorbed its architecture, character fluctuations, and many tempo changes in a trice. He was completely open to my interpretative concepts throughout the process, and his rehearsals were meticulous and effective.

How did it feel to be accompanied by one of the great vocal accompanists of our time?

Great — it felt like a true collaboration. Working as a soloist with James Levine is a wonderful experience; I can easily understand the pleasure that singers have when he's in the pit or at the piano. He has an almost clairvoyant ability to anticipate your musical and ensemble concerns. I've had a few similar experiences with him at the piano in chamber and sonata performances that we've done over the years, but it was fascinating to feel this kind of support and sensitivity translated to an orchestral context.

Describe your work with Colette Valentine.

Colette is a well-known, invaluable asset to the entire New York flute community. She is a superb pianist, a thorough musician who exhibits a high level of professional integrity at all times. We have performed together on numerous occasions over the years and she often accompanies my students at Manhattan School of Music both in their lessons and recitals. I have never heard Colette play at less than her full, considerable level of concentration. We rehearsed the piece several times before playing it for Levine because I wanted to make sure we were in complete agreement about all interpretive aspects of the performance. My idea was to present him with as clearly conceived a rendition as possible. He was obviously impressed by Colette's musicianship and made a point of thanking her for contribution after both of our rehearsals.

In your piano rehearsals with Levine, did Colette Valentine play with you or did he accompany you at the piano?

Since Levine had never performed the piece before, he invited Colette and me to play it through for him at the end of last season. He felt that it was a useful session. At the beginning of this season I invited Colette to come again to the Met for a second run-through. Levine had had time to study the piece in the interim between these two piano rehearsals, and for our second session he had a number of questions, comments, and suggestions to make. His process of absorbing the shape and meaning of the piece was extraordinarily fast and thorough; I was very gratified by how seriously and meticulously he rehearsed the piece with the orchestra. Ultimately, I felt that it was a great luxury to be able to perform the piece with this orchestra of my colleagues and this conductor of such enormous skill and musical compatibility.

When did you start your rehearsals with piano?

In the spring of 2002, when I learned that the piece would be programmed, I called Colette and played it through with her to see how much of the work I had retained since my last performance. Over the next several months we rehearsed it sporadically. Those rehearsals were enormously helpful to me in honing my concept of the piece.

Did you find the piano reduction adequate?

It is adequate but, frankly, there is only so much that can be done to suggest the colors of the orchestra, which are so integral to the character of this particular piece. Trombone glissandi, for example, cannot be effectively recreated on a keyboard instrument!

Why did you choose to play from memory?

I felt that performing the piece without the music would require that I fully digest the details of the score. My hope was that memorizing the piece would ultimately give me greater interpretive freedom during the performance.

How long did it take you to memorize it?

I've known the piece for many years, and I did perform it from memory during the New Hampshire performance ten years ago. This time it was mostly a matter of brushing up and clarifying the details in my

mind, paying particular attention to the complicated interactive elements between the solo and orchestral parts.

How do you memorize?

I tend to work in sections; this helps me to get an architectural overview of the piece. Once I see where the major problems are for me, I isolate those passages and begin my practice sessions at those points. When I rehearse with a pianist, I'm careful to take into account any memory slips or discrepancies, marking them in the part so I can clarify them in my mind during subsequent practice sessions. I find taping and videotaping useful as well as ways of determining where I am less than secure. Although I practiced the piece from memory, I would occasionally return to the score to reinforce my knowledge or to check places where I might have strayed from the details. Specific dynamics were particularly elusive at first. Also, it was very important to study the orchestral parts, as so much of the Nielsen Concerto involves extensive chamber music-like interaction between the solo and orchestral "characters."

What are the differences in acoustics between playing orchestral music and orchestral solos (without voices) in the pit at the Met and onstage at Carnegie Hall? Do you adjust and if so, how?

The acoustics are excellent in both venues, but Carnegie seems to impart a special quality of warmth to instrumental sound. One experiences an ease of projection and depth of sonority that makes it a pleasure to perform in Carnegie Hall — they don't call it Carnegie Hall for nothing! The Met pit is also quite comfortable to play in — high instruments in particular tend to project easily and cleanly, sometimes too easily, in fact. When I play melody doublings with singers, I must sometimes play at very edge of audibility, so as not to vie for attention with the vocal soloist. In most operatic flute solos I rarely feel that I have to push the sound in order to cut through the orchestral texture. The Met's acoustics support a natural, unforced approach to sound projection. Of course, this factor works in favor of the singers, as well. I've

heard relatively small sopranos, singers with ostensibly "light" voices, arch their sounds effectively out into the far recesses of the 4,000-seat hall simply by riding on the natural resonance of the Met's acoustics.

Are there any psychological or acoustical aspects to ascending from a black pit where you and your colleagues sit at close quarters below the entire audience, then setting up on a spacious, white stage in a hall where a good portion of the audience is below you or at the same level?

Frankly, I've never considered the white vs. black aspect to onstage vs. under-the-stage performance. In a general sense, though, playing in an orchestra pit means that you are less psychologically aware of the audience than you are when you play onstage. At Bayreuth and in certain contemporary Broadway shows the musicians are completely out of sight. In an orchestra pit, you do often feel that you are playing more for the benefit of your colleagues than you do onstage because you are more immediately aware of them. For that reason it is important for a "subterranean" musician to remember to play expansively when the music calls for it. Playing in an opera orchestra requires a great deal of dynamic and stylistic flexibility. In supportive contexts you must hold your musical ego in check, while in solos and duets with the singers you must be ready to throw caution to the winds, or the strings, as the case may be.

As a performer who knows the view from the Carnegie Hall stage quite well, but usually from behind a music stand, how did it feel to walk out with nothing in front of you and nothing between you and the audience and to hear applause for yourself?

The Met Orchestra has played Carnegie Hall concerts over the past ten years or so for an increasingly supportive, enthusiastic audience. Although I've only stood in front of the Met Orchestra in Carnegie Hall on a few occasions, one of which was in a 1994 performance with James Galway playing his arrangement of Doppler's *Andante and Rondo*, many years of experience in the hall and ten years of performing for this unusu-

Jonathan Brahms has performed extensively as a recitalist, soloist, chamber player and in studios, in repertoire from Baroque to contemporary, including the complete J.S. Bach Sonatas, many of the Bach arias with voice, and numerous recitals with harp. He is a graduate of the Manhattan School of Music and studied in Paris on a grant from the French government.

ally congenial, supportive audience have given me a feeling of comfort. In many ways, I felt surprisingly at home.

How did it feel to hear your sound soar out into this gloriously resonant space on its way to hundreds of pairs of ears? Was there a dimension of being transported, being a channel, perhaps even ecstasy on your part — or were you all business and focus on the aural road ahead?

Frankly, I was just trying to keep my eye on the ball.

How did it feel to rejoin the orchestra for the Mahler?

It didn't feel at all problematic, although I admit that during our morning rehearsal of the Mahler, I took it easy during the loud tutti sections so as not to tire myself out.

From what I've observed in recent years, it's

not so unusual for orchestra members to play concertos during one part of a concert and symphonies in another. I remember hearing Tim Hutchins play the Ibert *Concerto* with the Montreal Symphony Orchestra in Carnegie Hall, and after intermission he came back to perform a stunning rendition of the First Flute part in the Shostakovich *Fifth Symphony*. Similarly, Matthieu Dufour recently performed the *Original* from Pierre Boulez' *Explosante-fixe* at Carnegie with the Chicago Symphony and returned later to play the Bruckner *Ninth Symphony*.

How do you assess your performance?

It seemed to go quite well, from my perspective. Considering that it was my first performance of this rather complicated piece with this particular conductor and orchestra, I felt quite satisfied with the quality of the performance. Undoubtedly, much



Jonathan Brahms

of my comfort level was related to my many years of playing with James Levine and the Met Orchestra in Carnegie Hall for this particular audience. There was definitely a "familial" aspect to the experience for me.

Did you change anything in the way you supported from standing for a concerto to sitting in the middle of a large symphony orchestra?

I wouldn't say that I consciously changed my style of support from one context to the other. Obviously, standing in front of an orchestra, performing for an audience of 2,500 people is quite a different feeling from playing a Mahler symphony. In a concerto, you naturally gear yourself towards a more expansive approach to projection and phrasing and the body tends to automatically support that expansiveness in matters of posture and breathing. Levine balanced the orchestra quite sensitively, and Carnegie's acoustics are very congenial for the performer, so I never felt I had to "scream" in order to be heard above the throng.

Which concerto would you like to perform next?

Having performed Mozart's operas at the Met for twenty-seven seasons, I experience Mozart first and foremost an operatic composer. Therefore, I think it would be a great treat to perform a Mozart concerto with James Levine and the Met Orchestra.



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Intonation Solutions

for the *Alto Flute*

by Christine Potter

The intonation problems and solutions of each alto flute are unique. This is especially apparent when comparing the intonation of straight and curved-head altos. I use the following alternate fingerings to improve the intonation of problem notes on my curved-head Prima. Think of these fingerings as a starting point when modifying the intona-

tion of your own instrument. What works one way on my alto may not work the same way on yours. Check your tuner to be sure.

For help determining the pitch tendencies of you and your instrument, I suggest using the chart found in *Seven Steps to Better Intonation* published by Falls House Press.

Each example below starts with the regular fingering for the note and then shows some alternatives. Sharp fingerings are useful if you are playing softly, flat fingerings useful when playing loudly. In general, put keys down to lower pitch, lift keys up to raise pitch.

10 cents sharp

in tune

10 cents flat

5 cents flat—CRACKS easily

in tune, very stable

5 cents sharp, very stable

5 cents flat—CRACKS easily

3 cents flat, very stable

10 cents sharp, very stable

15 cents sharp

8 cents sharp

5 cents sharp

in tune

5 cents flat

4 cents sharp

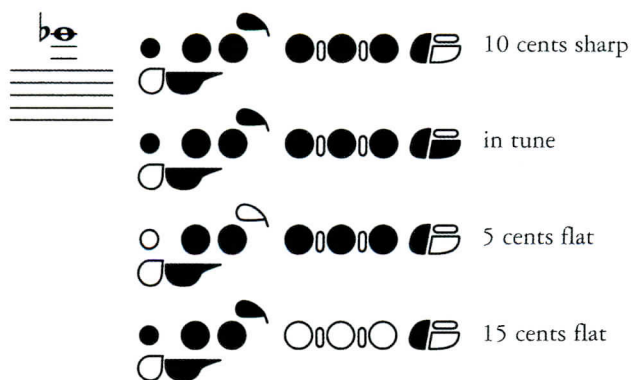
in tune

5 cents flat

5 cents sharp

in tune

5 cents flat

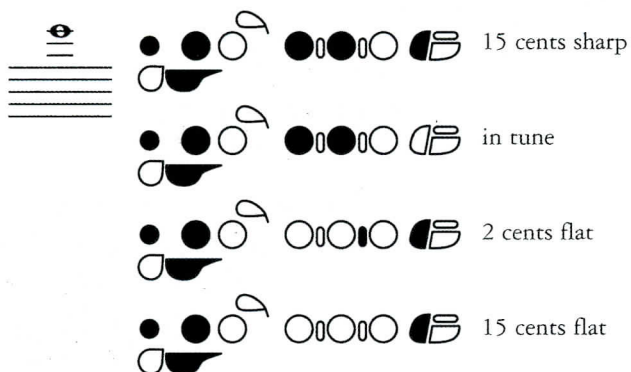


10 cents sharp

in tune

5 cents flat

15 cents flat

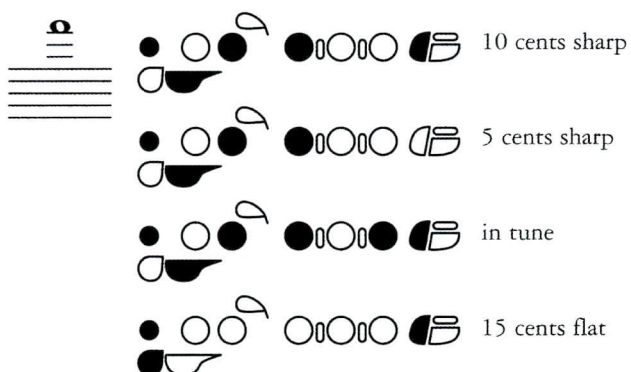


15 cents sharp

in tune

2 cents flat

15 cents flat

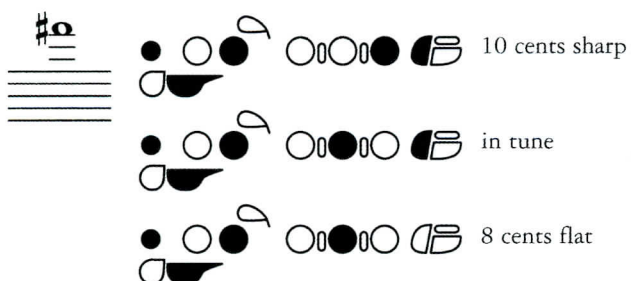


10 cents sharp

5 cents sharp

in tune

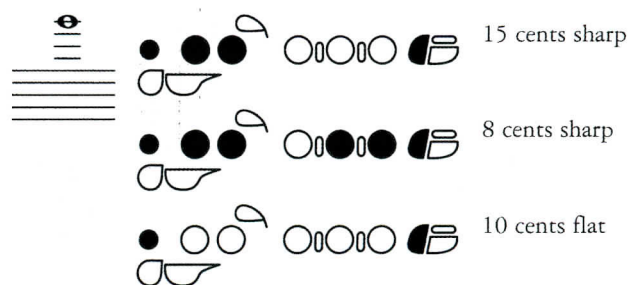
15 cents flat



10 cents sharp

in tune

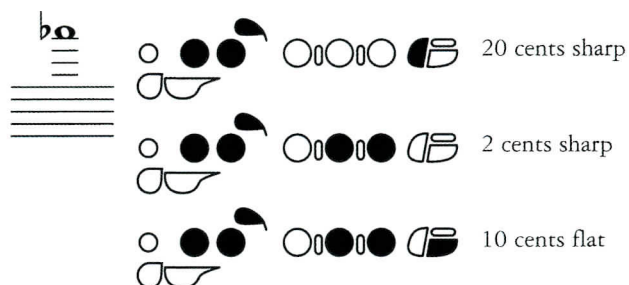
8 cents flat



15 cents sharp

8 cents sharp

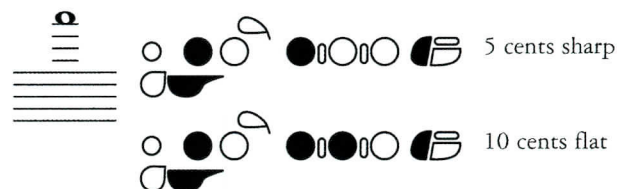
10 cents flat



20 cents sharp

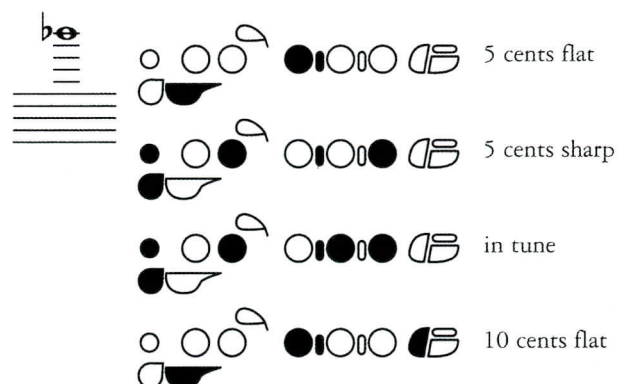
2 cents sharp

10 cents flat



5 cents sharp

10 cents flat

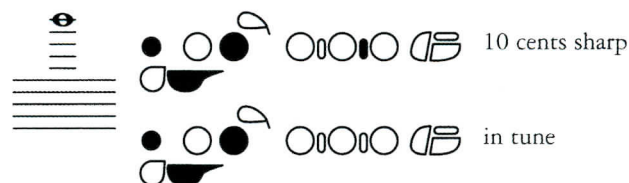


5 cents flat

5 cents sharp

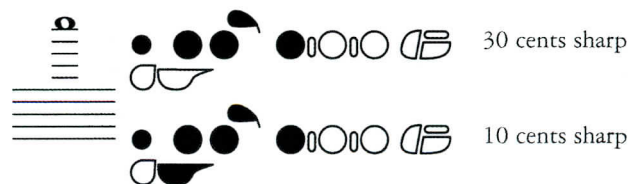
in tune

10 cents flat



10 cents sharp

in tune



30 cents sharp

10 cents sharp

Dr. Christine Potter is an internationally recognized alto and bass flute expert. Her CD "Flute Menagerie" features works for alto and bass and she actively commissions and premieres new pieces. Her website carbon.cudenver.edu/~cpotter/ contains a catalogue of over 2100 pieces that include alto and bass, as well as a listing of recommended literature for alto flute.



Recommended Repertoire for Alto Flute

by Christine Potter



The levels given here are based on those found in the NFA Repertoire Guide. The levels in the Guide go from A (easiest) to K.

Level C

Datshkovsky, Yasha

Lullaby for Alexandra: alto flute and harp

Southern (1986) (arr. Altshuler)

This lovely simple melody will charm you. It would be a perfect piece for someone just starting on alto. The harp part can be played on piano.

Level D

Anonymous

Six Folk Songs: alto flute and guitar

Southern (1987) (arr. Wolzien & Noble)

Barbara Allen - This wonderful folk song has been beautifully arranged. Its melancholy character is unique and will touch your heart. The guitar part can be played on piano.

All the Pretty Little Horses - A lullaby with a rocking and restful quality. The range is perfect for alto. The guitar part can be played on piano.

These two pieces are on my CD, *Flute Menagerie*.

Massenet, Jules

Six Short Concert Pieces: alto flute and piano

Southern (1968) (arr. Cavally)

Melodie-Elegie, Op. 10 - This mournful melody shows off the plaintive qualities of the alto flute and offers wonderful expressive possibilities.

Rhone, Daniel

Bethlehem Pastorale: alto flute and piano

ALRY (1991)

A beautiful melody and harp-like piano part are used to full advantage with romantic and new age harmonies. This work would be especially appropriate for a church service.

Rimsky-Korsakoff, Nicolai

The Rose and the Nightingale: alto flute and piano

Southern (1992) (arr. Thurston)

This charming and delicate piece has some interesting texture changes. The piano part is sparsely written and the alto comes through very easily. Brush up on your augmented seconds.

Weber, Carl Maria von

Three Duets: flute, alto flute, piano

JP Publications (Zalo) (1975) trans. Boehm (arr. Pellerite)

Duo Piece Facile (D) and *Romanza* (E)

These duets are from a collection of five unpublished transcriptions by Theobald Boehm. The clean classical style of these pieces is like a breath of fresh air.

Level E

Burnette, Sonny

Stone Suite: solo flute/alfl/bfl/picc and flute ensemble

Pine Castle Publ. 409 West Main, Georgetown, KY, 40324

The first movement, *Cliff Palace Ghost Dance*, is for solo alto flute. Reminiscent of American Indian music, the movement uses simple percussion and vocalizations in addition to flutes to accompany a haunting alto flute melody. This piece can be found on *Flute Menagerie*.

Faure, Gabriel

Six Short Concert Pieces: alto flute and piano

Southern (1968) (arr. Cavally)

Sicilienne, op. 78 - This well-known flute piece works well on alto. Cavally kept the flute part the same and transposed the piano part. Try alternate fingerings on the high notes if pitch is a problem.

Louke, Phyllis Avidan

Echoes in the Wind: alto flute and piano

ALRY (2001)

The unique style of American Indian flute music is captured and developed in this piece. Interesting contrasting sections using 16th triplets, grace notes and marcato 16ths make this a fun piece to play.

Vadala, Kathleen

Sea Change: alto flute and piano

Southern (1967)

Lilting and warm, this melody is satisfying to play alone. When performing with piano, be sure to have amplification for the alto because the piano part is very strong and the alto's sound would otherwise be lost.

Weber, Carl Maria von

Three Duets: flute, alto flute, piano

JP Publications (Zalo) (1975) trans. Boehm (arr. Pellerite)

Duo Piece Facile (D) and *Romanza* (E)

These duets are from a collection of five unpublished transcriptions by Theobald Boehm. The clean classical style of these pieces is like a breath of fresh air.

Level F

Giovannini, Caesar

Morocco: for alto flute and piano

RBC Publ. (1977) PO Box 29128, San Antonio, TX 78229

The ultimate piece of harem music! Get out your seven veils and finger cymbals. Evocative harmonies make this a wonderful concert opener. This piece is found on *Flute Menagerie*.

Malicoate, Todd

Four Pieces for Flute Choir: picc, 9fl, alfl, bfl

Southern (1991)

The second movement (Soliloquy) is an alto flute solo. Written in a neo-romantic style, the plaintive and evocative character of the alto is used to create an atmosphere of sadness and hope.

Nixon, Roger

Duo: flute and alto flute

Galaxy Music Corp. (1982)

This chromatic work has surprising consonances with simple rhythmic and melodic motifs that allow for good character development. The instruments blend well together to make this a very satisfying piece to play.

Level G

Blank, Allen

...And the Breath Stirred: solo alto flute

Falls House Press (1994)

A finalist in the 1995 NFA Newly Published Music Competition, this would be a good first piece of atonal music to try. It has no bar lines, some moderately challenging rhythms and is very expressive. It shows off the low and middle registers of the instrument.

McMichael, Catherine
Baikal Journey: fl/alfl/bfl/picc and piano
ALRY (2002)

The second movement (Ancient Friend) of this four movement work is for alto flute. A true duo with piano, this luscious piece is based on Russian folk songs. The first movement, originally for bass flute, has been transposed so it can also be done on alto. A recording can be found on *Tonescapes* by Jeffreys.

Mower, Mike
Sonnets: alto flute and piano
Boosey & Hawkes (1998)

Jazz harmonies abound and a good time is had by all in these charming pieces. The first sonnet reminds me of the Humphrey Bogart movie, *Casablanca*. These movements work best when the alto is amplified.

Mozart, W.A.
Larghetto, from Clarinet Quintet: alto flute and piano
JP Publications (1967) (arr. Pellerite)

Mozart was treated well in this arrangement. The melody suits the alto and the piano part is well crafted. The alto part has numerous 32nd runs and some fast turns that will require practice.

Level H

Dahl, Ingolf
Variations on a Swedish Folktune: flute and alto flute
Presser (1970)

The original version for solo flute was written in 1945. Dahl made this duet version 25 years later and keeps the original theme primarily in the flute part. The alto part is extremely well written and the duet version is surprising effective. Leone Buyse has recorded this on her CD *The Sky's the Limit*.

Erb, Donald
Music for Mother Bear: solo alto flute
Merion Music (1975)

This wonderful piece contains easy and fun extra-musical effects such as humming while playing, pitched kisses, a few easy multiphonics and pitched key clicks. Listeners of all ages and backgrounds enjoy this work. This piece is listed in the NFA's Flute Repertoire Guide and can be found on my CD, *Flute Menagerie*.

Gottsche-Niessner, Friedgund
Walpurgis: for solo alto flute
Zimmerman (1995)

This jazz influenced piece uses pitch bending, singing and an effect in which the player covers the mouthpiece with the lips and then rams the tongue into the teeth, creating an unusual bottle-like sound effect.

Kvandal, Johan
Da Lontano, op. 32 (1970): alto flute and piano
Norsk Musikforlag (Chester)

This is a lush neo-romantic piece with interesting rhythmic motives. The melody has a charming folk song quality. The 32nd notes look intimidating at first, but the piece is in 4/8 and marked tranquillo.

Level I

Liebermann, Lowell
Eight Pieces: solo flute/alfl/bfl/picc
Presser (1998)

You can pick and choose which movement to play on which instrument. The best one for alto is the second (Etude). Highly chromatic, it has fun sequences and interesting harmonic progressions.

Piazzolla, Astor
Tango Etudes solo flute
Henry Lemoine (1987) (Presser)

Etudes No. 1, 3 and 6 work well on alto. These virtuosos works have intense rhythmic energy and will add flash and color to any recital. Maybe take a few tango lessons! A recording on flute can be found on *Piazzolla – Histoire du Tango* by Daroux.

Welcher, Dan
Spirit Realms: Three Meditations; flute/alfl/picc and perc
Elkan-Vogel (1996)

The first meditation titled *Prayer Tunnel* is for alto flute. Here is an opportunity to show off the instrument in all its dramatic and color possibilities. The performer must have a well-developed sense of timing and placement in this cadenza-like movement.

Level J

Alto Flute Book, The
Trevor Wye and Patricia Norris
Novello (1995)

An excellent collection of alto flute orchestral excerpts. It includes "historical notes and useful technical information" as well as a partial solo repertoire list.

Francaix, Jean
Le Colloque des deux Perruches: flute and alto flute
Schott (1989)

The title means *Conversation of Two Parakeets*; they must have been a very serious pair of parakeets. This seven movement work contains a variety of difficulty levels. It should be in every alto player's library. Three movements of this work are found on *Flute Menagerie*.

Mower, Mike
A Night in Greenwich: solo bass flute (or alto)
Itchy Fingers (Presser) (1997)

An exceptionally fun and challenging piece with the clever use of harmonics, jazzy rhythms and finger gymnastics. Just sight reading it is a joy.

Level K

Snyder, Randall
Concerto for Alto Flute and Flute Ensemble
JP Publications (1977)

This work is probably the most difficult work for alto in the repertoire. Lots of upper register notes and extremely fast awkward passages seem at first to be better suited to flute. The resulting sound combinations with the ensemble (made of up only flutes and piccolos) are truly unique and at times do not sound like flutes at all. You will feel a real sense of accomplishment after performing this piece. This work can be found on *Flute Menagerie*.

Dr. Christine Potter is an internationally recognized alto and bass flute expert. She has performed in London, Paris, Mexico City, Boston, Los Angeles, New Orleans and Chicago. Her CD, Flute Menagerie, features solo music for alto and bass flutes and she has commissioned and premiered new works for those instruments. Her website <http://carbon.cudenver.edu/~cpotter/> contains an online catalogue of over 2100 works for alto and bass flute.

Halloween Duets, one of her eight published books for flute, won an international publishing competition in 2000, and two other books were runners-up in 2002.

A member of the National Flute Association Pedagogy committee, she helped compiled a Repertoire Guide used by the NFA's international membership.

Dr. Potter can be reached at cpotter@mac.com.

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Christine Potter

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absolutely beautifully played."*

— Jeanne Baxtresser

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Conversation of Two Parakeets by Jean Françaix

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32nd National Flute Association Convention
August 11–15 2004 • Opryland Hotel
Nashville, Tennessee

NFA Convention 2004, Nashville, Tennessee

Convention Rundown

Harmonic Convergence Convention Schedule

Stephanie Jutt

Every time I go to the flute convention I get the same sense of anticipation: like Christmas morning (only it's August) and I'm just about to run downstairs to see all the presents. Our flute convention is just such an embarrassment of riches — a chance in a lifetime, a premiere performance, a splendid new teaching technique, the new flute you've been saving for years to buy, the artist you've always wanted to hear live.

Well, it's just about here. I'm writing this as the daffodils are blooming, in early April, and I'm going to give you a blow-by-blow description of what we've got cooking for Nashville, August 12–15, 2004. We are putting the finishing touches on this convention, and while things will still change and adjust from here on out, this is very close to the way your 2004 convention will look.

Let the Harmonic Convergence begin!! We are ready!!

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



Stephanie Jutt

wednesday, august 11

- 3–6 P.M. **Registration:** Open for Pre-Registered Attendees.
- 7–9 P.M. **Registration:** Open for All Convention Attendees.
- 6 P.M. **Volunteer Welcome Meeting** hosted by Stephanie Rea, Volunteer Manager. Volunteers are essential for a successful convention. These are special people and we hope you will stop by and sign up.



Stephanie Rea

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- 4–5 P.M. and 8–10 P.M. **Opryland Flute Orchestra rehearses.** Conducted by Katherine Borst Jones. Open to all convention attendees. The 2004 Opryland Flute Orchestra will perform Thursday morning, immediately following the Annual General Meeting.
- 7:30 P.M. **Orientation for First Time Convention Attendees,** hosted by Stephanie Jutt. For those people who have never attended a convention, this is a great way to get information and tips to make the most of this convention. Our Program Chair, Kyle Dzapo, will be there to help you out. It also gives you a chance to meet new people and make new convention friends.

thursday, august 12

- 8 A.M.–5 P.M. **Registration for All Convention Attendees**
- 8:30 A.M. **Annual General Meeting,** President John Bailey presiding. Introduction of officers and candidates. Meeting followed immediately by a concert featuring the 2004 Opryland Flute Orchestra, conducted by Katherine Borst Jones.
- 9 A.M. **Pedagogy Potpourri** with Mary Lee Cochran, Christina Jennings, Rita Linard, and Tiffany Campbell.
Piccolo Competition Semifinals, High School Soloists Finals.
- 10 A.M.–5 P.M. **Exhibits Open**
- 10 A.M. Elizabeth Goode's vibrato workshop **Good Vibrations.**
- 10:30 A.M. **Flute Choir Reading Session** with Karen Mitchell.
- 11 A.M. Sarah Gill, **Starting a Successful Flute Studio** workshop.
Concert: Winds of Change with Robin Fellows, Richard Sherman, and Frances Lapp Averitt.
- 11:30 A.M. Wow your audience with David Fedele's **Stage Presence** workshop.
- 12 P.M. Gainesville Flute Ensemble, conductor Diane Tarabour
Noon Concert (by the Food Court).
- 1 P.M. **Amateur 30 years + Masterclass.**
Young Artist Competition Semifinals.
Open Masterclass with Hungarian flutist, Lóránt Kovács.



Katherine Borst Jones

Sarah Gill



David Fedele



Lóránt Kovács



From One Professor to Another: Rebecca Hovan, moderator, with panelists, Kristen Kean, Kathy Kemler, Lorie Scott, Mary Karen Clardy, Craig Leake, and Jane Berkner.

Flute Choir Showcase featuring Middle Tennessee State University Flute Choir, Ottawa Hills Flute Choir, and Ohio State University Flute Troupe.

2 P.M. Performance Health Care Presentation, **Audiology.**

2:30 P.M. **Gen X All-Stars Concert I:** Deanna Hahn, Immanuel Davis, Jennifer Regan, and Alison Brown Sincoff.
Junior Masterclass with Heidi Ehle.

3 P.M. Sophia Gibbs Kim lecture, **The Cultural Contrast in Taktakisvili's Flute Sonata.**

Concert: Passions with flute and guitar duos — Laurel Zucker and Christopher Caliendo (Caliente!), Carol Shansky and Seth Himmelhoch (Duo Cavatina).

4:00–5 P.M. **VISIT THE EXHIBITS**

5 P.M. **Headliner Concert: Opposites Attract** with Paul Edmund-Davies, Lorna McGhee, and Heidi Krutzen.

7:15 P.M. **Evening Lobby Concert:** Ohio University Flute Choir with Alison Brown Sincoff, conductor.



Jennifer Regan



Alison Brown Sincoff



Laurel Zucker



Ohio University Flute Choir



Carol Shansky and Seth Himmelhoch
(Duo Cavatina)

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8 P.M.

Baker Tribute Gala Concert with Alberto Almarza, Lisa Byrnes, Sandra Church, Jennifer Conner, David Fedele, Bart Feller, Bradley Garner, Erich Graf, Takashi Hidai, Susan Hoepfner, Nadine Hur, Dionne Hansen Jackson, Vanita Jones, Trudy Kane, Jeffrey Khaner, Renée Krimsier, Elizabeth Mann, Soo-Kyung Park, Gretchen Pusch, Gary Schocker, Christina Smith, Renée Siebert, Wendy Stern, Mimi Stillman, John Thorne, Nobutaka Shimizu, with pianists Martha Rearick and Linda Mark, and guest artists Licia Jaskunas, Marilyn Barclay, Alex Powell, Erin Hall, Chris Farrell, and Bradley Mansell.



Alberto Almarza



Sandra Church

friday, august 13

8 A.M.

Morning Warm-Up with Turkish flutist, Bülent Evcil.

9 A.M.

Michel Debost's workshop, *The Thinking Flutist*,
Marie Herseth Kenote lecture/concert, *The Leipzig Set*.

10 A.M.–5 P.M. **EXHIBITS OPEN**

10 A.M.

Newly Published Music Concert
Starting Young Beginners, with Rebecca Paluzzi, a Suzuki workshop/concert.
Amy Likar's fabulous **Body Mapping** workshop (so be ready to map your body!)
Get ready for some **Paper Blossom Etudes** with Eva Amsler's workshop.



Susan Hoepfner

10:30 A.M.

Open Masterclass with Richard Sherman.

11 A.M.

Joint Presentation from **Performance Health Care and Pedagogy Committees**.
Mary Oleskiewicz lecture on **Quantz Quartets**.
Flute Choir Reading Session with Sonny Burnette.



Vanita Jones



Dionne Hansen Jackson

Photo: Christian Steiner



Trudy Kane



Soo-Kyung Park



Wendy Stern



Mimi Stillman



Amy Likar



Marie Herseth Kenote



John Thorne



Mary Oleskiewicz



Eva Amsler

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Christina Smith



Patricia Spencer



**Jan Boland
John Dowdall
(Red Cedar
Chamber
Ensemble)**

11:30 A.M. **Flute Lover's Luncheon**, speaker: **Christina Smith**, principal flute, Atlanta Symphony, "My Life and Times."

12 P.M. **Noon Concert** (by food court), Korean Flutists Ensemble with Yong In Namkung, conductor.
Concert: Continental Drift with Terri Sundberg, Patricia Spencer, and Kimberly McCoul Risinger.

1 P.M. **Flute Choir Showcase** with BYU, High Flutin' (Air National Guard Band of the South), and Gainesville Flute Ensemble.

More potpourri for your money at the second **Pedagogy Potpourri** with Katherine Baeth, Rebecca Paluzzi, Marilyn Shotola, and Jennifer Binney Clippert.

Concert: Out of the Ordinary with Jan Boland (Red Cedar Chamber Ensemble), Deanna Hahn (Stones River Chamber Players), and the Brazilian duo Teca and Tota.

Flute Clubs Seminar, Part One: Logistics, Schedule, and Budget with Kimberly Clark.

Julius Baker Panel — His Life and Collaborations: Moderated by NY Philharmonic flutist Renée Siebert, with panelists Patricia Harper, Philip Dunigan, Martha Rearick, Albert Goltzer (former assistant principal oboist of the New York Philharmonic and Julie's colleague), Jessie Baker Weber (Julie's sister), and Donald Weber (Jessie's son and Julie's nephew), and Ruth Baker (Julie's wife).

Renée Siebert



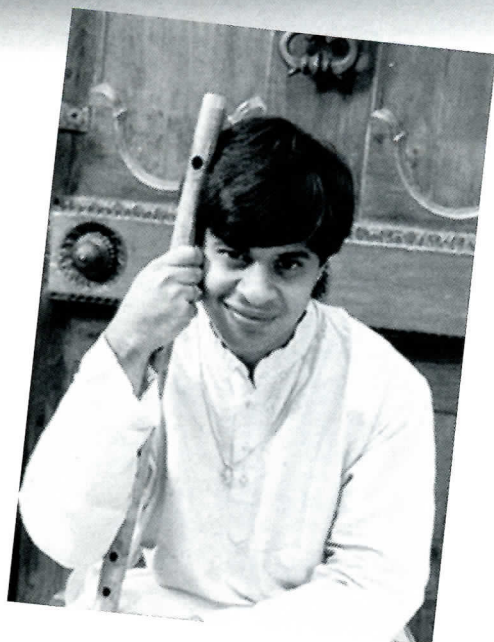
2 P.M. **Remembrance and Healing Concert** with Carl Riley, Don Hulbert, Barbara Ann Miller, Sean Gabriel, and Barbara Leibendguth.

Concert: be part of the drama of **As The World Turns** with: Katherine Borst Jones, Joan Marie Bauman, and Ann Richards.



Ann Richards

Shashank



Jennifer Nitchman

Laura Barron



2:30 P.M.

Indian flutist **Shashank** gives a concert/lecture, “**Flute Playing Techniques and their Integration with Indian Methods of Improvisation.**” He will discuss Indian music tradition, evolution, and methods of improvisation. **Flute Choir Reading Session** with Roger Martin.

3 P.M.

Amateur Masterclass 30 years + taught by Atlanta Symphony Principal flutist Christina Smith.

Feeling young, whether you’re in Generation X, Y or Z? **Gen X All-Stars II:** Jennifer Nitchman, Laura Barron, Jennifer Parker, Maria Harding, and Christina Jennings.



Christina Jennings



Jennifer Parker

Maria Harding and Nest

Photo: Barbara J. Gottling

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Get euphoric with **Euphonic Sounds** with Lisa Garner Santa, Katherine DeJongh, Carol Shansky, Mary Kay Ferguson, Jane Lyman, and Sally Humphreys.

4 P.M.–5 P.M. **VISIT THE EXHIBITS**

5 P.M. **Headliner Concert: Savage Aural Hotbed** with Camilla Hoitenga and Mackenzie Danner. A high-tech extravaganza, one of a kind concert. Don't miss it!

7:15 P.M. **Evening Lobby Concert: Ohio State University Flute Troupe**, with Thomas Kennedy, conductor.

8 P.M. **Gala Concert: Cool Music in a Hot Spot: Paul Edmund-Davies**, Ransom Wilson, Walfrid Kujala, Laura Barron and Liesa Norman (Forbidden Flutes), Alberto Almarza, Norma Rogers, and Ann Richards.

10 P.M. **Cabaret: Sam Levine and his Nashville Cats.**



Katherine DeJongh



Mary Kay Ferguson



Camilla Hoitenga



Walfrid Kujala

Ohio State University
Flute Troupe with Chris
Norman Conductor



saturday, august 14

8 A.M. In a hurry, no time to warm up? Or, you did warm up and still don't feel warmed up? No tone, no ring, sluggish tongue? Join Patricia George as she shares her **"20 Plug-Ins to Improve Your Practice and Performance."** These Plug-Ins are appropriate for any proficiency level and include fun activities like Cluster of Trills, The Swing, Minute of Tonguing, Knock on the Door, fun stuff!

9 A.M. Angeleita Floyd's exploration of Geoffrey Gilbert's lasting contributions with her lecture **The Gilbert Legacy: A Lasting Influence.** Feeling lethargic and full of hot air? See Immanuel Davis with **Your Bag Potential.** It might just be what the flute doctor ordered! Dying to be Irish with your flute? Matt and Shannon Heaton will amaze you with their application of **Irish Flute Style for Silver Flutists** workshop. Want another helping of **Pedagogy Sampler**? Check out the second performance of the Pedagogy Committee's publication of graded literature.

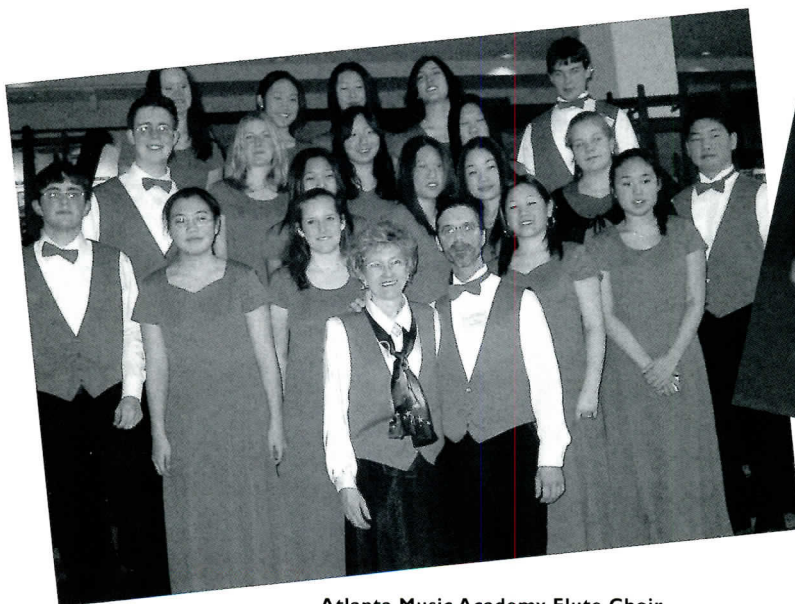
10 A.M. **Orchestral Audition Competition** featuring finalists from the 2004 Orchestral Audition Competition. Masterclass will follow the Orchestral Audition Competition. **Flute Choir Showcase** showcasing Ohio University, West Michigan Flute Orchestra, and Atlanta Music Academy Flute Choir.



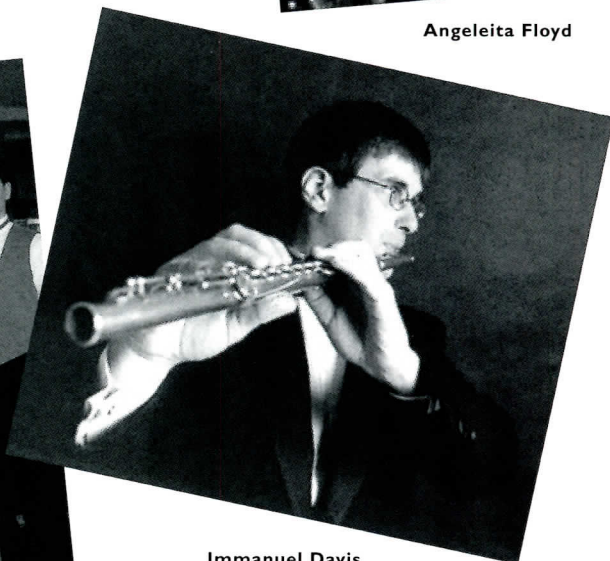
Patricia George



Angeleita Floyd



Atlanta Music Academy Flute Choir



Immanuel Davis

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- 10:30 A.M. **Baroque Flute Competition Finals and Piccolo Competition Finals.** Relax and streeeeetch with Ronnie Rothchild's **Yoga ABC's for Flutists Workshop.** Continuing on the spectrum of modern flute literature, the Pedagogy Committee presents its panel **Sonic Extensions: Extended Techniques Panel Presentation**, moderator, Rita Linard, with panelists, Phyllis Louke, Jennifer Binney Clippert, Patricia George, Camilla Hoitenga, and Cynthia Stevens.
- 11 A.M. **Orchestral Masterclass with Emily Beynon.** The three finalists from the Orchestral Audition Competition will be coached on the orchestral audition repertoire. Concert of pennywhistle and Irish flute playing with **Sam Levine, Matt and Shannon Heaton.**
- 12 P.M. **Noon Concert** (by the food court), Nashville Flute Choir conducted by Karen Mitchell. **Amateur Roundtable** presented by the Amateur Resources Committee.
- 12:30 P.M. **Open Masterclass** with Angeleita Floyd, fresh from a year in Sweden!
- 1 P.M. Join former students of Julius Baker with a panel on **Julius Baker & Pedagogy**, moderated by Jeffrey Khaner, with panelists, Bart Feller, Nadine Hur, Bonnie Lichter, and Linda Mark. Get tips from the **Flute Club Seminar: Part Two "Guest Artists, Competitions, and Marketing."** Rebecca Troxler takes you on a journey with her performance **Bach to the Future**, going from baroque to modern flute in the span of an hour. Your pick of two concerts: **Chakra Kahn** with Eva Amsler, Cristina Ballatori, Sophia Gibbs Kim, and Karl Kraber. **Electric Sparks** with two flute quartets, Monokrome Flute Quartet with a premiere by Mike Mower and the Ohio University Graduate Flute Quartet.



Ronnie Rothchild



Bart Feller



Monokrome Flute Quartet



Sophia Gibbs
Kim



Rebecca Troxler

Photo: Les Todd ©2002 Duke University Photography

2 P.M. Use your voices instead of your flutes at the **Town Hall Meeting** with NFA President John Bailey!

Flute Choir Reading Session with Nora Kile.

A presentation by the two winners of the **Call for D.M./Ph.D. Papers** competition.

2:30 P.M. **Honoring James Pellerite** concert and presentation with Sean Gabriel, Jan Kocman, Norma Rogers, Rebecca Price Arrensen, Janet Houston Van Graas, and Kenneth Andrews.

Jazz flutist and cabaret performer Jamie Baum's exciting workshop, **An Open Jazz Masterclass: Motivic Development and the Improvised Line**. A rhythm section of bass and piano will be provided for this workshop.

3 P.M. **Synchronicity** chamber concert with the premiere of the new Lowell Liebermann Trio for flute, cello and piano with David Fedele, as well chamber works from Eleanor Armstrong, Mary Kay Ferguson, and Stephanie Rae. If you need some soothing music, join Michel Debost, Kathleen Chastain, Bülent Evcil, and Heidi Krutzen for their concert, **Beautiful Dreamer**.

For something completely different, Stephen Preston and Amara Guitry present a unique approach to baroque flute performance with their duo, **Nodneeya**. It's baroque flute "with a twist — of theater, birdsong, and mystery."

4 P.M. **VISIT THE EXHIBITS**

5 P.M. **VIP Cocktails**, bring a raincoat!

5:45 P.M. **VIP Banquet** — stuff yourself silly! The banquet honors Lifetime Achievement Award recipient **Paula Robison** and **Friedrich Von Huene**, as well as the National Service Award recipient, **Philip Swanson**.

7:15 P.M. **Evening Lobby Concert**: BYU Flute Choir with April Clayton, conductor.

8 P.M. **Gala Concerto Concert** ("The Big Kahuna") with the Nashville Chamber Orchestra featuring soloists Paul Edmund-Davies of the London Symphony Orchestra (NFA premiere of the John Harbison Flute Concerto), Lorna McGhee and Heidi Krutzen (Mozart Flute and Harp Concerto), Patricia Spencer (Joan Tower Concerto), Paula Robison (100 Roses Italian Songs), and Emily Beynon of the Concertgebouw Orchestra (Jonathan Dove Magic Flute Dances), conducted by Ransom Wilson.

10:30 P.M. Late-Night **Cabaret** with Jamie Baum and her band.



John Bailey



Stephan Preston and Amara Guitry



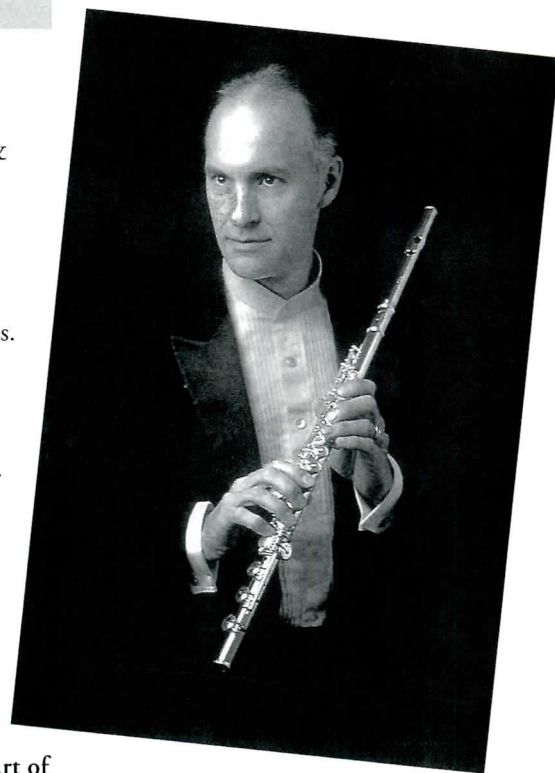
Ransom Wilson

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sunday, august 15

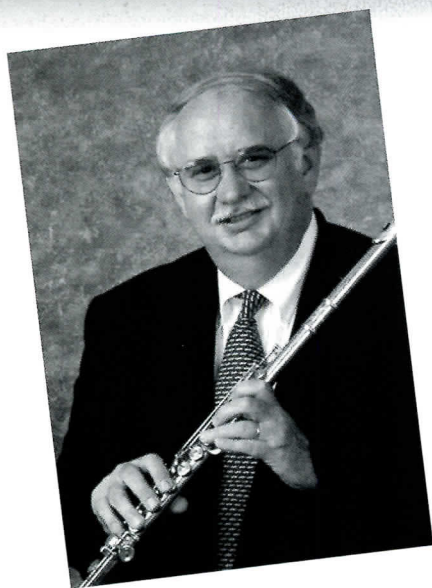
- 8 A.M. Morning Warm-Up with the famous TBA.
- 9 A.M. **Masterclass Performers** competition winners taught by Paula Robison & Alberto Almarza.
Patricia George's famous **Flute Spa** workshop.
Ada Kahn's lecture on **Coping with Stress & Anxiety**.
Not feeling stressed and in need of a spa? Go to the **Piccolo Panel: Celestial Realms** — where piccolo makers discuss their headjoint designs. Moderated by Jack Wellbaum, with panelists, Lillian Burkart, Eldred Spell, Jeff Weissman, Jim Keefe, and Stephen Tanzer.
Chamber Music Competition Winners Concert and a lecture of J.S. Bach's *A Major Flute Sonata Revisited* by Jeanne Swack, clearing the air on this mysterious sonata of Bach.
- 9:30 A.M. Lecture **Everybody In, Nobody Out: The Volunteer Music School** by Jonah Rabinowitz from the W.O. Smith Music School in Nashville.
- 10 A.M. **Professional Flute Choir Concert** with Phyllis Louke, conductor.
- 10:30 A.M. The legendary flutist Paul Horn with a workshop/performance of **The Art of Improvisation**.
Come and meet the convention composers at **Composer's Chat**, moderated by Stephanie Rea.
- 11 A.M. **"Noon" Concert** (by the food court) Ottawa Hills Flute Choir (please note: not at 12 noon due to the Visit The Exhibits hour from 12–1 P.M.).
Angelo Heo's **Korean Flute Workshop** and **Tips for Amateurs**.
- 11:30 A.M. Get your flutes ready for the last **Flute Choir Reading Session** with Kelly Via!
- 12 P.M. **VISIT THE EXHIBITS**
- 1 P.M. **Julius Baker Tribute**, "I'm Just an Orchestral Player," presentation by Patricia Harper, including recordings and film.
Young Artist Competition Finals.
A plethora of concerts: **From the Source**, a concert by jazz flutists Nic Cowles and Jane Lenoir and their bands.
Guiding Light with Mary Karen Clardy, Sarah Gill, Gregory John La Liberte, and Lago, the Carnegie Mellon University Graduate Flute Quartet with a premiere performance of Mark Fromm's flute quartet, "Dances of the Lake."



Gregory John La Liberte

Ruth Ann McClain





Bruce Erskine



Photo: E. J. Carr

Paul Horn



Jane Lenoir



Camerata Wind Quintet

Memphis Music & Musicians with Tennessee flutists Ruth Ann McClain, Sandra Cox, and Bruce Erskine.

2 P.M. **High School Flute Choir Concert** with Darlene Dugan, conductor.

2:30 P.M. **Jazz Flute Panel**, moderated by Nic Cowles, with panelists, Paul Horn, Jamie Baum, Sam Levine, and Jane Lenoir.

3 P.M. **Last Headliner Concert:** "The Gathering" gathers the Camerata Wind Quintet and Cumberland Quintet in fascinating performances of contemporary wind music.

5 P.M. **Closing Ceremonies:** announcements of competition winners, newly elected officers, board members, and special awards will follow. Bring your flute and join your friends in the traditional mass performance of Bach's *Air*.

6 P.M. Get ready for a bunch of short zingers of performances and performers! **Closing Concert "Out With a Bang"** will leave you breathless, not banged up! Twenty convention soloists will bring out their hottest encores in a nonstop concert montage. After it's over, you'll need a loooooooooong nap.



The Cumberland Quintet

NFA Convention 2004, Nashville, Tennessee

32nd National Flute Association Convention
August 11–15, 2004 • Opryland Hotel
Nashville, Tennessee
Program and schedule subject to change

ADDITIONAL IMPORTANT CONVENTION INFORMATION

Most of us wait all year to buy the professional materials we need. I keep saying, “I’ll get it at the convention!” And you WILL find that long lost piece of music (I found the Bop Duets last summer after missing them for years — Eureka!), your new flute, the perfect headjoint, and thousands of other items that help our professional lives as flutists.

With over 150 exhibitors, this is what you’ve been waiting for. The exhibits will be open every day Thursday to Saturday from 10 A.M. to 5 P.M., and Sunday from 10 A.M. to 4 P.M. We have one hour each day without convention activities so that you can visit the exhibits.

Flute Choir Reading Sessions are open to anyone who wants to play along, and these are scheduled once or twice a day. These sessions are wildly popular and we have a lovely room for all the flute choir activities — Hermitage CD — so bring your stands and get ready for some fun. Our flute choir reading session conductors have been compiling their selections all year long for a harmonious convergence of flute choir players!

Because things are still a bit in flux, consult the website for last minute details and schedule information! The website: <http://www.nfaonline.org>. There are ongoing improvements in the website, and by the time you read this, there should be much more information, including more detail on events, and corrections as they are needed.

Please consider joining our Volunteer Team at the convention. We need about 80 volunteers for the convention to run smoothly. If you think this sounds intriguing, please consult the website for details on what jobs we need filled and whom to contact. You’ll have a blast getting to know the flutists at the convention and for every three events that you work, you will get \$10 in cash. This is a great way to “get your feet wet” at the NFA convention and I recommend it as a fun introduction and “behind the scenes” activity for all able-bodied flutists!

Also, check out the Opryland Hotel website: <http://www.gaylordhotels.com/gaylordopryland>. It’s an amazing hotel, full trees and foliage, as well as a little river, so I recommend that you get acquainted with the map a bit, or you might feel a little overwhelmed when you check in!

Adding a day to see the Nashville sights is VERY highly recommended by your Program Chair. Check out the website of the Nashville Convention and Visitors Bureau: www.musiccityusa.com for great ideas. The Nashville area is culturally and historically rich — you owe it to yourself to sneak a peek at this website. Both of my visits there have been amazing.

I’m looking forward to seeing a massive harmonic convergence of flutists this summer. It has been a great honor indeed to organize this convention, but it was created by YOU. I would like to sincerely thank every single person who sent in a proposal. We are thrilled to have you, one and all.

See you in Nashville, Music City!

Cheers,
— *Stephanie Jutt*
Program Chair

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School of Music
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Awards Banquet:

12th Annual Lifetime Achievement Awards and Awards Banquet

by John Bailey

The 12th annual NFA Awards Banquet will be held in the Tennessee A/B Ballroom of the Opryland Hotel on Saturday evening, August 14, at 5:45 P.M. The event is open to all convention attendees and their guests by pre-paid reservation only. A pre-banquet reception and cash bar will be held from 5:00 to 5:45 P.M. and is open to all convention attendees.

This year's NFA Lifetime Achievement Awards honorees are two luminaries in the flute world: soloist Paula Robison and noted flute-maker Friedrich Von Huene. Philip Swanson will also be honored with the NFA's National Service Award, "given in recognition of an individual's extraordinary service to The National Flute Association and to the world of flute playing." All three honorees will be present to receive their awards.

PAULA ROBISON

Ms. Robison is one of America's most active recitalists and recorded flutists. Her repertoire ranges from Bach to Brazilian



Paula Robison

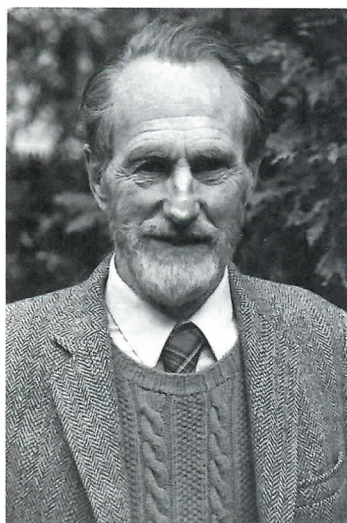
Photo: Steve J. Sherman

Chôros, from Mozart to recent American works, from Telemann to Poulenc, from solo works to chamber music and concertos. She has also commissioned over thirty works for flute, including concertos by Beaser, Krichner, Takemitsu, Knussen, and Frazelle. She has been a featured soloist with I Soisti Veneti, the Budapest Strings, New York's Mostly Mozart and Marlboro Festivals, the London Symphony, and the San Francisco Symphony. She has recorded over 30 CDs for a variety of labels, including Sony Classical, CBS Mas-

terworks, New World Recordings and MusicMasters. She is a founding member of the Chamber Music Society of Lincoln Center, with which she has been an artist-member for 20 seasons. For ten years she was co-director of chamber music at both the Italian and American Spoleto Festivals. A native of Nashville, Ms. Robison grew up in California, and studied under Julius Baker at the Juilliard School. At age twenty she was invited to perform as soloist with the New York Philharmonic under Leonard Bernstein. She then studied with Marcel Moyse and subsequently became the first American to win the Geneva International Competition.

FRIEDRICH VON HUENE

Friedrich von Huene is one of the world's leading makers and scholars of historic flutes and recorders. For more than forty years he has made finely crafted and accurate reproductions of historic instruments in public and private collections, thereby making them available to a larger public



Friedrich von Huene

and helping to make the movement towards "historically informed performance" of early music flourish. He has also influenced a generation of younger makers. Born in Germany, he came to the United States in 1948 and served three years as a flutist in the U.S. Air Force Band in Washington, D.C. After graduating from Bowdoin College, he apprenticed with Verne Q. Powell as a maker of modern flutes. In 1960 he left Powell and founded his workshop in Boston, making historical wind instruments, including baroque and classical flutes, recorders, and crumhorns. He is a past president of the Boston Recorder Society and was a founder of the Boston Early Music Festival. In 1984 he was awarded an honorary doctorate by Bowdoin College. He was awarded the Arion Award for Extraordinary Contributions to Musical Culture in 1992 by the Cambridge Society for Early Music and the Curt Sachs Award from the American Musical Instrument Society in 2003. To date well over 10,000 instruments bear his name and stamp.

PHILIP SWANSON

Phil Swanson was the first Treasurer of the National Flute Association (1972-75) and charter member of the Board of Directors that created the NFA's by-laws, incorporation and non-profit status. He was co-pro-

gram chair for the first annual convention in Anaheim, California, and established the NFA Music Library at the University of Arizona in Tucson. He produced and published the first edition (1976) and second edition (1979) of the NFA Music Library Catalog. He has served on many NFA committees, including the Long-Range Planning Committee, the Music Library Committee, the Silver Anniversary Committee, and the Publicity Committee. At numerous NFA conventions he has per-

formed in solo and chamber combinations, conducted, and served on panels on a host of topics. He studied with Joseph Mariano at the Eastman School of Music, and taught at Indiana University of Pennsylvania, the University of Arizona, the University of the Redlands, and Northern Arizona University.

He has played with numerous symphony orchestras, including the San Antonio Symphony, the Santa Fe Opera Orchestra, the North Carolina Symphony, the Tucson Symphony Orchestra, the Arizona Opera

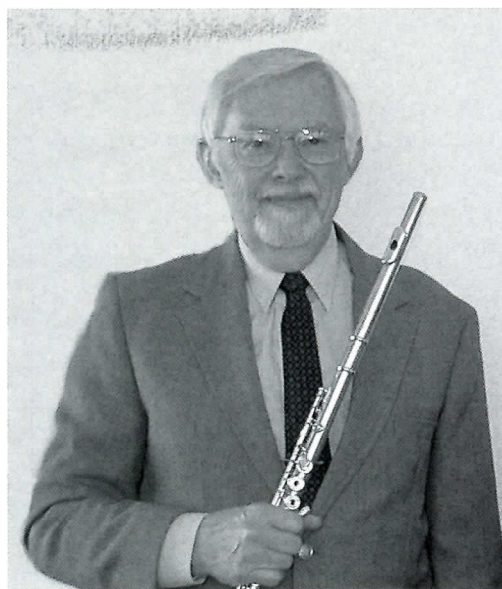
Orchestra, and the Flagstaff Symphony Orchestra.

BANQUET INFORMATION

The banquet is organized to benefit the NFA's permanent endowment fund. Tickets for the banquet are \$75 per person of which \$20 is tax-deductible as a charitable contribution to the endowment fund. Tables seating ten may be reserved for \$750. A pre-banquet

reception with cash bar will be held from 5:00 to 5:45 P.M. and is open to all convention attendees. The banquet begins at 5:45 and will conclude no later than 7:45. All banquet attendees will receive guaranteed priority seating at Saturday evening's gala concert. Admission to the banquet is by advance reservation. If you did not request a banquet reservation with

your pre-registration and wish to attend, contact Madeline Neumann, NFA Convention Manager, at 661-299-6680 or e-mail to nfaconvention@aol.com before August 6.



Phil Swanson

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pedagogy

the art, science or profession of teaching

by Cynthia C. Stevens

Some tasks in life fall into the category of “never done.” Publication of the *2001 Selected Flute Repertoire: A Graded Guide for Teachers and Students* was for the NFA Pedagogy Committee the culmination of several years of hard work, research, refining and editing. While some of us on the committee might have liked to utter a long sigh of relief, ’twas not to be. This *Little Pink Book* has, for better but not for worse, fallen into that category: never done.

The NFA Pedagogy Committee is pleased to announce the ONLINE VERSION of *Selected Flute Repertoire: A Graded Guide for Teachers and Students, Second Edition, 2004*. NFA members can now access the contents of the *Little Pink Book* online at <http://www.nfaonline.org/>. Now you can see

each level of the criteria chart followed by its selected repertoire. We’ve also clarified the criteria chart (your feedback provided valuable help here), and you’ll be able to click on a chart level to get immediately to the repertoire listed under that level. In this 2004 edition, we’ve also included a few new pieces you’ll not find in the print version.

Having an online version adds immensely to the book’s flexibility. New pieces will appear (not magically, but after committee research and consensus work), publication data will be more easily accessed, and you can look forward to the guide’s eventual expansion to include a Level K for very advanced students (graduate level) and professionals.

When you access the online version,

you’ll be able to print out any particular part of the material you need. For example, if you need just the criteria chart, you’ll be able to print it out, or if you need to grab a couple of copies of Level G repertoire, you can just print that out. This kind of flexibility will help us all when we need to provide our students with information that they can readily use. How often, for example, have we had students ask us for recital suggestions, or for ideas of what pieces might include some extended techniques, or just for some repertoire not usually performed in our local area?

Because this new century is also bringing our performances more and more often into intimate contact with tapes, CDs, and electronic and computer media, we’ve included a new notation in the symbol list: CD. This

	Pitch Range	Key Range	Rhythm and Meter	Articulations	Musical Symbols	Pedagogical Focus
Level A	G ¹ – A ² Occasionally extended to D ¹ – D ³	Major and minor key signatures using up to 1# (occasionally 2#) & 2. Limited use of accidentals beyond key signature. Possible use of accidentals within composition to establish key <i>en lieu</i> of key signature.	Basic rhythms using ◡ ◡ ◡ ◡ ◡ ◡ ◡ in 2 / 4 , 3 / 4 , and 4 / 4 . No syncopation, dotted rhythms, or partial beat pick-ups.	Basic single tonguing techniques. Slurred, legato, and staccato articulations.	Treble clef pitch notation; accidentals; symbols for repeat, D. C., D. S., and dynamics.	Basics of position and posture, tone production, fingering, articulation, and notation reading (where applicable). Performance of short phrases and successful handling of predominantly conjunct melodies with occasional leaps of up to one octave.

tells you that the printed music comes with a cd, either for demonstration purposes or for performance. At the moment, however, only a few of the included pieces that may well have such an accompanying aid have been identified. Over time, this kind of publication will become more common and the committee will continue such identifications.

As a committee, we are proud of this new contribution. It reflects, we think, our best thinking, our mutual teaching experiences with this music, and our joint passions for finding and introducing both the familiar repertoire standbys and some newer, less familiar music. Our committee includes teachers of all levels, from elementary students through graduate students. Common threads, however, stitch this committee together. Perhaps the most pervasive is simply: We teach because we love sharing what we've learned with others and are rewarded by their developing passions. Each of us also recognizes that in teaching, we continue to learn. Our work on this project has certainly required this of each of us many times over.

Finally, all of us who have worked on this project committee (Holly Clemens, Ann Donner, Rebecca Hovan, Chris Potter, Karen Smithson, Cynthia Stevens, and Amy Zuback) would like to extend our special thanks to Project Leader **Mary Byrne** whose careful and thoughtful compilation of everyone's suggestions has made this web version possible. Without her tireless dedication, Brian Covington, our web expert, would have had a very tough time indeed.

Of course, the original paper copy is still for sale and is still an easily transportable adjunct to our teaching materials. If you don't yet have yours, you can order it from the NFA at this address:

Selected Flute Repertoire: A Graded Guide for Teachers and Students, available from the NFA for \$3.00 plus \$2.00 postage by writing:

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ERRATA

Paul Edmund-Davies was erroneously listed in the convention schedule in the *Flutist Quarterly* as the co-principal flute of the London Symphony Orchestra. He is the principal flute of LSO. We apologize for the error.



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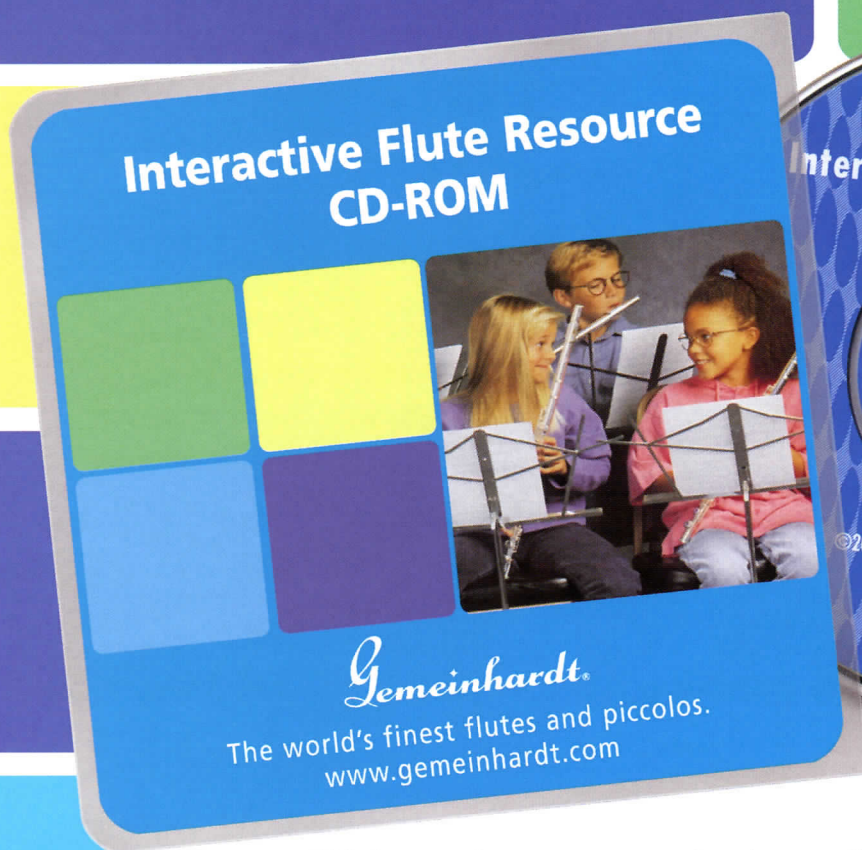
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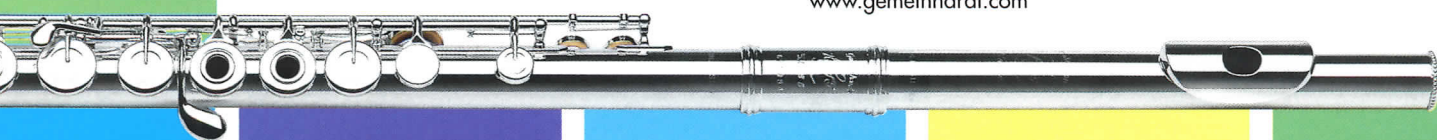


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ADDRESS CORRECTIONS:

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

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

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

SUBMISSIONS:

Articles pertaining to all aspects of the flute are solicited for publication in *The Flutist Quarterly*. Send submissions to Mary Jean Simpson (see address above.). Preference is that articles be submitted on computer disk accompanied by one printed copy. Articles

not accompanied by computer disk will not be immediately rejected, but submissions on disk may be printed in a more timely fashion. Please note the detailed guidelines located under *Editorial Policy*, page 7.

COPY DEADLINES:

Firm deadlines have been established for all materials submitted for publication. Please see page 7 of this issue for specific dates. (*Please note: Features are chosen for publication only after extensive double-blind review; the dates given are therefore not applicable to them.*)

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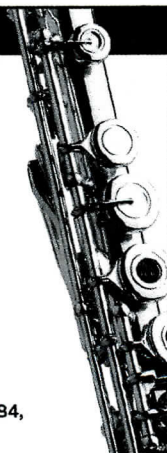
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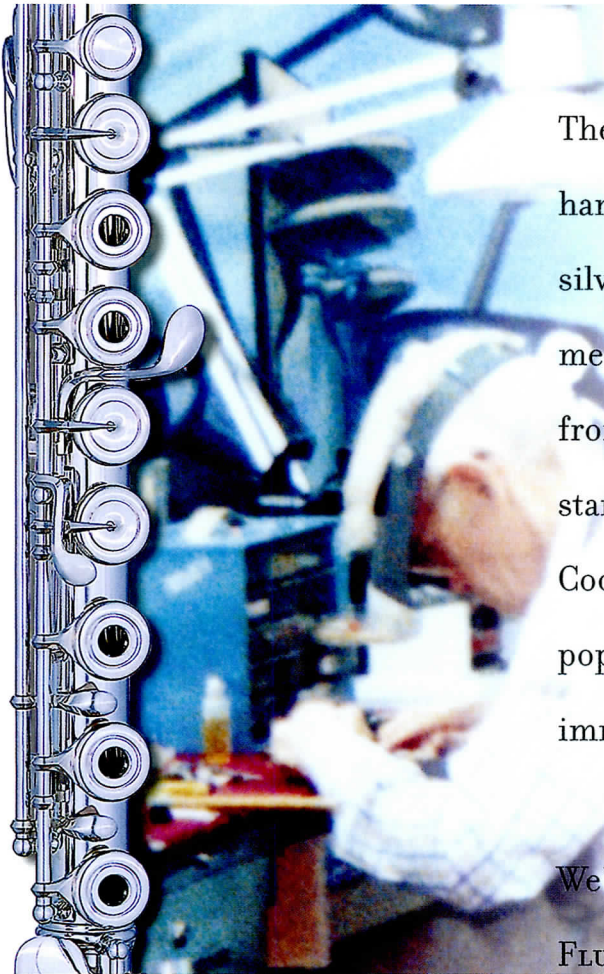
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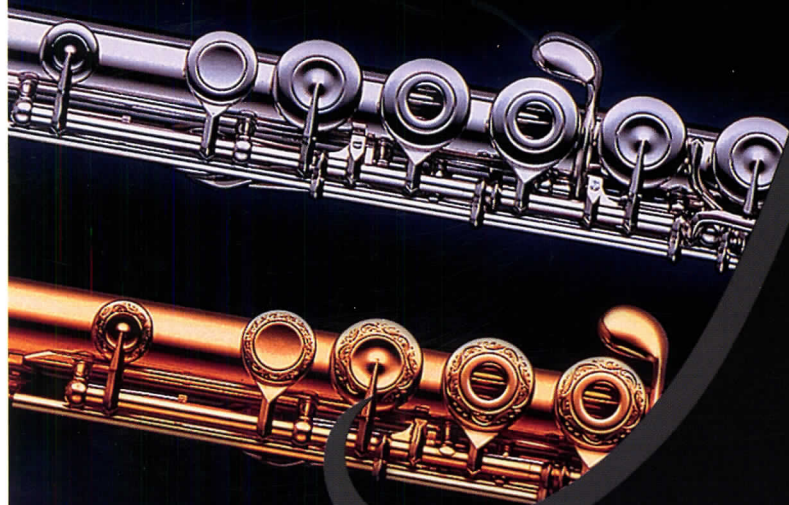
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