

# THE FLUTIST

QUARTERLY

**“WORK WITH YOUR VIBRATO.** It’s impossible to make a good vibrato if you have tension in your chest, stomach, or throat. . . . anything tense inside will stop you from making a good singing sound on the flute. Work with the tone as a voice, so it reflects emotions just like singers. Check your body, there’s always something going on; an arm is lifting, eyebrows are frowning, or the forehead is tense, so relax it. Move slightly when you are practicing. Always work with your vibrato, and move, but no big movements, and unlock what’s inside.”



- GÖRAN MARCUSSON



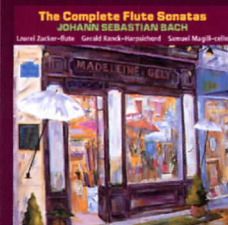
# LAUREL

"Zucker's interpretations

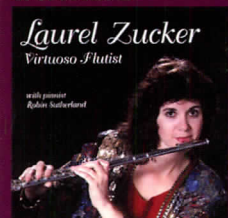
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are splendid all around..." GRAMOPHONE MAGAZINE, 2002

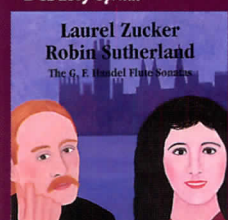


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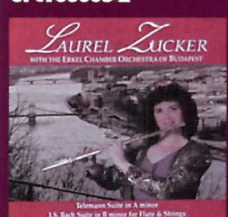


**LAUREL ZUCKER: VIRTUOSO FLUTIST**  
Laurel Zucker flutist & Robin Sutherland pianist  
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- Prokofiev Sonata
- Poulenc Sonata
- Chaminade Concertino
- Debussy Syrinx

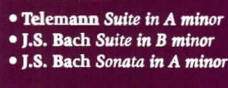


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**LAUREL ZUCKER WITH THE ERKEL CHAMBER ORCHESTRA OF BUDAPEST**  
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- Telemann Suite in A minor
- J.S. Bach Suite in B minor
- J.S. Bach Sonata in A minor

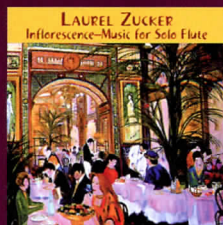


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Laurel Zucker flutist & Marc Shapiro pianist  
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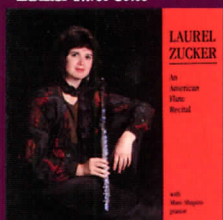
Romances by Widor, Nielsen, Schumann, Reger, Honegger, Faure, Gaubert, Borne



**INFLORESCENCE-MUSIC FOR SOLO**  
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**Music:**

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



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



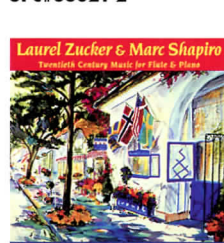
**SONG OF THE WIND**  
UPC#66004-2

- G. P. Telemann Fantasies,
- J.S. Bach Partita in A minor & mvts from cello suites,
- C. P. E. Bach Sonata in A minor,
- Hoover Kokopeli,
- Zucker Pandoras Box,
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GEORG PHILIPP TELEMANN  
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**20TH CENTURY MUSIC FOR FLUTE AND PIANO**  
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**Music:**

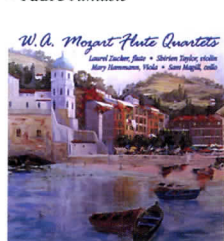
- Hindemith Sonata
- Martinu Sonata
- Bartok Suite Paysane
- Hongroise
- Frost American Suite



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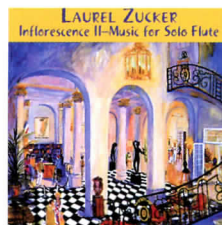
**Music:**

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



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



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**Music:**

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



**FLUTE MUSIC BY FRENCH COMPOSERS**  
UPC#66024-2

**Music:**

- Busser Prelude et Scherzo
- Taffanel Andante Pastoral et Scherzettino
- Perillou Ballade
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- Gaubert Fantaisie
- Ganne Andante et Scherzo
- Faure Fantasia
- Chaminade Concertino
- Enesco Cantabile et Presto
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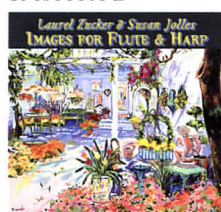


**LAUREL ZUCKER & RICHARD SAVINO:**  
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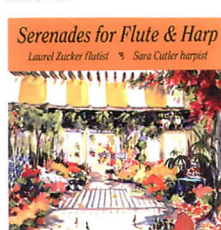


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**IMAGES FOR FLUTE & HARP**  
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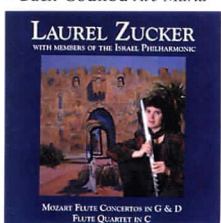
**SUSAN JOLLES, HARPIST**  
MUSIC BY GOTKOWSKY, FRANCAIX, SIBINGA, FROST, HOOVER



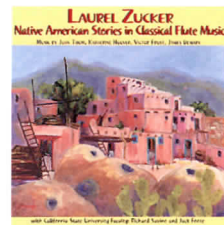
**SERENADES FOR FLUTE AND HARP**  
UPC#66008-2

**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



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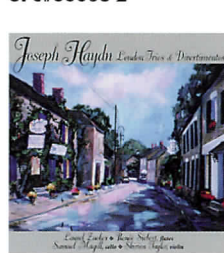
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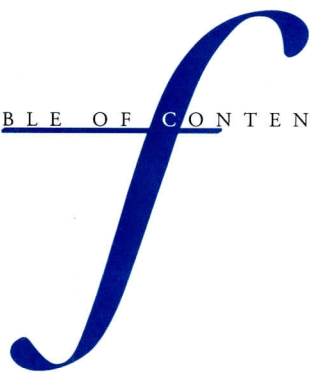
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*The Flutist Quarterly* logotype and format design by  
Tom Varisco Designs, New Orleans, LA.  
Cover Design by Tom Varisco Designs.

#### THE NATIONAL FLUTE ASSOCIATION

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

This magazine is published quarterly by the National Flute  
Association, Inc., a non-profit organization. The statements  
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School of Music  
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Lincoln, NE 68588-0100  
phone: (402) 472-2651  
fax: (402) 472-8962  
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Bowling Green State University  
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Wendy Kumer • **Assistant Secretary**  
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College of Music  
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P.O. Box 311367  
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235 W. 70th Street, #J  
New York, NY 10023-4365  
phone: (212) 724-6805  
e-mail: flutebert@aol.com

Michael Stoune (2003-2005)  
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phone: (806) 745-6477  
fax: (806) 742-2294  
e-mail: Michael.Stoune@ttu.edu

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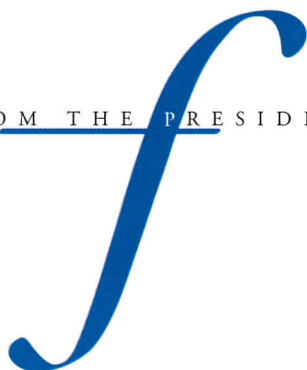
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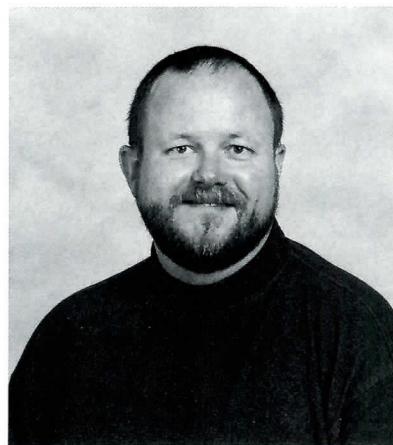
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FROM THE PRESIDENT



## *President's Message*



John Bailey

**IT IS A GREAT PLEASURE** to assume the Presidency of the National Flute Association. Now over 6000 members strong, the NFA has been growing over the past decade in a number of important ways, not only in membership, but also in the scope of our competitions, commissions, special publications, outreach, and the *Flutist Quarterly*. We have over a dozen committees working on various projects of interest to our membership, from Performance Health Care and Oral History to Jazz and Cultural Outreach, in addition to the committees that organize the various competitions (which have grown in number and importance in the last decade) and yearly convention activities.

From humble beginnings, where everything was done by telephone and mail, databases and e-mail have radically changed the way the NFA does business. I see continued change in the coming years, including an expanded use of the NFA's website, [www.nfaonline.org](http://www.nfaonline.org), which has already become one of the most important resources the NFA has to offer its membership. We will continue to expand the scope

and depth of this resource for our members in the coming years.

I feel strongly that the NFA has reached a critical juncture in our growth. We have on board an excellent staff in our central office but will need additional professional help in the near future. We are now simply too big and the things we undertake too complicated to depend on the (unbelievable!) good will of so many volunteers in committees and in some other key NFA positions. This growth, evident in the fact that we can no longer visit some of our previous convention hotels (we're too big for them now!), is not always easy, but is important for the continued success of the NFA, and will take careful thought and planning as well as monetary investment to ensure that the NFA continues to meet the needs of its membership. The Long Range Planning Committee has been very active in helping the Board set goals and think about new organizational ways we can serve our members better.

I write this while on faculty development leave in Europe, where I am visiting conservatories and seeking out good new

repertoire. How proud I am to tell the flutists I meet about the NFA and our activities, our conventions, our competitions, and our commissions. I know that we will all benefit from more international exchange, and I will try to expand the NFA's connections with other flute societies around the world.

The strength of any organization depends on its members, and the NFA is no exception. I am continually awed by the energy, expertise and good nature of our membership, who will make my job as President not only easier, but also wonderfully rewarding. We have a dedicated and knowledgeable Board of Directors, with whom I look forward to working, and an incredibly capable Executive Committee, whom I am sure I will rely on during the coming year.

*Sincerely,*

John Bailey  
President





*A change in the winds.*

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

**Production Timeline**

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

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

\*Subject to change

FROM THE EDITOR



Mary Jean Simpson

**GREETINGS ONCE AGAIN.** I hope you have enjoyed a wonderful holiday season and are settled back into your normal routine. It's amazing how time seems to fly!

This issue of the *Quarterly* brings an interview Helen Spielman did with Göran Marcusson in which he tells us about the amazing path he took in becoming a professional flutist. If you're looking for another effective way to work out problem spots in your music, you will find a helpful solution in Joe Armstrong's article on Fernand Gillet's legacy. Kimberly McCoul Risinger shares with us some performance notes on Samuel Zyman's *Sonata for Flute and Piano* (1993). You will also find our usual columns, along with a clever piccolo cartoon by Jean Melilli.

The Spring issue of the *Quarterly* will carry our Summer Master Class listings, but you can get them earlier and avoid missing deadlines by checking out our Web site

(<http://www.nfaonline.org>). Also be sure to check our Web pages from time to time for other information and updates. OK, that's enough for now. I'll let you get on with reading the magazine.

We welcome submissions of articles, news items, and regional activities. If submitting an article for consideration, please consider the usual length of articles printed in the *Quarterly*. Because we publish only four issues a year, printing lengthy articles is not practical. The review and editorial policies and process are posted in a sidebar. All correspondence, including submissions of articles and news releases, should be directed to *The Flutist Quarterly*, c/o Mary Jean Simpson, 204 West Road, Salem, CT 06420-3506.

— Mary Jean Simpson  
Editor



A woman with long, wavy blonde hair is holding a silver flute. She is wearing a black off-the-shoulder top and a gold necklace. The background is a warm, textured yellow.

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# high notes

news about NFA members  
and the flute world

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

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

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Flutist **CHRISTINE ERLANDER BEARD** will give a guest artist recital at Arkansas State University (Jonesboro, Arkansas) on March 22, 2004, featuring solo and chamber works for flute and piccolo by Vivaldi, Cimarosa, Tulou, Poulenc, John La Montaine, Thea Musgrave, and Salvador Brotons. Local students will have the opportunity to work with Beard during master classes at the University of Memphis on Friday, March 19, and at ASU on Tuesday, March 23. Christine is Assistant Professor of Flute and Coordinator of Woodwind Studies at the University of Nebraska at Omaha, and recently served as Visiting Instructor of Flute at the University of Nebraska at Lincoln during the fall 2003 semester.

NFA member **ELIZABETH ANDERSON** will be traveling to France in June 2004. She is a member of the Fresno City College Concert Band, which has been invited to perform at the 60th anniversary of D-Day in Normandy. She and the rest of the group will participate in a 10-day tour of France.

The 2003 Julius Baker Master Classes held



L to R: Janet Van Grass, Linda Mark, Joanna Messer, Kerry Walker, Takashi Hidai.

annually on the campus of Western Connecticut State University, Danbury Connecticut, presented Yamaha prizes to the following winners: first prize was awarded to **JANET VAN GRAAS**, second place was awarded to **JOANNA MESSER**, and the third place was awarded to **TAKASHI HIDAI**. The final concert featured the

prize winners as soloists with Linda Mark on piano, and guest performer Susan Hoeppner. The internationally held event represented countries such as Japan, Italy, and Canada as well as the United States. It will continue in 2004 in memory of Julius Baker. For further information please visit the website <http://www.WCSU.edu/Summermusic>, or

call (203)837-8614. Pictured in the Photo from Left to Right is Janet Van Graas, Linda Mark, Joanna Messer, Kerry Walker, Takashi Hidai.

From **JOHN WION**: The fourth annual van Rooy Competition for Musical Excellence at The Hartt School, open for the first

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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 Hüe *Fantaisie*, the first 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*.

Two flutists, **JILL SOKOL** and **JULIE SEFTICK**, will be presented in the New York Debut Winners Series and Special Presentation Award Series I at Carnegie Hall's Weill Recital Hall in May and June, 2004. This series features the winners of Artists International's Annual Award Auditions in their New York Recital Debut.

Flutist **ADRIENNE DENISE HARDING** triumphed in 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

strong and varied program including works by Hüe, Mozart, Prokofiev, Ulysses Kay, and Messaien. As winner of the Society's six-week, expense-paid scholarship to the Mozarteum summer music academy in Salzburg, Austria, Harding studied with flutist Peter Lukas-Graf.

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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 **UTAH FLUTE ASSOCIATION** in Sandy, Utah, held a recital and masterclass with Carol Wincenc on September 27 at Brigham Young University in Provo, Utah. On November 21, a fundraising concert entitled "UFA Benefit Concert — A Flute Extravaganza" was held at All-Saints Episcopal Church in Salt Lake City. It included many well-established teachers and performers in Salt Lake City and surrounding areas. A raffle was held with many valuable items, which were donated from recording artists, corporate sponsors, and local music stores. BYU professor and Juilliard DMA graduate April Clayton will be the local artist for the year presenting a recital and masterclass on January 23 and 24. The UFA will hold its annual Flute Festival at the University of Utah on March 12 and 13 with guest artist Christina Jennings. For more information, visit their website at <http://www.utahfluteassociation.org> or contact Lisa Whatcott at (801) 802-7068.

The **HEARTLAND COMMUNITY FLUTE CHOIR** (Omaha, Nebraska) gave its first public performance on November 18, 2003, at the University of Nebraska at

Omaha. Founded in August 2003, the ensemble consists of 40+ adult and college-aged amateur flutists from Nebraska and western Iowa. The highlight of the group's year thus far has been the addition of a new bass flute, generously donated by the Gemeinhardt Flute Company, to use for the 2003–2004 season. For information on how to join or to book the ensemble for performances, contact Christine Beard at [cbeard@mail.unomaha.edu](mailto:cbeard@mail.unomaha.edu) or visit the HCFC website at <http://www.christiebeard.homestead.com/flutechoir.html>.

The **NEBRASKA FLUTE CLUB** announces its first annual "Flute Olympics" and Flute Festival to be held on Sunday, May 16, 2004, at the University of Nebraska at Omaha. The 2004 festival will feature guest artist Brooks de Wetter-Smith (Professor of Flute at the University of North Carolina/Chapel Hill). Festival activities include a "Flute Olympics" (competitions) for junior high students (grades 6–8), a high school soloist competition (grades 9–12), a masterclass competition from which performers will be selected to play for Brooks de Wetter-Smith in a public

masterclass (taped audition, no age limit), clinics on jazz flute and flute basics, performances by Nebraska flutists, a festival flute choir, and a headliner concert showcasing guest artist Brooks de Wetter-Smith. For more information or for competition rules and deadlines, contact the Nebraska Flute Club at [nebraskaflute@yahoo.com](mailto:nebraskaflute@yahoo.com) or visit the NFC website at <http://www.geocities.com/nebraskaflute>.

The **MID-ATLANTIC FLUTE CLUB** is proud to announce that the flute duo of Jill Felber and Claudia Anderson (ZAWA!) will be this year's special guest artists for the Flute Fair on Saturday, February 21 and Sunday, February 22, 2004, in Alexandria, Virginia. Please check the FSW website for more details at <http://www.fsw.net>.

This past summer, the **TUCSON FLUTE CLUB** performed at the NFA convention in Las Vegas with Phil Swanson serving as special guest conductor. In November, they joined forces with the University of Arizona Flute Ensemble directed by UA Flute Professor Nancy Andrew and TFC's Deena Reedy to present a very suc-



cessful and entertaining recital at Holsclaw Hall, University of Arizona. A spirited holiday concert was performed for a festive audience in December and the New Year (2004) was kicked off with a music appreciation concert for the Tucson Symphony Women's Association in early January. On February 21–22, 2004, the Tucson Flute Club, in collaboration with the University of Arizona Flute Studio, will co-sponsor the 2nd Annual University of Arizona Flute Festival on the campus of the University of Arizona. William Bennett will be the special guest artist, presenting masterclasses on both days and a Gala Concert on Saturday evening. The two-day event will open on Saturday morning with a recital featuring Tucson Symphony Orchestra principal flutist Viviana Cumplido, followed by programs and playing opportunities for all ages and levels of flutists, including workshops, music reading sessions, flute ensemble concerts, commercial exhibits, and other special presentations. Festival Masterclass Competition winners will have the opportunity to play for Mr. Bennett during the weekend. For more information please visit <http://www.tucsonfluteclub.org>.

The **HOUSTON FLUTE CLUB** held its annual All State Masterclass for high school students in October with special guest Helen Ann Shanley of Baylor University. On March 27, 2004, the group will hold its Flute Fest at the University of Houston Moores School of Music. The festival includes recitals, masterclasses, demonstrations, exhibits, the Byron Hester Competition (for flutists of all ages), and the Denise Jennings Solo and Ensemble Competition. This year's featured artists are Laurel Zucker, Helen Blackburn, Mercedes Smith, and others. For more information please contact Kimberly Clark, Flute Fest Coordinator at [kwclark@uh.edu](mailto:kwclark@uh.edu), or visit our website at <http://www.houstonfluteclub.org>.

The **SOUTHEAST MICHIGAN FLUTE ASSOCIATION** has been up for a year and is going strong. The group formed a Board of Directors and became a corporation. For more information please contact Amy Porter at [akporter@umich.edu](mailto:akporter@umich.edu).

The **ROCHESTER FLUTE ASSO-**

**CIATION** (Rochester, New York) held their annual Fall Flute Fair on October 18–19, 2003, at Nazareth College. This year's theme was "A Flute Ensemble Showcase" culminating with a fantastic masterclass and brilliantly performed evening concert by Flute Force. Works performed by Flute Force included *Travelogue for Flute Quartet* by Elizabeth Brown, *The Ritual of Kagero II for Four Flutes in Two Movements* by Masahir Yamauchi, and an arrangement of Igor Stravinsky's *Pastorale*. In addition, Silvertones Flute Choir gave the opening concert celebrating their 20th year of performing together in the Rochester area. Other events included a Morning Warm-Up with Rebecca Gilbert, Principal Flutist of the Rochester Philharmonic, the annual Flute Fair Competition and Winner's Recital, Flute Choir Showcase featuring local and regional ensembles, mini-lessons, chamber recitals, specialized workshops, and a mass flute choir mystery piece. The RFA would like to thank their loyal and generous exhibitors. Future events for the group include annual Mock Solo Festival at the Hochstein School of Music in Rochester, on January 10, 2004, and a highly intense masterclass and concert featuring Robert Dick on April 2–3, 2004, sponsored by the Rochester Flute Association and the Eastman School of Music Composition Department.

The **TEXAS FLUTE SOCIETY** would like to invite everyone to attend the 27th Annual Texas Flute Festival on May 21–22, 2004, at the University of North Texas in Denton. The festival includes opportunities for over 1,500 flutists of all ages and abilities to perform in recitals, seminars, masterclasses, and flute choirs, and to browse the exhibits. This year's guest artists include Aralee Dorough, Jan Gippo, Lorna McGhee, and the 2003 Myrna Brown winner Yuki Otsuka. For information on the festival contact TFS president Christine Cleary at 817-421-6663.

The **GREATER CLEVELAND FLUTE SOCIETY** in Cleveland, Ohio, presented a masterclass with Mr. William Hebert, former piccoloist of the Cleveland Symphony on October 19. On November 11 the group held their popular "Just Us"

recital where their members perform as outreach to the community. The GCFS plans a similar concert on February 15. In January the group is hosting an adjudication festival for middle and high school aged students. Professional flutists will be offering comments on pieces performed by the students. In April the group is holding a composer competition/masterclass for a new work for flute and piano. Interested composers should check out their website at <http://www.gcfs.org> for details. Deadline for submissions is February 1, 2004.

The **SMOKY MOUNTAIN FLUTE SOCIETY** at the University of Tennessee hosted a Fall Flute Festival, November 16, 2003, with guest artist Tadeu Coelho. On March 26–28, 2004, UT will hold a Three Day Flute Job Symposium with guest artists and lecturers representing military bands, colleges, secondary schools, Kindermusik and Suzuki programs, regional and community orchestras, flute makers and repairmen, private studios, freelance performers, music therapists, and arts management.

The **CHARLOTTE FLUTE CHOIR** is in the process of recording a CD of Christmas music and is preparing for a joint performance with a flute choir from the Wollongong Conservatorium from Australia in January.

The **WEST MICHIGAN FLUTE ASSOCIATION** (WMFA), now in its 11th season, performed its fall concert on Saturday, November 15. Over 100+ flutists of WMFA participated in the concert, which included performances of the West Michigan Flute Orchestra and Chamber Flute Choir, led by Darlene Dugan, the West Michigan High School Flute Ensemble, led by Marcia Schaner, and the West Michigan Junior High Flute Choir, led by Christy Kliever. The concert was held at the St. Cecilia Music Society in Grand Rapids, Michigan. WMFA will be hosting a piccolo recital/masterclass on Saturday, January 24, with guest performer Nan Raphael. The event will take place at Grand Rapids Community College from 8 A.M. to 2 P.M. and is open to the public. WMFA's 2004 spring events include a member's recital on March 5, a media sale fundraiser, and spring performances on May 1, 2004, when



the flute orchestra will premiere *The Legend of the Sleeping Bear* by Catherine McMichael. Please visit WMFA's website at <http://www.westmichiganfluteassociation.org> for details on any of our events, upcoming recitals, concerts, and directors.

The **MID SOUTH FLUTE SOCIETY** will hold its 2004 Flute Festival on March 19–20, 2004, at Millsaps College in Jackson, Mississippi. Featured guest artists include Gaspar Hoyos, Principal Flute and frequent soloist with the Orchestre Symphonique et Lyrique de Nancy, France. The festival offers several competitions including a Young Artist Competition for flutists 18–30 years of age (\$750 first prize; other cash prizes TBA), a College Masterclass Competition for full-time undergraduate students, a High School Masterclass Competition for students grades 9–12, and a Jr. High and Under Masterclass Competition for students grade 8 and below. The festival also presents concerts, exhibits, presentations, flute choirs performances, and a solo and ensemble competition. For more information contact Dr. Keith Pettway, Competition Chair at [kpettway@deltastate.edu](mailto:kpettway@deltastate.edu) or Dr. Julie Maisel, Festival Chair at [maisej@millsaps.edu](mailto:maisej@millsaps.edu).

**FLUTES AND FRIENDS**, an ensemble of five professional flutists and two accompanying musicians who play percussion and bassoon/percussion, have been very active as performers in Montana. The ensemble is based in Bozeman, Montana. They do repertoire that includes many of the standard pieces for flute quartet and quintet but often with the added musical interest of a bassoon bass line and added percussion, such as vibes, drums, marimba, and assorted percussion toys.

The **GREATER PORTLAND FLUTE SOCIETY** (GPFS) of Portland, Oregon, had a busy fall program. Patricia George presented her Flute Spa on September 12–13, 2003. The GPFS Members' Recital was held at Portland State University on October 12, 2003, featuring society members performing classical music, as well as Chinese, Vietnamese, and Brazilian selections. On November 2, 2003, Bernard Z. Goldberg taught an Etude Masterclass.

The **ROSE CITY FLUTE CHOIR**

of Portland, Oregon, performed at the Greater Portland Flute Society Members' Recital on October 12 and gave several holiday concerts in December. The group presents its Spring Concert on May 15, 2004.

The **FLORIDA FLUTE ASSOCIATION** is holding its 28th Annual Flute Fair State Convention on January 30, 31, and February 1, 2004, at the Plaza Hotel in Daytona Beach, Florida. The fair offers concerts, competitions, and exhibits. This year's headliners include Rhonda Larson and Michael Parloff. For more information please contact Grace Petree, Executive Director at [Auvenbloom@aol.com](mailto:Auvenbloom@aol.com) or call 407-323-3639.

The **MISSISSIPPI FLUTE SOCIETY** in Jackson, Mississippi, has been resurrected as Magnolia Flutes and is meeting monthly to prepare for the opening concert of the Mid-South Flute Festival, which will be held on the campus of Millsaps College in Jackson, Mississippi, on Friday, March 19, 2004. Magnolia Flutes has been active now for more than one year and has members whose ages vary from high school through adult. The group enjoys the music and the fellowship that fluting brings to all of its members and is eagerly preparing for the March concert.

On September 28, the **SEATTLE FLUTE SOCIETY** (Washington) celebrated the beginning of their 25th season by holding a Past Presidents' Gala Recital at the University of Washington. Performers included presidents Paul Taub, Isabella Gallagher, Susan Telford, Celine Ferland, Annie Carlson, Sarah Bassingthwaite, Shelley Collins, and Founding President Felix Skowronek. In November, Janet See presented an Alexander Technique workshop to local flute teachers. As a part of the events surrounding the annual Horsfall Competition, Amy Porter will give a masterclass and recital on January 30 and February 1 at Seattle Pacific University. Amy Porter and Merrie Siegal are adjudicators for the competition. On February 29, 2004, the high school and middle school winners of the Horsfall Competition will perform a Winners Recital at Seattle Pacific University. Other upcoming Seattle Flute Society Events include Flutewise in Seattle

with guest flutists Mimi Stillman, Liz Goodwin, and jazz flutist Gavin Tate-Lovely on March 20–21, SFS Flute Fair on April 4, and the All Members Recital on May 2. For more information on SFS events, please visit <http://www.seattleflute-society.org>.

The 2004 **KENTUCKY FLUTE FESTIVAL** was held on January 17, 2004, at Campbellsville University. This year's featured artist was Gary Schocker who performed and taught. Information regarding the Solo Competition and the Masterclass performers can be found online at <http://www.fskentucky.org>.

Adeline Tomasone presented a recital of solo flute repertoire on September 27 for the **FLUTE SOCIETY OF GREATER PHILADELPHIA**'s opening season concert. Stephen Tanzer presented a piccolo masterclass for the FSGP on October 18. For more information on any of these events please contact [flutesoc@voicenet.com](mailto:flutesoc@voicenet.com) or visit <http://www.philaflutesociety.org>.

**BALL STATE UNIVERSITY** held its annual Flute Fest on April 5, 2003, with special guest artist Robert Dick. Several BSU flute majors performed a variety of works in a masterclass for Mr. Dick, who also presented a lecture-demonstration on contemporary musics and an exciting recital of his compositions. BSU flute professor Julia Larson Mattern led a flute choir reading session and several exhibitors were also present. The Brannen-Cooper Fund, Emerson Flutes, U.S.A. and the School of Music at Ball State University generously sponsored this event. The next BSU Flute Fest was held on December 13, 2003, with special guest artist Patricia George.

The **ALBUQUERQUE FLUTE ASSOCIATION** will be bringing Katherine Kemler to New Mexico for the 18th annual Flute Fiesta on March 13, 2004. Ms. Kemler will play a recital, give a masterclass, and sit on the panel of judges for the final round of the 2004 Frank Bowen Young Artist Competition. They are also bringing Trevor Wye, Clifford Benson, and Yu Kurata back for the third consecutive year to conduct an eight-day masterclass from June 12–20, 2004.



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# notes from abroad

beyond U.S. boundaries

by Joan Marie Bauman  
and Pascal Gresset

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



### FLUTE CONVENTIONS AND FESTIVALS

The Sixth Festival of the Austrian Flute Association was held on November 29 and 30, 2003, in Vienna in the Schubert Room of the Concert Hall. This year's theme is "Italy," with numerous events concerning that country, including the world premiere of the *Piccolo Concerto* by Raffaello Bellafonte and a performance of a recently discovered *Concerto for Two Flutes* by Baldassare Galuppi. Among the invited soloists were Silvia Careddu, Andrea Oliva, Gianpaolo Pretto, Michele Marasco, Carlo Tamponi., Luisa Sello, and Professor Mauricio Bignardelli.

Since 1922, a festival in honor of George Friedrich Handel has been held annually in his birthplace of Halle, Germany. Each year, the historic city hosts numerous concerts around a specific theme; this year's was "Handel and France." Several of his operas were performed by invited

ensembles including The Musicians of the Louvre under the direction of Marc Minkowski, Jordi Savall's The Concerts of the Nations, the Limoges Baroque Ensemble with Christopher Coin conducting, as well as the Handel Festival Orchestra directed by the flutist and conductor Uwe Grodd, who is currently Professor of Conducting in Auckland, New Zealand. The Festival also includes a competition for Baroque and modern instruments: the Baroque oboe in 2003, and both the Baroque and modern flute in 2004! (See the "Upcoming Competitions" rubric for details.)



### REMINDERS

- In Germany, a European Flute Convention will be held in Hamburg in March 2004.

- The next Dutch Flute Convention, with the theme of "The Romantic Flute," will take place in Amsterdam on March 28, 2004.

- The Seventh New Zealand Flute Convention will be held in Auckland from April 10–13, 2004, with special guests Robert Aitken and Jacques Zoon.

- The Fourth British Flute Society Convention will be held from August 20–22, 2004, at the University of York. The theme, "The Far East," brings many special guests from Japan, China, Korea, Taiwan, and Singapore.
- The Twelfth Australian Flute Convention will be held at Easter weekend in 2005 at Coff's Harbor.

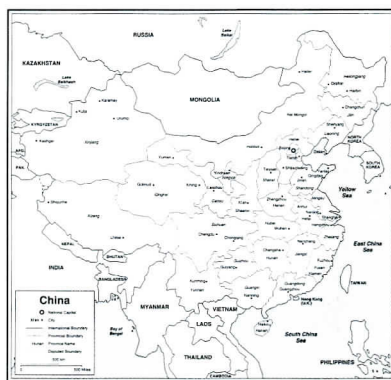
### MUSIC FAIRS

- In Russia, the Second Music Salon of Saint Petersburg was held from June



18–20, 2003. The fair included 320 exhibitors from 24 different countries and received over 8400 visitors from 11 countries in a vast hall of 8000 square meters (72,000 square feet!) of surface area. The third session will be from June 16–19, 2005. For information, contact <http://www.musikmesse-st-petersburg.com>.

- France will host two music fairs in 2004. The first, “MIDEM,” will take place on the French Riviera at Cannes from January 25–20. The second, “Musicora,” will be held in Paris from May 6–10.
- In Germany, the Frankfurt “Musikmesse” takes place in 2004 from March 31 to April 4.
- The Chinese fair “Music China” was held in Shanghai between October 15–18, 2003.



## ORCHESTRAL NEWS

The Leipzig Gewandhaus Orchestra is recruiting a Principal Flutist in February 2004. For more information, contact: Gewandhaus zu Leipzig, Orchesterburo, / Augustusplatz 8 / 04109 Leipzig / Germany. E-mail: [orchbuero@gewandhaus.de](mailto:orchbuero@gewandhaus.de)

## UPCOMING COMPETITIONS

International Handel Competition for Baroque and Modern Flute. The Eighth Competition attached to the Halle Handel Festival (see article under Flute Conventions) will take place in Halle, Germany, from June 2–8, 2004. Contact: 8. Internationaler Handel-Wettbewerb für historische und moderne Flöte / Handelfestspiele / Grosse Nikolaistraße 5 / 06108 Halle / Germany. Web site: <http://www.haendelfestspiele.halle.de>

The next Kobe International Flute Competition will take place in August 2005. The application deadline is set for January 31, 2005. The competition is lim-

ited 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](mailto:kife@office.city.kobe.jp). Web site: [http://www.city.kobe.jp/cityoffice/15/040/kife/index\\_c.html](http://www.city.kobe.jp/cityoffice/15/040/kife/index_c.html)

In September 2004 the prestigious Munich Competition (International Music Competition of the ARD) will be open to flutists, violists, and harpists, with an imposed age limit of 17 to 30. Every year, the

instruments chosen to compete are different, so seize the day and don't let this opportunity go by. Contact: Internationaler Musikwettbewerb der ARD / Bayerischer Rundfunk / Rundfunkplatz 1 / D-80300 Munich / Germany. Tel: (49) (89) 59.00.24.71. Fax:

(49) (89) 59.00.35.73. E-mail: [ard.conc@br-mail.de](mailto:ard.conc@br-mail.de). Web site: <http://www.ard-musikwettbewerb.de/>

November 2004 is set for the next International Friedrich Kuhlau Flute Competition. This triennial competition is open to various ensembles, including duos of flute and piano, two flutes and piano, and groups of two three or four flutes. The age limit is 32, and the application deadline is May 1, 2004. Contact: Stadt Uelzen/Postfach 2061 / D-29510 Uelzen / Germany. Tel: (49) (581) 80.02.40. Fax: (49) (581) 80.02.20. E-mail: [stadt.Uelzen@t-online.de](mailto:stadt.Uelzen@t-online.de). Web site: <http://www.uelzen.de>

## REMINDER

The International Maria Canals Competition will take place in Barcelona Spain from April 24 to May 11, 2004. Contact: Ars Nova — Concurso Maria Canals / Gran Via Corts Catalanes / 654, pal. / E-08010 Barcelona / Spain. Tel/Fax: (34) (93) 318.77.31. E-mail: [concurs@mariacanal.com](mailto:concurs@mariacanal.com). Web site: <http://www.mariacanal.com>

## COMPETITION RESULTS

The International Budapest Competition, featuring the flute this year, took place in September 2003. The First Prize was shared by Megan Sterling (Australia) and Dora Seres (Hungary), no Second Prize was attributed, and Third Prize was awarded to Andrea Manco (Italy).

The fourth International Leonardo de Lorenzo Flute Competition was held in Viggiano, Italy, from August 26–31, 2003. No First Prize was attributed; Second Prize was shared by Denis Bouriakov (Russia) and Esti Rofé (Israel); the Third Prize went to Alexander Viazovtsev (from Russia, but living in the United States).

The International Graz Competition, held every three years, took place from February 20 to 28, 2003. This year's competition was open to string quartets, flute and piano duos, and voice and piano lieder duos. The imposed program for flute and piano included works by Schubert, to be performed from memory, and contemporary works. No First Prize was attributed; Second Prize was shared by flutist Sandrine Tilly and pianist Anne Le Bozec (France), and flutist Dora Seres and pianist Emese Mali (both from Hungary); third Prize went to flutist Britta Jacobs (Germany) and pianist Mikhail Mordvinov (Russia). The prize for the best interpretation of the contemporary piece, *Hark, hark! the lark at heaven's gate sings*, by Mans Zender went to Natsuki Seiki, flute and Nobue Ito, piano (Japan). For more information, contact the Web site: <http://www.kug.ac.at/schubert/index-wettbewerb.html>

## NEW BOOK

*Pietro Eugenio Luigi Hugues*, by Claudio Paradiso, 366 pages, in Italian, was published by Edizione della Città di Casale di Monferrato, Piémont, Italy, October 2001. This is an interesting and very complete first biography of the flutist and geographer Luigi Hugues. Hugues (1836–1913) was one of Italy's foremost geographers of his time. Director of the technical school Instituto



Leardi de Casala Monferrato, and Professor of Geography at the University of Torino, he published an impressive number of articles, annuals, and treatises. Also a fine flutist, he composed numerous etudes and the amusing duos of his *La Scuola del Flauto*, opus 51, published by Ricordi editions.

## PEDAGOGY

Pierre Séchet, Professor of Baroque Flute at the Conservatoire National Supérieur de Musique de Paris, has recently retired. The current popularity of historic flutes is largely due to such pioneers as Séchet, who adopted the Baroque flute at the beginning of his career and was instrumental in bringing the use of historic instruments to the forefront of the music scene in France. For the year 2003–2004, he will be replaced by Serge Saïtta.

## FLUTE-MAKERS AND INNOVATIONS — BIRTH ANNOUNCEMENT

Although we don't tend to mention the recorder, the little cousin to the flute has a big piece of news — its family has added a gigantic new member! The German maker Dolmetsch has just extended the recorder family by creating a Sub-Sub-Contrabass Recorder in F, which sounds an octave lower than the Contrabass. Previously existing are the Great Bass in C, sounding one octave lower than the tenor, a Contrabass in F, one octave below the Bass, and a Sub-Contrabass in C, an octave lower than the Great Bass. For information, see <http://dolmetsch.com/millennium.htm>

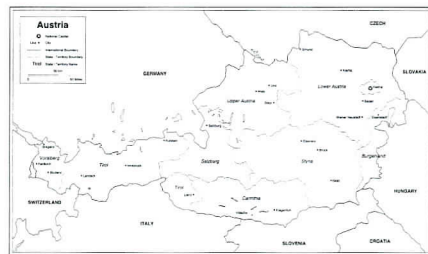
## MUSEUMS

A fascinating exhibit, "A Brief Graphic and Typographic History of Musical Notation," is being held in Paris, France, until December 13, 2003, at the Saint Genevieve Library, which has an impressive collection of manuscripts and publications. Twenty of these works, showing the evolution of musi-

cal notation spanning seven centuries, are presented. The evolution of music printing is demonstrated particularly well, showing how the use of movable type for printing music scores was developed in the 15th century by Ottaviano Petrucci, whose painstaking method involved printing each page three times over, first to print the lined staff, second to print the notes, clefs, dynamics, and various signs, and third to print the bar lines! Other highlights show how square notes became round at the beginning of the 16th century, and the evolution of the engraving method in the 17th century. The exhibit is presented on the Library's web site at: <http://www-bsg.univ-paris1.fr>. For more information, contact: Bibliotheque Sainte-Genevieve / 10 place du Panthéon / 75005 Paris, France / Tel: (38) (1) 44.41.97.97.

## THE JOYS OF PLAYING THE FLUTE!

Recently an Austrian from Salzburg (Mozart's birthplace) driving through Germany on the Autobahn (freeway), was stopped by the police. Although he was travelling at the speed limit of 130 kilometers/hour (about 80 miles/hour), he had been driving by holding the steering wheel with his knees. Fortunately for him the gentleman did have hands — which he was using to play the flute as he sped merrily along! (A stunt not to be imitated, please, dear readers!)



## COMPOSERS AND COMPOSITIONS — AN ABUNDANCE OF PREMIERE PERFORMANCES!

In 2001 the Bulgarian composer Maxime Levy won the first Haifa International Composition Contest for a Work for Solo Flute and Orchestra. Levy, born in 1948, holds a diploma in composition studies from the University of Music of Tel-Aviv.

The Israel String Ensemble under the direction of Ada Pelleg, with soloists Wissam Boustany, flute, and Raphael Wallfisch, cello, performed the London premiere of the work in a gala *Concert for Peace* at St. John Smith Square on October 30, 2003.

Ned Rorem, who celebrated his 80th birthday on October 23, 2003, has recently completed two new concertos, one for cello and the other for flute. The first was composed for David Geringas, who premiered the work in March 2003 with the Kansas City Orchestra; the European premiere was held in June in The Hague, Netherlands. The flute concerto was premiered on December 4, 2003, by Jeffrey Khanner with the Philadelphia Orchestra under the baton of Roberto Abbado.

A flute concerto by Fuminori Tanada was premiered in France on May 12, 2003, by Pierre-Yves Artaud and the ensemble 2e2m in a concert held in Paris. The program also included *Souldre in escolies*, a trio for flute, viola and harp by Frank Yeznikian.

A new work by Mauricio Kagel, *Das Konzert*, for flute, percussion and strings was premiered on Oct. 2, 2003, in Duisburg, Germany, by flutist Michael Faust. The piece was part of a large production of Kagel's compositions called *Theater Concert*, which

included *Quodlibet*, for women's voices and orchestra, *Ein Brief*, for mezzo soprano and orchestra, *Duodramen*, for two voices and orchestra, and *Szenurio*, for strings and barking dog! Several more performances of the flute work are scheduled, some of which will feature Robert Aitken in the place of Michael Faust as flute soloist. Mauricio Kagel is also the conductor of the Duisburg Philharmonic Orchestra.

## FAREWELL

The American composer Lou Harrison died last winter at the age of 85. Born in 1917,



the multi-talented composer was also an editor, copyist, professor, instrument-maker, music critic, and painter. He conducted the world premier of Charles Ives' *Third Symphony* in 1946, and studied with Arnold Schönberg at the University of California. Like his close friend John Cage, Harrison was attracted by Asiatic music, as well as by daily objects which could serve as inspiration. His music is atonal, polytonal, or purely experimental. For flute, he composed several pieces: *Canticle No. 3*, for flute and percussion, *Trio* for flute, violin and viola, *Concerto* for flute and two percussions, *Praise for the Beauty of Hummingbirds* for flute, two violins and two percussions, and *Scene for W. Morris* for flute, string trio, harp and piano. Many of his flute works have been recorded by his friend and colleague, flutist Leta Miller.

Marc Honegger, President of the French Musicological Society, and renowned author of his *Dictionary of Music* died in France on September 8, 2003, at the age of

77. Of particular interest to flutists was his lifelong campaign to champion the works of the little-known French composer Georges Migot (1891–1976), who composed numerous works for flute. Migot's style, in a diatonic or modal language, was free and profoundly original, at times exuberant or intimate, at others, lyrical and even mystical, as in his religious compositions. Among his flute pieces are *Suite of Three Pieces* (1931), and *Second Suite: Eve and the Serpent* (1945), both for solo flute, *Sonata* for flute and piano (1945), *Sonatine* for flute and piano, and *Fantaisie 1* for flute and piano, *Six Little Preludes* for flute and violin (1927), *Sonata* for flute and guitar (1967), various *Trios*: for flute, clarinet, and harp (1925), two for flute, cello, and harp (1929 and 1965), for flute, violin, and piano (1965), and for flute, cello, and harp-sichord (1968), and two *Quartets*, one for flute, violin, clarinet, and harp and the other for flute, violin, cello, and piano (1960).

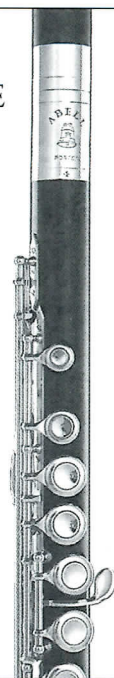
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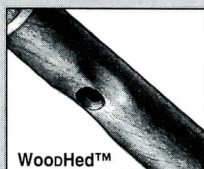
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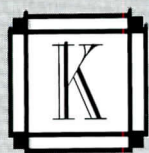
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# new products

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

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

**NESTOR HERSZBAUM** has published a book of *Alternative Fingerings for the Flute*, which includes four octaves of fingerings for notes and trills, along with tremolos and other information. For more information, visit <http://www.herszbaum.com>.

**MARY STOLPER** has released a CD titled *Chicago duos for flute* (Cedille Records), which features flute (or piccolo) in combination with other instruments. Included among the seven selections are works by Easley Blackwood, John La Montaine, and Robert Muczynski. For more information, contact [info@cedillerecords.org](mailto:info@cedillerecords.org) or visit <http://www.cedillerecords.org>.

Crystal Records has released a CD of the Westwood Wind Quintet (CD601), which includes Carl Nielsen's *Quintet, op. 43*, and Paul Hindemith's *Kleine Kammermusik*. **GRETEL SHANLEY** is the flutist on this CD. For more information, visit <http://www.crystalrecords.com>.

**GREY LARSEN** has a new CD and a new book out. The CD, *Dark of the Moon*, fea-

tures Grey and Paddy League in the performance of traditional Irish music. More information is available at <http://www.GreyLarsen.com>. His new book, *The Essential Guide to Irish Flute and Tin Whistle*, covers everything from history to playing techniques, with the major focus on ornamentation. Book excerpts and information may be found at <http://www.rockpaperscissors.biz>.

In her new book, *Stage Presence from Head*

*to Toe/A Manual for Musicians*, **KAREN A. HAGBERG** covers the many aspects of performance including preparation, dress, getting onto the stage, what to do once you are there, and gives answers many other questions. She discusses specific needs of soloists and small and large ensembles and includes illustrations and checklists. For more information, e-mail [nhofmann@rowman.com](mailto:nhofmann@rowman.com) or visit <http://www.scarecrowpress.com>.

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# *Fernand Gillet's*

*legacy to flutists:*

**HIS METHODS FOR DEVELOPING  
SUPERIOR TECHNIQUE AND  
EXPRESSIVE CONTROL**



*Photo: Courtesy of Rita LaPlant Roffman*

**Fernand Gillet**

*by Joe Armstrong*

Even though I had already worked seriously with two extraordinary flutists,<sup>1</sup> both of whom I still admire greatly as performers and teachers, my experience studying flute for two years in the early 1970s with the great French oboist Fernand Gillet had —

and continues to have — a profound influence on my approach to working on technique and on music in general. So, after many years of incorporating his ideas into my playing and thinking out ways of passing them on, I'd like to describe some of

what Gillet imparted in lessons in case it might be valuable to other flutists too — students and professionals alike.

Gillet was, of course, best known as first oboist of the Boston Symphony under Serge Koussevitzky from 1925 to 1946; but



he spent his years before that in France, where he was born in Paris in 1882. He entered the Conservatory there at the age of fourteen, and at nineteen he became first oboist of the Lamoureux Orchestra. Then at twenty, he became first oboist of the Paris Opera as well. Later he joined the faculties of the New England Conservatory, Boston University, and the Montreal Conservatory and was frequently sought out by advanced players from the entire woodwind family. Teaching well into his nineties, Gillet died in 1980.

I first heard about Gillet's teaching from an oboist friend, Charles Miller, while we were playing in the U. S. Army Field Band during the late 1960s. Charles had been studying with Gillet as an undergraduate and still went up to Boston from Washington for lessons whenever he could. After each trip he would be ever more inspired and convinced of Gillet's brilliance and uniqueness as a musician and teacher. However, it never occurred to me then that Gillet might have something crucial to offer flutists too.

Later, in 1972, after training for three years in London to become a teacher of the Alexander Technique, I moved to Boston. Soon afterward I decided to get a master's degree in flute. But by then I had come to feel very strongly that I didn't want to be influenced by any other flutist's ideas about the fundamentals of playing. I had worked very hard during the intensive Alexander training to clarify my own approach to the elements of embouchure, tone, breathing, flute balance, and general self-integration in playing. I was therefore very reluctant to put myself in a position where someone might challenge it.

As it happened, my friend Charles had returned to Boston for his master's degree, and one day I decided to talk over my situation with him. He didn't hesitate to suggest that I consider working with Gillet, who, by then, had become well-known for teaching non-oboists.<sup>2</sup> Charles even invited me to one of his oboe lessons so that I could meet Gillet and get a better idea of his teaching. It only took a few minutes of listening to them work for me to realize that

Gillet had something I very much wanted and needed. When they finished I wasted no time asking him if he would consider taking me on as a student. He said he could, though he also made a point of telling me that he "didn't know anything about the flute" and that he could only offer me help in working on the basic elements of playing — which was, of course, just what I was looking for.

## LESSONS

Over the next two years the main thing Gillet transmitted to me was a very effective and refined way of practicing. In fact, each lesson was really a kind of guided practice session that cultivated a superb means of identifying and clearing away excesses or uncertainties that get in the way of the fullest expression of every figure and phrase. Ultimately this brought out the subtle "inner rubato" that can still exist even within a very steady tempo.

It wasn't that Gillet set out to work on developing this inner rubato in any direct way. It just gradually emerged over time — mainly through his close attention to anything that interfered with what he called "perfect legato," and through his identifying where the subtler, more intrinsic accents and portatos need to happen within a figure or phrase. He found that these elements are often thrown off because the different strengths of individual fingers tend to short-change certain notes or make others slightly too long.

We spent most of our time going through the major flute repertoire, but I also brought in some of the main oboe literature in case it might help me get closer to Gillet's deepest musical understandings. Whatever piece we worked on though, his prime interest was always in finding the most effective way to work on any difficulties I might have in it, which often wouldn't fully reveal themselves until we went over it together carefully phrase by phrase.<sup>3</sup> As soon as something cropped up that I couldn't manage with complete finesse, he would instantly stop me and say,

"Play that passage again, and let me watch your fingers while you do it." Then he'd come around in front of me and look very closely to find out exactly what was required of the specific finger(s) just at the moment of the difficult change of notes. Without fail, he'd spot the problem right away and say, "Ah! It's there, when you move from the E to the F#" (for instance, in the straight A major scale version of the *Daphnis and Chloé* solo entrance). Then he'd usually have me do one of two things, depending on what was needed. It could just be a slight raising of the particular finger or fingers that were to take a key down for the next note; or else he'd say, "Pensez bien" ("Think well") of the finger or fingers that were going to raise a key already held down — which would mean making just slightly more pressure on the key or keys before raising them to play the next note.

Gillet also saw that these subtle alterations needed to happen in the fingers on the note just *before* the difficulty.<sup>4</sup> For instance, when I had trouble at that F# in the beginning run of the *Daphnis and Chloé* solo, he found that it was really on the E just before it that you need to provide yourself with the best chance for successfully playing the F# — as well as the notes right after it going on into the long G#. So his chief concern, then and there, was devising a way to work on that specific transition from the E to the F# — but one which also included the notes leading up to and immediately following it, instead of just isolating the E to F# transition to be practiced by itself. Often, as with this passage, his remedy involved deliberately and concisely extending the time of the note just before the difficulty — *without* altering the tempo or the values of any of the other notes around it — so that you simply take more time in tempo on the preceding note (the E, in this case) to send the clearest messages to the finger(s) (R 2 and L 2) that you need to lift in equality with the fingers you are about to lower (R3 and L3) to play the following note (F#).<sup>5</sup>

In the case of the *Daphnis and Chloé* passage, Gillet's practice solution would



look like Examples 1 and 2 if actually written out.

Once Gillet had figured out how I should work on this particular difficulty, he asked me to play the passage this altered way twenty times a day for a whole week and not once as it's actually written, until I came again — entirely avoiding the chance of setting off any of the old, faulty coordination patterns. When I finally played it for him as written at the next lesson, like magic it was wonderfully smooth and effortless. I think the main thing that made this success so impressive to me was that his altered version was so easy to play. I could get *all* the notes accurately each time I played it, and it required none of the extra effort that I usually would have made in trying to control the transition between the E and F# by practicing it as written, inevitably building up unnecessary general tension in my playing of the whole passage — which would only make it all the more likely that I'd still have difficulty in that spot (and others)

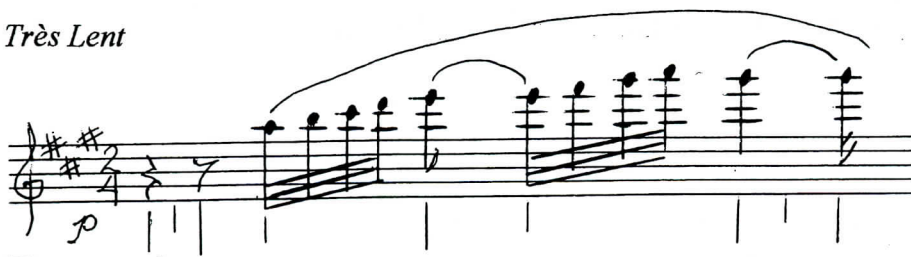
when under pressure of an actual performance. I was continually astonished by how Gillet's solutions were always so effective and so *simple*.<sup>6</sup>

I think it's also important to emphasize that the way Gillet had me work with this *Daphnis and Chloé* passage, and countless others, didn't involve "slow practicing" as such either. Not that he didn't feel that practicing slowly has its place. But in this note-value-altering approach you keep the actual performance tempo going throughout so that even the note you extend in length is played with a steady beat underneath it and you are still infusing the whole passage with full performance energy and aliveness. In fact, I find that working on most phrases in a piece in this way often helps uncover and bring out their full depth of beauty and excitement in a way that slow practice never does.

At first glance, this idea may not seem much different from the usual tactic of practicing awkward or demanding passages

by changing their rhythmic configurations in as many ways as possible so that you can gain more general control over playing them as written. But with Gillet's way, your work becomes more immediately productive because you get very skilled at pinpointing the *exact place* where the note-value of the figure or passage needs to be altered for practice purposes, just as you get very skilled at determining the *exact fingers* in which the thought of a slight extra pressure, higher raising, or swifter striking should occur. This not only helps to save precious practice time by cutting down on unessential work, but it often — in just a few moments — also adds new vitality, freedom, and security to the phrases, figures, or patterns you're working on. Gillet's approach is so different from the usual repetitious practice that I now like to call it "processing" rather than "practicing." Even pieces that I've come to play well benefit from this "processing" and often become deeper and richer for it.

*Très Lent*

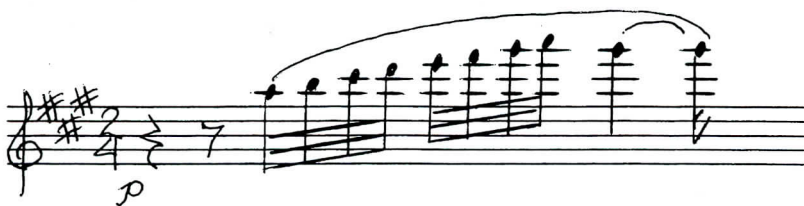


*expressif et souple*

EXAMPLE 1 *Très lent*

(Original)

*Très Lent*



*expressif et souple*

EXAMPLE 2 (Original) *Très lent*

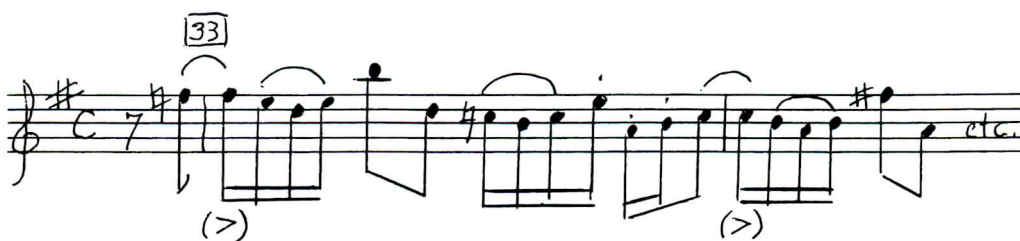
## ACCENTS AND PORTATOS

Another of Gillet's ideas for bringing more life to a figure or phrase was to make a distinction between what he called "musical accents" and "instrumental accents." By "musical accent" he meant the usual kind you find placed in the score by the composer for deliberate, stronger emphasis of a note. "Instrumental accent," however, meant one that comes more from thought than from direct effort of breath or tongue, but that nevertheless gives just enough extra energy and clarity to a note that otherwise might stay too inert or dull. He would write these instrumental accents in parentheses above or below the exact place where they should be "thought." If managed well, this inner accentuation also gives you a little more spring of breath for moving off a note that's tied over into the first part of the next beat and is immediately followed by a series of notes that need to move ahead energetically. See Examples 3 and 4, and Examples 5 and 6 of very effective instrumental accents.



Bach - *Sonata in E Major*

Allegro



EXAMPLE 3 Bach — Sonata in E Major

Bach - *Sonata in E Minor*

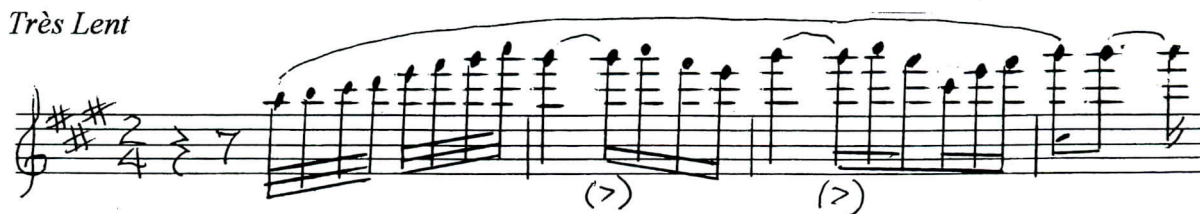
Adagio ma non tanto



EXAMPLE 4 Bach — Sonata in E Minor

Ravel - *Daphnis and Chloé*

Très Lent

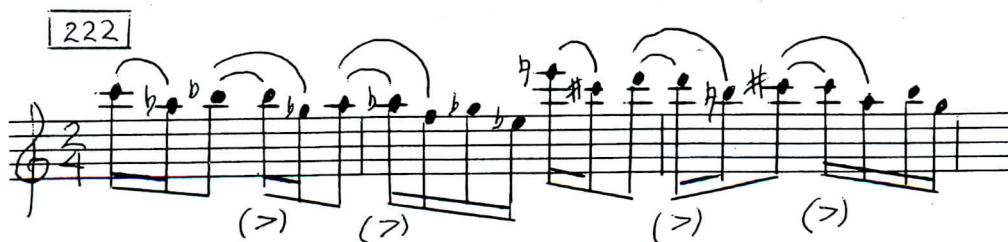


*expressif et souple*

EXAMPLE 5 Ravel — *Daphnis and Chloé*

Ibert - *Concerto*

Allegro



EXAMPLE 6 Ibert — *Concerto*



Fernand Gillet

In the same vein Gillet wrote “instrumental portatos” in parentheses over or under a note to indicate a slight lengthening of the sound.<sup>7</sup> Then he also suggested placing special accents on grace notes, and on the first note of all grupettos and trills. The clarity and aliveness that comes when you do this in just the right amount always makes me think of Pablo Casals’ statement that the ornament is “an exaltation of the note.”<sup>8</sup>

### TOWARD “PERFECT LEGATO”

Over time, I gradually found that an elasticity of legato and a clarity of articulation and accentuation never before conceivable in my playing began to emerge from this way of practicing with altered note-values and from providing for special inner accentuations and portatos. But the most striking results were in legato playing, because each slurred note seemed to be able to merge

more intrinsically *through* the breath into the next note, instead of the slur being a mere “infringement” on the column of air by the various raisings and lowerings of keys, which had been the case with me before — and which required an extra force of breath just to keep the sound going during the fingering changes. And that extra breath pressure, in turn, had evoked a more inflexible embouchure and vibrato. Eventually, Gillet’s expression “perfect legato” took on a meaning far greater than I could have imagined and one that I seldom hear manifested in flute playing today.

Not long after I began studying with him it became clear that, though Gillet had developed his exacting teaching approach and his famous studies<sup>9</sup> because the oboe’s reed and mechanism demand such careful work merely to get smoothly and accurately from one note to another, his methods are of great value at that same fundamental level to all woodwind players — and to flutists in particular. Since flute fingering in general is much more straightforward than that of the oboe, it can tempt us very early on in our study to play many pieces much faster than we actually should and thereby to cultivate a more superficial way of rendering them. (Compare, for example, most performances of the Mozart D major flute concerto with performances of the C major oboe concerto, which are essentially the same piece.) Gillet’s approach can provide flutists with a way to get more “inside” a phrase or figure by harnessing this tendency toward gratuitous speed and by intelligently guiding it into more deeply expressive results.

### NOTES

1. Carl Petkoff and Alexander Murray.
2. I have even spoken with a pianist, Rita La Plante Raffinan, who felt she received an enormous amount from working with Gillet.
3. In many ways, it was as if we were actually playing each piece together, because Gillet always stood right next to me — even then, in his early nineties — solfeging softly along as we read through every phrase.
4. Allan Vogel, oboist and former Gillet student, writes that “Gillet wanted his students to discover just those particular rhythms which



- would specifically help the afflicted place. The key to finding the best practicing rhythm was another of his major principles: "Think of the last easy note." From "French, German and American Oboe Playing: Some reflections on having studied with Fernand Gillet, Lothar Koch, and Robert Bloom," *International Double Reed Society Journal*, No. 6, June 1978.
5. Allan Vogel also writes (Op. Cit. p. 22), "Monsieur Gillet pointed out that the release of the key is immediate, while covering a key takes time. It is this simple disparity that can make seemingly simple intervals so bothersome. The trick was to concentrate on striking quickly, and, if necessary, placing slight pressure on the key that was to be lifted, so as to synchronize the two actions."
  6. I was also surprised to hear Gillet say that the great Georges Laurent, Koussevitzky's first flutist, often had difficulty with the *Daphnis and Chloé* passage too. Gillet said he wished he could have told Laurent about this way of working on it, but he was afraid Laurent might be offended if he suggested it.
  7. Charles Miller says that Gillet's subtle use of portato was based largely on the fact that he

played on a French-style reed, which, because of its great flexibility, allows for a much more refined portato than other European- and American-style reeds.

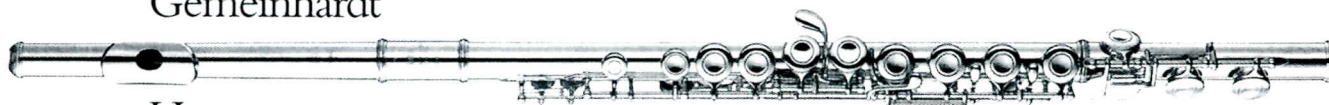
8. Cellist Vivien Mackie told me that Casals also had her put accents on grace notes, grupettos, and trills in this way when she studied with him, but I have rarely found anyone else who has heard of the practice. I think many good performers do this special accentuation intuitively, but Gillet and Casals seemed to understand how to develop the skill for doing it much more consciously.
9. Gillet's *Exercices sur les Gammes, les Intervalles et le Staccato* embody the ideas that governed his teaching, and I feel they can lay the groundwork for the refinement he sought better than any other studies I know. Fortunately, my friend Charles Miller, with the generous permission of the New England Conservatory Archives, has just published a facsimile of Gillet's transcription for flute, which also contains a detailed foreword that I wrote to help flutists get the most out of the exercises. (It can be obtained from Falls House Press: <http://www.fallshousepress.com>.)

*Joe Armstrong holds a Bachelors and Masters degree in music. Besides Fernand Gillet, he also studied flute with Carl Petkoff and Alexander Murray. He has lived in Boston for the last thirty years, where he specializes in teaching the Alexander Technique to professional musicians, some of whom he has also performed with. His recently published facsimile version of Gillet's Exercices sur les Gammes, les Intervalles et le Staccato pour la Flute, for which he also wrote an extensive foreword, is available through Falls House Press ([www.fallshousepress.com](http://www.fallshousepress.com)).*

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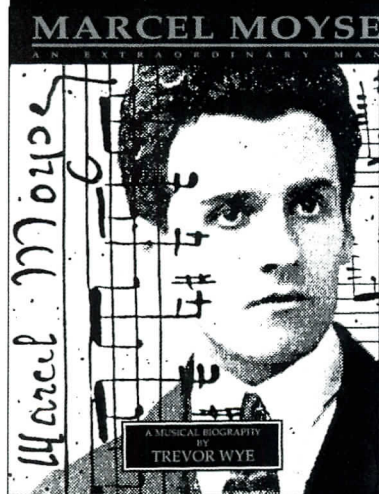
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—**John Steele Ritter** (from Foreword)

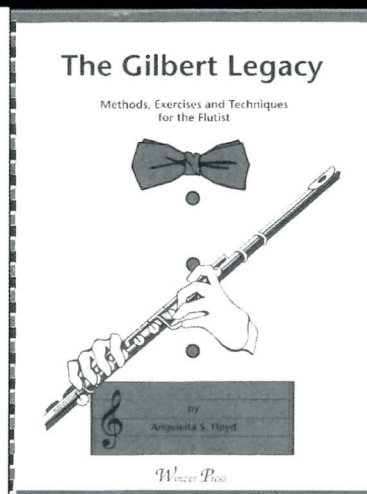
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Göran Marcusson with Spårvagens Musikkår, 1983



# Göran Marcusson:

## DROPPING INTO A DREAM

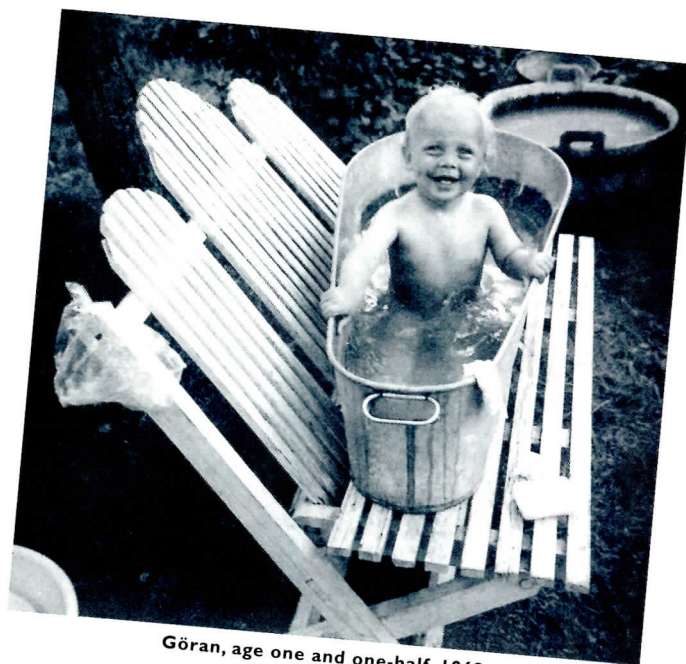
by Helen Spielman

"It's just *disgusting* that anyone can play the flute that well," whispered my girlfriend between pieces as we attended an NFA convention concert, listening to Swedish flutist Göran Marcusson. We were mesmerized by his dazzling technique and gloriously singing tone; astounded by his impossibly soft pianissimos and the complete relaxation of his body. At a rest in the music, he hitched up his pants as casually as if he were in his own back yard. He made brilliant flute playing look as easy as tossing a ball. Definitely disgusting.

Many conventions later, at the recent one in Las Vegas, I invited Göran to tell me his story. I'd heard him perform several times in the interim, worn out his CDs, and added his name to my personal list of Favorite Flutists of the World. We sat in a quiet room at a small round table beside a

window, where the sun streamed in from a bright blue sky. Göran wore a black shirt with a mandarin collar and light khaki slacks, but what captivated me were his direct, intense blue eyes, and his open, handsome face. I sat back, loving the Swedish accent in his near-perfect English, as he freely recounted his stunningly remarkable history.

"Yes, I will tell you my story — my flute story, and how I dropped into the business. And I will tell how I came to be here today, playing a concerto at the NFA convention.



Göran, age one and one-half, 1962

"I was a flute owner from the age of eight, because my mother played viola and cello and my father played organ and piano, so there was always music at home. I



"Just like this! Easy..." First meeting with James Galway, Göteborg, 1988



A Bach Sonata, 1990





Rehearsing Ibert Concerto, Göteborg Youth Orchestra, 1989

"Meanwhile, to survive, I was working in a brick factory, and started to drive a bus. I had passed my music history exam, but I wasn't allowed to study the flute. At that time, I was actually encouraged by a teacher in Stockholm, from whom I took lessons, to choose another profession. Then, suddenly, I received a letter from the local tram company in Göteborg, the second largest city in Sweden, far from where I lived, that they were looking for a flute player for their wind band. The band members played two days a week and drove trams three days a week. I was standing there, thinking, 'This

wasn't particularly involved. I was into things kids are interested in, like sports and aircraft. I was determined to become a pilot. It was not just a kid's dream, because I had an uncle in the Air Force, and I built models and knew and read everything about aircraft.

"One day when I was sailing, I had a bad crash and when my mother looked at my back she said 'Oh my god, your back looks like an S.' I was diagnosed with severe scoliosis and within half a year needed an operation. This would save my life but put an end to my dreams of being a pilot. I had to stay home for a year, and could only go out under supervision. My grandmother and grandfather, a piano teacher, took care of me, and with him I began to play the flute a little every day. When you start to practice regularly at age thirteen or fourteen, you develop so fast, and I began to like it. My passion became playing from my father's scores along with the records in his extensive collection. I thought it was so fun and I did it every day. I lost a year in school, but then I got a flute teacher and through him, I began

to play in the local amateur orchestra. The first piece I played with them, as second flute, was Brahms' First [symphony], which I had played many times with the record. That was such a fantastic experience. Music became a new lifestyle for me.

"At fifteen or sixteen I auditioned for conservatory. Of course I wasn't good enough, but I was determined to become a musician. At nineteen or twenty, I lived a normal life as a student with all my friends, except that I practiced flute. I had never been to music school even though I continued to audition frequently.

"I didn't know what to do. Should I go into academics or what? I auditioned again but didn't get into any Swedish music school. I decided to give myself a last chance, so I really practiced hard for a year. I thought I'd get in with no problem, but again, I wasn't accepted. At that time I was really, really sad, depressed, crying, realizing I couldn't have my dream. When I look back, I can see why. They didn't know who I was. I had never attended a masterclass or taken a lesson from any of those guys on the jury.

is it. Here is the crossroad.' I took the audition and got the job. So I started to drive a tram, and played a couple of days a week. I thought I'd give this a couple of years, and then *really* become a flute player even without an education; that I was going to make it *anyway*. After three years, though, I realized it would be impossible to get into the pro scene without having been in a conservatory.

"I took my first masterclass when I was about 22–23 with William Bennett and Trevor Wye at England's International Summer School at Ramsgate. That was an eye opener and changed my total approach. I partly realized why I hadn't gotten into school. I was wild. I had little understanding of style and phrasing. William Bennett, a fantastic teacher, talked every day about the French school, Moyse, Taffanel and Gaubert, how to treat music, phrasing techniques. I realized I had never done that.

"I decided to make one final audition when I was 24–25 years old. I only applied for the school in Göteborg because I had so many friends there and I didn't want to



move. I was second on the waiting list, but very soon I was accepted. And suddenly I had a place.

"So that's when I started my music education. My advantage was that I had technique and tone even though they were undisciplined. And I'd been living with Jimmy Galway's recordings and I wanted to sound that way.

"After about a year and a half in school, a dispute occurred with a conductor who every student wanted to get fired. Because I was old (about seven years older than the others) and verbal, I was the one picked to carry the message to the board, so they said I was a trouble maker in the flute class. They offered me a position in another school just to get rid of me. I had to go down on my knees on the phone with my teacher and the office. I said I had to stay, that leaving was not an option, and I promised to be quiet, never open my mouth, and do my studies. My teacher accepted that, and then had to go on a long concert tour, so in his absence we had some fantastic visiting teachers, like Robert Dick, Trevor Wye, and Jimmy Galway.

"At that time I took the initiative, on my own, to apply for the NFA Young Artist Competition. That's one of the times when I've been so unbelievably lucky. I won the competition without knowing what the hell I was sticking my nose into. I had no clue what it was about. If I knew more about it, I probably would've been afraid to go. But it was 1987, and I wanted to see the world. I had to consult with Trevor Wye about how to make a pro-

gram. He said, 'You start with something academic to present yourself as a musician. Then you play something beautiful to please them, and then you show off at the end.'

"My life changed completely from then on. Up to that point, I always had to struggle, to convince people, to prove myself.

---

***"...even though I was old, in my thirties, I developed my flute playing through continuous practice. I knew so much about planning practice sessions and had a clear direction. I studied pieces very fast."***

---



*Playing duets at James Galway's class, Weggis, 1992*

Here I got acknowledgement that I was good, that people liked what I was doing. Suddenly at home people looked at me differently; I got publicity, gigs, and subbed in orchestras. I began to take classes with

Jimmy Galway in Dublin and Switzerland. His was the sound I was striving for, that singing sound that makes you so joyful. We became good friends, we played duets, and it was fantastic. The class had a scholarship which included a crystal flute from Waterford. Jimmy didn't want a competition so he left it to the students to decide, and they

voted that I would get the scholarship and the flute. Jimmy came to Sweden and generously presented it to me on Swedish TV.

"I had better confidence, but even though I was old, in my thirties, I developed my flute playing through continuous practice. I knew so much about planning practice sessions and had a clear direction. I studied pieces very fast. Today, people don't always have a clear goal, how they want to sound, why they want to sound like that, why they play flute, what they want to do. Once they know that, it's easier to practice.

"Finally, I started to play concerts with the best ensembles in Sweden, and flute concertos, all the pieces I had always wanted to play.

"There are some problems in the music world. The people who judge auditions — they have an impossible job. I had such a strong desire to perform with my flute, I dare to say that nothing could stop me. If you can survive the problems, it makes you stronger. Today, I can't say it was bad; it made me the person I am. If a young person asks me what they should do, I never tell them to quit, even if it looks hopeless. Some adults come

into classes relatively late in life, and I cannot say, don't do this. They might have the same desire I had. I know from my own world, the satisfaction of doing this doesn't





Having a lesson from students . . ., Woloingham, 1993



Göran and Alexa Still



change whether you're doing it in Carnegie Hall or a local church. You have the same emotions going — it's just that you're doing it in different places. And if they're aware of this, then it's never too late. There's always a repertoire and opportunities and a place to play for everybody. And if you have an open mind when you go to a concert, you can hear a mediocre player but still receive the message and feel happy.

"I can tell you a good story about having a dream. I remember a 1983 James Bond movie called *Octopussy*. I bought the soundtrack and often listened to the fantastic alto flute playing while driving the tram, and I had a dream that maybe someday I would play this stuff, to be part of a motion picture. In the late 1990s I lived in London. I was invited to a party at Wibb's [William



Pavol Simai *Concerto Rustico*, Newport Music Festival, 2003

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***“Check your body, there’s always something going on: an arm is lifting, eyebrows are frowning, or the forehead is tense, so relax it. Move slightly when you are practicing. If you’re a stick it’s uncomfortable. Always work with your vibrato, and move, but no big movements, and unlock what’s inside.”***

---

Bennett] home, and across the table was Adrian Brett. I had heard rumors that he was the one who had done this movie and so I asked him. ‘Yes,’ he said, ‘it’s me.’ He told stories about how they recorded it. ‘And you

know that alto flute? I have it here. Do you want to try it?’ And fifteen years later I had come full circle, suddenly holding the instrument that produced those melodies. He said

he didn’t remember where the tune started or how it went. I said, ‘Well, I do.’ I remembered it started on a G, and I played it on that flute. And we had such a laugh, and I was so happy.

“One of the records I listened to when I was 17 was *The Rite of Spring* with Michael Tilson Thomas conducting. Later, for a short time, I had the great privilege of playing first flute with the London Symphony under Colin Davis. The last

concert before I moved back to Sweden included *The Rite of Spring* with Michael Tilson Thomas conducting. And that was also a moment of the greatest pleasure and satisfaction, an affirmation that there’s hope

on this planet, and that dreams can be fulfilled. I was doing in real life what I had dreamt about twenty years before.

“I don’t know how the desire to play and the motivation to go to the practice room results in these dreams; I don’t know how the road leads to them. The universe kind of curves into your life, and it happens. There is hope for everybody. The impossible can happen.

“I couldn’t be where I am without the fantastic examples on recordings. But with recordings, we’ve lost an understanding of what the great composers did at their desks or pianos. When they wrote a piece out of their heads, only life, on rare occasions, could reproduce the piece. Everybody would listen. Today you have to push the music into people’s ears. We’ve lost the listening. My wife and I threw out the TV six years ago.”

I asked Göran whether he works to keep his body so relaxed. “Of course. You have to check on your body, make sure it’s in balance. Work with your vibrato. It’s impossible to make a good vibrato if you have tension in your chest, stomach, or throat. Once you know how you want your vibrato to sound,





"Somezing in my mouze-piece..." by cartoonist Jon Doyle, 1997

you must relax to achieve it; anything tense inside will stop you from making a good singing sound on the flute. Work with the tone as a voice, so it reflects emotions just like singers. We use the same muscles and expression as when we're laughing, crying, screaming. When vibrato is mechanical it is dead — it may give a color to the tone, but expressively it's dead. When vibrato transmits your inner emotions, like joy or despair, it's alive. When a person laughs, you hear if it's fake, or tense, or if it's a profound, happy laugh. When a person cries, you hear if it's desperate or if it's made up. You can hear nuances and levels. My goal is to open up those channels. I do my daily practice exercises adapted into Moyse or into scales so I can let out my inner feelings and relax. Check your body, there's always something going on: an arm is lifting,

eyebrows are frowning, or the forehead is tense, so relax it. Move slightly when you are practicing. If you're a stick it's uncomfortable. Always

work with your vibrato, and move, but no big movements, and unlock what's inside."

Göran, 42, lives in the countryside outside of Göteborg in a remote place so small that "it's not even a village." His wife

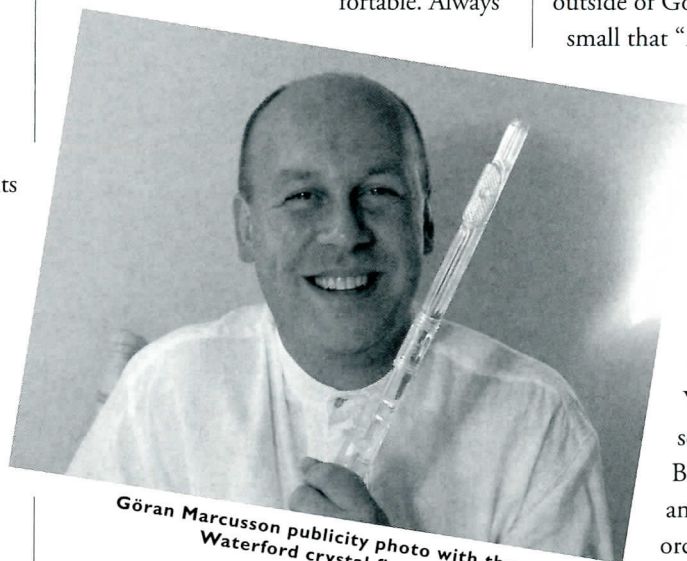
Gitte is a flute teacher, and they have a two-and-a-half year old daughter, Anne-Sofie, a newborn son, Kaspar, and two cats. Göran enjoys spending his free time gardening and cooking.

Göran plays principal flute in the GöteborgsMusiken Wind Ensemble, which also serves as the Swedish Airforce Band. He teaches masterclasses and performs as soloist with orchestras around the world.

Göran teaches at Wildacres Flute Retreat in North Carolina every June and at the Newport Music Festival in Rhode Island each July. He has arranged and published a number of flute pieces, released seven solo recordings on the Intim Musik label (see sidebar), and can be heard as soloist with many GöteborgsMusiken recordings on the Naxos label.

As we wound up our conversation, Göran said, "I have a true fascination for life. I think Bach is the greatest at being able to say that what we see in front of us is more than we human beings can believe. Such enormous feelings express what is beyond humanity. What's going on is unbelievable and it's *big*. When we think about it philosophically, not technically, it can't be put in words, but some composers can put it in music and tell us something about our existence.

"I'm very happy to realize I don't understand. I can form my life in a way that I dream of and am now picking the fruits of those dreams. My tool is my flute. Problems become so small. Experiences of life become big. If I smile at the world, the world smiles at me."



Göran Marcusson publicity photo with the Waterford crystal flute.



Interview with Helen Spielman, NFA Convention, Las Vegas, July 2003

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Helen Spielman





Recording session with GöteborgsMusiken 2003. L to R: Tina, Göran, Anki, Ola

*Helen Spielman and her husband Fred love to travel. They've been to the beautiful country of Sweden where, many years before this article was conceived, they drove by a town which they were told was "where Göran was born." When at home in Chapel Hill, North Carolina, Helen maintains a lively flute studio where she teaches children and adults. Her articles have appeared in publications around the world.*

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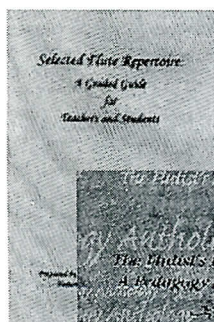


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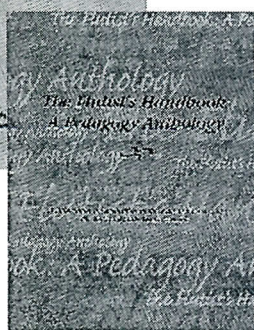


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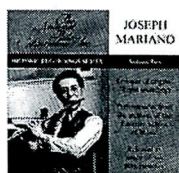
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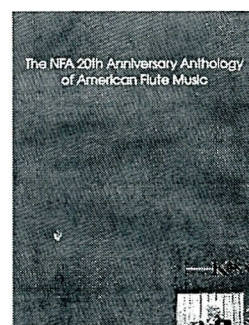
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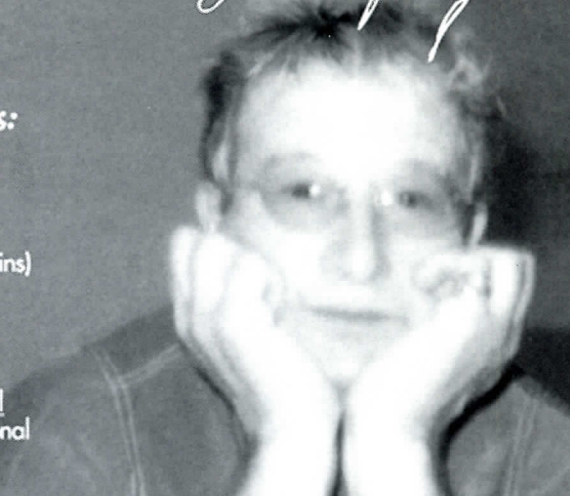
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# PERFORMANCE NOTES TO THE

## *SONATA FOR FLUTE AND PIANO (1993)*

**BY SAMUEL ZYMAN**

*by Kimberly McCoul Risinger*

Samuel Zyman comments:

As a matter of my general philosophy and overall approach to composition, what I want to accomplish is the writing of pieces that grab and hold the attention of the listeners and that (hopefully) speak to them. I try to write works that, at the very least, are not boring. I try to make the pieces move forward and have a pulsating beat and an energetic drive (even in slow music). All this applies to my flute sonata.

Samuel Zyman's *Sonata for Flute and Piano* was commissioned by the flutist Marisa Canales and published in 1997 by Merion Music, Inc. (Theodore Presser Company is the sole representative). Canales and pianist Ana Maria Tradatti recorded the work for the Urtext Digital Classics label. I have performed the sonata many times,

including three performances for the composer himself, and recently recorded it and other new sonatas on a CD that will probably be released within the next year.

The sonata is an outstanding work that combines passionate intensity in the virtuosic outer movements with reflective and gentle lyricism in the middle movement. Zyman utilizes traditional concepts of composition in his flute sonata. For example, melody serves as a unifying thematic element. One of the hallmarks of Zyman's style is his emphasis on, and diversity of, rhythmic devices such as syncopation, polyrhythms, motor rhythms, and rhythmic motives.

The sonata demands great control and refinement of technique. It requires the flutist to play in the extremes of its register and often at a very fast tempo. Zyman also exploits the dynamic capabilities of the flute

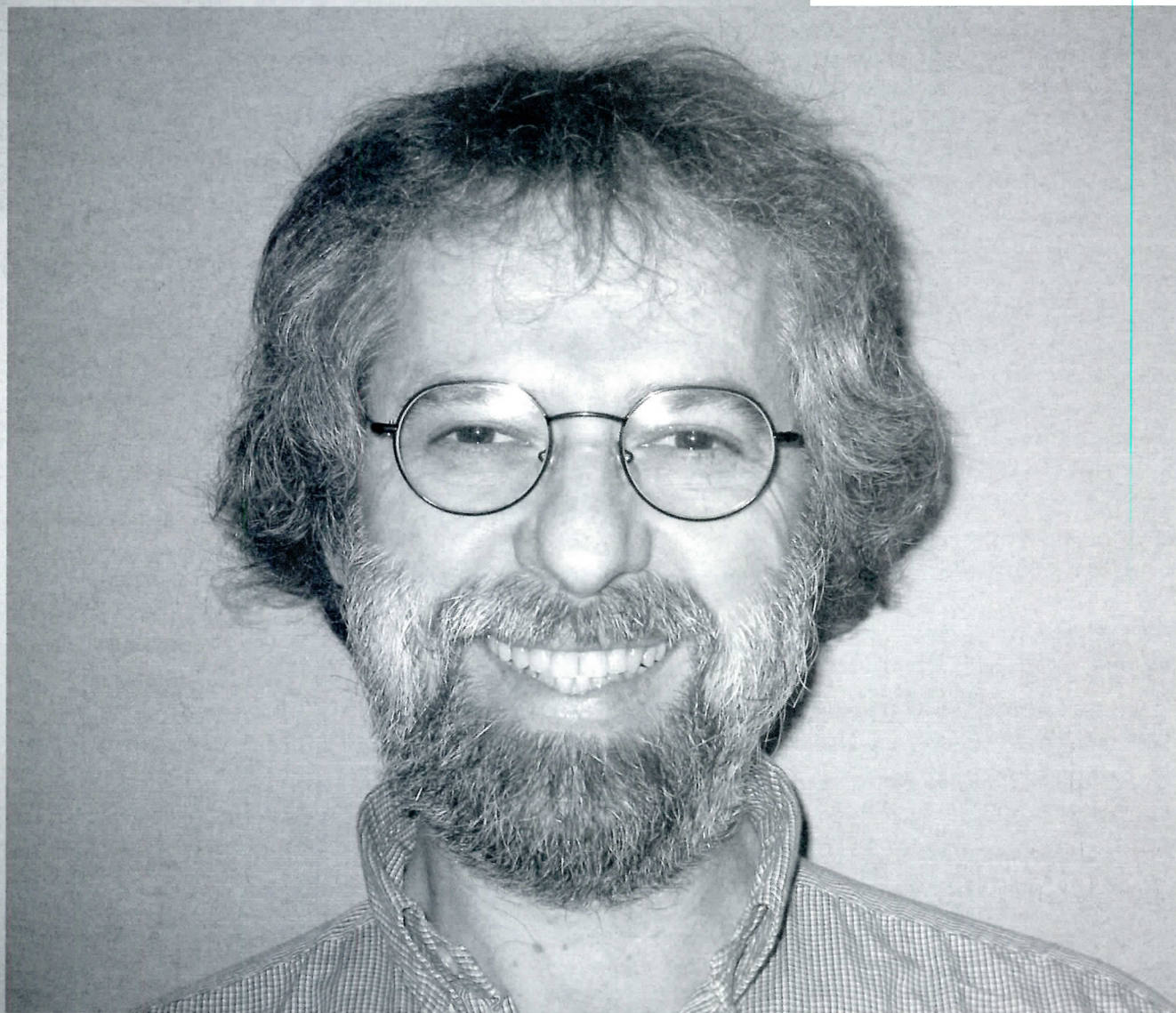
and calls for continuously changing colors and moods. The piece is equally difficult for the pianist.

The following article reveals my thoughts and performance ideas on Samuel Zyman's *Sonata for flute and piano*.

### **MOVEMENT I—ALLEGRO ASSAI**

The first movement resembles sonata form with its two main themes (measures 1-54), a clear development section (measures 55-110), a partial recapitulation (measures 111-137) and a coda (measures 138-149). Zyman's desire for extremes of intensity, energy and passion is clearly felt in the first few measure of the piece. It is marked quarter note equals 152. I like to perform this section with the quarter note equaling 162. If a slightly faster tempo





**Samuel Zyman**



can be performed with ease and clarity in articulation, the outcome can be very exciting.

## THEME A (MEASURES 1-27)

Theme A is characterized by a short, agitated sixteenth-note motive complemented by eighth notes that span large intervals. The rhythmic profile of the melody follows the asymmetric grouping 3+3+2 in eighth notes, which creates a metrical tension against the written common-time meter.

This section is extremely angular in style. Practice it very slowly with the piano. At first hearing the two parts may feel very disjunct. It is important that this section fits tightly together. Even the slightest discrepancy in either part could mean disaster. It is important to bring out and almost exaggerate the accents on beats 1, the “and” of 2, and on the “and” of 4. Keep staccato notes extremely short and crisp. Rhythmic intensity and drive is crucial in this section and movement as a whole. Be careful to support and maintain the clarity and intensity of the sound throughout every phrase, especially in descending sixteenth-note figures. Because of the business in the piano the flute line can easily be lost.

### *Movement I—Theme A (measures 1-3, flute part)*

- Measures 5, 13 and 21—Sustain intensity throughout the dotted-quarter notes,

making a slight crescendo into the sixteenth notes that follow.

- Measures 7 and 15—Make an abrupt release on the high F after the downbeat in measure 7. Do the same in measure 15 after the high G dotted-quarter note.
- Measures 6, 14 and 22—Practice the sixteenth-note figure in these measures without slurs. They are not only tricky technically for the flutist, but are also problematic in ensemble alignment. First double tongue these passages. It is much easier to play and hear than the articulation written. When adding slurs do so slowly and exaggerate the articulation. In measure 22 use a fast air stream throughout the upper register and increase the intensity and speed of the air while proceeding through the passage.
- Measures 23, 24, 27 and 28—Make a slight crescendo when playing through these measures. When double tonguing use the syllables ta and ka to produce the shortest and most crisp articulation possible. Be sure to give clear releases to the high Cs in measures 23, 25 and 26. These releases are crucial in capturing the character and style of Zyman’s Sonata.

## THEME(S) B (MEASURES 28-54)

Theme B 1 (measures 28-44) features a sarcastic and slightly sinister head-motive comprising an initial semitone trill completed by a large-interval leap. In contrast

Theme B2 (measures 46-54) is expressive and songful. Zyman’s melodies exploit both diatonic and octatonic scales.

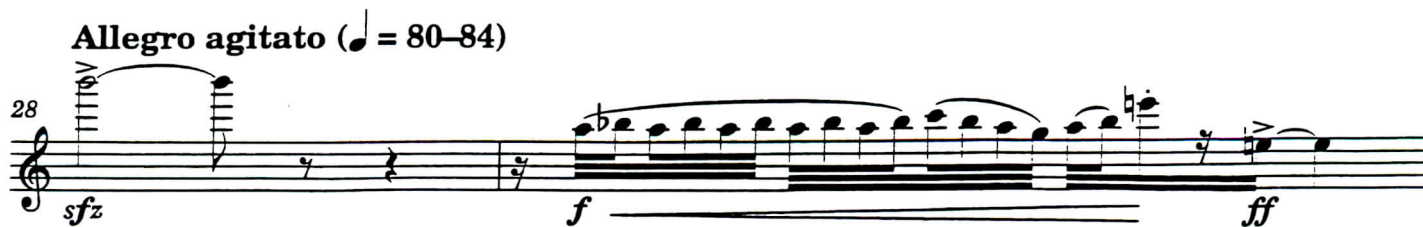
The pianist sets the tempo in this section. Although marked quarter note =80-84, I tend to push this section slightly and use a metronome marking of quarter note =88-90. If quarter note =162 is used in the first section, then a faster tempo is needed in this section to keep the metronomic relationship to the first section. This section can easily sound heavy and “beaty” when played too slowly. It needs to flow effortlessly from one idea to the next.

### *Movement I—Theme B1 (measures 28-29, flute part)*

- Measure 28—Be sure to prepare for the high B in this measure. Take in enough air in measure 25 to play a sfz and sustain the B throughout the entire length of the note.
- Measures 29, 30, 31, 39, 40 and 41—The trill-like figure in these measures may seem fairly simple at first glance. However, it is important to keep the repeated thirty-second notes even and very rhythmic while making a steady crescendo. Try practicing it with the articulation slur three, slur four, slur four, slur three. Be sure to emphasize the accented sixteenth-note entrance that occurs on the last sixteenth-note count of beat three in measures 29 and 30.
- Measures 31-38—These measures are difficult to coordinate with the piano. It is



Movement I—Theme A (measures 1-3, flute part)



Movement I—Theme B1 (measures 28-29, flute part)



important that both the flutist and pianist know each other's parts extremely well. Because of the range exaggerate all entrances after rests in measure 31. One could never over play the *sfz* in these measures. Be sure to maintain a forte dynamic throughout measure 32 and lead into the high A in measure 33. Be careful not to accent the staccato notes E, D and B in measure 33. In measure 34 bring out the syncopation and put weight on every note. In measure 35, and throughout this section, keep the staccato notes extremely short by using the syllable *ta* and keeping the tongue forward in the mouth just behind the top teeth. Also keep embouchure movement to a minimum and maintain a steady air stream and breath pressure. In measure 36, like in measure 33, do not accent the staccato sixteenth notes. Rather, think of a tenuto line written over the first note of each slur. In measure 37 make a slight crescendo throughout the descending line. In measure 38 feel each rest without losing the direction and intensity of the phrase.

- Measure 42—Make a slight crescendo throughout the measure and into the downbeat of measure 43. Bring out the low E-flat, D and E-flat at the end of the measure.
- Measure 44—Play with a very fast vibrato on the high B and make an abrupt release.

#### *Movement I—Theme B2 (measures 45-54, flute part)*

- Measure 46—This theme should be played in a lyrical style and very con-

nected. In measure 46 sustain the direction of the line throughout the quarter-note G and lead into the F sixteenth note, breathing only when marked.

- Measure 48—This measure, which builds to the climax of the phrase at the downbeat of measure 49, can be slightly more aggressive and detached in style.
- Measure 51—This measure is back in the lyrical style established in measure 46. Bring out the eighth notes, G and D, by adding vibrato to each note. Be sure not to stop the air when adding the vibrato. Keep the connection between every note in measures 51 and 52.
- Measures 53-54—With a brief *accelerando* the piano establishes the tempo of the next section.

#### **DEVELOPMENT SECTION (MEASURES 55-110)**

- Measures 55-81—This section contains material from both the A and B themes. However, it should all be played in a style similar to the opening of the movement—very detached with crisp articulation. It is important to maintain intensity even while playing piano. Make clean releases on all notes. Measures 71 and 72 are the only two measures that truly contrast in style in this section. These two measures should be played less aggressive, soft and with more connection between notes—almost like the calm before a storm.
- Measure 73—Be sure to connect the last staccato sixteenth note of each group of four to the first sixteenth note of the next group. Practice this figure out of context.

First play the last sixteenth note of beat one with the first three sixteenth notes of beat two, making a crescendo throughout. Do this for each group. Be sure not to move the embouchure between interval leaps. The crescendo in measure 73 goes to the downbeat rest in the flute line.

- Measure 74—Think through the rest and maintain support of the line into the low C. Make a crescendo throughout the measure and climax to a fortissimo dynamic level by the downbeat of measure 75.
- Measures 79-81—I play these three measures, marked *agitato e poco piu mosso*, at quarter note =98-100.
- Measures 82-94—This section is mainly a development of Theme B material. The piano sets the new tempo in measure 82 (quarter note =88-92). I prefer quarter note =92.
- Measure 83—Instead of writing out the thirty-second-note figure, first heard in measure 29, Zyman writes an actual trill. I like to put a *sfzp* at the start of the trill (measures 83 and 85) followed by a huge crescendo to forte. Make sure there is no gap in the line between the trill and the first thirty second note.
- Measure 86—Push through the tie and breath after the downbeat in measure 87.
- Measure 87—Play this measure very connected with smooth finger changes between notes. Pretend that there is a line over the first note of each grouping of sixteenth notes and maintain forte throughout.
- Measure 89—Breathe after the tied downbeat and not again until after the downbeat of measure 92. One other

**Movement I—Theme B2 (measures 45-54, flute part)**



- alternative (which is not great) is to breathe after the B-flat on beat three.
- Measures 90-95—Although there is no indication of a diminuendo into measure 91, a slight dynamic and color change seems to set up the piano G-sharp trill in measure 91 very well. The end of measure 90 through measure 95 should gradually decrease in intensity—which has been almost totally unrelenting during the past few minutes of music.
- Measures 91 and 93—The crescendo/ diminuendo in these measures should be done tastefully. Think of them as more of a slight increase and decrease in intensity rather than dynamic.
- Measure 94—Although no ritard is written, a slight pulling back of the last two or three sixteenth notes creates an effective bridge into the *meno mosso* (quarter note = 76) section in measure 95.
- Measures 95 and 96—Bring out the syncopation by putting a hint of vibrato on the first eighth note of each measure and emphasizing the second half of each quarter-note beat by increasing the intensity of the air throughout the note. Vibrato could also be added to the second half of each quarter-note beat to bring out the syncopation.
- Measures 99-110—This section, beginning with material taken from theme A and marked *Lento e rubato* (quarter note = 50), should be very dark and ominous in character. Although marked *mezzo piano*, I prefer to play piano for greater contrast and an added sense of suspense. Put a line under the first note of measures 99 and 100. Both of these notes should be given extra weight and length. A breath can be taken between measures 99 and 100.
- Measure 100—The second half of this measure should build with a steady crescendo. Connect between large interval leaps. Make sure to lead and continue the crescendo from the final G in measure 100 into the D in measure 101.
- Measures 103-104—These measures should be played as boldly as possible. Every note should be stressed. Start changing the color and make a slight diminuendo after reaching the C fermata in measure 104.

- Measures 105-106—Get a good breath after the fermata in measure 104. Do not breath again until after the G half note in measure 106. Emphasize the syncopation in these measures like in measures 95 and 96. Do not diminuendo too soon.
- Measure 108—Although not marked, I like to play the last C, B-flat and G of the phrase at a piano dynamic level, thus acting as an echo to the previous three notes.
- Measure 109—The piano sets up the new tempo that leads into the recapitulation.

### RECAPITULATION (MEASURES 111-149)

In the recapitulation there is an exact repetition of the A material. It should be played in a similar manner as in the exposition. Rather than a B section, measure 138 marks the beginning of a coda. The coda should gradually increase in tempo into the *Presto* section in measure 144. The coda should begin at a tempo around quarter note = 162, with a final tempo at the *Presto* around quarter note = 192. 192 can be problematic for the pianist because of the repetition of notes. Some pianos may not respond fast enough to a double key strike. If this is the case then a tempo of quarter note = 192 will not be possible. The key of this final section is not the tempo but the degree of intensity. The final several measures need to sound on the edge. Make sure to add a fast vibrato to all accented notes in the last three measures.

### MOVEMENT II—LENTO E MOLTO ESPRESSIVO

The second movement is in ternary form (ABA) and begins with a meditative flute solo (Theme A). The transition to the B section of the movement is achieved through an allusion to the *meno mosso* theme from the first movement. In contrast to the opening section, the solo piano first states Theme B. This theme features a static, pentatonic head-motive which embellishes a single pitch. The movement closes

with an abbreviated return of the A section. The final gesture is a surprise reference to Theme B.

### Movement II—Theme A (measures 1-13, flute part)

There are several opportunities in this movement to explore the many different timbres/colors of the flute. The opening flute solo sets the mood for the entire movement. It should sound somewhat mysterious. Be careful not to start too loud. Use a hollow white sound and start with a clear attack on the A-flat. Do not exaggerate the crescendo/diminuendo in the first measure. Think more of direction, with the E-flat being the goal note, than an actual crescendo/diminuendo. The middle of the E-flat should be the high point of the measure. Start the E-flat without vibrato and unobtrusively add it by the second eighth-note subdivision of the note. The staccato on the low D that follows should be treated with a gentle release.

There should always be a certain heaviness to all the notes in this movement. All the staccato notes should be treated like those in most Baroque music. They should be played with a little more length, a more gentle articulation and with a certain amount of lift in the release of each note.

- Measure 3—Avoid a breath after the E tie at the beginning of the measure. Lead into the C eighth note on beat three by using vibrato and blowing through the final E of the preceding triplet. A slight lift on the staccato note C on beat three will not only allow for a quick breath, but will also help to bring out the accent on the note that follows. The direction of the line in this measure should resolve into the accented note C. A slight diminuendo should be placed on the D that follows. However, the phrase continues through the downbeat rest in measure 4 all the way to the end of measure 6.
- Measure 4—Be careful not to lose momentum on the downbeat rest. Let the lift, that should be put on the release of the high D from measure 3, carry the line through the eighth-note rest and into the first E of the measure. This syncopated figure in the sec-



# Lento e molto espressivo

## II

(♩ = 44)

Movement II—Theme A (measures 1-13, flute part)

ond half of the measure is taken from the first movement (measure 95) and should be played in a similar manner.

- Measure 6—Although no ritard is marked, a very slight hesitation after the tied note E can be made to help create a sense of closure to this opening section. I tend to think of the tolling of a bell-like a death toll.
- Measures 7-8—These measures are still for flute alone. They set up the entrance of the piano. Bring out the accented off-beat entrance in measure 8. I tend to exaggerate the attack of the trill and crescendo throughout into the downbeat of measure 9, which marks the entrance of the piano.
- Measures 9-10—Play the accented C full value and without separation between it and the D that follows (measure 9). Both measures 9 and 10 should be played like measures 3 and 4, except with greater intensity and at a louder dynamic level.

- Measures 11 and 12—Be sure to bring out the low D (which resolves to the unexpected E-flat) by lengthening it slightly.
- Measures 13-17—This phrase marks the climax of the opening section. Open up the sound and use a fast vibrato in measures 15 and 16. Take a good breath after the B tie in measure 15. Bring out the large interval leap (B to high C) but be careful of pitch.
- Measures 17-22—This piano interlude utilizes motives from the first movement. The pianist (measures 21 and 22) introduces the next theme and sets the mood for the next flute entrance.

### Movement II—Theme B (measures 21-27, flute part)

- Measure 23-24—Although marked mezzo piano, I find it extremely effective to enter at a dynamic level of pianissimo.

The flute sound should emerge out of the piano line—as if playing from some distant place. I always envision myself standing on the side of a mountain just before a storm. These two measures need to sound plaintive with a static quality to the line. Imagine the sound of a single drum beat.

- Measure 25—Make sure to get a good breath after the E tie for the long phrase that follows. Make a steady crescendo and increase the intensity of the sound into the F climax of the phrase.
- Measure 26—Sustain forte throughout the measure. Breathe after the F tie at the end of the measure.
- Measure 27—Do not change the color of the sound until after the second half of beat three. The entire mood, dynamic, and color of the sound should drastically change over the span of two notes. Put a line under the B-flat at the end of the

Movement II—Theme B (measures 21-27, flute part)

measure and gently resolve to the B-natural in measure 28.

- Measure 28—A quick breath can be taken after the downbeat of the measure. It is best not to breath again until after the B tie in measure 30.
- Measure 30—I exaggerate the diminuendo in this measure, usually getting to a piano or pianissimo dynamic level.
- Measure 31—There should be no breath before the downbeat of this measure. I start to crescendo on the trill at the end of this measure rather than waiting until the following measure. A quick breath can be taken after the trill.
- Measure 33-35—A dynamic level of forte should be reached by the start of measure 33. This forte should be very controlled-not in the same style as measures 15 and 16. Bring out the C-natural and the minor third interval leap by adding vibrato to the A sixteenth note and making a slight lift on the C. If this is done well, a quick breath before the B-flat can work. Lead into measure 34 by connecting the two-octave E interval leap and adding a gentle vibrato on the upper register E. A breath can work after the high G (which is what I prefer) or after the downbeat in measure 35.
- Measures 35-37—The crescendo in these measures, like in 28 and 29, should be played in a terraced style. In other words, the dynamic level should increase a notch with each thirty-second-note sequence upwards.
- Measure 37-41—The piano has an interlude that resolves into the flute entrance in measure 41.
- Measures 41-47—These measures are similar in style and contour to the beginning. I tend to exaggerate the *fp* in measure 44. This final flute solo needs to be extremely passionate. Be careful of the pitch, which tends to go flat, when making the diminuendo through the high D in measures 46 and 47. The piano enters on that same D, which makes it very obvious to the listener if it is out of tune.
- Measures 47-48—The solemn and gentle line in the piano during these two mea-

asures is similar to measures 21 and 22 but should sound less hopeful and more final in its resolution. This line also sets the mood for the reflective and somber flute melody in measures 49 and 50.

- Measures 49-52—Do not make a crescendo in measures 49 and 50. Although a *ritard* is marked in measure 50 until the end, it is most effective to pull back on the F and E-flat in measure 50 and play measures 51 and 52 in tempo. Measure 52 should die away into nothing.

### MOVEMENT III—PRESTO

The third movement is rondo-like in form and is cast in perpetual motion. The similarity to rondo form is achieved through a refrain (Theme A) which is used as a transitional idea instead of a stable point of return. This movement can be divided into seven large sections each distinguished by one of four themes. The movement opens with a fiery refrain, Theme A (measures 1-20). An angular Theme B sets off the first episode (measures 20-63). Contrasting quarter-note duplets are used to soften the edges of this theme. Both Themes A and B have an octatonic character (E, F, G, G-sharp, A-sharp, B, C-sharp, D, E) and melodically outline a diminished-seventh chord (G-sharp, B, D, F) in their head-motives.

Zyman flirts with rondo form by only stating the opening measures of Theme A (measures 60-63) and then suddenly turning to a contrasting section, the second episode. In this section, Theme C (measures 64-84), using a heavy repeated-note motive, gradually builds in intensity and register to a shrieking climax. Once again a transition is made via Theme A, in this case in a more tentative guise. The strongly contrasting episode that follows begins with a meditative Theme D (measures 90-106) which is quoted from the second movement. With an accelerating quasi cadenza gesture the movement recovers its perpetual motion, culminating in an episode based on Theme B. A final refrain asserts Theme A in its

entirety (measures 138-156). The piece ends with an ecstatic coda based on materials from Themes B and C.

Although the opening of the movement is marked dotted quarter = 168. It is important to focus on the style and required energy/intensity before beginning. It is very easy to get lost in the emotion of the second movement and forget that there is a final movement.

The key to making this movement speak (beyond having control of sound, dynamics, and mastering all the technical demands) is thinking of it as a wild, crazy and unbridled ride—one full of risks. Feel yourself running and screaming when playing this movement. I visualize myself on an African safari being chased by a lion or a stampede of elephants. This may sound slightly crazy, but I firmly believe that music has to become personal for it to speak and come alive.

### *Movement III—Theme A (measures 1-6, lute part)*

- Measures 1 and 2—These measures are difficult to project. However, it is essential that these two measures speak boldly. Set the embouchure before beginning and do not let up on the air support (especially between each group of three notes). Exaggerate accents and staccato markings as in the first movement. Be careful not to hold notes over into any of the downbeat rests.
- Measure 3—Do not move the embouchure when reaching for the G-sharp, B and D. Keep the embouchure set for the middle register notes E and F and use the air to attain the notes. They will speak with greater ease and clarity and will be much more in tune.
- Measure 5—Always sustain a forte dynamic and consider making a crescendo throughout each descending line.
- Measure 7—The first note of each slur in this measure tends to rush. Put a line over the first note of each group. Exaggerate all *sfz*, accents and staccato notes.
- Measures 18-19—These measures can



**Presto** (♩. = 168)

*f*

*sfz*

*sfz*

**Movement III—Theme A (measures 1-6, flute part)**

be awkward. The piano has the same line an octave lower in the previous two measures. The flute imitation needs to be smooth and even. In measure 18 play the first B-flat with the double thumb key and the second B-flat with the lever key. Use the lever for the B-flat in measure 19. Bring out the minor second (B-flat to B-natural) in measure 18 and the interval leaps (G to D to B) in measure 19.

- Measure 20—Theme B (*Piu mosso*). Although marked to immediately change tempos, I have also performed it with a gradual *accelerando* in the piano, with the new tempo being reached by the start of the third full measure.

**Movement III Theme B (measures 25-29, flute part)**

- Measure 25-27—This section should sound fiery, explosive and definitely on the edge. Although not accented, be sure to bring out the middle F and G-sharp in each measure. Practice playing across triplet groupings from the F into the G-sharp. Stop on the G-sharp. Then practice starting on the high F and finish the measure. Finally combine both parts of the measure.
- Measures 26 and 28—Bring out the

duple figures. Be careful not to slow down or lose intensity on these notes.

- Measure 30 and 31—Again practice bringing out the F to G-sharp and the large interval leap D to high C. Be careful not to drop the D in anticipation of the high C. That C is often very sharp. Add fingers in the right hand to bring the pitch down.
- Measure 33—This measure also tends to slow down. Practice pushing through ties and keep the dynamic level at forte.
- Measures 35-47—Play these measures in the same style as the previous several measures.
- Measure 48—The piano sets the tempo again after a one measure *ritard*.
- Measures 52-59—This section may be difficult to play evenly while sustaining a forte dynamic. Practice tonguing all the notes slowly at first. In measures 52-54 the A and C often sound weak in comparison to the upper register notes. Slightly emphasize the A to the C in each measure, and do not slow down the speed of the air throughout the phrase.
- Measures 55 and 56—Be sure not to lose intensity during this descending pattern. If done well this passage is especially impressive to the listener.
- Measure 63—It is the responsibility of the flutist to control the *ritard* that sets

up the *meno mosso* section. The ascending flute line should gracefully lead into the piano line in measure 64 (*meno mosso, ma accel. e agitato*)

**Movement III—Theme C (measures 64-69, flute part)**

- Measure 64—This section should start strong and fairly slow in tempo. It is almost chant-like in style.
- Measures 66 and 67—These first two measures of the flute entrance, in rhythmic unison with the piano, should be played in the same style as the piano.
- Measure 68—The piano and flute are no longer in rhythmic unison. The piano starts the figure with the flute imitating at the middle of the piano motive. The result is a section that sounds very disjunct—as if the flute and piano are in a battle of wills. It is very important to practice this section slowly to hear how the parts fit together. Maintain a steady *accelerando* and increase intensity throughout. Keep the embouchure from moving when articulating the staccato eighth notes.
- Measure 84, 86 and 88—The flute has the moving line in these measures. Work on clarity in articulation throughout the several interval leaps. Play articulated notes as short as possible. Bring out the

*f*

*sfz*

**Movement III Theme B (measures 25-29, flute part)**



Movement III—Theme C (measures 64-69, flute part)



Movement III—Theme D (measures 90-94, flute part)

connection between groups of three (measure 84-A-F, D-F; measure 86-A-F, D-F; measure 88-A-D, F-D).

- Measure 89—Do not take a breath before the F. Wait to take a breath until the rest in measure 91.

*Movement III—Theme D (measures 90-94, flute part)*

- Measure 90 (Lento)—This Lento, taken from the second movement, should be played in the same style and manner as the second movement. Direct the line towards the middle of the D-flat dotted-quarter note, making a slight crescendo without accenting. Sustain the low C to the downbeat of the next measure.
- Measure 91—Without making a crescendo push through the B dotted-quarter note and resolve into the C-sharp on beat one in measure 92. Make a slight lift on the last C-sharp in the measure.
- Measure 93 and 94—Play these measures deliberate and bold but not loud.
- Measures 95-102 (flute cadenza)—Begin this cadenza very soft and slow. Gradually build in speed, dynamic and intensity until the end of measure 102. The piano enters in measure 99 playing on the downbeats. Practice this section slowly and without any accelerando for accuracy in alignment of parts. Exaggerate all accents and staccatos. Measure 102 should come to a screeching halt—as if running frantically only to suddenly stop at the edge of a cliff.
- Measure 103—Keep notes in the piano short.

- Measures 107-156—These measures should be played like the section that begins in measure 25. One difference occurs in measures 133 and 134—the flutist needs to give the downbeat after the poco rit.
- Measures 157 to the end (coda)—The flute entrance in measure 159 needs to be very articulate, light and delicate—like the sound of hundreds of raindrops hitting a roof. By measure 163 the energy and intensity should be nearly out of control. In measures 170 and 171 be sure to sustain all long notes full value.

When I asked Sam the question “What are one or two points that you would want any flutist performing the sonata to know and understand?” he replied:

The main points I would want any flutist to understand are that my sonata should be played with gusto, imagination, flair, and intense involvement, rather than with extreme “caution”, and that a great deal of emphasis should be placed on the rhythmic aspects that propel the work forward: accents, syncopations, interplays with the piano, etc. There should be an awareness on the part of the flutist about the constant dialogues and contrapuntal exchanges that the flute has with the piano. Obviously, the notes and all the indications written on the page are important, but I am counting on the performers to get “inside” the work, understand its flow and its spirit, and perform it accordingly.... You have most definitely captured my hopes and intentions in your performances of the work and in your article.

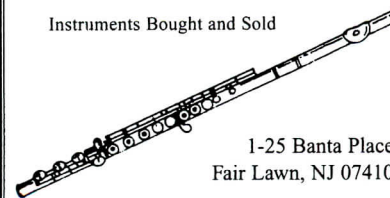
Samuel Zyman’s *Sonata for flute and piano* is an extraordinary piece—audiences love it! It should surely become a standard in the flute literature of the late 20th Century. I encourage you to add it to your repertoire!

*Flutist Kimberly McCoul Risinger is Principal Flutist with the Illinois Symphony and Chamber Orchestras and is a member of the Sonneries Woodwind Quintet and the Linden Flute and Guitar Duo. She has recorded for Albany Records, Vienna Modern Masters, and BWE Classics labels. Risinger made her Carnegie Hall recital debut in June of 2003 and her Chicago solo debut as part of the Dame Myra Hess Concert Series in March 2003. She is Assistant Professor of Flute at Illinois State University.*

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# pedagogy

## NFA History of Pedagogy

by Cynthia C. Stevens

For the past decade, teachers and students alike have stuffed the hotel convention rooms to listen to the popular *Pedagogy Pot-pourri* sessions. A decade. We've had a full ten years now of these wonderful sessions at our annual convention. Who can we thank?

Her name is Linda Lancaster, and recently she consented to an interview with me. In the process of talking with her, I discovered a lovely human being whose spontaneous enthusiasm and joy in teaching ignited what felt like a lifelong bond. When I asked her, "Why pedagogy?" she sparkled: "It's a thrill to take students who can't play the flute at all and then turn them on to the joy of being a flutist. It's so *exciting!*" Linda graduated with her DMA in 1994 and is currently the flute professor at The Southern Baptist Theological Seminary, where she also teaches music education courses, coordinates their guest artist series, and serves as the Director of the Seminary Academy, a prep program offering private lessons to members of the community. She also plays principal flute in the Seminary Orchestra. Her primary teachers were Joan Cain,

Arthur Hoberman, John Barcellona, and Mary Posses.

*Why is pedagogy a particular interest of yours? Tell me a bit about yourself, your background.*

In 1973, I was a freshman at Chapman University in Orange, California, and I heard about the First Annual Meeting of the National Flute Association to be held on August 10–11, 1973 in Anaheim, California. I attended this convention since it was literally only 15 minutes away from my dorm room. Needless to say, it had a great impact on me and lured me into the world of flute pedagogy. I'm afraid I became a bit of a teacher-jumper just because I loved to discover how different teachers approach a particular problem. I also became a master-class junkie for the next twelve years and participated in classes with Julius Baker, Frances Blaisdell, Adrian Brett, and Geoffrey Gilbert.

In 1989, I began working on my doctoral degree at the University of Kansas City Conservatory of Music. I knew that I

wanted to focus on pedagogy for my dissertation, and even before my dissertation project, I'd approached the NFA about starting up the Pedagogy Committee again. Then, my project put me in touch with sixteen of our greatest teachers including Michel Debost, Julius Baker, Paula Robison, Walfrid Kujala, John Barcellona, Samuel Baron, Frances Blaisdell, Julia Bogorad, Bonita Boyd, Leone Buyse, Linda Chesis, Arthur Hoberman, Karl Kraber, Mary Posses, Roger Stevens, and Gary Woodward, fourteen of whom graciously consented to answer about fifty questions I'd sent on all aspects of teaching.

*Were you the first chair of the Pedagogy Committee? What years did you serve?*

I served from 1992–1997. Committee chairs serve one-year terms up to five years. My successors were Rae Terpenning (1997–2001) and Amy Zuback, the current chair.

Actually, there was another Pedagogy Committee in earlier years chaired by Mary Louise Poor. She was very supportive and



helpful as this new committee took shape. I was also a member of the 25th Anniversary Pedagogy Project Committee from 1996–1998, chaired by Martha Rearick.

*When the Pedagogy Committee first began, what were its priorities? What projects did you do in the early years?*

If my memory serves me correctly, our first priority was to offer more pedagogy sessions at the conventions. Our first *Pedagogy Potpourri* session was at the 1994 convention in Kansas City with the following presenters: Martha Rearick, Claire Johnson, Carol Noe, Linda Lancaster, and Rae Terpenning. This session was very well attended and many people requested that similar sessions be offered at future conventions. These sessions continued every year with such growing popularity that two sessions were scheduled at the 1997 and 1998 conventions.

One project that came to fruition in 1995 was an *Annotated Intermediate Solo Repertoire List*. This handout was made available at a session entitled “Lecture Recital: Please, Not the Chaminade Again!,” which included a demonstration of Intermediate-Level Solos that took place at the 23rd Annual Convention in Orlando, Florida. Another project we thought of was to compile a list of suggested flute repertoire as a guideline for state solo lists. We found out that some states did not have a

state solo list and so the music educators in those states would value this helpful resource. That project was completed in 2001 by Amy Zuback, with Mary Byrne as Project Coordinator, and the current committee. It is available as *Selected Flute Repertoire: A Graded Guide for Teachers and Students*, from the NFA.

*What gave you the idea for the Pedagogy Potpourri sessions at the conventions?*

Actually, I remember brainstorming with Gwen Powell one afternoon about possible pedagogy sessions at future conventions. We tossed around several ideas and came up with the idea of including mini-lectures about 10–20 minutes in length on assorted topics comprising one session. And so we named it *Pedagogy Potpourri*.

*Can you remember some highlights from the early sessions?*

Now, you are really putting me on the spot, because so many of the presenters shared helpful, interesting ideas. Perhaps one of my favorite years was the 1996 convention in New York City. The Pedagogy Potpourri included “Baroque Ornamentation: A Ten-Minute Orientation” with Martha Rearick; “Dinosaur Teeth and Flute Pigs” with David Gerry; “Visual Imagery and Analogies for Creative Teaching and Practicing” with Tyra Gilb; “Rainforest Music: A Creativity Mobi-

lizer” with Jill Austin; and “String Bean Fingers, Sausage Fingers: Hand Position — Food for Thought” with Claire Johnson and Kim Walker Clark.

*That ought to inspire us to dig out our notes from those sessions! What wonderfully imaginative titles! Are there any subjects or ideas you’d like to suggest for future Pedagogy Potpourri sessions?*

I think it would be a good idea to keep exploring the main topics that come up in teaching students at all levels. We have many new members that are just now starting to attend conventions so perhaps a future session could be called “Pedagogy Potpourri Highlights from Past Conventions.”

Thank you so much Linda, for taking time from your life to share your memories and your experience with us. And thanks especially for your inspirational leadership.

*Cynthia Stevens has been a private flute instructor in Waukesha, Wisconsin, for nearly twenty years. An active member of the NFA Pedagogy Committee, she also freelances and plays in a harp/flute duo.*

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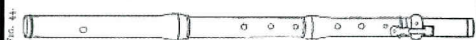
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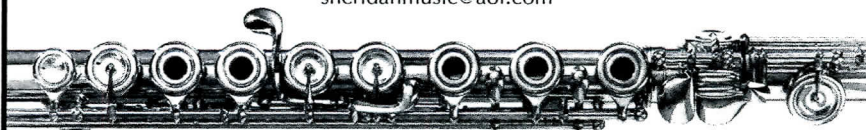
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*by Bob Diaz,  
Music and Dance Librarian,  
University of Arizona Library*

While many members of the National Flute Association are familiar with the NFA music collection operated by the University of Arizona Music Library, it may be news to you that the NFA library daily operations are now in the hands of a very capable, friendly and energetic graduate student named Emily Chow.

Emily began working as our NFA student assistant in August. She is currently enrolled in the School of Music's Masters program in performance and is a student of NFA member Dr. Nancy Andrew. In addition to working ten hours a week for the NFA library and taking a full course load, Emily is also principal flutist with the University of Arizona Symphony Orchestra and a member of the University of Arizona Flute Ensemble. We are delighted to have her with us.

Emily reports to Bob Diaz, University of Arizona music and dance librarian, and works closely with him, Nancy Andrew, and Phil Swanson. Founder of the NFA Library, Phil Swanson is also the current chair of the newly-formed NFA library committee. In addition, Gwen Powell generously donates her time to help with difficult situations.

Many thanks to Gwen Powell for her hard work in holding things together all these years. Thanks also to our former student, Megan Argall, for all her hard work the past couple of years.

Emily, Bob, Nancy and Phil are working on projects that will improve library ser-

als in SABIO, the University of Arizona Library's online catalog. Other projects include replacing heavily used, lost or incomplete pieces that are considered essential to the collection, adding new titles, and consolidating the various NFA paper catalogs into one easy-to-use online resource.

The latter project will involve extensive work and time. In the meantime, NFA members who wish to borrow materials can get easy access to the NFA Library materials through SABIO (<http://www.library.arizona.edu>). Emily has written new instructions for requesting materials and for using SABIO. Both are located at the NFA Library page. <http://www.nfaonline.org/asp/MusicResources/NFALibrary/NFALibrary.asp>.

For those members who want a complete introduction to SABIO, RIO, our online introductory tutorial to is also available at the following address: <http://www.library.arizona.edu/rio/>

Please contact Emily at [asknfa@u.library.arizona.edu](mailto:asknfa@u.library.arizona.edu), if you have any questions. She would be delighted to hear from you!



Emily Chow

vices to the NFA members. These include updating the NFA Library web page with revised library policies, as well as providing improved instructions for accessing materi-



# *Chamber Music Competition Nashville, Tennessee,*

*August 12–15, 2004*

## **LATE ADDITION TO THE 2004 NFA COMPETITIONS:**

### **PLEASE NOTE!**

**Complete rules, regulations, and application forms available at the NFA website, [nfaonline.org](http://nfaonline.org)**

The Chamber Music Competition selects chamber ensembles to perform at the convention. One to four groups will be selected to play. All non-flutist members of winning ensembles shall receive \$200. The competition is open to all duos (with the exception of flute and keyboard or two-flute duos) as well as larger chamber ensembles. Each ensemble must have been performing as a group with the same personnel for at least two years, and have played at least three full-length concerts each year. Printed programs (6) documenting these appearances must be included with the application. The competition will be by recording, which includes the specific piece(s) to be performed at the convention and contestants shall be bound by their original selections. The recording should be 7 to 20 minutes in length, and recorded pieces must be complete works only, not single movements. Be sure to include titles, movements, exact timings, composers' dates, bios of living composers (300 character max. including spaces) and publishers. Bios sent must be within the 300 character limit — either a group bio or their members' individual bios. **One copy of the recording is required. Entry Fee is \$35. Competitions are subject to all NFA rules and regulations.**

Although there are no repertoire requirements for this competition, transcriptions are acceptable and contestants are urged to consider the programmatic interest of their selections, keeping in mind that the convention setting offers high visibility for both captivating repertoire and outstanding performance. No age limit will apply and all flutists must be members of the NFA. All groups will travel to the convention at their own expense. Any group chosen to perform at the convention is ineligible to enter the following competition.

***Entries must be postmarked by March 1, 2004, and received by March 6, 2004.***

#### **SEND RECORDINGS AND APPLICATION TO:**

Deanna Hahn, Chamber Music Competition Coordinator  
McLean School of Music  
PO Box 47  
Middle Tennessee State University  
Murfreesboro, TN 37132  
voice: (615)898-2473 email: [drhahn@mtsu.edu](mailto:drhahn@mtsu.edu)



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# *perspective*

## remembering Julius Baker

**Julius Baker was principal flute with the New York Philharmonic for 18 years. He died the night before the Las Vegas 2003 National Flute Association convention. He was 87 years old.**

*by Rhonda Larson*

I first heard about Julius Baker through my flute teacher, Karen Leech, as an eighth grade student in Bozeman, Montana. Karen's education stemmed from the Baker lineage as well as the Moyse lineage, so the Baker influence was prominent in my lessons with Karen. I first remember hearing Baker on the Boulez recording of *Daphnis and Chloe* with the New York Philharmonic. It was the most beautiful flute playing I had ever heard—something about the loose, free sound that he produced, combined with the most alluring musicality for that solo that I had ever experienced. It made me understand that solo for the first time.

I immediately developed an appetite for "the Baker sound", and began spending a portion of my Sunday afternoons huddled up on the floor in my parent's bedroom listening to the live broadcasts of the New York Philharmonic—just to hear every note Julius Baker produced. (I was huddled in this particular location, as this was the only place in our house in Montana where the FM reception came in clear for Public Radio, over which these live concerts were broadcast.)

When I was fourteen years old, I finally got to meet Julius Baker in person. He came to Missoula, Montana, to give a masterclass, and I was lucky enough to be accepted to perform, thanks to the wonderful Mary Jean Simpson who was the instigator and organizer of these. I was so awed in meeting Baker, and I remember introducing my parents to him, thinking to myself, "do you KNOW whose hand you are touching!" My parents were politely impressed, but they couldn't know what I knew about this man and his Holy Tone. Thus, he became a sort of guru for me, a muse from which I gained inspiration every day while learning how to truly play the flute, for years and years. And still to this day.

When I performed for Baker in front of the class, he raised his eyebrows at me and said, "What's a flute player like you doin' in a place like this?," with his usual charm. I didn't know what he meant, being fourteen, and I replied, "Oh, I live in Bozeman, not here." I don't remember a thing that he specifically taught me in that class, but what was priceless learning was getting to hear his sound from two feet away, and

see how his embouchure was shaped. I never forgot that, and from that time on, I was able to "get the Baker sound" as Karen Leech would request, because I learned how to imitate it.

People from all over the Northwest attended that Masterclass. It was an event of the highest quality that makes an indelible mark on a 14 year old, and it not only increased my own respect for Baker, but also gave me some mysterious, magical taste of what true excellence was. Such excellence, that adults themselves were willing to become students of this master to take part in it. I'd never seen anything like it. It set up something magic about the world of flute, something like, "this is the Way, play ye in it," and I took it fully into my own soul. It was like a baptism into Real flute playing, and I was hooked.

Years later, my dream was to attend the Curtis Institute, where Baker taught. They only accept one student a year, and so everyone had a one-in-200 chance of getting in. I was about to graduate from high school, and contacted Julie that I was coming back east for the audition. He was again so kind to me



at the audition, and said, "You know, I can only take one person. If it isn't you, you would be the next person in line." I believed him, though I don't really know if this was true, or him just being nice. Nevertheless, I lived on those words. He then invited me to come to New York and visit him at Juilliard, and stay at his house in Brewster. I was ecstatic—I, Rhonda Larson, would get to go to Julius Baker's house?

A few days later I met up with him at Juilliard, and listened to him teach a flute player (though he never said much in the way of teaching—he only demonstrated, instead). Then we drove up to Brewster together. I remember thinking that his driving was nothing in the realm of his flute playing, and I was a bit nervous. He was having to make quick decisions about lanes and turns, and his personality just didn't really fit this task. Instead, he was someone that was always ultra-relaxed, played flute that way, walked that way, wore his jeans that way, and I assume would have preferred to drive that way. But you can't drive that way in New York.

We arrived at his house, and I met Ruth, his wife, and two of his children. I learned a lot about "the man" that evening, and was so in awe of him that it took some getting used to seeing he was simply a human being with household responsibilities and concerns. We had spaghetti that night, and as we were eating, I'll never forget Ruth saying to him, "Dear, you have tomato sauce on your chin." Julie, in his slow, methodical way, said, "Oh?", and wiped his chin. Then Ruth said, "No, dear, not that chin, your other chin." We all burst out laughing, even Julie giggled over it, and it helped to completely put me at ease with them all.

I stayed overnight at their house, and the next day Julie showed me his barn studio. I was soaking in everything like a sponge—words and visuals—the life of this great man, so I would remember it all when I was back into my own life. In his basement, there were stacks and stacks of cassette tapes laying around, all from recitals he had played. I thought how great it would be to hear any one of them. By now, I'd fallen in love with, and worn out, his commercial recording of the Debussy trio, and the Rous-

sel. I was stunned at the way he could play, particularly the SOUND more than anything else. But he had surprisingly few commercial solo recordings available, so I saw these tapes as scarce and rare treasure. I've always felt that hearing Baker recordings was like hearing the "secret" of how to play. Like codes to be deciphered were his recordings to my flute-playing investigative mind.

I didn't make it into Curtis that year. Two more years in a row, I came back to audition for it again. It was still my dream, even though I was now in my second year of college at the University of Idaho with a great flute teacher, Richard Hahn. The last time I went to audition, I had no money at all. I refinished pianos to make the money to fly back to Philadelphia, but returned on a Greyhound bus. This is so symbolic as to how it all felt, too. My meals there consisted of yogurt, and peanut butter sandwiches. It took three entire days to get back to Idaho on the bus, which allowed me the reflection time to think about whether I would get in or not, and replay all the events in my head like some great magical, mystical play. This time at the audition Baker said to me, "You know, Rhonda, you are such a terrific gal with such a great personality like no one I know. I think moving to the city would ruin you. I think you should stay right where you are." I protested that this wouldn't be the case. I remember thinking, "Don't think you are doing me any favor by not picking me!" But in all those three days home, I was quite sure he was not going to choose me to attend Curtis. I was accepted to Juilliard, but I didn't want Juilliard. It was the combination of Baker and Curtis that I had my hopes on, and nothing else would do. Alas, I did not, in fact, get selected that final time I auditioned for Curtis.

Certainly by my junior year in college, when I won the National Flute Association Young Artist Competition, I was able to truly see what Baker had done for me. I never really knew how deeply he thought about what he had said to me, and whether he really knew what favor he was implementing for me, but he was the one whose decision had a profound effect on my life in allowing me to stay with complete freedom in the small rural town of Moscow, Idaho.

That is, I was free to grow at my own pace there, without outside vehement competition (as Curtis would have been), so I had to develop all of my drive from the inside, instead of trying to be better than the guy practicing next to me. I had to compare myself with the standards of recordings, such as Baker's and Galway's, as this was all there was to compare myself to on a larger scale. In short, it meant I had to truly develop from the inside out, not the outside in. I lived in a town that was similar to the town I grew up in, where everyone was friendly and unguarded, free to look a passerby on the sidewalk in the eye, free to ditch as many classes as I wanted so I could spend the time practicing, free to continue my love affair with nature—the woods, bike-riding, hiking. None of this would have been possible at Curtis. Additionally, I would have been struggling to rent an apartment, let alone eat, which was less of a struggle in Idaho than it would have been in the higher economy of Philadelphia. And street smarts? I had none. Baker was right, I truly think that at that time in my life, the city would have inexorably changed me, shut me down. I didn't have the "distance" to see this at the time, but there is a wide-eyed innocence to people from rural areas, particularly in the West, and internal development would have been abruptly interrupted by moving to a city and a way of life I had no idea about except from the media.

And so it was that Julius Baker had a many-layered profound effect upon my life. The last time I really got to see him was at the New York National Flute Association convention in 1997, where I performed with my group on a Gala Concert. During the soundcheck, someone was trying to get in the door, and the "guards" came up to me and said, "Someone is saying that they are allowed to come in and see you before the show. Should I let them in?" I couldn't imagine who it could be, but said, "sure, no problem." They went to the door, and much to my surprise, in walks Julius Baker—shuffling in his characteristic way down the isle, pants bagging low as usual, until he reached the stage where I was. I felt so honored that it was him, the Man with the Holy Tone. (Or is that Wholly Tone?) After a quick



exchange, we had to finish our soundcheck, so he sat in the front row and waited for the doors to formally open, and the concert to begin. When our portion of the performance was over, there was a slight audience break to change the set-up for the next group, and Baker rushed up to me (imagine a non-rushing man rushing), and grabbed my hand and said, "Rhonda, I had no idea. I didn't know you could do that. I've never heard any of that before. I had no idea." It was the best compliment a girl from Montana could ever possibly receive from a man who was instrumental in shaping her life, unwittingly or not, for the better.

I miss you, Julius Baker. If you don't mind, I'm going to continue to learn from you until my abilities to learn have long expired. I thank you from the bottom of my heart for defining and embodying what is a true, genuine American Flutist. I thank you for magically pollinating so many individuals as you have done, who will go on to perpetuate the blossoming of your contributions to Flutekind. Thank you. And may I continue to thank you in my playing, too. May you hear the music wafting through the ethers.

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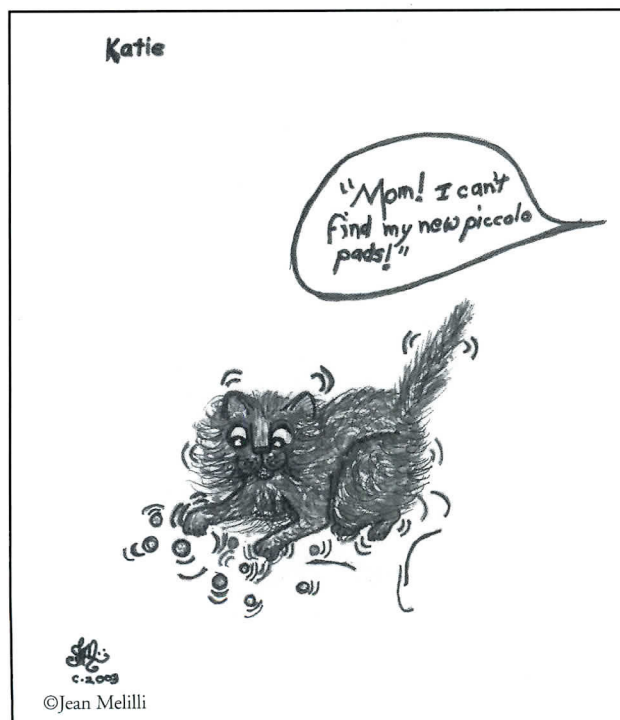
*Rhonda Larson won the NFA Young Artist Competition in 1985 and has since won a Grammy Award for her work with the Paul Winter Consort. This Montana native composes much of her own material and plays various flutes from around the world. She has just released her second solo CD entitled "Distant Mirrors," which merges the most soulful elements of sacred, classical, jazz, folk, Celtic and ethnic music.*

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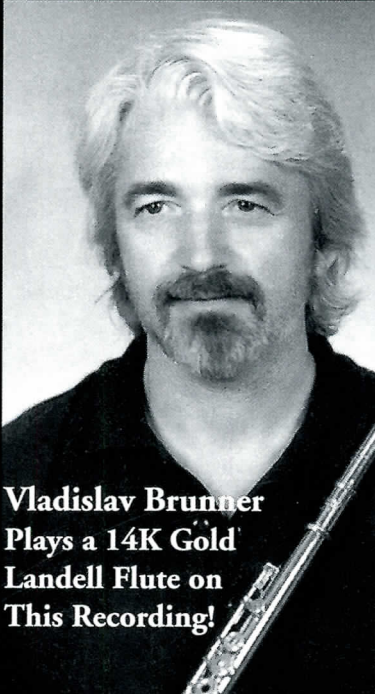
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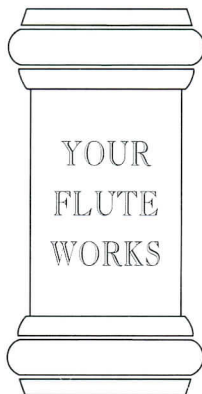
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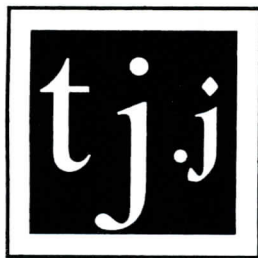
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FROM THE PROGRAM CHAIR



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

## 32nd Annual National Flute Association Convention

August 11–15, 2004  
Opryland Hotel  
Nashville, Tennessee



Stephanie Jutt

### *A Whole Lotta Reasons to Come to Nashville or Harmonic Convergence of Flutists Scheduled in Nashville at the Opryland Hotel*

Here's a new one for you: Nashville is within 600 miles of over half of the United States population. This is the kind of factoid that you learn when you become Program Chair of the 2004 NFA convention in Nashville, Tennessee! The lucky Program Chair (me) was recently invited to go on a fact-finding mission to the host city and hotel. I just returned from Nashville's legendary Opryland Hotel where I was joined by Deanna Hahn, the Local Arrangements Chair for the Nashville convention. My jaw dropped when I saw our site — nine sprawling acres of lush gardens and cascading waterfalls with a river running through it all. You can actually take a boat ride IN THE HOTEL! The rooms are lovely, each one with a balcony overlooking the courtyards that are filled with trees and the sound of running water. There are lots of places to gather and talk as well as quiet spaces to sit and think.

More about Nashville: after visiting for a few days, it seems like almost everyone there is a musician or knows someone in "the business." My taxi drivers were both musicians, and they told stories about Nashville musicians on the way to and from the airport. Live music is everywhere you turn, from the moment you get off the plane — I was amazed to see a country singer right in the lobby of the airport singing original material, and he was really good! When I returned for my early morning flight home, in place of the country singer I had seen two days earlier, there was a huge video screen playing his music video with a big sound system. Somehow, he looked much taller in the video.

Everyone knows about the famous Grand Ole Opry, the legendary performance home of country singers for many years, but Nashville supports two superb orchestras, the Nashville Symphony and the

Nashville Chamber Orchestra. The Grand Ole Opry House and the Roy Acuff Theater are both connected to the Opryland Hotel by a short walkway, and are alight with country music performances all year long. If you take time to go downtown (accessible by shuttle bus from the hotel for a small fee), you can visit the Country Music Hall of Fame, which I highly recommend. In it, you can see Elvis Presley's "solid gold Cadillac" and experience North American music history in a vibrant, interactive museum unlike any other in the world. Just down the street is the Wild Horse Saloon, which has live music every night, gives line dancing lessons, and seemed to be filled with a lot of very happy people when I peeked inside. The original home of the Grand Ole Opry is downtown at the Ryman Auditorium, which opened its doors in 1892. During the day, you can visit this wonderful old theater and take a self-guided tour through

the halls, have your picture taken on the stage, and pore over the fascinating memorabilia from the Ryman's storied past.

For members of your family who journey to Nashville with you, but perhaps aren't as flute crazy, there's the Springhouse Golf Club, located on the banks of the Cumberland River. It's a par 72, links-style course, whatever that means! Also connected by a path to the Opryland Hotel is Opry Mills, a combination outlet mall and very upscale collection of shops. To revive your Mark Twain nostalgia, the General Jackson Showboat is a giant, four-story paddleboat that floats down the Cumberland River and serves a gourmet lunch or dinner, which is accompanied by live country music, gorgeous at night.

Now, about that convention . . .

I am happy to report that the process of creating the 2004 Harmonic Convergence has been a lot of fun so far. I've been privileged to talk to flutists all over the world and brainstorm in the middle of the night, only to wake with a vision of a jam-packed, fun-filled, challenging week, that will send you home with a year's full of inspiration. That's why we all go, isn't it? To be inspired, to hear new music, become better teachers, and to see dear flutist friends in the annual "harmonic convergence."

All performances are not yet finalized, but the convention looks like this so far:

Concerto Soloists: **Emily Beynon**, principal flutist of the Royal Concertgebouw Orchestra in Amsterdam, **Paul Edmund-Davies**, co-principal flutist of the London Symphony Orchestra, **Lorna McGhee**, former first flutist with the BBC Symphony Orchestra, now teaching at University of Vancouver, and Lifetime Achievement Award Recipient, **Paula Robison**. The repertoire is a blend of old favorites and new music hot off the press. The conductor will be **Ransom Wilson**, American flute virtuoso and conductor who teaches at Yale University.

Since we'll be having the **Baroque Artist Competition** this year, we're paying special attention to this increasingly popular branch of our family tree. An impressive array of early music players and makers will

be on hand: first and foremost, the Lifetime Achievement Award Recipient, **Friedrich Von Huene**, the trailblazing baroque flute maker who led the way to the recent trends in early music performance practice. Stellar virtuoso baroque flutists **Sandy Miller** from New York, **Michael Lynn** from Oberlin University, **Stephen Preston** from London, and **Rebecca Troxler** from Duke University are a few of the flutists who will be featured in 2004.

2004 is also the **Piccolo Artist Competition year**, so brush off those wooden beauties and tune up those octaves!! Our piccolo guest artists will include **Lior Eitan** from the Israel Philharmonic, and we'll feature a panel discussion with piccolo makers. They will share with us their latest innovations in piccolo design, an exciting subject for us all.

Flute choir aficionados will have plenty of action, with challenging repertoire for all. Here is the flute choir personnel list for next summer:

Professional Flute Choir — conducted by **Phyllis Louke**

High School Flute Choir — conducted by **Darlene Dugan**

Opryland Flute Choir — conducted by **Katherine Borst Jones**

Flute Choir Reading Sessions: conducted by **Nora Kile, Sonny Burnette, Karen Mitchell, Roger Martin, and Kelly Via**.

Cabarets will include performances by the great jazz flutist **Jamie Baum** from New York and Nashville's own virtuoso penny whistle artist, **Sam Levine**. Jeff Coffin from the Bela Fleck Band will round out our late night cabaret concerts. We're hoping to hold the cabarets in one of the beautiful lobbies which has access to a large outdoor balcony near the big fountains.

Other guest artists include:

- **Lóránt Kovács**, Professor of the Liszt Ferenc Music Academy, Budapest, Hungary
- **Camilla Hoitenga** with new music and technology from Germany

- **Immanuel Davis**, the new Professor of Flute at University of Minnesota
- **Richard Sherman**, Professor of Flute at University of Michigan
- **Pedro Espi-Sanchez** with storytelling and the "Lekililo" flute
- **Jennifer Nitchman**, recent Young Artist award winner, and new second flute of the St. Louis Symphony
- Chilean flutist **Alberto Almarza** in a recital featuring flutes from several centuries
- **Angeleita Floyd** in a workshop on the teaching of Geoffrey Gilbert
- **Michel Debost** in a 70th birthday recital and workshop
- **Laura Barron's** recital, "Gen X Allstars," featuring young virtuoso flutists from around the United States
- **Ruth Ann McClain**, in "Memphis Music and Musicians"
- **Tennessee flutists** in great numbers — including **Ann Richards, Norma Rogers**, and others from flute choirs to orchestral players to Nashville studio players to chamber music — they'll be there in force!

Finally, we all have keenly felt the loss of one of our greatest artists, **Julius Baker**. The convention will feature a stream of significant daily events, which will pay tribute in music, words, and film, to a great artist and friend.

These words are meant to give you a little taste of what I HOPE the convention will be like next summer. The uniqueness of Nashville, combined with the buoyant spirit of our flute convention, make a perfect match.

Y'all come on down!

*Stephanie Jutt, Program Chair*  
Associate Professor of Flute  
University of Wisconsin-Madison  
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Santa Clarita, CA 91351  
661/299-4NFA (4632)  
fax: 661/299-6681  
NationalFlute@aol.com

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Santa Clarita, CA 91351  
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**MEMBERSHIP MANAGER**  
Maria Stribelman  
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661/250-8920  
fax: 661/299-6681  
nfamembership@aol.com or memberser-  
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**NFA ONLINE ADMINISTRATOR/  
CHAIR, INFO TECH COMMITTEE**  
Eric Hoover  
14 Calle Cal  
Sante Fe, NM 87508-9158  
505/466-3310  
ericjhoover@earthlink.net

**ACTIVITIES & ORGANIZATION  
EDITOR**  
Connie Beach  
16224 Deepwood Place  
Indian Trail, NC 28079  
704/893-2835  
conniebeach@msn.com

**LONG-RANGE PLANNING**  
Katherine Borst Jones  
4635 Rutherford Road  
Powell, OH 43065  
740/881-5008  
fax: 740/881-5252  
jones.6@osu.edu

**NEW MUSIC ADVISORY**  
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**NOMINATING**  
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**ORAL HISTORY**  
Lee Lattimore  
715 Parkmont  
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**PEDAGOGY**  
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**SPECIAL PUBLICATIONS**  
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akins.8@osu.edu

**BAROQUE FLUTE ARTIST**  
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Hillsdale, MI 49242  
517/607-2366  
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780 Merlin Lane  
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907/479-6701  
dorli@acsalaska.net

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fax: 281/550-9201  
kimclark@mindspring.com

**FLUTE RESEARCH**  
Rachel Lynn Waddell [see Convention]

## • THE FLUTIST QUARTERLY

**EDITOR**  
Mary Jean Simpson  
204 West Road  
Salem, CT 06420-3506  
phone/fax: 860/892-9052  
flutistquarterly@snet.net

**ADVERTISING EDITOR**  
Heidi Sorber  
621 Paseo Del Mar NE  
Albuquerque, NM 87123  
505/332-9339  
fax: 505/322-7773  
fqadvertising@nfaonline.org

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3561 Humanities  
455 North Park Street  
Madison, WI 53706-1483  
608/263-7197  
fax: 608/262-8876  
sjutt@wisc.edu

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N'Awlins Trade Show and  
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612 Highland Court  
Mandeville, LA 70470-8538  
504/626-3046  
fax: 504/727-3940  
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**EXHIBITS ASSISTANT**  
Patti McCleney  
N'Awlins Trade Show and  
Convention Services, Inc.  
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Mandeville, LA 70470-8538  
phone/fax: 504/893-9521  
pattimccleney@yahoo.com

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Howard Music Building, 79 E. College St.  
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**VISUAL DOCUMENTATION**  
Kim Goodman Anliot  
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614/262-7770  
email: flutegirl09@aol.com

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#### GRANTS DEVELOPMENT

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419/372-2233  
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Teresa Beaman  
Department of Music, CSU-Fresno  
2380 East Keats Ave. MS/MB77  
Fresno, CA 93740-8024  
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Mary Karen Clardy (2003-2005)  
College of Music  
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P.O. Box 311367  
Denton, TX 76203  
940/565-3722  
fax: 940/565-2002  
mkclardy@earthlink.net

Nancy Clew (2002-2004)  
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321/757-3931  
fax: 321/757-3932  
nancyclew@aol.com

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488 H Street  
Salt Lake City, UT 84103  
801/355-9336  
fax: 800/853-4977  
utahgraf@comcast.net

Carol Kniebusch Noe (2003-2005)  
9142 Old County Rd.  
Grottoes, VA 24441-5328  
540/249-4796  
noeck@JMU.edu

Renee Siebert (2002-2004)  
235 W. 70th Street, #J  
New York, NY 10023-4365  
212/724-6805  
flutebert@aol.com

Michael Stoune (2003- 2005)  
2516 69th Street  
Lubbock, TX 79413  
806/745-6477  
fax: 806/742-2294  
Michael.Stoune@ttu.edu

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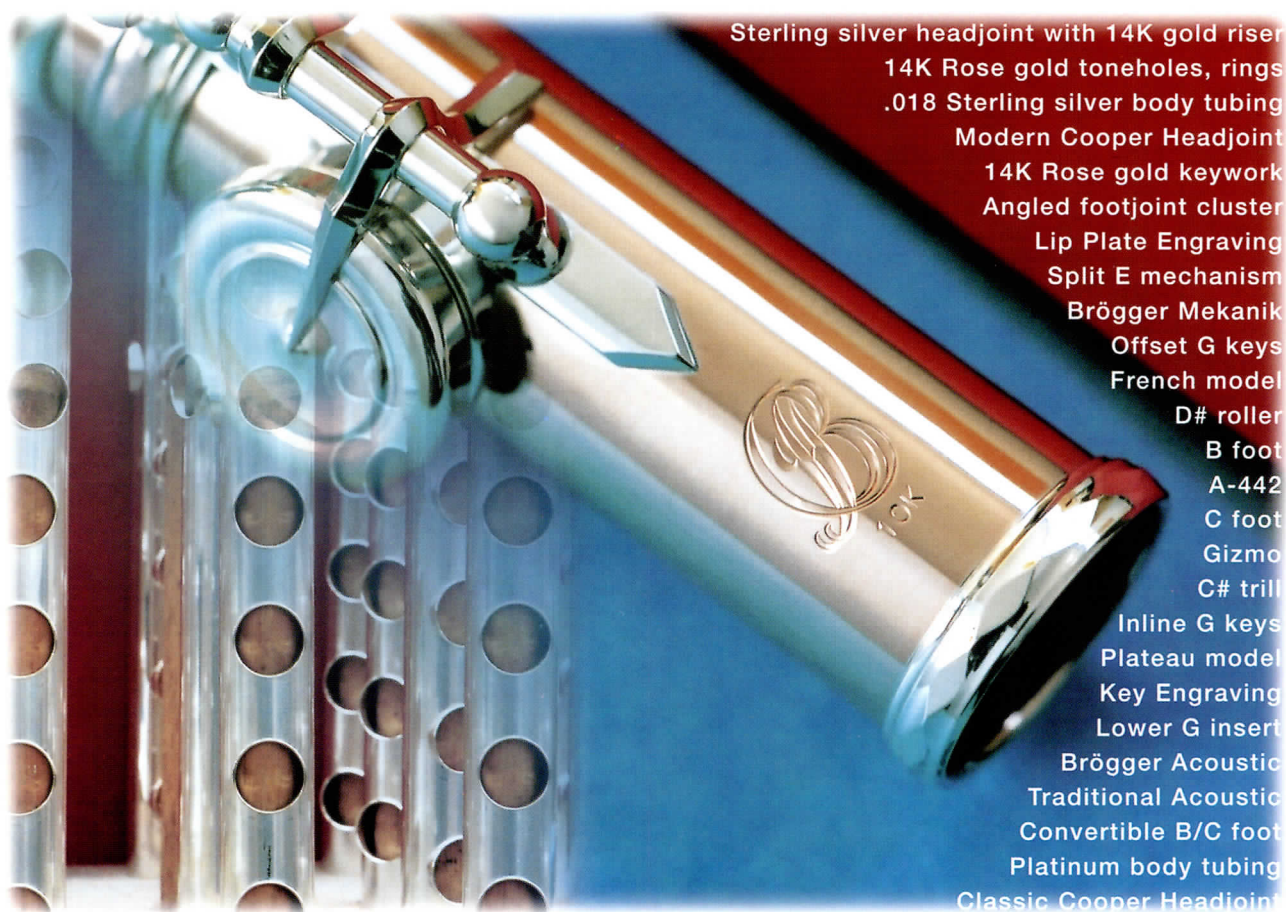
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