

VOLUME XXXVIII, NO. 1 FALL 2012

THE

FLUTIST

QUARTERLY

*The Flutist of Sanssouci:
King Frederick "the Great" as
Performer and Composer*

The Remarkable Career of Walfrid Kujala
Greg Pattillo's Three Beats for Beatbox Flute

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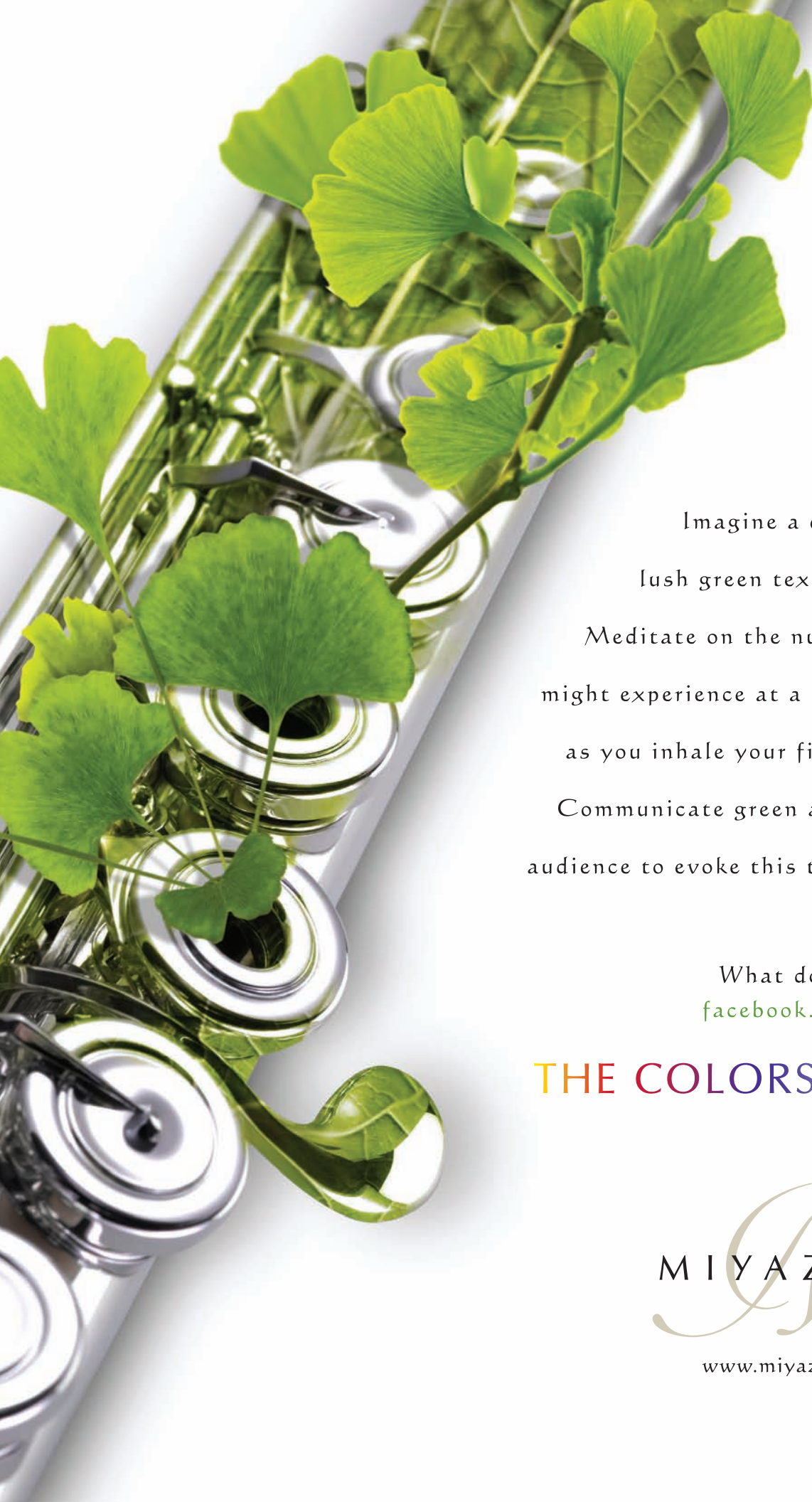
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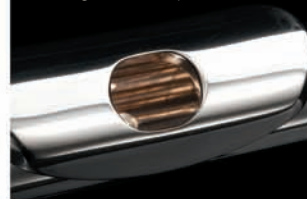
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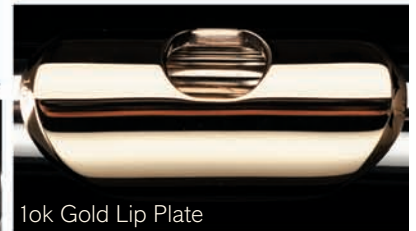
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Table of CONTENTS

THE FLUTIST QUARTERLY VOLUME XXXVIII, No. 1 FALL 2012

DEPARTMENTS

- | | | | |
|----|---------------------------------|----|--|
| 11 | From the Chair | 49 | Notes from Around the World |
| 13 | From the Editor | 52 | New Products |
| 14 | High Notes | 58 | Reviews |
| 39 | Across the Miles | 73 | NFA Office, Coordinators, Committee Chairs |
| 42 | From the Research Chair | 76 | Where Are They Now? |
| 44 | Honor Roll of Donors to the NFA | 77 | Index of Advertisers |



FEATURES

18 The Flutist of Sanssouci: King Frederick “the Great” as Performer and Composer

by Mary Oleskiewicz

In this anniversary year of the renowned military king’s birth in 1712, noted flute historian and scholar Mary Oleskiewicz explores the musical sensitivity and prowess of composer and flutist Frederick II. The article is based upon research from the author’s first edition of sonatas by Frederick, released this year, of historic recordings made at the king’s beloved retreat at Sanssouci.

28 The Remarkable Career of Walfrid Kujala

by John Bailey

Wally Kujala’s curious mind, even-tempered teaching manner, and superior performance skills have earned him a long list of followers, friends, and fellow colleagues—as evidenced at Northwestern’s 2012 gala retirement celebration featuring the unveiling of a portrait painted by longtime NFA friend Patti Adams and the world premiere of a work composed for him by Joseph Schwantner.

34 Three Beats For Beatbox Flute: A Chat with Greg Pattillo

by Ronda Benson Ford

At the 2011 convention in Charlotte, Ronda Benson Ford spoke with beatbox flutist Greg Pattillo, whom the NFA had commissioned to write a work for the 2012 competition, about his piece and his process.



Cover: King Frederick II at the beginning of his reign (Antoine Pesne, 1740), Schloss Charlottenburg, Foundation for Prussian Palaces and Gardens.

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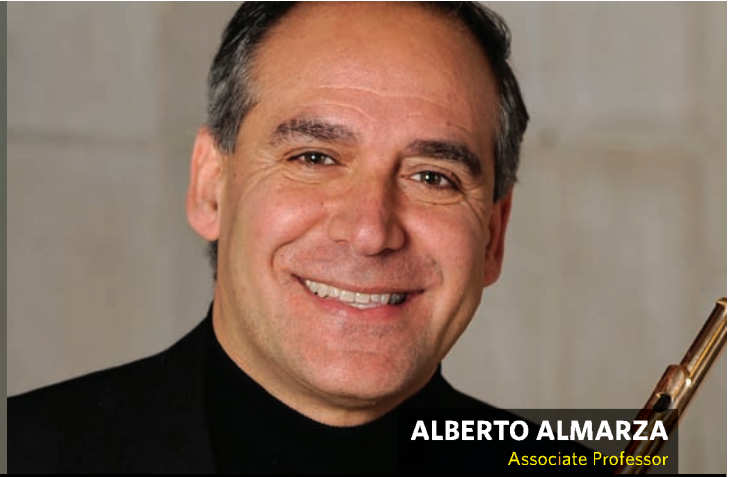
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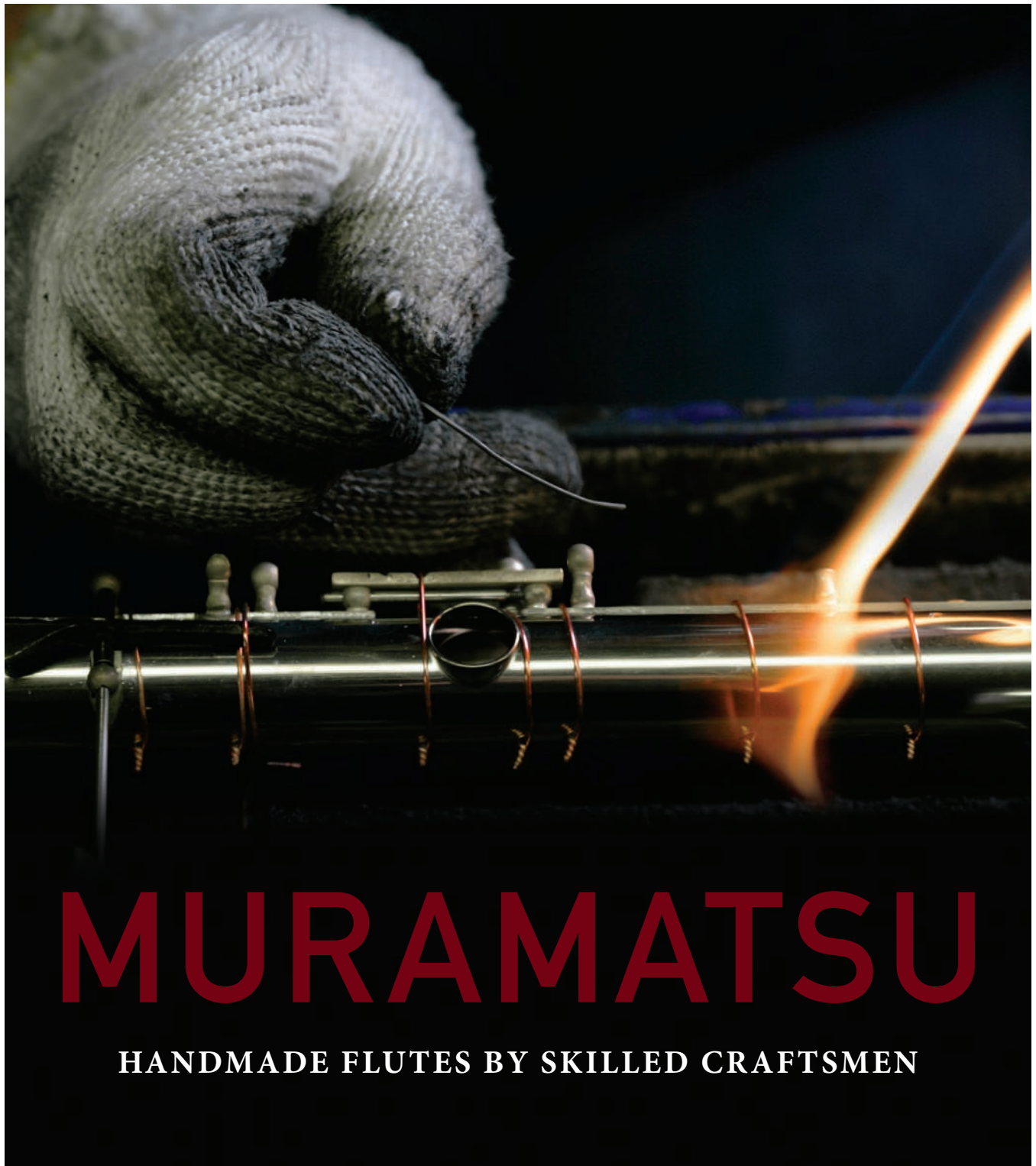
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From the CHAIR

Whither, Change

It is easy to idealize a past whose challenges grow more faint, and choose to view it through whatever lens fits the moment. Perusing decades-old *Flutist Quarterlies* on a recent visit to the NFA offices in Santa Clarita, I was struck by its modest origins, printed on thick paper in black and white. There were few pictures, no advertisements, but the authors' names leapt off the page: Donald Peck, Walfrid Kujala, Bernard Goldberg, Gwen Powell, Charlie DeLaney, Leone Buyse, Erv Monroe, John Wion, Karl Kraber, Judith Bentley. Some names, I did not recognize. Permeating the volumes, heavily weighing down a 25-foot set of bookshelves stacked four shelves high, was a spirit of dedication to the development of a canon of pedagogical literature devoted to the flute.

Stack after stack of these volumes serve as testament to the humble beginnings of the NFA—and to a vision whose origins were simple: to bring together flutists to play, listen, and teach

at an annual convention and to spread the word about new ideas through *The Flutist Quarterly*.

Over the years, we have grown as an association. Our current publication is more opulent in its colors, layout, and design, and has a wonderfully professional look. Our convention has grown in the number of events

it offers, and thousands of flutists annually flock to the biggest flute show on earth. We have full-time paid staff where once we only had volunteers. Our website is a burgeoning resource.

Through this all, it is incumbent upon those of us with the benefit of experience to remember the vision of the association's founders and early contributors, to recall the debt we owe that group of people, and to take whatever steps are necessary to ensure that the next 40 years of the NFA are as bright as the past 40. It is also our duty to pass these lessons on to our students and to their students.

The NFA exists because though we come from diverse backgrounds and we all enjoy something in common: the flute. We gain sustenance, pleasure, and fulfillment through flute playing and the camaraderie that comes through sharing music.

In this time of significant organizational leadership change, we find ourselves in a time of transition in the NFA. It is my deeply held belief that the spirit we have seen flourish for so many years throughout the association will live on and that our future is as bright as it has ever been. Thank you for the opportunity to work with and for you these past several years. It has been a deeply educational, humbling, and energizing experience. I am left with gratitude towards the many, many people who have provided counsel and perspective, and wish all flutists the best of luck as we chart an exciting course toward the future.

As for me, I'm off to send a note of thanks to my teachers for their roles in making this organization great. I hope to see you in New Orleans!

—Jonathan Keeble



Jonathan Keeble



Special CONVENTION Issue

The National Flute Association, Inc.

NEWSLETTER, Volume IV, No. 4

Summer, 1979

WALFRID KUJALA IN 25th YEAR WITH CHICAGO SYMPHONY

For twenty five years Walfrid Kujala has been a distinguished member of the Chicago Symphony. Equally well-known as a piccolo player, flute teacher and writer on the techniques of flute playing, he will be featured at the Dallas convention on the closing Sunday concert (program details on page 12), and teaching a Master Class for the piccolo on Saturday. He will also be one of the judges for the finals of the Young Artist Competition. In the interview starting on page 3 he shares with us his experiences in the Chicago Symphony, reminisces about conductors, discusses the flute techniques he has developed during his many years of teaching and gives us a good understanding of his approach to playing the piccolo.



LATEST NEWS ON THE EVENTS TO TAKE PLACE AT DALLAS CONVENTION

DETAILS OF THE DALLAS CONVENTION
by Kyril Magg, Program Chairman

The Winter and Spring issues of the Newsletter have included information about some of the plans for the 1979 convention, which will take place on August 17-19 at the Hotel Adolphus in Dallas, Texas. It is now possible to fill in the remaining details of the convention programming, and a separate portion of this Newsletter (beginning on page 12) individually lists each event's time, its participants, and their repertoire.

In the Winter Newsletter, the Program Committee announced the new convention Workshop Series, which will present specialized flute instruction in master class format. Robert Willoughby of the Oberlin Conservatory will instruct students who will be playing Baroque (one-keyed) flutes. Walfrid Kujala of the Chicago Symphony will be teaching piccolo orchestral excerpts. Patricia Spencer, a member of the Da Capo Chamber Players and a frequent New York recitalist specializing in modern repertoire, will conduct a master class of avant-garde flute music. The traditional master class will be presented by James Pellerite of Indiana University, featuring repertoire of C.P.E. Bach, Griffes, and Messiaen.

In the Spring Newsletter, ensembles of varied in-

strumentations built around flutists Jacob Berg, Albert Tipton, Ervin Monroe, and Samuel Baron were announced for portions of the convention's evening recitals. It is certainly a pleasure to add to that list the names of Bonita Boyd of the Rochester Philharmonic (who will be joined by her regular accompanist, Kimberly Schmidt), Eleanor Lawrence of the Manhattan School of Music (who will join Samuel Baron for several two-flute works), and Walfrid Kujala (who will perform on flute, piccolo, and alto flute in each of two compositions, as well as premiering a new piccolo piece written for him by his son, Stephen). The previously-announced panel discussions on "The Widening Scope of Flute Instruction" and on "Breath Control" will include such distinguished flutists as Robert Aitken, Samuel Baron, Zdenek Bruderhans (whose separate performance on an afternoon recital will feature the use of "circular breathing"), Richard Hahn, George Hambrecht, John Heiss (who will also perform several of his newly-composed studies on "extended techniques"), Betty Bang Mather, Roger Mather, Alexander Murray, James Pellerite, Sheridan Stokes, and Jack Wellbaum. Other afternoon performers who will be new to NFA audiences include Pamela Endsley (principal flutist of the Denver Symphony), Deborah Carter (a Philadelphia recitalist), and Janice Boland (from Coe College, Iowa).

(Continued on page 2)

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From the EDITOR

Open this issue with a quote from the next one, brazenly stolen from 2012 Young Artist Competition winner Laura Kaufman: “I remember walking through all of the amazing glitz and glamour of Las Vegas and thinking, *I’m going to play some Bach now!* I can’t play Bach anymore (some might suggest that I never really could), but I certainly had the same surreal sense of discord at the 40th annual convention, where classy collided with...well, Las Vegas.

I am never able to see the complete elephant that is an NFA convention, and this year’s event (brought to us by Zart Dombourian-Eby, Sandy Saathoff, Madeline Neumann, and countless volunteers) was certainly no exception. But from just the wee bit I *was* able to enjoy this year? Why, for all the talent and energy filling the place, you’d think this organization had been around for 40 years or something.

The Ruby All-Stars Flute Orchestra that opened Thursday night’s gala concert was a sight to behold as well as hear. Past presidents and program chairs crowded the stage, their presence as living history offering us a rich collection of talent on assorted-sized flutes. This event literally set the stage for the remaining days, a cornucopia of the best and the brightest in the history not only of the NFA but of its colleagues in the publishing, writing, pedagogical, and performing arenas as well. By the time

Monday rolled around, we had celebrated the accomplishments and anniversaries of careers, composers, creators, and even kings, all spinning in circles of work and play—and even in a circus, a la Cirque de la flute, a day of dress-up in the spirit of the venue, Caesars Palace.

One example among many: Harvey Sollberger’s collection of works spanning six decades of his compositional career included a quartet that had first been performed by one of this year’s Lifetime Achievement Award recipients, Betty Bang Mather.

Mather was all over the place, on both sides of the stage and podium, in tributes and concerts and roasts. Fellow Lifetime Achievement Award recipient Bonita Boyd, teacher and flutist extraordinaire, taught and performed exquisitely in workshops and masterclasses, concerts and recitals, day and night. The NFA pressed into service National Service Award recipient Nancy Toff to use (in another circle-inside-a-circle) her award-worthy talents as a historian. To entertain the convention participants honoring her, she documented and then presented this organization’s history with comprehension and accuracy, along her trademark wit.

Just as nobody can possibly attend everything at this annual August affair, neither can we begin to comprehensively cover it after the fact. Still, each year we do our best to share at least a few of our



Anne Welsbacher

annual ritual’s highlights. *Convention Chronicles*, featuring reports and photos covering presentations and concerts, can be found, along with a lavish slideshow of images, at nfaonline.org. There, too, are handouts from selected sessions.

We also expand on a few of the presentations in feature articles for this magazine, and it is with a great deal of pride that I invite you now to turn to a stellar example, this issue’s cover story by Mary Oleskiewicz about the flutist of Sanssoucci, better known as King Frederick “The Great,” one of the rich offerings at Rubies! Celebrating 40 Years of Artistry and Vision, the royal affair that was the convention of 2012.

—Anne Welsbacher



The 40th National Flute Association convention featured performances by myriad past presidents and program chairs.

High Notes

News and activities about the accomplishments of National Flute Association members and the flute world



Flutist Amy Porter has led her Anatomy of Sound workshop for 10 years.

Amy Porter celebrated the 10th anniversary of her annual Anatomy of Sound flute workshop at the University of Michigan June 2–5, welcoming Paula Robison as this year’s guest instructor and joined again by yoga specialist Laura Dwyer (principal flute of the Sarasota Opera Orchestra and Musica de Camara and flute/piccolo with the Santa Fe Symphony and Opera Southwest) and Jerald Schwiebert (professor of theater movement, University of Michigan).

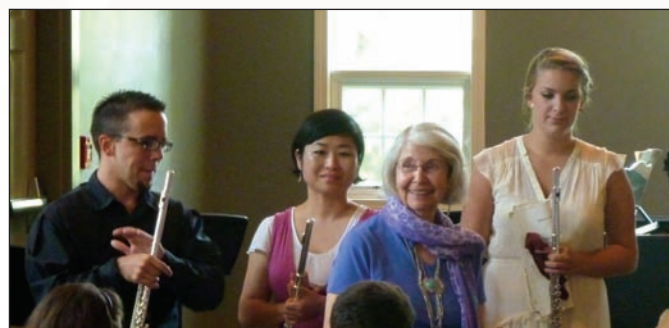
The four-day workshop offered classes in yoga for flutists, body movement, and anatomy and masterclasses by Robison and Porter, who capped off the anniversary event with evening solo recitals and a duet performance of Franz and Carl Doppler’s *Rigoletto Fantasy and Variations* for two flutes and piano (David Gilliland, piano). The workshop was attended by national and international flutists from a wide range of ability levels in a welcoming and noncompetitive atmosphere characteristic of the workshop series.

Robison’s masterclass “Mozart, Bach, and the Dance” reflected her love of “the Dance,” drawing players into movement with moments of laughter as she helped them be at ease on stage. She also taught masterclasses on “Playing Between the Notes” and “Theme and Variations” and shared memorable moments of her studies with Marcel Moyse in a storytelling lecture, “Marcel Moyse and Carrying Traditions.” Her solo recital featured works of Albert Roussel, Luciano Berio, Bohuslav Martinu, Gabriel Fauré, and Cécile Chaminade, accompanied on piano by Gilliland.

Porter was joined by body movement specialist Jerald Schwiebert for her “Anatomy of Sound” masterclasses in a practical application of anatomy lessons to flute performance. Laura Dwyer also worked with flutists as Porter guided players in opening their bodies for increasingly improved sound. Porter dedicated her solo recital, featuring Bach’s Prelude to Suite No. 5 for solo cello, to the memory of Lisa Marmor, an amateur adult flutist, mother, social worker, and four-time participant in Anatomy of Sound who succumbed to breast cancer on the workshop’s opening day.

Porter launched Anatomy of Sound 10 years ago to help performers realize that “playing the flute with your own sound has to begin with seeing who you are, and knowing you *can* make a sound from what’s already inside you. It’s . . . the anatomy. Of Sound.” Her 10th anniversary marks a milestone in her ongoing effort to help flutists of all ability levels integrate human physical anatomy with production of sound. The anniversary celebration was completed by the September 4 release of a comprehensive two-DVD study guide containing Anatomy of Sound exercises, instruction, interviews, warm-ups, and a 30-minute yoga session with Dwyer. The DVD set will not replace the annual workshop but, in Porter’s words, is offered not only as a recruitment tool for future participants but also “as a gift for the people who can’t come” so players “can have us every day! After 10 years, I think we know what we’re doing—come before we hit 20!”

—Cheryl Emerson



Left to right: Ernesto Fernandez, Carolyn Oh, Ruth Baker, and Abigail Clark.

The 2012 Julius Baker Legacy Masterclasses, directed by Kerry Walker, was held at Western Connecticut State University. This year’s annual event hosted performers from Korea and Turkey as well as the United States. The final concert included guest performer Susan Hoepfner and the Yamaha prize winners; all performed with pianist Linda Mark. The Julius Baker flute choir, under the direction of Vanita Jones, closed the concert with a performance of the traditional Allegro from the Sonata in C Major by J. S. Bach. First place winner was Abigail Clark; second place winner was Carolyn H. Oh; third place winner was Ernesto Fernandez.

Marianne and John Weaver were honored April 21 with a tribute gala concert and reception at Philadelphia’s Kimmel Center for the Performing Arts. The event was sponsored by the American Guild of Organists in association with the Kimmel Center and featured works by Bach, Reger, Gershwin, Prokofiev, Durufié, and Weaver himself. The

Weavers closed the concert with a performance by Franck. The flute-organ duo has played recitals throughout the U.S. and in Germany, the Virgin Islands, and Brazil. The couple perform 18th-century sonatas and 20th- and 21st-century works by Bloch, Locklair, Pinham, and Studer. They also have premiered works dedicated to them.

Marianne Weaver studied with Gerald Carey and Sam Baron in Wilwaukee, William Kincaid through the Manhattan School of Music, Jean Pierre Rampal at Nice, and Marcel Moyses in Vermont. She was principal flutist at the weekly Bach cantata services at Holy Trinity Lutheran Church in New York City for 25 years and with the Village Light Opera Company for 40 years. She performed freelance in New York City from 1966 to 2005. She is a longstanding member of the NFA.



Jessica Schmitz

The Asphalt Orchestra, co-directed by piccoloist and NFA member Jessica Schmitz, performed at Lincoln Center April 28 with the music collective Bang on a Can as part of that group's 25th anniversary celebration. They also performed in Europe in spring 2012. Asphalt Orchestra's debut performances were held at Lincoln Center Out of Doors Festival in New York during the summers of 2009 and 2010. Since then the group has performed throughout the U.S. East Coast and Canada, at London's Barbican Centre, at the TED Women conference in Washington D.C., and at other venues. Its repertoire ranges from music by pop singer Björk, to jazz musician Charles Mingus, rock progressive Frank Zappa, Brazilian songwriter Tom Zé, Zimbabwean artist Thomas Mapfumo, Swedish metal band Meshuggah, and new pieces written for the band by David Byrne and Annie Clark, Yoko Ono, Goran Bregovic, Tyondai Braxton, and Stew and Heidi Rodewald. Asphalt Orchestra's debut album was released in 2010 by Cantaloupe Music. Visit asphaltorchestra.com.



Carla Rees

A little more than a year after the London riots and fires that destroyed her home and possessions, flutist Carla Rees, who also is a member of the group *rarescale*, has announced the release of her fifth CD and the launch of her new publishing company, Tetractys, created to ensure that "the music that has become a core part of *rarescale*'s repertoire is not lost should disaster strike again—and to encourage more performers to take on some of the new works which have been composed for us."

Nocturne, a CD of music by *rarescale*'s composer in residence, Michael Oliva, is available (as a download only) on iTunes. It features the song cycle *Dover Beach* and works for alto flute and electronics.

Tetractys Publishing specializes in music for low flutes. "Taking the lead from the alto flute's inventor Theobald Böhm," Rees says, "who made arrangements of well-known works for the instrument, the *rarescale* series includes original works and arrangements for alto and bass flutes, including solos, music with electronics, guitar, and flute ensembles." Visit tetractys.co.uk.



Catherine Ramirez

Flutist Catherine Ramirez recently participated in the 10th International Music Competitions "Città di Padova Prize" in Italy. The competitions, which took place from June 28 to July 4, involved musicians from 28 countries who performed in the three categories of woodwinds, strings, and piano. Ramirez won third prize in the Città di Padova Competition (woodwinds category) and third prize in the Virtuosity Competition (from all instrumental categories). She was the only American prizewinner in these competitions.

In May, Ramirez graduated from Rice University with her Doctor of Musical Arts degree. Ramirez has been the assistant professor of flute and theory at St. Olaf College in Northfield, Minnesota, since 2010, and, in June 2012, was the featured soloist with The St. Olaf Orchestra during its five-city concert tour of China, which included performances at concert halls in Xi'an, Zhengzhou, and Beijing.

Suzanne Stumpf, artistic director (with Daniel Ryan) of Musicians of the Old Post Road, has announced the ensemble's 2012–2013 season of chamber music concerts. The ensemble's series brings period instrument performances of music of the 17th, 18th, and 19th centuries to historic buildings along the path of New England's fabled Old Post Road. The group's programming offers a mix of rediscovered and established works. For this 24th season, concerts will be at venues in Boston, Cambridge, Wayland, Framingham, Sudbury, and Worcester.

The season opened on September 29 with a benefit performance featuring guest host Laura Carlo of WGBH's Classical New England. The ensemble joins Duo Maresienne (lute and viol) to present uncommon repertoire that features these instruments in concerts on October 26–27. Its annual December holiday program December 8–9 will feature guest soprano Kristen Watson. On March 1–2, 2013, the ensemble will perform chamber works that feature the piano and other instruments. The season closes with performances April 26–27. Visit oldpostroad.org.

The Omaha-based flute and percussion duo Zephyrus (Christine Beard, flute, and Tomm Roland, percussion) was featured at the 34th annual Festival of New American Music at Sacramento State University in California November 6–7, 2011. Zephyrus' recital featured music by American composers David Lang, Paul Bissell, Barry M. Ford, and Leonard



Zephyrus: Christine Beard and Tomm Roland.

Mark Lewis and the world premiere of a new commission by David Claman entitled *Variations on "Amba Kamakshi"* for alto flute and percussion. The duo, formed in 2010, toured Brazil in September and has been invited to perform at the IV World Flutes Festival in Mendoza, Argentina, where it will perform a recital of world-inspired music by North American composers.



Rhonda Larson's 1878 schoolhouse

Rhonda Larson's 1878 one-room schoolhouse in Michigan was the setting for "How to Create Your Own Music," her new three-day masterclass held in March. Participants were led through exercises in free improvisation, playing by ear, and developing original compositions through the expansion of the flutists sound and music theory vocabularies. Group and individual sessions were interspersed with drum circles and walks in the surrounding woods on trails forged by Larson. In June, Larson performed for the South Haven Concert Series in Michigan, presenting her "Farewell to Michigan" concert with her band, Ventus. The event drew an unprecedented overflow audience. Visit rhondalarson.com.



Left to right: Linda Marianiello, Bart Feller, Adrienne Greenbaum, and Susan Levitin.

Linda Marianiello, artist director of Santa Fe Flute Immersion, has announced that the initially biannual program's inaugural season was so successful that it will be held annually. The 2013 Santa Fe Flute Immersion will be held June 17–24.

The 2012 faculty included Bart Feller, principal flutist of the Santa Fe Opera and New Jersey Symphony; Adrienne Greenbaum, teacher and klezmer flutist with experience in baroque, modern, and orchestral flute playing; Susan Levitin,

Chicago-based teacher and founding member of the Chicago Ensemble; and Linda Marianiello, a Santa Fe-based flute soloist and chamber musician. Debra Ayers was pianist. There were 18 participants; the moderate class size accommodated in-depth learning and collaboration, and future classes will be kept small. The same faculty will reconvene in 2013.

The program's mission emphasizes artistry and experimentation in teaching approaches, and the teachers shared their techniques with one another throughout the session.

"We in the flute community have been losing artistry along our path of technical prowess. It is expected that the flutist will first and always address technique; we are disallowed missing of notes," says Greenbaum. "Everyone addressed this concern. Yes, get the notes. More so, understand the patterns or purpose behind those notes. We four teachers managed to share, without uncomfortable discourse, our own well-established and appreciated tone techniques. I wanted to participate in a faculty that was knowledgeable, yet embrace of other opinions, willing to give up a misunderstood or unknown area of the music to others without negativity."

For more information, visit facebook.com and search for "santa fe flute immersion."

NFA member Kimberlee Goodman recently was a featured clinician for the Music and Arts store in Westerville, Ohio. Its Flute Day featured a masterclass, a clinic, and a sight-reading session. More than 30 students attended, ranging in grades from 6 to 12. On May 5, Goodman hosted the day-long Second Annual High School Flute Choir Day, culminating in a flute choir concert, at Otterbein University in Westerville, Ohio. High school students from all over the state of Ohio participated.

Helen Spielman presented the Keynote Address at the Sigma Alpha Iota International Music Fraternity Convention in Atlanta, Georgia, August 4. The title of her talk was "Healing Performance Anxiety from Inside Out."



Viviana Guzman

In March, Viviana Guzman conducted a concert tour with her guitar and flute quartet, Festival of Four, in Fort Walton Beach, Florida; Gulfport, Mississippi; and the Rabobank Theater in Bakersfield, California. Guzman also presented masterclasses sponsored by Altus Flutes at the Northwest Florida State College in Niceville, Florida, and at the University of California Bakersfield. She performed in Funchal, Portugal; Cadiz, Melilla; Cartagena, Spain; and her home town of San Francisco at the Red Poppy, and she performed in a residency at the Cate School near Santa Barbara. In April, she performed in Salvador, Brazil, and Tenerife, Spain; and in June she hosted the San Francisco International Flute Festival.

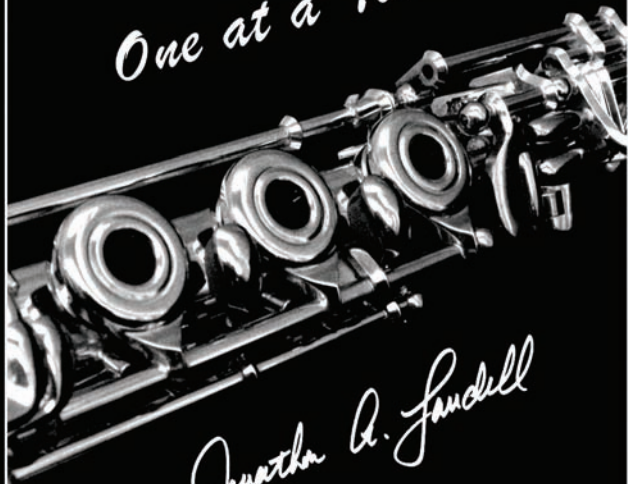
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FREDERICK II, ANTOINE PESNE, 1740

The Flutist of Sanssouci:

King Frederick “the Great” as Performer and Composer



In this anniversary year of the Prussian king’s birth in 1712, noted flute historian and scholar Mary Oleskiewicz explores the musical sensitivity and prowess of composer and flutist Frederick II. The article draws on the author’s research undertaken in connection with her new editions of sonatas by Frederick and her recent historic recordings made at the king’s beloved retreat, Sanssouci.

by *Mary Oleskiewicz*

“Principessa” . . . My brother has given this title to his flute, saying that he will never truly love anyone but this princess.”
—Wilhelmine of Bayreuth

To flutists, King Frederick “the Great” (1712–1786) of Prussia is best known as the pupil of the German virtuoso Johann Joachim Quantz (1697–1773), author of *On Playing the Flute* (Berlin, 1752), a monumental treatise dedicated to the king. A proponent of enlightened absolutism, Frederick practiced religious tolerance and instituted important social and cultural reforms, but he is most famous as a brilliant military campaigner and statesman. When not at war, the self-styled *Philosophe de Sanssouci* preferred to live in seclusion, away from court ritual and the duties of his office. He read and corresponded with great thinkers, such as Voltaire, wrote poetry and history, and above all played flute and composed music at a level that made him probably the most gifted musician ever to serve as a head of state. The 300th anniversary of Frederick’s birth, in 2012, is a timely occasion for a reevaluation of his considerable musical contributions.

Frederick was not only an accomplished flutist and composer but a librettist and an important patron of opera. His court employed many renowned musicians. Yet his own compositions, which include 121 flute sonatas and four flute concertos, have received little attention. Locked away in the vault of the *Staatsbibliothek* in Berlin, most of the sonatas remain unpublished and inaccessible to the public, much as they were during Frederick’s lifetime. Twenty-five of them, published in 1889 by Philipp Spitta, have formed the basis of nearly all previous recordings up to now.¹ Fortunately, a research fellowship from the Alexander von Humboldt Foundation granted to the author has made it possible to unearth these fascinating works, and a forthcoming edition is poised to bring outstanding and original sonatas into the mainstream flute repertory at last.



Wilhelmine of Bayreuth, one of many siblings, was Frederick’s favorite sister.



Johann Joachim Quantz



Voltaire, fellow philosopher



Young Frederick as Crown Prince, 1736

Frederick and the Flute

In the afternoon Frederick often played Solfeggi, which he knew by heart. In the mornings before the cabinet meeting began, he usually improvised for a while as he walked about. He once said to D'Alembert, with whom he discussed music and its effects on the soul, that during these improvisations he often contemplated things without thinking about what it was he was playing, and that in this manner the happiest ideas occurred to him, some of them about affairs of state.

—Friedrich Nicolai, 1786

Frederick's affinity for French culture, language, and fashion and his love of books and music were considered "effeminate" by his authoritarian father. Dubbed the "soldier-king," Frederick William I preferred hunting, riding, and smoking, and collected troupes of tall soldiers. With his mother's covert support but against his father's wishes, Frederick studied harpsichord and later flute. In Dresden, at the age of 16, the crown prince saw court opera and ballet for the first time, and he met and performed chamber music with the court flutists Quantz and Pierre-Gabriel Buffardin. His desire to learn the flute was quickly made known, and Buffardin presented Frederick with a flute, a gift from the Saxon Elector.

The Prussian Queen offered Quantz a handsome salary to become her chamber musician, with the secret agenda of providing flute instruction to Frederick, but instead it was arranged for Quantz to visit Berlin twice yearly as her guest. Frederick William quickly caught on to the thinly veiled scheme. Subsequently came a dramatic story of Frederick's aborted flight to England and imprisonment. Before Frederick was freed, the king wrote to him with biting sarcasm:

Rather than become the leader of an entire company of Grenadiers ... you would clearly like it better if I were to provide you with a flute teacher from Paris, 12 flutes, music books, a troupe of actors, a big orchestra, a few dozen French dancing masters [...] and build you a big theater [...] these things seem to you far more noble and befitting a prince.²

In 1732, after Frederick was released and permitted to lead his own regiment, he was granted a residence in Neuruppin, part of rural Brandenburg, where he could now resume the pursuit of music, unnoticed by the king. He soon began to compose flute sonatas, concertos, and vocal music. To his favorite sister and childhood ally, Wilhelmine of Bayreuth, he wrote that in between the fulfillment of his military duties he still found time for artistic recreation: "We exercise good manoeuvres here, but the muses come from time to time to lighten the efforts of Mars."

In 1733 Frederick was forced to marry. Over the next few years he assembled a group of musicians that included the violinists Franz Benda and Georg Zart and keyboardist Christoph Schaffrath. Carl Heinrich Graun arrived in 1735 as singer, cellist, and composer (not as *Kapellmeister*), and in the same year Carl Philipp Emanuel Bach, son of the famous Johann Sebastian, also visited court. Frederick observed to Wilhelmine that, although the 21-year-old Bach was a gifted keyboard player and "very strong in composition, his taste [was] not yet formed."

C. P. E. Bach evidently made an impression, however: three years later Frederick called him into service at Rheinsberg. In 1741, as king, Frederick was able to pay this Bach, in addition to a group of newly engaged musicians, with state funds. (Up to that point, due to budgetary constraints, Bach had been paid from Frederick's private purse.)

Pay Scales



The myth, pervasive in recent literature, that Bach was unappreciated by the king and received only three hundred Taler annually is simply false. The king's private accounts show that a small circle of his favored musicians, including Bach, received extra payments for educating young court musicians. In the 1750s Bach also received a raise and additional monthly supplements that brought his annual income to 800 Taler, the same as the principal chamber violinist, Franz Benda. By the same token, Quantz's 2000 Taler was equivalent to opera director Carl Heinrich Graun's salary and that of Michael Gabriel Fredersdorf, the king's most powerful servant; but it in no way equaled that of Frederick's star opera singers, some of whom received more than 4000 Talers per year.

—M.O.

In 1736, crown prince Frederick and his musical entourage moved to a country estate in Rheinsberg. In this idyllic paradise, with its palace perched on the shore of a serene swan lake,



Crown Prince Frederick (with flute) on the lake by Rheinsberg, by Georg Wenzeslaus von Knobelsdorff, 1738.

Frederick surrounded himself with a circle of intellectuals, artists, and musicians. His many visitors included the French flute virtuosos Blavet and, in 1737, Buffardin, whom he had met in Dresden.

Upon becoming king in May 1740, Frederick moved his orchestra to Berlin, where he fulfilled his dream of establishing an opera company. His first two royal commands were the abolition of torture, followed immediately by an order to build an opera house. Within just five years, Frederick succeeded in expanding the opera's orchestra to the proportions recommended in Quantz's treatise. He also continued to receive distinguished musicians, including Hasse and J.S. and Wilhelm Friedemann Bach. Bach's visit, in May 1747, culminated in *The Musical Offering*, a profound contrapuntal work based on a theme by the king, whose central trio sonata, for flute, violin, and basso continuo is a *tour de force* for the 18th-century flute.³

The Royal Flute Concerts

The pleasant stay at Sanssouci will relax you, my very dear Brother, from your recent fatigues. My imagination transports me there at all hours of the day. It seems to me as though I see you there in your charming little Cabinet in conversation with the Muses, a moment later I am [with] you at the Concert, and the soft tone of your flute touches me and delights me.

—Wilhelmine of Bayreuth to Frederick, 1748

Beginning in the 1730s, Frederick held private music soirees in which he himself performed as soloist almost every evening. Their repertory included Frederick's own works as well as those of Quantz, who composed 151 flute sonatas and 296 concertos in the king's repertory. Until the Seven Years' War (1756–1763), Frederick also performed works by other com-

posers, including the Graun brothers, Emanuel Bach, and Hasse, who composed at least one concerto for Frederick. Following the war, however, Frederick rejected the "modern" Viennese Classical style that was now also becoming popular in Berlin and confined himself to performing nothing but his own works and those by Quantz. Both before and after the war, the king's private concerts often featured opera singers who performed arias, including some composed by Frederick himself.

To keep track of the king's vast library of flute music, manuscript thematic catalogues—one for sonatas and one for concertos—were soon drawn up for each of his palaces. When the catalogues were revised after the Seven Years' War, works no longer played by the king were eliminated, including most contrapuntal works by Quantz and those by composers other than the latter and Frederick himself. Only through an oversight did there remain two works by Graun that the king formerly played.

From 1732 to about 1734, when Frederick employed only a few regular musicians, he frequently played Quantz's trio sonatas and quartets; both types of work were contrapuntal.⁴ The quartets, scored for flute, violin, viola, and basso continuo, were ideal for the ensemble at Ruppin. Likewise probably intended for Ruppin were Quantz's seven flute concertos without viola, which could be executed with just two violins and basso continuo. When Quantz was present, the two flutists played trio sonatas. By 1736, when Frederick moved to Rheinsberg, he had assembled an orchestra of 16 musicians, sufficient to perform fully scored concertos and sinfonias.

As king, Frederick initially resided in Charlottenburg Palace. Emanuel Bach reported that it was here in 1740 that he "had the honor of accompanying his majesty's first flute solo, entirely alone at the harpsichord."⁵ Soon Frederick came to prefer rural Potsdam, outside Berlin. Beginning in 1747 he resided there in his newly completed summer retreat, which he called Sanssouci ("without care"). Another palace in Breslau



Frederick designed his music room at Sanssouci Palace in Potsdam, built in 1747.

(now Wrocław in Poland) served him when overseeing his lands in Silesia. From 1765 onward he also used the newly constructed Nouveau Palais (New Palace) in Potsdam. Each of these palaces featured an exquisitely appointed music room designed by Frederick himself; the decoration of one in the Nouveau Palais features two gilded Quantz flutes and other instruments on the ceiling. The central location of these rooms, close to the king's living quarters, and their décor in his own elaborate brand of rococo indicate the important place of music in his daily life.

The king's chamber concerts began at 7:00 p.m. and were held in his private music rooms, unless other business kept him away. Frederick played concerts for his personal satisfaction, normally without an audience; entrance required his personal invitation. A famous portrayal of one such concert is Adolph Menzel's painting *The Flute Concert at Sanssouci*. Begun in 1850, it is the product of the artist's detailed research depicting a musical soiree that took place in August 1750 in Sanssouci one hundred years earlier. The occasion was a rare visit by Wilhelmine, now margravine of Bayreuth. Though Menzel depicts numerous guests, these would have been limited to only a few at most.

Frederick selected the works to be performed each evening and personally placed the parts on the music stands. Before the concert, the king's chamber musicians waited in an antechamber until summoned. According to the English music writer and traveler Charles Burney, Frederick could be heard through the door as he played *solfeggi* (manuscript collections of difficult passages and other excerpts from works in his repertory).

Before the outbreak of the Seven Years' War, Frederick usually played six flute concertos and several sonatas every evening. During the war he played flute solos in his tent, accompanied on a small, collapsible harpsichord; in the winter, when fighting stopped, his chamber musicians travelled from Berlin to join him. After the war, his normal concerts resumed, but the number of concertos he played was reduced to three. Although the full court orchestra performed for the royal opera and for frequent grand court concerts given by other members of the royal family, Frederick's private concerts were accompanied by just five or six of his best musicians: two violinists, including the principal, Franz Benda; one violist; one of several keyboard players, including Emanuel Bach, who alternated according to a regular rotation; and a cellist.



Adolph Menzel's painting *The Flute Concert* (1850–52) depicts Frederick in recital.



Detail of the ceiling in the king's music room at the Nouveau Palais, with a two-keyed Quantz flute, violin, and mask embedded.

The use of a single player for each part is corroborated by the original manuscript parts that survive from the king's music library, by court payment records that document names of musicians who performed, and by eyewitness testimony. Such scoring was not only advantageous for the relatively delicate sound of the flute but suited to the intimate size and resonance of the king's music rooms. The same spare scoring was also typical of other Berlin concertos, including those of Carl Philipp Emanuel Bach. From the 1750s onward, the cello was occasionally doubled by a bassoon, which, after 1763, sometimes also played a melodic role in the slow movements of Quantz's concertos. The keyboard instrument used at Ruppiner and Rheinsberg and in the early years of Frederick's reign was a harpsichord. But beginning in 1746 the music rooms in the three Potsdam palaces were furnished with new-fangled fortepianos by Gottfried Silbermann—instruments capable of fine shades of dynamics.

Flute Sonatas and Concertos

I am going to write to the king of France, compose a solo, change the regulations of the army, and a hundred other things of this sort.

—King Frederick to Charles-Étienne Jordan, 1740

Frederick's first efforts in composition took place at Nauen when he was 20. In 1732 he completed his first concerto, a double concerto for flute and oboe in E minor, now lost, and in December embarked on his second, probably for solo flute, which he sent to Wilhelmine the following January. Between

1734 and 1737 he produced three more concertos. The four concertos known today, all for solo flute, strings, and continuo, are undoubtedly those completed between 1732 and 1737 and published by Spitta. During 1735 and 1736 Frederick also produced two sinfonias: short three-movement symphonies of the type used at the time as overtures for Italian operas. In 1738, he wrote to the count of Schaumburg-Lippe: "If I knew



Solo per il Flauto Traverso No. 122 di Federico. Sonata in B Minor for flute and basso continuo, Sp. 17, first three systems from the first page of the autograph.

that my sinfonia has not displeased you, I would be able to send you another one; I have only made two of them because I cannot use them as frequently as concertos for the flute."⁶

Frederick's flute sonatas reveal imagination, talent, and a deep passion for virtuosity. Guided by his teachers Quantz and Carl Heinrich Graun, Frederick developed considerable compositional skill. Although it has been asserted that Frederick composed only the melody lines to his works, the few surviving composing autographs to Frederick's sonatas clearly show that he produced and revised the flute and bass parts himself, as well as the basso continuo figures. Occasional errors, such as parallel fifths and missing accidentals, suggest that whatever corrections his teachers undertook must have been limited.

In 1735, while in Ruppin, Frederick informed Wilhelmine that his recent study of counterpoint was paying off:

My pastime is always reading and music. I am taking the liberty of sending you the solo that I have owed you for a long time, and I ask you graciously to tell me whether you find it good or not. The bass is entirely my own [...] without anyone's having corrected any of it for me since I learnt counterpoint...

The King's Flutes

Quantz began building flutes in 1739. When he entered Prussian service in 1741, he became flutemaker to the king. For each flute, Quantz received 275 Taler (100 Dukaten), nearly twice the annual salary of many of the court's musicians. Because the flutes were royal property, the instruments were not stamped with a maker's mark; instead, each was engraved with a Roman numeral. To determine their authenticity, I examined each one for unmistakable features of Quantz's design.¹⁴

Quantz described the ideal flute tone as thick, round, penetrating, and masculine, like that of a high tenor voice rather than a soprano. The rich, robust low register (the "strong tone," as Frederick called it) of Quantz flutes stems from thicker walls, dense wood, the wide, virtually cylindrical bore of the head, and the dramatic conicity of the body. The bore of Quantz's headjoints in surviving examples ranges from 20.1 to 20.6 mm, as compared with those of contemporary makers at around 19.1 mm.

Eighteenth-century pitch was not standardized, but Quantz strongly preferred low French pitch and constructed the king's flutes to play at about $a^1=385$ Hz. Most survive with corps de rechange (exchangeable middle joints for changing the sounding pitch of a^1); the shortest joints produce a pitch of $a^1=410-412$ Hz (not 415 Hz, a modern compromise), making them similar to other surviving

flutes from the time. A comparison of the wear on the finger holes of the king's flutes clearly shows that he never used the shorter, higher-pitched joints.

Frederick purchased tree trunks with which Quantz could experiment, including exotic woods imported from South America. Though boxwood was the most common material for flute-making, Quantz also used kingwood, lignum vitae, grenadilla, and ivory.

Most of the king's flutes were of ebony with ivory turnings. According to Quantz, ebony produced the clearest, most penetrating tone and was reserved for the king. An exquisite flute of amber and gold (now lost) possessed no tuning slide and may have been a gift to the new king. Flutes Quantz made for the king's brother-in-law, the Margrave of Bayreuth, and others, were of boxwood.

Each of the king's flutes possessed an ivory screw-cap for positioning the cork. (Pushing inward widens the octaves, thus making high notes higher and low notes lower; pulling it outward narrows them.) The flutes also feature two of Quantz's own inventions: two silver keys, introduced in 1726 (the usual one for E-flat, and an additional curved one for D-sharp), and a divided headjoint, introduced in 1751, whose tuning slide was fitted with a brass sleeve (to adjust the overall pitch). Quantz suggests pulling out the tuning slide to lower the pitch when playing in flat keys. From this point on the king's flutes were built with one solid head and one with the tuning slide; only those



King's flute by Johann Joachim Quantz, ca. 1753.

with tuning slides survive. Both Quantz and Frederick were interested in varied tonal color, which explains why the two headjoints possessed embouchure holes differing slightly in size and undercutting.

The fingering of Quantz's flutes follows the system of Hotteterre, in which enharmonic notes such as B-flat and A-sharp are distinct pitches, with flats sounding somewhat higher than sharps. Thus Quantz's addition of a second key for D-sharp (tuned 21.5 cents lower than E-flat) extended Hotteterre's system. This system permits the player to produce thirds and fifths that are more nearly pure, making it more comfortable to play in keys with multiple flats and sharps.

In 1752, Frederick was so pleased with his flutes, he declared to Wilhelmine: "As a result of [Quantz's] many improvements, the flute has become an instrument with great fullness and suppleness of tone; it swells like the voice...I have often wished you could hear it.

—M.O.

Recitativo

Example 1: Sonata in A Minor for flute and basso continuo, Sp. 21, A minor, mvt. 1, mm. 1–8.

Example 2: Sonata in C Major, Sp. 40, mvt. 2

Staccato

Allegro di molto

Example 3: Sonata in F major for flute and basso continuo, Sp. 118, mvt. 2, mm. 1–7

Largo

Example 4: Sonata in B-flat major for flute and basso continuo, Sp. 76, mvt. 1, mm. 1–8

Example 5: Sonata in B minor for flute and basso continuo, Sp. 83, mvt. 2, mm. 43–44

Frederick's correspondence shows that his compositional activity in Ruppin and Rheinsberg was intense: His letters from the 1730s contain the recurring phrase, "I am up to my ears in composition." At least a third of Frederick's 121 sonatas were produced before 1740, the remainder by 1756, the beginning of the Seven Years' War. Shortly before the war, Frederick wrote of composing solos for the last time: "I will soon be occupied militarily. In waiting, I have thrown myself into composition, and amuse myself by writing some bad solos for the flute."²⁷ Although Frederick ceased to compose flute sonatas after the war, he continued to commission numerous sonatas and concertos from Quantz.

Opera was the king's greatest artistic passion, and just as the valiant heroes of antiquity represented the king metaphorically on the Berlin stage, in some of his flute pieces we can imagine him taking the role of virtuoso singer. This is clear in the imitations of simple ("secco") recitativo, such as the opening of the Sonata in A Minor, Spitta Sp. 21 (example 1), and in the brilliant, operatic allegros, such as the middle movement of the Sonata in C Major, Sp. 76, that he modeled on quick arias by Hasse (example 2). The second movement of the Sonata in F Major, Sp. 118 incorporates a dramatic scena, alternating between imitations of accompanied recitativo and of a virtuoso aria in the style of Frederick's opera composer Graun (example 3). Frederick's opening slow movements are modeled on lyrical arias and can be quite rhetorical. The Sonata in B-flat Major, Sp. 76, for example, opens strikingly with a phrase in B-flat minor before switching to the major mode (example 4). As was customary at mid-century, the slow movements of the king's sonatas and concertos nearly always call for the improvisation of a brief cadenza just before the end.⁸

Frederick's sonatas comprise three movements (slow-quick-quick), with all movements in the same key.⁹ This format, which became standard at Berlin during Frederick's reign, also characterizes the vast majority of the flute works of Quantz, C. P. E. Bach, and other Berlin composers. Over time, the length and technical demands of Frederick's sonatas greatly increased. Claims that Frederick's and Quantz's flute music rarely exceeds a two-octave range, or that the king's flutes, designed and built by Quantz, were not capable of playing notes above d^3 or e^3 , are unfounded; the king's own compositions frequently reach climaxes on f^3 or f sharp³, as in the second movement of the Sonata in B Minor, Sp. 83 (example 5).

Copies of the flute music played by Frederick were kept in each of his palaces. Manuscripts of his sonatas labeled "pour Potsdam" or "pour le nouveau Palais" survive from the Potsdam City Palace and the New Palace; those for Sanssouci Palace are not preserved. Among the enormous losses during World War II were most of the king's composing scores and other autographs, four manuscript books of *solfeggi* for the flute, and 29 of his 121 flute sonatas. Fortunately, Spitta's edition preserves 10 sonatas that would otherwise be completely lost.

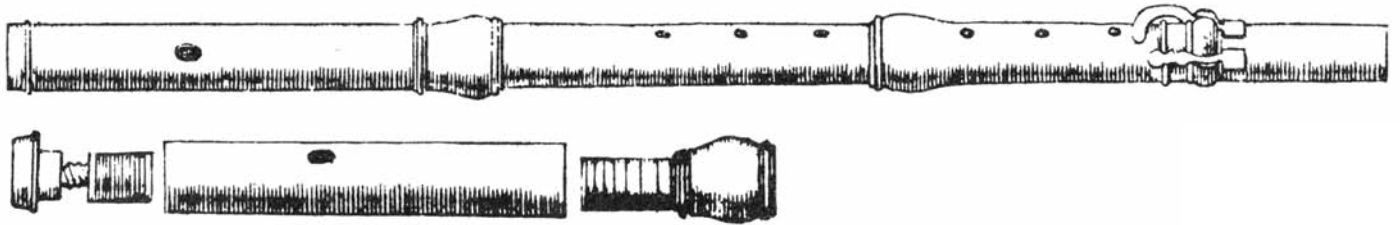


Illustration of Quantz's flute, from Quantz's *Versuch*, 1752

Frederick's Flute Playing

Hasse ... is excited about your flute playing and your taste. As he heard [the Dresden court flutist Franz Joseph] Götzl¹⁰ play, he said: "The man is very skilled, but a King of Prussia he is not." For you, however, everything is child's play. Just as you cold-bloodedly cut the throat of the Queen of Hungary, your enemy, you play a concerto and write an Ode.

—Wilhelmine of Bayreuth to Frederick, 1756

All contemporary accounts agree that Frederick was an accomplished flutist. Quantz claimed that Frederick played even better than himself. Even "La Mara," a virtuoso singer in Frederick's royal opera whom he treated abominably, asserted that Frederick did not "play like a king." The music Frederick performed and composed is a testament to the heights of virtuosity he achieved. Both he and Quantz had a lifelong fascination with composing and playing in the most remote keys, and some works contain passages in D-flat major or B-flat minor. The dexterity, ornamentation, and intonation demanded by their compositions make this music some of the most challenging ever written for the 18th-century flute, particularly if one follows the tempi suggested by Quantz.

Suffering from gout and loss of teeth after the Seven Years' War, Frederick confided to his friend Algarotti that the hardships of his long military campaigns had left him merely a shadow of the man he once was. Nevertheless, 10 years later, Burney observed that Frederick played better than many professionals:

The concert began by a German flute concerto, in which his majesty executed the solo parts with great perfection; his *embouchure* was clear and even, his finger brilliant, and his taste pure and simple. I was much pleased, and even surprised with the neatness of his execution in the *allegros*, as well as by his expression and feeling in the *adagio*; in short, his performance surpassed, in many particulars, any thing I had ever heard among *Dilettanti*, or even professors. His majesty played three long and difficult concertos successively, and all with equal perfection.¹¹

If in his old age Frederick could brilliantly execute an allegro but, as one observer noted, sometimes dragged the tempo, this was certainly not the case during the king's prime. By the War of the Bavarian Succession (1778–1779), Frederick's fingers were so badly swollen with gout that he ceased to perform altogether. As he packed up his flutes, he confided to his principal violinist, Franz Benda, "I have lost my best friend."

Frederick's accomplishments as a flutist were products of remarkable discipline and stamina. He awoke every day at 4:00

a.m. (5:00 a.m. in the winter), working until 6:00 or 7:00 p.m. when his evening concert began; this was followed by dinner, conversation, and reading or composing. As Quantz's pupil, Frederick practiced technical studies on a daily basis. These included scales in all keys, both ascending and descending, and other exercises similar to those used today.

During his tour of the royal residences in 1772, Burney noted that four *solfeggi* books were kept in each of the king's music rooms:

On the table [in the music room] lay a catalogue of concertos for the New Palace, and a book of manuscript Solfeggi, as his majesty calls them, or preludes, composed of difficult divisions and passages for the exercise of the hand, as the vocal Solfeggi are for the throat. His majesty has books of this kind, for the use of his flute in the music room of every one of his palaces.¹²

The excerpts in the *solfeggi* books, drawn from the most difficult solo passagework in the flute works of Frederick and Quantz, were not identified, nor were they accompanied by instruction or other verbal commentary. Although the original books are now lost, about one hundred of the excerpts were selected and published in a modern edition before World War II.¹³

Though Frederick is not reputed to have been soft-hearted, contemporary accounts report that his listeners wept openly

Happy Birthday! Gifts from Frederick, Wrapped by Mary



The year 2012 is the 300th anniversary year of the birth of King Frederick "The Great" of Prussia. Marking the occasion are the release of Mary Oleskiewicz's edition *Sonatas for Flute and Basso Continuo* by Frederick "the Great" (published by Breitkopf & Härtel) and two CDs featuring Oleskiewicz performing on transverse flute: *Johann Joachim Quantz, Seven Flute Sonatas* and *Seven Flute Sonatas* by King Frederick "The Great" of Prussia. The latter was recorded in the Sanssouci Palace music room. Watch for reviews in a future issue of this magazine, and visit BaroqueFlutist.org for more information.



when he played an adagio. To judge from his letters to Wilhelmine, music allowed Frederick to express some of his deepest emotions:

While writing the adagio I thought about the time that has already gone by, during which I was absent from my dear sister, [and] this inspired in me the plaintive sounds expressed there; while writing the allegro, the hope of seeing you revived me; and in the Presto, my overheated imagination transported me to Bayreuth. It seemed to me that I had one hundred things to say to you at once, and my heart gave me so many thoughts that each one, jealous of appearing more quickly each day than the last, was overtaken en route. ... I have told you in poetry that I adore you. My music confirms it for you.

Although it is not possible to identify with certainty the sonata in question, the heartfelt opening slow movements of Frederick's sonatas contain some of the most touching music of the Baroque. The examples included above are just a sampling of the beautiful, pathetic adagios and sparkling allegros "di Federico" that resonated within the halls of Sanssouci. *


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Mary Oleskiewicz, associate professor of music at the University of Massachusetts Boston, won first prize in the NFA's 2001 Baroque Flute Artist Competition. She won the NFA's Doctoral Dissertation Competition in recognition of her groundbreaking research on the flutes and flute music of Johann Joachim Quantz. She has performed and lectured extensively and has generated recordings, articles, and performances on Quantz. In 2002, she discovered Quantz's six quartets for flute, violin, viola, and basso continuo, lost since the 18th century. Her world-premiere recording of the quartets, released in 2003, was soon followed by her first edition, which received the NFA's New Chamber Music Award. Her

scholarly work extends to other Berlin composers, including Carl Philipp Emanuel Bach, whose solo sonatas she edited for C. P. E. Bach: The Complete Works (Packard Humanities Institute). Among her recordings are Seven Flute Sonatas by Frederick "the Great," recorded in the historic royal music room of Sanssouci Palace, and Johann Joachim Quantz: Seven Flute Sonatas. With a fellowship from the Alexander von Humboldt Foundation, Oleskiewicz researched thousands of unpublished music manuscripts in Berlin left by Quantz and his royal pupil. During 2012 she has lectured on and performed the flute music of King Frederick "the Great" for the NFA, the American Musicological Society, and the Berlin state library. Her first editions of selected flute sonatas by Frederick the Great are being published in 2012 by Breitkopf & Härtel.

End Notes

1. Spitta's edition included a thematic catalogue of Frederick's sonatas, assigning them Sp. (Spitta) numbers from 1 to 121; see Spitta, Friedrichs des Grossen Musikalische Werke, Leipzig, 1889.
2. Letter dated 28 August 1731.
3. See Mary Oleskiewicz, "The Trio in Bach's Musical Offering: A Salute to Frederick's Tastes and Quantz's Flutes?," in *Bach Perspectives*, Volume 4: The Music of J.S. Bach: Analysis and Interpretation, ed. David Schulenberg (Lincoln: University of Nebraska Press, 1999), 79–110.
4. Friedrich Nicolai, *Anekdoten von König Friedrich II von Preussen, und von einigen Personen, die um ihn waren*, vol. 3 (Berlin and Stettin, 1792), p. 253.
5. Charles Burney, *Tagebuch seiner Musikalischen Reisen*, Hamburg, 1773, p. 200.
6. Letter dated 19 December 1738.
7. Letter dated 17 March 1755.
8. See, for example, my article "New Cadenzas From Eighteenth-Century Berlin," in *Fiori musicali: Liber amicorum Alexander Silbiger*, ed. Claire Fontijn (Sterling Heights, Mich.: Harmonie Park Press, 2010), 451–63.
9. Two sonatas published by Spitta contain four movements (slow-fast-fast-fast), a form completely anomalous for the time. Four-movement sonatas had become obsolete by Frederick's time, and they followed a different tempo sequence, slow-fast-slow-fast. As Spitta's edition followed the king's composing score (now lost), the additional quick movement must have been an alternative movement or a sketch for another work in the same key.
10. Götzl, a member of the Dresden court orchestra beginning in 1743, was a prized student of Pierre-Gabriel Buffardin.
11. Burney, *Tagesbuch*, vol. 3, pp. 151–152.
12. Burney, *Tagesbuch*, vol. 3, p. 104.
13. Erwin Schwarz-Reiflingen, ed., *Das Flötenbuch Friedrichs des Großen: 100 tägliche Übungen* (Wiesbaden: Breitkopf & Härtel, 1934).
14. Results of my studies of the Quantz flutes appear in "The Flutes of Quantz: Their Construction and Performing Practice," *Galpin Society Journal* 53 (2000): 201–20.



Erich Graf

A Flute Recital:
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The Remarkable Career of Walfrid Kujala

Wally Kujala's curious mind, even-tempered teaching manner, and superior performance skills have earned him a long list of followers, friends, and fellow colleagues—as evidenced at Northwestern's 2012 gala retirement celebration featuring the unveiling of a portrait painted by longtime NFA friend Patti Adams and the world premiere of a work composed for him by Joseph Schwantner.



by John Bailey

On June 4, 2012, colleagues, friends, and especially former students gathered at Pick-Staiger Concert Hall on the Northwestern University campus in Evanston, Illinois, for a concert honoring Walfrid Kujala, who retired in August after 50 remarkably successful years of college teaching. A member of the Chicago Symphony Orchestra from 1954 to 2001, he was honored by the NFA with a Lifetime Achievement Award in 1997.

The tribute concert featured performances by former students from different decades of his teaching, including Lindsey Goodman (principal flute, West Virginia Symphony and solo flutist of the Pittsburgh New Music Ensemble), Erin Frechette (piccolo, Charlotte Symphony), Robert Cronin (associate principal flute, Atlanta Symphony), Mindy Kaufman (piccolo, New York Philharmonic), Zart Dombourian-Eby (piccolo, Seattle Symphony), Jonathan Keeble (University of Illinois), Mary Stolper (principal flute, Grant Park Symphony and DePaul University), and the Northwestern University Flute Ensemble, with current Northwestern flutists aided by Kujala's two sons: jazz and studio flutist Steve Kujala and Dan Kujala, on cello.

Northwestern masters student Kristin Carr gave the premiere performance of Joseph Schwantner's three-movement work for flute/piccolo, percussion, and piano, *Taking Charge...*, dedicated to Kujala, with the composer in the audience. Schwantner, who as a doctoral student in composition at Northwestern first performed with Kujala in 1968, remembers him as a "dynamic and energetic young instrumentalist and professor."¹ The work's commission was funded by three major donors: former Kujala student Janet Ferguson (former principal flute of the Los Angeles Philharmonic), the Bienen School of Music of Northwestern University, and an anonymous donor.

In addition, colleagues at Northwestern, led by flutist Richard Graef (assistant principal flute of the Chicago Symphony Orchestra and since 1986 also on the faculty at Northwestern), commissioned NFA past president Patti Adams to paint a portrait of Kujala, which also included a collage of items from Kujala's life: the room number of his teaching office in Northwestern's Regenstein Hall (258), crossword puzzles, the state motto of West Virginia, a picture of his cat, and several emblems representing the NFA. The portrait was unveiled at a reception on June 3, 2012.

A Full Career

Kujala was born into a musical family of Finnish extraction in 1925 in Warren, Ohio, and grew up in West Virginia, where he took advantage of the extraordinary musical offerings around him. He studied with Parker Taylor, played in the Huntington Symphony (sitting next to his teacher), and copied out complete flute and piccolo parts from orchestral scores in the Marshall University Library—132 major works totaling 406 pages of manuscript. He also listened to radio broadcasts by major symphony orchestras and jazz artists and attended community concerts by visiting ensembles.²

Kujala received both his bachelor's (1948) and master's (1950) at the Eastman School of Music under former Kincaid pupil Joseph Mariano, and from 1948 to 1954 played second flute/piccolo in the Rochester Philharmonic (again, sitting



Northwestern University's Pick-Staiger Concert Hall, site of Kujala's tribute concert.



Walfrid Kujala and Erin Frechette.



Jenn Gunn and Mindy Kaufman.



Richard Graef and Kujala.



Kujala with Janet Ferguson....



...and with Kristen Carr.



Sherry Kujala, Janet Schwantner, Joseph Schwantner, and Walfrid Kujala.



Mindy Kaufman and John Bailey.

next to his teacher). He became assistant principal flute of the Chicago Symphony in 1954 and principal piccolo in 1957. He also played principal in the Grant Park Symphony in the summers from 1955 until 1960. Joining the Northwestern faculty in 1962, he gave numerous chamber and solo recitals and appeared as soloist with NU's Chamber Orchestra, Symphony Orchestra, and Wind Ensemble over the next several decades.³ After retiring from the CSO in 2001, he played principal flute with the Lake Forest Symphony and piccolo with the Ars Viva Orchestra. In 2007 Kujala received the Cultural Leadership Award from the Illinois Council of Orchestras.

Teaching: Quantity and Quality

Kujala taught more than 500 flutists in his 50-year teaching career. His students remember him as nurturing and calm, precise and detailed, and possessing a constant curiosity and inquisitiveness. While at Northwestern, and still performing with the CSO, he was for two years (1974–1976) visiting professor at Eastman, where he taught eight students. He was also visiting professor at the Shepherd School of Music at Rice University from 1995 to 1997.

Throughout his tenure at Northwestern, Kujala continued to perform. He has particularly fond memories of a series of weekly Sunday morning mini-recitals and masterclasses that he gave with pianist Andrea Swan in Lutkin Hall for several years, featuring newly published music, including the then-brand-new *Gemini Variations* by Benjamin Britten (for flute, violin, and piano). And on the occasion of his 80th birthday, Kujala performed a recital with composer/pianist Martin Amlin, assisted by his wife, Sherry, also a flutist.

Practice time has always been at a premium, and Kujala has been blessed with not needing extensive amounts of warm-up time, unlike some of his CSO colleagues, including principal hornist Phillip Farkas, who was always warming up and reviewing his parts. Kujala has successfully utilized breaks between lessons, intermissions of CSO rehearsals and concerts, and his day off (once a week) to review technical issues, learn new repertoire, and revisit standards. Never inclined to practice in marathon sessions, he was thus never vulnerable to injury.

Kujala's inquisitive mind was always seeking out new repertoire, new challenges, new instrumental developments, and new ways to teach. In 1968 he developed a repertoire list for his students originally with 109 pieces, with subgroupings of A ("works every serious flutist should know"), B, and C ("of a more marginal nature")—with new works constantly being added. In true character, he added these words of encouragement to his students:

Finally, to abate discouragement, it should be pointed out (if it is not already obvious) that although these formidable "109" constitute only a very small minority (about 7%) of all the available published flute solo works, it should not be expected that very many professional flutists could learn all of them (or an equivalent list), because the necessity for keeping abreast of the chamber and orchestral literature imposes an additional priority conflict. This does not mean that one should not set his sights high, but it does nevertheless underscore the

MUSIC FOR FLUTE: Repertoire List A

- 1 Bach, J.S. 3 Sonatas in b, Eb, A (BWV 1030-32) fl hpschd: Urtext. Peters. Ed. by Rempal, IMG.
- 2 Bach, J.S. 3 Sonatas in C, e, E (BWV 1033-35) fl cont: Urtext. Peters. Ed. by Rempal, IMG.
- 3 Bach, J.S. Sonata (Partita) in a (BWV 1013) fl solo: Ehr. or Peters.
- 4 Bach, J.S. Suite No. 2 in b (BWV 1067): Br. & H. Fl pf version ed. by Wummer for IMG.
- 5 Bennett, Richard Rodney. *Winter Music* fl pf: Mills. 1960.
- 6 Berio, Luciano. *Sequenza* fl solo: Zerboni. 1958.
- 7 Debussy, Claude. *Syrinx* fl solo: Jobert. 1912.
- 8 Dutilleul, Henri. *Sonatina* fl pf: Leduc. 1945.
- 9 Gluck, C.W. *Dances of the Blessed Spirits (from Orfeo)* fl str-orch(pf): Fischer or Schott.
- 10 Griffes, Charles T. *Poem* fl orch (pf): Schirmer. 1918.
- 11 Guarnieri, Camargo. *Sonatina* fl pf: Mercury. 1947.
- 12 Handel, G.F. 7 Sonatas from op. 1 fl cont: Urtext, Peters (2 vol.). Ed. version also publ. by Peters (2 vol.).
- 13 Hindemith, Paul. *Acht Stücke* fl solo: Schott. 1927.
- 14 Hindemith, Paul. *Sonata* fl pf: Schott. 1936.
- 15 Ibert, Jacques. *Concerto* fl orch (pf): Leduc. 1933.
- 16 Kennan, Kent. *Night Soliloquy* fl str-orch pf, or fl pf, or fl band: Fischer. 1940.
- 17 Martin, Frank. *Ballade* fl pf (also fl str-orch): UE. 1939.
- 18 Mozart, W.A. *Andante* in C (K315) fl orch (pf): Br.&H. Cadenza by Flothuis. Broekmans (incl. 2313 & 314). 1778.
- 19 Mozart, W.A. *Concerto* in G (K313) fl orch (pf): Br.&H. Unedited fl pf version also publ. by Cundy-Bettoney. 1778. Flothuis Cad.
- 20 Mozart, W.A. *Concerto* in D (K314) fl orch (pf): Br.&H. Unedited fl pf version also publ. by Cundy-Bettoney. 1778. Cadenzas by Flothuis. Broekmans (incl. 313 & 315).
- 21 Nielsen, Carl. *Concerto* fl orch (pf): Danis. 1926-27.
- 22 Poulenc, Francis. *Sonata* fl pf: Chester. 1958.
- 23 Prokofiev, Serge. *Sonata* in D, op. 94 fl pf: IMG (Rempal). 1942-44
- 24 Schubert, Franz. *Introduction, Theme and Variations on Trochaea Blumen*, op. 160 fl pf: Br.&H. or IMG. 1824.
- 25 Telemann, G.P. *Suite* in a fl str-orch: Peters (based on Eulenberg score). Fl pf version ed. by Wummer for South. Mus. Co.
- 26 Varèse, Edgard. *Density 21.5* fl solo. Ricordi, N.Y. 1936 (rev.1946)

MUSIC FOR FLUTE: Repertoire List B

- 1 Bach, C.P.E. *Sonata* in a (Wotq.132) fl solo: IMG. 1763.
- 2 Bach, J.S. *Brandenburg Concerto* No. 5 fl vn hpschd str-orch cont: Urtext, Peters. Ed. version, Br.&H. 1721.
- 3 Bach, J.S. *Vocal Arias (Cantatas, Oratorios, Passions, Mass, Magnificat)* with 1, 2 & 3 fl: See p. 327 in *Vester Catalogue*.
- 4 Bennett, Richard Rodney. *Sonatina* fl solo: UE-London. 1954.
- 5 Butterley, Nigel. *The White-Throated Warbler* piece hpschd: J.Albert & Son, 139 King St. Sydney, Australia. 1965.
- 6 Casella, Alfredo. *Sicilienne and Burlesque* fl pf: Leduc. 1919.

W.K. 8/68

Repertoire from 1968



More stars in Kujala's galaxy of flutists, all past NFA program chairs and/or chairs: Kyle Dzapó, Leonard Garrison, Jonathan Keeble, George Pope, and Zart Dombourian-Eby.

importance of careful selectivity in developing one's repertoire. That is why these lists are not intended as a "curriculum" to be followed slavishly, but only as a guide or checklist to furnish a current standard of comparison.

He encouraged his students to tape-record their lessons and practice sessions. With the advent of CD technology, he started recording all lessons. He also experimented with having his students play in lessons as a flute section that played along (wearing headphones) with a recorded performance of a major orchestral work, which he conducted. He established regular repertoire classes, in which students performed works for one another, often with coaching. And he gave regular week-long summer masterclasses to flutists from all over the U.S., delving into the flute and piccolo orchestral repertoire.

A Forward-Looking Teacher

Though not himself a proponent of avant-garde techniques, Kujala gently encouraged his students to pursue and become familiar with new and inventive repertoire, including pieces that employed new sounds. He invited, for instance, flutists/composers Robert Dick and most recently Ian Clarke to Northwestern, and he was always ready to help a student decipher a tricky notation or explore a delicate multiphonic.

In 1985, students and colleagues commissioned as a 60th birthday present a flute concerto from Gunther Schuller, which Kujala premiered with Sir Georg Solti and the Chicago Symphony in 1988 and subsequently performed with three other orchestras. He gave the American premiere of the flute concerto by Finnish composer Einojuhani Rautavaara at the NFA convention in Minneapolis in 1990, and in 2010, he performed Daniel Dorff's *Flash!* for piccolo and wind ensemble at the NFA Anaheim convention. He has continued to champion new music for piccolo, including works of Katherine Hoover, Martin Amlin, and others.

Kujala kept notes on every student to make sure he returned to major topics over the course of their studies with him. He individualized what he emphasized with each student to maximize potential and minimize weaknesses. His unflagging support is what many students recount when asked about studying with him. In addition, through his numerous interests and activities, he served as a mentor for his students.

Says incoming NFA Vice Chair Zart Dombourian-Eby, one of his first doctoral students: "He not only taught me how to play the flute, but he demonstrated, by being an inspirational

role model, to love music, love teaching, and love the flute for a lifetime." Judy Kriewall, second flutist with the Seattle Symphony, remembers: "A great thing besides Wally's fabulous individual-oriented teaching was his positive encouragement. It made a big difference to me in pursuing a performance major rather than a teaching degree when I wasn't sure enough of myself yet."

Yet Kujala was very cognizant of the difficulties involved in a professional flute career. Jonathan Keeble recounts this episode:

Wally: "Why aren't you taking this competition?"

Jonathan: "I hate to lose."

Wally: "You'd better get used to it."

Competition for orchestral jobs and for university positions has only become keener over the years. Kujala admits that it's hard to advise students that they need to take many, many auditions. He also believes that today's students need a bigger package of strategic methods to achieve a successful career path. He has encouraged his students to take advantage of the many offerings in entrepreneurship now offered at Northwestern. He also hopes to show them that learning about music is a lifetime pursuit, to encourage them to be more knowledgeable about history, styles, biography, and to be a more intelligent player and teacher. "It's incredible, how much is out there!"⁴

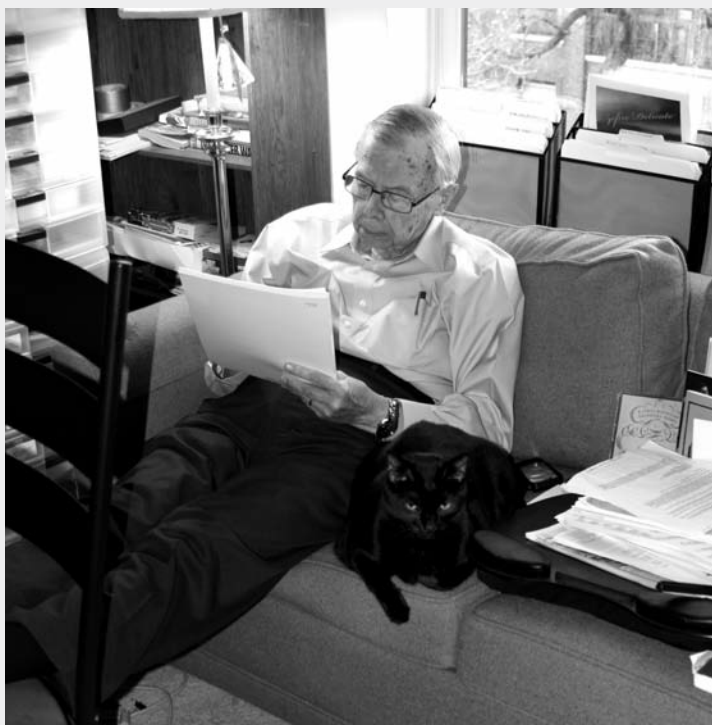
A Keystone of the NFA

As a founding officer (secretary) of the National Flute Association in 1972 and later president (1988–89), Kujala set a great example for his students, many of whom became program chairs and/or presidents or chairs: myself, John Bailey (University of Nebraska-Lincoln), Kyle Dzapó (Bradley University), Leonard Garrison (University of Idaho), Keeble, George Pope (University of Akron), Brooks de Wetter-Smith (University of North Carolina), and Dombourian-Eby.

Many more have been active as performers, presenters, and committee members. Kujala has been especially pleased by this.

Scholarship

Kujala's contribution to flute literature and the scholarship of flute pedagogy is enormous. His *Orchestral Techniques for Flute and Piccolo: An Audition Guide*, first distributed privately in 1992 as a text for his annual summer masterclass in orchestral techniques, provides detailed discussion of and practice techniques for 28 major orchestral works with important flute and piccolo



Kujala and Arvo at work. The cat's namesake is Wally's father, Arvo August Kujala.

parts. The formally published and expanded edition (2006) contains photos, cartoons, and information about life in a symphony orchestra. Kujala convinced European American Music Corporation to publish the rental-only flute parts of major orchestral repertoire in *The Flute Audition Book* (1989), including works by Hindemith, Stravinsky, Kodály, and Orff, which made the complete parts finally available to flutists.

Vade Mecum (“Go with me”) of daily exercises (“scales, arpeggios, trills, and warm-ups”), first compiled in 1984 for use by Kujala’s students at Northwestern, then published in bound form in 1995 and a winner of the NFA Newly Published Music Competition, is now available in a second expanded, hard-cover, sewn edition. *Articulate Flutist* (2008) contains rhythm, articulation, and trill exercises, plus a discussion of articulation in Bach and of the technical aspects of Mozart’s D Major Concerto. This last is the product of years of investigating and teaching the technical issues of this major work.

Kujala’s publishing company, Progress Press, was founded in 1970 to self-publish *The Flutist’s Progress*, a method book for beginners but with excellent detailed explanations and topics for review by teachers and students of all levels. Kujala was inspired in this effort by his colleague Ray Still, professor of oboe at Northwestern and principal oboe of the Chicago Symphony, who was working on something similar for the oboe. Progress Press has published numerous solo and chamber works and study works.⁵

Kujala was the founding consulting editor of *Flute Talk* magazine in 1981 (with founding editor Dombourian-Eby), and continues as one of six consulting editors 31 years later. His many useful articles published in the *Instrumentalist* and *Flute Talk* include reviews of new works and discussions of works by Handel, Debussy, and Vivaldi; flute embouchure; practice techniques; and alternate fingerings.⁶

What did I do during those three-hour breaks? Luckily, just a few blocks north on Michigan Avenue was a library specializing in medicine, science, and technology.

Wally’s Dreams

Most recently, Kujala published the debut article in the NFA’s new *FQ Plus* online publication (see nfaonline.org/Publications/FQ-Plus). “I Have a Flute Dream (A Smart Flute with Apps)” about his career-long interest in the improvement of the flute, describes the development of the modern flute after Böhm, including experiments with computer-assisted flutes and his own experiments with small perforation instead of large tone-holes. He also confesses his hope for the future, that today’s flutists not become complacent about the “perfection” of the Böhm flute but use their imagination to develop better instruments, capable of even more variety of expression. This article is the product of years of interest stemming as far back as the 1950s, when conductor Frederick Fennell told him about the “logical bassoon” of Giles Brindley, an electrically assisted bassoon with a keyboard on the instrument.⁷

When I joined the Chicago Symphony in 1954, I began research in electromagnetics and the application of solenoids. Wednesdays were double-rehearsal days [with a break between sessions] to accommodate the afternoon services of [a church that rented the hall].

What did I do during those three-hour breaks? Practicing was out of the question because we were strictly banned from Orchestra Hall during those periods. But luckily, just a few blocks north on Michigan Avenue was the John Crerar Library specializing in medicine, science, and technology. (Years later it moved to the University of Chicago campus.) The Crerar had an extraordinary collection of books and journals that enabled me to understand more clearly the technological applications of electromagnetism. At the same time I was gradually becoming more aware of the possibilities of computerization, but never even imagined that it would evolve so rapidly into the micro-computer age that we now take for granted.

With all of this studying that I was doing, plus the sketching of possible electrical circuits for the flute, I hadn’t had the opportunity to do any hands-on experimenting. But lo and behold, Edwin Norbeck’s *Woodwind World* article, “Computer-Assisted Woodwinds” came out in 1973. I had finally found a kindred soul! And of course I describe my correspondence and meeting with him in my recent *FQ Plus* article, “I Have a Flute Dream!” Having the honor of contributing this first article for the inaugural *FQ Plus* has been very exciting for me, and what I find especially appropriate is that it takes advantage of web-based technology such as links and illustration enlargements.⁸

At age 87, Kujala continues to be active, interested, and revered by colleagues and students alike. As he himself commented:

I was already an eight-year “veteran” with the Chicago Symphony when I came to Northwestern in 1962, and I would never have dreamt that 49 years later I would still be loving my work as a teacher and performer—but it has turned out to be absolutely true. It has been an incredible privilege to collaborate with so many wonderful students, faculty members, administrators, and staff, especially so because I’ve had the good fortune to stay healthy and productive in my work.⁹

Knowing Wally Kujala, he has many more projects to complete that will add to the rich legacy he has already given the flute world. ✱

A past NFA president, John Bailey is Larson Professor of Flute at the University of Nebraska-Lincoln and principal flute with the Lincoln Symphony. He studied at Northwestern University from 1980 to 1986 and received his masters and doctorate under Walfrid Kujala.

End Notes

¹ Program booklet, Walfrid Kujala Tribute Concert, June 4, 2012.

² Kujala’s in-depth and entertaining recounting of his formative years, “Growing Up Musically,” can be found on his website, walfridkujala.com.

³ Kujala explained in a March 3, 2011, e-mail to the author and colleagues some of the early history of his Northwestern tenure:

I was originally hired by Dean George Howerton primarily to be a member of the Northwestern University Chamber Music Society, a very active faculty performing group at that time. The flute professor then was Emil Eck, former principal piccolo of the Chicago Symphony. Mr. Eck had previously been a member of the Chamber Music Society but had to give up performing due to increasing physical problems. In 1962 there were six flute students at Northwestern, four of them studying with Mr. Eck and two with me. In 1964 Mr. Eck left Northwestern and retired to Florida with his wife.

Two other illustrious CSO flutists who preceded Emil Eck on the Northwestern faculty were Ernest Liegl and David Van Vactor. Mr. Liegl was the CSO principal flute when I joined the orchestra in 1954 as assistant principal flute. Mr. Van Vactor was himself a graduate of Northwestern, having majored in both flute and composition, and after joining the CSO also began building a successful career as a conductor as well as a composer.

The continuing growth of the School of Music during the ‘60s, ‘70s and ‘80s was also reflected in the flute enrollment, which at one time reached 24 students. In 1986 [CSO assistant principal flute] Richard Graef joined the faculty to help alleviate the pressures of my excessive teaching load, and I am very grateful to him for the excellent work he has done ever since.

⁴ Telephone conversation, June 11, 2012. Kujala most recently is reading *Gunther Schuller: A Life in Pursuit of Music and Beauty* (2011), vol. 1 of a two-volume autobiography, which he says is an inspiration in this regard.

⁵ Most of these are to be found in *The Woodwind Anthology, Vol. 1*, published by *The Instrumentalist*, 1986.

⁶ See walfridkujala.com for a complete list, with excellent descriptions, of all available works.

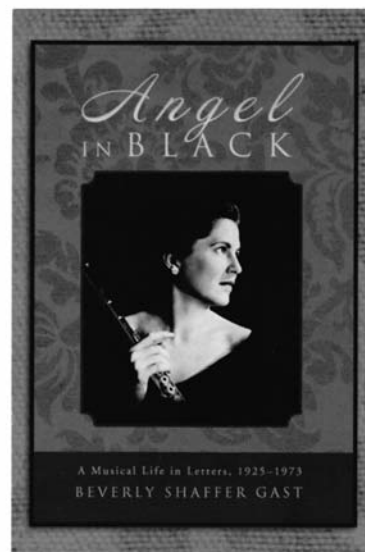
⁷ In a June 12, 2012, e-mail to the author, Kujala wrote:

“During Frederick Fennell’s discussions with me in Rochester in the early 1950s when he was putting the finishing touches on his book, *Time and the Winds*, he mentioned that he had heard about Giles Brindley’s experiments in England that eventually culminated in his electrically assisted bassoon. This ‘logical bassoon,’ as Dr. Brindley called it, enabled the performer to control the opening and closing of the tone-holes by remote control from a user-friendly ‘keyboard’ on the bassoon. Dr. Brindley later wrote a detailed description of his invention in the *Galpin Society Journal* (vol. 21, page 152) in 1968, and anyone who is interested in reading abstracts from it can find several interesting references on the Internet (type in ‘logical bassoon giles brindley’). Interestingly, Dr. Brindley never promoted his bassoon, and it was never produced commercially, though he performed on it frequently.”

⁸ Ibid.

⁹ E-mail from Kujala, March 3, 2011.

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DMITRI KHREBETUKOV

Three Beats For Beatbox Flute: A Chat with Greg Pattillo

At the 2011 convention in Charlotte, Ronda Benson Ford spoke with beatbox flutist Greg Pattillo, whom the NFA had commissioned to write a work for the 2012 competition, about his piece and his process.

by **Ronda Benson Ford**



RBF: The first piece commissioned specifically for the NFA High School Soloist Competition—*Lookout*, by Robert Dick, in 1989—came with several specific guidelines and restrictions. Were you given any such guidelines?

GP: I was not given any specific instructions and initially considered many formats for the work. In the end I settled on a three-movement structure (medium/slow/fast tempi) and it just so happens that it is entirely playable on a closed hole C foot flute. I knew I wanted to showcase the beatbox sounds I have been experimenting with over the past decade, and I wanted the piece to be accessible regardless of age or experience with extended techniques. Overall, my wish was to provide a path for performers of traditional flute repertoire to absorb and implement a wide variety of beatbox sounds and use these techniques in a piece that was accessible to modern audiences with limited classical experience.

RBF: The finalists were required to play the Telemann Fantasia No. 2 in A Minor, Dutilleux's *Sonatine*, and your new piece, *Three Beats for Beatbox Flute*. When I interviewed Robert Dick about his impressions of the 1989 competition, he said that all performed *Lookout* well and that his was the best-played piece of the program. In 2004, John Heiss told me he enjoyed hearing eight interpretations of his commissioned piece, *Fantasia Appassionata*, and that that 1994 competition "was one of the nicest experiences of my life." What were your impressions of your piece as played by the eight finalists?

GP: The convention competition was an incredible experience. It gave me goosebumps hearing the performers play the *Three Beats*, and I could feel a lot of energy in the hall. This is my first proper "composition," and I had a tough time working on it, as I was aiming to use no improvisation and write everything out. (I love to improvise with most things I play these days, and so setting an idea down in stone was a very awkward experience for me.) Since everything was written out exactly how it should be played, I was curious to see if the performers would be able to tackle the techniques. And if so, would they be able to bring their own take on it? I must say that indeed we heard eight totally different versions of the *Three Beats*, and each performer mastered the sounds that I asked them to use!

It was also interesting to see the performers kind of come out of their shell for my piece. The others are about as classic as you can get in our modern flute rep, and the contestants all played very proper and correct. But when they started playing my piece, all of a sudden the contestants were moving and feeling the beats and phrases, which in turn communicated to the audience how much fun they were having and created a feedback loop of enthusiasm that electrified the room. Absolutely amazing to be a part of something so special!

RBF: After hearing eight versions of your piece, do you have any specific instructions to flutists who want to perform it?

GP: There were a lot of questions I had about it going into the convention: Could they do the sounds? Would the audience like it? Would it hurt their tone, going back and forth between proper sounds and the plives of the beatboxing? Should they



Project Trio: Eric Stephenson, cello; Greg Pattillo, flute; and Peter Seymour, bass.

use a microphone? In the end, all of my questions were answered and the gamble worked out: They in fact did all learn how to do the sounds and performed them at an extremely high level. I gave the contestants videos of myself doing the piece, so they had a template to study, but I only had one video out teaching beatbox sounds, and it doesn't cover half the sounds used in the *Three Beats*. So in the end they learned to do the sounds not from me or their teachers—most of the teachers I talked to didn't know how to beatbox and were forced to get creative—but from watching YouTube videos of actual beatboxers teach and talk about the sounds they use, and meeting and talking with beatboxers in person.

The audience response was great, and was best when the performers had the work memorized—a little bit of rocking out during the work lit up the room. The work did not diminish their tone purity from one work to the next.

I gave the performers the choice on whether to use a microphone or not. After hearing the different versions, I highly encourage using a mic when performing this piece. As an acoustic performer, I have to work extremely hard to get my extended techniques to sound as loud as my flute tone, and often there is a sacrifice in finesse for tone volume. I prefer to use a mic in most situations, but sometimes it is a lot of work getting hold of one, not to mention the difficulties with amplified sound: working with a technician and needing a sound check, extra equipment, and monitors. But in the end, not only does the microphone make it easier to produce the sounds, it gives them an authentic tone, as beatboxing is more often than not done with a microphone.

RBF: Do you record any of your ideas first before notating the music on a staff?

GP: This entire piece was written using my mini-recorder, iPhone, Ableton Live DAW [digital audio workstation], Sibelius notation software, and the New York City subway system. I started with a handful of ideas and free-improvised them in the subway. I put my case out for tips and recorded each session. I paid attention to how well the ideas were received and rewrote each section after my audience boarded the train and left the platform empty. In this way I could re-invent each idea multiple times in one session, with the goal of having extremely clear phrasing and an emotional arc that could capture someone's attention for the entire movement. Once back home, I uploaded the recordings to my computer and opened the files in Ableton Live, which lets you edit sound files and slow down files while retaining pitch, making it very easy to transcribe.

Then I wrote out the ideas in Sibelius so I could see what the tune looked like in a proper fashion.

I had to go back and forth between several different types of notation until I found something that would work, and in the end I think I have invented a notation for beatbox flute using an additional staff below the flute staff for all the beatbox sounds and extended articulation techniques.

Once I edited together versions I liked from the subway performance, I made an mp3 of the file and put it in my iTunes for my iPhone so I could listen to it about town and let the ideas sink in and marinate. I repeated this process uncountable times throughout January and February, and finally finished in March. Many of the ideas that I had initially intended for the piece never made it to the final edit,

Beatboxing 102: Advice from the Master

Learn from beatboxers in person if available, and if not, seek out the sounds in tutorials online. There are tons to choose from! Memorize the work; it is the best way to play for an audience. Try to get the audience involved in the performance by rocking out as much as possible without taking away from your performance or technique. Try and keep all the new techniques relaxed and simple, and slowly work up these sounds to avoid fatiguing the mouth.

Use a microphone—but make sure you practice with it. The airstream shouldn't go directly into the mic or the plives. I try and use a mic position where the mic is pointing down and at an angle towards the mouth from around nose level. Don't set up the mic on the left side of the stand and then open the music over two stands and then proceed to follow the music away from the mic. Set the mic so you never move your position with it during the piece. If you need to move and rock out, consider getting a head-worn mic.

and many ideas that did make it into the final edit were found by riffing in the subway.

For me, having real people watching and listening is the best way to try out ideas and see if they have any viability with an audience. In the subway system, no one is there to hear you perform—in fact, they are there specifically to go somewhere else. So it takes really clear ideas, a bit of a surprise factor with the beatboxing, and some pop elements to get people to stop what they are doing and pay attention to you. When you finally get a crowd because the scope and tone of the performance is right, then you know you are on to something. In the end, this tune was vetted by the NYC subway crowd!

Incidentally, I always have an audio recording device on hand everywhere I go, because you never know when an idea might come, and you never want to forget anything the muses drop your way.

RBF: Was your YouTube posting of *Three Beats* available to the finalists in June?

GP: I was asked to make a video of the piece so the contestants could have a template to work from. I must say that I was initially hesitant, because I was worried that it might take away some of the individuality. But faced with the prospect of using new sounds and techniques, I agreed. I made a vid of each of the three movements and posted them to my YouTube channel, set on private broadcast. Then I invited the performers and their teachers to exclusive access; this gave us all a format with which to ask questions right there in the video comment section, so everybody could ask or see the questions asked and I could respond in a way that everyone could observe. (I was prohibited from publishing the piece publicly until after the premiere at the convention.)

RBF: The first beat reminded me of a Telemann Fantasy with the broken chords and also a little bit of “Thelma’s Hot Machine” by Fulvio Caldini.

GP: Ha! I have never heard of “Thelma’s Hot Machine,” and Telemann was definitely not my go-to influence for the work, but who knows where influences come from? People on YouTube have heard influences of “Legend of Zelda” and “Goldeneye 007” (from the Nintendo 64 game). I wasn’t thinking of these either, but I will admit to playing quite a bit of Goldeneye when I was in college.

RBF: Do you think the second beat was the hardest for the performers to prepare, because it contains more beatboxing and voice as opposed to flute sounds?

GP: Certainly the second beat asks a flutist to do many extended techniques, and the beginning is all beatbox, no flute! The contestants agreed with this sentiment—I asked. But I wanted to make sure that after learning this piece, the performer would be able to beatbox something without the flute, and that’s why this movement starts off in this way. Singing and playing the flute is an overlooked facet of modern flute education, even though voice and flute have been paired so well in multiple compositions for flute. My first written experience with this was in the *Voice of the Whale* by George Crumb, and at a very early age I was experimenting with voice and flute, trying to imitate Rahsaan Roland Kirk and Ian Anderson. So I wanted to make sure that we could use the flute, beatboxing, and voice together to achieve three independent lines working together seamlessly.

RBF: In the third beat, just playing the written notes is not particularly hard, but when you add the harmonics and the beatboxing with the quick tempo, this becomes a complex movement. I read that initially most beatboxing was done in 4/4 time with four-measure phrases; was this intentional on your part?

GP: Indeed, 4/4 and four-bar phrases are all over this piece. In part, this is due to my desire to find something accessible to both artist and audience. In my subway workshopping, I kept finding that multiple meter and beats in three just didn't hold attention spans the way I wanted. In addition to your observations, hip-hop is a vocal style, and that means that the beats and music need to be kept relatively simple and out of the way of the lyrics. While the *Three Beats* is not hip-hop per se, beatboxing comes from the hip-hop tradition, and I wanted to keep the *Three Beats* in line with these flavors. That's why we find repetition, somewhat obvious phrasing, and simple overall forms throughout the piece. And I wanted to keep the finger aspect of the flute part simple, as I figured most of the work would be spent on the beatbox sounds. In this way, a relatively non-advanced student would be able to pick up the piece, especially if the flutist had any beatbox experience.

RBF: I am always amazed when I read that you received both your undergraduate and master's degrees in flute performance from Joshua Smith, because in my mind your training was probably very traditional. What were favorites from that time, and how did you become interested in beatboxing?

GP: I grew up expecting to be an orchestral flutist. I went very far in that field but never ended up winning a major job. Some of my best memories as a student were about my close work with Joshua Smith, and the opportunity to hear him perform every week with the Cleveland Orchestra was invaluable to my own artistic growth. It was a fantastic education! And in fact, in college and grad school I only studied classical styles on the flute. Everything non-classical was purely extracurricular and self-taught. When I was in high school I was involved in my school jazz band, and that's where I learned how to read chord changes and play improvised solos, but none of this was offered at CIM.

In the early '90s, besides listening to classical and jazz, I listened to lots of rap and hip-hop (Pharcyde, Tribe Called Quest, De la Soul), but my favorite popular music was the grunge sound coming out of Seattle (my home town) and classic rock acts like Led Zeppelin, Jimi Hendrix, Grateful Dead, and Jethro Tull. I didn't start beatboxing until I was out of grad school and looking for new ways to play my flute that might help get me a job.

I was initially drawn to articulation extended techniques through the bluegrass tradition (i.e., back beat chops of the fiddle and mandolin players done with a "K" or "Ch" on the flute), but I eventually found myself in the Bay Area backing up beat poets, and it was the flute's percussive sounds that ended up getting the most enthusiasm. So that's what I practiced. And soon I was backing away from the lyrical qualities of the flute in favor of keeping time and expressing "beats." I met many beatboxers, and it turned out that flutists and beatboxers all use their lips, tongue, breath, and mouth in similar ways!

RBF: How do you feel about being a heartthrob for many young female flutists?

GP: I have no idea about being a "heartthrob" to students; certainly this was never my intent! But if I could use my platform



"Once a room full of people hears you beatbox a video game tune, they have no problem sitting through a Telemann fantasie or a Bach partita!"

as outreach, it would be to say that the flute is cool, it is relevant to the music of today, and it is one of the most versatile instruments out there. I had a hard time growing up escaping the idea that the flute was somehow not a "manly" instrument, and I also wish to inspire folks out there who might face similar attitudes. Also, the youth today know way more about beatboxing than they do about flute, due to how modern pop culture exposes youth to music.

While not optimal—seriously, the youth of today have almost no grasp of the classical greats, or even how to enjoy a sit-down concert experience without the need to fidget with their Facebook or texts—it can be exploited so easily. Once a room full of people hears you beatbox a video game tune or something else that they know, they have no problem sitting through a Telemann fantasie or a Bach partita!

Hopefully the *Three Beats* will give those aspiring flute players something that makes their colleagues and audiences smile and able to relate better with all of those incredible masterpieces that have been composed for the flute. They are ageless for a reason. ✱

Ronda Benson Ford is lecturer of music at Western State Colorado University, teaching flute and music theory, for the 2012–2013 academic year. She is a member of the NFA pedagogy committee and previously was coordinator of the NFA High School Flute Choir Competition and a member of the NFA Flute Choir Composition Competition. She studies with John Bailey. Visit rondaford.com.

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Across the Miles

News about flute club and flute choir activities throughout the United States



Kelly Via

The Mercer University Flute Choir made its first appearance in a National Flute Association convention at the 2011 event in Charlotte. The flute choir, directed by Kelly Via, is the first instrumental ensemble selected to represent Mercer University at a national conference. During the fall semester, the choir performed at the Atlanta Flute

Club's Flute Choir Extravaganza and performed its formal concert on the Mercer campus featuring the music of Charles Cadman (arr. Ann Pearce), Jennifer Higdon, Melvin Lauf, Catherine McMichael, Alexandra Molnar-Suhajda, and John W. N. Palmer. In January, the choir performed in a flute choir showcase at the Florida Flute Convention in Orlando for the first time. The year ended with a formal concert on campus featuring the music of James Barnes, Charles Gounod (arr. Melvin Lauf), Katherine Hoover, Kenneth Kreuzer, Catherine McMichael, and Kelly Via.



Carol Wincenc

The Texas Flute Society hosted the 35th annual Texas Flute Festival in May at Texas Woman's University and the University of North Texas in Denton. Approximately 1,500 students, teachers, professionals, amateurs, and auditors participated by performing solos and ensembles for flute specialists and attending concerts, workshops,

and masterclasses. Masterclasses were presented by guest artists Carol Wincenc, faculty member at the Juilliard School of Music and artist in residence at Stony Brook University; Mark Sparks, principal flutist of the St. Louis Symphony Orchestra; David G. Weiss, New York City-based performer and recording artist of ethnic woodwinds; and Shauna Kay Thompson, winner of the 2011 Myrna W. Brown Artist Competition. The winners of the 27th Annual Myrna W. Brown Artist Competition are Valerie Estes of Boulder, Colorado (first); Joanna Martin of Austin, Texas (second); and Francois Minaux of Austin, Texas (third). Winners of the first Donna Marie Haire Young Artist Competition are Shilpa Kudva of Flower Mound, Texas (first); and Veronica Zheng of Plano, Texas

(second). Flute choirs featured on the May 19 showcase concerts included Flutasia, the University of Texas-Brownsville Flute Choir, Shimmer Flute Ensemble, Flutes Unlimited, Flutopia, and the Tarleton State University Flute Choir. The Texas Flute Society thanks President Heidi Kay Begay for her hard work, dedication, and leadership. Visit texasflutesociety.org.

The Flute Society of Washington will conduct a Piccolo Artist Competition at the Mid-Atlantic Flute Fair, which will be held February 16–17, 2013, at the Sheraton Reston Hotel. Contestants must be under the age of 30 as of February 1, 2013, and have completed an undergraduate degree. Three finalists will be selected from recorded auditions to compete on February 16. Cash prizes are \$1,000 for first place, \$750 for second, and \$500 for third. Due date is November 5, 2012. Visit fsw.net

Flutistry, the Minnesota Conservatory for the Arts flute choir, is in the midst of its inaugural season. The choir has performed throughout southeastern Minnesota and western Wisconsin. Recent performances include the Fantasy of Trees and the Women in Business luncheon in Winona, Minnesota, and a Quilted Christmas in Trempealeau, Wisconsin. Upcoming events include a performance at the Upper Midwest Flute Association Flute Choir Concert, the Minnesota Conservatory for the Arts Spring Concert, and a benefit performance for Project FINE at Signature's Lounge in Winona.

Magic Flutes Flute Orchestra performed at the San Francisco Flute Festival at the San Francisco Conservatory of Music in June. The program included *Overture to the Abduction from the Seraglio*, *Air in D*, and others. Magic Flutes will also perform at the Green Hills Country Club in November and at its annual winter concert at St. Matthew's Catholic Church in December. The program consists of music by Prokofiev, Respighi, and others. Magic Flutes is directed by flutist Pamela Ravenelle.

The International Flute Orchestra performed in May at the Ninth Slovenian Flute Festival and toured Croatia, giving concerts in Opatija, Zadar, and Dubrovnik. The ensemble performed works by Dvorák, Mendelssohn, Leech, Louke, Ketelby, and De Falla. Founder and musical director is Nancy Clew; John Bailey conducted. The orchestra members are professional flutists and/or college teachers who enjoy traveling



The International Flute Orchestra

and sharing music with the flutists in other countries and the general public. The orchestra has traveled annually in the month of May, visiting more than 20 countries since 1996, and will go to Spain in 2013. Interested qualified flutists are welcome to contact Nancy Clew at nancyclew@aol.com.



The Flutes of Howard University

The Flutes of Howard University presented its 12th Annual Flute Fête: A Celebration of the Flute in January. The special guest was Native American flutist Hawk Henries, who presented a program of Nipmuck flute music from the northeastern Algonquin Nation, a people indigenous to what is now southern New England. Assisting Henries were two other Native American flute specialists, Stephanie Riddick and Rose Boomsma (a member of FOHU). The 13th Annual Flute Fête, to be held January 10, 2013, will feature South African flutist Deepak Ram performing North Indian Hindustani classical music and jazz on the bansuri. Contact Saïs Kamalidiin at 202-806-7093 or imhotep321@msn.com.

The highlight of the 23rd concert season of the Frederick Flute Choir (Maryland) was the opportunity to premier a new work, "Easton Beach." The piece, a three-movement tone poem inspired by the beach of the same name in Newport, Rhode Island, was written by Paul Smith, the assistant director of the Philadelphia Youth Orchestra and a former student of Frederick Flute Choir's founder and director Jennings A. Glenn, for whom he composed the work. Glenn was a student of NFA founder Mark Thomas. The choir is preparing for its 2013–14 Silver Anniversary.



Greg Pattillo

The Raleigh Area Flute Association (RAFA) opens its 2012–2013 season with a September 30 "Tips from the Top" event, a potpourri of favorite teaching and performance ideas shared by RAFA's professional flutists. The 28th annual scholarship competition will be held November 4, with winners performing at the RAFA 2012 Flute Fair the following weekend. Guest artists for the November 10 Flute Fair are Greg Pattillo and Project Trio; events include the trio's participatory workshops and a concert plus additional artists offering workshops and recitals. Visit raleighflutes.org.

The Southern Illinois Flute Society is celebrating the addition of a new contrabass flute, which gives the choir a full complement of voices. Concerts in 2012 will continue to highlight this new instrument.



The Capital Area Flute Club

The Capital Area Flute Club (CAFC) from the Albany, New York, area saw its membership grow in the 2011–2012 season following increased advertising and a detailed article in the local newspaper. In December, members of the group performed holiday music at the historic First Presbyterian Church in Hudson. In March, CAFC members performed at the Prestwick Chase senior center and again in April at the Grafton senior center. Musical selections included a "George M. Cohen Medley," "You Made Me Love You," and "Colonel Bogey March." The CAFC performing season concluded with a May concert that included flute choir music and small ensemble performances. A food donation for the Concerns-U food bank and a monetary donation for the American Cancer Society were collected. For the final meeting of the season, the club hosted guest flutist Kristin Bacchiocchi-Stewart, who provided performance and fingering tips and gave an abbreviated circuit training class combining stretching and aerobic exercises with flute practice. Visit Capital Area Flute Club on Facebook.

Members of the Charlotte Flute Choir were honored to be asked to provide music for Operation Wedding Day, in which a military couple was chosen from a long list of entrants to receive a dream wedding at the Southern Spring Home and Garden Show. The wedding of Lt. Stephen Johnson and Jessica Gudgel took place March 2, 2012. The Flute Choir also gave formal concerts at Cross and Crown Lutheran Church in Charlotte, First Presbyterian Church in Belmont, and June Tunes in Mint Hill.

Pantasia Flute Choir in Roanoke, Virginia, began celebrating its 20th anniversary year with an October 4, 2011, concert held on the stage of the new Roanoke County Library; a reception followed. Pantasia also opened for a concert of the Roanoke Valley Community Band at the Jefferson Center, Roanoke, June 5. The flute choir, which has grown to more than 25 players, is led by Gretchen Jensen, music teacher for the Roanoke City School system.



Flutissimo!

Flutissimo! Flute Choir traveled extensively, north toward Denton, south to Mabank, and points between, for its spring series “Planes, Trains, and Automobiles.” The program included a world premiere of the “The Scottish Flyer,” by Alex Abbott, a musical tribute to an early steam train; and a Texas premiere of Zach Sheets’ “Contraptions.” Other pieces included “Blue Train,” “Fun of Flying,” and “Traffic Jam.” The choir celebrated the 80th birthday of former TFS president and member Velma Bogart but also mourned the unexpected death of long-time member Sandi Rush.



Willow Flute Ensemble

Boston’s Willow Flute Ensemble will collaborate with the Brookline Music School in fall 2012 to perform a family concert with area Suzuki students. Other upcoming projects include a performance with marimba virtuoso Sylvie Zakarian and the premiere of a work written for Willow by Armenian composer and Grammy nominee Hayg Boyadjian. On December 17, WFE will perform a concert at the Peabody Institute Library (Peabody, Massachusetts). Spring 2013 plans include collaboration with Music at Eden’s Edge chamber ensemble. For information, visit willowfluteensemble.com.



Philip Dikeman

The Chicago Flute Club concluded a concert season that included appearances by Ian Clarke, Philip Dikeman, and Mary Stolper. Clarke spoke about having the freedom to experiment with music-making to help find different ways to communicate with the audience. Following the

club’s biennial two-day festival, this year entitled “The Unconventional Flute,” Dikeman presented a recital covering a wide range of flute music from Marais to Higdon and Zyman. In his masterclass, Dikeman emphasized the use of tone colors and a wide range of dynamics to shape the phrases. The season ended with a performance by Stolper, one of the CFC founders, who followed her recital with demonstrations on how to improve tone by developing and using core muscles to support the breath. The upcoming concert year brings performances by Marianne Gedigian and the Barcelona-Caliendo Duo. In addition, the CFC will host the third Walfrid Kujala Solo Artist Piccolo Competition and a member showcase concert. The CFC is grateful for the assistance received by its sponsors: Abell Flute Company, The Brannen-Cooper Fund, Burkart Flutes and Piccolos, Conn-Selmer, Inc., Gemeinhardt Musical Instruments, Tom Green Flutes, Miyazawa Flutes, Pearl Corporation, Verne Q. Powell Flutes, and Straubinger Flutes, in addition to the program advertisers and corporate members. Visit chicagofluteclub.org.

The Rochester (New York) Flute Association hosted guest artist Rhonda Larson in a solo flute performance entitled “One Woman, a World of Music” in April. The concert was held in a Unitarian church designed by the father of flutist Sue Ann Kahn. Larson performed on flutes from around the world, including a crystal flute, pan flutes, an 1860s wooden flute, and more. She also taught a group participation “Rhythmic Rubrics” class of flute warm-ups, stretching, movement, and improvisation and a traditional masterclass focused on the art of performance and stage presence. Performers included high school, college, and young professional flutists. The association collaborated with the Hochstein School of Music and Dance for a Flute Camp July 9–13 for grades 6–12. Directors were Jeanine Beahan and Debbie Parker; activities included group lessons, flute choirs, masterclasses, “The Art of Listening” with Steven Finley, games, and more. The association will feature Marina Piccinini at its Flute Fair November 9–10. Piccinini will open the event with a recital with pianist Araceli Chacon at Kilbourn Hall, Eastman School of Music; Flute Fair Day, November 10 at Calkins Road Middle School, will feature a masterclass, competition winners’ recital, workshops, and exhibits. Visit rfaonline.org

The Festive Flutes, a semi-professional flute ensemble based in New Jersey, just completed its 25th year of concertizing. The group, founded and directed by NFA member Marjorie Koharski of Neptune, New Jersey, features programs of light classical music, show tunes, and old favorites. The flute choir, with piccolo, C flutes, and alto flute, has performed for a variety of occasions and in various venues throughout New Jersey. Visit festiveflutes.com.

Send information about flute club activities, and high-resolution images if available, to Dolores August, Flute Clubs Coordinator, solored_august@yahoo.com.

From the RESEARCH CHAIR

The 2012 NFA Convention in Las Vegas featured an engaging presentation by the winner of this year's Graduate Research Competition, which is sponsored annually by the NFA Research Committee (Nancy Toff, Michael Stoune, John Bailey, and Susan Nelson) to celebrate outstanding new contributions to flute-related research. Elizabeth Robinson's document on the music of Toru Takemitsu was selected for honors this year; the abstract below gives a taste of her work.

"Voice, Itinerant, and Air: A Performance and Analytical Guide to the Solo Flute Works of Toru Takemitsu"

Elizabeth A. Robinson, Ball State University, 2011

This study presents the three solo flute works of Toru Takemitsu and their common traits, in order to create a comprehensive understanding of the works individually and as a subgroup of Takemitsu's works. Each piece makes use of the Japanese concept of *ma*, or space, as a structural device, hollow-tone trills and multiphonics, and the layering of several nonmusical

programmatic inspirations are featured in each work. *Voice* was inspired by the poetry of Shuzo Takiguchi and combines theatrical elements in the style of Japanese *Noh* theater. *Itinerant: In Memory of Isamu Noguchi* was Takemitsu's dedication to his friend, the artist Isamu Noguchi. The two shared an interest in international identities, which Takemitsu sought to create using wind and *shakuhachi* flute as programmatic references. Finally, *Air* was written as a sketch for a flute concerto. It contains each of Takemitsu's compositional traits in a more traditional Western framework. Takemitsu's

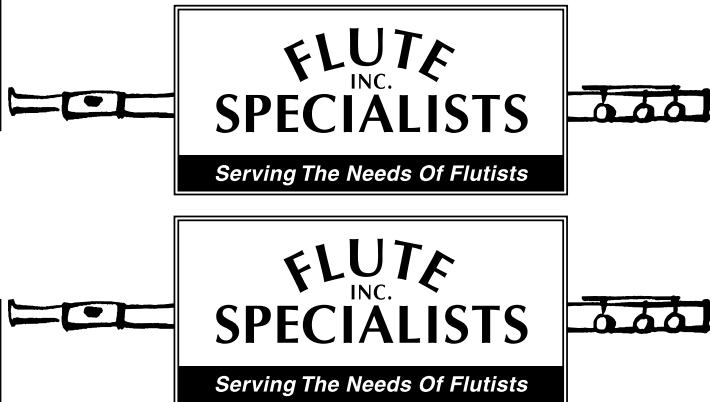


Michelle Cheramy

flute works imitate the *shakuhachi* and *Noh* flutes as Takemitsu's attempt to bridge Japanese and Western musical elements. Each of these compositional elements appears throughout Takemitsu's catalog, which this study discusses briefly, and are especially prevalent in his works for solo flute.

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It is a great honor to announce the establishment of the Wm. S. Haynes 125th Anniversary Challenge. To celebrate 125 years of extraordinary fluting, the Wm. S. Haynes Company has donated an unprecedented grant of \$125,000 to the National Flute Association to support future conventions. This is the largest donation ever received in the NFA's history. A huge thank you to the Wm. S. Haynes Company!

Now, the challenge is up to you! The Wm. S. Haynes Company has made its gift a matching challenge to raise an additional \$125,000 for the NFA endowment, which enables the NFA to provide compelling new music commissions, historical recordings, special publications, and scholarships and competitions. As of July 31, 2012, the endowment stands at \$1,151,590.71. Thank you!

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Notes from Around the World

Conventions, festivals, competitions,
and other global flute activities
by Christine Erlander Beard



The Dutch Flute Society's international flute festival opened with a performance by the approximately 20 children in the Suzuki group Machteld van Geenhoven.

Happy 20th Birthday, Dutch Flute Society

The Dutch Flute Society celebrated its 20th anniversary by sponsoring an international flute festival, held March 10–11 at the Conservatorium Maastricht, The Netherlands. (Maastricht, in the southern part of the country, is convenient for Belgian and German visitors.) Concerts, masterclasses, workshops, and exhibitions featured guest artists Philipp Bernold, Gaby Pas-van Riet, Tilmann Dehnhard, Ian Clarke, Herman van Kogelenberg, Carols Jans, Jan Ostry, Gergely Ittzés, Silvia Careddu, Het Utrechts Fluitwartet, Rein de Reede, Thies Roorda, and others.

A pre-festival activity for teachers, organized by Wieke Karsten, featured six speakers discussing topics including concentration, breathing, and such specialty flutes as the Azumi wave-line flute, the Yamaha plastic flute, the dino flute, and the Blocki Pneumo Pro.

Society president Bart Schmittmann conducted the opening concert featuring the Suzuki group Machteld van Geenhoven with Jeroen Riemsdijk. Approximately 20 young flutists played pieces by Händel, Andersen, and Dvorak from memory, and Ian Clarke followed with an audience-wide teaching demonstration of flute special effects including the jet whistle,

tongue-clacking, and hitting keys. Carlo Jans from Luxembourg followed with a performance of *Pan*, by C. Lenners.

The evening gala concert featured Belgian flautist Gaby Pas-van performing the Poulenc Sonata and Borne's *Carmen Fantasy*. Rien de Reede and Thies Roorda played duets by Maderna and Francaix. De Reede received the D.F. Kuiper Award for his contributions to Dutch flute music and was presented with a check that he announced he would donate to the conservatory in L'Aquila in Italy, which was hit by an earthquake last year. Tilmann Dehnhard performed using the entire flute family and related special effects in *Loops, Lilts, and Lullabies*.

The closing day's agenda included 13 concerts featuring performances by Raymond Honing (playing Beethoven repertoire on his wooden flute); 16-year old Frédérique Purnot; Ilonka Kolthof; Clarke; Silvia Careddu performing Boulez and *Chant de Linos*; Philippe Bernold (playing *Le Rire de Saraï*, by Connesson); and others.

Among exhibit hall features were demonstrations of the left-handed flute of Viento and workshops about ear damage. Visit nfg-fluitfestival.nl/en/index_en.html.

—Fransje de Visser



Featured performer Jean-Louis Beaumadier and convention director Carla Rees.



Michael Cox



Clare Southworth

The eighth international convention of the British Flute Society returned to the Royal Northern College of Music in Manchester, England, August 17–20. This year’s conference, featuring a variety of lectures, clinics, workshops, recitals, and competitions for students, amateurs, and professionals, was led by new BFS program director Carla Rees.

Among offerings by American performers and clinicians were a workshop on improvisation led by Ellen Burr; a mini-recital performed by Linda Chatterton, who also offered a session on managing performance anxiety; a mini-recital featuring Immanuel Davis; and Sheryl Cohen’s workshop on “The Rampal School” and subsequent morning warm-up session. Marion Garver Fredrickson led a low flutes morning warm-up; Leonard Garrison presented a clinic offering a high-tech look at vibrato production; Rebecca Johnson and Tammy Evans Yonce co-conducted a presentation on works by Joan Tower and Thea Musgrave; and Katherine Borst Jones performed a mini-recital of two works written for her by composer Michael Rusczyński. Jessica Pierce of AlmaNova performed a late-night concert with her guitarist, Almer Imamovic; Amy Porter performed a full-length recital Sunday night as the sole American headliner artist; Melanie Sever led a workshop on how to select a new headjoint; and Christine Beard presented a lecture-recital, assisted by Anna Hall Wimmer, on the flute music of Philip Glass.

British artists included Baroque flute specialist Rachel Brown, Atarah Ben-Tovim, Michael Cox, Philippa Davies, Patricia Morris, Carla Rees, Clare Southworth, Elizabeth Walker, and Patrick Williams along with British stalwarts

Trevor Wye, William Bennett, and Ian Clarke. Among events featuring international flutists, the schedule included concerts performed by Wissam Boustany (Lebanon), Aldo Baerten (Belgium), Michel Bellavance (Switzerland and Canada), Gabriel Goñi (Costa Rica), Nuno Inácio (Portugal), Alena Lugovkina (Russia), Gareth McLearnon (Ireland), Grammy-nominated bamboo flutist Shashank (India); Zoya Vyazovskaya (Russia), and low flutes specialist Matthias Ziegler (Switzerland). Piccolo recitals showcased Jean-Louis Beaumadier (France), Lior Eitan (Israel), and Matjaž Debeljak (Slovenia). Presentations by Nancy Nourse (Canada) provided the audience with grounds for embracing an alternate historical path for the piccolo; and Matej Zupan (Slovenia) offered new insight into the discovery of the 55,000-year-old bone flute.

The ninth British Flute Society Convention will be held in August 2014. Visit bfs.org.uk for more information.

—Christine Beard



Eleonore Pameijer

In April, European flutist Eleonore Pameijer was awarded the Knight in the Order of Oranje-Nassau, a Dutch order of chivalry open to “everyone who has earned special merits for society” and comparable with the Order of the British Empire in the U.K. In presenting the honor, Eberhard van der Laan, Mayor of Amsterdam, cited the Leo Smit Foundation, which Pameijer founded in 1996 to rediscover and promote music by Smit and other composers who were prosecuted during World War II. “You take care that they are published again and performed. Thanks to you, the complete oeuvre of Leo Smit has appeared on CD and a biography has been published,” he said. “You also are looking to the future,” he added, noting Pameijer’s FutureClassics label for forgotten and contemporary composers. Visit eleonorepameijer.com or leosmit.nl.



Nicolas Duchamp

La Traversière and the French Flute Association announce the IV French Flute Convention in honor of “Taffanel and His Heritage” to be held in Paris at the Conservatoire à Rayonnement Régional November 1–4. The convention will include concerts, masterclasses, and exhibits featuring more than 40 guest artists including Pierre-Yves Artaud, Jean-Louis Beaumadier, Nicolas Duchamp, Davide Formisano, Raymond Guiot, Shigenori Kudo, Maxence Larrieu, the Orchestre de Flutes Français, and the National Orchestra of Flutes of Venezuela, among others. Visit traversieres.eu or send an e-mail to traversiere.aff@free.fr.

The 4th Moscow Conservatory International Competition for Winds and Percussion will be held November 1–8 at the Moscow State Conservatory P. I. Tchaikovsky. First, second, and third prizes in the flute category will be awarded with cash prizes ranging from 50,000 rubles to 150,000 rubles and the title of Laureate of the Competition. Visit mosconsv.ru.

The 12th annual Chieri International Music Competition for Young Performers will take place November 12–18 in Sala Conceria, Chieri, Italy. The applications deadline is November 5, 2012. Competition for flute, bassoon, trumpet, and trombone include Solo Category A (up to 20 years of age) and Solo Category B (20–30 years of age); there is also a Chamber Music category (average age of ensemble may not exceed 30 years of age). Prizes in each category range from medals to cash awards of up to €2,500 and a winners recital. Visit <https://sites.google.com/site/circolocameristicopiemontesen/concorso> or send an e-mail to Chiara Giani at chiara@ccpiemontese.it.

The seventh annual Henri Tomasi International Woodwind Quintet Competition will take place February 18–22, 2013, in Marseille, France. The application deadline is December 31, 2012. A total amount of prizes of €12,000 will be awarded by the international jury. All musicians must be under 40, with the average age of the quintet not exceeding a maximum of 35 years old. Visit ifiv-marseille.blogspot.com.



Kids having fun at the Svirel International Musical Competition.

The Svirel International Musical Competition will be held April 3–7, 2013 in Štanjel, Slovenia. The goal of the competition is to promote the orchestral culture as well as solo and chamber performance and the exchange of experience among young musicians, to encourage young people to continue their musical education, and to find talented young musicians. Competition categories are divided into eight age groups, with the final category having no age limit. Visit upol.si/en/svirel-en.



Jean-Louis Beaumadier

The International Flute Festival, organized by Jean-Louis Beaumadier, was held at the Cathedrale de Riez la Romaine in Manosque, France, August 12. The festival featured recitals performed by Beaumadier and guest artists Elena Cecconi (Italy),

Sheryl Cohen (U.S.), Matjaz Debeljak (Slovenia), Gabriel Goni (Costa Rica), and Jean-Michel Tanguy (Germany), with oboist Rebecca Henderson (U.S.) and pianist Jordi Torrent (Spain). Visit piccolo-beaumadier.fr.

Flute Symposium 2012 was held in Saint-Cast le Guildo, France, August 19–26. The Symposium featured a week of intensive private lessons for flute and ensembles, three concerts, workshops, and conferences aimed at all lovers of the flute. Teachers were Denis-Pierre Gustin (principal flute of the Belgian National Orchestra and professor at the Higher Institute of Music and Pedagogy of Namur), Kenneth Smith (principal flute Philharmonia Orchestra, London), Eric Bescond (principal flute Brittany Orchestra, Rennes, France), and Päivi Kauffmann (lecturer at the Luxembourg Conservatoire). Visit arteponia.be.

The XI International Festival of Flutists, sponsored by the Association of Brazilian Flutists, was held in Manaus, Brazil, August 23–26. Guest artists included Fromanger Benoit (France), Michel Bellavance (Switzerland), Manuel Ruiz Guerrero (Spain), Viviana Guzman (Chile-U.S.), Tom Carrasqueira (Brazil), Rogerio Wolf (Brazil), pianist Lucia Barrenechea (Brazil), guitarist William Sparrapan (Brazil) and the Amazonas Philharmonic Orchestra. Visit abraf.art.br.

The 23rd annual Haverhill Sinfonia Soloist Competition was held September 29 in Haverhill, U.K. Awards included cash prizes and invitations to perform at upcoming concert events sponsored by Haverhill Sinfonia, Gresham's subscription concert series, The Gower School, The King's School, and/or the Cambridge Summer Music Festival. Visit wix.com/i5936/haverhillsinfonia.

Submissions for "Notes from Around the World" should be sent to Christine Beard at cbeard@unomaha.edu.

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Hungarian flutist Gergely Ittzés has created *Flouble*, a software program that increases accessibility to the multiphonic possibilities of the flute. Ittzés was inspired to create the software while working on his new piece *Totem*, which was commissioned by the

NFA for the 2012 Young Artist Competition.

“*Flouble*” combines two words, “flute” and “double,” the latter representing the string player’s term “double-stop,” meaning two notes at once. Increasingly, the technique of two-part playing is being developed for the flute, and *Flouble* simplifies this instrumental possibility for the flutist. The program is based on the earlier *Chart of Double-stops on the Flute*, but offers updated information. After a long experimental process, Ittzés registered the data, fingerings, and other information for approximately 500 double-stops on a strictly acoustic basis. Because the sound quality of each double-stop is unique, Ittzés recorded each as an individual mp3 file.

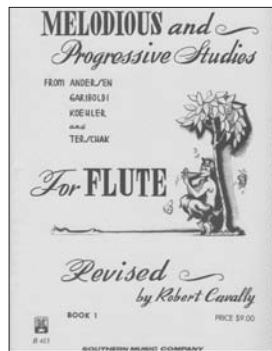
Flouble is designed for flutists and composers. The user’s guide explains not only the exact use of the software and guidance on the signs and fingering notation, but also addresses the nature of the multiphonic phenomenon in general and offers technical advice for the flutist and practical information for the composer. Supplementary videos on these topics are also included. The full version provides more than two hours of video talks between Ittzés and Jean-Paul Wright about multiphonic flute playing and other special effects. Ittzés’s performance of his most popular composition also may be viewed.

Additional options include data filtering, saving of fingerings as image files, and printable charts. As bonus tracks, the scores of five Hungarian flute compositions, providing examples of how extended flute techniques can be used in composition, are also included.

Flouble is available for purchase on DVD. *Flouble Basic*, with fewer options and no supplemental materials, also may be downloaded free from Ittzés’s website. The software was programmed by Viktor Kálmán. No installation is needed; the software runs with a Java 6, update 26 (or later) version. Java can be downloaded free from java.com. Visit flouble.com.

MakeMusic, Inc., has received from *MusicTech Magazine* the Choice and Value awards for its Garritan Instant Orchestra, an orchestral software library that accommodates the creation of orchestral music. Instant Orchestra is available as a download or boxed DVD set. Visit the Instant Orchestra page at garritan.com.

Flutes, Inc., unveiled its new PS-750 Powell Sonaré piccolo at the 2012 National Flute Association Convention in Las Vegas. The piccolo’s art-deco style mechanism is built from tarnish-resistant stainless steel and features rectangular-shaped keys with Pisoni Star pads. The PS-750 is available in three shades of grained and tinted American hardwood stabilized with an acrylic resin. This instrument is handmade at the Powell facility in Massachusetts. Visit the Powell Flutes blog at powellflutes.com for more information.



Hal Leonard Corporation has secured exclusive rights to publish and distribute the Robert Cavally catalog, consisting of more than 200 publications for flute and other woodwind instruments, including method books and solo and ensemble repertoire. Effective June 1, with shipping beginning in summer 2012, the deal was reached by Hal Leonard Senior Vice President

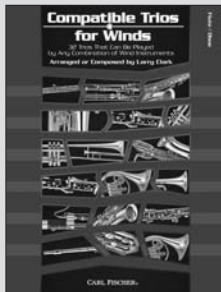
Herman Knoll and Bootsie K. Mayfield, the flutist and Cavally protégée whose BKM Enterprises, Inc., now owns all Cavally copyrights. Cavally bequeathed to Mayfield his unfinished teaching techniques to finish. These pieces will be published by Hal Leonard and released within the coming year.

Robert Cavally (1906–1994) was a renowned flutist, teacher, and author. He studied with Ary Van Leeuwen, Marcel Moyse, and Phillipe Gaubert and performed in orchestras under John Phillip Sousa, Igor Stravinsky, and Arturo Toscanini, among others. His publications, including the multi-volume *Melodious and Progressive Studies*, have been standards in the repertoire for decades, and his literature is a staple for auditions and solo and ensemble competitions.

“It was a tremendous honor and a huge responsibility to work with Mrs. Cavally in identifying and securing the best possible publisher to print, protect, promote, and distribute the massive Robert Cavally catalog,” says Mayfield, who curated the catalog. “Because his works are known and sold all over the world, it was imperative to find a publisher with a global reach.”

Visit halleonard.com for more information.

In honor of the 100th year of Louis Moyse’s birth, G. Schirmer has released accompaniment CDs for three of his popular collections. *Flute Music by French Composers* and *Solos for the Flute Player* each include a CD of the piano accompaniments, and the *Forty Little Pieces* includes both piano accompaniments and a performance CD (with the flute part). The practice CDs come with the tempo adjustment software *Amazing Slow Downer* to allow practice at tempos slower than performance speed without pitch alteration. Visit schirmer.com.



Happy Birthday, Carl Fischer Music

Carl Fischer Music this year celebrates 140 years of music publishing and distribution. In 1872, Carl Fischer opened his musical instrument repair shop in New York City's East Village. In response to demands he saw in his customers, Fischer began creating and reproducing instrumental arrangements of well-known but unpublished works, which led him into music publishing, focusing on music for concert band composers such as Percy Grainger and John Philip Sousa. As the company grew, Fischer's sons joined the team: Carl, Jr., Walter S., and George.

In 1924, Carl Fischer Music joined ASCAP, the network of artists and composers, and in 1926 moved to headquarters in Cooper Square, Manhattan. Walter S. Fischer succeeded his father as president and in 1939 his son-in-law, Frank Hayden Connor, became his assistant. Through the 1930s and 1940s works and arrangements from classical composers were added. Frank Hayden Connor became president and opened Carl Fischer's second retail location in midtown Manhattan. Also housing a concert hall, this was the largest music store in New York City until it was sold in 1959.

Notable catalog additions during the 1950s, 1960s, and 1970s included works by Howard Hanson, Norman Dello Joio, Lukas Foss, Peter Mennin, Douglas Moore, and Anton Webern. In the 1980s and 1990s, with Walter Fischer Connor serving as president and CEO, the company developed the

Rack Sense computerized program for stocking high-turnover print music products, and composer Andrew Balent created the Sounds Spectacular series for band, a forerunner in music for young bands. New works were published by Henry Brant, Michael Colgrass, Sebastian Currier, Jason Eckardt, Daron Hagen, Lee Hyla, Martin Bresnick, David Carlson, Paul Lansky, Daniel S. Godfrey, Samuel Jones, and David Maslanka.

F. Hayden Connor, the founder's great grandson, became chairman in 1999, and Sandy Feldstein was hired to lead the firm into the 21st century. Carl Fischer Music moved its corporate headquarters to the Bayard-Condict Building in Greenwich Village's NoHo neighborhood. Larry Clark was named vice president and editor-in-chief and brought in such composers as Sean O'Loughlin, Doris Gazda, and Carl Strommen; Balent brought in Joseph Compello. In the 2000s, the Performance Series for school concert band and string orchestra, featuring original works and arrangements organized by grade level, was launched.

In 2008, BriLee Music, a small publisher of works for middle school choirs, joined the Carl Fischer choral catalog. During this time, Carl Fischer Music developed free educational resources for school music directors and moved to digital-only catalogs of new releases of band, orchestra, and choral music. In 2011, Denise Eaton joined the editorial team as choral editor.

Today, Carl Fischer Music is under the leadership of Chairman F. Hayden Connor and CEO Sonya Kim. The company remains a family-owned business, serving more than 1,400 retailers around the world and publishing music for students, teachers, and virtuosos. Visit carlfischer.com.



NFA member Merrie Siegel announces the release of her new CD, *Flute Music of the Americas, Vol. II*, on Beauport Classical. Siegel has spent more than 20 years studying and performing music throughout the Americas; her interest in this region began when she held principal flute positions and flute professorships in orchestras and schools of music in Mexico. Samuel Zyman's Sonata for Flute and Piano was the cornerstone of her first CD, *Flute Music of the Americas*, released on Albany Records. Her new album includes three premiere recordings. *Recuerdos de México* was written by Arthur Gottschalk for Siegel and pianist Milton Laufer expressly for this recording; Siegel premiered this work at the Festival Internacional de Flauta in Monterrey, Mexico. The two pieces comprising *Cinco, Cinco and Seis* were written by Eastman School of Music faculty member Carlos Sánchez Gutiérrez, who challenges the flutist to demonstrate the technical control necessary

to sustain long lines in the highest range of the instrument and diminuendos and flutter-tonguing at the lower extremes. *Elegía (a la memoria de Nacho)* is by Mexican composer Mario Lavista. It employs a constantly developing dialogue between the flute and piano through the use of microtones, altered fingerings, and the indication to use an "airy" sound to imitate the tonal quality of the Japanese shakuhachi. Visit merriesiegel.com.



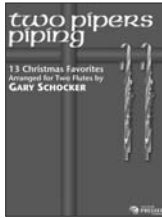
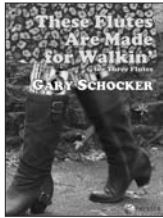
Silver Tunes: Music for Flute and Organ, a new CD from Sterling Records, features flutist Elivi Varga and organist Olle Langstrom performing works by Johann Helmich Roman, Christoph Willibald Gluck, Jean Langlais, and Maria Lofberg. Also included are two world premiere recordings: Augusta

Read Thomas's *Angel Tears and Earth Prayers* from 2006 and Lowell Liebermann's *Air*, Op. 106, composed in 2009. Flute solos by Hildegard von Bingen, Claude Debussy, and Erland von Koch round out the CD. Visit qualiton.com.



Delos Music has released *The Dreams of Birds*, featuring flutist Jenni Olson performing chamber works written by American composers specifically for her. Olson plays flute, piccolo, alto flute, and bass flute; also featured are Bryan Pezzone (piano), Marcia Dickstein (harp), Andrew Duckles (viola), and Sherri Chung (voice). Composers represented on the CD include Jenni Brandon, Alex Shapiro, Dave Volpe, Damian Montano, Peter Jaffe, Bear McCreary, Joachim Horsley, and Daniel Kelley. Visit delosmusic.com.

NEW PRODUCTS



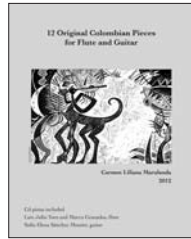
Theodore Presser Company has released several publications including Martin Amlin's new concerto (which was performed at the National Flute Association's 2012 convention); a follow-up pedagogy volume by Patricia George and Phyllis Louke; and two new works by Gary Schocker as well as a collection of Schocker's arrangements of holiday works.

Martin Amlin's *Concerto* for flute/piccolo and orchestra was composed for Linda Toote to perform at the 2012 convention. Set as one continuous fast-slow-fast movement, the concerto is inspired by Amlin's fascination with rhythm, providing a study in irregular and illusory groupings within a steady time signature. Composer and pianist Martin Amlin has received grants from the National Endowment for the Arts, the Tanglewood Music Center, and other councils and foundations. His compositions have been performed throughout the world. *Sonata for Piccolo and Piano* and *Sonata No. 2 for Flute and Piano* have each won the NFA's Newly Published Music Competition. Visit martinamlin.com.

Following the publication of their *Flute 101*, Patricia George and Phyllis Louke have written *Flute 102: Mastering the Basics—A Method and Solo Collection for the Intermediate Flutist with Practicing and Phrasing Guides*, which focuses on the use of etudes, solo repertoire, and orchestral excerpts to build upon the lessons of *Flute 101*. Underlying the method are practicing and phrasing guides, suitable both for students and continued use. A book of piano accompaniments for the recital works in this method is also available.

After performing Bach's Brandenburg Concerto No. 4 with flutist Sophia Anastasia on the brink of her due date, Gary Schocker was inspired to write for her *Don't Wake the Baby*, with movement titles "Pregnant with Meaning," "Maybe If I Dance a Jig," "And Suddenly," and "Introducing Little Daphne." Schocker's *These Flutes Are Made for Walkin'* for three flutes includes the movements "Down and Dirty" and "Slap That Thang," flute trios with blues licks, key slaps, and special jazz effects. Schocker's *Two Pipers Piping: 13 Christmas Favorites for Two Flutes* offers a shepherd's dozen of sacred and secular Christmas melodies arranged for intermediate to advanced players. In addition to his status as possibly the most published living composer for flute, flutist-composer-pianist Gary Schocker has composed sonatas and chamber music for most instruments of the orchestra. He also has written musicals and children's musicals, including *Far From the Maddening Crowd* and *The Awakening*.

For more information about new publications from Theodore Presser Company, visit presser.com.



Colombian flutist and composer Carmen Liliana Marulanda has released *12 Original Colombian Pieces for Flute and Guitar*, containing works that cover a variety of Colombian musical styles from different regions of the country. The pieces provide opportunities for players of all levels to practice tone and technique through various kinds of rhythmic and melodic passages. Flutists can practice with either a guitarist or the included CD, which features full instrumentation and performances by Venezuelan flutists Marco Granados and Luis Julio Toro. Visit liliflute.com.



Noteworthy Duo announces the release of *In Dreams...Reflections* for flute and guitar, featuring Lisa Schroeder on flute/alto flute and Michael Anthony Nigro on classical guitar. Repertoire includes works by Máximo Diego Pujol, Jorge Cardoso, Celso Machado, Christopher Caliendo, Ernesto Cordero, and Ariel Ramirez. Highlighted is a commissioned, four-movement suite by José Luis Merlin entitled *Agua de Trapiche*, which depicts the beautiful waters of the composer's homeland of San Luis, Argentina. The duo featured Merlin's compositions on its first CD, *Between Flute and Guitar* and returns here to premier a new work for this combination. Visit noteworthyduo.com and lisschroeder.org.



Flutist Laura Thompson of Bacchanalia Baroque Ensemble has released Joseph Gehot's *Six Trios, Opus V*, adapted for flute, viola, and cello, on the Eroica Classics label. Thompson joins Louise Schulman and Myron Lutzke on this CD, which was recorded at LeFrak Concert Hall in New York City and performed on period instruments. Virtuoso cello parts and lyrical melodic lines characterize the trios, which have never been commercially released. Gehot, a Flemish émigré who arrived in America in the summer of 1792, became part of a thriving music scene, giving concerts and playing in orchestras and theater pits from New York to Philadelphia. Visit laura-thompson.com or erocia.jeannedennis.com.



Beverly Shaffer Gast has published *Angel in Black: A Musical Life in Letters, 1925-1973*, a biography of her sister, the flutist Elaine Shaffer, a protégée of William Kincaid and a graduate of the Curtis Institute. Shaffer became principal flutist of the Hollywood Bowl Symphony under Eugene Ormandy, then played second flute with the Kansas City Philharmonic and principal with the Houston Symphony under Efrem Kurtz, her future husband. She left Houston to launch a solo career in Europe and in 1971 played the premiere of the Copland *Duo for Flute and Piano*, commissioned by Kincaid's students in his memory, which she also recorded. The book, which includes numerous quotations from her letters, is published by Trafford Publishing in softcover and e-book formats. Visit trafford.com.



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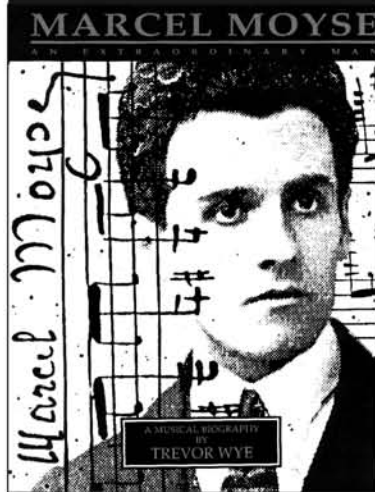
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—**John Steele Ritter** (from Foreword)

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REVIEWS

Reviews of flute-related recordings, books, and other items of interest

CDs



Anton Reicha:
Woodwind Quintets
Vol. 1: Op. 88, Nos. 1 & 2
Vol. 2: Op. 88, Nos. 3 & 4
Vol. 12: Op. 100, Nos. 5 & 6
Westwood Wind Quintet

©2011-12 Crystal Records, Inc.

The Westwood Quintet, in collaboration with Crystal Recordings, has released the final three CDs in its monumental 12-CD collection of Anton Reicha's complete woodwind quintets. (Previous volumes have been reviewed in past issues of this magazine.)

In the CD notes, Westwood Quintet oboist and Crystal Recordings producer Peter Christ explains that the works in Volume 1 are the first two quintets that Reicha composed and published. With one exception, the personnel on these CDs are John Barcellona, flute; Christ, oboe; William Helmers, clarinet; Calvin Smith, horn, and Patricia Nelson, bassoon. (In Volume 1, Eugene Zoro serves as clarinetist.)

Due to the sheer breadth of these releases, I confine myself to performance generalities rather than specifics. All of these quintets are in the obligatory classical form—a lively opening movement preceded by a distinctly operatic opening statement; a somber slow movement that enables a solo instrument to shine; a minuet that begs to be called a scherzo in the later quintets (and was, by the Romantics soon to come), and a final movement that showcases the virtuosity of each instrumentalist and is reminiscent of the engaging playfulness of a final Haydn symphony movement.

The five instrumentalists of the Westwood Woodwind Quintet are virtuosos in their own right and consistently able to combine into a single performing entity. This rare quality requires the suppression of individual egos, which as we all know is no small task for performing musicians. The recordings exude a sense of relentless precision in articulation, dynamics, and ensemble—all of which are essential in the performance of chamber music.

The Opus 88 quintets (volumes 1 and 2) are fraught with the flirtatious melodies and crafty modulations that became Reicha's trademark. The Westwood Quintet is expert in its use of terraced dynamics and its ability to sustain interest in melodies repeated or echoed many times over. Melodically, Reicha was an "equal opportunity deployer"—each instrument must have its opportunity to shine on the same melody.

The Opus 100 quintets (volume 12) demonstrate a shift in Reicha's compositional priorities. Perhaps it was his "neo"

period. Reicha's preoccupation with Baroque ornamentation comes to the fore strongly in these compositions. The music also channels Haydn and Rossini. In the Finale of Opus 100, No. 6, the introduction is distinctly symphonic—in the true Mendelssohn tradition.

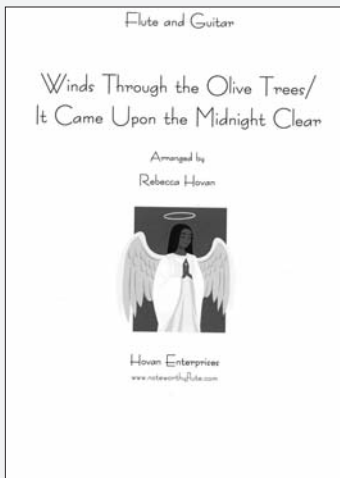
Clearly, Reicha's harmonies were forward-thinking, but his predilection for "written in" baroque ornamentation constituted his distinct connection to the past. While Reicha's woodwind quintet compositions are very reminiscent of Beethoven, they are also devoid of the angst so apparent in Beethoven's later compositions. Reicha's music is, for the most part, the "feel good" wind music of the Classical period. There are few harmonic surprises, because Reicha's harmonic structures are firmly rooted in the Classical era. However there is a seemingly endless font of spirited, plaintive, and compelling melodies. The spirit of Reicha's music reflects time spent in both Germany and France. The grounded harmonies speak to the former, but the devil-may-care melodic writing is steeped in the latter.

Christ and Crystal Recordings have opted for an intimate 24-bit recorded sound with a tasteful salon-style reverb that never sounds "echo-ey" or blurs articulations; these releases are no exception. If I were to hear a live performance with this acoustic, I would be impressed at the quality of the hall for chamber music. The complete collection of the Westwood Quintet Reicha recordings will also be available in a boxed set.

As I noted in a previous review, the inserts in these CDs contain well-detailed analyses, program notes, and additional information that is just plain interesting, including Reicha's notes on the Quintets excerpted from his autobiography. These notes reveal his perceptions of the quality of classical music of his day and Reicha's overall reasoning for his creation of the woodwind quintet medium.

Clearly Anton Reicha sat on the fence between musical eras, but his influence has been largely forgotten. If the definition of a fine pedagogue is in part the production of a distinguished lineage of students, then Reicha is a true example. His roster includes Berlioz, Liszt, Frank, and Gounod. The irony is, of course, that the reputations of these stellar students have relegated Reicha to the background, which is unfortunate. After all, Reicha created this remarkable "mini-chamber orchestra" genre that has become an integral part of the wind repertoire. The Westwood Quintet has recognized this fact and memorialized it with its elegant recordings.

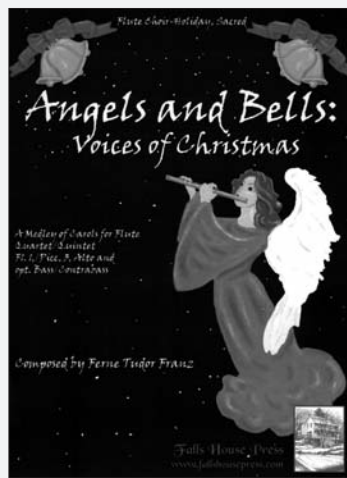
—Erich Graf



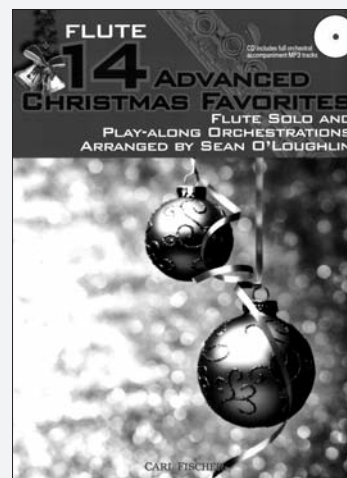
Winds Through the Olive Trees/It Came Upon the Midnight Clear
Arr. Rebecca Hovan
 ©2008 Hovan Enterprises

Winds Through the Olive Trees/It Came Upon the Midnight Clear for flute and guitar is perfect for the beginner flutist: Key of B-flat, simple time $\frac{3}{4}$ time, quarter notes, half notes, dotted half notes. Both pieces take up only 52 measures (plus repeats). The guitar part is not chorded, but instead written in easy eighth-note patterns in A major (capo in the first fret). For those with young students wanting to play at Christmas time, perhaps in a church service or home musical gathering, this is a nice addition.

Angels and Bells: Voices of Christmas for three flutes (or two flutes and one piccolo), plus alto flute and, for quintet, an optional bass/contrabass part composed by Ferne Tudor Franz, arranges four traditional Christmas songs in this sequence: *Ding Dong Merrily on High*, *Angels from the Realms of Glory*, *Adeste Fideles*, and *Angels We Have Heard on High*. Even with multiple key changes (B-flat, C, E-flat, D), the music is easily playable by intermediate level students with a few dotted figures and rhythms in half, quarter, eighth, and 16th notes. Every part has the melody line at least once, so the arrangements are fun for everyone to play. No single part is more difficult than any other, so one would need four (or five) well-matched players.



Angels and Bells: Voices of Christmas
Ferne Tudor Franz
 ©2012 Falls House Press



14 Advanced Christmas Favorites
(with play-along CD)
Arr. Sean O'Loughlin
 ©2012 Carl Fischer

14 Advanced Christmas Favorites (flute solo and play-along orchestrations), arranged by Sean O'Loughlin, offers 14 traditional carols all playable by intermediate to advanced intermediate students (except for "Silent Night," which a beginner could play). Here are a few dotted figures with rhythms in half, quarter, eighth, and 16th notes, all in simple time except "Greensleeves" and "I Saw Three Ships," which are in $\frac{6}{8}$. Even more advanced players would enjoy playing these arrangements: They are not ordinary, and if one is called upon to pull up Christmas solo music, this would be a good collection to have. My only caveat is that, as with so much published music these days, this collection comes *only* with the play-along CD and no printed piano part. For old timers or purists, this is a disadvantage—personally, I do not like public performances using CDs instead of real live pianists. That said, however, the advantage for teachers who use Smart Music is that the mp3 tracks can be imported and then used at different speeds—very handy for teaching purposes when students aren't quite up to the preferred tempos.

—Cynthia Stevens

Errata

An entry in the annual listing of items received (*The Flutist Quarterly*, spring 2012, p. 95) incorrectly cites the publisher of flutist Mimi Stillman's *Odyssey: 11 American Premieres for Flute and Piano*. This CD was released by Innova Recordings. We apologize for this error and any inconvenience it might have caused.

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CDs



New American Masters, Vol. 4 Palisades Virtuosi ©2012 Albany Records

The members of Palisades Virtuosi (Margaret Swinchoski, flute; Donald Mokrynski, clarinet; and Ron Levy, piano) have been commis-

sioning and recording works of “New American Masters” since 2006. Volume 4 of the series holds works by many masters, indeed, with composers racking up achievements such as the Pulitzer Prize in Music, the Guggenheim Fellowship, and the Fulbright Award, and receiving commissions from prestigious organizations such as the New York Philharmonic, Chicago Symphony, American Composers Orchestra, Da Capo Chamber Players, and the New Juilliard Ensemble.

Throughout the CD, the listener is treated consistently to impressive ensemble playing. Intonation, rhythm, and note shapes have been diligently rehearsed, and the musicians are skilled at conjuring up warm, full sonorities. I especially noted Swinchoski’s sensitive playing when blending with the clarinet in soft passages; her subtle use of vibrato and her delicate articulations matched perfectly with Mokrynski’s soft timbre. One consistent wish I have throughout the CD is for more freedom of expression. Use of rhythmic nuance, a wide range

of dynamics, and more variety of vibrato could have heightened the musical drama of the works. The sound of the piano is often under-represented in the studio mix, as well.

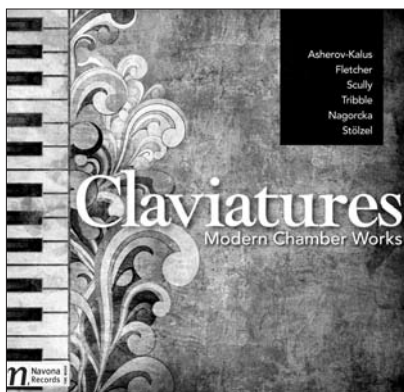
The most successful work on the CD is a very gracefully written piece titled “Thumbnail Moon,” by Melinda Wagner. I heard a great interplay of sounds among all players. Three minutes in length, the piece is too short: I wanted more.

Marni Nixon’s soulful, spirited poetry reading is a delightful addition to the works of Gwyneth Walker and Amanda Harberg. The third movement of Harberg’s work, “Birding in the Palisades,” effectively conjures up the tension between humans and crows in Japan. The bold piccolo and clarinet playing is wonderfully engaging, which left me wondering why the clarinetist waited until the last four minutes of the CD to show me that type of sound. That sort of biting, sarcastic sound would have come in handy in a number of key moments throughout the disc.

Though most of the works on the CD are quite traditional in style, “Whirlwind” by Sunbin Kim includes Swinchoski’s fantastic use of an edgy/breathy tone and aggressive rips up to the highest notes of the flute. Impressively performed by all players, this piece provides a welcome contrast to the other works in this volume.

This album is an excellent and worthwhile addition to the “New American Masters” Series. I highly recommend it, especially for advocates of contemporary music and for flute teachers and performers who need to gain repertoire ideas.

—Molly Barth



Claviatures Lisa Hennessy ©2011 Novana Records

Claviatures is an enhanced CD that can be played on a CD player or on a computer through iTunes or another music application program. In addition,

by clicking on the CD icon on the desktop of the computer, the listener can have interactive access to a digital book of composer biographies and fascinating descriptions of the works performed; most of the scores also can be viewed through the digital display. Unfortunately—perhaps due to a production error or glitch—the only score I was unable to view was William Fletcher’s *Three Lines (After Roethke)*, the sole work on the CD that includes flute playing.

Nevertheless, that flute playing—by Lisa Hennessy, principal flute of the Portland Symphony—is excellent. A shiny,

shimmering quality to her timbre gives the work a sense of mystery and wonder. The flute and piano are superbly balanced. The work is in three movements—The Soul Has Many Moods; The Spirit Moves, Yet Stays; and Being, Not Doing, Is My First Joy. The entire work takes about 13 minutes and would be a wonderful addition to a concert program. Fletcher states in the digital notes, “Art should express all aspects of life, the joyful and whimsical as much as the serious, troubled, and profound.” He further elucidates his compositional style as a narrative creative stream in which he invites the listener’s imagination and imagery to awaken. I was quite impressed with both the work and the performance.

Other pieces on this CD include works for viola, violin, piano, clarinet, and cello. Besides William Fletcher, the composers represented on this well-produced CD are Ayala Asherov-Kalus, James Scully, Jim Tribble, Ron Nahorcka, and Ingrid Stitzel. All the works are beautifully performed with delicately colored and contoured lines. The works stand together well in terms of emotional content and instrumental prowess.

—Andrea Kapell Loewy



Pastoral: Jean-Louis Beaumadier and Friends
 Beaumadier
 ©2011 Scarbo

The outstanding *Pastoral: Jean-Louis Beaumadier and Friends* is in every aspect a stellar CD. Beaumadier's piccolo playing is

exceptional; he plays with such ease and abandon, evoking moods of expressive pathos, playfulness, humor, spaciousness, virtuosity, or mystery as the musical context demands. Several ending notes are so spectacular that they have stayed in my memory and senses days after first hearing this CD. The control of the piccolo playing is indeed amazing.

Composers represented on the CD include Henri Tomasi, Jacques Ibert, Darius Milhaud, Georges Auric, Francis Poulenc, Albert Roussel, Henri Martelli, Pierre-Octave Ferroud, Arthur Honegger, Pierre Barbizet, Philippe Gaubert, Germaine Tailleferre, Amable Massis, Georges Migot, and Alfredo Casella. Many of the works are transcriptions of flute pieces, but they work in a stunning manner with such an artist at the helm. In terms of transcriptions, I especially enjoyed the second movement of Casella's work, *Burlesque*. Also of

particular note, the CD includes a world premiere recording of *Divertissement for piccolo and violin* by Pierre Barbizet. The piece was originally written for the composer's friend and colleague, Jean Pierre Rampal, and is evocative of Debussy and Ravel with very sensitively shaped lyrical lines that intersect and weave together beautifully.

A work by Georges Migot that includes two movements of *Le Mariage des Oiseaux* from a collection of 28 monodies for solo flute, each in two parts, using modal scales, is equally impressive. The tone of the piccolo is so plaintive and virtuosic in parts that I was able to imagine just such an amazing marriage ceremony of birds, the counterpart to the flute and piccolo.

Many of the works on the CD are quite short (1–2 minutes) but each has a sense of purpose, mood, and intensity. The informative program notes and photos are beautifully done. I especially like the photos and captions of the friends performing with this piccolo star—Beaumadier has had a stellar career in Europe—including Jacques Raynaud, piano; Andre Gabriel, tambourin provençal; Stella Dauues piccolo and flute; Claire Marzullo, alto flute; Cedric Imbert, bass flute; Yves Desmond and Philip Bride, violin; Marc Badin, English horn; and Yannick Callier, cello. Each performer plays with warmth and true collaboration and adds to the charm and vivacity of this CD. I wholeheartedly recommend this disc. It sets an incredibly high international standard.

—Andrea Kapell Loewy



Pleyel Symphonies in B flat and G, Flute Concerto in C
 Patrick Gallois,
 Sinfonia Finlandia
 Jyväskylä
 ©2011 Naxos

French composer Ignaz Pleyel may have become one of those Classical

era composers largely relegated to the status of “esoteric trivia,” but his writing is just as pleasant as any Mozart composition in our repertoire. Here, I focus on this album's flute concerto, but stylistic elements are quite consistent from one piece to the next. Pleyel's writing sounds heavily influenced by Haydn, with whom he studied for four years. Melodies are simple and tuneful, and harmonies are clear and transparent, with only the occasional, slight harmonic surprise in the slow movement of the concerto. Fast movements enjoy impressive-sounding flourishes and charming danceable tunes. I would consider this composition to be similar in difficulty level to the Mozart Concerto in G Major and a nice possible alternative for an advanced high school or

early college student to explore. I often struggle to “branch out” in this time period and find other works beyond Mozart to do with my students, and I would certainly consider Pleyel's Flute Concerto in C Major to be useful for honing Classical performance practice skills.

Patrick Gallois plays the Concerto with a bright, sparkling sound and clean technique that allow this piece to really shine. His interpretation also contains potentially surprising elements: He often pushes ahead of the orchestra's tempo slightly, creating a sense of tension or athleticism. Gallois also employs expressive pitch bending in the slow movement, and climaxes of some phrases become quite passionate in both their volume and tone. These moments seem to creep into the territory of a slightly more agitated, Romantic era style, which may cause historical purists pause.

There is no doubt that Patrick Gallois is a very skilled performer—his lengthy, illustrious performing career attests to that. This recording occasionally pushes the boundaries of traditional Classical era performance practice ever so slightly, but his interpretation of this charming, almost-forgotten gem in our repertoire is compelling. I recommend this recording for anyone interested in studying this concerto specifically or just looking to expand knowledge of Classical era repertoire generally.

—Nicole Riner

CDs



Odyssey: 11 American Premieres for Flute and Piano Mimi Stillman ©2011 Nova

The two marvelous performers on this CD, flutist Mimi Stillman and pianist Charles Abramovic, are members of Dolce Suono Ensemble, founded by Stillman in 2005. The ensemble's commissioning activities have led to the composition of 23 new works since its inception. In that innovative spirit, this two-disc CD presents American premieres for flute and piano and for flute alone. Composers are Benjamin Boyle, Mason Bates, Richard Danielpour, Gerald Levinson, Zhou Tian, David Ludwig, Daniel Kellog, Andrew Rudin, Katherine Hoover, David Bennett Thomas, and Michael Djupstrom.

Levinson's *Odyssey for Solo Flute*, Kellog's *Five Sketches for Solo Flute*, and Thomas's *Whim for Solo Flute* are the three works on the CD set for unaccompanied flute. These show great variety and bravura, a difficult feat for a single instrument without other timbres. Levinson's *Odyssey* (1973) is in five movements and shows the performer's stunning technique and tonal control. I especially enjoyed the opening movement with the declamatory and lushly colored low register of the flute. The

fourth movement, *Molto ritmico*, is short (2:02) but is incredibly fast and uses quite a bit of flutter tonguing. Stillman manages this technique expressively with great contour of line. The extreme high register is also very controlled. In the descriptive program notes, Kellog writes, "*Five Sketches* (1976) was inspired by Mimi Stillman's virtuosic playing. After working with her in ensemble situations I wanted to write a set of character pieces for solo flute that would show off her range of expression and agility." Stillman performs this work with great finesse. I especially enjoyed the first movement, *Impulse*, with the alternation of incredibly fast and athletic passages with slower and more peaceful ones. There is an abundance of color and texture all within the parameter of the solo flute line that is truly remarkable.

Of the works for flute and piano, Boyle describes his *Sonata-Cantilena for Flute and Piano* (1979) as celebrating the influences of Barber and Poulenc. Indeed the second, lyric movement, *Cantilena*, is wondrously reminiscent of the hauntingly beautiful second movement of the Poulenc Sonata of the same name. The performers show their incredible facility and highest level of collaboration in this colorful four-movement work. I was also very impressed by Mason Bates' *Elements for Flute and Piano* (2000). Each movement (Earth, Water, Air, Fire) has so much color and timbre changes. The work also incorporates pitch bending that Stillman does with aplomb.

The highest level of artistry holds true of all the works for flute and piano. I was overwhelmed by the sensitive playing and the colorful, expressive, and rich sound created by Stillman and Abramovic in their artistic collaboration.

—Andrea Kapell Loewy



Imaginary Landscapes: Duo Rubicund Erica Coutsouridis ©2010 Duo Rubicund

This CD certainly demonstrates that Duo Rubicund lives up to its name; the performances and pieces are "rosy, bright, optimistic, and promising." The CD opens with Jerry Owen's "Hidden Tango," a work inspired by a 1947 print by Mauricia Lasansky. The bold, sudden changes in music texture are reminiscent of the dance. Gary Schocker's "Once Upon A..." is based on the traditional Rapunzel fairytale in three movements. The warm sound created by this duo is beautifully suited for Schocker's dramatic story setting. I especially enjoyed the violent flute/guitar outburst at the very end as a suggestion that maybe all did not end "happily ever after."

"Dances in the Madhouse" by David Leisner is a fascinating piece inspired by a lithograph of asylum inmates. Although originally written for violin and guitar, the flute adds its own brand of intensity and excitement. Three of the movements

use dance-styles (tango, waltz, and samba) to describe the mental or visual state of the inmates portrayed. The third movement, *Ballad for the Lonely*, uses the piccolo to create a haunting effect and captures the essence of what it is to feel or appear lonely. The colors and moods generated by all movements in this piece are palpable.

"Stolen Moments" by Meredith Connie, the guitarist on this CD, presents a double meaning. Not only does Connie, like many of us in creative fields, feel that she is "stealing" time from other things in her life in order to create, but as a composer she often "steals" ideas (in this case 3-4 note motives) from other compositions for inspiration. Although the time and ideas may have been stolen, the pieces generated as a result are novel, fresh, and exciting.

Dusan Bodganovic's "Deep Voices" demonstrates how influences and backgrounds in a variety of musical styles can influence composition. Elements of jazz, classical, and various ethnic styles are present in both movements of this piece. I especially enjoyed the "additive rhythms" and the impeccable interplay between the flute and guitar.

Andrew Earle Simpson was asked to compose a duo inspired by folk idioms, and "Fireflies" was the result. This CD presents four out of his six movements. The folk-element is especially heard in the guitar licks and in the way the flute slides from one note to the next to emulate a folk singer.

—Tess A. Miller



American Flute Masterpieces
Susan Hooppner
 ©2011 Marquis

Canadian flutist Susan Hooppner has created a very satisfying program of American classics for flute and piano:

Burton's *Sonatine*, Copland's *Duo*, and *Sonatas* by Liebermann and Muczynski comprise the meat and potatoes, so to speak, of the mid- to late- 20th century tonal sound in America. This is a fine representation of some of our core repertoire.

Hooppner's sound is rich and velvety throughout this recording. She favors full dynamics and a meaty tone that match the strength of the piano note-for-note in this muscular repertoire. Her interpretations seem heavily weighted toward Romantic performance practice, which seems appropriate for these particular compositions. Her technique is fearless. Lydia Wong on piano is fiercely clean and accurate, and the duo's sense of ensemble is always stable and well-matched.

As an active pedagogue, Susan Hooppner has created a wonderful teaching album here; each piece is impeccably prepared and rendered, and the performers are always respectful of the printed music. *American Masterpieces* is a reliable and well-executed recording I would happily suggest to any of my students studying this essential standard repertoire.

—Nicole Riner



Mirror of Eternity
Wissam Boustany
 ©2011 Wyastone Estate Ltd

Flutist Wissam Boustany moved from his native Lebanon to England while still a teenager, attending the

preparatory school Chetham's School of Music and later the Royal Northern College of Music, both in Manchester, England. The CD in question, *Mirror of Eternity*, aims to present music by composers who have drawn on experiences of tragedy, war, and division amongst people to create music that dreams of a world in which people are unified rather than divided.

The piece from which this CD draws its title was composed by Houtaf Khoury, a contemporary Lebanese composer who describes the piece as a concerto for flute, strings, and percussion. This is a powerful work, with an ominous opening, out of which the flute slowly rises. The composer intends for this movement to be a birth of sorts, representing

a solitary being in society, in this case, a society where "all is forbidden under the threat of attracting the wrath of God." From here, the work takes a tour of life that becomes more upbeat, but which leads to the "mirror" third movement, in which the flute's lovely long tones descend back into the depths. In "Mirror of Eternity," Boustany uses a beautiful sound, expressive playing, and masterfully applied vibrato to draw the listener into what is, quite frankly, an excellent piece of music. About 25 minutes in total, this work would be captivating in a large concert hall, but the power can still be felt in the recording.

The final work on this recording is by Yevhen Stankovych, his Chamber Symphony No. 3 for flute and 12 instruments. All three movements have a rhythmic drive and intensity that ties the work together. Boustany's playing is colorful and enticing, spinning out phrases convincingly. In the lyrical as well as rhythmic moments, Boustany makes musical choices that mesh well with the writing for strings.

Though many flutists might buy this CD for the recording of the Concerto by Aram Khatchaturian, the real gems are found with the pieces by Khoury and Stankovych. Boustany's version of the Khatchaturian Concerto is neither as clean nor as musically inspiring as with some recordings available, but the rest of the disc shines.

—Rebecca Johnson

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 (Hilton)

Washington, D.C.
 August 13–16, 2015
 (Marriott Wardman Park)

CDs



The Russian Romantic Flute Inna Gilmore

©2011 Inna Gilmore

I really like this CD. Inna Gilmore is a fine flutist and she has offered us a program that will be largely if not entirely unknown to

NFA members. And it is worthwhile music too.

First and foremost is *Springtime Suite, Op. 138* by Sergei Vasilenko (1872–1956), a professor of composition at the Moscow Conservatory. The titles of the five movements—Prelude, Waltz-Caprice, Across the Desert, In the Forest, and Spring Streams—further describe the poetic content of these short pieces, with shades of Gaubert in the first two, birdsong and sparkling water in the last two. The most intriguing is the third with its Eastern flavor. A sad song in 7/8 is interrupted by a lively dance in 3/4.

Vladimir Tsybin (1877–1949) was the esteemed flute professor in Moscow, and a good composer. He is represented here by four of his concert etudes and the second of his concert

allegros. This latter is a charmer, full of virtuosity and dramatic emotion—a concours piece à la Tchaikovsky. Although not indicated in Brian Gilmore’s excellent program notes, the piano part certainly sounds like an orchestral reduction. The first two concert etudes are built on flute motifs from *Till Eulenspiegel* and *Midsummer Night’s Dream*; the third, a nocturne, could be a beautiful solo from the slow movement of a Rachmaninoff concerto, with arpeggiated accompaniment from the piano soloist; the fourth is a short test of legato.

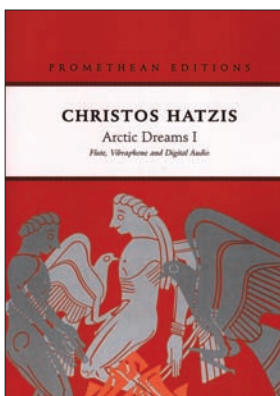
The CD ends with an assortment: Liadov’s Op. 57 Prelude (elegant salon music), Glière’s two flute pieces (his Op. 35 Melody and Waltz), and three Rachmaninoff transcriptions (two songs and the delightful Polka Italienne). Any one of these six could make a welcome addition to your next flute recital too.

Inna Gilmore graduated from the Tchaikovsky Conservatory in Moscow, so she can claim authority with this repertoire. She plays with beautiful sound, legato, and expression throughout, and dashing technique where demanded. She is fortunate to have an excellent musical associate in Brian Gilmore; the CD is well produced and packaged.

The flute community owes Inna a large debt for introducing us to this repertoire.

—John Wion

Music



Arctic Dreams I Christos Hatzis

© 2007 Promethean Editions

Composer Christos Hatzis is an active, award-winning composer based in Toronto. He has more than 20 CDs to his name and an impressive resume of accomplishments and teaching posts. While he has not written much for flute at this point, his *Arctic Dreams I*

is certainly worth our consideration.

The piece, written for flute, vibraphone, and digital audio, samples New Age meditative sounds, raucous pop elements, Inuit folk music, and occasional bluesy harmonies. It was composed employing pre-existing material from Hatzis’ “Voices of the Land,” written for a radio documentary about the Inuit people. *Arctic Dreams I* is part of a series of mixed chamber ensemble works and was premiered in 2002 in Toronto.

From a listener’s point of view, it is quite easy to enjoy and engage with a performance of *Arctic Dreams I*. Repetitive rhythmical and melodic motives are woven throughout for a sense of “home” and an identifiable form; both flute and vibraphone parts sound like a pop-jazz style that is rather catchy. The

audio CD that plays in the background samples throat singing, static electronic sounds, and muted folk chanting.

Although the collective sound of this piece is reasonably experimental, the flute part relies almost entirely on traditional writing; key clicks are the only extended technique, and they are easy to execute. The vibraphone part doubles an optional child singer part and should be sung in the absence of the child singer, as well, so comfort with singing a brief, step-wise part is necessary. There are directions to play at different speeds other than the recording, then sync up again with the CD; this requires deliberate practice. Strict adherence to the moderately complex rhythms notated is essential. Indeed, the greatest challenge to successfully performing this piece is probably rhythmical, requiring a good amount of ensemble practice time to make it work. But this piece is entirely executable by advanced college/graduate students and professionals without much experience performing in an avant-garde style.

I find *Arctic Dreams I* very enjoyable to listen to (it’s about seven minutes long) and reasonably fun to play. It lays well on the instrument and employs quite a lot of repetition, making it quick to learn the flute part alone. The composer seems to have a good handle on how to write for flute. As an easily digestible work, it would be a great crowd-pleaser on a program for even novice new-music audiences. Here’s hoping Hatzis tries his hand at more flute compositions in the future.

—Nicole Riner



Luna's Magic Flute Blaz Pucihar

©2011 Pucihar Music

Other than *The Emperor and the Bird of Paradise*, by Alan Ridout, I do not know of any music/story combination quite like this beautifully produced storybook, sheet music, and CD. With charming illustrations by Igor Sinkovec, this 9x12 book prints the story (translated from the Slovenian by Erica Johnson

Debeljak) alongside each of the 11 musical compositions.

The story is simple, yet charming: Luna, a curious and adventurous little girl, sets out on The Train with her magic flute to see the world. Along the way, she meets a Playful Pony, a Sea Turtle who loves jazz and dancing, and a Dolphin who takes Luna for a ride—and gets stuck in a net. Little Fish come by, however, freeing Dolphin, and Luna continues on her journey, meeting Hummingbird (who can fly backwards), Sad Siberian Tiger (who is sick), and Dragon (most terrifying of all

as he pitches poor Luna into a dark place). Fortunately (of course), Luna has True Friends, whose diverse powers are assembled to rescue her from the evil Dragon, and Luna can return home, playing a happy tune.

The music is easily accessible for most middle school students with simple rhythms and a few compound meters. The piano part is housed in a neat little flap at the end of the book. This collection would be perfect to present as a recital piece for students, each student playing one of the 11 songs, with the teacher narrating. Some of the pieces are easy enough for students who have perhaps played for only a year or so; others might require an early intermediate player—one who could play an easy Telemann sonata, for example. The key signatures never stray from C, G, F, or Bb. “The Hummingbird” requires flutter tonguing; “The Dolphin” is a 2/4 Vivo at 108 with a few three-note grace notes. “Jazz For the Sea Turtle” creates an improvisatory feel with simple ties across the eighth notes. “The Power of True Friends” uses grace notes in the third register, mixed meters, and changing tempos, but the fastest tempo is quarter-note at 152 at the finale (eighths and 16ths). This is a beautiful, useful addition to a teacher’s or recitalist’s library.

—Cynthia Stevens



Irish Folk Tunes for Flute (with CD)

Patrick Steinbach

©2011 Schott Music Ltd.,
London

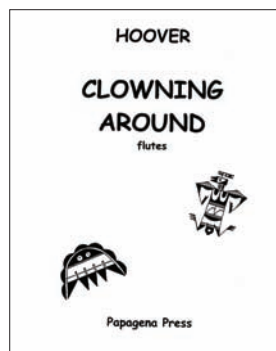
While there are very nice collections of Irish tunes available for flute, this is the most complete and intelligently organized collection I’ve yet seen. Beginning with a thorough yet brief introduction to the Irish tradition, through explanations of the three instruments used for

illustration on the CD (flute, recorder, and tin whistle), to the succinct explanation of chordal harmonies best used (notated as simple major and minor chords), Patrick Steinbach encourages all who embark on these delightful tunes to feel free to improvise, ornament, and experiment with the suggested chords—“fine to use ‘open’ chords in which the third is omitted, but with an added ninth, to create a little tension.”

Thus, while Isabelle Bodenseh illustrates well the three instruments and how each sounds as well as how individual choices regarding ornamentation can enhance performance, one does wish that these illustrations could have included examples of these various harmonies. Similarly, one regrets that the promised appendix noting “the change from the recorder to tin whistle” fingering chart was dropped from the final product. Perhaps the publisher could insert a simple sheet into the next run.

Still, this collection is worth the price. Beautifully produced with no corners cut (typical of Schott publications), the music is collected into nine sets: reels, jigs, slip jigs, polkas, marches, hornpipes, Carolan tunes, folksongs, and airs. As Steinbach writes, “You don’t have to necessarily be aware of the fact that this music belongs to an aural tradition unbroken over many centuries to enjoy the spontaneity, wit, and humor of Irish sessions.” As with any aural tradition, early performers were frequently unable to read music but developed “impeccable” ears and were therefore “extremely responsive to the playing of their fellow musicians. Many classically trained musicians could learn a lot from this.”

—Cynthia Stevens



Clowning Around Katherine Hoover

©2011 Papagena Press

Premiered in Central Park June 2011 and performed at the National Flute Convention in Charlotte, North Carolina, in 2011, this piece can be performed by four flutists or by any larger group. Alto flute and percussion parts are

optional, as the alto part simply doubles the lower lines. Hoover suggests a suspended bell for the percussion part, but adds (smiling wryly, I imagine), “I think a tap-dancer would be quite as effective as a percussionist.”

Light-hearted, with steady rhythm (cut-time), and in our beloved key of C, the music does suggest its title, and one smiles (unfortunate for embouchures) even while playing. A nice addition to amateur flute choir libraries, for high school flutists, or for anyone just looking for a romp. Thanks, Ms. Hoover! You’ve struck again.

—Cynthia Stevens

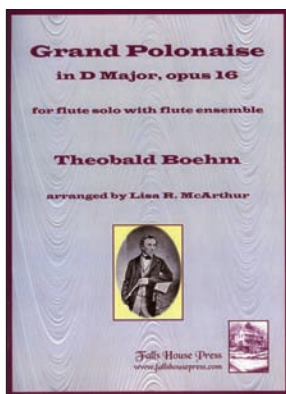
Music



**French Flutists
Propose Collection:
Jean-Louis Beaumadier
Johann Strauss,
Sperl-Galopp,
Op. 42 for 2 piccolos
and piano**

©2011 Gérard Billaudot

One page, 64 measures (with three repeats and D.C.), of an intermediate level, with a duration of two minutes and 45 seconds, this elegantly produced sheet music from Paris is lots of fun to play; for many advanced intermediate players, the E major key as well as the appropriate tempo could present challenges. Simple time in two, with primarily eighth and 16th-note combinations, this could be an excellent piece for high school piccoloists at a contest or as an encore piece in recital. Very crowd-pleasing!
—Cynthia Stevens



**Grand Polonaise in D
Major, Op. 16
Theobald Böhm**

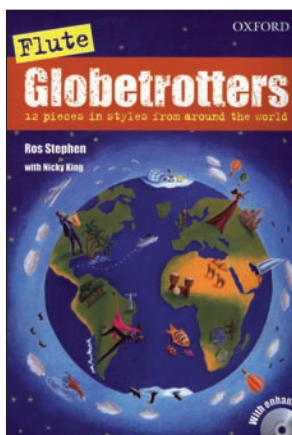
©2011 Falls House Press

Theobald Böhm's *Grand Polonaise in D Major, Op. 16*, excellently arranged by Lisa R. McArthur for flute solo with flute ensemble, allocates the lion's share of virtuosic passages for the solo flute part but offers definite interest, challenge, and variety for the other five flute parts—three C flutes, an alto flute, and a bass flute. McArthur is professor of flute at Campbellsville University in Kentucky and maintains a flute studio and prize-winning flute choir including

large and small groups of flutists. As an active performer and teacher, she comprehends and demonstrates quite well engaging and appropriate compositional methods for flute choir. In addition to the difficult solo flute part, with several cadenzas incorporating freely written flourishes, the accompanying parts have many passages requiring serious rehearsal for rhythmic and tonal accuracy. This work would be an excellent choice for a college flute studio performance.

There are two main sections, Adagio maestoso followed by Polonaise. Metronome markings are suggested and the parts are well edited in terms of articulations, ornamentation, and dynamics. Both the score and individual parts are clear and well put together in terms of page layout and page turns. I highly recommend this new skillful arrangement of Böhm's famous solo, originally for flute and piano.

—Andrea Kapell Loewy



**Flute Globetrotters
(with CD)**

**Ros Stephen with
Nicky King**

©2012 Oxford University Press

I saw a live Harlem Globetrotters basketball game many years ago, and it was no short of spectacular. While I didn't expect the efficacy of Meadowlark Lemon in this flute volume, I must admit that I was pleasantly surprised.

This publication is a charming and light-hearted music-minus-one cruise through the folk-style music of Brazil, China, Ukraine, the U.S. (blues), Argentina, Ireland, South Africa, Egypt, Bulgaria, and Norway. All of the music was written by Ros Stephen, a violinist and composer located in Bristol. She also is a founding member of the U.K.-based tango ensemble, Tango Siempre.

The total publication package is very well conceived. The music book consists of each country's folk melody, followed by a written out improvisational flute accompaniment that includes a text description of the folk music heritage. Additionally, for each country's music, there is a companion warm-up exercise in the back of the book. These exercises are very helpful, especially for the music with unfamiliar accents and rhythms.

The enclosed "enhanced" CD contains a performance of each folk tune by U.K. freelance flutist Nicky King, accompanied by guitar, accordion, double bass, piano, and percussion. The flutist may play along with Nicky or play the alternative improvisational flute accompaniment. Printable PDFs of the piano accompaniments are also included.

It's just plain fun to play along with the CD. Further, I found myself learning about the music of different countries. I recommend this musical cruise as a fine alternative to a boat cruise—you'll expend calories instead of ingesting them.

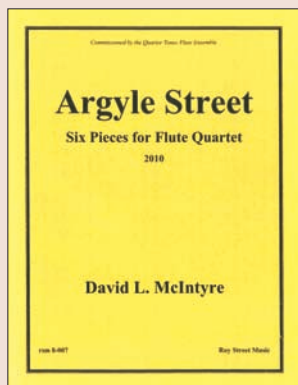
—Erich Graf

REVIEWS

WINNING PUBLICATIONS

Each year, the NFA hosts the Newly Published Music Competition, for which publishers submit any works they've recently published for flute. For the 2012 competition, the Newly Published Music Committee received approximately 125 works that had been published during 2011. The works were sorted according to instrumentation (solo flute, flute and piano, flute choir, small flute ensembles such as trios or quartets, cham-

ber, and pedagogy) and sent to NFA members serving as coordinating judges. Each judge chose additional committee members to select winners, finalists, and honorable mentions. Included here are reviews of the winning pieces written by coordinating judges Claudia Anderson, Dennette McDermott, Jill Heyboer, Rebecca Johnson, Sarah Miles, Lori Scott, and Kristen Stoner. —Jennifer Lau, Competition Coordinator



Argyle Street: Six Pieces for Flute Quartet

David L. McIntyre
©2010 Roy Street Music

Argyle Street is an attractive suite of short pieces for flute quartet. Canadian composer David L. McIntyre has crafted an original piece that explores the full expressive range of a small flute ensemble. Three of the four players must double on piccolo, alto, and bass, respectively, expanding the aural scope of the piece and helping to create space in which lyricism, rhythmic writing, and dissonance can flourish. The score of *Argyle Street* is laid out well, and all printing is clear in the flute parts. The quality of the paper is good, every marking is easy to read, and most of the page turns are easily accomplished. These sundry details allow the players to focus on performance of the work, rather than spending time deciphering the composer's intent.

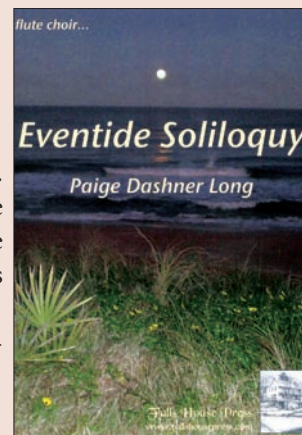
Requirements for doubling increase the difficulty level of the work, but *Argyle Street* would be accessible by most college level players and some younger students. All parts are equally difficult on a rhythmic and technical basis, and the alto and bass flute parts use a wide range of the instrument, requiring a certain familiarity for sound production to be easy and fluid. Interesting, enjoyable, and challenging, *Argyle Street* has the potential to become a standard in the flute quartet repertoire.

Eventide Soliloquy

Paige Dashner Long
©2011 Falls House Press

Eventide Soliloquy by Paige Dashner Long is an excellent original composition for flute choir. Composed in memory of the composer's son, who died unexpectedly, this piece exemplifies the palate of tone colors capable in flute ensemble writing. Beginning with wind tones produced by the flutes, each member of the flute family is featured across sections of various styles and characters that reference periods of the dedicatee's life.

Instrumentation is for piccolo, four flutes, alto flute, bass flute, and contrabass flute and the duration is eight minutes.

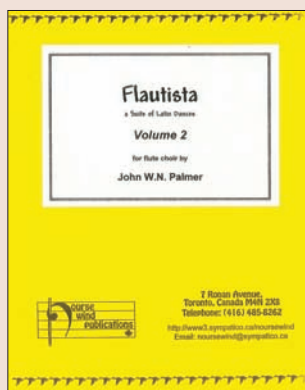


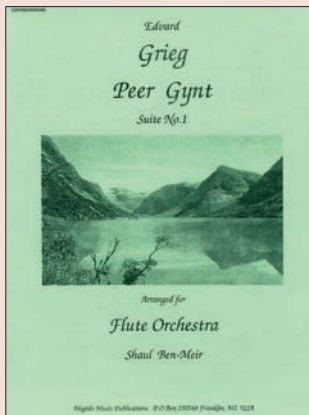
Flautista: A Suite of Latin Dances, vol. 2

John W. N. Palmer
©2011 Nourse Wind Publications

Flautista: a Suite of Latin Dances for Flute Choir, Volume 2, is an exciting followup to John W. N. Palmer's first set of Latin dances for flute choir. This volume contains a paso doble of Spanish and military origin, which evokes an image of a matador flourishing his cape, and a samba with fast technical passages and Latin rhythms that will challenge any flute choir.

Instrumentation is for piccolo, five flutes, alto flute, bass flute, claves, maracas, and optional contrabass and drum set. The duration of both pieces together is eight minutes.



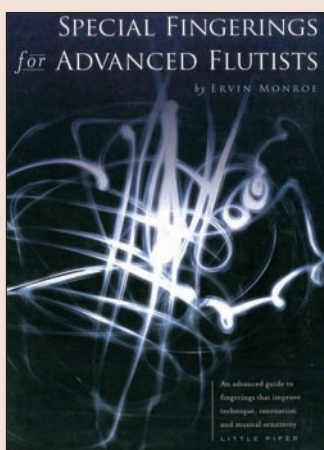


Peer Gynt, Suite No. 1
Edvard Grieg, arr. Shaul Ben-Meir
 ©2011 Megido Music Publications

The new flute orchestra arrangement of Grieg’s Peer Gynt Suite No. 1, arranged by Shaul Ben-Meir and published by Megido Publications, is a beautiful and accurate transcription of the original orchestral composition. Ben-Meir remains true to the score, maintaining the original keys—which may make this arrangement too difficult for most high school-aged groups. This rendition includes all four of the orchestral movements from the Suite No. 1. The most well-known movements are the first, Morning, and the final, In the Hall of the Mountain King. The middle two movements, the haunting The Death of Åse and the graceful Anitra’s Dance, are masterfully arranged for flutes, as well. At times, the ensemble scoring may overpower the melody and create balance issues, for example, when the original melody that was in the first violins (a whole section of them) now lies in the low register of the first flute part. Overall, however, this is a very successful and powerful arrangement of an orchestral standard. This is a must-have for any college or professional-level ensemble.

Tunebook for Woodwind Quintet
(based on Seven Tunes from “The Sacred Harp”)
William Averitt
 ©2011 Falls House Press

This new publication from Falls House Press not only looks good, but also emphasizes the historical value and content of the piece. The score has a beautiful glossy cover and features a picture of an original page from *The Sacred Harp* hymnbook. Inside are a brief history of shape note singing and concise notes for the performers about the form and style of each of the seven tunes or movements. The composer’s bio and the timing of the piece are also included here. At the top of each movement, more historical information may be found, including the original date of composition, words of the tune, compositional and/or authorship credit, and the page on which it can be found in *The Sacred Harp*. More importantly for the performers, each of the five individual quintet parts are nicely laid out and printed on good quality paper. The size of the music is easy to read, all page turns are well thought-out, and each part includes appropriately helpful cues.



Special Fingerings for Advanced Flutists
Ervin Monroe
 ©2011 Little Piper

There is no other source like this one. The 40 years of experience in the Detroit Symphony of Ervin Monroe’s distinguished career have generated a highly valuable source. Monroe’s expertise and knowledge, now in a book, will make a profound contribution to the flute world for many years to come. Monroe clearly defines his intent and the book’s purpose and defines the basis and reasons for knowing and exploring alternate fingerings: for technical smoothness and dexterity (including delicate entrances); for better intonation when tuning with others as well as oneself; and for enhanced tonal color.

The clear organization begins with an explanation of dynamics/intonation and of the math of the overtone series. Then each chapter is devoted to a different note, beginning with the lowest fundamental note on the flute and moving chromatically upward. On each note, the author provides suggested alternate fingerings and gives practical musical examples for both solo and orchestral repertoire. At the end of each chapter, the fingerings are put in chart form with a column for comments next to each fingering, and several blank fingering examples to fill in what works for your individual needs and instrument. In addition to all of this practical information, the book includes entertaining and educational anecdotes for the reader’s enjoyment.



Sonata for Flute and Piano

Cynthia Folio

©2011 Portfolio Publications

Folio's Sonata for Flute and Piano, commissioned by Julie Hobbs, is an overall very fine work. Movement I (Quodlibet) reveals a dissonant, agitated, and schizophrenic personality with quotes from several well-known 20th-century flute works set in Folio's own harsh yet fascinating soundscape. Movement II is a beautiful homage to George Crumb, with a midsection that is all Folio, expansive and peaking strongly in a 19th-century Romantic mode using contemporary harmonies. Movement III is a joyful Joropo with great dance energy and virtuosity! In a relatively short 14 minutes, Folio has created an extremely rich, varied world that is cohesive and effective, both musically and as a vehicle of expressive and technical virtuosity.

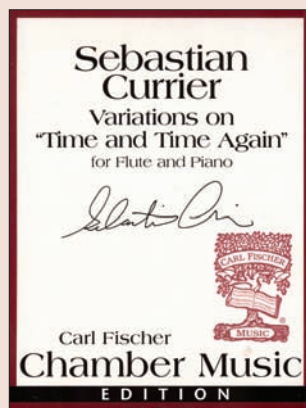
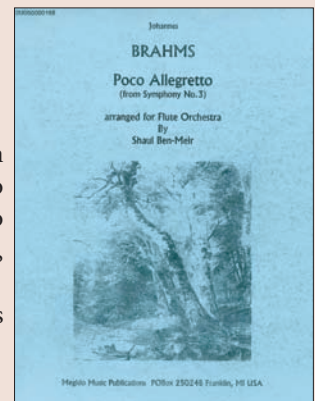
Poco Allegretto (from Symphony No. 3)

Johannes Brahms, arr. Shaul Ben-Meir

©2011 Megido Music Publications

Shaul Ben-Meir's new arrangement of "Poco Allegretto" from Brahms' Symphony No. 3 is an exquisite addition to the flute orchestra literature. This expressive slow movement, known to most flutists because of the soaring flute solo in the orchestral version, lends itself extremely well to an all-flute ensemble. A staple of the Romantic literature, "Poco Allegretto" is lushly orchestrated, with spinning accompanimental lines underneath a gorgeous, poignant melodic line.

Published by Megido Publications, this work is appropriate for college or professional ensembles and possibly for very advanced high school groups.



Variations on "Time and Time Again"

Sebastian Currier

©2011 (new edition) Carl Fischer Music

Variations on "Time and Time Again" is a tightly conceived and executed work with beautiful textures between flute and piano (as in the opening) and strong writing for both parts. Currier deviates from the usual theme-and-variations by putting the lyrical and bluesy theme at the very end—after placing lots of creatively successful dissonance and a remarkable variety of characters in the variations.

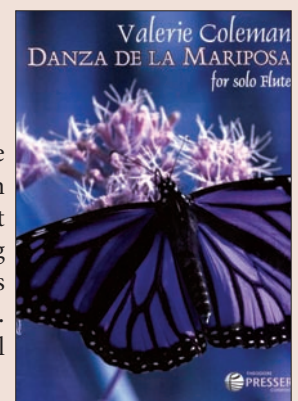
The overall sense of time, both passing (slowly and predictably or fleetingly into silence) and held in suspension, is powerfully manipulated. Currier seems to know the role of every note and allows it to unfold according to those roles.

Danza de la Mariposa

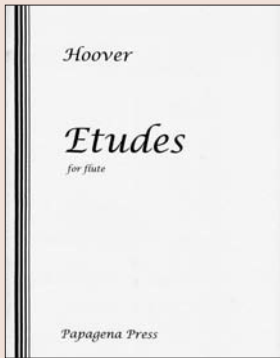
Valerie Coleman

©2011 Theodore Presser

Valerie Coleman's *Danza de la Mariposa* (*Dance of the Butterfly*) is a melodic and rhythmic tone poem that very vividly depicts a dancing South American butterfly. This solo flute composition alternates between dance-like syncopated sections and a slower, mournful Yaravi, a Peruvian lament song. It contains a few simple extended techniques that are very clear to understand. The publishing details of the work are outstanding and very aesthetically pleasing. The cover is beautiful, the print is easy to read, a single page turn is facilitated by a caesura and a rest, and the piece is reasonably priced. With a five-minute performance time, this composition would be a wonderful addition to any recital program and will most likely become a staple in the advanced solo flute repertoire.



REVIEWS WINNING PUBLICATIONS



Etudes
Katherine Hoover
©2011 Papagena Press

These performable etudes by Katherine Hoover easily lend themselves to the stage. The variety and creativity explored while focusing on specific pedagogical goals (i.e. mixed meters, absence of meter or key, virtuosic technical passages, large interval leaps) expose the flutist to a wide variety of musical situations. In particular, the etudes with no key signature or meter can prepare the student to perform modern music.

The clear composer's performance notes in the back provide valuable insight to the pedagogical goal of each etude. Thus, these etudes can be learned with or without a teacher. In addition, printing layout is clear and efficient.

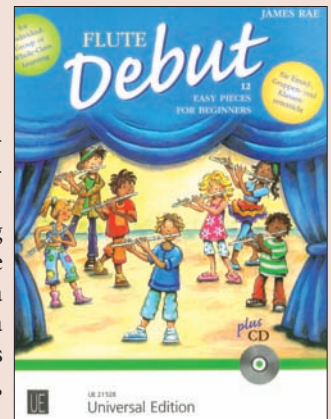
Flute Debut: 12 Easy Pieces for Beginners (with CD) James Rae

©2011 Universal Edition

This collection makes one want to be a beginner again. The true joy of learning music is immediately evident—and probably will even rekindled it for the teacher. The exceptional musical quality of the compositions (including the accompaniment, provided on CD) add greatly to its appeal.


Given the range limitations of a young player, these tunes are exceptionally musical and interesting for both the student and teacher. The pre-recorded accompaniment CD uses creatively appropriate instrumentation, which makes these works all the more attractive and fun to play. The addition of a piano accompaniment book allows for flexible performance options. All of this combines to give a high-quality comprehensive musical experience to young students. Rae specifies that this collection is designed “for individual, group, or whole-class learning.” Additionally, the text is presented in English, German, and French, adding to its universal attractiveness.

The uniquely creative titles and artwork for each piece are descriptive and age appropriate, contributing to the stylistic interpretation for young musicians. The cover is colorful and fun, and the printing quality is exceptional.



Christina Jennings
Professor of Flute

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Linda Pereksta



2001 Baroque Artist Competition, second place (and others)

"The second time I was in the Baroque Flute Artist Competition, I ended up sharing a van to the airport with Jacob Berg the next day," says Linda Pereksta, who in addition to her 2001 Baroque Artist award took third place in the same competition in 1998, won Baroque Flute Masterclass competitions in 1996 and 1999, and was a winner of the NFA's 2004 graduate research call for papers with her doctoral treatise, *Twentieth-Century Compositions for the Baroque Flute*. "I didn't realize that Berg had been in the audience, but he introduced himself to me and said some very kind things about my performance. The conversation felt surreal to me, because he was someone whose playing I greatly admired. The exposure one receives through these events can lead to some wonderful moments of validation and encouragement that are invaluable at that point in your life when you're toiling away in anonymity, hoping desperately to be able to make a living at it someday."

Linda Pereksta has certainly done that. She is assistant professor of flute at the University of Wisconsin Oshkosh and plays piccolo in the Madison Symphony Orchestra. Previously on the faculties of the University of Mississippi and Tulane University, she was a member of the Louisiana Philharmonic Orchestra and the Memphis, Tupelo, and Arkansas symphonies. She has performed under the batons of James Conlon, Leonard Slatkin, and Lorin Maazel. Pereksta is chair of the NFA's Historical Flutes Committee and the editor of *TRAVERSO*, a quarterly historical flute newsletter (traversonewsletter.org). She has published articles in *The Flutist Quarterly* and performed and presented at numerous NFA conventions. Pereksta studied orchestral conducting and literature with the late James Dixon, and her flute teachers have included Betty Bang Mather, Colin St. Martin, Christopher Krueger, Leone Buyse, Charles DeLaney, and Robert Willoughby.

"These competitions were an important part of my transition from graduate school to professional life, and they helped to raise my professional profile," Pereksta says. "More importantly, as with any endeavors that require planning, hard work, and risk, they left me with a much better command of the instrument and a good deal more confidence as a performer. They also served as a gateway to a deeper involvement in the NFA and, through that, a stronger connection to our worldwide community of flutists."

Throughout 2012, we have offered glimpses into the NFA's history through the memories of past competitions winners. With this issue of *The Flutist Quarterly*, we close its year-long celebration of the NFA's 40th anniversary—but please check the NFA website, where we will continue to post information about past winners.

Index of ADVERTISERS

Abell Flutes	17	Miyazawa Flutes, Ltd (2)	3, 75
Brannen Brothers Flutemakers, Inc.	79	Muramatsu	8
Breitkopf	27	Musik Factory Direct	55
Burkart Flutes and Piccolos (2)	10, 78	Nagahara Flute.....	80
Carnegie Mellon University.....	6	National Flute Association	43, 57
Chopsaver	7	New England Flute Shop, The	51
Clarion Insurance	47	Northwestern	72
Classical Collection, Inc	77	Ogura Flute Works	48
Crystal Records	43	Packard Humanities, The.....	55
Drelinger Headjoint Co.....	9	Pearl Corporation	4
Flute Pro Shop	48	Potter, Christine	57
Flute Specialists, Inc.	42	Professional Suite Royalton Music Center	17
Flute World Company, Inc.	6	Rutgers	33
Gast, Beverly.....	33	Sagerman	77
Graf, Erich	26	Shorey, David and Nina	59
Harbor Winds Woodwind	59	Tai Hei Shakuhachi Flutes	38
James Galway	12	Trevor James/Hammig Piccolos (see also Miyazawa)	75
Jeanne Baxtresser	72	University of Colorado at Boulder.....	70
Keefe Piccolos	26	University of Maryland.....	38
Kemler, Katherine	74	Winzer Press	56
KHS America, Inc.....	71	Woodwind and Brasswind	12
Kingma Flutes	27	Yamaha Corporation of America	2
Landell Flutes	17	Your Flute Works	48
Mancke-Flutes	76		
Miles Zentner	38		



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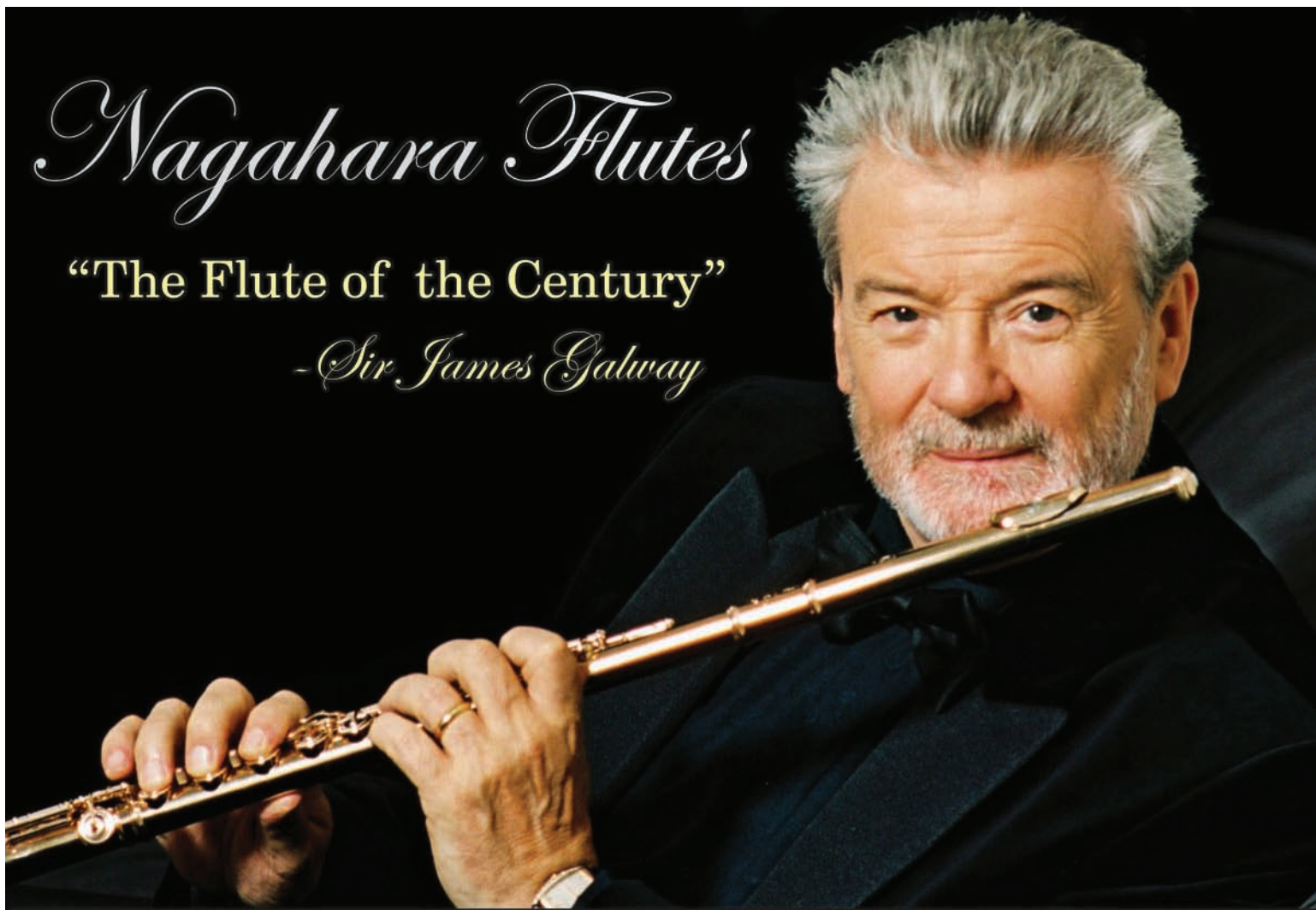
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