NOTE TO USERS

This reproduction is the best copy available.

UMI[®]

THE WESTERN FLUTE IN CANADA:
HISTORY, FLUTISTS, AND REPERTOIRE

By

ANDREA MURRAY, Bachelor of Music

A THESIS SUBMITTED TO
THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS
IN CANADIAN STUDIES

CARLETON UNIVERSITY

OTTAWA, ONTARIO

(March 2004)

©2004 Andrea Murray

National Library
of Canada

Bibliothèque nationale
du Canada

Acquisitions and
Bibliographic Services

Acquisitions et
services bibliographiques

395 Wellington Street
Ottawa ON K1A 0N4
Canada

395, rue Wellington
Ottawa ON K1A 0N4
Canada

Your file Votre référence

ISBN: 0-612-93918-9

Our file Notre référence

ISBN: 0-612-93918-9

The author has granted a non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of this thesis in microform, paper or electronic formats.

L'auteur a accordé une licence non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de cette thèse sous la forme de microfiche/film, de reproduction sur papier ou sur format électronique.

The author retains ownership of the copyright in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

L'auteur conserve la propriété du droit d'auteur qui protège cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

In compliance with the Canadian Privacy Act some supporting forms may have been removed from this dissertation.

Conformément à la loi canadienne sur la protection de la vie privée, quelques formulaires secondaires ont été enlevés de ce manuscrit.

While these forms may be included in the document page count, their removal does not represent any loss of content from the dissertation.

Bien que ces formulaires aient inclus dans la pagination, il n'y aura aucun contenu manquant.

Canada

Acknowledgements

I would like to thank my thesis advisor, Elaine Keillor, for all of her help with this project, and for her enthusiasm and generosity. I was fortunate to work with someone who is so knowledgeable in Canadian music.

I would like to thank the flutists who were kind enough to respond to my questionnaire: Jean-Guy Brault, Penny Clarke, Joanna G'froerer, Patrick Healey, Emily Smethurst, and Nora Shulman.

I would like to thank Stan McMullin for his great courses and for his helpful advice. I would like to thank Donelda Gartshore and Gordon Smith, who helped me during my time at Queen's.

I would like to thank Kate Ballweg, Katherine Clark, Lana Stewart, Christine Caissie, Michelle Lawrie, Todd Jackson, Andrew Gibbon, and Andrea and the Norquays. I would also like to thank Dianne, Davin, Everett, and Ellis.

I would like to thank my parents and my brother and sister. I would especially like to thank my mum for all of her help with editing and Pete for his help with formatting.

Abstract

Today Canada is known for its fine flutists playing period instruments, classical and contemporary repertoire, and jazz. That situation resulted from the arrival of the Western flute in Canada ca. 1645. Newspapers document that the flute was heard in sacred and secular events during the 1700s. Its usage as a domestic instrument played by men is revealed through Canadian painting and literature. By the late 1800s, public concerts involving the flute begin to appear. In Toronto, the instrument outside of bands and orchestras became a solo and chamber participant, often played by women.

Comments on pedagogical approaches and on Canadian repertoire are included through interviews with six flutists. A list of 629 pieces for flute solo, flute and orchestra, flute with up to three other performers written by Canadian composers, between the 1800s and 2004 is provided as well as an analysis of seven representative pieces.

Table of Contents

Acknowledgements	ii
Abstract	iii
Table of Contents	iv
List of Illustrations	vi
Abbreviations	vii
Chapter 1 Introduction.....	1
1.1 Aims of this Thesis.....	4
1.2 Outline of the Chapters.....	5
Chapter 2 The Flute In Canadian History.....	9
2.1 Types of Flutes in the Past.....	10
2.2 Seventeenth Century: The Jesuit <i>Relations</i>	13
2.3 Eighteenth Century: The Flute in Quebec	20
2.4 Social Conventions Surrounding Musical Instruments in Eighteenth Century Europe.....	29
2.5 Nineteenth Century Iconographical Evidence of the Flute.....	33
2.6 The Flute in Canadian Literature.....	35
2.7 Written Documentation of Flute Usage Across Canada and Its Repertoire	38
2.8 Flute in the Public Concert Hall	47
2.9 The Change to the Modern Flute in the Late Nineteenth and Early Twentieth Centuries	50
2.10 Twentieth Century: Toronto as an Example of Canadian Flute Activity	52
2.11 A Connection to the French School: George Barrère and Toronto	55
2.12 Toronto in the Late 1920s, 1930s and 1940s.....	58
2.13 Toronto Concerts Featuring the Flute Prior to 1945.....	62
2.14 Flute Performances in Toronto After 1945.....	63
Chapter 3 Canadian Flutists Today	66
3.1 A Sample of Opinion from Six Canadian Orchestral Flutists	68
3.1.1 Flutists' Training and Careers	69
3.1.2 Flutists' Views on Flute Training or Pedagogy	73
3.1.3 Flute Pedagogy in Different Areas of Canada.....	83
3.1.4 Views on Canadian Flute Repertoire.....	84
3.1.5 Flutists' views on how well Canadian composers are known internationally	85
3.1.6 Twentieth Century Playing Techniques	88

3.1.7 The Extent to which the Flutists play Canadian Music	91
3.1.8 Flutists' Views on Contributions to Flute Playing by Canadians.....	95
3.2 Four Internationally Known Canadian Flutists	97
3.2.1 Robert Aitken	97
3.2.2 Timothy Hutchins.....	100
3.2.3 Chris Norman	102
3.2.4 Moe Koffman	107
Chapter 4 Canadian Flute Repertoire	112
4.1 <i>New Year's Waltz</i> by Francis Woolcott, "for the Flute and Piano Forte, Composed for the Literary Garland, and Respectfully Dedicated to Mrs. Moodie"	113
4.2 <i>Pastorale</i> by Leo Roy (1908)	114
4.2.1 First Movement	119
4.2.2 Second Movement	122
4.2.3 Third Movement.....	124
4.3 Etching – The Vollard Suite, part of the <i>Picasso Suite</i> by Harry Somers (1964)	125
4.4 <i>Soliloquy for flute and piano</i> by Harry Freedman (1970)	128
4.5 <i>Icicle pour flute seule</i> , by Robert Aitken.....	131
4.6 <i>Duolet pour deux flûtes traversières</i> by François Morel (1982)	133
4.7 Repertoire List: Canadian Compositions.....	136
Chapter 5 Assessing the Flute and its Impact in Canada.....	140
Appendix A Canadian Band Repertoire: 25 Selections 1870-1950	150
Appendix B Transcripts of Flutists' Responses to Questionnaire	152
Appendix C Repertoire List: Canadian Pieces For Flute	168
Illustrations	188
Bibliography	202

List of Illustrations

1. John Rea advertises flute lessons <i>Nova Scotia Gazette and Weekly Chronicle</i> June 1773, 3 (Hall 1983, 286).....	188
2. <i>General Wolfe, A much admird OLD Song</i> , ca. 1791.....	189
3. William Berczy, <i>The Woolsey Family</i> , 1989.....	190
4. Giacomo Meyerbeer, “Per Quella Che M’E Cara (For Her, To Me Forever Dear)” from <i>l’Africaine</i> , an opera premiered in Paris in 1865. in <i>Peters’ Parlour Companion</i> (1868) (Dressler 1871, 69b)..	191
5. Programme, Part I: The “Albani Ballad Concert,” Massey Music Hall, Monday, February 22 nd 1897. National Library Collection.....	192
6. Programme, Part II: The “Albani Ballad Concert,” Massey Music Hall, Monday, February 22 nd 1897. National Library Collection.....	193
7. The Toronto Flute Club, 1944.....	194
8. Francis Woolcott, <i>New Year’s Waltz</i> , 1846.....	195
9. Léo Roy, <i>Pastorale</i> , 1908.....	196
10. John Weinzweig, <i>Divertimento #1</i> , 1946, first movement opening	197
11. “Etching–The Vollard Suite,” part of the <i>Picasso Suite</i> by Harry Somers, 1964.....	198
12. Harry Freedman, <i>Soliloquy for Flute and Piano</i> , 1970, first two pages.....	199
13. Robert Aitken, <i>Icicle pour flûte seul</i> , 1977, first page	200
14. Francois Morel, <i>Duolet pour deux flûtes traversières</i> , 1982, first page	201

Abbreviations

A.F. of M.	American Federation of Musicians
CBC	Canadian Broadcasting Corporation
CMM	Conservatoire de musique du Québec à Montréal
EMC	Encyclopedia of Music in Canada
MSO	Montreal Symphony Orchestra
NACO	National Arts Center Orchestra
SMCQ	Société de musique contemporaine du Québec (Montreal)
SNS	Symphony Nova Scotia
TBSO	Thunder Bay Symphony Orchestra
TSO	Toronto Symphony Orchestra

Chapter 1

Introduction

The Western flute has been a part of Canada's musical history for almost four hundred years. It was the first European woodwind instrument to be documented in Canada. By the second half of the twentieth century Canada's flute community had developed internationally recognized professional flute players and flute teachers. Today, Canada is the home of an art music flute community of exceptional quality. Our professional flutists have helped inspire Canadian composers to write more and more works for flute, to the extent that today there is also an extensive and innovative Canadian repertoire for flute. This thesis explores how and why such an impressive flute community and repertoire has developed over the centuries in Canada.

A survey of existing studies shows that little research has been done that looks into the history of flute in Canada. There are a number of histories of flute playing and flute repertoire that were written in the twentieth century. They focus mainly on Europe and say little that is specific to Canada. *The Flute* (1988) by Raymond Meylan is the first in this group, because it goes back the farthest in the history of the flute. *The Flute Book* (1985) and *The Development of the Modern Flute* (1979) by Nancy Toff also fit in this category, as well as Christopher Welch's *History of the Boehm Flute* (1961) and Philip Bate's *The Flute: A Study of its History, Development and Construction* (1969.). These books are very broad. They cover several centuries and they include a wide range of topics from flute construction to flute repertoire. *The French Flute School* (1986) by Claude Dorgeuille describes the development by musicians in France of the potentiality of the modern flute from the late

eighteenth through early twentieth centuries. This history focuses on Europe, but the French School, led by Paul Taffanel, was also influential in Canada.

Another category of existing literature is historical instruction books and exercise books, particularly those written before the modern flute became widely available. Again, there is a need to explore their connection to Canadian music history. These books provide evidence of changes in flute through their fingering and playing instruction. They also show the use of the flute through the repertoire they provide and through records of their presence in Canada. *L'Art de preluder sur la flute, Preludes et traits* by Jacques Hotteterre, first published in 1719, is an example. *The Flute and Flute Playing* by Theobald Boehm (1794-1881), first published in 1871, is another. Their Canadian presence and influence can be documented and needs to be considered for a history of the use of the flute in Canada. Details on the types of flutes and available repertoire can be applied to both verbal descriptions and pictorial documentary evidence of the flute in Canada. This information will be helpful to understand what flute-related materials came to Canada in the 18th and 19th centuries. Information about when the flute was used as a solo or chamber instrument, the repertoire that has been located, such as pieces in the Canadian Musical Heritage volumes, plus iconographical and literary references can be put into context by means of this framework.

The lack of a separate entry for “flute” in the *Encyclopedia of Music in Canada* [EMC] indicates how the study of the history of flute in this country has been limited. The EMC devotes only a few sentences in the “Woodwinds” entry to the flute.

An examination of Canadian flute repertoire over the years would provide interesting evidence of the way flute activity has unfolded in Canada. Although some flute music histories speak of North American repertoire, they mostly look at the United States. A major exception is Nancy Toff who listed some Canadian composers.

Kathryn Cernauskas, a Vancouver-based flutist, prepared a *Guidelist of unaccompanied flute music by Canadian composers* (1995). This collection devoted a page to each of the seventy pieces. Cernauskas included a number of categories of information per piece. She included each piece's duration in minutes, availability (usually publisher), date, level of difficulty, instrument, recordings, and listings it is found in. She rated difficulties of range, key, meter, dexterity, rhythm, articulation, phrasing, dynamics, and special effects. Cernauskas also commented on musical style, technical challenges, pedagogical value, and effectiveness in performance. This is a valuable source for flute players, both in Canada and elsewhere. In 1995 the Canadian Music Centre distributed *Music for Unaccompanied Flute and Flute and Keyboard*, a listing of works by associate composers available from the Centre. It included 69 works for flute solo and 107 for flute and piano. In addition a cassette tape with audio samples of 33 of these pieces was made available as promotional material. In 1996 a Doctor of Musical Arts thesis entitled "Contemporary Canadian Flute Repertoire" was done by September Anne Payne of Rice University. Incorporating works for woodwind quartet and quintet, as well as numerous other kinds of combinations with flute, Payne provided a catalogue of some 800 pieces by over 400 composers. The earliest work listed by Payne is *The Trojan Women* (1920) by Healey Willan for flute, harp, and soprano, and no works later than 1994 appeared. (Unfortunately this listing is marred with inaccuracies of

title, spelling, and dates.) All these sources provide useful information on what was being composed in Canada, and in some cases on what was being composed elsewhere, as evidence of the context of Canadian activity. However, no comprehensive bibliography has been prepared of Canadian works incorporating nineteenth century compositions or works of the past decade.

1.1 Aims of this Thesis

In order to look into the question of how all of this activity involving the flute developed in Canada, I have designed this study with the following goals. First, I will provide a historical overview of evidence of the presence and use of the transverse or Western flute in Canada. I have limited my study to the flute, rather than the fife, which was an important military instrument in the past. My overview will examine the historical development of the instrument itself and relate it to extant Canadian documentation, without dealing specifically with the band or orchestral documentation of flute activity. Second, I will provide evidence of recent teaching of the flute in Canada and thus answer in part why the country has produced such outstanding flutists. To do this, I contacted a number of orchestral flutists working today about their views on Canadian pedagogy and Canadian repertoire, and about their experience as flutists in Canada. Profiles of some internationally known Canadian flutists will indicate the variety and strength of today's community. Third, I have compiled an extensive documentation of Canadian flute repertoire for solo flute, flute with small ensemble or tape, or flute and orchestra. Although it cannot claim to be complete,

this repertoire list includes over 500 pieces for flute by Canadian composers. It is grouped by historical periods, and so provides unique evidence of how flute compositional activity has developed over the years in Canada.

1.2 Outline of the Chapters

The following chapter outlines evidence of the history of the flute's presence in Canada between 1645 and the beginning of the twenty-first century. I found that the development of the flute as an instrument parallels the development of its use in Canada, and I have related information about the types of flute in use in different time periods to evidence of activity in Canada. As new versions of the instrument were developed in Europe, new ways of playing would be explored by flutists, and then written for by composers. Interestingly, even before the twentieth century, these new instruments, method books, and compositions generally made their way from Europe to Canada quite quickly.

The earliest record of flute playing in Canada that I found was a mention in the *Jesuit Relations* of a flute among the instruments accompanying the Quebec Christmas mass of 1645. By the eighteenth century, the Baroque flute was in use and enjoying excellent status at the French court, both before and after the Revolution. Wealthier families in Quebec were purchasing instruments and music imported from France, and flutes and flute books were among them. Evidence of social conventions surrounding the flute at the time show that it was viewed as a male instrument and a symbol of high European culture.

The later eighteenth and the nineteenth century saw the development of the modern flute that is in use today, but this instrument did not become widely used in Canada until the late 1800s. Iconographical evidence and literary references are considered to assess the role of the flute in Canada.

To describe the considerable expansion that occurred in Canadian flute activity during the twentieth century, I have concentrated on events in Toronto as an example, and I have assembled a view of flute activity in Toronto through evidence found in the archives of *The Globe and Mail*. The *Globe* articles which announce musical events, review concerts, and provide news about local and visiting musicians give an indication of this rapidly developing musical scene in one part of Canada.

This historical chapter traces development in flute activity other than in band and orchestra development, but obviously the flute was involved to a degree with these organizations. I would like to briefly mention some sources of historical information about them here. There were numerous military and civilian bands in Canada from the days of New France to the present. Because of a lack of written or photographic evidence, often the presence of flutists could not be readily ascertained. Maloney's essay on the wind band in Canada referred to flutes being present only in Sharon's 1831 band (Maloney 1988, 14). Maloney gave the makeup of *La musique canadienne* (1836) as piccolo, three clarinets, bassoon, three horns, two trombones, tuba, timpani, and percussion. [The piccolo is a small, high-pitched version of the standard flute.] Certainly many Canadian bands from 1850 on were brass bands that did not include flutes.

However, Canadian band compositions of the nineteenth century indicate piccolo was included occasionally, probably because the instrument was reminiscent of the military fife. A selection of Canadian repertoire written for bands and included in the Canadian Musical Heritage Society volume 21 shows that twenty-five pieces included music for flute or piccolo or both. These are listed in Appendix 1. The earliest example is *Canadian Rifles Waltzes* (1870) by Joseph Vézina, which includes a part for piccolo. Another early example is Calixa Lavallée's *Mouvement à la Pavane* (1883) which includes parts for piccolo and flute. (Lavallée is best known for his composition of the national anthem *O Canada*). Two later examples are John Weinzwieg's *Band Hut Sketches #1 and 2* (1944) with parts for piccolo and flute, and Serge Garant's *Musique pour Saxophone alto et fanfare [harmonie]* (1950).

Although histories have been written recently of both the Montreal and Toronto orchestras, neither of them analyzes the personnel except for the occasional passing mention. Shorter considerations have been done for the Saskatoon Symphony (Leeper 1981), Regina Symphony (Borrowman 1983?), Sherbrooke (Racine 1989), Kitchener-Waterloo (Machan 1986), Ottawa (Gardiner 1986), Vancouver (Becker 1989) and Quebec (Guay 2002).

My third chapter focuses on Canadian flutists today, to demonstrate some of the strengths of today's Canadian art music scene when it comes to flute, and to get input from flutists on my original question about how such a strong flute community has developed. Six Canadian orchestral flutists responded to a questionnaire asking for their views about flute pedagogy, on flute repertoire including Canadian repertoire, on the international reputation of Canadian flutists and composers, on twentieth century playing techniques, and on contributions to flute playing made by Canadians. This chapter profiles four internationally

known Canadian flutists, chosen for their different contributions. They are Robert Aitken, Timothy Hutchins, Chris Norman, and Moe Koffman.

My fourth chapter concentrates on Canadian flute repertoire. It begins with an analysis of seven pieces for flute by Canadian composers, beginning with *New Year's Waltz* by Francis Woolcott, composed in 1846, and ending with *Duolet pour deux flûtes traversières* by Francois Morel, composed in 1982. Next, I describe some historical trends in Canadian flute composition that can be seen by examining the different historical periods of my compiled repertoire list.

I conclude with an assessment of the evidence I have assembled about the origins and development of Canada's excellent flute community, and some suggestions for additional research that would add to this interesting story.

Chapter 2

The Flute In Canadian History

The flute has had an active role in Canada's musical heritage for almost four hundred years. Although the Original Peoples from certain cultures within the space now known as Canada had a melodic instrument made of wood which was commonly referred to in English as a flute, the subject of this thesis is the Western or German flute which first appeared in Europe. In Europe and in Canada a similar instrument, the fife, was widely used, especially in military bands. However, this thesis will confine itself to flutes rather than fifes.¹

Historical evidence of use of the Western or German type of flute in Canada can be found as early as 1645. From the beginning, since it was a small, portable instrument, the flute acted as a material and symbolic reminder of European culture, and of home, for those immigrating to Canada. Interesting developments can be seen over the years in the version of flute being used, since the modern flute did not develop until well into the nineteenth century. Changes also occurred in the different community and domestic settings in which flute music was played. Representations of the flute and flute music in early Canadian literature also provide evidence of its place in Canadian culture. Certainly the presence of the instrument had an impact, because by the late twentieth century an environment for an excellent level of flute composition and performance had been created in Canada.

¹ A true fife is a side-blown, small cylinder-bore, wooden high-pitched instrument with six finger-holes and no keys.

2.1 Types of Flutes in the Past

Historical evidence about the flute in Canada has to be considered in the context of the type of flute that was available at different times. It is relevant to examine first when the flute became an important instrument in Europe. The evolution of the transverse flute in Asia is outlined in Raymond Meylan's *The Flute*:

Nowadays, the most common flute is the transverse flute, the embouchure hold of which is located at the head of the tube. Yet this type seems to have appeared last of all in the flute family: the transverse flute was unknown in the Egypt of the Pharaohs and in pre-Columbian America. It is generally assumed that, like the wheel, it was invented by the nomads of Central Asia (1988, 27).

Meylan describes the character *ch'ih* for the transverse flute, which “first appears beyond any doubt at the beginning of the third century AD, when it is mentioned by Kuo P’u in his commentary on *Erhja*, a lexicon” (1988, 27). Meylan also presents a possible prehistoric flute made of bone, which was “found near the lake settlement of Corcelettes (Lake Neuchâtel),” located in today’s Switzerland. This example dates possibly from the Bronze Age, or about 1000 B.C. Accordingly it suggests that the transverse flute had made its way to the European geographical area prior to its first written documentation in Asia. Meylan describes the earliest “incontrovertible depiction” of a transverse flute, as that on an “Etruscan relief in a necropolis near Perugia” (1988, 36). This relief depicts a man wearing a

cap, holding a flute to his mouth with his hands to the left side. Meylan later adds that “in the sixteenth century, wind instruments were made in three sizes that corresponded to the three kinds of voices used in notated music: treble, tenor, and bass” (1988, 78).

A clear indication of the use of the Western flute in Europe is the appearance of specific works requiring the instrument. From 1585 *Ricercate, passaggi et cadentie* by Giovanni Bassano is a collection of solo pieces for the transverse flute showing how to do variations (Sadie 2001, IX 36). Praetorius refers to the instrument in Germany by 1619 and by around 1636 the true Baroque type of flute was emerging according to Mersenne who wrote a four-part *air de cour* for flute consort (Sadie 2001, IX 36). Subsequently chamber, operatic, and symphonic works that required a flute appeared in various European centres.

The flutes of the eighteenth and early nineteenth centuries were made of wood. Gradually metal ones came into use and more keys were added. It is not known exactly when these changes took place in Canada, but the practice in Canada would have followed a European lead. During the eighteenth century flutes became fitted with more than one key in order to facilitate the playing of chromatic notes. Even though one-key flutes could still be found readily even in 1900, as many as eight keys had been applied to the wooden flute by 1820. However, the four-key flute was considered the standard until the major changes that were instituted by Theobald Boehm.

Boehm changed the flute dramatically in order that it would have more volume, be more uniform throughout its compass, be easier to play in tune and particularly be capable of playing all chromatic notes in any key. Boehm’s flute of around 1847 had a mainly

cylindrical bore, but the bore of the head joint contracted slightly to create a parabolic curve. The tone-holes were quite large and placed for the convenience of the fingers. His instrument had thirteen main tone-holes, one for each chromatic note of a fundamental octave, plus a keywork system to control them. Essentially all contemporary flutes are based on Boehm's 1847 model although other solutions were put forth such as the Rudall Carte 1867 model, the Radcliff, and Pratten models. These all aimed to retain more aspects of the pre-Boehm fingerings.

The Boehm and the contemporary flute, approximately 66 centimetres in length, is a tube of wood or metal (silver, gold, or platinum) made up of three sections: a head-joint on which the mouth-hole or embouchure is on one side terminated by a plug or stopper that can be adjusted for intonation; a middle joint which has the principal keywork; and a foot joint which has the keys for the right little finger. Whether the instrument is made completely of metal or wood has an impact on the sound. Wooden flutes give a denser sound which is very rich in the lower register, but they require more forceful playing and attack. Metal flutes provide a more limpid tone and respond to a lighter attack with a more relaxed embouchure. The player can have very sensitive control over tone-colour, but not as much power with the metal flute. Consequently various combinations were tried to provide the best qualities of each by combining a wooden instrument with a metal head. Nevertheless an all-metal flute was most commonly played. Wooden flutes began to be revived in the last three decades of the twentieth century by players who were involved in the "authentic" early music movement. The types of flute being used in Canada prior to 1925 or so can only be determined by scanty documentary and iconographical evidence.

In 1974, an exhibit was put on at the University of Toronto that told the history of the flute. It showed the various changes in the flute's construction over the instrument's development. This exhibit was an example of the flute's popularity in Canada. Not only did this exhibit display historical flutes, but it also presented a concert by five flutists playing these flutes. Although the collection does not include a flute as old as the first ones that came to Canada with the Jesuits in the 1600s, many of the older types of flutes on display probably did make their way across to Canada. The flute collection, which belonged to Sidney Fisher, "dates from the late eighteenth century to the early nineteenth" (Kraglund, John "A History of the Flute in Sight and Sound" *Globe and Mail* 5 April 1974).

2.2 Seventeenth Century: The Jesuit *Relations*

In Canada, early evidence of the flute can be found in the Jesuit *Relations*. The type of flute the Jesuit fathers carried with them to New France may have been a Renaissance flute, or it may have been more like the flutes of the eighteenth century. According to Raymond Meylan: "In the course of the seventeenth century the flute underwent an important change with regard to the inner bore. In the sixteenth century it was cylindrical, whereas in the eighteenth it had become more or less conical, whereby the widest part was always located at the head of the instrument" (1988, 94). Meylan explains that "Mersenne's two tables [in his *Harmonie Universelle* 1636, 241] . . . show that there were two types of transverse flute as early as 1636, one on which the player could use most of the fingering of Agricola [*Musica Instrumentalis Deudsch* 1545], and another which required fingering

similar to that in use at the beginning of the eighteenth century” (1988, 94). Meylan mentions Jacques Hotteterre’s *Principes de la flute traversière*, published in 1707, as an example of the second fingering.

The earliest record of the playing of the flute in Canada is found in a record of a Christmas mass in Quebec City in 1645. Since this event occurred only nine years after the publication of Mersenne’s *Harmonie Universelle*, the flute in use at this mass may have been either type. If it were a Renaissance flute, it was probably a tenor flute. Meylan explains: “the Renaissance transverse flute family is thus practically reduced to two members [from three—earlier there were treble flutes], the tenor flute in d’ and the bass flute in g. The use of the tenor flute for treble parts created a single type in place of a family, and thus favourable conditions for subsequent developments.” He adds: “it is still a four-foot instrument like the recorder” (1988, 79).

Meylan describes a number of improvements made to the flute in the seventeenth century. He says that certain notes “became easier to obtain” and “their sound also became brighter” (1988, 96). He also mentions an “increase in the number of tonalities and more accurate tuning” as well as the addition of a seventh hole which “was fitted with a metal lever called a key” (1988, 96).

The record of the Christmas mass in 1645 indicates that one of the most notable things about the flute was that it was not in tune. Since the earlier types of flute were the most difficult to keep in tune, this comment may suggest that the Quebec flute was more like a Renaissance flute than a Baroque one. In this earliest account, the flute is part of an

ensemble that accompanies hymns at the Christmas mass, one of the most important community events of the year:

The 1st stroke of the midnight mass rang at eleven o'clock, the 2nd, a little before the half-hour; and then they began to sing two airs — Venez, mon Dieu, etc., and Chantons noc, etc. Monsieur de la Ferté sang the bass; St. Martin {11} played the violin; there was also a german flute, which proved to be out of tune when they [the French and European community in Montreal] came to the Church. We had finished a little before midnight; they nevertheless sang the Te Deum, and a little later a cannon shot was fired as the Signal of midnight, when mass began; ...The people received Communion at the end of high mass; after which a low mass was said (Jesuit *Relations* vol. 27, 1646, 112-113).

In *La vie musicale en Nouvelle-France* (2003), Élisabeth Gallat-Morin and Jean-Pierre Pinson quote this same excerpt in a section regarding instruments other than the organ in religious services. They suggest: “C’est peut-être par charité chrétienne que l’on ne dit pas qui jouait de la flûte, instrument fragile qui souffrait manifestement des rigueurs du climat et qui sonnait faux” (2003, 169).

In the Jesuit *Relations*, there are descriptions of the flute being used not only for religious services but also as part of the Jesuit project of converting the native North Americans to Christianity. Interestingly, the *Relations* describe a few examples of

composition as part of this early missionary work. The *Relations* show that the flute was viewed by the Jesuits as a component of the supposedly more “civilized” culture that they were bringing to what they viewed as less civilized, more “savage” peoples. The *Relations* indicate that flute music was firmly placed in the “civilized” category by the Jesuits. It was an expression of the sort of beauty their culture was bringing to North American native people, supposedly for the first time. Their account shows that by creating easily learned lyrics for French airs for the native people, the Jesuits not only demonstrated their culture’s alleged superiority in the music, but also countered those social customs among the native people which they, the Jesuits, viewed as savage and immoral.

A search for “flute” in the Jesuit Relations website (Early Canadiana Online) uncovers five examples of flute playing by the Jesuits. In each case, the flute is being used either in a religious service accompanying religious vocal music, or it is being used to aid in the work of conversion to Christianity. As we see in the following accounts, the Jesuits used the bond between parents and children in their conversion attempts. They taught the children songs in the European tradition with lyrics that would promote Jesuit religion and values.

The following account of missionary activity at Green Bay (in present-day Wisconsin) provides a picture of some of the activities of the Green Bay mission. As Thwaites pointed out in his introduction to his translation of the *Relations*, volume LVI:

A chapel has been built for the Green Bay mission, at the De Pere rapids. The advantages of this location are recounted at length. The writer gives an interesting account of the methods employed by the savages of the place in catching fish, and praises the beauty and

fertility of the surrounding country. Allouez and André are laboring with those tribes, — the former, with the inland tribes on the Fox and Wolf rivers; the latter, with those about De Pere and along the shores of Green Bay. The divinities venerated by these tribes, and their superstitions regarding them, are recounted. André makes a strong impression on the minds of his savages by songs, — composed in the Indian tongue, but sung to French airs, — which he accompanies with a flute (Thwaites 1899, 12-13).

The original account of Father Andre's use of the flute adds the following:

The reason why he was so eagerly sought was found in certain spiritual Songs that he was wont to have the children sing to French airs, which pleased those Savages extremely; so that our mysteries were published in the streets and cabins, and were received with applause, impressing themselves insensibly on people's minds through these Songs.

This success encouraged the Father, and made him resolve to assail the men through the children, and to combat idolatry with souls of extreme innocence. In short, he composed some Songs against the superstitions that we have mentioned, and against the vices most opposed to Christianity; and after teaching the children to sing them to the accompaniment of a sweet-toned flute, he went everywhere with these little Savage musicians, to declare war on Jugglers,

Dreamers, and those who ... had several wives. And, as the Savages are passionately fond of their children, and Will endure anything at their hands, they accepted the reproaches, bitter though these were, that were made them through the Songs, since they came from their children's mouths (*Jesuit Relations* 1671-72, Vol. 56, 133).

According to this account, the Jesuits believe that they “make a strong impression on the minds of his savages” through music, even “impressing themselves [“themselves” means “our doctrines”] *insensibly* on people's minds through these Songs.” The native children here, who are described as “little Savage musicians” are singing lyrics composed in the European tradition which actually contain “bitter” reproaches to the parents. The children clearly were interested in the novelty of the music. Whether the native people's minds were really being “impressed” with European notions of religion, as the writer suggests, is not at all clear.

In another excerpt, Father Louys André is composing spiritual canticles, probably in the year 1671, at a mission on the largest island in Lake Huron. It is evident for which purpose he is using this music; it is intended “to arouse their fervor [the fervor of the native people] more and more.” He describes the lengths that he will go in order to convert the population to Christianity when he says “for one must make himself all things to all men, to convert all to Jesus Christ.” In this case, Spiritual Canticles are being sung, rather than French airs.

Finally, to arouse their fervor more and more, I conceived the project of composing some Spiritual Canticles. No sooner had I begun to have these sung in the Chapel, accompanied by a sweet-toned flute (for one must make himself all things to all men, to convert all to Jesus Christ) than they all came in crowds, both adults and children; so that, to avoid confusion, I let only the girls enter the Chapel, while the others remained without, and thus we sang in two choruses, those without responding to those within. By this means it was easy for me to instruct them all, and prepare them for ...Baptism, — which, however, I conferred on only six children, the continuance and increasing severity of the famine dispersing all the people and closing this Mission (*Jesuit Relations* vol. 55, 125: article III “Mission on the Island of Ekaentouton”).

We see that in New France, the easily carried flute acted as one of the earliest representatives of European culture among the native people. Although the Jesuit fathers’ use of the flute indicates their problematical attitude toward Native culture, it seems that from the Native point of view, the flute and flute music proved to be one of the more popular novelties that accompanied their missionary work.

2.3 Eighteenth Century: The Flute in Quebec

There are some indications that the flute was used for secular purposes as well as religious ones in New France. Among the music publications used was the treatise on flute playing by Jacques Martin Hotteterre (1674-1763), first published in 1707, named *Principes de la flute traversière*. Gallat-Morin and Pinson report that an inventory taken in 1768 in Quebec of the effects of the wife of a wealthy merchant, M. Charles Berthelot, included Hotteterre's *Principes*. They explain: "Ce recueil appartenait au marchand Charles Berthelot, qui possédait également un petit orgue, un flûtet, un flageolet et un serpent" (2003, 364).

Jacques Hotteterre, known as "le Romain," was a member of a celebrated French family of "woodwind instrument makers, instrumentalists and composers" (Giannini, 2003, "Hotteterre" in *Grove Music Online*). Hotteterre became 'flutte de la chambre de roy' officially in 1717, although one of his books attributed this title to him nine years earlier. Hotteterre's *Principes* was written for the three-piece Baroque flute, and it begins with a fashionable portrait of him playing one: "The frontispiece of his *Principes de la flûte traversière* is presumed to be a portrait of him, playing a three-piece flute from his father's workshop" (Giannini 2003, "Hotteterre" in *Grove Music Online*). The book was more than 300 pages long (Gallat-Morin 2003, 364). This was the earliest published method for flute and included sections on posture, embouchure, fingering of notes and trills, tonguing and ornamentation. It appeared in several editions from 1707 to 1741 and posthumously in 1765. According to Giannini writing in the *New Grove*, "it has served as a model for flute methods

up to the present day.” Also his *Premier livre de pièces* contained the first pieces to be published for two unaccompanied flutes, a genre that has continued in Canada to the present day. His “*Premier livre*, taken together with his *Principes*, constitute more than simply new pièces, but rather the birth of the French flute school for which Jacques himself became emblematic of a new era of solo flute playing. Thus, by the time the Concert Spirituel began in 1725, the flute rivalled the violin for centre stage” (Giannini 2003, “Hotteterre” in *Grove Music Online*).

By the late eighteenth century, the flute had become part of a lively cultural life in the cities of Québec. Much about this cultural life is indicated in newspaper articles and advertisements. According to Helmut Kallmann, “the announcement in the *Montreal Gazette* (12 Sep 1796) of a concert performance, by George E. Saliment, of two flute concertos (unidentified) is one of the earliest references to a public solo performance of woodwind music in Canada” (1992, 1421).

Répertoire des données musicales de la presse québécoise I (1990) is a catalogue of Quebec newspaper articles pertaining to music from the period 1764 to 1799.² References to

² The purpose of the editors of *Répertoire* is stated in the Avant-propos. “L’intention des auteurs est de réunir, par tranches de 25 ans, l’ensemble des informations d’intérêt musical contenues dans la presse québécoise entre 1764 et 1918, d’en faciliter la consultation au moyen principalement de quatre index et d’en dégager les grandes lignes, pour une époque donnée, dans des chapitres introductifs. Exceptionnellement, en raison du nombre relativement peu élevé de sources et d’informations par source, le présent volume s’étend de 1764 à 1799, soit sur une période de 36 ans” (1990, xvii).

flute include advertisements for flutes for sale, anecdotes that appear in the leisure section of the newspaper, advertisements for flute teachers, and announcements for concerts being held in the city. There are two charts in *Répertoire* that are directly related to flute activity in French Canada. “Tableau 1” lists the “matières enseignées par les maîtres de Montréal et de Québec dans le dernier tiers du XVIIIe siècle” (1990, 67). This chart indicates two examples in the period 1786 to 1792, and three between 1764 and 1799. The three flute teachers who are listed in this chart are Frédéric Glackemeyer and Francis Vogeler from Quebec City, and a M. Duplessy from Montreal.

Born in Hanover, Germany, in 1759, Frédéric Glackemeyer came to Québec as a member of a regiment of mercenaries which was brought over to defend Quebec against American invasion. His regiment landed in Trois Rivières in June, 1771. Glackemeyer was discharged from the army in 1783. He remained in Quebec City and made his living teaching bass viol, violin, and piano, importing and selling musical instruments and sheet music, repairing instruments, and tuning pianos. Glackemeyer died in Quebec in 1836 (Kallmann 1992, 530). “Glackemeyer's son Louis-Édouard later became an accomplished amateur flutist” (Kallmann 1992, 1421).

Francis Vogeler was born Franz Heinrich Vogeler in 1746 or 1747 in Hessen, Germany, and came to Canada with the Prince Frederick Regiment as an oboist. “At the time

There are forty-two entries in the “flute” category of the general index. Reference to other headings include “Concertante,” “Concerto,” “Duo,” “Méthode,” “Quatuor,” “Titres,” and “Sonate.”

the term ‘oboist’ referred to any musician who was part of the militia” (Kallmann et al 1992, 1378), but he is described as a “fifer” in Jean-Pierre Wilhelmy’s *Les Mercenaires allemands au Québec du XVIIIe siècle et leur apport à la population/German Mercenaries in Canada* (1984, quoted in Kallmann 1992, 1378). Vogeler was discharged from the army in 1783, the same year as Glackemeyer. Like Glackemeyer, Vogeler began to import musical instruments and sheet music; the two men were friends and rivals who “engaged in friendly competition to attract a limited clientele” (Kallmann 1992, 1378). Vogeler advertised that he “taught piano, guitar, the flute, and other wind instruments.” Vogeler died in 1821 in Quebec City.

The other chart is called “Principaux instruments, accessoires, méthodes, ouvrages et partitions mis en vente par des marchands de Montréal et de Québec dans le dernier tiers du XVIIIe siècle” (Bourassa-Trépanier/Poirier 1990, 68). This chart is very thorough, as it lists not only the “Flute d’Allemagne,” but also the various types of flutes within this category. There is the “common,” “garnie et unie,” “à 1 clé,” “à 6 clés,” as well as two with specific destinations, “to Cymon,” and “to Island of St. Marguerite” (Bourassa-Trépanier/ Poirier 1990, 70). The earliest advertisement for the “Flute d’Allemagne” according to this chart was by James Sinclair of Québec in 1772. There are three advertisements for German flutes with six keys, in 1781, 1792, and 1799. In the second half of the eighteenth century in Europe, a variety of flutes were available, and these advertisements suggest a similar situation in Canada. After Hotteterre’s method, an influential German publication by Quantz called *Versuch* “became and has remained one of the most widely known instrumental method books of the 18th century. This tutor was written for the two-key flute, . . . using

separate fingerings for sharps and flats” (Montague and Powell 2003, “The Flute: History” in *Grove MusicOnline*).

The six-key flutes mentioned in the ads above may have been like the following:

The most important mid-century development in England was the addition of keys for B $\flat$, G $\sharp$ and F, with an extension of the range down to c'. The earliest surviving example of such a six-key flute was made about 1755 by J.J. Schuchart.... The new keys facilitated the penetrating and even tone that was becoming fashionable, particularly in the lowest octave, among players developing a new bravura style. ...

[In] 1785 Richard Potter added to the numerous types of flute on the market a ‘new-invented Patent German Flute’, the first to be manufactured under patent protection; it had pewter instead of leather seals for the keys, a foot-register and a metal-lined head-joint with a tuning slide. The new flute was mass-produced and the pewter seals were soon imitated by other makers (Montague and Powell 2003, “The Flute: History” in *Grove MusicOnline*).

Another example had four keys:

When the Paris Conservatoire was established in 1795 Devienne became professor of the flute. He encouraged his students to use flutes with only four keys (i.e. without the C-foot), a type

institutionalized by the first official tutor written for the Conservatoire, by Antoine Hugot and J.-G. Wunderlich (1804) (Montague and Powell 2003, “The Flute: History” in *Grove MusicOnline*).

Yet another had seven keys:

The Leipzig virtuoso J.G. Tromlitz . . . was famous for his powerful tone and excellent intonation, qualities due in part to the flutes he made and played on. In 1785 he announced the invention of an instrument with seven keys (C for the left thumb, B $\flat$, G $\sharp$, an F for each hand, D $\sharp$ and E $\flat$). In 1796 he improved it by duplicating the B $\flat$ key, and in 1800 he published a tutor with detailed instructions for playing it. Tromlitz’s design of 1785 was the first important synthesis of existing elements, prefiguring developments of the following century. He combined his own thumb C key and the second F key invented by Dülon’s father in 1783 with the basic English configuration of 30 years before, retaining on the foot joint Quantz’s D $\sharp$ /E $\flat$ combination rather than extending the range down to C. His flute was the first on which every semitone was supplied with its own tone hole (Montague and Powell 2003, “The Flute: History” in *Grove MusicOnline*).

Newspaper articles allow the current day reader to see how the flute in whatever form available was used in Canada. Most entries are a reference to a flute for sale. But the flute could also be mentioned in relation to a performance that was going on in the city, or it could be in an anecdote or poem, like the following amusing “Anecdote” from the *Gazette de Montréal* in 1786:

Few days ago one zealous overmuch, reprobated his neighbour for being at a Dancing Assembly. The neighbour plead the example of King David in excuse: But, replied the other, David only danced a minuet, to a divine tune, played in on the harp; whereas, ye now dance jigs, reels, hornpipes and country-dances, to profane tunes, played on guitars, violins, flutes, hautboys and fiddles; nay ye even dance pantomimes, to the tune Orpheus played for the devil, when he charmed back his wife (Bourassa-Trépanier/Poirier 1990, 85).

This, of course, is not in reference to an actual musical activity in Canada. Nevertheless, it does refer to dances that were popular at the time, and to instruments that could have been played at these dances, which included the flute.

Later in the same chapter, there is a description of musical activity in Quebec in the early 1790s. Here we find an instance of the flute being played in Canada at that time:

De novembre 1791 au début de 1794, soit pendant le séjour des Fusiliers royaux à Québec, la partie instrumentale fait une large place, à côté des ouvertures et symphonies – on en trouve jusqu’à deux par concert -, aux genres mettant en valeur les solistes, soit

accompagnés de l'orchestre (concertante et concerto), soit intégrés à une formation de chambre (quatuor pour formations diverses, quintette à cordes et, dans une moindre mesure, divertissement concertant, sonate et trio). Fait à noter, les instruments à vent y sont partout présents. Les plus utilisés sont le basson, le clairon, la clarinette, le cor, la flûte et le hautbois (Bourassa-Trepanier/Poirier 1990, 18).

This verifies that the flute was an important instrument of this band and was used in the performance of overtures, symphonies, concertos, and in various chamber music ensembles. After 1763 music-making in Canada was influenced by the presence of British regimental bands. According to the *Articles of Agreement of the Royal Artillery* (1762) each British regiment had to have musicians who played two trumpets, two french horns, two bassoons, and four oboes or clarinets. These musicians were expected to be versatile by being able to also play the violoncello, bass, violin, and flute (Farmer 1912, 57).

The following excerpt is an advertisement for various musical instruments and music, as well as paper and boxes:

Marchandise importée à vendre : <<Un Alto très-excellent, avec Boîte Archet. Des Violons, Flutes & Archets à vis. Un Recueil de Musique la plus nouvelle, pour le Clavecin & la Flute. Flutes & Archets à vis. Un Recueil de Musique la plus nouvelle, pour le Clavecin la Flute. ...Livres reliés pour la Musique, Papier réglé pour

Ditto. Chevalets pour Altos & Violons. Endroit: <<Freder.
Glackemeyer, rue de la Montagne N.18, près l'escalier qui conduit à
la Basse-ville [Québec]>> (Bourassa-Trepanier/Poirier 1990, 104).

This indicates that music written specifically for flute and harpsichord was circulating and available in Quebec City.

Another entry, which refers to actual flute music and instruction in 1789, reads as follows:

Publicité – annonce.

(Cm-E) Marchandise à vendre : <<Three Piano Fortes, ...Ruled
music books, ...6 Duettos for the German Flute by Gambini, 12
Ditto for do. or Violin by Mancinelli ... By Francis Vogeler, In
Couillard-Street. ...Instructions given on the Piano forte, Violin,
Guitar, German Flute, and other wind instruments ...>>

This advertisement shows how a music instructor, in this case Vogeler, had to be versatile to make a living. He not only operated as a musical instrument retailer and tuner/repairer, but also sold music and taught several different instruments. Possibly to be involved in so many areas, he would not be an absolute virtuoso on any one instrument, but could competently teach at a basic level.

The music being sold specifically for flute also shows the level of involvement that was typical for most flute players of the time. Domenico Mancinelli (ca. 1740 – 1802) was an

Italian flutist and composer who moved to England around 1770. All of his compositions were published in London so it is not surprising that some of them were present in the British colonies. He specialized in writing flute duets for the ‘gentlemen players’ that he taught. His *24 Duettos in an Easy Pleasing Stile* were highly regarded at the time. The practice of two flutes or flute and violin playing together became firmly established at this time and continued throughout the nineteenth century. Because both of these instruments were among the common ones available in Canada, this type of music would have had wide currency.

2.4 Social Conventions Surrounding Musical Instruments in Eighteenth Century Europe

It is useful to look at how the flute and other instruments were being used historically in the United Kingdom, as these conventions influenced the settlers of Canada. The flute was often played in a domestic setting, rather than a public one. Writing about musical instruments used in Scotland, David Johnson states:

Musical instruments are usually classified according to how they work physically, i.e. wind instruments are distinguished from string instruments, and so on. But an alternative form of classification, more appropriate to this study, is also possible: according to social use. From this point of view eighteenth-century instruments can be distinguished as ‘professional’ or ‘amateur’, and amateur ones can be subdivided into ‘male’ and ‘female’ (1972, 23).

The article goes on to discuss the difference between professional and amateur instruments.

The 'professional' instruments included all brass and percussion, and all wind instruments except recorder and flute; learning these would have been beneath the dignity of an upper-class amateur player. In Scotland such instruments had a place only in theatre and army bands, and when used in amateur concerts they were always played by imported professionals.

The 'amateur' instruments in eighteenth-century Scotland were as follows: recorder (up to about 1740), flute (from about 1725), violin, cello, viola da gamba (the last up to about 1740), harpsichord, spinet, virginal, clavichord (these last two up to about 1740), piano (from about 1780) and cittern (...with a period of special popularity between 1755 and 1780). The harp and guitar did not reach Scotland until about 1810 (Johnson 1972, 23).

Because it was not deemed appropriate for a person of the upper classes to play the flute, this instrument was associated with amateurs of lower classes and also musicians who played in theatre or military bands. These associations also affected the gender of the player.

Of these, recorder, flute, violin, and cello were played only by gentlemen; gamba and keyboard instruments were played by both

sexes, the latter becoming increasingly ‘female’ as the century progressed; and cittern was played only by ladies. This distribution reflects a society where the men go out to work and meet each other while the women stay put in their own homes – for the ‘male’ instruments are the sociable ones which fit together into orchestras and chamber ensembles, whereas the ‘female’ instruments are lone and harmonically self-supporting (Johnson 1972, 24).

The view of the flute as being an instrument not to be played by a woman had been stated by John Essex in 1722:

The harpsichord, Spinnet, Lute and Base Violin are Instruments most agreeable to the Ladies: there are some others that really are unbecoming the Fair Sex; as the *Flute, Violin* and *Hautboy*; the last of which is too Manlike, and would look indecent in a Woman’s Mouth; and the *Flute* is very improper, as taking away too much of the Juices, which are otherwise more necessarily employ’d, to promote the Appetite, and assist Digestion (quoted in Leppert 1993, 67).

Further emphasis on the ‘maleness’ of the flute came with the production of peripatetic versions. Montagu points out that the most popular peripatetic instrument in the late eighteenth century was the walking stick flute. “It was a part of the spirit of the age that

when a young lady saw a beautiful view she would be expected to immortalize it in water colours; a gentleman would be more often expected to salute it with a flow of appropriate melody, and hence the musical walking stick” (Montagu 1979, 85).

Possibly these walking sticks were available in Canada, but the remaining evidence of flute usage in the eighteenth century comes from newspapers of Nova Scotia. Instructors for German flute were available in Halifax by 1761, just twelve years after its founding (Hall 1983, 284). As in Quebec City and Montreal, German flutes were being sold in Halifax at least from 1770 on (Hall 1983, 283). Possibly the interest in the instrument was increased through the activities of the regimental bands. Indeed by 1773, John Rea, the music master for the 59th Regiment, was offering lessons on the German flute for half a Guinea per month (See Illustrations: Figure 1).

One of the reasons that musical life in Quebec City was so vibrant in the period 1791-94 was the presence of Prince Edward Augustus (later the Duke of Kent), with his band, the Royal Fusiliers. From 1794 through 1800, the Prince and his band were located in Halifax. Edward put some of his own fortune into the maintenance of this band which consisted of twelve to sixteen musicians performing on flutes, fifes, clarinets, trumpets, bassoons, sackbuts, and drum (Hall 1983, 295). His letters reveal that there were at least three other regiments stationed in the Maritimes and Edward would often call upon musicians from those units as well. These musicians frequently gave concerts and played for operatic productions. A concert given at the British Coffee House in Halifax and reported in the *Royal Gazette and Nova Scotia Advertiser*, 5 December 1797, included a flute concerto (Hall 1983, 295). Residents of Halifax also had the opportunity to hear the flute when they traveled. *The*

Diary of Anna Green Winslow was written by a Haligonian who was attending boarding school in Boston. For dances in 1771 at the school a gentleman would come to play dance tunes on a flute. The presence of broadsides in Canada that include a printed version of the tune specifically for a German flute gives an indication of other musical material that would be played by Canadian flutists. *General Wolfe*, a broadside published in Dublin was popular in Canada due to its subject matter (See Illustrations: Figure 2) .

2.5 Nineteenth Century Iconographical Evidence of the Flute

The flute had cultural importance among more prosperous families in Canada in the nineteenth century. Emily-Jane Orford, speaking of this period, says:

[M]usic has played (and continues to play) an important role in the private lives of Canadian families. This dominating role of music in Canadian life is evident in the use of musical instruments as part of portraiture, both of an individual and in a group. ... (Robert) Harris's painting, 'Young Canada' (1898; ...), and, similarly, Antoine Plamondon's 'The Flute Player' (1867; ...) depicts a young boy playing the flute. William Berczy's family portrait, 'The Woolsey Family' (1809; ...) depicts one of the family figures holding a flute (quoted in Orford from Trudel [1976] 1996).

The earliest of these paintings, "The Woolsey Family" (1809) by William Berczy, is a family portrait in which the flute signifies cultural awareness and thus social status. John

William Woolsey (1767-1853) was a leading business man and militia officer in Quebec in the late 18th and early 19th centuries. His many business activities included entering into a partnership with William Burns (1757?-1829) to form Burns & Woolsey (1790-1806), auctioneers, commission merchants, and brokers. Woolsey also served as the first president of the board of directors for the Quebec Bank from 1818-1823. The painting contains his entire family, as well as the family dog. The artist, William Berczy (Wallerstein, Saxony, 1744-New York 1813), was a painter, watercolourist, draughtsman, and architect. Berczy worked in Markham Township near Toronto, and in Montreal and Quebec (Orford 1996, 304). Authorities now consider this painting, entitled *The Woolsey Family*, to be his masterpiece.

The Woolsey Family acts as evidence of the presence of the flute in Montreal in the early 19th century. With the Canadian landscape visible through the window, John William Woolsey (1767-1852) and his family are portrayed in their home. His brother-in-law, Benjamin Lemoine (1785-1856) is seen holding a flute providing evidence that the instrument was part of domestic life in Canada. Also its cultural status was sufficiently important to be included in the portrait. In the painting, the flute Benjamin Lemoine is holding is a wooden one. Because of the placement of Lemoine's hand, it is difficult to see whether or not the flute has a key (See Illustrations: Figure 3). It appears that it may have one key, or it may not have a key at all.

The Flute-Player (1866) by Antoine Plamondon, depicts a young boy standing in front of a lake, playing a flute. The boy was modeled after Plamondon's nephew and pupil, Siméon Alarie. The picture represents a serenade to the *Capricieuse*, the first Quebec

warship to put into Quebec since the Conquest of 1759-60. He painted this one in 1855, but repainted it in 1866, plus another version in 1868.

Young Canada (1898) painted by Robert Harris, depicts a boy possibly with a flute. However, the boy is holding the flute as a recorder would be held. These paintings depict the flute in a domestic situation, and this is a practice documented in Canadian literature as well.

2.6 The Flute in Canadian Literature

In Susanna Moodie's *Roughing it in the Bush* (1852) we learn that for an English family isolated in very difficult pioneer circumstances, the flute proved to be a strong connection to the lost life of former times. When the family moved to Canada, the country was sparsely settled as settlers made clearings for dwellings cut out of the dense bush. In the rough life of the bush, the Moodie family, who had no experience fending for themselves, faced heavy work, bitter cold, near starvation, and medical emergencies. In addition, all the familiar cultural life the family had taken for granted in England was gone. However, Moodie's husband, whose full name was John Wedderburn Dunbar Moodie, had brought his flute with him. The story shows that the flute was played in the home after work, and it had the effect on the Moodies of reminding them of their former life in Europe. The importance of the flute in the Moodie family is especially evident when the roof of their log house catches on fire in the dead of the winter of 1837. Here, Mrs. Moodie is describing her efforts to save necessities from the burning house:

I found that I should not be able to take many more trips for goods.

As I passed out of the parlour for the last time, Katie looked up at her father's flute, which was suspended upon two brackets, and said-

"Oh, dear mamma! Do save papa's flute; he will be so sorry to lose it."

God bless the dear child for the thought! The flute was saved; and, as I succeeded in dragging out a heavy chest of clothes, and looked up once more despairingly to the road, I saw a man running at full speed. I was my husband. Help was at hand (Moodie 1852, 164).

Belinda Dalton, Scenes on the Life of a Halifax Belle (1857); by Mary E. Herbert is another example of the flute in early Canadian literature. On page 33, a gentleman at a picnic gives a "gay performance on the flute." Various poets including Susanna Moodie would also use the flute as a symbol or metaphor in their poetry.

Bliss Carmen (1861-1929) was a Canadian poet whose representations of nature were distinctly Canadian. At times Carmen expressed the Romantic ideal of the sublime in nature through references to the Greek god Pan and his flute. *Earth's Lyric* appears in his 1896 collection, *More Songs from Vagabondia*.

Earth's Lyric: A golden flute in the cedars,
A silver pipe in the swales,

And the slow large life of the forest
Wells back and prevails.

A breath of the woodland spirit
Has blown out the bubble of spring
To this tenuous hyaline glory
One touch sets a-wing (Carman, 1896).

In this poem the flute is part of Bliss' construction of the sublime in Canadian landscape, especially in the stanza, "Earth's Lyric." This poem adapts European mythology and European Romantic notions about nature and the sublime into a thoroughly Canadian natural setting. Here Pan is not a separate figure. Instead, all nature, "Earth," Pan's domain, comes to life, and the landscape's life is expressed through the "golden flute in the cedars" and "the silver pipe in the swales." In the poem *Wood-God*, he used a mythological reference and association with the flute. At the end of the poem, when he says, "I hear thy fluting," he refers to the "sharp ears through the tangled hair," and music which has the effect of muting the birds and the bunnies. This is clearly a reference to the Greek God Pan.

2.7 Written Documentation of Flute Usage Across Canada and Its Repertoire

Early in the century, probably out of a desire to follow the customs of home, it seems that people preferred organs and voices for their church services. The lack of organs, however, as was the case earlier in New France, meant that whatever instruments were available appeared in churches. According to the research of Elizabeth Crysler about music in the Niagara region:

Evidence exists that the Methodists, like the members of the Church of England, employed small orchestras in the church due to the lack of organs in the eighteenth century. Such orchestras were composed of haphazard collections of flutes, clarinets, bassoons, serpents, violins and cellos and were not regarded without some umbrage by church officials. At the Methodist Conference of 1805, it was decreed: "Let no instruments of music be introduced into the singers' seats, except a bass viol, should the principal singer require it (1981, 22).

As the non-keyboard instruments became less welcome within the church, they were increasingly used in secular situations. Although flutes probably continued to be seen and heard in military bands, citizen bands began to be formed in Canada from 1820 on. For the Sharon (located just north of present-day Toronto) band, William Lyon Mackenzie gives us three descriptions of 1829, 1831, and 1833. German flutes are noted as being present up

until 1833 (Keillor 2002, 104). Probably their non-presence in the 1833 listing shows the gradual shift to all-brass bands in the nineteenth century. For example, the photographs of nineteenth century versions of the bands of Perth from 1852 on never once reveal the presence of flutists (Overhill 2002).

Yet, the availability of flutists was important for small dance bands. In Ottawa, Hunter Gowan as a flutist performed in Gowan's Quadrille Band, a renowned group that had begun in 1857 (*Ottawa Citizen* 29.12.1869). A quadrille band that provided music for the Public Schools concert of Ottawa in 1877 consisted of two violins, double bass, cornet, and John Ahearn on the piccolo (*Ottawa Free Press* 22.12.1877).

The size of the instrument was also a main reason that it could be carried readily by settlers and travelers as they spread out across Canada. The Overlanders of '62, a group of 138 men originally from the Queenston and St. Thomas areas of Canada West traveled by carts to the Caribou gold fields in British Columbia in 1862. A contemporary account of this event stated:

After supper some went fishing, some shooting, while many others were amusing themselves playing on different kinds of Brass Instruments, claranetts (sic), fluits (sic) and a Concerteena (sic), and some 2 or 3 groups were gathered together singing over a few favourite pieces of Vocal Music which wiled away the hours of the evening till bed time as merrily and pleasant as though we had been in some grand concert hall, of the first fashion of Modern times in a Eastern City (McCook 1958, 21).

William Moberly, who was surveying for the new railway at Eagle Pass in the Kootenays, wrote on Christmas Day, 1871: “Several of the men were good musicians and singers and having brought with them a fiddle, a flute and an accordion, the long winter evenings were very enjoyably spent” (Graham 1945, 156).

The recording of early Quebecois music called *Musiques du Québec à l’époque de Julie Papineau* provides examples of how the flute could be used, even if the original score does not indicate flute. Canadians probably adapted much music in this way, as well as playing many tunes from the oral tradition, such as folksongs and dance melodies. An example of music adapted for flute is Frédéric Glackemeyer’s (1759-1836) version of “General Craig’s March” (1807) which in the recording places the flute on the melody line originally written as for keyboard. A march was usually played by a band, but there was no regularized instrumentation until the end of the nineteenth century. Thus it was very common to write pieces for band in a keyboard format and then the bandmaster could arrange it for whatever instrumentalists were available. This also meant that the piece could place a melodic instrument on the top to be accompanied by the piano as in this recording.

Often another melodic instrument could be substituted for the original as in the recorded performance of *L’incantation de la Jongleuse* by Ernest Gagnon (1834-1915). Initially Gagnon had written this 1862 work for violin, but the flute was frequently used instead of violin in the nineteenth century. The flute often provided the melodies for dances. On this recording, Gagnon’s *Quadrille – Le Carnaval de Québec* is performed with flute and piano although the original was just a piano piece.

In addition, music written specifically for flute was available in Canada. Claude Beaudry created an inventory of music publications pre-1800 in the collection of Laval University. It is entitled “Catalogue des imprimés musicaux d’avant 1800 conservés à la bibliothèque de l’Université Laval” (Beckwith and Hall 1988, 29-39). There are keyboard sonatas by Clementi and Pleyel with optional parts for flute, cello, or violin. Two publications dating ca. 1800 specify the German flute:

Kreith’s celebrated twenty-four airs and waltzes, composed & arranged as solos for the german flute, with a piano forte accompaniment (ad lib) by L. Jansen.

Book 1; Three favorite airs, with variations for the german flute, with an accompaniment for the violoncello obligato composed and dedicated to William Broomhead, esqr. By T.C. Weidner (39, 49).

Beaudry indicates that both of these publications came from the library of Miss Desbarats. If inventories were available for later publications, a gradual but continual presence of available works by European composers featuring the flute would be indicated. The earliest known work by a Canadian written for the flute and piano accompaniment is a theme and seven variations by Theodore Molt (1795-1856). Its manuscript was only rediscovered in 1980 (Elliott 1998, vi). Possibly these compositions were used for providing entertainment at home.

According to Elizabeth Crysler, after the War of 1812, musical activity gradually changed in the area of Niagara-on-the-Lake, and the change involved more musical activity in the home:

No longer were people content to rely solely upon the talents of the regimental band for entertainment. They had passed out of a time when all of their time was spent trying to begin a new life in the vast, unthinking Upper Canadian wilderness and later on, recuperating from the effects of the War of 1812. With more leisure time at hand, the residents of Niagara began to take on musical matters themselves (1981, 54).

Crysler's evidence of this change in activity comes from records of hymn books and music books that were sold as the century continued. One example was an American publication, *Riley's Flute Melodies*:

A very different type of musical anthology is found in Riley's Flute Melodies, the only other American publication still extant. It was compiled by Edward Riley (1769-1829), a music engraver and publisher who immigrated to New York from London where he worked as a publisher, teacher, instrument maker and repairer, flutist and singer. His anthology of flute melodies appeared in two volumes; the first in six individual parts from January 1814 to April

1816; [p.48] the second in a likewise manner in 1817. Both volumes were advertised as complete by April 1820 (1981, 47).

Crysler lists some of the melodies that were available in *Riley's*:

In the combined volumes there are over seven hundred melodies of a widely diverse nature: traditional airs, cotillions, contra dances, jigs, minuets, quicksteps, marches and tunes from the most popular British ballad operas by Sir Henry Bishop (1786-1855), William Shield (1748-1829), and James Sanderson (1789-1841), the kind which were currently being heard in theatres in New York, Baltimore and Philadelphia.

In the second volume of Riley's Flute Melodies there appears French and central European music by such composers as Haydn and Mozart; and if the inclusion of these tunes provide a cosmopolitan aspect to the collection, then the inclusion of such melodies as "President Munroe's Hornpipe" and "Peace of 1815" give it a New World topicality (1981, 47).

An ad in the *Niagara Herald* in 1828 confirms that flutes would be available in this area to use in the realization of *Riley's Melodies*.

PIANOFORTE WAREHOUSE AND MUSIC STORE J.D.

Sheppard will keep constantly for sale a large assortment of musical publications, instruction and blank books, music paper and musical instruments, including a number of fine toned pianos, made by a person from the first piano manufactory in London. French, signal, pocket, post and hunting Horns, 8-, 6- key and common flutes, clarionnetts [sic], hautboys, bassoons, common, Kent, octave and rifle bugles, bass and side drums, concert and military trumpets . . .

J.D. Sheppard, Buffalo, N.Y. (quoted in Crysler 1981, 61).

Another extant publication known to have been used in a Canadian home was *Peters' Parlor Companion*. This is a "collection of favorite melodies, for two violins and piano, or flute, violin and piano" (Dressler 1871, cover). It was published by J.L. Peters of New York and contained over 150 selections. Its versatility is apparent in its full title, *Peters' Parlor Companion, a Selection of Beautiful Melodies, Arranged for Piano and Two Violins, or Piano, Flute, and Violin, and may be used as solos or duos, for flute and violin, with or without piano accompaniment*. At the time of this collection, music was one of the main forms of entertainment in the home, and the instruments in one's home varied, especially in Canada. It was common to sing around a piano, but in homes that did not have one, violin was also quite common. It is interesting to see that the flute can often be substituted for the one violin as frequently footnoted in *Peters' Parlor Companion*.

This book was prepared in North America, but contains excerpts from Verdi's *Rigoletto*, which was first premiered in Venice in 1851. It also has excerpts from Gounod's

Faust, premiered in Paris in 1859, and Offenbach's *La Belle Hélène*, first heard in Paris in December of 1864. Thus within a few years, this operatic music was being played in North America. The price of the collection is listed on the first page: "Price \$3. Also published in one volume, WITHOUT Piano accompaniment, price \$2" (Dressler 1871, i).

From this collection, it can also be hypothesized that the flute was being used to accompany the voice, both in a domestic setting as entertainment for the family, and in a parlour for entertainment in the community. At this time, singing from songbooks was a common leisure activity. Of course, the standard instrument that was used for accompaniment was piano, but on occasion wind and string instruments were used as well. Usually these other parts were not written out separately as they are in Dressler's collection. This demonstrates that when Dressler arranged and composed, he had specific ideas about the combination of musical timbres.

A selection from Dressler's *Peters' Parlour Companion* is from Giacomo Meyerbeer's (1791-1864) *L'Africaine*, an opera premiered in Paris in 1865, a mere six years before the publication of Dressler's collection in New York. This particular excerpt contains the song "Per Quella Che M'E Cara (For Her, To Me Forever Dear)" (Dressler 1871, 69b) (See Illustrations: Figure 4). It demonstrates a high difficulty for the flute accompaniment, especially in the final two bars of the song, with a staccato motif up to a high G.

Another example of a nineteenth century set of musical instruction books for sale is the "New Music" series. This series announced itself in full page ads as follows:

New Music books: The best set ever issued for self instruction, with the most popular tunes of the day. Arranged progressively, and printed with a remarkably clear and beautiful type on fine paper.

Within this series we find *Winner's Easy System for the Flute*, the book featured in this sheet music back cover advertisement. The ad explains that

By this book the art of playing the Flute is made so comprehensive and easy that it requires but very little time to become a good performer. It contains a fine selection of just such melodies as are required to advance and improve the learner.

Also depicted in the same ad was *Winners Music of the Dance for Violin or flute*:

This book is highly recommended: it is one of the best collections of Dances, in every variety, with the steps fully and carefully explained, containing Cotillions, Polka Quadrilles, Lancers, Mazourkas, Fancy Dances, &c., &c. with the figures of the dance correctly described.

The ad lists “Easy Systems” for many other instruments, such as violin, another sign of the popularity of these instruction and sheet music collections.

2.8 Flute in the Public Concert Hall

Although the flute was mainly seen as a domestic instrument in the nineteenth century, it increasingly made its presence felt in public, not just as a dance or military band component but as a star soloist. Evidence of this can be found in the catalogued programs of Library and Archives Canada. Here, I have selected a handful of examples from selected Canadian cities.

In Toronto three extant programs highlight the flute as played by J. Churchill Arlidge. A “Grand Concert,” given in Shaftesbury Hall, November 26th, 1875 had as patrons: “His Excellency, The Rt. Honorable the Earl of Dufferin, Governor-General. His Honour, D. A. Macdonald, Esq., Lieut.-Governor of Ontario. President – Lieut.-Col. Gzowski.” The concert is said to include “Vocal and Instrumental Selections from the Cantata of Fridolin, Spring’s Message, by Gade, Haydn’s Surprise Symphony, The Traumerie, &c., &c.”

The flutist Mr. J. C. Arlidge played Duo Concertante for flute and piano by Bucher & Benedict. The piece is in three parts, A. Bel Raggio Semiramide, B. Canzone Napolitaine, and C. Il Barbiere. This suggests that it may contain operatic excerpts of two operas by Rossini with a Neapolitan song arrangement in the middle. It was very common in the nineteenth century for instrumental show pieces to be arranged from popular vocal music such as opera.

There are two other pieces for flute in this concert. First, “Serenade” for flute, horn, and orchestra by Ritter. This time there was a flute part played by Mr. Jennings, and a horn

part played by Mr. Kidd. This was preceded by a “Flute solo” by Mr. Arlidge of “Du, Du, Liegst Mir Am Herzen” by F. Boehme. This concert seems to have been quite a long one, with sixteen pieces in total between its two parts. It was not uncommon for a concert to be three or four hours in length during the nineteenth century.

Another concert in Toronto in the nineteenth century that included a flute performance was a “Grand Concert of Miscellaneous Music.” This took place at the second annual convention of the Ontario Music Teachers’ Association, held December 28th to 30th, 1886 at the public hall of the Education Department, Normal School Buildings, Toronto. The concert on 29 December was in two parts, each with seven pieces. The flute solo was in the second half of the concert and featured Mr. J. Churchill Arlidge playing Andante and Rondo from Molique’s Concerto in D, a challenging piece.

The “Albani Ballad Concert,” was held at Massey Music Hall on Monday, February 22nd, 1897. Madame (Emma Lajeunesse) Albani was the first internationally renowned Canadian singer, famous among nineteenth century prima donnas for her performances and creations of leading operatic roles throughout Europe and in New York.

Cette séduction opérée par les divas remonte bien avant la Callas. Elle prend en fait naissance dès les débuts de l’opéra et connaît une ampleur démesurée pendant le XIXe siècle qui invente les *prima donna*, les <<premières dames>> du chant. Au cours du Romantisme, les *prima donna* deviennent des monstres sacrés de l’opéra, des intouchables, et elles reçoivent des sommes faramineuses pour être entendues. Elles deviennent des objets de

culte, des légendes qui portent les noms de Pasta, Malibran, Grisi,
Patti, Albani, Melba . . . (Vachon 2000, 1)

The flutist who played in this concert with Mme. Albani was again Mr. J. Churchill Arlidge. He played a solo by Tulow, “Plaisir d’Amour,” from “Romance di Martini.” At this concert, Arlidge also accompanied Madame Albani when she sang “Ardon gl’incensi,” an aria by the character “Lucia” in a scene from Donizetti’s *Lucia de Lammermoor* (1832). As frequently occurred in soprano operatic arias of the nineteenth century, the flute provided an obligato line in dialogue with the voice (See Illustrations: Figures 5 and 6).

According to the biographical information given by Adam in *Toronto, Old and New*, Arlidge, born in Stratford-on-Avon, England, 17 March 1849, made his first public appearance as a solo flutist at the age of nine in London’s Crystal Palace. He studied with Benjamin Wells, Antonio Minasi, George Rudall, and Sidney Pratten. For two years he studied in Belgium with Svensden and Semmins before finishing his musical studies with two years in Paris. He had spent 1874-75 in the United States, but then returned to England. In 1885 he settled in Toronto. When Torrington formed the Toronto College of Music in 1888, Arlidge was on the teaching staff, and also became organist/choirmaster of Carlton Street Methodist Church (Adam 1891, 136).

Arlidge was obviously one, if not the first professional Canadian flutist and he performed in other Canadian centres such as Hamilton. At Hamilton’s Grand Opera House on March 21st, 1889, J. Churchill Arlidge played a solo, “Original Air and Variations” by

Talon. In the second half of the program, he played another solo, “Fantasia on Scotch Airs,” by R. Carte.

2.9 The Change to the Modern Flute in the Late Nineteenth and Early Twentieth Centuries

The photo of Arlidge given in *Toronto, Old and New* shows him holding a flute which seems to be made of metal. Because of his French training he may have adapted a Boehm cylindrical flute which by around 1850 was being made of nickel-silver. As mentioned earlier, the second half of the nineteenth century was a period during which the flute changed and gradually became standardized, because of the technical innovations developed by Theobald Boehm. According to Meylan:

The names of William Gordon and above all Theobald Boehm (1794-1881) are indissolubly linked with the creation of the modern flute. . . . On the new instrument, which materialized around 1832, everything was once again called into question – profile, material and thickness of the body, the number, size and spacing of the tone-holes, and the size of the embouchure hole. Boehm provided the flute with as many holes as there are notes in an equally tempered octave, and with a system of levers, rods, and keys which made it possible for nine fingers to cover or open the 12 holes in all imaginable combinations. . . . Today there is total standardization,

and the same kind of flute is played in symphony orchestras all over the world (1988, 112-3).

Meylan adds that “in the course of the nineteenth century the efforts of numerous artists led to the Boehm flute acquiring technical resources and expressive power comparable to those of the violin” although “more than half a century elapsed before composers began to treat it seriously” (1988, 113). He says flute “technique at first developed in superficial musical genres – sets of variations and concert or salon fantasias that concentrated on brilliant display” (1988, 113-4). In his view “the flute at last began to recover its poetic vocation, . . . when its expressive power began once again to be more important than virtuosity” (1988, 114). He suggests that the Romantic style “does not single it out for special attention, and it is one of the voices in an organic whole.” However, Meylan says: “in a concerto which Carl Reinecke (1824-1910) wrote at the end of his life . . . one notices that the possibilities of the instrument have changed, that the flute gains the kind of expression that we are used to on the violin and the cello. This may be the flute’s most significant gain from its encounter with Romanticism; it has broken out of the narrow circle of descriptive music (bird, siciliana, night) and has risen from the state of being a musical object to the dignity of the human voice” (1988, 118-9). His observations are relevant to the repertoire seen in Canadian programs and these changes with regard to the flute can be traced in documentation from the *Toronto Globe and Mail*.

2.10 Twentieth Century: Toronto as an Example of Canadian Flute Activity

In twentieth century Canada, flute activity developed in a number of centres, especially in Halifax, Montreal, Toronto, and later in Vancouver. I have chosen to present evidence of flute activity in Toronto as my main example, to give an indication of the pattern of development.

A picture of the changing role of the flute in Canada's musical life in the late nineteenth and early twentieth century can be seen through articles in *The Globe and Mail*. I have included a selection of articles in order to describe this activity. The modern flute's greater technical proficiency meant that it was used more and more by professional musicians for concert and orchestral events. The *Globe's* records also show that starting at this time Canadians had opportunities to listen to flutists from abroad such as George Barrère. He was a leading example of the virtuosity that had developed in the French School in the late nineteenth century, led by Paul Taffanel.

An article that appeared in October, 1899, shows how Torontonians were interested in flute music, and it reveals a connection between the flute and Queen Victoria. Toronto at that time very much looked to Britain for cultural, political, and social leadership. The article mentions that Queen Victoria's beloved consort, Albert, was a flutist. This article announces the death of "the veteran flautist, Benjamin Wells" (1836-1899) and describes him as "universally acknowledged to be without a rival upon his instrument." The article says that "at the age of nineteen he was appointed first flute at the Royal Academy" and that at one of these concerts "the great Duke of Wellington, who was accompanied by Felix Mendelssohn

Bartholdy, personally congratulated him upon his performance.” It adds that “in his youth he received much encouragement from Mendelssohn.” Apparently Wells played first flute in the orchestra at Drury Lane and knew many famous London theatre people and was president of the London Flute Club. The article concludes: “He several times had the honor of playing before the Queen at Windsor Castle by special command, and was a persona grata with the late Prince consort, who was himself a player of great ability upon the flute” (*The Globe* [Toronto], 5 October 1899, 8).

A *Globe* article from March, 1901, announces that Mme Albani has recently performed in Halifax and will sing at Massey Hall the following Friday. On this occasion, Albani brought an internationally recognized flutist with her: “Mons. F. Brossa, the solo flautist, was a member of Sir Charles Halle’s Orchestra and professor in the Manchester College of Music” (9 March 1901,12).

An article from April, 1911, speaks directly about the changing attitude towards the flute. It describes a concert that was exclusively concentrated on flute music: “Miss Julie Peterson, the concert flute virtuoso, who is at present residing in Toronto, will make her first appearance here at a subscription concert, April 27, in the King Edward ballroom.” The article makes this comment: “it is rarely that a flautist is great enough to give a concert recital, but Miss Peterson, according to European critics, is a most accomplished player, with a splendid technique.” Among the pieces Miss Peterson will play is the “Polonaise in A flat” by Chopin, obviously an arrangement of the composition originally for piano (*The Globe*, 1 April 1911, 15). This event is noteworthy both as the first recorded instance of a complete flute recital in Toronto, but one given by a woman on the instrument that had been hitherto

designated as “masculine.” In the same month as Miss Peterson’s concert, Mr. H. H. Bradfield, described as flautist of the Toronto Symphony Orchestra, performed as a soloist at their concert of April 29 (*The Globe*, [Toronto], 28 April 1911, 9).

On Saturday April 6, 1918, in the *Globe*’s regular column entitled “Music in the Home, Concerts, and the Drama” a British article which contains a small amount of flute history is reprinted. Its version of flute history mentions the increasing professionalization of flute playing. It is entitled “About the Flute.” Quoting the “London (England) Choir,” it begins as follows:

In the middle of the last century the flute was one of the most popular of domestic instruments, and its votaries might have been numbered by the hundred. Some of the more noted professors asked high terms for their lessons, and, what is more, they had no difficulty in getting them. Nicholson, who was the most distinguished flautist of his day, used to charge a guinea a lesson. It is not necessary here to inquire into the decline of flute playing, though one reason has been the increased difficulty in playing it, due to improvements in its mechanism. However, it still holds an honoured place in modern orchestral music, and all the great masters have used it abundantly in their works. In the time of Bach the older form of the instrument was in use, known as the flute-a- bec from its being played at the end, like a whistle. A still older form is the recorder, which is familiar to many by name, owing to the remarkable reference made to it by Shakespeare. [Hamlet tries to force Guildenstern to play a recorder.

When Guildenstern protests that he cannot play it, Hamlet angrily asks Guildenstern why he expects to be able to play *him*, Hamlet, a person, and know all his stops, if he cannot play this much simpler instrument.] The flute-a-bec is the instrument Bach writes for in his earlier works, and though he subsequently made use of the transverse (or German) flute, he rarely writes for both forms together (*The Globe*, 6 April 1918, 15).

The article then adds a brief description by its unnamed author of a few differences between Bach's use of the transverse flute in a few of his later works and Handel's usage.

2.11 A Connection to the French School: George Barrère and Toronto

An example of an internationally known flutist who performed in Toronto many times is George Barrère. Barrère (1876-1944) was an early representative of the French School who was very influential in Canada. As a student, Barrère studied at the Paris Conservatoire. He remembers that "in October, 1893, all the flute students of the Conservatoire were called to the director's office and [presented to] our new master, Paul Taffanel. I always considered that day as the turning point of my life. . . . I must avow if it were not for all Paul Taffanel did for me, I should not, today, be tooting upon what the wood flute-players so irreverently call the 'Gas-pipe'" (quoted in Dorgeuille 1986, 79). Barrère went on to become one of the foremost flutists in Paris before he accepted an invitation from

Walter Damrosch to move to New York to join the New York Symphony Orchestra. Over the next few decades Barrère toured in North America, and as a result, Canadians heard flute music from a leading member of the French School. Barrère emphasized the importance of Taffanel in this way: “Since I have been living in America, the use of superlatives does not mean much to me as we so often hear them abused. But right here, I should like to say with a *European’s meaning* [Barrère’s emphasis] that Taffanel was not only the best flutist in the world but I doubt if anyone can ever fill his place” (quoted in Dorgeuille 1986, 83).

Barrère moved to New York in May 1905, at the age of 29, and, as *The Globe* reports below, he visited Toronto that same year. Eventually several of the touring groups that he founded visited Toronto. One was the Trio de Lutece, the formation of which Barrère described as follows: “In 1914 with Paul Kefer, ‘cellist, and Carlos Salzedo, harpist, I founded the Trio de Lutece which has the same influence and activities as my ensemble. We have toured the United States and Canada and even had the pleasure of playing ten engagements in London, England” (quoted in Dorgeuille 1986, 91). He added: “In 1915 the Little Symphony began its career. It is a small orchestra, almost a chamber music organization, which has been heard as far west as Iowa” (91). Barrère could have added, “and as far north as Toronto.”

In the *Globe and Mail* a number of Barrère’s visits to Toronto are recorded. In October 1905, during his first year in America, he performed the flute obligato at Mme Calve’s concert at Massey Hall. The *Globe*’s review begins as follows: “Mme Emma Calve, the famous impersonator of the heroine of Bizet’s opera ‘Carmen,’ was greeted by a magnificent audience last night at Massey Hall, the occasion of her second appearance here

in concert recital” (31 October 1905, 12). The review says that “to the surprise of many, she achieved the vocal feats in *friendly* [reviewer’s italics] competition with the flute obligato” played by Barrère. The review describes M. Barrère as “a capable flutist” (31 October 1905, 12).

An article on Thursday November 6, 1930, page 14, stated that “M. Georges Barrère, the great French flutist spoke to the Heliconian Club.” After pointing out that he had first performed in Toronto 25 years earlier [1905], the writer reported that on this trip Barrère was acting as conductor of the Little Symphony Orchestra. The article included this quotation from Barrère’s speech: “Toronto is one of my pet towns on this continent.”

A new kind of flute is mentioned in connection with Barrère’s visit of 1936. On Saturday March 21, 1936, on page 10 of *The Globe*, there is a photograph of George Barrère with his orchestra to advertise their forthcoming appearance at Massey Hall. According to the article, “Mr. Barrère, the world’s premiere virtuoso of the flute, has agreed to play a solo number, using for the first time in Canada, his newest instrument, the only flute in existence made entirely of platinum.”

On Saturday, June 24, 1944, the *Globe and Mail* ran an obituary notice for Barrère written by Hector Charlesworth. Charlesworth noted that “flutist” was gradually replacing the word “flautist”. Of Barrère he wrote: “Barrère frequently came to Toronto as first flutist of Walter Damrosch’s New York Symphony Society, a post he held for 23 seasons. He used the first silver flute seen in America. In 1925 he acquired a gold flute, and in 1935 a

platinum one which cost \$3000. His public career ended in 1941, but he taught at the Julliard School” (*Globe and Mail* 24 June 1944, 23).

2.12 Toronto in the Late 1920s, 1930s and 1940s

An indication of the popularity of the flute in Canada is evident in the presence of various flute-related organizations and clubs. The following *Globe* announcement from 1936 gives examples:

The Harmony Symphony Orchestra with a personnel of sixty players and the standard instrumentation will give a concert in the auditorium of Central Technical School next Wednesday night under its conductor, Maurice M. Dunmall, who is also conductor of the Lyric Concert Orchestra, Bandmaster of the Ulster Amateur Flute Band and flutist with the Toronto Concert Band and the Conservatory Orchestra. The Harmony Symphony Orchestra . . . has been active for many years in charity work (*Globe and Mail* [Toronto], 4 April 1936).

The Ulster Amateur Flute Band was organized by James G. McGuffin. In his *Globe* obituary, McGuffin was described as “Flautist, Expert on Irish Songs” and “an authority on the flute.” He had resided in Toronto since 1912 (*Globe and Mail*, 12 Jan 1953, 11).

Another example is the Toronto Flute Club (See Illustrations: Figure 7). This club was inaugurated October 1st, 1944. The Vertical Files at Library and Archives Canada's Music Division contain a pamphlet from this group entitled *Pipes of Pan: The Story of The Toronto Flute Club*. Throughout the pamphlet, there are excerpts from poems about the flute. The contents of the pamphlet include a history section, articles from several meetings, a photograph of the group with each member holding their flute, a program from one of their recitals, a write up about their ensemble from January, 1945, and finally, a section about the flute, including its history and current popularity. In this section, there is a photograph of Theobald Boehm. There is also a section on the flutist verses flautist debate. Finally, there is a section on the Ontario College of Art, including a photograph of the building, and a "Membership Roll," listing two honorary members and thirty-eight active members. It appears according to the names that all were men except for two women.

This pamphlet includes several quaint remarks in the Flute Club history section. Entitled "The Flute," this section starts by saying, "from time immemorial men have loved the tone brought forth from hollow reeds." It then comments on a revival of flute playing. "Flutes, harpsichords and candle-lighted drawing rooms have hitherto belonged to the age of the stately minuet, but here and there in large cities such music is being revived and enjoyed by cultured audiences of our own time..." (Anon. 1945?, n.p.). After a short survey of the flute's development, there is a discussion of some famous flutists of the past.

Men of genius in need of relaxation from mental strain have found
the tender, soothing tone of flutes relaxing. ... Lord Byron was a
flutist. Oliver Goldsmith was a lover of the instrument.

...Schopenhauer was a devotee. Drouet, a musical genius, was appointed solo flutist by King of Holland, who presented him with a flute of glass set with precious stones. ... Frederick the Great not only played the flute as well as artists of his day, but composed music for it. ...George III was a great lover of the flute and patronized flute players to a marked degree. Blunt King Hal of England was so fond of the instrument he is said to have owned seventy-two varieties. The brother of the King of Naples studied flute with Briccialdi. Carmen Sylva, Queen of Roumania, was spoken of with bated breath as a flautist. It was considered unladylike to practice the arts in her day, though quite all right to patronize artists and musicians (Anon. 1945?, n.p.).

The Toronto Flute Club pamphlet commented on the popularity of the flute among school children in the United States. The pamphlet also noted the role of radio in its popularization and its use in jazz ensembles. "It is interesting to note that radio is rapidly popularizing the flute. One cannot turn the dial without hearing its lovely tone in symphony, solo or rippling out enticingly from the music of the better jazz orchestras, lending romance to the dance. More and more peoples are beginning to listen for flute bits mellow as candlelight, tender as flowers" (Anon. 1945? n.p.). Not only does this demonstrate the popularity of the instrument in Canada in 1944, it also alludes to the flute's status as a solo instrument and no longer solely an amateur instrument.

This pamphlet also describes the presence of the flute in “moving pictures” and “great symphonies.”

Flutes are also making an enviable place for themselves in the moving-picture world. The melodies throughout “Anthony Adverse” are played on a Haynes flute. It is used effectively in “Captain Blood,” “Little Lord Fauntleroy,” also in “Gorgeous Hussy,” and a Haynes alto flute renders good account of its melodious cello-like qualities in “Show Boat.” ...

In great symphonies, the runs and trills of the flute and the sweet melodies allotted to it are like brilliant embroidery on the broad garment of tone provided by its sister instruments. ...It is reminiscent of bird voices, of the rippling music of a brook splashing its musical way through woodland and meadow over beds filled with clean, gray stones. It is the sighing of the wind in the pines – in a word, it is the voice of nature crystallized into limpid, haunting loveliness (Anon. 1945? n.p.).

Georges Barrère’s popularity in Canada is evident in his description in the Toronto Flute Club pamphlet. It referred to his silver, gold, and platinum flutes, pointing out that he was a leader in North America in the establishment of using metal flutes as opposed to wooden instruments.

2.13 Toronto Concerts Featuring the Flute Prior to 1945

Those metal flutes, probably of nickel or silver, were probably heard at these flute performances in Toronto in the 1920s and '30s mentioned in *The Globe*. On April 26, 1927, page 12, there was a review in *The Globe* of a concert by Australian singer Florence Austral. The review said: "John Amadio well sustained his high reputation as flautist, producing a deliciously full and musical tone, as well as displaying all the technical accomplishments of the virtuoso." He made at least one later appearance in Toronto: "Appearing with Linn Pagluighi will be John Amadio who appeared in Toronto, March 1931. A New Zealander by birth, Amadio has won much distinction . . . appearing with celebrities. . . . He has also given numerous solo recitals in leading European capitals. . . . Amadio will supply a flute obligato" (*Globe and Mail* 25 Nov. 1939, 7). On Saturday February 13, 1932, page 2, there was a notice of a harp and flute recital by Grandjany and LeRoy at Eaton Auditorium. Like George Barrère, René LeRoy was a noted member of the French School (Dorgueille 1986, 53).

Walter Whitaker, a British flutist, was active in Toronto in the 1930s. On Thursday February 2, 1933, the *Globe* announced a flute and harp concert by the Toronto Symphony Orchestra which would include a performance of Mozart by Walter Whitaker, flutist. The review (8 February 1933, 10) said: "Walter Whitaker showed himself once more a master of his instrument and a fine artist, as we all know him to be: tone, phrasing, technique, interpretation left nothing to be desired." Whitaker is mentioned again in 1937: "Next Prom Concert, 17 June, will include The Suite in B minor [by Bach] for flute and strings with

Walter Whitaker as solo flautist and Reginald Stewart at the harpsichord” (12 June 1937, 9). That fall the *Globe and Mail* announced a CBC concert at which Donald Heins would lead the concert orchestra and the soloist “will be Walter Whitaker, British flautist, who will play the Concertino for flute Opus 107, by Cecile Chaminade” (7 Sept 1937, 21).

Toronto was not the only Canadian city at this time that had the occasional opportunity to hear either their own orchestral principal flutist or visiting soloist. For example, Montreal had two orchestras for part of the 1930s. The present *L'Orchestre Symphonique de Montréal* began in 1934. At its first concert in 1935, the orchestra performed Claude Debussy's *Prelude à l'Après-Midi d'un Faune*, which has an extensive flute solo. According to the program reproduced in Agathe de Vaux's history (1984) the flutists were H. Baillargeon and L. Gagnier at that time.

2.14 Flute Performances in Toronto After 1945

After World War Two, flute activity reported in Toronto begins to include Canadians as featured soloists and composers. For example, the *Globe and Mail* reports an original music program at the Royal Conservatory which included Sonatina Movement for flute and string quartet by Phillip Nimmons. “Dirk Keetbass will be the flautist in Nimmon's work with Conservatory Senior School Quartet Morry Kennerman, Victor Feldbrill, John Mori, and Donald Whitton” (5 March 1949). Gordon Day's performances are reported, including one of Bach's Suite in B minor (22 April 1949), and one with the Toronto Woodwind Quartet (20 Mar 1959).

A performance of John Weinzweig's *Divertimento No. 1* with "Nicholas Fiore, the orchestra's first flautist, as soloist" was described as "pleasant contemporary music, well played" (12 Mar 1958, 10). There was also an interest in older forms of flute music. For example, in 1950 Leo Smith reviewed a concert of Virtuosi di Roma. He noted that the "flautist used a wooden instrument, instead of the customary silver kind" (18 Nov 1950, 7). In 1958 there was an article about the Toronto Baroque Ensemble whose flutist was Nicholas Fiore (12 Nov 1958, 10). Other examples of 1950s concerts include one by Jean-Pierre Rampal, flute, and Robert Veyron-Le-Croix, harpsichord (20 Mar 1959, 17), a Hungarian concert with Leonard Bradfield, flute (14 Nov 1959), and an Art Gallery Concert with Robert Aitken, flute (15 Nov 1959).

Canadian orchestras and ensembles have been a major site for flute playing, both historically and in a current context with the 20th century composers writing for these flutists. Soloists appear with them, and members of orchestras form smaller groups which also perform. For example the *Globe and Mail* reviewed a Pro Arte Orchestra concert in which Robert Aitken appeared as flutist (14 Nov 1959), performances of the Lyric Arts Trio with Robert Aitken (2 April 1979), Rampal's performance with the Toronto Symphony Orchestra (TSO) (3 Jan 1976), and an appearance of James Galway with the TSO (24 Nov 1981, 22).

Interestingly, for the first time, women flutists become a little less rare. For example, there is a report on Suzanne Shulman's group flute concert with Claude Savard (15 June 1978, 18). The obituary of Jadwiga Michalski, age 32, reported in November, 1978, gives an indication of the level of flute playing in Canada. She had been a member of the National

Youth Orchestra of Canada, then the Atlantic Symphony and the Cologne Radio Symphony before becoming solo flute with the Berne Symphony, Switzerland (11 Nov 1978, S42).

By the 1970s jazz flutists are mentioned. Moe Koffman had an international reputation as an original jazz flutist, and his reputation may be the reason that others were being recognized. In 1974 the *Globe and Mail* ran a large article on flutist Herbie Mann who was making his second appearance in Toronto in less than a month. The article says he started playing jazz flute in 1953 in New York and claims he was the first (14 Sept 1974, 34). Paul Horn, jazz flutist, is reported as appearing on Oct 16, 1981 (10 Oct 1981, EO8). Another article reports that in the late 1970s Kathryn Moses established herself as a popular jazz flautist and singer, and subsequently moved to Los Angeles (26 July 1986, D14).

Increasingly the vibrant musical scene of Toronto received less and less coverage in the *Globe and Mail*. However, the flute remained central in much music-making of chamber and symphonic music as well as contemporary performances. Torontonians also began hearing licensed flutists in the subway as of September 1984! Interest in older forms of flute music continues too. A notable example is the renowned period orchestra Tafelmusik which plays Baroque/Classical works. A featured flutist with Tafelmusik is Elissa Poole using a wooden flute (16 Dec 1991, C06).

By the late twentieth century, Canada had developed an internationally respected flute community. In my next chapter, “Canadian Flutists Today” I will present some interviews of present day Canadian orchestral flutists and notes on four internationally known Canadian flutists.

Chapter 3

Canadian Flutists Today

Prior to the mid-twentieth century, only a few Canadian flutists are known for solo work apart from playing in orchestras and bands. In the mid-nineteenth century James McCarroll performed flute obligatos in operatic arias at events in Toronto (Guiguet 2003, 128). In the 1870s Thomas Hurst was flutist in Torrington's Orchestra of Toronto as well as manager of the sheet music department at Nordheimer's (*The Globe* 26 April 1913, 15). J. Churchill Arlidge as noted earlier in the program of the Ontario Music Teachers' Association, September 1886, performed flute concertos and solos in Toronto. Mr. H.H. Bradfield performed concertos as well as being the first flutist of the Welsman's Toronto Symphony Orchestra (*The Globe* 28 April 1911, 9). Dirk Keetbass (born 1921, Netherlands, naturalized Canadian 1930) was the first Canadian flutist to make major recordings and to inspire and promote compositions by Canadians. After playing in the Central Forces Band (1940-45), he was flutist in the Toronto Symphony Orchestra (1946-53) and then the Winnipeg Symphony Orchestra (1953-68). As founder of the Dirk Keetbass Players (1955-66), he had the ensemble play several Canadian wind ensemble works. He himself premiered works by Sophie Eckhardt-Gramatté and Leslie Mann.

Today Canada is home of a number of exceptional professional flutists. By the mid-20th century, flute playing entered a very different, expansive stage in Canada:

It was after the war however, with the growth of full-time orchestras and chamber groups, that Canada could point to a list of resident players, foreign- and Canadian-born, able to contribute significantly

as soloists, chamber musicians, orchestra players, and teachers. To name a few active in the period 1945-90: the flutists Robert *Aitken, Jeanne Baxtresser, Kathryn Cernauskas, Robert *Cram, Harriet Crossland, Lise *Daoust, Gordon *Day, André-Gilles *Duchemin, Mario *Duschenes, Nicholas *Fiore, Kenneth Helm, Albert Horch, Timothy Hutchins, Wolfgang Kander, Dirk *Keetbaas, Robert Langevin, Jean C. *Morin, Marina *Piccinini, Kathleen Rudolph, Nora Shulman, Suzanne *Shulman, and Douglas Stewart. (*EMC* [online] s. v. “Woodwinds, playing and teaching”)

The work of flutists like these, and other flutists, shows that a fine contribution in flute performance and composition has been made by Canadians between 1945 and the beginning of the twenty-first century. Canadian flutists have contributed to art music, through orchestras and chamber groups across the country and through internationally known soloists such as Timothy Hutchins and Robert Aitken. They have also impacted on the realms of jazz and traditional or folk music, as I will demonstrate, through Moe Koffman and Chris Norman. To show examples of contributions by Canadian flutists, this chapter will be divided into two main sections.

The first section will present a sample of opinion from a group of Canadian orchestral flutists who were kind enough to respond to a questionnaire I sent out. I will begin with brief outlines of the flutists’ training and careers. (I have arranged these in alphabetical order.) Then I will reproduce sets of their responses, in an attempt to give a glimpse of the very

lively and engaged flute community found in Canada today. The responses in this first section have been arranged under five subheadings, views on: flute pedagogy, on how well Canadian flute composers are known internationally, on twentieth century playing techniques, on Canadian flute repertoire, and on Canada's place in the international art music scene.

The second section will briefly describe the life and work of four Canadian flutists who are known internationally today. Out of Canada's many flutists who fit this description I have chosen a small sample (listed in alphabetical order) that I believe gives some indication of the contribution Canadian flutists are making today. First, I have included Robert Aitken, who is a well known Canadian flute player, and who is also known as a composer who works with twentieth century playing techniques for the flute. Next I have chosen Timothy Hutchins, who is "presently recognized as one of the best flutists in the world" (Clarke 2004). Third, I have included Moe Koffman, Canada's great jazz flutist, who is probably the best known of them all. Finally, I have included Chris Norman, a flutist who plays the wooden flute, is interested in folk or traditional music, and has brought this kind of flute music to a wide popular audience.

3.1 A Sample of Opinion from Six Canadian Orchestral Flutists

For information on flutists' careers and repertoire preferences in Canada, I sent out questionnaires to twelve orchestral flutists. I received replies from six of them: Jean-Guy Brault, Penny Clarke, Joanna G'froerer, Patrick Healey, Nora Shulman, and Emily Smethurst. Penny Clarke is the principal flutist in the Thunder Bay Symphony Orchestra,

and my former teacher. Joanna G'froerer, Patrick Healey, and Emily Smethurst play for the National Arts Centre Orchestra in Ottawa, and Jean-Guy Brault is a former flutist for the NACO. Nora Shulman is Principal Flute for the Toronto Symphony Orchestra.

3.1.1 Flutists' Training and Careers

3.1.1.1 Jean-Guy Brault

Jean-Guy Brault has been playing in Canada for more than forty years. He lives in Ottawa and teaches at the University of Ottawa. Brault, originally from New Brunswick, says he began as a saxophonist while living in Toronto. When he decided to add flute, he studied with Paul Brodie, Nick Fiore, and Robert Aitken (Brault 2003).

Brault became a founding member of the National Arts Center Orchestra, and is now a retired member of it (*NACO* [online] 2003). According to the NACO website, Brault "participates regularly with several chamber music ensembles, such as the saxophone quartet, Saxart, and the Ayorama Wind Quintet, and performs as both a recitalist and as a soloist with various orchestras in the Ottawa-Hull region." (*NACO* [online] 2003)

3.1.1.2 Penelope Clarke

Penelope Clarke has been Principal Flute with the Thunder Bay Symphony Orchestra since 1978. Clarke outlines her training as follows: "I grew up in Edmonton, Alberta, studying flute with my father, Alan Clarke, who was a member of the Edmonton Symphony Orchestra flute section. My university studies were at the University of Toronto where my

teachers were Robert Aitken and Louis Moyse” (Clarke 2003). She was a member of the Canadian Opera Company Orchestra and various other orchestras in the Toronto Area.

In 1994-95, Clarke was a guest instructor of flute at the University of Western Ontario and performed with the Hamilton Philharmonic Orchestra and the Hamilton Opera. Penelope Clarke has offered flute master classes, recitals and seminars at the University of Manitoba, the Manitoba Conservatory and the University of Winnipeg. In 1996 she was featured guest instructor at the Winnipeg Flute Fest (*TBSO* 2004).

3.1.1.3 Joanna G'froerer

Joanna G'froerer, who became the principal flute of the National Arts Center Orchestra at the age of 20, in 1992, began her career as a professional flutist at a very young age. She writes, “My first professional gig as a member of the A.[merican] F.[ederation] of M.[usicians] was 15 years ago. Before that I did some paid wedding gigs, and many amateur performances in churches, with school bands, youth orchestras, etc. . . . I guess from about 1985 on” (G'froerer 2004).

According to the NACO website, G'froerer was “the first wind player to graduate from the Vancouver Academy of Music.” Also, she earned a Licentiate in Music from McGill in 1993 (2004). The NACO site lists impressive solo performance activity. G'froerer has performed as a soloist with the National Orchestra, the CBC Vancouver Orchestra under Mario Bernardi, the Vancouver Symphony Orchestra, the Quebec Symphony Orchestra, Thirteen Strings of Ottawa, and the Montreal Symphony Orchestra, after winning the wind division of the MSO Competition in 1990 (2004).

G'froerer's chamber music participation includes the Vancouver Chamber Music Festival and the Ottawa Chamber Music Festival. She has been a guest artist with the Proteus Ensemble of Montreal, the Tokyo String Quartet, the Penderecki String Quartet, and other groups. She also participates in Music for a Sunday Afternoon series of the National Arts Center Orchestra (NACO 2004).

G'froerer has impressive chamber music recording achievements:

Joanna G'froerer is featured on a 2001 CBC Records release of Mozart Flute Quartets along with violinist Martin Beaver, Pinchas Zukerman on viola and Amanda Forsyth on cello. Opus Magazine named the CD the best Canadian chamber music recording of 2001. In June 2002 she was invited to Spain to record the Rodrigo Flute Concerto with Maestro Maximiano Valdés and the Orquesta Sinfonica del Principado de Asturias. (NACO 2004)

As a teacher, G'froerer has been on the faculty of the Scotia Festival of Music, and has taught flute at McGill University (NACO 2004). She is presently teaching at the University of Ottawa (G'froerer 2004).

3.1.1.4 Patrick Healey

Patrick Healey joined the National Arts Centre Orchestra as piccolo player and extra flute in 2002. Mr. Healey won first prize at the National Music Festival of Canada and second prize in the Quebec Symphony Orchestra Wind Competition. He has performed in

Canada and Europe as an orchestral musician, as founding member of the flute and guitar Duo Piazzolla and as a soloist. He has played with the Quebec Symphony Orchestra and the Metropolitan Orchestra of Greater Montreal as well as other orchestras in the Montreal area. Patrick was granted a Premier Prix de flûte à l'unanimité from the Conservatoire de musique de Montréal and a Masters in Music and Diplôme d'Études supérieures spécialisées from the University of Montreal where he is currently completing his doctorate in piccolo. He has recorded several times for CBC Radio (NACO 2003).

3.1.1.5 Emily Smethurst

Emily Smethurst has been playing professionally in the National Arts Centre Orchestra as Second Flute since September 2002, when she was 23 years old. She says: "I was a student in B[ritish] C[olumbia] and Montreal and performed in competitions and training orchestras since 1993" (Smethurst 2004). Smethurst is from Vancouver. There she studied with Brenda Fedoruk, principal flute, Vancouver Opera Orchestra; Faculty of Music, University of BC; and Camille Churchfield, principal flute of the Vancouver Symphony Orchestra, and also a member of the faculty at UBC (NACO 2004, Smethurst 2004).

In 1996 Smethurst began studying at McGill. She studied with Carolyn Christie from 1996-1999, and Timothy Hutchins from 1999-2001. Her studies continued at Indiana University with Thomas Robertello for a year (NACO 2004, Smethurst 2004). Smethurst also "had training in various music festivals: Orford Arts Centre, Banff Centre for the Performing Arts, Jeanne Baxtresser International Masterclass (NY, NY), National Youth Orchestra of Canada, Boris Brott National Academy Orchestra (Hamilton, Ont.)" (Smethurst 2004). In

2000 and 2001 she toured Germany and Europe with the Jeunesses Musicales World Orchestra.

3.1.1.6 Nora Shulman

Nora Shulman began playing for the Toronto Symphony Orchestra in 1974, and became Principal Flutist in 1996. Ms. Shulman is from Los Angeles, California, and trained with Louise DiTullio and Luella Howard. She graduated magna cum laude from California State University.

Nora Shulman has been an Associate Fellow at the Berkshire Music Center in Tanglewood, Co-Principal Flute of the Aspen Chamber Symphony at the Aspen Music Festival in Colorado, and for two years held the post of Second Flute with the Colorado Symphony Orchestra. An active solo and chamber performer, Ms. Shulman has appeared at the Guelph Spring Festival, on the Faculty Artists' series of the University of Toronto, with the Amici chamber ensemble and on CBC Radio. Her most recent solo appearances have included concerts with the Toronto Symphony Orchestra, the National Arts Centre Orchestra in Ottawa and the Detroit Symphony Orchestra (TSO 2004). Ms. Shulman is currently teaching at the University of Toronto and the Glenn Gould Professional School (Shulman 2004).

3.1.2 Flutists' Views on Flute Training or Pedagogy

Some of the questions regarding flute pedagogy led to very interesting comments by the flutists. I asked who the flutists would say had influenced them in the way of teachers,

flutists, and composers; what teaching method(s) they use for their students; what teaching methods their own teachers used; and whether they have a preference between the Taffanel and Gaubert and the Moyse methods. In addition I asked if they believe that there are teaching preferences that are unique to different geographical areas of Canada. I have grouped their responses under each question, and I have avoided paraphrasing their answers.

On the subject of pedagogy, the influence of the French school, of Taffanel and Gaubert, followed by Marcel and Louis Moyse, is frequently mentioned. It seems that since Marcel Moyse studied with Paul Taffanel, and since flutists from Toronto, Montreal, and other centers have been studying with Marcel and Louis Moyse for more than fifty years, Canada has had a strong and quite direct connection to the French school. Later in the twentieth century, flute studies have become more international, and, according to Penelope Clarke, different schools of flute playing have been merging. The responses to my questionnaires support Clarke's observation. I find recently trained flutists speaking not of any school, but of a variety of training methods. In general, the flutists speak of taking a pragmatic approach to teaching and of individualizing their methods for the students.

3.1.2.1 Penelope Clarke

Penelope Clarke, who was a student of Louis Moyse, and of Robert Aitken at the University of Toronto, says "the biggest influence for me as a flutist has been Louis Moyse. I began working with him when I was a university student in the early '70s and I still see him at least once a year for a few lessons. He is now 91 years old and still teaching!" (Clarke 2003). When asked what method she prefers for her students, Clarke says, "My background

is the French school of playing so I teach from that perspective. I have attended masterclasses of teachers of other schools and, as I mention in question 8, the individual schools of flute playing are really merging now.” On the subject of merging styles, Clarke talks about the beginning of “an international style of playing”:

Robert Aitken was a pupil of Marcel Moyse and therefore was trained in the “French” school of playing and Louis Moyse is (of course) of the French school. Having said that, even as I was attending university in the ‘70s the “schools” of playing and teaching were merging into what would be called an international style of playing. This came about partly because people were so much more mobile, students were being exposed to players from all over the world through concerts and masterclasses and approaches to playing were beginning to blend.

She adds: “I consider the Moyse method an extension of the Taffanel-Gaubert method in that the Taffanel-Gaubert book was almost the first modern technique book compiled for flutists. Marcel Moyse was a student of Gaubert. Moyse wrote many technique books over the course of his life based on aspects of playing he was concerned with” (Clarke 2003).

3.1.2.2 Jean-Guy Brault

Jean-Guy Brault also trained with Robert Aitken, and at one time worked with Marcel Moyse, but his training, as he puts it, “was very unorthodox.” Speaking in 2003, Brault said

he had been performing in Canada for more than 40 years. Here is how he describes his “unorthodox” training:

I was and still am a saxophonist. I first played the flute as a doubling instrument to the saxophone. For a saxophonist who wishes to work professionally, playing the flute and other woodwinds is a must. I was very much aware of this. Living in Toronto with a young family at the time, I took flute lessons from Paul Brodie, Nick Fiore and Robert Aitken. I also played with 4 or 5 military bands, club and dance bands, all of which gave me performance experience and much needed dollars. Later I attended the University of Michigan to work on my Master’s Degree and there I studied with Nelson Hauenstein who made me go through lots and lots of repertoire. Later again, I had lessons with Marcel Moyse, Jean-Pierre Rampal and Samuel Baron (2003).

When asked what method he used as a student, Brault said he used “mainly, the great method of ‘desire to push on’, playing for every conceivable musical situation I could participate in and the encouragement of some teachers who help you to believe in yourself. These things are a world ahead of any written method . . . at least for me.”

On the subject of what teachers, flutists, and composers influenced him, Brault again spoke of motivation:

I feel I have been influenced by all aspects of my life, even though they may have no direct relationship with music. All of your

surroundings have an impact on the way you prepare a performance and on the confidence you place in your ability to do your work. All my teachers influenced me, each one in his own way. You react positively, or not, to what they tell you. The musicians I worked with on a daily basis influenced me...the great music of Beethoven, Verdi, Stravinsky and so many others. Orchestra conductors who draw the best out of people...and those who don't (2003).

When asked about his preferred teaching method, Brault speaks of adapting to the students' needs:

A teacher must adapt to the students he or she teaches. Everybody is different and to try to teach everybody the same way, or from the same method, would be a mistake. A teacher of experience develops his own method and looks for help, ideas and inspiration in methods of others. When a student becomes fairly advanced, he or she will look into different methods for help, ideas and inspiration . . . anything that will bring on progress. So, the short answer to the question is "no real preference but some of both" (2003).

Similarly, concerning choosing between the Taffanel and Gaubert and the Moyse, Brault's view was: "Both have value and one should draw from both, as from many other methods around today. Whatever will work. Most importantly, young students must acquire solid groundwork and I'm not sure that either method will provide this for many flute students" (2003).

3.1.2.3 Patrick Healey

Patrick Healey has been performing professionally as an orchestral player since 1998, and he was active as a chamber music player prior to that. Healey studied in Montreal, where his teachers included G. Fréchette (1985-1987), J.-P. Major (1987-1991), L. Daoust (1995-1997), D. Bluteau (1997-1998), and V. Spicer (1999-200?).

When asked who influenced him the most, Healey's response was an enthusiastic and long list:

When I was quite young my idol was James Galway. I know many flautists would laugh at this but his sound has always been present in the back of my mind when developing my own. At the same period of my life, I admired Jean-Pierre Rampal for musical reasons. These two players are so completely different it's unbelievable! Later, during my first years of college, I worshipped Paula Robinson. Even today, I feel that very few flautists have surpassed her musically. In recent years however, I don't feel that her sound is as great as the rest of her playing (2003).

Healey explains that he is "a flute geek." For that reason he says he has "purchased many CDs through the years and been to many recitals, so I'm sure I have many influences I'm not mentioning here." He goes on to list more:

Marina Piccinini has always impressed me; she is a very complete flautist but her recent French music CD has disappointed me because of intonation and how she forces her sound. Some orchestral players

have really been important to me: Timothy Hutchins of the OSM has a great gift; he is able to choose the right sound and the right expression to fit any mood composers can imagine. He is hard to surpass in his field. As a piccolo player, I must mention that the biggest influence for me was Virginia Spicer. I also have the chance to hear many if not most of the piccolo recordings available on the market today. My favorite is Danielle Eden; I believe she is English (there seems to be a lot of great piccolo players from England (Patricia Morris!)) (2003).

Healey says he spends most of his time performing, and at present has just two students. He speaks of Taffanel and Gaubert and Moyse as follows:

Taffanel/Gaubert was my bible from the start and greatly helped me develop my technique. I've recently been using Moyse's *Exercices Journaliers* and find it very complete. Prior to this I've used other books such as Marcel Moyse's *Gammes et arpèges: 480 exercices pour flûte*. It's important to change once in a while. I find that I'm slowly getting my students to use *Exercices Journaliers*. I think if I was giving a technique class I would probably use this rather than the Taffanel (2003).

When asked about how he approaches teaching, Healey mentions that he has heard that the Suzuki method can lead to "great success," especially with younger students, but he emphasizes practicing and finding the motivation to practice over any particular method:

I am a firm believer that students must be motivated to practice hard.

You can have the best method or teacher in the world and it will amount to nothing unless the student practices. Having a teacher who has done a lot of experimenting to develop a technique is, in my eyes better than one who was a natural and didn't ask too many questions. I also believe that teachers can 'demotivate' their students by focusing only on the negative. It's essential to praise the positive and then to gradually help the student to realize those things he or she needs to improve on (2003).

3.1.2.4 Nora Shulman

Nora Shulman of the Toronto Symphony Orchestra has been playing in Canada since 1974. Shulman says that in addition to her principal teachers, who were Louise DiTullio and Luella Howard of Los Angeles, she was most influenced by William Bennett, Jeanne Baxtresser, whom she describes as an "excellent colleague," and Glenn Buhr (2004). Shulman, who is presently teaching at the University of Toronto and the Glenn Gould Professional School, says she "can't answer to a particular [teaching] method" as she has "evolved [her] own" (2004). Each of her own teachers, she says, had a different method. When asked if she had a preference between the Taffanel and Gaubert and the Moyse, Shulman said, concerning the Moyse *Daily Exercises*, "I prefer vastly the shorter format." She adds "I do use other Moyse studies: *Tone Development through Interpretation*, *De la sonorite*, etc." Shulman says she tends not to use the Taffanel and Gaubert (2004).

3.1.2.5 Joanna G'froerer

Joanna G'froerer was a student mainly during the 1990s, and is now Principal Flute in the NAC orchestra. Ms. G'froerer describes her training as follows:

I'm from Vancouver, and studied flute there with Kathleen Rudolph for 7 years (age 11-18), privately through the Courtenay Youth Music Centre in the summers of '87 and '88. I spent the summers of '89 and '90 at Interlochen, Michigan, studying with Christine Smith. I went to McGill University in 1990 specifically to study with Timothy Hutchins, which I did for 3 years (including the first year of my job here in Ottawa).

Summers of '91 and '92 were spent at NYO studying with Ornulf Gulbransen and Camille Churchfield respectively. Other studies throughout the years have been with Leone Buyse and Arnold Jacobs (for breathing), as well as performing at and attending many masterclasses (2004).

When asked about teachers, flutists, and composers who have influenced her, G'froerer first mentions "all of my previously mentioned teachers." She adds "many conductors and coaches I have worked with. ...Trevor Pinnock, Franz-Paul Decker & Pinchas Zuckerman are all conductors I have worked with on a long-term basis & they have definitely rubbed off on me. Also Akiyama at NYO." She adds "James Galway & Rampal through their recordings" and "my parents, who are also musicians." She also mentions "my colleagues at NACO" (2004).

G'froerer describes her approaches to teaching: "I use many different books with my students. Tone studies by Moyse & Trevor Wye. Technical development using Taffanel & Gaubert, Geoffrey Gilbert and Reichert. Studies by Anderson. Other exercises I make up to deal with specific problems (vibrato, tonguing, support, etc.), or remember them from my teachers" (2004).

As a student, she says she used "most of the same books as above, plus the other Trevor Wye books, high register studies by Filas, and earlier work using short studies by Vester." G'froerer comments: "One big change that has happened since I was a student is that everyone now uses Baxtresser's book for orchestral excerpts instead of the old Wummer books, which I believe are now out of print" (G'froerer 2004). On the subject of Taffanel and Gaubert and Moyse, G'froerer says: "I use T. & G. for technical development. I don't often use Moyse's books on technique, if that is what you're asking. I study Moyse's books on tone development regularly" (2004).

3.1.2.6 Emily Smethurst

Emily Smethurst, also trained during the 1990s, and is now in the National Arts Center Orchestra in Ottawa. Studying in Vancouver with Brenda Fedoruk and then Camille Churchfield, she then took a Bachelor of Music at McGill, where she trained with Carolyn Christie and then Timothy Hutchins. Additionally for one year she studied with Thomas Robertello. Smethurst says she does not teach, but describes her training as a student as follows:

I can't say I used any particular method. I did not start on Suzuki or anything like that. I just had very good teachers who all focused on different things. I don't really think there is a name for it. It was just weekly private 1 hour lessons. When I was in high school I had teachers who made me do technique and tone exercises in lessons, but once I was more advanced, I would use my lessons mostly to concentrate on repertoire, orchestral excerpts and occasionally etudes and was left on my own to work on technique, etc. (2004).

Smethurst says she does not have a preference between Taffanel and Gaubert and Moyse. Her teachers in high school used the Taffanel and Gaubert, so she is more familiar with it, but she has Moyse books, and uses both (2004).

3.1.3 Flute Pedagogy in Different Areas of Canada

I asked the flutists if they find that there are teaching preferences that are unique to different geographical areas of Canada. Jean-Guy Brault pointed to factors that go beyond teaching preferences that are unique to certain areas of Canada, especially Montreal and Vancouver:

Many good musicians come out of McGill University because its fine music faculty has been able to draw the best student talent in the country. The Québec conservatory system produces superb musicians because it offers gifted students, from a very young age, a

musical education curriculum that is totally government supported.

The Vancouver area also produces great talent because of the emphasis on youth orchestras, choirs, etc. Calgary, Québec City, Halifax and Ottawa also offer an energetic music life (2003).

In conclusion, judging from these few questionnaires, flute pedagogy in Canada earlier in the century seems to have benefited from the personal connection to the French school, from Taffanel through Marcel Moyse and Louis Moyse, to students of Moyse, such as Robert Aitken in Toronto, and Jean-Paul Major in Montreal, who have been very influential in Canada. There is a link to the Moyse tradition of teaching in the next generation as well, through Penelope Clarke studying with Louis Moyse. Later in the century, with the great increase in international communication, different flute styles are not perceived to be as separated; as Clarke puts it, they are merging into an international style.

3.1.4 Views on Canadian Flute Repertoire

The next group of questions I asked involved the flutists' views on Canadian flute repertoire. I have grouped their responses into three categories. First, I will set out some of their comments on what Canadian pieces and Canadian composers they would say are best known internationally; next, their views on 20th century playing techniques, and finally, I will include a brief indication as to the extent to which they play Canadian music themselves.

3.1.5 Flutists' views on how well Canadian composers are known internationally

3.1.5.1 Jean-Guy Brault

Jean-Guy Brault's response gives an indication of the historical context of Canadian flute composers:

That is hard to say! Our country does not have a long musical history. Up to 1960, there was not much Canadian flute music being written and even today, there are not many Canadian Rodrigos. Consequently, I cannot think of any Canadian flute composition at the forefront of the international music scene. That is not to say that Canadian flute music is not played internationally. There are very good Canadian composers whose music is played (Schafer, Hétu, Pépin, Louie, Bouliane, Weinzwieg) in other countries but it is hard to say that one composer or composition stands out (2003).

On the question of Canadian composers that are most well known internationally, Brault wrote:

Internationally known household names in music such as Xenakis, Copland, Berio quickly come to mind when thinking in international terms. There are not many of those in Canada and there are reasons for that. Plain numbers is one...there are many composers out there...it's a big world. Schafer, maybe, would be well-known. Some composers are well known in some countries and not in others. Also, I do not know many of the younger composers (2003).

3.1.5.2 Penelope Clarke

Penelope Clarke's response to the question about what works she thinks are well known internationally begins with: "Most of the composers I mentioned above are reasonably well-known and therefore works by them would be known Of course there are many more, both established and up and coming." [Earlier, when asked about what Canadian pieces she would choose for a concert, Clarke mentioned: "There are various works in the repertoire by Robert Aitken, Laurence Cherney, John Weinzwieg, Harry Freedman, Harry Somers, Ari Carastathis and on and on" (2003).] She continues on the subject of internationally known Canadians:

I think there are several. Robert Aitken is a phenomenal flutist and composer highly respected around the world, perhaps recognized more outside of Canada than in, unfortunately. As a specialist in contemporary music he has written a great deal of music, has had compositions written for him and has brought to Canadian audiences many experiences in contemporary music they would otherwise not have had (2003).

Clarke also adds: "Timothy Hutchins is recognized as one of the best flutists in the world. He has been a member of the Montreal Symphony since 1978 and is known as a great performer and an exceptional teacher. His contribution has been to bring recognition to Canada for the high standard of playing and teaching there is here" (2003).

Interestingly, Penelope Clarke writes about her interest in the work of new young Canadian composers:

As far as solo and chamber repertoire is concerned, I have performed in the New Music Concert Series in Thunder Bay ever since it was formed and have had several pieces written for me by young composers here in Thunder Bay and Winnipeg. In 1994 Laurie Duncan wrote a sonata for me which I premiered here in Thunder Bay in 1995 with Mr. Duncan at the piano. Also, Dr. Aris Carastathis has written several works for me since he arrived in Thunder Bay to be a part of the Lakehead University Music Department. The most well-known of the pieces would be “Silver Pieces for Flute and Tape” which was written in 1990 (2003).

Clarke also writes about possibly choosing Canadian music for a recital: “I would search out music from the Canadian Music Centre to find out what has been added to the repertoire recently in order to make my choices. I don’t think I’ll be specific here as to definite works because I think each recital situation is different and what you select to perform are influenced by that. I would definitely try to perform Canadian works if possible” (2003).

3.1.5.3 Patrick Healey

An interesting response to the question of Canadian repertoire that is known internationally was written by Patrick Healey. Healey tells the following story: “When the

orchestra at the Conservatoire toured France about 10 years ago, we were very surprised to see that at the Centre Georges Pompidou, which is the place to go when researching contemporary art of any form, that we could hardly find any Canadian composers in the data bank except Calixa Lavallée and I think I remember seeing Gilles Tremblay.” Healey adds, “You must realize that I am from Montreal and am less familiar with composers from other provinces.” However, he says he “would hope Denis Gougeon and Jacques Hétu” who are “my two favorite composers” were the most well known internationally (Healey 2003).

3.1.5.4 Joanna G’froerer

Joanna G’froerer suggested that Weizweig’s *Divertimento for flute and strings*, and Michael Conway Baker’s *Concerto for flute and strings* and *Flute Sonata* may be well known internationally. She adds: “NACO has played works by Bouliane, Bouchard, Gougeon & Koprowski on recent international tours, but I have no idea if this has translated into them being ‘known’ in other countries” (2004). Both Nora Shulman and Emily Smethurst said they do not know what Canadian pieces or composers might be well known internationally.

3.1.6 Twentieth Century Playing Techniques

Other questions asked the flutists about their views on twentieth century playing techniques. Only three respondents wrote about this style of music, and they pointed to both problems and strengths they saw associated with it.

3.1.6.1 Jean-Guy Brault

Jean-Guy Brault raises both negative and positive points: “By 20th century playing techniques, I assume you mean the different noises, microtones, glissandos, double or triple or more stops that composers sometimes ask flutists to make.” Brault makes several negative points about this style: “Firstly, the flute is not built to accommodate a lot of those effects very successfully . . . on some other instruments, they work really well. Secondly, you see this type of writing less and less. It became a craze in the 1960s but its musical value is rather limited. To my mind, these sounds work well when composers want to add bits of theatrics to the music. Often, the music doesn’t offer enough interest on its own” (2003). Looking ahead, Brault’s comment is: “In time one wonders what will remain of this musical period. Also we should be aware that most of the 20th century music was written in the traditional style. The music of Stravinsky and Copland is written with the same notation as that of Brahms and Mozart.” Brault concludes with advice on the subject of this style: “Lastly, when these effects appear in front of our eyes, you refer to your ‘special effects’ book and see if you can get ideas as to how you could play them satisfactorily” (2003).

3.1.6.2 Patrick Healey

Patrick Healey described some of his personal involvement in this aspect of twentieth century style:

When I returned to university to start my doctorate, my intention was to specialize in this type of music; I soon discovered many different types of 20th century music, some that made use of these techniques and others that didn’t. Most of my recital pieces didn’t. I guess

deep down I have a preference for tonal or extended tonal music (again, as many orchestral players have!). I do have an interest for 'advanced techniques music' and always enjoy including such works in recitals, but I cannot see myself dedicating my time exclusively to this anymore (2003).

Like Brault, Healey pointed to problems he sees in some aspects of this music. He commented with regards to its effects on flute playing:

I truly believe that it is important for students to focus on developing a large beautiful sound, solid finger technique and a command of dynamics, phrasing and all the elements of more 'traditional music.' I have seen many flautists who specialize in the modern flute and can't even play a Bach Sonata well. This is wrong! Advanced techniques are for advanced students. However, incorporating more modern works that make use of 20th century playing techniques in a student's repertoire can help prepare him or her for the future. Only a small percentage of time should be spent studying these types of works when a student hasn't mastered the basics (2003).

Healey then mentions a few advantages of this sort of music: "Including these works in a recital can also be a great learning experience for students and can certainly add variety to the program. One thing I enjoy about performing these works is that you don't need to worry about 'playing perfectly' which is one of the main focuses of classical music and sometimes

might even inhibit the expressiveness of the musician” (2003). Healey qualifies this last comment: “Please don’t misunderstand my previous comment; I believe this music can be very precise and many composers have a very rigid idea of the way the music needs to sound but it isn’t influenced by the same aesthetic qualities as tonal music” (2003).

3.1.6.3 Emily Smethurst

Emily Smethurst’s view on the place of this kind of music in a student’s repertoire is similar. As she explains: “When you are a student, there is a long list of standard repertoire to learn. More than a student could possibly get through in the course of their studies. It is definitely important to learn different styles of music, including 20th century, but I don’t think one needs to focus specifically on Canadian works” (2004).

3.1.6.4 Nora Shulman

Nora Shulman’s comment is that “There’s a place for extended techniques.” However she says she sees a “movement back to the lyrical these days” and adds: “There’s merit in any strongly conceived, well written piece of music” (2004).

3.1.7 The Extent to which the Flutists play Canadian Music

I was interested in what Canadian pieces flutists enjoy playing, and the extent to which Canadian music is played. What Canadian pieces would these flutists choose to play for a concert? I asked if they enjoy playing Canadian works themselves, and if they thought

it important for students to learn Canadian pieces. All quoted responses below are taken from the transcripts of the flutists' questionnaires.

I found that many of the flutists are very enthusiastic about Canadian repertoire, and play it whenever they can. For example, Jean-Guy Brault wrote: "Yes, I do enjoy playing Canadian compositions. New compositions always offer intrigue and stir curiosity...like seeing a new or unknown painting. Canadian works, old or new, offer as much interest as works from anywhere." He preceded this response with a caveat: "'Canadian works,' just by calling it so, implies second-rate. So we should use this branding very sparingly and with the best of intentions." Brault also explained: "I think that students should especially learn and perform music written by their own composing colleagues, by themselves if they are also composers, by composers of their own country, and by composers of the world." In fact, Brault asked: "Would you not go to a doctor, hire an architect, or read Margaret Atwood despite their being Canadian? It should be a requirement for students to learn works written by their own countrymen."

Penelope Clark was also enthusiastic. On choosing Canadian pieces she said: "I think each recital situation is different and what you select to perform is influenced by that. I would definitely try to perform Canadian works if possible." Clarke said: "I have not done a great deal of playing of 20th century repertoire over the years in Thunder Bay. As a member of a small symphony orchestra we do only a small amount of contemporary music each season." However, as I mentioned above, Clarke is active in a New Music Concert Series. She encourages not only playing Canadian repertoire but also composing by interested

students. Brault, Clarke, Healey, and G'froerer said they believed playing Canadian works to be important for students.

From the flutists' point of view, Canadian works comprise just part of the large flute repertoire they work on in orchestral and chamber music. Some explained that they play very little Canadian music because their orchestras do not play Canadian works very often, or contemporary works.

Others commented on the question of whether they enjoy playing Canadian repertoire. Nora Shulman's comment was: "Depends on the piece. If it is good music, I will enjoy playing it. Always looking for something excellent to play." Emily Smethurst's view was as follows: "It depends on the piece and doesn't really have to do with whether or not it is Canadian. I have not played many Canadian works, but the ones that I have played (the Hétu, and a piece by Clermont Pépin) I did enjoy playing. I have also played some works by Canadian composers for orchestra, which I didn't care for so much, so I won't say what they were!" (Shulman 2004).

The flutists listed Canadian repertoire they would play in concerts and recitals. To give an idea of what works and/or composers they chose, I have included those parts of their questionnaire responses, in alphabetical order. (Complete transcripts of questionnaires can be found in Appendix B.)

3.1.7.1 Jean-Guy Brault

“I would play and did perform the flute compositions of Patrick Cardy, Steven Gellman, Michael Bussière, Peter-Paul Koprowski, Claude Vivier, Denis Schingh, Clermont Pépin and many others.”

3.1.7.2 Penelope Clarke

Clarke said: “There are various works in the repertoire by Robert Aitken, Laurence Cherney, John Weinzwieg, Harry Freedman, Harry Somers, Ari Carastathis and on and on.”

3.1.7.3 Joanna G'froerer

“I can tell you what pieces I have in my repertoire. That does not mean I am excluding other pieces as good choices.”

Pepin – Quatre Monodies

Gellman – Dialogue II

Fleming – Choreographic Sketches

Coulthard – Music on a Quiet Song

H. C. Parker – Flute Sonata

Weinzwieg – Divertimento

Elegy,

Generations, Flute Concerto

Coulthard – Lyric Sonatina

(I [G'froerer] am not including chamber or orchestral pieces.)

3.1.7.4 Patrick Healey

“*Canto*, for piccolo and orchestra by Denis Gougeon is one of my favorite works for the piccolo. *Aria*, for flute and piano by Jacques Hétu is such a beautiful work, so is his Concerto. *Birds*, for piccolo, piano and slides, by Michael Horwood was especially fun for the audience. I will be performing *Anasazi Kokopeli I*, for piccolo and electronics by James Harley for my final doctoral recital.”

3.1.7.5 Emily Smethurst:

“Honestly I have not played much Canadian flute repertoire. I do like works by Jacques Hétu, especially the “Aria”, but his concerto for flute and wind quintet as well.”

3.1.7.6 Nora Shulman

Michael C. Baker

Glenn Buhr

Somers “Etching”

Weinzweig – Divertimento

Ben Steinberg

Ray Luedeke

3.1.8 Flutists’ Views on Contributions to Flute Playing by Canadians

Contributions to flute playing by Canadians, according to these flutists, are considerable. They point to our well known flutists and composers, and to the fact that, as Nora Shulman put it, there are “many fine flutists trained in Canada” (Shulman 2004).

Patrick Healey gives examples:

I think that Canadians have made a great contribution to flute playing; all you need to do is look at orchestras across the world and you will find exceptional Canadians sitting in their flute sections.

For example, Robert Langevin at the New York Phil who is one of my old teachers' students. I must also mention Lise Daoust who has worked many times with Stockhausen and is recognized by him as an important Canadian flautist able to 'properly' (he is very picky!) perform his works. She has received many international prizes for her contribution to 'advanced techniques' flute playing (2003).

Jean-Guy Brault explains: "The French firstly, then the Americans and the British, and others, have contributed to flute playing." He adds: "Aitken, Hutchins, are probably today's Canadian flutists most in evidence. But then, Canadian flutists who are currently playing in symphony orchestras, those who are playing in smaller ensembles, soloists, and all those who teach the instrument are making a contribution to flute playing" (2003).

Nora Shulman also mentions that Robert Aitken has had "a great international profile." She says: "Nick Fiore was a great player and left a legacy of students." Then she mentions "Sue Hoeppner, Tim Hutchins, Robert Langevin . . . the list goes on!" (2004).

Joanna G'froerer's view is that "Canada is recognized internationally as having outstanding flute players and teachers. Many of the world's most visible flutists are Canadian, and as such they have a great deal of influence on trends in flute playing and instruments" (2004).

3.2 Four Internationally Known Canadian Flutists

3.2.1 Robert Aitken

Robert Aitken is most well known for his solo career which has spanned over forty years. Born in Kentville, Nova Scotia, he “studied music as a child in Pennsylvania and with Nicholas Fiore at the Royal Conservatory of Music in Toronto” (Kallmann 1992, 9). In 1958, Aitken at the age of nineteen, became the principal flute of the Vancouver Symphony. While he was in Vancouver (1958-59), Aitken studied composition at the University of British Columbia with Barbara Pentland. Aitken then went on to study electronic music with Myron Schaeffer, and composition with John Weinzwieg at the University of Toronto. He also studied with Jean-Pierre Rampal in Paris and Nice, Severino Gazzelloni in Rome, André Jaunet in Zurich, and Hubert Barsojourn on a Canada Council grant. Aitken has played in the CBC Symphony Orchestra, the Stratford Symphony Orchestra, and the Toronto Symphony.

The teacher who had the biggest influence on Aitken is Marcel Moyse, “with whom he studied intermittently for nine years” (Kallmann 1992, 9). Moyse was an important influence for Aitken, who continued that pedagogical approach with his own students in Canada. Robert Aitken once described Moyse’s views on getting fingers around difficult passages. Aitken was talking about how his hands were getting older. He said:

‘My teacher, Marcel Moyse, had two things to say about this. One of them is that when you see a big row of notes, treat them like a queen reviewing the troops. You don’t walk by anyone without looking them in the eye and from time to time you stop to talk to

one. The other thing is, if you have a long row of notes, if one note is not perfect, it is like looking at a box of oranges. If one orange is rotten, the whole box stinks' (Little *Toronto Star* [Toronto] October 21, 1995).

Robert Aitken has been involved in chamber music for many years as well, starting with the Lyric Arts Trio, which he formed with his wife, Marion Ross, and Mary Morrison in 1964. This ensemble was made up of flute, piano and soprano. He also performed regularly with harpsichordist Greta Kraus. In 1971 Aitken gave up orchestral work and concentrated on solo performances.

Robert Aitken is a musician who does not limit his creativity to performance. He has also contributed to the Canadian music scene as a composer, and his proficiency with the flute gives him the ability to write for the instrument at an advanced level. His compositions are forward-thinking in regard to playing techniques for the flute. In an *Ottawa Citizen* article entitled "Composers' round table yields telling insights before NACO concert," Aitken's compositional process is discussed. This article was written after the premiere of Aitken's *Berceuse (For Those Who Sleep Before Us)* by the National Arts Centre Orchestra: "When flutist/composer Robert Aitken was a student, he wrote music for the sake of the exercise. He didn't really expect to ever hear his orchestral pieces. But then one day, one of them was performed, and by no less an ensemble than the Toronto Symphony" (Todd 1995).

Later in the *Ottawa Citizen* article, Aitken describes his impressions of combining these roles of composer and performer when playing his own work. "Suddenly everyone

could see inside me,' he said. 'All these intensely personal things that I'd been putting into the music were suddenly exposed to a big crowd of people'" (Todd 1995). Aitken also described the "'schizophrenic' experience he has while performing one of his own compositions, but there was little evidence of that while playing his *Berceuse (For Those Who Sleep Before Us)*. It was a completely integrated performance in which his magisterial flute playing was well complemented by the orchestra" (Todd 1995).

Often Aitken gives the performer an indication to improvise sections of the piece, and his scores are very creative and avant-garde in their notation. Works by Aitken include five works for orchestra, five other chamber works, and three electronic works (Kallmann 1992, 10).

On the topic of the process of composition, Aitken said: "'God, I hate composing; it's so painful. I write only about one piece a year now (the Esprit Orchestra premiered his *Berceuse* in April), but I do like the mental challenge of dealing with musical problems'" (Littler 1995). But in the same article, Aitken comments on his view of the idea of understanding composition in order to perform. "'Musicians don't always realize how important it is to work with composers,' Aitken says. 'I have a feeling that if Beethoven were reincarnated and gave a lecture in Toronto on his music, no musician would come. They (the musicians) want to make it their music, and that's too easy'" (Littler 1985).

Another contribution that Aitken has made to Canadian music is his years as a flute teacher. Some of his students have been Katherine Cernauskas, Douglas Stewart, Suzanne Shulman and Penelope Clarke. Aitken taught at the Royal Conservatory of Music in Toronto

from 1957 to 1968 and at the University of Toronto from 1960 to 1975. He has also taught master classes, and was artist-in-residence at Simon Fraser University and the University of Saskatchewan. Some other residencies have included periods at Musikskolan, Ingesund in Sweden, the Bergens Konservatorium in Norway, and the Swedish Radio Music School in Stockholm. Since 1988, he has been a professor in Germany at the Staatliche Hochschule für Musik at Freiburg.

During his long career, Aitken commented occasionally on his preference for performing and remaining based in Canada. Aitken says: “If I didn’t love Canada so much, it would make more sense for me to live in Europe.” He adds, “I have four times as many concerts there” (Littler 1995). It is clear that Robert Aitken has made an exceptional contribution to the development of flute playing in Canada.

3.2.2 Timothy Hutchins

Timothy Hutchins is a Canadian who is “presently recognized as one of the best flutists in the world” (Clarke 2004). He was born in England and grew up in Australia and Nova Scotia. His first teacher on flute and recorder was his father (Pittsburgh Symphony website). He participated actively in Nova Scotia’s music festivals, winning many awards. In 1979, Hutchins returned to England, where he “completed high school in his native Winchester while pursuing flute and recorder studies at Trinity College of Music in London and in master classes and summer schools throughout Europe” (Pittsburgh Symphony

website). Hutchins studied at the Guildhall School of Music in England with Trevor Wye and Richard Taylor. He received the medal for highest marks in the United Kingdom for his performance diploma exams” (Pittsburgh Symphony website).

He returned to Nova Scotia to Dalhousie University. At Dalhousie he met his wife, Janet Creaser Hutchins, and began performing with her. She had also grown up in a Nova Scotia musical family and participated in the same festivals, studying piano and violin. Her musical studies were at the University of Western Ontario and the Royal College of Music in London, England. Hutchins did graduate studies at McGill University in Montreal. In 1978 Hutchins became principal flute of the Montreal Symphony Orchestra, just two weeks before his Master’s graduate recital.

Starting with the 2003-4 season, Timothy Hutchins has become Principal Flute of the Pittsburgh Symphony Orchestra. “He has received international critical acclaim for his work as a concerto soloist, as a duo recitalist with his wife, pianist Janet Creaser Hutchins, and as a chamber musician” (Pittsburgh Symphony website). For example, “Mr. Hutchins has appeared extensively as soloist with the OSM and Charles Dutoit in Japan, Hong Kong, Switzerland, South America, Canada and the United States, making his Carnegie Hall debut with the Ibert flute concerto” (Pittsburgh Symphony website). Hutchins has also performed as guest principal: “Mr. Hutchins has played as first flutist on 70 internationally award winning OSM Charles Dutoit recordings for Decca/London, EMI and Phillips and on over 30 highly successful international OSM tours. As guest principal and soloist Timothy Hutchins has performed with the NHK Symphony Orchestra, Tokyo, Charles Dutoit conducting” (Pittsburgh Symphony website). In addition, “Mr. Hutchins has appeared as guest principal

with the Boston Symphony Orchestra in performances and recordings for Decca/London and Phillips with Seiji Ozawa, Vladimir Ashkenazy and Leonard Bernstein's last appearance, recording, at Tanglewood, Beethoven's Seventh Symphony. Also as guest principal he has performed and toured with the New York Philharmonic under Zubin Mehta and Kurt Masur" (Pittsburgh Symphony website).

Examples of solo recordings are the Ibert concerto on Decca/London with the OSM and Charles Dutoit, which received "excellent reviews" (Pittsburgh Symphony website). In addition, "other highly praised recordings include a concerto recording Concerto Pastorale with the CBC Vancouver Orchestra and Mario Bernardi and on the Chandos label, recordings with I Musici de Montreal and Yuli Turovsky" (Pittsburgh Symphony website). Timothy Hutchins and his wife Janet Creaser Hutchins have contributed to the Montreal music scene for many years. They have made recordings together, such as *Flute à la française* released in 1996. "The recital recording *Flute a la française* with his wife, Janet, on Decca/London was called 'delectable' by the British classical record magazine *Gramophone*" (Pittsburgh symphony website).

3.2.3 Chris Norman

Chris Norman is a Canadian flutist who plays the wooden flute and has brought the traditional Scottish, Irish and French-Canadian music of Canada's Maritimes to a larger public. Norman's "influential work as a performer, composer, recording artist and teacher has brought the simple wooden flute to the forefront as an alternative voice to the modern

orchestral instrument” (Norman 2001). In addition to his performing career, Norman has composed several pieces such as *Out of Orkney*, “a tone poem for flute, harp, and string orchestra” (Norman 2001).

Chris Norman was born in Halifax, Nova Scotia. He “began his musical studies at the age of ten” (Norman 2001). Later, “his interest in the traditional music of Maritime Canada; Scottish, Irish, and French Canadian styles, drew him from his early path studying classical flute” (Norman 2001). According to *The Mail Star* of Halifax, NS, this happened during a summer spent picking fruit: “A few years ago Chris Norman took a summer break from studying classical flute at Indiana University to come to Nova Scotia and pick fruit.”

The article continued:

Both literally and, as it turned out, professionally, he was returning to his roots. He was born in Halifax but grew up in Baltimore. After that summer in the orchards he went home with a lot more than a few bushels of apples. He discovered an affinity for Cape Breton music, and spent as much time as he could going to kitchen parties.

When he returned to the States he gave up Indiana, packed his silver flute away, bought himself an eight-keyed boxwood flute and began to transform himself into *The Man With The Wooden Flute*, as his 1992 first CD on the Dorian label is called (*The Mail Star* [Halifax], 14 October 1994).

Since this decision early in Norman's flute playing career, he has been a spokesperson for traditional music, and for breaking away from the canon of flute repertoire. Since the success of *The Man With the Wooden Flute* Norman has continued to collect traditional music. According to his website, "Chris embarked upon a quest to learn the music from the tradition bearers, travelling across North America and Europe. His subsequent work has redefined the boundaries of both traditional and classical styles; forging a synthesis that has been embraced by audiences, scholars, and critics of both schools."

Regarding the music on the CD *The Man With the Wooden Flute*, Norman writes:

The music on this recording draws upon the many styles, rhythms, and moods of traditional folk music on both sides of the north Atlantic. These traditional folk idioms date back hundreds of years in many cases, and they continue to grow and thrive today. Included here are tunes from the American Southern Old-Time and New England traditions, the French-Canadian Quebecois and Cape Breton Nova Scotian repertoires, and from the music of Ireland and Scotland. The titles of many of these tunes ("The Wounded Hussar," "Man of Constant Sorrow," "High Road to Linton," "Rochester Schottische," "I Won't Do the Work," "Guzzle Together"), reflect a broad panorama of music – giving voice to a wide range of places and experiences (Norman, 1992).

In October 1993, Norman and his group Helicon performed with Symphony Nova Scotia as guest artists, with Glen Fast conducting. For this occasion, Norman commissioned what became the *Cape Breton Concerto*. The intersection of traditional music and art music is described in this article from the *Halifax Chronicle-Herald*:

Two years ago when Norman and SNS first explored the idea of doing a concert together, he says he came up with the typical flute-player answer: “One of the Mozart flute concertos. . . . But then I had second thoughts,” he says. “I began to see it as a really good opportunity to do something different.” He commissioned Boston composer Brian Packham to arrange two suites for Helicon and orchestra – a set of South American melodies and a set of Chinese melodies. He also asked him to write a flute concerto. ‘Brian was a natural choice – he knows my playing so well,’ Norman says. ‘We’ll be giving the world premiere of his Cape Breton Concerto in Halifax.’ Divided into the classical format of three movements (fast – slow – fast), the concerto is based on traditional fiddle tunes like Put Me In The Big Closet, The West Mabou Reel, The Hills of Cape Breton and Alex Dan MacIsaac’s Strathspey (*Halifax Chronicle-Herald* [Halifax], 14 October 1994).

Norman and Helicon have contributed a theme song to the CBC which has become well known in Nova Scotia. After he heard *The Man With the Wooden Flute*, Mark Warren,

a CBC producer “took the group into the studio to record a lilting ditty called *Tullochgorum*, and since then it has been the theme song for Brian Sutcliffe’s Weekend Morning shows (6-9 a.m. Saturday and Sunday) on CBC Radio. The recording involved “wooden flutes, penny whistle, bagpipe, hammer dulcimer, fiddle, guitar and cittern, but only three players” (*Chronicle-Herald* [Halifax] 14 October 1994).

Norman has released many recordings of his flute playing, and has played for films. One of the most widely circulated films that he played for is *Titanic*, in which Norman plays the recurring flute melody that is heard in key moments of the plot. He is in the soundtrack of another Hollywood movie, *Soldier* (1998). On the subject of recordings, his website (2001) lists the following:

Man With the Wooden Flute, made the Billboard crossover charts for 12 weeks; *The Beauty of the North*, and *The Flower of Port Williams* are collections of music from Quebec and Maritime Canada; *Lullaby Journey*, is a collaboration with soprano Custer LaRue and harpist Kim Robertson. *Highlands* includes three world premieres of folk inspired work for flute and string orchestra in collaboration with the Camarata Bariloche, Argentina’s finest chamber orchestra. Most recently, the Boxwood Media Label has released *The Caledonian Flute*, hailed as ‘ . . .the restoration of the flute to its proper place in the Scottish repertoire’” (John Purser, quoted on chrisnorman.com 2001).

Chris Norman has performed in a variety of other ensembles. He tours with his own, *Chris Norman Ensemble*, and has also “appeared worldwide as a member of the international folk trio, *Helicon*, and the all star Celtic fusion group, *Skyedance*, and the acclaimed early music group, *The Baltimore Consort*” (Norman 2001). Also, “Norman’s compositions [have] been featured on National Public Radio, the CBC in Canada and the BBC, as well as concert halls in Europe, North America, Australia and New Zealand” (Norman 2001).

Norman has also contributed to flute teaching. He founded and directed the Boxwood Festival which “draws together leading artists and scholars whose work is focused on traditional flute playing. Since its beginning in 1996, the Boxwood Festival has grown in scope and design, attracting participants from North America, Europe and Asia” (Norman 2001). As a result of Norman’s decision to explore traditional music rather than continue his classical training, he has shown flute players around the world alternatives to their normal practices.

3.2.4 Moe Koffman

Canada was also the home of the most internationally known jazz flutist, Moe Koffman. His international reputation was phenomenal during his lifetime, and his recordings continue to be popular today. Koffman is responsible for making the flute a recognized jazz instrument.

Koffman had a long career as a professional jazz flutist and saxophone player. He was born in Toronto in 1928 and died there in March of 2001. He is best known for his songs “Swinging Shepherd Blues” and “Curried Soul.” The first was “the only jazz flute solo to become a hit on rock and roll hit record charts.” The second is the familiar theme of the CBC radio program *As it Happens* (www.cbc.ca, CBC News Online Staff, “Jazz legend Moe Koffman dies,” last updated March 29, 2001).

Swinging Shepherd Blues began life as a tape the reedman, guitarist Ed Bickert, drummer Ron Rully and a bassist had put together with a catchy riff someone dubbed *Blues A La Canadienne*. Then someone else had another idea for a name. It became *Swinging Shepherd Blues*, the record was released on the Jubilee label and the reedman – Moe Koffman – has lived happily ever after . . . Moe says there are now between 300 and 400 versions of it, and it’s even had an award for being played more than 1 million times. The chart-topping catchy melody from 1958 certainly opened a lot of doors for him (Chapman, 2001).

Moe Koffman was born in Toronto and there studied violin, alto saxophone, clarinet, and musical theory. Having won a jazz competition and made his first recording in Buffalo, Koffman in 1950 went to New York to study flute with Harold Bennett, flutist of the Metropolitan Opera Orchestra. There he also probably came across Herbie Mann who began playing jazz on the flute in 1953 (*Globe and Mail* 14 September 1974, 34). Meanwhile

Koffman played in big bands “led by the likes of Jimmy Dorsey, and Charlie Barnet” (CBC News Online Staff, 2001) and “quickly gained a reputation as a consummate studio musician who could play anything.” One of the first Canadian beboppers, “Koffman returned to Canada in 1955 where the jazz scene was roaring. Jobs included live shows five or six times a week on CBC, including *Front Page Challenge* and club dates in establishments like the House of Hamburg” (CBC News Online Staff, 2001).

Since then, he’s been constantly busy – studio work for TV, radio and film, arranging, and the relatively new occupation of putting orchestras together for special projects filling the time between his live shows, most of which currently involve leading his talented quintet, which includes Bickert, Bernie Senensky, Pat Collins and Barry Elmes. Koffman has five albums on the Duke Street label, the latest, *Music for the Night*, a collection of Andrew Lloyd Webber hits and one featuring the late great Dizzy Gillespie (Oop-Pop-A-Da), with whom he toured (CBC News Online Staff, 2001).

Moe Koffman’s work was innovative during his entire career. He was “one of the first to experiment with electronic woodwinds, playing two saxes at once, and playing a type of R&B-influenced jazz-rock. His mastery of many musical styles has placed him in high regard among his peers” (CBC News Online Staff, 2001). According to Geoff Chapman, a music critic for the *Toronto Star*: “Despite ‘Swinging Shepherd Blues’, he really can burn with disciplined yet passionate solos that show his bebop roots or the material he’s drawn

from Baroque classics and Latin sources that have broadened his universal appeal” (Chapman, 2001). Koffman has done many recordings that are interpretations of the classics. Examples are *Moe Koffman Plays Bach, The Four Seasons, Solar Explorations, Museum Pieces, and Back to Bach*” (CBC News Online Staff, 2001). A list of some of the events and groups he has performed for also shows his innovation:

In addition to being a featured performer at the Montreal and Toronto jazz festivals, Moe has been a guest soloist with the bands of Benny Goodman, Quincy Jones, Woody Herman, the Toronto Symphony Orchestra, and Dizzie Gillespie’s United Nation Orchestra. He has also worked with such stellar international artists as Mel Torme, Tony Bennett, Count Basie, Nat King Cole, and just recently, Natalie Cole (CBC News Online Staff, 2001).

When Koffman died in 2001, his absence was greatly felt in Canadian music circles, and also internationally. Moe Koffman brought international recognition to Canada’s jazz music scene, and is personally responsible for making the flute an acknowledged jazz instrument internationally. His example encouraged other jazz flutists, such as Kathryn Moses and Jane Bunnett, the latter nominated once again for a Grammy in 2003. His fame and recognition can be judged by the international circulation of his recordings. He has become a part of Canada’s musical consciousness with his popular tune “Swinging Shepherd Blues” and his recording of the theme for CBC Radio’s “As it Happens.”

To conclude this chapter, we can see from the survey results and from the examples of well known flutists that Canada enjoys an excellent community of flutists. Earlier in the century, Canada was fortunate to have a very direct connection to the elaboration and enrichment of flute playing and composition led by the French school, because many of our flutists studied with Marcel Moyse, a student of Taffanel, and Louis Moyse. During the second half of the twentieth century, Canada participated in the growth of orchestral and chamber music, and the internationalization of it. In addition, Canadian flutists have made their own contributions. Canada has been the home of highly innovative, internationally influential flutists. In the area of orchestral and chamber music, Robert Aitken is one of a number of composers who have experimented very successfully with “twentieth century” techniques. Tim Hutchins is presently one of the top ranked flutists in the world. In the area of jazz flute, Moe Koffman is a seminal figure. Also, Chris Norman has brought North American and other folk music traditions to a large audience. Both the stories of these internationally known flutists and the discussion of Canadian musical experience and Canadian repertoire by flutists who responded to my survey are evidence that Canada enjoys a strong and influential flute community.

Chapter 4

Canadian Flute Repertoire

To give an indication of the quality and variety of flute music composed by Canadians, this chapter takes two approaches. First, I have included an analysis focusing on the use of the flute in seven selections from Canada's flute repertoire. They are *New Year's Waltz* (1846) by Francis Woolcott, *Pastorale* (1908) by Leo Roy, *Divertimento #1 for Flute and String Orchestra* (1946), by John Weinzwieg, "Etching – The Vollard Suite," part of the *Picasso Suite* (1964) by Harry Somers, *Icicle pour flute seule* (1977), by Robert Aitken, *Duolet pour deux flûtes* (1982) by François Morel, and *Soliloquy for Flute and Piano* (1970), by Harry Freedman.

For the second part of this chapter I will comment on the chart given in Appendix C which documents Canada's flute repertoire. Making a complete list of flute music composed in Canada is beyond the scope of this project. I list 629 pieces, beginning with *New Year's Waltz* and ending with a work by Chan Ka Nin to be premiered in 2004. The list's headings include composer, title, date (if possible), and whether the composition is for solo flute, flute and piano, flute with small ensemble, or featuring the flute as soloist with an accompanying ensemble or orchestra. Works for standard wind ensemble or for flute quartet or quintet were not included.

4.1 *New Year's Waltz* by Francis Woolcott, “for the Flute and Piano Forte, Composed for the Literary Garland, and Respectfully Dedicated to Mrs. Moodie”

Reproduced in volume 23 of *The Canadian Musical Heritage*, this composition appears to be the first extant Canadian publication specifically for the flute (See Illustrations: Figure 8). Theodore Molt (1795-1856) wrote a set of variations on an original theme for flute and piano, a manuscript that was just rediscovered in 1980. This undated work has subsequently been recorded by Richard Paré and Louise Courville (1982: Siscom SC-08211/Harmonia Mundi B-5145). Composers such as Joseph Quesnel (1746-1809) were said to have composed duos, but no trace of those compositions have as yet been discovered (Elliott 1998, v).

New Year's Waltz appeared in *The Literary Garland*, a journal issued in Montreal from 1838 to 1851. Susannah Moodie was a regular contributor to this periodical and Woolcott probably knew that the flute was an important instrument in her household. Appearing in the issue of January 1846, Woolcott chose a topical character for his piece composed in the standard classical format, with its phrases arranged in an antecedent-consequent structure. The piano provides the harmonic foundation in the left hand, while the line for the pianist's right hand is subsidiary to the flute. The latter only adds the odd comment, or parallels the flute line. The range of the piece for the flute is from C# an octave above middle C, to F#, two octaves and a fourth above middle C.

Although this piece is marked *Andante*, and is therefore at a relatively slow tempo, it is challenging for the flutist. One of the difficulties is the wide intervals within the slur. Another difficulty occurs with the sections in the higher end of the instrument's range. This is notable, since this piece was composed in 1846. It demonstrates that the flutists in Canada were skilled sufficiently on their instrument to play this music since this periodical was directed towards the average literary public, not professional musicians. Presumably according to the evidence given earlier about the usage of the flute in Canada, this piece would have been played in the home by amateur male flutists, likely accompanied at the piano by a female member of their household.

4.2 *Pastorale* by Leo Roy (1908)

This piece, although written less than sixty years after the *New Year's Waltz*, demonstrates a shift away from the Classical period's hierarchical harmonic system (See Illustrations: Figure 9). It also moves away from the conventions in relation to rhythm, showing a greater awareness of the possibilities in this aspect of composition. Written at Rivière du Loup, Roy (1887-1974) wrote this work for flute as one of the 26 duos he completed between 1903 and 1934 for various instruments with piano accompaniment. Due to the lack of a music publishing infrastructure in Canada, this *Pastorale* was not printed until 1998 in volume 23 of *The Canadian Musical Heritage*.

Immediately evident in comparison to the *Waltz* is its longer length, with repeated sections. The *Waltz* consisted of 16 measures whereas the *Pastorale* is almost three times

longer, not counting the repeats. At first glance this piece appears to be an ABA structure, but on more careful analysis it is seen that it was written in an arch structure. This is a twentieth century structural technique used often by Béla Bartók, in which the piece progresses through A, A', B, A', A. Roy also highlights the piano in several solo interludes, beginning in the first four bars, where the piano introduces the main melody. In this way, the piano is clearly not being used simply for harmonic accompaniment, but provides bookends of piano texture alone as well as periodic two-bar piano only sound to contrast with the flute and piano combination.

Roy is not bound to standard hierarchical harmonic progressions either. For example, in the second bar of the piece and again in the second bar of the flute's melody, Roy outlines a seventh chord with the addition of the D flat. This has the effect of a richer sound, and it also highlights the flute. Another way in which Roy steps outside of the expected tonal harmonic organization is in his references to modal systems. This happens in the four bar conclusion of the piece, played by the piano. He uses a modal minor IV chord. When stepping away from this chord, he goes up an augmented second in the highest line, which stresses this change for the listener. Also, the final cadence in the last bar is I – II⁷ – I, rather than a standard final cadence such as I – V – I.

Composers at the beginning of the twentieth century were looking for alternatives to the traditional tonal harmonic system. Some composers in Quebec turned to modal scales. There is a long tradition of the modal system in Quebec because of the presence of the Roman Catholic Church that largely used liturgical music from medieval times using the old church modes. Roy was in the avant-garde, perhaps influenced to a degree by the French

composer Claude Debussy, through exploring these alternatives to tonal harmony in his composition. He also looked into Aboriginal materials in other pieces for source material. Those musical traditions did not have the pitch series or sonorities of the Classical western major or minor scales either.

Although this piece does not have fast runs like those in the Woolcott example, it does have longer slurs, and therefore requires greater breath control. But this piece, like the Woolcott, maintains elements of the Classical style of composition. An example of this is the organization of the phrases. Its four plus four bar sections followed by a repeat is in the traditional Classical structure, and thus comparable to the Woolcott. The piece starts to deviate from these conventions in its middle section, as suggested above by the arch structure. The highest note of the piece is in the middle section, which does not stay with the four plus four bar organization, or the antecedent-consequent relationship. The middle section is entirely made up of dotted quarter note trills with grace notes in the flute part, leading up to, and down from, the climax of the highest notes in the middle of the section. As well as using the flute as a lyrical melodic instrument, Roy has capitalized on its ability to create trills in the middle/upper register.

The high notes in this piece are emphasized by two accents in the piano accompaniment. The final A' A section reiterates the rhythm from the beginning, as well as the initial melody. As mentioned, the piece ends with a piano solo, with a reference to the initial melody.

***Divertimento #1 for Flute and String Orchestra* by John Weinzwieg (1946)**

John Weinzwieg considers the *Divertimentos*, along with his *Concertos*, to be his most important compositions (See Illustrations: Figure 10). Weinzwieg began composing the *Divertimentos* in the mid-1940s. They were for solo wind instruments, usually with a string orchestra as accompaniment (Keillor 1994, 145). The eleven *Divertimentos* completed to date stretch across forty-four years, from 1946 to 1990 (Keillor 1994, 145).

The first, *Divertimento #1*, (originally called *Suite for Flute and Strings*) brought recognition to Canada from its first release: “After its first performance in 1946 on CBC Radio from Vancouver [with Nicholas Fiore as soloist], the *Divertimento #1* was heard in Prague, Rio de Janeiro and Melbourne” (Keillor 1994, 36). It received its first Toronto performance in October 1947 with the Toronto Symphony Orchestra.

According to Keillor: “The composer brought considerable renown and recognition to Canada when his *Divertimento #1* was awarded the silver medal, the highest prize given in the chamber music category of the Olympic Arts Competition in 1948 (no gold was awarded)” (1994, 36). At that time, John Yocum commented on this honor as follows:

The tough Olympics music committee, headed by Sir Arnold Bax, was probably just as impressed with the *Divertimento* as many Canadians already have been. It was one of the most interesting things in the Toronto Symphony Orchestra’s past season. At that time we noted that although Weinzwieg had avoided any giant-sized musical idea, what had been intended had been elegantly achieved. In essence, it presented the evolution of certain musical ideas,

expressed through three parts in which flute and strings move freely and marked by smart flute-string dialogue and a varied flute line. Weinzwieg had written it to take many instrumentalists or a few, so that regardless of the performing group's size, the result would not be adversely affected. The airy, smooth-flowing themes were pleasantly abstract yet written within orthodox form – in effect, like sixteenth-century Palestrina with the New Look (*Saturday Night* 63/42 (24 July 1948), 24).

Yocum adds:

. . . Tall, dark, congenial John Weinzwieg is considered by many as the Dominion's leading young composer. Certainly he draws on a rich fund of musical ideas and presents them in a stimulating fashion. His work has originality and vitality and sure evidence that it has been put together by a man who knows in an academic way what he is after. . . . Said he last week: "I only hope my success will show that serious creative music is being produced in Canada and that the U.S. and U.K. publishers especially will take note" (*ibid.*).

The *Divertimento #1* began from a few very Canadian points of inspiration. It "was inspired initially by a flutist practicing long notes. Such long notes with dynamic shadings open the second movement. Another idea, from the portion on feldspar in his film score *The Great Canadian Shield*, provides the basic material for the first movement in some of the

flute's solo line and the rhythmic bass pattern of two sixteenths followed by an eighth. The incorporation of these elements into the *Divertimento* demonstrates that Weinzwieg's starting concept of a movement at this time was a 'stylistic one suggested by a thematic idea which ultimately became the nucleus of a tone row'" (Keillor 1994, 145).

Divertimento #1 employs "a flexible but systematic application of the serial technique, an approach to twelve-tone technique that is typical of his other works of this period, the *String Quartet No. 2* (1946) and the *Divertimento No. 2* (1948)" (Keillor 1994, 35). In it "the composer considered lyrical aspects and specific types of intervals more important than a prefixed structure of all twelve pitches" (Keillor 1994, 35). Weinzwieg was self-educated on the twelve-tone approach, and did not abandon the idea of a tonal centre. This is apparent in the *Divertimento*.

4.2.1 First Movement

The first pitch of the divertimento is an A, which starts an ostinato in the violas. The final note of the first movement is also an A. It is clear that, although the piece is organized loosely on a twelve-tone series, the idea of a tonal centre has not been abandoned by the composer. Weinzwieg also maintains a relationship with the traditional tonal hierarchy by outlining three triads in the row, first a minor, then a major, and another minor. This would be avoided by other twelve-tone composers such as Schoenberg. Because these triads are outlined in the row, the listener will hear references to harmony, but not in the Classical hierarchical sense.

Also, Weinzwieg does not stick to his row precisely. This is apparent at the beginning of the piece, where the series of pitches is outlined in the melodic line presented by the flute but the strings' ostinato is made up of a figure not in the row at all. The row seems to be mostly for melodic purposes, and therefore is often found only in the flute part.

Weinzweig often endeavored to highlight particular aptitudes of the solo instrument. In bar 7 the A is emphasized with four repeated staccato eighth notes in the flute's range that produces a crisp sound. Throughout the first section of the first movement, Weinzwieg continues to add flourishes, such as sixteenth-note runs to the downbeat, which are not a part of the initial pitch series but very appropriate gestures for the flute. There are lyrical phrases in the flute part (bars 21-2, 25-6) to contrast with its coy, rather rambunctious presentation of the opening material.

Section two (bar 40) begins with a fairly complete statement of the row in its retrograde form, and has the effect of signaling a beginning. In the fifth bar of this section, Weinzwieg uses a glissando in the flute part. While glissandos for strings became frequent in the early twentieth century, glissandos for flute had been indicated earlier by the nineteenth century composer Hector Berlioz. To perform this, a flutist would essentially perform a chromatic scale, bending some of the pitches wherever possible to make it sound like a true glissando with microtonal inflections. Only in the 1970s did Robert Dick discover that a flutist could avoid discontinuous steps by carefully sliding the fingers off the holes of the open-hole keys, and then lift the rims of the keys or use headjoint glissandos (Keillor 1994, 149).

This second section goes on with new material that has hardly any references to the row, and alternates back and forth between the flute and the strings. In the middle of the section, the flute has a solo sixteenth note run up to a high B flat, which is almost the highest note of the piece. This is the pitch which Taffanel in the early twentieth century considered to be the highest note to be demanded of a professional flutist. Following this peak, the flute starts a lyrical section down in its low register, and goes down to C sharp, only a semitone above its lowest note. The occasional dialogue texture between the flute and the strings features some figures alternating between the two performing entities.

After bar 80, some of Weinzwieg's compositional influences are evident. For example, the pizzicato in the lower strings on the off beat, followed by higher strings accenting the strong beat, can be seen as a reference to jazz and dance music idioms. In bars 84-88 there are strongly accented repeated chords in the strings, which could be interpreted as a reference to *The Rite of Spring* (1913) by Igor Stravinsky. When Weinzwieg was at the Eastman School of Music as a graduate student, one of his first assignments was to analyze the *Rite of Spring*. The rhythmic octave figures in the strings lead to the most demanding technical flourishes for the flute and incorporate again a high B flat. After ascending scale runs, high trills, a cadenza-like figure of three bars (109-11) leads into section three.

This section is based on the first, beginning with an ostinato in the violas and cellos, punctuated by the double basses. The flute part also begins with the same material as was stated at the beginning of the movement. Here, the tonal centre of A returns. The entire row is stated in the flute part, but on the sixth tone Weinzwieg puts it up an octave. At the end of this statement, he repeats the first (E flat/D sharp) and last tones (A flat/G sharp) again, as he

has done before, stressing the interval of the fifth. He then states half the row in the flute, which is followed by a two bar string interlude made of material from the middle section of the movement. This is followed by a slurred sixteenth note run up to high B, the highest note in the *Divertimento* (bar 127). The A is repeated for the entire bar, and is emphasized further by a biting pizzicato chord in the strings, made up of a major triad plus a minor triad on F. This chord also has a *sfz* marking, emphasizing it with dynamics as well. Soon after this there is a repetition of the lyrical section from the flute part played by the first violin. Then there is a repeat of the opening ostinato, as well as the opening flute figure. A IV – I type cadence is heard in the strings, followed by a long sixteenth note flute run up to a high A to finish the movement on the tonal centre.

4.2.2 Second Movement

The second movement is the first one that the composer worked on. It was inspired by flutist Dirk Keetbass. Weinzwieg heard him practicing long tones and dynamics while warming up for a rehearsal. At the time, Weinzwieg was conducting the military band that Keetbass was playing in. This has resulted in a unique opening for a flute piece in section one of this movement, with five bars of whole notes, each with a crescendo-decrescendo marking from *pp* to *ff*. It is easy to imagine a flutist practicing in such a way, and this has resulted in a dramatic effect, demonstrating the capabilities and flexibility of the instrument. Again, Weinzwieg is composing specifically for the instrument.

These first five pitches are the beginning of the tone row, a different one from that used in the first movement. Once they have been stated, the flute rests while the first violin

reiterates them. The first chord in this series in the accompaniment is an E minor chord, establishing E as the tonal centre. After five bars of rests, the flute re-enters with the first five pitches of the row, an octave higher, again with dramatic crescendo-decrescendo markings. This is accompanied by a repeated E flat in sixteenth notes in the violas and then a solo second violin. After this, the flute rests again while the strings continue the set in the upper part of the chordal texture from the sixth to twelfth pitches and back to one. Further dialogue between flute and strings using sections of the series ensues.

Section two beginning in bar 23 with a Phrygian modal scale run on the flute up from E can be described as a long flute arabesque. It begins by going through the row in a retrograde inversion. The flute continues with two more different retrograde inversions of the row. Weinzwieg's flexibility in stating the entire row is seen in this section, as at bar 29 the 10th and 11th pitches are repeated, perhaps because Weinzwieg decided that this would add to the melodic interest of the section.

Weinzwieg goes down to a middle C in this section, the lowest note on the flute. Soon after, in another form of the row, he goes up to a high A flat, highlighting again the capabilities of the flute in regard to range. This high section is demanding for the flutist. The flute presents two original versions of the row followed by a cadenza-like flourish, to lead at bar 52 to opening material in the strings. In this coda-like section the flute part starts fairly high in range and works down to an E, the tonal centre, just above the bottom of the flute's range. Weinzwieg ends the movement with three bars of whole notes for the flute on the low E, with crescendo-decrescendo figures reminiscent of the beginning of the movement.

4.2.3 Third Movement

This final movement is organized in an arch form with rondo overtones. There is a repartee between the flute and the orchestra, as is implied with the rondo reference. E is the tonal centre, and the movement starts and ends on that note. The row of this movement features intervals of seconds, both semitones and tones. In the introduction it is initially stated in its inverted form by the flute, repeating the first pitch as was seen in the other movements. After the lower strings set up an ostinato pattern at the change of tempo (bar 8) the flute gradually unfolds the original version of the row over the ostinato frequently using a jaunty dotted eighth- sixteenth rhythm. Thus the texture is somewhat similar to that of the first movement but here the dance-like quality is in a triple metre, not duple as in the first movement. Also, the dotted eighth notes repeated and slurred are a common practicing technique for flutists. Again, this demonstrates Weinzwieg's familiarity with the instrument and its technical studies. In addition the accented ostinato and the dotted rhythm of the flute part show a jazz influence.

Following Weinzwieg's statement of the row, there are twelve bars of material using portions of various forms of the series that function as a transition. It contains pizzicato figures alternating with glissandi in the strings, and pizzicato figures alternating with sustained notes in the flute. This transition leads in to Section B, which is orchestra only, and 22 bars long. Section C begins at bar 55, where the flute re-enters, with dotted rhythms again but downward rather than upward motion referring to the A Section. This section works its way up to nearly the highest note in the movement, a high A flat, which is quickly followed by its enharmonic equivalent G sharp (bars 67-8). The G sharp returns fifteen bars later, so

this movement has several peaks, rather than just one. The dotted rhythm (bar 137) returns to its original upward motion towards the end of this section in the lower register of the flute.

Section B' follows this, and is another orchestral section without the flute until bar 181 where the flute enters on a high B. This is followed by some bits of A material, presented in jazz-like snatches that often strongly accent weak beats. After this lightly accompanied flute passage, the strings take over with strongly accented reiterated chords to lead into Section A', which re-introduces the material from the beginning of the movement. As mentioned, the movement ends on E, in a chord containing E, A, B. The E is stressed because it is heard in the lowest strings and in the high flute part. In conclusion, Weinzwieg uses an overall wide range, matching of register and dynamics, idiomatic figures such as scale runs, repeated climaxes in the upper register, glissandi, and a variety of articulation.

4.3 Etching – The Vollard Suite, part of the *Picasso Suite* by Harry Somers (1964)

The range of this piece is from middle C to high B flat, just under three octaves, one semitone less than the range used in the work by Weinzwieg, the teacher of Somers (See Illustrations: Figure 11). He also adjusts the dynamics to fit the difficulties in range, with the top note of the piece on a *ff*, and the lowest note on a *p*.

Somers takes advantage of the flute's capabilities with his use of dynamics throughout the piece as well. This is evident in the first cell, in the first two bars of the piece, where there is a downward motion with sustained notes, which are also marked with a

decrescendo from *f* to *pp*. This continues into the next cell, where over the following two bars there is a downward motion with a decrescendo, followed by an upward motion and a crescendo. The first cell contains intervals first of a semitone, then of a tone, and then in the second cell, the tritone, from B flat to E, is outlined and then extended. This beginning makes it immediately evident to the listener that the piece is not written within the bounds of the tonal system.

This second cell does make a reference to tonal harmony by outlining a perfect fifth, but quickly destroys it by outlining a tritone. The important notes in this first line are E, G#, and B, which make a major triad, but Somers is using these elements of tonality in new ways. The intervals that are appearing in the melody line are semi-tones and minor thirds. This is evident from the very first cell at the beginning of the piece, and continues throughout. It is therefore noticeable when an interval such as a perfect fifth or a major third is heard, which happens at the end of some phrases.

The arabesque figures that start at bar 11 are a musical representation of Picasso's etchings. This extra-musical reference demonstrates a neo-romantic element to the piece. The arabesque figures are made up of a small musical figure, and then extended, using the intervals that they are made up of, which are based in turn on the first intervals in the first phrases of the piece. This is done in a similar fashion to the technique Picasso used in developing his smaller lines into larger figures. Throughout the middle section of the piece with the arabesque figures, Somers uses seven pitches, from E to E [E, F, G#, A, C, D flat, E flat, E]. But this combination is not what the listener would expect. There is not a reference to tonality here, rather a new combination of pitches. It is not modal, but rather influenced

by Eastern scales and ragas. Often the E is accented in a run. This section ends with a higher *ff* major triad. After these runs, which are made up of combinations of pitches that are not heard in traditional Western tonality, Somers outlines a major triad, again showing that he has not abandoned Classical tonality completely.

After this climax has been reached, Somers gradually works his way down from the highest note of the piece, back to just a semi-tone higher than the lowest. In this third and final section, the flute is showcasing its flexibility in regard to dynamics once again, while outlining the original important intervals, the minor third and the semitone. There is a small arabesque figure, nine bars from the end, which connects this section to the previous one. Mainly, this section is dissipating the tension created in the middle section, using long, downward moving phrases. These are emphasized with crescendos and decrescendos. The semitone and the minor third and the tritone are highlighted once again, thus staying away from the conventions of tonal harmony. Somers suggests a tonal reference when the listener hears the top of a C major scale, but Somers throws it off by ending on a D flat. The piece ends with an elongated form of the cell that opens the piece, highlighting the minor third and the semitone.

Unlike the Weinzwieg, this piece is somewhat unidiomatic. His slurs are pianistic slurs, not idiomatic wind/tongue slurs; However, his roulades are idiomatic and lie well under the fingers and, as mentioned, the dynamics in the high and low range are realistic.

This piece reflects a change in the musical scene in Canada, especially in the last forty years of the twentieth century, as this work was commissioned. As mentioned in the

flutist's chapter, the quality of flute composition was able to be much higher, due to the availability of talented flutists who could perform such demanding pieces. Based in part on materials used for a CBC-TV documentary on Picasso, the *Suite* of which *Etching* is one of the nine movements was commissioned by the Saskatoon Symphony Orchestra (Cherney 1975, 162).

4.4 Soliloquy for flute and piano by Harry Freedman (1970)

This piece demonstrates a move away from traditional Western compositional practices, most obviously in the absence of metre, which creates a different relationship between the flute and the piano (See Illustrations: Figure 12). An atmosphere is created between the two instruments, and this is obvious from the beginning, where the flute and piano take turns playing short phrases that trail off. The piano line continues often until all of the sound has rung away. The piece starts with the flute introducing three pitches, the last one being held for the duration of a whole note. This, too, is a break from the normal soloist-accompanist relationship, since it does not start with a piano introduction.

Freedman uses the twelve-tone technique in this piece, but like Weinzwieg, he does not present the row strictly. Instead, Freedman presents the first three pitches in the flute line, then repeats them in the next phrase but adds two more, and so on. Meanwhile, the piano reinforces the intervals that were first introduced in the flute part horizontally in between each phrase. In the first section of the piece, Freedman states all of the twelve pitches in the flute part, highlighting the intervals of the major second and the minor third.

In the next section, marked “Suddenly faster,” Freedman’s jazz influence can be seen. The flute has an accented dotted figure tied to a sustained note, and this rhythmic configuration is repeated and elaborated on, while the piano plays accented staccato chords. This leads in to a long run played by the flute which gradually increases and decreases in speed. This run is not a standard scalar or modal combination of pitches, rather, an octatonic scale, with eight pitches rather than seven. The flute lands on an F sharp, which was stressed in the previous section, and at this point, the piano plays a series of dissonant *ff* chords, on top of which the flute returns with the F sharp. This in combination with the B flat in the piano creates the sound of a major third as there was at the beginning of the “Suddenly faster” section, but in its inverted form.

This begins a new section, labeled “Tempo I.” It highlights the minor third and the major second intervals in the flute part but in reverse order. The flute has a run from the lower part of its range to the higher. It is clearly marked “no crescendo!” and sounds like a D major scale until the last note, which is an F natural rather than F sharp. The lack of crescendo is difficult for the flute player in the high register, but it is obvious that Freedman is intending it to sound like a soliloquy, beautiful and poignant. The F is sustained, and then falls in intervals of major seconds and minor thirds. This run has led into the middle section of the piece, which contrasts from the beginning and end because it is very rhythmically precise. There are broken bar lines indicated in the score, stressing that the flute and the piano must stay in time with each other. This is difficult, because the piano part has a dotted rhythm with suspensions while the flute part has straight eighth notes. The bar lines make this section sound like it is in 4/4, though not an obvious 4/4, due to the suspensions which

make the two instruments sound a little bit off from each other. The dotted rhythms are also jazz-like. In this middle section, Freedman also experiments with different scalar passages, with runs up to the supposed down beat in the flute part. He uses an octatonic scale, a modal natural minor scale, and Dorian and Mixolydian modal scales.

This middle section ends with a dramatic figure in the piano part, starting once the flute has trailed off from a high F sharp after the Mixolydian run. The piano part is written out as a single line, with widely separated pitches that are gradually reduced in speed from very quick at its opening to longer durations at the end. The same damper pedal is used throughout and the flutist waits for all of the overtones to ring away before re-entering. This type of figure is a reference by Freedman to the Second Viennese School of Schoenberg, Berg, and Webern, both in texture and in presentation. Webern, in particular, reacted to the late Romantic vertical style of writing, using thick chords, by writing very sparse textures. When the flute re-enters after this dramatic piano figure, it comes in on the C, which is the same note that the piano figure ends on. Also, it has a figure with a descending major third, which is the same as the entry to the “Suddenly faster” section. The flute part’s presentation is just the same as the beginning of the piece, while the piano has figures of five notes, attached to the same staff again. The same intervals as the beginning are stressed and in the same way in this section, with the flute and the piano alternating, and the flute trailing off. The piece ends with the flute sustaining a low A, and then the piano sustaining a chord of A flat, B flat, E, G, and F sharp at a *pp* marking.

4.5 *Icicle pour flute seule*, by Robert Aitken

This piece was composed by Robert Aitken, who is a virtuoso flute player (See Illustrations: Figure 13). Because of this, the piece exploits the capabilities of the instrument. It even pushes the boundaries, suggesting new playing techniques. This piece uses several, beginning immediately with an effect of making two sounds at once. It is indicated in the score to finger a scale-figure downwards while leaving the thumb key up. This creates two different sounds, one a scale downwards, and one a sustained note. Aitken has written out two lines, one above the other, marked “Sound” and “Play.” Thus the player can tell if the sound being produced is like the one required as given in the “Sound” line.

Another 20th century playing technique that Aitken uses is a series of tremolos. This is similar to the previous technique, in that it has the effect of creating two tones at once. He also has a trill written out at the end of this short section of tremolos, in which the speed of the trill changes, starting out slowly and increasing in frequency. This is the beginning of a section that alternates between long trills or tremolos, and one-bar figures of sixteenth notes that jump up and back down in large intervals.

Aitken’s effects of creating two tones at once in this piece can be seen as an influence from his time in Asia. He first toured in Japan in 1970 where an important wind instrument is the shakuhachi. Made out of the lowest section of a bamboo stalk and around 54.5 centimetres in length, this end-blown aerophone has four holes on the front and one on the back. A form of this instrument has been used in Japan for over 1500 years. “By various

fingerings, half-holing, and controlling the angle of the mouth-piece against the lip, all of the twelve tones [of the Western scale] can be produced” (Kishibe 1984, 80).

Because the type of mouthpiece makes it possible for the player to control the pitch by changing the angle, delicate changes in intonation can be achieved producing microtones. The shakuhachi player can also use various kinds of portamento to vary the palette of sound produced. It is probable that many of the sounds possible on the shakuhachi inspired Aitken to experiment in producing equivalents on the Western flute.

Aitken has indicated at several places in the score specific markings, which he has notated in a unique fashion. *Icicle* is a great example of the expansion of playing techniques used by composers in the twentieth century. With the advent of writing solo pieces for the flute, composers following in the footsteps of Debussy among others could exploit the production of harmonics, heard only in transparent, very soft passages. In his illustrated talk, “Contemporary Flute Technique” released on Dominion S-69006, probably in the early 1970s, Aitken reviewed these developments and the changes from earlier flute music. After playing many works including Beecroft’s *Tre Pezzi Brevi* that involved techniques such as key slaps, Aitken produced *Icicle* in 1977 to illustrate their further musical potential. That piece incorporates a wide range of articulations, and special effects such as flutter tonguing, production of microtones, and multiphonics. It is a substantial addition to flute repertoire, both in Canada and internationally.

4.6 *Duolet pour deux flûtes traversières* by François Morel (1982)

Duolet is a challenging piece in terms of intonation, rhythm, breath control, and dynamics (See Illustrations: Figure 14). Like the Freedman, the two instruments in this duet must listen to each other and play together. This is evident from the first phrase of the piece, where the two instruments come in playing the main motive together, on the same pitches. This unity is quickly contrasted by the most dissonant intervals in the next phrase, starting with the tritone. The flutes come together after this and play on the same pitch again, and this alternation between unisons and dissonant intervals continues throughout the first section of the piece. The unison sections get more and more difficult in regard to rhythm and dynamics as the movement goes on.

There are some difficult effects in the end of the first section of this piece. For example, there is a repeated low C that gets faster, while the flutist is required to use vibrato and crescendo from a *p* to a *f*. Other difficulties are some 32nd note staccato figures that jump up and down, and have a crescendo from a *mf* to a *sfp*, followed by a sustained high note with another crescendo.

The first section, which was marked *Moderato*, leads into an *Allegro* section, with a marked increase in tempo. This section of the piece is rhythmically challenging. Although it is written as in 4/4, the constant eighth notes have accents in unexpected places within the bar. Eighth note rests appear here and there throughout, creating groupings of two, three, four, five, seven, and eight. This is a type of ostinato figure. At times the two flutes are both playing the ostinato figure, and sometimes one of them plays sustained notes. This creates

two characters, and the two flutes switch between them in this section. One is marked *ben ritmico* and the other *cantabile*. At the beginning of the *cantabile* lines, there is a slurred, septonic scale figure, marked with a crescendo from *p* to *mf*.

The next section of this duet continues to alternate ideas between the two parts, and one little melodic line that both parts play is a quotation from Stravinsky's *Rite of Spring*. This is typical of the times in which this piece was written, as using quotation in composition is a post-modern technique that has the effect of creating a link between the audience who will probably recognize the reference and the composer.

The two flutes must play a series of double tongued eighth notes together, and then the second flute has a run with a gradual crescendo, which leads into the final section of the movement. Here, the contrasting characters re-appear, one marked *ben ritmico* and the other *cantabile*. The movement ends with a flourish in the first flute part, with a crescendo, leading into two bars marked *Agressif*, in which the two flutes jump in accented slurred major sevenths, highlighting that basic interval of the opening gesture and leading into the second movement. The second flutist changes to an alto flute in G.

The second movement continues the idea of contrasting lines, highlighting the different range and sound quality of the two flutes, the regular one and the alto. This is evident in the first phrase of the movement, where the first flute has a sustained low D sharp leading into a short melodic idea and back into a sustained D sharp. The alto flute, meanwhile, alternates between rests, and accented, double-tongued sixteenth notes which

jump up in intervals of major sevenths. From the beginning of the movement, Morel highlights the intervals of the major seventh and the semitone.

This movement also takes advantage of the flute's flexibility in regard to dynamics, with several crescendos on sustained notes as well as on slurred rhythmic sections leading to the downbeat. There is also an example of a twentieth century playing technique, with the first flute flutter tonguing a sustained low F sharp with a crescendo, and slurring into a non-fluttered F sharp.

This entire first section of the movement highlights the flute's and the alto flute's range, and also sound quality. It is marked *Moderato*, and the second part of this movement is marked *Animato e staccato*, with an increased tempo. This section consists of steady sixteenth notes in both parts, with *sf* markings on several beats in each bar, often on the off-beats. Its emphasis on rhythm is a contrast from the first section, which was lyrical and highlighted tone quality. The *sf* markings make this section difficult for the flutists, as they must maintain a steady tempo and stay together. Also at bar 29 the regular flute is called upon to produce a C, three octaves above Middle C.

The *Animato* section is followed by another *Moderato* section, which has elements from the first section as well as from the first movement of the piece. The first flute has picked up on the fast runs, and starts alone. When the first flute stops on a sustained low D sharp, the alto flute plays accented quarter notes, which re-introduce the intervals from the first movement, rising in sevenths. The two flutes then have a rhythmically challenging line which they play together, followed by a section with contrasting lines, one playing sustained

notes and the other playing rhythmically challenging slurred sections with dramatic crescendos. Then the two parts come together, playing slurred quarter notes rising in sevenths, reminiscent of the opening of the piece. This happens again near the end of the movement, with a more challenging rhythm, eventually double tonguing together. As well as challenges of obtaining the synchronicity of the two flute lines rhythmically, Morel demands of the performers a range of articulations without calling upon extended techniques. The piece ends with a humorous *Animato* statement with an increased tempo. The staccato sixteenth notes played together have the effect of a “pew, we did it!” kind of statement.

These six pieces show the evolution of composition for the flute from the mid-nineteenth century to the end of the twentieth. The presence of exceptional flutists in Canada has made this type of advanced flute composition possible. These pieces show why Canada’s composers have been achieving international recognition since fairly early in the twentieth century. In fact they have been prolifically writing for the flute as can be seen in the list of repertoire of Appendix C.

4.7 Repertoire List: Canadian Compositions

I have compiled a list of 629 pieces for flute written by Canadian composers. This list shows the large flute repertoire being produced in Canada, a sign that a substantial creative environment exists for composers in this country. My list of Canadian repertoire is arranged in the following chronological sections: before 1900, 1900-1940, 1940 to 1960, 1960 to 1980, and 1980 to 2004. The number of pieces composed in each time period is

interesting. Before 1940, I only found 9 pieces. Between 1940 and 1960, this tripled to 27 pieces. Between 1960 and 1980, I located 224 pieces, and between 1980 and 2004, I found 357 pieces. Although this does not represent a complete list of Canadian flute repertoire, it does demonstrate some trends in Canadian compositional practices. It also shows the dramatic increase in Canadian flute repertoire over each period.

Most of the pieces written before 1940 are for flute with piano accompaniment. They show that the convention at this time was still very much to follow the compositional practices of the Western tradition, particularly before 1900. An example of a piece written strictly in this classical compositional style is *New Year's Waltz* (1846) by Francis Woolcott. *Pastorale* by Leo Roy is an early example of a change from this structure. Also, in this part of the repertoire, there is an even split between pieces with traditional titles and pieces with descriptive titles, another compositional practice of the Western tradition. Two compositions of this period show innovations in scoring. Willan wrote *The Trojan Woman* for the combination of soprano, flute and harp. Composed just three years after Henry Brant left Montreal, *Angels and Devils* (1932), a concerto for flute with ten members of the flute family as accompaniment, has become the composer's most frequently performed work (<http://www.jaffe.com/brant.html>). As such, this is the first work to exploit the other members of the flute family larger than the regular flute.

In the 1940 to 1960 period a neo-classical approach for nomenclature is dominant with titles such as Suite, Divertimento, Impromptu, Improvisations, Sonata, Sonatina, Miniatures, Presto, and Partita. There are only three descriptive titles. As far as orchestration is concerned, the pieces in this time period are all for flute and piano or flute and orchestra,

with one exception, the *Sonatina for Flute and Harpsichord or Piano* by R. Murray Schafer. This also shows the awakening Canadian interest in earlier performance practices and the revival of instruments such as the harpsichord. In addition the 1940 to 1960 time period shows the first example of a piece for solo flute, Barbara Pentland's *Sonatina for solo flute* (1954). That composers are writing for flute alone shows that the flute is now considered a solo instrument, worthy of serious composition and able to stand without accompaniment. The problems with tuning that occurred in the early development of the flute are no longer an issue at this point.

Between 1960 and 1980, there are instances of neo-classical titles in the first five years of the period, but after 1965 there are very few examples. Although the combination of flute and piano or orchestra is the most common before 1965, this period shows more flexibility in orchestration, experimenting even more with timbral combinations. The first example of this period is Norma Beecroft's *Tre Pezzi Brevi* (1960), for flute and harp (or piano or guitar.) Aitken considers this work a major contribution to the flute repertoire. After this, many new instruments are used as accompaniment in Canadian flute pieces. We see flute and oboe in the mid-sixties, and then a wide variety of combinations, such as flute and alto flute; flute and harpsichord; flute, soprano, and cello; flute with various brass or percussion such as with clarinet, or horn, or xylophone. This period demonstrates the increase in pieces for flute solo, as well as flute duet. Also there is more use of playing techniques for the flute, such as in *Icicle* (1977) by Robert Aitken. The use of electronic resources as accompaniment appears in this period. After the pioneering work of Hugh LeCaine in electronic music, Canada had only the second electronic music studio (1959) in

the world, that at the University of Toronto. The trend to involve other media such as slides also began in this time period. There are examples of pieces influenced by non-Western cultures in this period, and that continues to the present. Some examples are François Morel's *Nuvattug* (1967), that was influenced by Inuit culture, and Robert P. Bauer's *Three Haiku on Simple Themes* (1971), which was influenced by the Japanese shakuhachi.

Between 1980 and 2004, there are few examples of pieces without descriptive titles. There is a continuation of experimentation in timbral combinations, with pieces for flute and bassoon, guitar, viola, and harp. Also there are more examples of flute in combination with other members of the flute family, such as alto flute, piccolo, and bass flute. The increase in numbers of pieces for flute solo continues into this period, and there are still many examples of flute and piano. In the past twenty-five years, we have also seen examples of postmodernism in music where references to various earlier styles or even actual quotation from well-known works can be heard. An example is *Duolet pour deux flûtes traversières* (1982) by François Morel. More pieces inspired by non-Western cultures are written in this period, such as Hope Lee's *...I, Laika...* (1988), and Chan's *Piao* (2004). In both of these examples, the composers were incorporating elements of their ancestral Asian heritages. As a result of the flute being considered a virtuosic solo instrument, composers were writing more concertos for flute. An example is R. Murray Schafer's *Concerto for Flute and String Orchestra* (1985). This concerto was written for a specific flutist, Robert Aitken, and to take advantage of his virtuosity. Canadian composers were able to create demanding pieces like this one because of the presence of Canadian flutists who were performing at an exceptional level.

Chapter 5

Assessing the Flute and its Impact in Canada

In Canada today, there is a thriving flute community. This study has described how flute-playing developed historically in the country, the resultant flourishing of professional flute performers in various fields, and the establishment of a particular Canadian repertoire over different historical periods.

One of the ways today's community is exemplified is through active flute clubs in several centres across the country. Earlier reference was made to the flute clubs in Toronto, but the Ottawa Flute Association is presently considered to be the strongest and most active flute society in Canada. By looking on the Internet, one can find an extensive web of information through The Atlantic Flute Society. It includes a link to Larry Krantz Flute Pages. Krantz of Abbotsford, British Columbia, is a Canadian flutist who has thousands of flutists worldwide subscribing to his list service and online discussion forum. His site includes information on famous performers, teachers, flute makers, flute pedagogy, and music.

Canadians have contributed in the field of making and designing flutes. Jack Goosman worked for Verne Q. Powell Flutes Inc. in Boston before establishing his own workshop in Toronto in 1971. One of his first flutes was for Nicholas Fiore, at the time the first flutist of the Toronto Symphony (Bégin 1992, 71). Because of the high quality of his instruments, they were soon sought out by renowned performers such as James Galway, Jeanne Baxtresser, and Robert Cram. Among those interviewed for this study, Jean-Guy Brault used a Goosman flute for over twenty years. In 1989, Goosman devoted part of his

time to research and designed the Butterfly headjoint and embouchure (Bégin 1992, 71). This headjoint when used on the regular flute allows the player to articulate notes more quickly and accurately. With the alto flute this joint extends the upper register and increases its volume. Although some of the flutists interviewed for this thesis had never heard of this important invention, the Butterfly headjoint continues to be produced by J.P. Goosman Flutes Ltd. and Butterfly Headjoint Co. Inc. in Northwood, New Hampshire.

Several of the Canadian flute makers specialize in period instruments. In the *Opus* exhibition of the Canadian Museum of Civilization, organized by Carmelle Bégin in 1992, Baroque flutes made by Peter Noy of Toronto, and Jean-François Beaudin of Frelighsburg, Quebec, were included. Jean-Luc Boudreau of Montreal specializes in the making of flutes of a slightly later period. The *Opus* exhibition featured his wooden flute based on a model by Richard Potter, a flute in C with six keys and an interchangeable middle joint “so that the instrument can be tuned to A=430 and A=440” (Bégin 1992, 69). Among other Canadian flute makers to be found on the Krantz website is David Wimberly of St. Margaret’s Bay, Nova Scotia.

Canada has produced a number of internationally known flutists in the classical, folk, period, and jazz fields. Not all of these outstanding musicians could be included in this present study. Briefly reiterated, Robert Aitken and Timothy Hutchins are among the most acclaimed soloists on the international circuit today. Chris Norman is equally well known in both folk and period repertoire. Jane Bunnett was once again nominated for a Grammy in 2004 for her stylish Latin jazz on both saxophone and flute.

The success of these performers was built on the pedagogical expertise of teachers. As noted in the historical overview, the first teachers in Canada taught a range of instruments and carried out several music-related activities in order to make a living. Beginning in the 1880s, teachers specializing in flute began to be available through the development of colleges and conservatories. Granted these teachers were only available in the larger cities such as Toronto and Montreal. Also, even when institutions such as the Toronto (Royal after 1947) Conservatory of Music put into place an examination system including a graduated series for flute, very few flute teachers encouraged their students to take these examinations unless it was for the advanced level of the Associate degree. Probably this was due to the fact that the examining institutions did not have the means to send out specialists in each instrument and voice to all centres across this massive geographical space. However, the lists of repertoire from the Conservatory continue to provide guidelines for teachers and it is possible today to obtain recorded performances of these pieces by Larry Krantz.

Many of the teachers available have held posts in orchestras and some of those flutists have had a considerable influence on solo and orchestral performers, past and present. To mention just one who still is referred to by flutists such as Nora Shulman is Jeanne Baxstresser. A student of Julius Baker, she was first chair flute in the Montreal Symphony Orchestra for nine years before assuming the same position in the Toronto Symphony Orchestra. She left Canada in 1985 after being asked to become first chair of the New York Philharmonic where she remained for fifteen years. Yet, her influence is still felt through the use of her orchestral excerpts book, participation in her master classes, and many Canadian flutists who acknowledge her as a mentor.

This thesis has responded to the question of how this Canadian music scene has developed by looking at the historical development of flute playing in Canada. An examination of the history of flute in Canada shows several factors. One is that the Western flute has been part of the cultural life of Europeans in Canada from the earliest days of their arrival here, even before their towns and villages were established. The flute has been a material and symbolic reminder of the home culture, and of high art in home culture. In Quebec Jesuit missionaries carried flutes to their interior missions in the 1600s. British families in present-day Ontario played flutes in log cabins in the early 1800s.

Technical changes in the flute as an instrument have affected its use in Canada. The flutes brought to Quebec in the 1600s were late Renaissance or early Baroque wooden flutes. Not until the late 1800s was a standardized, modern flute available. France was an important center for flute construction, the development of advanced playing techniques, and repertoire. The records of Canadian flute activity show that from the earliest days, not only in French Canada, but also in English Canada, Canada's flute community stayed in contact with developments in flute instrumentation, technique, and repertoire of France. This study shows that from the 1700s on, Canadian flutists have had access to European developments through new instruments, instruction books, and collections of repertoire, as historical documentation of flute activity from Quebec and from Ontario, mostly Toronto, demonstrates. Since the beginning of the twentieth century there has been a direct Canadian link between the "French School" of flute playing and flutists living in Canada. These European influences remained strong through the repertoire performed in Canadian concerts.

By the late 18th century, some evidence of flute performances outside of the home appeared. Concert programs provide information about what repertoire was being performed and where. In the latter part of the 19th century and into the 20th, Canadians began to experience concerts with European guests. At this time, tours by flutists commenced.

Most of these touring flutists had some connection with the outstanding French School of flute playing that had been established through the Paris *Conservatoire*. Before World War Two tours and guest artists brought members of this school such as George Barrère and Rene LeRoy to concerts in Canada. Starting after World War Two, some Canadian flutists studied with recognized members of the French School such as Marcel and Louis Moyse. As some of the interviewed flutists remarked, the connection to the French School continues throughout the twentieth century, with flutists participating in workshops and studying privately with teachers from France. These flutists then passed down this teaching style to their own students in Canada. Although this French influence was strong in Canada, there were other influences before the end of the twentieth century. At the University of Toronto Music Library, there is a copy of the 1908 publication *The Flute and flute-playing: In acoustical, technical and artistic aspects* by Theobald Boehm, published by D.C. Miller. Boehm (1794-1881) was famous for his flute design, but also was influential as a teacher and performer in Germany. Probably this publication belonged to the Toronto Conservatory of Music's library which became the basis of the present Music Library at the University of Toronto.

In the last half of the twentieth century, we see the appearance of internationally known Canadian flutists, such as Aitken, Hutchins, Norman, and Koffman. Also around this

time, more women start playing the flute and it is no longer considered a solely male instrument. It is also not considered solely an orchestral instrument, and there are more examples of its use in jazz, with Koffman establishing its role as a soloist in jazz ensembles through the popular success of *Swinging Shepherd Blues*. Other fine Canadian jazz flutists have continued his innovative work, including Bill McBirnie. This Torontonion has been named Flutist of the Year by Jazz Report Awards, a recent winner of the National Flute Association's triennial Jazz flute Master Class Competition, and hailed for his three CDs, the two Extreme Flute projects and the recent *Nature Boy* (www.indiepool.com/extremeflute).

Canadian flute repertoire in the last century reflects some of the changes mentioned above. Most noticeably, with the growth of interest in the instrument, the flute repertoire increased dramatically over the past century, doubling approximately every twenty years. Second, with the presence of exceptional flutists, more compositions created by Canadians are being written. Also, Canadian composers have been able to write more virtuosic pieces with specific players in mind, for example, Schafer's *Concerto for Flute and String Orchestra* (1985), which was written for Robert Aitken. In Canadian cities that have orchestras, composers often specifically create works for the flutists of the organization. For example, Penelope Clarke said in her interview, that several works had been written for her by Thunder Bay and Winnipeg composers. Subsequently she has performed them in the New Music Concert Series of Thunder Bay.

The flute music that has been created by Canadian composers is in itself interesting evidence of the changes in compositional practices throughout the last century. Canadians have been on the leading edge of experimentation with different elements of music, such as

playing techniques unique to the instrument, timbral combinations, use of electronic accompaniments, use of quotation, incorporation of elements of non-Western cultures, and creative notation practices.

This study has added to existing research in several ways and also broke new ground. Prior to this thesis the sources available about flute music in Canada emphasized different repertoire and did not examine the historical context of Canadian flute activity. For example, Payne's thesis included a repertoire list, largely based on the holdings of the Canadian Music Centre prior to 1994, and a selection of analyzed pieces. Cernauskas provided a detailed analysis of seventy Canadian flute pieces, and annotated information about each piece. Both of these were limited in their time periods and neither touched on the last decade. The repertoire list of the present thesis gives representative pieces from the nineteenth century to the beginning of the twenty-first century, and also analyses selected pieces with regard to their presentation of the flute throughout this time period. The list includes over 600 pieces written for flute by Canadian composers. Thus the repertoire section of this thesis adds to the work of Cernauskas and Payne. The list cannot claim to be complete, and additional information about the pieces could be added.

This thesis also provides a history of how flute activity developed in Canada from 1645 to the present. Although histories of specific Canadian orchestras have been written, as well as some books and articles about the history of wind bands in Canada, these do not provide historical detail about the popularity of the flute in Canada and its continued use. Nor do they describe evidence of domestic flute playing. This thesis aims to begin to fill that lacuna. Nevertheless, this thesis does not describe flute activity in all of the provinces in

Canada. My history section was mainly limited to Toronto, with some examples from Quebec, Halifax and Victoria. Other types of evidence need to be explored such as extant photographs. The photograph of the *Orchestre de Somerset*, organized in St. Boniface, Manitoba in 1915, includes a flutist among its nine members (Roy et al. 1980, 34). On the Alberta Folklore and Local History Collection web-site there is a photograph (96-93-967) from the Robert E. Gard contribution that shows a group of musicians (<http://folklore.library.ualberta.ca/>). Probably taken in the early 1900s, a male performer appears to be holding a flute in the back row.

The information that could be gleaned from the compilation and examination of photographs dealing with music making can be indicated in part by looking at the evidence revealed in George Lyon's *Community Music in Alberta: Some Good Schoolhouse Stuff!* (1999). The musical ensemble for the *Fête des Rois* (Epiphany) held at Red Deer, 6 January 1915, possibly included a piccolo player (page 127). Chautauqua performances were obviously an opportunity for Canadians to become acquainted with the flute. The Barrère Ensemble of Wind Instruments formed in New York in 1910 began touring on the Chautauqua circuit in 1912 and often spent as many as three months doing five or more performances a week in North America (<http://memory.loc.gov/ammem/award98/iauhtml/tcccNames5.html>). Chautauquas arrived in Canada in 1917 when tours for all four western provinces were booked, 40 towns during the summer and 108 towns in the autumn (Kallmann 1992, 256). The Chautauqua Orchestra of 17 players that visited Cayley, Alberta, in 1917 included a flutist (page 14). By 1920 there was a professional flutist in Calgary as a member of Mrs. Trainor's Orchestra of twelve

members, a favourite group for dance and other social occasions (page 96). In 1922 two flutists and two piccolo players were members of the Elks Concert Band of Calgary (page 44). The arrival of flutes in school ensembles appears to be documented with an Edmonton school orchestra of 1960 (page 5). Interestingly the player is a young girl as all of the previous photos showed male flutists. The photo of reed players in the pit band of the Stampede in 1977 shows a gentleman playing the piccolo (page 81). Much more research could be done to fill in information from other provinces and territories by examining program and photo collections along with newspaper documentation.

This thesis provides a snapshot of Canadian flutists working today, including their experiences, and their views on flute pedagogy and Canada's place internationally. This is done by providing a sample of opinion from six Canadian orchestral flutists, and by providing short biographical outlines of some world-renowned Canadian flutists. A more complete record of flutists' views would make an important contribution to Canadian musical history.

The historical research in this thesis has uncovered an active interest in the flute among Canadians. Further research about the history of the flute's role in ensembles in Canada is waiting to be done. Although the above-mentioned sources mention the flute in their histories of particular orchestras, more could be written about its presence in Canadian orchestras as they developed on a provincial or national scale. The same can be said for the flute's history in Canadian bands. Although it seems that the flute was not commonly present in bands before the 20th century, more research needs to be done in this field. Another area which could be considered historically is the flute's gradual involvement in

conservatories in Canada. The history of orchestras and conservatories would also shed light on the history of government support for the arts in Canada. Implications for the flute would be an interesting study.

This study uncovered some evidence of the history of the participation of women in flute activity in Canada. The point was made that the flute was seen as a male instrument until well into the twentieth century, and that men vastly outnumbered women flutists before World War Two. A more detailed study could be done of this issue. When exactly did this shift occur? Are there more examples of women playing the flute domestically before the change occurred in public concerts?

In conclusion, although a great deal more could be written about flute activity in Canada, this thesis provides a window into an area of Canadian music history and activity that has so far been mostly unstudied. It has been shown that flute playing has always been a popular method of musical expression. Interest in the instrument has continued into the twentieth and twenty-first centuries, and created quite a dynamic environment for flutists, both amateur and professional.

Appendix A

Canadian Band Repertoire: 25 Selections 1870-1950

<u>Date</u>	<u>Piece</u>	<u>Composer</u>	<u>Instrument</u>
1870	<i>Canadian Rifles Waltzes</i>	Joseph Vésina	piccolo
1883	<i>Mosaïque sur des airs canadiens</i>	Joseph Vésina	piccolo, flute
1883	<i>Mouvement à la pavane</i>	Calixa Lavallée	piccolo, flute
late 1880s	<i>Greeting to Toronto Polka</i>	Herbert L. Clarke	piccolo
1888	<i>Tiberius - Romantic Overture</i>	Herbert L. Clarke	piccolo, flutes
1890s?	<i>The Pasha Two-Step</i>	Louis-Philippe Laurendeau	piccolo
1891	<i>Marche indienne</i>	Calixa Lavallée	piccolo, flute
1897	<i>Stampede Galop</i>	Louis-Philippe Laurendeau	piccolo
1900	<i>Les Voilà! Marche militaire</i>	Alexis Constant	piccolo, flute
1906	<i>The Ride of the R[oyal] N[orth] W[est] M[ounted] P[olice]</i>	Annie Glen Broder	piccolo
1911	<i>Red Deer March</i>	Arthur Wellesley Hughes	piccolo
1914	<i>Ballade des Lutins</i>	Claude Champagne	piccolo
1915	<i>Loyal Dominion March</i>	Clarence Lucas	piccolo, flute
1921	<i>Sweet Memories Waltz</i>	Herbert L. Clarke	piccolo, flute
1921	<i>Toronto Bay Valse Scherzo</i>	J.-J. Gagnier	piccolo, flute
1930	<i>The Emblem March</i>	Charles O'Neill	piccolo
1931	<i>Specialty Overture</i>	Arthur Wellesley Hughes	piccolo, flute
1934	<i>La Dame de coeur (Queen of Hearts)</i>	J.-J. Gagnier	piccolo, flute
1936	<i>High Park March</i>	C. F. Thiele	piccolo, flute
1937	<i>Builders of Youth Overture</i>	Charles O'Neill	piccolo, flute
1937	<i>Characteristique Overture</i>	C. F. Thiele	piccolo, flute
1939	<i>Hands Across the Border, Marche élégante</i>	J.-J. Gagnier	piccolo, flute
1940	<i>Laurentian Idyll</i>	Alexander Brott	piccolo, flutes
1944	<i>Band Hut Stetches: No. 1</i>	John Weinzwieg	piccolo, flute

Band Hut Sketches: No. 2
Musique pour Saxophone alto et fanfare
[harmonie]

1950

Serge Garant

flutes

Appendix B

Transcripts of Flutists' Responses to Questionnaire

Jean-Guy Brault

1. How long have you been performing in Canada?

I have been performing in Canada for more than 40 years.

2. Where did you do your training and with whom?

My training was very unorthodox. I was and still am a saxophonist. I first played the flute as a doubling instrument to the saxophone. For a saxophonist who wishes to work professionally, playing the flute and other woodwinds is a must. I was very much aware of this. Living in Toronto with a young family at the time, I took flute lessons from Paul Brodie, Nick Fiore and Robert Aitken. I also played with 4 or 5 military bands, club and dance bands, all of which gave me performance experience and much needed dollars. Later I attended the University of Michigan to work on my Masters Degree and there I studied with Nelson Hauenstein who made me go through lots and lots of repertoire. Later again, I had lessons with Marcel Moyse, Jean-Pierre Rampal and Samuel Baron.

3. What Canadian repertoire would you play at a concert?

I would play and did perform the flute compositions of Patrick Cardy, Steven Gellman, Michael Bussière, Peter-Paul Koprowski, Claude Vivier, Denis Schingh, Clermont Pépin and many others.

4. Which Canadian pieces do you think are most well known internationally?

That is hard to say! Our country does not have a long musical history. Up to 1960, there was not much Canadian flute music being written and even today, there are not many Canadian Rodrigues. Consequently, I cannot think of any Canadian flute composition at the forefront of the international music scene. That is not to say that Canadian flute music is not played internationally. There are very good Canadian composers whose music is played (Schafer, Hétu, Pépin, Louie, Bouliane, Weinzwieg) in other countries but it is hard to say that one composer or composition stands out.

5. Which Canadian composers do you think are most well known internationally?

I think the answer to the previous question answers this one. Internationally known household names in music such as Xenakis, Copland, Berio quickly come to mind when thinking in international terms. There are not many of those in Canada and there are reasons for that. Plain numbers is one...there are many composers out there...it's a big world. Schafer, maybe, would be well-known. Some composers are well known in some countries and not in others. Also, I do not know many of the younger composers.

6. What teaching method do you prefer?

A teacher must adapt to the students he or she teaches. Everybody is different and to try to teach everybody the same way, or from the same method, would be a mistake. A teacher of experience develops his own method and looks for help, ideas and inspiration in methods of others. When a student becomes fairly advanced, he or she will look into different methods for help, ideas and inspiration...anything that will bring on progress. So, the short answer to the question is "no real preference but some of both."

7. What method did you use as a student?

Mainly, the great method of "desire to push on," playing for every conceivable musical situation I could participate in and the encouragement of some teachers who help you to believe in yourself. These things are a world ahead of any written method...at least for me.

8. Do you have a preference between the Taffanel and Gaubert and the Moyse?

Both have value and one should draw from both, as from many other methods around today. Whatever will work. Most importantly, young students must acquire solid groundwork and I'm not sure that either method will provide this for many flute students.

9. Do you use the Canadian-made Goosman head-joint?

I do not use the Canadian-made Goosman head-joint but I did use the Canadian-made Goosman flute for over 20 years of my orchestral career. Regarding head-joints...they are very personal and specialized pieces of equipment, and flutists go through a lot of soul-searching and expense before settling on that great head-joint...

10. Would you recommend that headjoint?

Goosman should have enough variety in their repertoire to accommodate most players.

11. What contributions to flute playing have Canadians made?

The answer, in a way, can be found in the answer to your questions 4 and 5. "Numbers" and "History" are part of the answer. The French firstly, then the Americans and the British, and others, have contributed to flute playing. Aitken, Hutchins, are probably today's Canadian flutists most in evidence. But then, Canadian flutists who are currently playing in symphony orchestras, those who are playing in smaller ensembles, soloists, and all those who teach the instrument are making a contribution to flute playing.

12. What are your views on 20th century playing techniques and the approach to the instrument in Canadian pieces?

By 20th century playing techniques, I assume you mean the different noises, micro tones, glissandos, double or triple or more stops that composers sometimes ask flutists to make. Firstly, the flute is not built to accommodate a lot of those effects very successfully....on some other instruments, they work really well. Secondly, you see this type of writing less and less. It became a craze in the 1960s but its musical value is rather limited. To my mind, these sounds work well

when composers want to add bits of theatrics to the music. Often, the music doesn't offer enough interest on its own. In time one wonders what will remain of this musical period. Also we should be aware that most of the 20th century music was written in the traditional style. The music of Stravinsky and Copland is written with the same notation as that of Brahms and Mozart. Lastly, when these effects appear in front of our eyes, you refer to your "special effects" book and see if you can get ideas as to how you could play them satisfactorily.

13. Do you enjoy playing Canadian works yourself?

"Canadian works", just by calling it so, implies second-rate. So we should use this branding very sparingly and with the best of intentions. Yes, I do enjoy playing Canadian compositions. New compositions always offer intrigue and stir curiosity...like seeing a new or unknown painting. Canadian works, old or new, offer as much interest as works from anywhere.

14. Do you think it is important for students to learn them?

Would you not go to a doctor, hire an architect, or read Margaret Atwood despite their being Canadian? It should be a requirement for students to learn works written by their own countrymen.

To perform works by Canadian composers?

I think that students should especially learn and perform music written by their own composing colleagues, by themselves if they are also composers, by composers of their own country, and by composers of the world.

15. Who has influenced you? (teachers, flutists, composers)

I feel I have been influenced by all aspects of my life, even though they may have no direct relationship with music. All of your surroundings have an impact on the way you prepare a performance and on the confidence you place in your ability to do your work. All my teachers influenced me, each one in his own way. You react positively, or not, to what they tell you. The musicians I worked with on a daily basis influenced me...the great music of Beethoven, Verdi, Stravinsky and so many others. Orchestra conductors who draw the best out of people...and those who don't.

16. Are there teaching preferences that are unique to different geographical areas of Canada?

Many good musicians come out of McGill University because its fine music faculty has been able to draw the best student talent in the country. The Québec conservatory system produces superb musicians because it offers gifted students, from a very young age, a musical education curriculum that is totally government supported. The Vancouver area also produces great talent because of the emphasis on youth orchestras, choirs, etc. Calgary, Québec City, Halifax and Ottawa also offer an energetic music life.

17. Where do you teach?

I teach privately and at the music department of the University of Ottawa.

Penny Clarke

1. How long have you been performing in Canada?

Since the Spring of 1976.

2. Where did you do your training and with whom?

I grew up in Edmonton, Alberta studying flute with my father, Alan Clarke who was a member of the Edmonton Symphony Orchestra flute section. My university studies were at the University of Toronto where my teachers were Robert Aitken and Louis Moyse.

3. What Canadian repertoire would you play at a concert?

I would search out music from the Canadian Music Centre to find out what has been added to the repertoire recently in order to make my choices. I don't think I'll be specific here as to definite works because I think each recital situation is different and what you select to perform is influenced by that. I would definitely try to perform Canadian works if possible. There are various works in the repertoire by Robert Aitken, Laurence Cherney, John Weinzwieg, Harry Freedman, Harry Somers, Ari Carastathis and on and on.

4. Which Canadian pieces do you think are most well known internationally?

Most of the composers I mentioned above are reasonably well-known and therefore works by them would be known.

5. Which Canadian composers do you think are most well known internationally?

Once again, refer to the above answer. Of course there are many more, both established and up and coming.

6. What teaching method do you prefer?

My background is the French school of playing so I teach from that perspective. I have attended masterclasses of teachers of other schools and, as I mention in question 8, the individual schools of flute playing are really merging now.

7. What method did you use as a student?

Robert Aitken was a pupil of Marcel Moyse and therefore was trained in the "French" school of playing and Louis Moyse is (of course) of the French school. Having said that, even as I was attending university in the '70s the "schools" of playing and teaching were merging into what would be called an international style of playing. This came about partly because people were so

much more mobile, students were being exposed to players from all over the world through concerts and masterclasses and approaches to playing were beginning to blend.

8. Do you have a preference between the Taffanel and Gaubert and the Moyse?

I consider the Moyse method an extension of the Taffanel-Gaubert method in that the Taffanel-Gaubert book was almost the first modern technique book compiled for flutists. Marcel Moyse was a student of Gaubert. Moyse wrote many technique books over the course of his life based on aspects of playing he was concerned with.

9. Do you use the Canadian-made Goosman head-joint?

No.

10. Would you recommend that headjoint?

I have never played one so I don't have an opinion about the headjoint.

11. What contributions to flute playing have Canadians made?

I think there are several. Robert Aitken is a phenomenal flutist and composer highly respected around the world, perhaps recognized more outside of Canada than in, unfortunately. As a specialist in contemporary music he has written a great deal of music, has had compositions written for him and has brought to Canadian audiences many experiences in contemporary music they would otherwise not have had. Timothy Hutchins is recognized as one of the best flutists in the world. He has been a member of the Montreal Symphony since 1978 and is known as a great performer and an exceptional teacher. His contribution has been to bring recognition to Canada for the high standard of playing and teaching there is here.

12. What are your views on 20th century playing techniques and the approach to the instrument in Canadian pieces?

I have not done a great deal of playing of 20th century repertoire over the years in Thunder Bay. As a member of a small symphony orchestra we do only a small amount of contemporary music each season. As far as solo and chamber repertoire is concerned, I have performed in the New Music Concert Series in Thunder Bay ever since it was formed and have had several pieces written for me by young composers here in Thunder Bay and Winnipeg. In 1994 Laurie Duncan wrote a sonata for me which I premiered here in Thunder Bay in 1995 with Mr. Duncan at the piano. Also, Dr. Aris Carastathis has written several works for me since he arrived in Thunder Bay to be a part of the Lakehead University Music Department. The most well-known of the pieces would be Silver Pieces for Flute and Tape which was written in 1990.

13. Do you enjoy playing Canadian works yourself?

Yes, I think it is important to work with the artists of your own environment whenever you have the opportunity.

14. Do you think it is important for students to learn them?

Yes, for similar reasons as in the previous question. Yes because young composers learn by hearing their works performed and young performers must be conversant with contemporary styles of music and playing.

15. Who has influenced you? (teachers, flutists, composers)

The biggest influence for me as a flutist has been Louis Moyse. I began working with him when I was a university student in the early '70s and I still see him at least once a year for a few lessons. He is now 91 years old and still teaching!

16. Are there teaching preferences that are unique to different geographical areas of Canada?

I don't think so.

17. Where do you teach?

I have been a member of the faculty of the department of music at Lakehead University since 1978. I also teach privately in Thunder Bay.

Joanna G'froerer

1. How long have you been performing in Canada?

My first professional gig as a member of the A. F. of M. was 15 years ago. Before that I did some paid wedding gigs, and many amateur performances in churches, with school bands, youth orchestras, etc. . . . I guess from about 1985 on.

2. Where did you do your training, and with whom?

I'm from Vancouver, and studied flute there with Kathleen Rudolph for 7 years (age 11-18), privately through the Courtenay Youth Music Centre in the summers of '87 and '88. I spent the summers of '89 and '90 at Interlochen, Michigan, studying with Christine Smith. I went to McGill University in 1990 specifically to study with Timothy Hutchins, which I did for 3 years (including the first year of my job here in Ottawa). Summers of '91 and '92 were spent at NYO studying with Ornulf Gulbrandsen and Camille Churchfield respectively. Other studies throughout the years have been with Leone Buyse and Arnold Jacobs (for breathing), as well as performing at and attending many masterclasses.

3. What Canadian repertoire would you play at a concert? (solo recital?)

I'm not sure what you mean. . . . I can tell you what pieces I have in my repertoire. That does not mean I am excluding other pieces as good choices.

Pepin – Quatre Monodics
Fleming – Choreographic Sketches

Gellman – Dialogue II
Coulthard – Music on a Quiet Song

H. C. Parker – Flute Sonata,
 Elegy,
 Generations, Flute Concerto
 Coulthard – Lyric Sonatina

Weinzweig - Divertimento

(I am not including chamber or orchestral pieces.)

4. Which Canadian pieces do you think are most well known internationally?

Weinzweig – Divertimento for flute and strings
 Michael Conway Baker – Concerto for flute and strings
 – Flute Sonata

5. Which Canadian composers do you think are most well known internationally?

I don't know. NACO has played works by Bouliane, Bouchard, Gougeon & Koprowski on recent international tours, but I have no idea if this has translated into them being "known" in other countries. One would have to find out which Canadian composers are having their music played outside Canada by non-Canadian artists and groups. I don't have that information.

6. What teaching method do you prefer?

I'm not sure what you mean by "method". I use many different books with my students. Tone studies by Moyse & Trevor Wye. Technical development using Taffanel & Gaubert, Geoffrey Gilbert and Reichert. Studies by Anderson. Other exercises I make up to deal with specific problems (vibrato, tonguing, support, etc.), or remember them from my teachers.

7. What method did you use as a student?

Most of the same books as above, plus the other Trevor Wye books, High register studies by Filas, & earlier work using short studies by Vester.

One big change that has happened since I was a student is that everyone now uses Baxtressers' book for orchestral excerpts instead of the old Wummer books, which I believe are not out of print.

8. Do you have a preference between the Taffanel and Gaubert and the Moyse?

I use T. & G. for technical development. I don't often use Moyse's books on technique, if that is what you're asking. I use Moyse's books on tone development regularly.

9. Do you use the Canadian-made Goosman head-joint?

No.

10. Would you recommend that head-joint?

Every head-joint is different, and every player is different. I would recommend trying all makes of headjoints to find what works for one's own playing.

11. What contributions to flute playing have Canadians made?

I believe that Canada is recognized internationally as having outstanding flute players and teachers. Many of the world's most visible flutists are Canadian, and as such they have a great deal of influence on trends in flute playing and instruments.

12. What are your views on 20th century playing techniques and the approach to the instrument in Canadian pieces?

13. Do you enjoy playing Canadian works yourself?

Of course

14. Do you think it is important for students to learn them?

Definitely.

15. To perform works by Canadian composers?

Yes.

16. Who has influenced you? (teachers, flutists, composers)

All of my previously mentioned teachers. Many conductors and coaches I have worked with. (Trevor Pinnock, Franz-Paul Decker & Pinchas Zuckerman are all conductors I have worked with on a long-term basis & they have definitely rubbed off on me. Also Akiyama at NYO). James Galway & Rampal through their recordings. My parents, who are also musicians. My colleagues at NACO>

17. Are there teaching preferences that are unique to different geographical areas of Canada?

Not that I'm aware of.

18. Where do you teach?

University of Ottawa.

Patrick Healey

1. How long have you been performing in Canada?

I have been performing professionally as an orchestral player since 1998. My activities as a chamber music player started prior to this.

2. Where did you do your training and with whom?

PhD. Piccolo, teacher: V. Spicer (1999-200?)
 D.E.S.S. in orchestral training, teacher: D. Bluteau (1997-1998)
 Masters of Music, at l'Université de Montréal, teacher: L. Daoust (1995-1997)
 1er prix à l'unanimité from the Conservatoire de Musique de Montréal, teacher: J.-P. Major (1991-1992)
 Diplôme d'études Supérieures (Bachelor's degree), from the Conservatoire de Musique de Montréal, teacher: J.-P. Major (1987-1991)
 D.E.C. in music from the Cégep de St-Laurent, teacher: G. Frechette (1985-1987)

3. What Canadian repertoire would you play at a concert?

I've played several Canadian works in recital in the past however, as with most orchestral players, contemporary music isn't my specialty. Canto, for piccolo and orchestra by Denis Gougeon is one of my favourite works for the piccolo. Aria, for flute and piano by Jacques Hétu is such a beautiful work, so is his Concerto. Birds, for piccolo, piano and slides, by Michael Horwood was especially fun for the audience. I will be performing Anasazi Kokopeli I, for piccolo and electronics by James Harley for my final doctoral recital.

4. Which Canadian pieces do you think are most well known internationally?

When the orchestra at the Conservatoire toured France about 10 years ago, we were very surprised to see that at the Centre Georges Pompidou, which is the place to go when researching contemporary art of any form, that we could hardly find any Canadian composers in the data bank except Calixa Lavallée and I think I remember seeing Gilles Tremblay. You must realize that I am from Montreal and am less familiar with composers from other provinces. I don't know what to answer to this question.

5. Which Canadian composers do you think are most well known internationally?

I would hope Denis Gougeon and Jacques Hétu (my two favourite composers).

6. What teaching method do you prefer?

Although I haven't used it myself, many friends and acquaintances use the Suzuki method with the younger (and sometimes older) kids and have great success. I'm not familiar with other methods but I am a firm believer that students must be motivated to practice hard. You can have the best method or teacher in the world and it will amount to nothing unless the student practices. Having a teacher who has done a lot of experimenting to develop a technique is, in my eyes better than one who was a natural and didn't ask too many questions. I also believe that teachers can 'demotivate' their students by focusing only on the negative. It's essential to praise the positive and then to gradually help the student to realize those things he or she needs to improve on.

7. What method did you use as a student?

I don't think it has a name; I would have to say conventional? But good?

8. Do you have a preference between the Taffanel and Gaubert and the Moyse?

Taffanel and Gaubert was my bible from the start and greatly helped me develop my technique. I've recently been using Moyse Exercices Journaliers and find it very complete. Prior to this I've used other books such as Marcel Moyse's *Gammes et arpèges 480 exercices pour flûte*. It's important to change once in a while. I find that I'm slowly getting my students to use Exercices Journaliers. I think if I was giving a technique class I would probably use this rather than the Taffanel.

9. Do you use the Canadian-made Goosman head-joint?
10. Would you recommend that headjoint?

I have vaguely heard of this make.

11. What contributions to flute playing have Canadians made?

I think that Canadians have made a great contribution to flute playing; all you need to do is look at orchestras across the world and you will find exceptional Canadians sitting in their flute sections. For example Robert Langevin at the New York Phil who is one of my old teachers' students. I must also mention Lise Daoust who has worked many times with Stockhausen and is recognised by him as an important Canadian flautist able to 'properly' (he is very picky!) perform his works. She has received many international prizes for her contribution to 'advanced techniques' flute playing.

12. What are your views on 20th century playing techniques and the approach to the instrument in Canadian pieces?

When I returned to university to start my doctorate, my intention was to specialise in this type of music; I soon discovered many different types of 20th century music some that made use of these techniques and others that didn't. Most of my recital pieces didn't. I guess deep down I have a preference for tonal or extended tonal music (again, as many orchestral players have!). I do have an interest for 'advanced techniques music' and always enjoy including such works in recitals but I cannot see myself dedicating my time exclusively to this anymore.

13. Do you enjoy playing Canadian works yourself?

yes

14. Do you think it is important for students to learn them?

I truly believe that it is important for students to focus on developing a large beautiful sound, solid finger technique and a command of dynamics, phrasing and all the elements of more 'traditional music'. I have seen many flautists who specialize in the modern flute and can't even play a Bach Sonata well. This is wrong! Advanced techniques are for advanced students. However, incorporating more modern works that make use of 20th century playing techniques in a student's repertoire can help prepare him or her for the future. Only a small percentage of time should be spent studying these types of works when a student hasn't mastered the basics. Including these works in a recital can also be a great learning experience for students and can certainly add variety to the program. One thing I enjoy about performing these works is that you

don't need to worry about "playing perfectly" which is one of the main focuses of classical music and sometimes might even inhibit the expressiveness of the musician.

Please don't misunderstand my previous comment; I believe this music can be very precise and many composers have a very rigid idea of the way the music needs to sound but it isn't influenced by the same aesthetic qualities as tonal music.

15. Who has influenced you? (teachers, flutists, composers)

When I was quite young my idol was James Galway. I know many flautists would laugh at this but his sound has always been present in the back of my mind when developing my own. At the same period of my life, I admired Jean-Pierre Rampal for musical reasons. These two players are so completely different it's unbelievable! Later, during my first years of college, I worshipped Paula Robinson. Even today, I feel that very few flautists have surpassed her musically. In recent years however, I don't feel that her sound is as great as the rest of her playing. I'm what one of my working colleagues affectionately calls "a flute geek" and I have purchased many CDs through the years and been to many recitals, so I'm sure I have many influences I'm not mentioning here. Marina Piccinini has always impressed me; she is a very complete flautist but her recent French music CD has disappointed me because of intonation and how she forces her sound. Some orchestral players have really been important to me: Timothy Hutchins of the OSM has a great gift; he is able to choose the right sound and the right expression to fit any mood composers can imagine. He is hard to surpass in his field. As a piccolo player, I must mention that the biggest influence for me was Virginia Spicer. I also have the chance to hear many if not most of the piccolo recordings available on the market today. My favourite is Danielle Eden; I believe she is English (there seem to be a lot of great piccolo players from England (Patricia Morris!)).

16. Are there teaching preferences that are unique to different geographical areas of Canada?

Having done all of my studies in Montreal, I am unable to answer this question.

17. Where do you teach?

I am lucky to say that most of my time is spent performing, but I definitely have a love for teaching also. I presently have only two students who take private lessons with me.

Emily Smethurst

1. How long have you been performing in Canada?

Professionally in the National Arts Centre Orchestra since Sept. 2002. Before that I was a student in BC and Montreal and performed in competitions and training orchestras since 1993.

2. Where did you do your training and with whom?

In Vancouver:

1992 - 1995 Studied privately with Brenda Fedoruk (principal flute, Vancouver Opera Orchestra; Faculty of Music, University of BC)

1994-1996 Studied privately with Camille Churchfield (principal flute, Vancouver Symphony; faculty of Music, University of BC)

Orchestra training in the Vancouver Youth Symphony Orchestra, and the Vancouver Academy of Music Symphony Orchestra

In Montreal (@McGill University):

1996-1999: studied with Carolyn Christie (2nd flute Montreal Symphony Orchestra)

1999-2001: studied with Tim Hutchins (principal flute Montreal Symphony Orchestra - currently principal flute of Pittsburgh Symphony)

2001 - received Bachelor of Music in Flute Performance

@ Indiana University (Bloomington):

Studied with Thomas Robertello (formerly of the National, Cleveland, Pittsburgh Symphony Orchestras)

Also had training in various music festivals: Orford Arts Centre, Banff Centre for the Performing Arts, Jeanne Baxtresser International Masterclass (NY, NY), National Youth Orchestra of Canada, Boris Brott National Academy Orchestra (Hamilton, Ont.), Jeunesses Musicales World Orchestra (Germany and throughout Europe).

3. What Canadian repertoire would you play at a concert?

Honestly I have not played much Canadian flute repertoire. I do like works by Jacques Hetu, especially the "Aria", but his Concerto for flute and wind quintet as well.

4. Which Canadian pieces are most well-known internationally?

I really don't know.

6. What teaching method do you prefer?

I don't teach.

7. What method did you use as a student?

I can't say I used any particular method. I did not start on Suzuki or anything like that. I just had very good teachers who all focused on different things. I don't really think there is a name for it. It was just weekly private 1 hour lessons. When I was in high school I had teachers who made me do technique and tone exercises in lessons, but once I was more advanced, I would use my lessons mostly to concentrate on repertoire, orchestral excerpts and occasionally etudes and was left on my own to work on technique etc.

8. Do you have a preference between the Taffanel and Gaubert and the Moyse?

No, I don't have a preference. In high school, my teachers always used Taffanel and Gaubert so I'm more familiar with those, but I do own the Moyse Books and find they are very good. I use both.

9. Do you use the Canadian-made Goosman headjoint?

No.

10. Would you recommend that headjoint?

I have heard of this headjoint, but have never known anyone who plays it and have never tried it myself. So I don't have a very good knowledge of it to recommend it.

11. What contributions to flute-playing have Canadians made?

12. What are your views on 20th century playing techniques and the approach to the instrument in Canadian pieces?

13. Do you enjoy playing Canadian works yourself?

It depends on the piece and doesn't really have to do with whether or not it is Canadian. I have not played many Canadian works, but the ones that I have played (the Hetu, and a piece by Claude [Clermont] Pepin - I think that was his name), I did enjoy playing. I have also played some works by Canadian composers for orchestra, which I didn't care for so much, so I won't say what they were!

14. Do you think it is important for students to learn them. And perform?

Not necessarily. I mean, when you are a student, there is a long list of standard repertoire to learn. More than a student could possibly get through in the course of their studies. It is definitely important to learn different styles of music, including 20th century, but I don't think one needs to focus specifically on Canadian works.

15. Who has influenced you?

16. Are there teaching preferences that are unique to different geographical areas of Canada?

17. Where do you teach?

I don't teach.

Nora Shulman

1. How long have you been performing in Canada?

Since 1974

2. Where did you do your training, and with whom?

Los Angeles - Louise DiTullio
 - Luella Howard

3. What Canadian repertoire would you play at a concert?

Michael C. Baker
Glenn Buhr
Somers "Etching"
Weinzweig – Divertimento
Ben Steinberg
Ray Luedeke

4. Which Canadian pieces do you think are most well known internationally?

Maybe Glenn Buhr
Murray Schaefer
John Weinzweig

5. What teaching method do you prefer?

6. What method did you use as a student?

Can't answer to a particular method.
Have evolved own

7. What method did you use as a student?

Different teachers –different styles of teaching.
No method as such.

8. Do you have a preference between the Taffanel and Gaubert and the Moyse?

Do you mean Moyse “Daily Exercises”? If so, I prefer vastly the shorter format.
I do use other Moyse studies: Tone Development through Interpretation, De la Sonorite, etc.
Tend not to use the Taffanel and Gaubert.

9. Do you use the Canadian-made Goosman head-joint?

No.

10. Would you recommend that headjoint?

Jack has passed away. How many heads exist? He did good work—however all heads are highly individual so I would only recommend a headjoint that works for the player.

11. What contributions to flute playing have Canadians made?

Bob Aitken has had a great international profile.
Nick Fiore was a great player and left a legacy of students.
Sue Hoeppner, Tim Hutchins, Robert Langevin . . .
The list goes on!
Fine flutists trained in Canada.

12. What are your views on 20th century playing techniques and the approach to the instrument in Canadian pieces?

There's a place for extended techniques.
Movement back to the lyrical these days.
There's merit in any strongly conceived, well written piece of music.

13. Do you enjoy playing Canadian works yourself?

Depends on the piece. If it is good music, I will enjoy playing it. Always looking for something excellent to play.

14. Do you think it is important for students to learn them?

Yes

To perform works by Canadian composers?

Yes

15. Who has influenced you? (teachers, flutists, composers)

Other than my principal teachers, William Bennett (flute) Jeanne Baxtresser (excellent colleague) Glenn Buhr.

16. Are there teaching preferences that are unique to different geographical areas of Canada?

I think there are great flute players coming out of all areas. Very good training in Quebec.

17. Where do you teach?

University of Toronto and the Glenn Gould Professional School

Appendix C

Repertoire List: Canadian Pieces For Flute

Composer	Piece	Date	Instrumentation
Before 1900			
Molt, Theodore (1795-1856)	a set of variations on an original theme	n.d.	Flute and Piano
Woolcott, Francis	New Year's Waltz	1846	Flute and Piano
Dessane, Antoine	Fantasia-Sonata	1858	Flute and String Quintet
Roy, Léo	Pastorale	1897	Flute and Piano
1900-1940			
Willan, Healey	The Trojan Women	1920	Flute, harp, soprano
Eckhardt-Gramatté, S.-C.	Berceuse	1925	Flute and Piano
Gratton, Hector	Scherzino	1920s	Flute solo, other combinations...
Eckhardt-Gramatté, S.-C.	Presto II	1922, rev. 1951	Flute and Piano
Brant, Henry	Angels and Devils	1932, rev. 1956, rev. 1979	Flute and 10 members of the flute family
1940-1960			
Papineau-Couture, Jean	Suite pour flûte et piano	1945	Flute and Piano
Coulthard, Jean	Music on a Quiet Song	1946	Flute and chamber orchestra
Surdin, Morris	Softly as the flute blows	1946	Flute and chamber orchestra
Weinzweig, John	Divertimento No. 1 for Flute and String Orchestra	1946	Flute and String Orchestra
McIntyre, Paul	Scherzo for Flute and Piano	1948	Flute and Piano
Sherman, Norman	Traditions for flute, oboe, clarinet, bassoon	1948	Flute, Oboe, Clarinet, Bassoon
Betts, Lorne	Prelude, Pastorale and Dance	1949	Flute, English horn, and Bassoon
Waddington, Percy	Impromptu for flute	1949	Flute and Piano
Blackburn, Maurice	Nocturne for flute and string orchestra	1950	Flute and String orchestra
Eckhardt-Gramatté, S.-C.	Presto: für flûte und klavier im alten style	1951	Flute and Piano
Mann, Leslie	Trio for Flute, Clarinet, and Cello	1952	Flute, Clarinet, and Cello
Morley, Glenn	Tango	1952	Flute, Bassoon, and Piano
Houdy, Pierick	Sonata	1954	Flute and Piano
Jones, Kelsey	Suite for Flute and Strings	1954	Flute and orchestra
Mann, Leslie	Five Improvisations	1954	Flute and Piano
Pentland, Barbara	Sonatina for Solo Flute	1954	Flute Solo

Pépin, Clermont	Quatre Monodies pour flute seule	1955	Flute Solo
Tenney, James	Poem	1955	Flute Solo
Wuensch, Gerhard	Divertimento in G	1955	Flute and Piano
Eckhardt-Grammatté, S.-C.	Duo Concertante for flute & violin	1956	Flute and Violin
Healey, Derek	Three Pieces for Flute Solo, op. 2	1956	Flute Solo
Adaskin, Murray	Andante from Concerto for Violin and Orchestra	1957	Flute, Violin and B flat Clarinet
Champagne, Claude	Suite miniature	1958	Flute, Clarinet, and Harpsichord
McCauley, William	Five Miniatures for Flute and Strings	1958	Flute and String Orchestra
Schafer, R. Murray	Sonatina	1958	Flute and Harpsichord
Prévost, André	Mobles pour flute, violin, viola, cello	1959	Flute, Violin, Viola, and Cello
Santiago, Armando	Sonata for harp and flute	1959	Flute and Harp
1960-1980			
Beecroft, Norma	Tre Pezzi Brevi	1960	Flute and Harp (or piano or guitar)
Bottenberg, Wolfgang	Sonata for Flute and Clarinet	1960	Flute and Clarinet
Camilleri, Charles	Music for Flute and Strings	1960	Flute and string orchestra
Glick, Srul Irving	Petite Suite pour flute	1960	Flute Solo
Miller, Michael	Sonata for Flute and Piano	1960	Flute and Piano
Baker, Michael Conway	Sonata for Flute and Piano	1961	Flute and Piano
Beecroft, Norma	Improvvisazioni concertanti No. 1	1961	Flute and orchestra
Beckwith, John	Five Pieces for Flute Duet	1962	Flute Duet
Joachim, Otto	Expansion Musique	1962	Flute and Piano
Aitken, Robert	Music for Flute and Electronic Tape	1963	Flute and Electronic Tape
Baker, Michael Conway	Sonata for Flute and Piano, Op. 2	1963	Flute and Piano
Behrens, Jack	Fantasy for Solo Flute, Op. 33	1963	Flute Solo
Bottenberg, Wolfgang	Trio for Flute, Clarinet, and Bassoon	1963	Flute, Clarinet, Bassoon
Jones, Kelsey	Rondo for Solo Flute	1963	Flute Solo
Keetbass, Dirk	Three Miniatures for Solo Flute	1963	Flute Solo
Mann, Leslie	Suite for Flute Solo, Opus 20b	1963	Flute Solo
McIntyre, Paul	Abstract	1963	Flute Solo
Weisegarber, Elliot	Sonata for Flute and Piano	1963	Flute and Piano
Buczynski, Walter	4 Arabesques	1964	Flute and string orchestra
Douglas, Paul	Chose	1964	Flute, Oboe, and Clarinet
Fleming, Robert	Three Dialogues	1964	Flute or oboe and piano

George, Graham	Concerto	1964	Flute and string orchestra
Mann, Leslie	Concerto for Flute and Orchestra, op. 21	1964	Flute and orchestra
Pishney-Floyd, Monte Keene	Lyric Song	1964	Flute and Piano
Saint-Marcoux, Micheline	Sonate four flûte et piano	1964	Flute and Piano
Coulombe			
Simeonov, Blago	Four Moments	1964	Flute, Violin, Viola, and Cello
Somers, Harry	Etching - The Volland Suite	1964	Flute Solo
Weinzweig, John	Intermissions	1964	Flute and oboe
Barnes, Milton	Sonata for Flute and Piano	1965	Flute and Piano
Collier, Ron	Waterfront, Night Thoughts	1965	Flute and Improvisational Piano
Fleming, Robert	Choreographic Sketches	1965	Flute Solo
Freedman, Harry	Variations for Flute, Oboe, and Harpsichord	1965	Flute, Oboe, Harpsichord
Héту, Jacques	Quatre pièces pour flûte et piano	1965	Flute and Piano
Rea, John	Sonatina	1965	Flute Solo
Douglas, Paul	Estantes	1966	Flute, Oboe, Clarinet, and Horn
Hawkins, John	Eight Movements for Flute and Clarinet	1966	Flute and Clarinet
Kenins, Talivaldis	Concertante	1966	Flute and piano
Eckhardt-Grammatté, S.-C.	Suite for Flute, Clarinet, Bassoon	1967	Flute, Clarinet, and Bassoon
Forsyth, Malcolm D.	The Melancoly Clown	1967	Flute, Clarinet, and Bassoon
Heard, Alan	Rondo for Flute and Harp	1967	Flute and Harp
Kates, Morris	Duo for Flute and Clarinet	1967	Flute and Clarinet
Kenins, Talivaldis	Fansasy-Variations for Flute & Viola	1967	Flute and Viola
Koprowski, Peter Paul	Images II	1967	Flute Solo
Morel, François	Nuvattuq	1967	Alto Flute
Bottenberg, Wolfgang	Trio for Flute, Clarinet, and Piano	1968	Flute, clarinet, piano
Bottenberg, Wolfgang	Divertimento for Flute Quartet	1968	Piccolos, Flute, and Alto Flute
Fodi, John	Seven Fantasies, Op. 13	1968	Flute Solo
Freedman, Harry	Toccata	1968	Soprano and Flute
Gellman, Steven	Mythos II	1968	Flute and String Quartet
Horwood, Michael	Microduet #2	1968	Flute and Percussion
Santiago, Armando	Sonata for flute, 2 pianos, percussion	1968	Flute, 2 Pianos, and Percussion
Schneider, Ernst	Sonata for Flute and Piano	1968	Flute and Piano
Surdin, Morris	Take One To Duo-S-Burg	1968	Flute and Piano

Zuckert, León	Dos improvisaciones	1968	Flute and Harp (or Piano)
Anderson, Jean	Trio	1969	Flute, Piano, and Cello
Berry, Wallace	Duo for Flute and Piano	1969	Flute and Piano
Houdy, Pierick	Plus que le silence des canons	1969	Flute, Violin, Viola, Cello
Keefer, Euphrosyne	Treis Harites	1969	Flute Solo
Rodrigue, Nicole	Souffrière,	1969	2 Flutes and 2 Piccolos
Wuensch, Gerhard	Cameos, Op. 46a , 1, 2, 3	1969	Flute and Piano
Adaskin, Murray	Three Movements	1970	Flute, Cello, and Piano
Barnes, Milton	Sonata for Flute and Orchestra	1970	Flute and orchestra
Fleming, Robert	Almost Waltz	1970	Flute and Piano
Freedman, Harry	Soliloquy	1970	Flute and Piano
Keefer, Euphrosyne	Haiku	1970	Soprano and Flute
Keefer, Euphrosyne	Procne	1970	High voice, Flute, and Piano
Steinberg, Ben	Esa Enai	1970	Flute and Piano
Weisegarber, Elliot	Epigrams	1970	Flute and Piano
Zuckert, León	Little Spanish Dance (Pequena Danza Espanola)	1970	Flute and Piano
Zuckert, León	Tristeza pastoril	1970	Flute/Violin and Guitar
Applebaum, Louis	Essay No. 1 for Flute Solo	1971	Flute Solo
Baker, Michael Conway	Elegy for flute and strings	1971	Flute and String Orchestra
Bauer, Robert P.	Three Haiku on Simple Times	1971	Flute, Brass and wind chimes
Bottenberg, Wolfgang	Dialogue	1971	Alto recorder (flute), harpsichord (piano)
Chatman, Stephen	Wildcat	1971	Flute Solo
Coulthard, Jean	Lyric Sonatina for Flute and Piano	1971	Flute and Piano
Douglas, Paul	Aegina: Deux Souvenirs No. 1	1971	Flute Solo
Evans, Robert	Thoronet	1971	Flute Solo
Murgatroyd, Vernon	Two Pieces for Solo Flute, Op. 75	1971	Flute Solo
Pépin, Clermont	Quatre monodies pour flûte seul	1971	Flute Solo
Polgar, Tibor	Sonatina for two solo flutes	1971	Two solo Flutes
Schafer, R. Murray	Enchantress	1971	Soprano, Flute, and 8 Cellos
Tremblay, Gilles	Solstices	1971	Flute, clarinet, horn, bass, percussion
Tremblay, Gilles	...le sifflement des vents porteurs de l'amour	1971	Flute and Percussion
Truax, Barry	Sonic Landscape no. 2	1971	Flute, Piano, prepared tape

Wuensch, Gerhard	Three Pieces for Solo Flute	1971	Flute Solo
Baker, Michael Conway	Elegy for Flute and Organ, Op. 21	1972	Flute and Organ
Bissell, Keith	Overheard on a Saltmarsh	1972	Soprano, Flute, and Piano
Bottenberg, Wolfgang	Trio No. 2	1972	Flute, Clarinet, Bassoon
Cowan, Don	Charm Bracelet	1972	Flute and Piano
Freedman, Harry	Pan	1972	Voice, Flute and Piano
Murgatroyd, Vernon	Rhapsodie for Flute and Piano, Op. 34a	1972	Flute and Piano
Pennycook, Bruce W.	Three Miniatures	1972	Flute, Harp, and Clarinet
Pentland, Barbara	Canzonas for harpsichord, flute, oboe	1972	Flute, Harpsichord, Oboe
Tedman, Keith	Three Songs for Flute and String Trio	1972	Flute and String Trio
Wuensch, Gerhard	Six Songs after Canadian poets, op. 47	1972	Flute and Soprano
Zuckert, León	Elgiac Improvisation	1972	Flute and Piano
Arteaga, Edward	Sonata for three Instruments	1973	Flute, Clarinet, and Bassoon
Daigneault, Robert	Flute collage no. 2	1973	Flute
Pauk, Alex	Magaru for flute, viola, percussion	1973	Flute, Viola, and Percussion
Pauk, Alex	Scan for flute solo	1973	Flute Solo
Tanner, David	Toot Suite	1973	Flute Solo
Underhill, Owen	Third Eternity in Marseilles No. 2	1973	Four Flutes and Tape Loop
Weisgarber, Elliot	Epigrams	1973	Flute and Piano
Aitken, Robert	Concerto for twelve solo instruments and orchestra	1974	Flute and solo instruments
Arsenault, Raymond	Dunes	1974	Flute and Piano
Arteaga, Edward	Three Movements	1974	Flute and Piano
Badian, Maya	"Echoes" for Solo Flute	1974	Flute Solo
Baker, Michael Conway	Concerto for flute and string orchestra, op. 27	1974	Flute and orchestra
Burke, John	Nachtfloete for alto flute	1974	Alto Flute
Chan, Ka Nin	Joy and Tranquility	1974	Flute and Piano
Hayes, Gary	Dementia II for flute, trumpet, viola	1974	Flute, Trumpet and Viola
Melnik, Lubomyr	Why I Am and Why I Am Not	1974	Flute, Violin, Harp, and Piano
Nimmons, Phil	Friendly Encounter for flute solo with jazz quartet	1974	Flute and Jazz Quartet
Papineau-Couture, Jean	Départ	1974	Alto Flute
Simeonov, Blago	2 Inventions	1974	Flute and Viola
Weinzweig, John	Riffs	1974	Solo Flute

Anderson, Jean	Polygon for Alto Flute	1975	Alto Flute
Baker, Michael Conway	Elegy, Opus 71	1975	Flute and Piano
Beecroft, Norma	Piece for Bob	1975	Flute and Electronic tape
Coulthard, Jean	Four Prophetic Songs	1975	Alto voice, Flute, Cello, and Piano
Daigneault, Robert	Corridors	1975	Flute and Piano
Daigneault, Robert	Epitaph for Mintz's [music]	1975	Flute and Harpsichord
Dawson, Ted	Chameleon for solo amplified flute	1975	Solo Amplified Flute
Duke, David Gordon	Sonata da chiesa for flute and organ	1975	Flute and Organ
Hannah, Ronald	Concert Piece	1975	Flute and Piano
Hawkins, John	Trio	1975	Flute, Xylophone, Cello
Hayes, Gary	Dialogues	1975	Baroque Flute and Organ
Minard, Robin	Solo for Flute	1975	Flute Solo
Nicholson, Gordon	Suite: Eleven Short Pieces for Solo Flute	1975	Flute Solo
Papineau-Couture, Jean	Verségères	1975	Bass Flute (or Alto Flute or C Flute)
Paux, Alex	Scan	1975	Flute Solo
Steinberg, Ben	Three Songs	1975	Flute, Viola, and Harp
Vivier, Claude	Pièce pour flûte et piano	1975	Flute and Piano
Ware, Peter	Chama	1975	Flute and Piano
Wyre, John	Snowflake for flute, harp, and percussion	1975	Flute, Harp, and Percussion
Applebaum, Louis	Algoma Central: In the Tracks of the Black Bear	1976	Flute and Harp
Archer, Violet	Suite for Solo Flute	1976	Flute Solo
Baker, Michael Conway	Concerto	1976	Flute and String Orchestra
Barnes, Milton	Back to Bach	1976	Flute and String Orchestra
Bauer, Robert	In the Air of July	1976	Flute, Viola, Harpsichord (Harp)
Beecroft, Norma	Collage	1976	Flute and ensemble
Daigneault, Robert	Piping for flute, viola, harpsichord	1976	Flute, Viola and Harpsichord
Douglas, Paul	Yskola: Deux Souvenirs No. 2	1976	Flute Solo
Dutton, Brent	Song of the Moon	1976	Flute Solo
Lalonde, Alain	Trois solos d'un personnage	1976	Alto Flute, Flute, Piccolo
McCauley, William	Five Miniatures	1976	Flute and String Orchestra
Minard, Robin	Trio for flute, cello, harpsichord	1976	Flute, Cello, Harpsichord
Papineau-Couture, Jean	J'aime les tierces mineurs	1976	Flute Solo
Shaman, Rodney	Concerto	1976	Flute and orchestra

Sullivan, Timothy	Sonata	1976	Flute and Piano
Sullivan, Timothy	Suite for Flute and Piano	1976	Flute and Piano
Wallace, William	Lytic Serenade	1976	Flute and String Orchestra
Aitken, Robert	Icicle	1977	Flute Solo
Aitken, Robert	Plainsong	1977	Flute Solo
Allik, Kristi	Trio for flute, violin, clarinet	1977	Flute, Violin, Clarinet
Cardy, Patrick	Amulet	1977	Flute Solo and Tape Delay
Danielson, Janet	Messenger of Fire	1977	Two Flutes and Percussion
Douglas, Paul	Senia	1977	Flute Solo
Duke, David Gordon	Noel for flute and organ	1977	Flute and Organ
Dusatko, Tomas	Nomos I	1977	Flute, Guitar, Harpsichord
Geddes, Murray	Wind Trio for flute, sop., Sax, bassoon	1977	Flute, Soprano, Saxophone, Bassoon
Genge, Anthony	Night Rain	1977	Alto Flute and Guitar
Hétu, Jacques	Aria pour flûte et piano, Op. 27	1977	Flute and Piano
Kuzmenko, Larysa	Proportions	1977	Flute and Piano
Lanza, Alcides	Acufenos III	1977	Flute, Piano and Tape
Mann, Leslie	Sonata	1977	Flute and Piano
Miller, Elma	Kriss Kringle's Wolka Paltz	1977	Flute, Trombone, Viola, and Percussion
Morgan, David	Fantasy Sonata	1977	Flute and Piano
Mozetich, Marjan	A Veiled Dream	1977	Flute, Viola, and Harp
Murgatroyd, Vernon	Three Movements (The Shining Light)	1977	Flute and Piano
Rae, Allen	Sonata	1977	Alto Flute and Piano
Schneider, Ernst	Duo	1977	Flute and Piano
Schudel, Thomas	Chanson et Minuet	1977	Flute and Piano
Anderson, Jean	Six Country Sketches	1978	Flute and Harp
Arteaga, Edward	Three Movements	1978	Flute and Piano
Barnes, Milton	Concertino	1978	Flute and orchestra
Boucher, Richard	La dureté du devenir	1978	Flute Solo
Brady, Tim	Capriccio	1978	Flute Solo
Chatman, Stephen	Slink	1978	Flute Solo
Eagle, David	Contrastare for flute, guitar, double bass	1978	Flute, Guitar, Double Bass
Genge, Anthony	Kasa-Halo of the Moon	1978	Flute and Piano
Healey, Derek E.	Three Pieces, Op. 2a	1978	Flute Solo or Flute and Piano

Joachim, Otto	Night Music	1978	Flute and Guitar
Knox, Roger	Trio for flute, cello, and piano	1978	Flute, Cello, and Piano
Lauber, Anne	Mollésiennes	1978	Flute and Piano
Levin, Gregory	Dialogues	1978	Flute Solo
McIntosh, Diana	Luminaries	1978	Flute and Piano
McIntyre, David	Three Joyous Carols	1978	Flute and Piano
Morgan, David	Concerto da Camera	1978	Flute and orchestra
Mozetich, Marjan	Ice	1978	Flute, Viola, Trombone, Piano
Pentland, Barbara	Trance	1978	Flute and Harp
Simeonov, Blago	Scherzino	1978	Flute and Piano
Sleeman, Anita	Duo for Flute and Piano	1978	Flute and Piano
Specht, Judy	Duo for Flute and Piano	1978	Flute and Piano
Sullivan, Timothy	Flute Song	1978	Flute Solo
Théberge, Paul	Maqam	1978	Flute, Viola, Cello
Vivier, Claude	Paramirabo	1978	Flute, Violin, and Cello
Arsenault, Raynald	Follioles I, II	1979	2 Flutes, String Quartet
Baker, Michael Conway	Three Plus One, Op. 44	1979	Flute, Violin, Viola, and Cello
Barnes, Milton	Music for Solo Flute	1979	Flute Solo
Cooney, Cheryl L.	Variations for Flute and Piano	1979	Flute and Piano
Douglas, Paul	Lidalen	1979	Flute and Piano
Fodi, John	Nocturnes	1979	Flute and Piano
Freedman, Harry	Opus Pocus	1979	Flute, Violin, Viola, and Cello
Gagnon, Alain	Trio, Op. 24	1979	Flute, Violin, Cello
Gellman, Steven	Dialogue II	1979	Flute and Piano
Hannah, Ronald	Lonely Princess	1979	Flute and Guitar
Horwood, Michael	Birds	1979	Piccolo, Piano, and Slides
Koprowski, Peter Paul	Lullabies for an Angel	1979	Soprano, Flute, and Piano
Kulesha, Gary	Trio	1979	Flute, Cello, Piano
Kuzmenko, Larysa	Elegy and Song	1979	Flute, Vibraphone, Harp, Soprano
MacDonald, Andrew P.	Trio	1979	Flute, Clarinet, Guitar
Mather, Bruce	Ausone	1979	Flute Solo
Ming-Yueh Liang, David	Autumn in North Sea	1979	Flute and Sheng
Ming-Yueh Liang, David	Riding on the Wind	1979	Bass Flute and Qin

Mozetich, Marjan	Water Music	1979	Flute, Viola, Cello
Perry, Anita D.	Pan	1979	Flute Solo
Rae, Allan	Images No. 4	1979	Flute, Clarinet, Bassoon
Rae, Allan	Images No. 2	1979	Flute and Clarinet
Sexton, Brian	Birdcage	1979	Flute and String Orchestra
Winiarz, John	Night Flower for flute, guitar, tape	1979	Flute, Guitar, and Tape
Eggleston, Anne	Antique suite	1970s?	Flute and Piano
Eggleston, Anne	Blue Flute	1970s?	Flute Solo
1980-2004			
Tremain, Ronald	Two Pieces for Solo Flute	198?	Flute Solo
Arsenault, Raymond	Bonheur	1980	Flute Solo
Baker, Michael Conway	Duo for Flute and Bassoon, Op. 52	1980	Flute and Bassoon
Bottenberg, Wolfgang	Tetralogue	1980	2 Flutes, Clarinet, Piano
Buczynski, Walter	Three "Kind of Popular" Pieces	1980	Flute and Piano
Cardy, Patrick	Sparkle	1980	Flute and Piano
Chatman, Stephen	Five Scenes for Flute and Guitar	1980	Flute and Guitar
Chatman, Stephen	Nocturne	1980	Flute and String Trio
Coulthard, Jean	Pas de Deux, Sonatina for Flute and Fogotto	1980	Flute and Bassoon
Crawley, Clifford	A Suite for Flute and Piano	1980	Flute and Piano
Dolin, Samuel	Sonata Fantasia	1980	Flute and Piano or Harpsichord
Dolin, Samuel	Blago's Trio	1980	Flute, Clarinet, Bassoon
Doolittle, Quenten	Songs and Dances	1980	Flute and Piano
Ewing, Shelley Ann	Nottuno	1980	Flute and Piano
Gardiner, Mary	Trilos	1980	Two Flutes and Piano
Gellman, Stephen	Transformation	1980	Flute and Piano
Kulesha, Gary	Secrets	1980	Flute and Piano
Kuzmenko, Larysa	Nocturne and Dance	1980	Soprano, Flute, Piano
Lauber, Anne	Mouvement pour flûte et piano	1980	Flute and Piano
Lorraine, Denis	Le talon d'Achille	1980	Flute Solo
Lowe, Wesley Robert	Sadly, Softly...the Rain	1980	Flute Solo
Luedeke, Raymond	Aurora	1980	Flute and Harp
MacDonald, Andrew P.	Quartet for lute, oboe, viola, guitar	1980	Lute, Oboe, Viola, Guitar
McIntyre, David	Gargoyles	1980	Flute, Cello, and Piano

Morawetz, Oskar	Sonata for Flute and Piano	1980	Flute and Piano
Rosen, Robert	Meditation #1	1980	Flute, Violin, and Cello
Baker, Michael Conway	Perspective #1: Texas Island, Opus 58	1981	Flute and Organ
Baker, Michael Conway	Duo for flute and bassoon, Opus 52	1981	Flute and Bassoon
Barnes, Milton	Ballroom Scene	1981	Flute and Harpsichord
Bouchard, Linda	Ma lune maligne	1981	Flute, Viola, Harp, and Percussion
Buczynski, Walter	Cameo	1981	Flute and String Trio
Carlson, Bruce	Three Movements	1981	Lute and Flute
Carlson, Bruce	Chronolyrics II	1981	Lute, Percussion and 2 Flutes
Carlson, Bruce	Chronolyrics I	1981	Lute and Flute
Daigneault, Robert	Bridges, Opus 104	1981	Flute and String Trio
Danielson, Janet	Selah for Horn and Flute	1981	French Horn and Flute
Genge, Anthony	Grey and white for solo flute	1981	Flute
Hand, Mark	Nogaku	1981	3 Flutes, Percussion
Joachim, Otto	Quatro Intermezzi per Flauto e Chitarra	1981	Flute and Guitar
Lauber, Anne	Divertissement	1981	Flute and Guitar
Pura, William	Fantasy	1981	Flute Solo
Rosen, Robert	Meditation #5	1981	Flute and Piano
Saint-Marcoux, Micheline	Horizon 1	1981	Flute Solo
Coulombe			
Sherman, Norman	Entretien for flute and bassoon	1981	Flute and Bassoon
Steinberg, Ben	Suite for Flute, Viola, and Harp	1981	Flute, Viola, Harp
Telfer, Nancy	High Park Suite	1981	Flute and Cello
Théberge, Paul	Maelstrom	1981	Alto Flute, String Trio
Archer, Violet	Statements	1982	Alto Flute and Flute
Arteaga, Edward	Fantasy for Flute and Guitar	1982	Flute and Guitar
Baker, Michael Conway	Evocations for Flute Quartet and Orchestra	1982	Flute Quartet and Orchestra
Baker, Michael Conway	Red on White, Op. 55	1982	Flute, Violin, Viola, Cello
Cardy, Patrick	...time presses and night begins to fall...	1982	Flute and Organ
Clarke, F.R.C.	Suite for Flute and Clarinet	1982	Flute and Clarinet
Coulthard, Jean	Lytic Sonata	1982	Flute and Piano
Coulthard, Jean	Where the Tradewinds Blow	1982	Flute and Piano
Daigneault, Robert	The Parlor at Moonrise	1982	Flute, Violin, Cello

Désilet, Richard	Entre-deux	1982	Flute and Piano
Dion, Denis	Au pluriel	1982	Flute, Violin, Viola, Cello
Dolden, Paul	Focusing	1982	Alto Flute
Fisher, Alfred	Sweet for Flute	1982	Flute Solo
Foley, Daniel	Tetraktys	1982	Flute, Cello, Piano
Frenette, Claude	Le hasard éliminé	1982	Flute Clarinet, Percussion
Genge, Anthony	Grey and White Music	1982	Flute Solo
Gibson, Richard	Nightingales for Katy	1982	Flute Solo
Hiscott, Jim	Last Grains of Dust	1982	Flute, Guitar, Piano
Keefer, Euphrosyne	Melodia de los Cantores	1982	Flute duo
Keefer, Euphrosyne	Tower of AÉrides	1982	Piccolo, harpsichord, tambourine
Koprowski, Peter Paul	Concerto for Flute and Orchestra	1982	Flute and orchestra
Mather, Bruce	Elegy	1982	Flute, Cello, Piano, Perc.
Mozetich, Marjan	"Fantasia...sul un linguaggio perduto"	1982	Flute, Violin, Viola, Cello
Palmieri, Silvio	Sur sa pointe animée...	1982	Flute Solo
Raum, Elizabeth	Conversations	1982	Flute and Piano
Wilson, C.M.	Lyric Concertino for Flute and String Trio	1982	Flute and String Trio
Wind, Chris	Solo for Flute #1	1982	Flute Solo
Winiarz, John	Night Flower	1982	Flute, Guitar, Tape
Aitken, Robert	Monodie	1983	Flute and Choir
Allen, Peter	Softly	1983	Flute and Piano
Armstrong, John Gordon	Vistas	1983	Flute and Guitar
Arsenault, Raymond	Danses de la pleine lune	1983	Flute and Guitar
Baker, Michael Conway	Duo for Flute and Bassoon, Op. 52	1983	Flute and Bassoon
Beckwith, John	A concert of myths	1983	Flute and orchestra
Behrens, Jack	Musefully listening nursing a thought	1983	Flute and Piano
Behrens, Jack	Oscillations	1983	Flute and Piano
Bottenberg, Wolfgang	Reflections of Summer	1983	Flute Viola, Guitar
Bouchard, Linda	Circus Faces	1983	Flute, Viola, and Cello
Bussiere, Michael	No Return	1983	Flute, Piano, Percussion
Crawley, Clifford	...Of Cabbages and Kings	1983	Flute and Viola
Daigneault, Robert	Dutchy	1983	Flute and Piano
Dion, Denis	Les actes	1983	Flute and Guitar

Doolittle, Quentin	Relating	1983	Flute and Viola
Duke, David Gordon	Music for Flute Alone	1983	Flute Solo
Faubert, Jacques	Du fleuve a l'Artique	1983	Flute and Cello
Free, John	From Point and Line to Plane	1983	Flute and MIDI feedback
Frenette, Claude	Ici, ailleurs, la lumière	1983	Amplified Flute, Tape
Giron, Arsenio	Suite for flute, viola, harp	1983	Flute, Viola, Harp
Glick, Srul Irving	Sonata for Flute and Piano	1983	Flute and Piano
Hayes, Gary	Spectre	1983	Flute and Piano
Hétu, Jacques	Aria pour flûte et piano	1983	Flute and Piano
Jamieson, Douglas	Trio for flute, clarinet, piano	1983	Flute, Clarinet, Piano
Johnston, Richard	Duo Concertante #3	1983	Flute and Piano
Keefer, Euphrosyne	Ataraxia	1983	Flute and Piano
Keefer, Euphrosyne	Euterpe	1983	Flute and Chamber Orchestra
Keefer, Euphrosyne	Five Ideas	1983	Flute and Bassoon
Kenins, Talivaldis	Concerto Di Camera #2	1983	Flute and Chamber Orchestra
Lake, Larry	Trio	1983	Flute, Viola, Bassoon Plus Electronic Tape
Lauber, Anne	Mouvement pour flûte et piano	1983	Flute and Piano
MacDonald, Andrew P.	Excursions for Flute Alone, flute solo	1983	Flute
Mather, Bruce	Elegy	1983	Flute, Cello, Piano, Percussion
McCauley, William	Rhapsody for Alto Flute	1983	Solo Flute, Orch it seems
Mozetich, Marjan	Sonata for Flute and Harp	1983	Flute and Harp
Parker, Michael	Shaconne, Op. 28	1983	Flute and Piano
Sharman, Rodney	Towards White	1983	Flute and Four-Channel Tape
Wind, Chris	Piece for Flute and Piano	1983	Flute and Piano
Wuensch, Gerhard	Scherzo, Op. 84	1983	Flute and Piano
Archer, Violet	Signatures	1984	Flute Solo
Armstrong, John	Songs for Lyra	1984	Soprano, Flute, Guitar
Baker, Michael Conway	Collage	1984	Flute and Piano
Baker, Michael Conway	Perspective #1 for Flute and Organ	1984	Flute and Organ
Brady, Timothy	Mobile	1984	Flute and Guitar
Bussiere, Michael	Synapse	1984	Amplified Flute and Computer-Generated Tape
Cardy, Patrick	Mirages	1984	Flute (or alto saxophone) and Piano

Carlson, Bruce	Glimpses	1984	Flute, Piano, Percussion
Fodi, John	Down Endless Lanes Where Cherries Flower	1984	Flute Solo
Frenette, Claude	...Est-ce masque...	1984	Flute Solo
Glick, Srul Irving	Wedding Suite	1984	Flute (or oboe or violin) and Piano
Hambraeus, Bengt	Monologo	1984	Flute Solo
Harley, James	Portrait	1984	Flute Solo
Hiscott, Jim	Guatemala	1984	Flute, Clarinet, Contrabass
Morel, François	Taléa	1984	Flute, Oboe, Clarinet
Parsons, David G.H.	The Breath of Pleasure	1984	Flute, Cello, and Windchimes
Smith, Linda Catlin	La Celine	1984	Flute Solo
Steven, Donald	Just a Few Moments Alone	1984	Alto Flute
Telfer, Nancy	Offertory	1984	Flute and Organ
Tremblay, Gilles	Envol: Alleluia pour flûte seul	1984	Flute Solo
Turner, Robert	Flutenanny	1984	Flute and String Orchestra with Harp
Wind, Chris	Solo for Flute #2	1984	Flute Solo
Wind, Chris	Solo for Flute #3	1984	Flute Solo
Beecroft, Norma	Jeu II	1985	Flute and Viola
Brady, Timothy	...in the wake...	1985	Flute, Cello, Piano
Burke, John	Escher/Bach	1985	Alto Flute and Harpsichord
Cameron, Allison	Altered	1985	Piccolo and Bass Flute
Daoust, Yves	Adagio	1985	Flute and Tape
Dion, Denis	De prime abord pour flute	1985	Flute
Feldman, Barbara Monk	Two Flutes and Vibraphone	1985	2 Flutes and Vibraphone
Foley, Daniel	Shringara Rasa	1985	Solo Flute and Drone
Genge, Anthony	New Hockets for flute and piano	1985	Flute and Piano
Giron, Arsenio	Quintet for flute and strings	1985	Flute and Strings
Komorous, Rudolf	Passacaille	1985	Bass Flute, Harpsichord
Pura, William	Prime	1985	Flute Solo
Schafer, R. Murray	Concerto for Flute and Orchestra	1985	Flute and orchestra
Shoujounian, Petros	Sassouni	1985	Two Flutes, Harpsichord
Skilling, Raymond	Cycloïdes pour flute	1985	Flute Solo
Specht, Judy	Trio for Flute, Soprano, and Piano	1985	Flute, Soprano, and Piano
Tedman, Keith	Angels	1985	Flute trio

Telfer, Nancy	Birdflight	1985	Flute choir
Telfer, Nancy	Star-Gazing	1985	Flute and Piano
Tremblay, Gilles	Triobubilus	1985	Harp, Flute, and Percussion
Vivier, Claude	Pieces	1985	Flute and Piano
Ware, Peter	Chama: The Eagle and Plumed Serpent	1985	Flute and Piano
Wind, Chris	Pieces for flute and guitar	1985	Flute and Guitar
Wind, Chris	Pieces for flute and viola	1985	Flute and Viola
Baker, Michael Conway	Capriccio, Op. 78	1986	Flute and Piano
Buhr, Glenn	Lure of the Fallen Seraphim	1986-7	Flute and orchestra
Davies, Victor	Yukon Scenes	1986	Flute and Piano
Dawson, Ted	Traces in Glass	1986	Flute, Piano, Percussion
Desjardins, André Luc	Là où mène le monde	1986	Flute and Tape
Foala, George	Sonata Concertata for flute and piano	1986	Flute and Piano
Giron, Arsenio	Suite for flute and string trio	1986	Flute and String Trio
Hand, Mark	Reel mystérieux	1986	Flute and Guitar
Komoros, Rudolf	The Necklace of Clear Understanding	1986	Baroque Flute
McDonald, Boyd	Two flew Over the Rim	1986	Two Flutes, Marimba
McIntyre, David L.	Sonata for Flute and Piano	1986	Flute and Piano
Miller, Elma	Aurora/Naka	1986	Flute, Guitar, and Cello
Schafer, R. Murray	Buskers	1986	Flute, Violin, and Viola
Schafer, R. Murray	Rounds	1986	Flute, Violin, and Viola
Sherman, Norman	Tango	1986	Flute, Horn, Viola, Cello
Telfer, Nancy	Love is a Sacred Feast	1986	Flute or Piccolo
Wilkinson, Scott	Sonata Nocturne	1986	Flute and Piano
Wuensch, Gerhard	Black and White	1986	Flute Solo
Bauer, Robert	New Gamelan '87	1987	Flute, Cello, Harpsichord
Clarke, F.R.C.	Three Fragments	1987	Flute and Piano
Gardiner, Mary	Legend of the First Rabbit	1987	Flute, Cello, Piano, Narrator
Gougeon, Denis	L'Oiseau blessé	1987	Flute Solo
Holt, Patricia Bloomfield	Set of Two	1987	Flute and Piano
Jamieson, Douglas	Burgundy	1987	Flute and Guitar
Jarvlepp, Jan	Trio	1987	Flute, Oboe, Piano
Knox, Roger	Divertimento	1987	Flute and Cello

Lake, Larry	Israfel	1987	Flute and Electronic tape
Lesage, Jean	Les Mystères de la Clarté	1987	Flute and Ondes Martinot
Schudel, Thomas	Bagatelle	1987	Flute Duet
Schudel, Thomas	Valentines	1987	Flute Solo
Sherman, Rodney	La Bodega	1987	Flute and Guitar
Weinzweig, John	Birthday Notes	1987	Flute and Piano
Baker, Michael Conway	Intermezzo for Flute and Harp, Opus 80	1988	Flute and Harp
Bédard, Denis	Sonate pour flûte et piano	1988	Flute and Piano
Genge, Anthony	First Duo	1988	Flute and Marimba
Glick, Srul Irving	Trio for Flute, Viola and Harp	1988	Flute, Viola and Harp
Goud, Stella	Just a Waltz	1988	Flute trio
Hétu, Jacques	Serenade	1988	Flute and String Orchestra
Keefer, Euphrosyne	Coricancha Ceremony	1988	Flute and guitar
Keefer, Euphrosyne	Persephone's Garland	1988	Flute and Harp
Koprowski, Peter Paul	Sonatina	1988	Flute and Piano
Lee, Hope	...I, Laika	1988	Flute, Cello, Piano
Morel, François	Duolet	1988	Deux flûtes traversières
Oliver, John	New Bloom	1988	Flute, Violin, Viola
Pentland, Barbara	Trance for flute and harp	1988	Flute and Harp
Rosen, Robert	Krikos III: Imperfection Divinations	1988	Multiple Flutes
Schudel, Thomas	Piccolo Concerto	1988	Piccolo, String Orchestra and Percussion
Simeonov, Blago	Flute-Audience Suite	1988	Flute and Audience
Tedman, Keith	Watercolors	1988	Flute, Harp, Viola, and Cello
Baker, Michael Conway	Generations	1989	Flute and Piano
Daigneault, Robert	Soliloquy No. 1	1989	Flute and String Orchestra
Genge, Anthony	New Hockets	1989	Flut and Piano
Giron, Arsenio	Sonata	1989	Flute and Piano
Holt, Patricia	Invocations	1989	Flute, Cello, Harp
Kulesha, Gary	Concertino for flute	1989	Flute and String Orchestra
Kunz, Alfred	The Singing Bird of Eternity	1989	Flute and orchestra
Morley, Glen	Divertimento	1989	Flute and Piano
Panneton, Isabelle	Chants d'août	1989	Flute and Piano

Schudel, Thomas	Reverie	1989	Flute and Piano
Skarecky, Jana	Flame of Roses	1989	Flute, Cello, Piano
Adaskin, Murray	Vocalise No. 1	1990	Flute Solo
Anderson, Jean	Dialogue for Flute and Guitar	1990	Flute and Guitar
Anderson, Jean	Trio for Flute, Cello, and Piano	1990	Flute, Cello, Piano
Applebaum, Louis	Diversions	1990	Flute and Piano
Baker, Michael Conway	Generations	1990	Flute and Piano
Buhr, Glenn	Interiors	1990	Flute Solo
Carastathis, Aris	Silver Pieces for Flute and Tape	1990	Flute and Tape
Colgrass, Michael	Wild Riot of the Shaman's Dreams	1990	Flute Solo
Daigneault, Robert	Pastorale #2	1990	Flute and Piano
Douglas, Paul	Yong	1990	Flute Solo
Duke, David Gordon	Canciones	1990	Flute [doubling pic/alto], vi, vla, cel
Gougeon, Denis	Six themes solitaires: Saturne	1990	Flute Solo
Kates, Morris	Sakura	1990	Flute and Guitar
Kates, Morris	Serenade	1990	Flute and Guitar
Kates, Morris	Three Pieces for Flute and Guitar	1990	Flute and Guitar
McIntyre, David L.	Promenades	1990	Flute, Oboe, Bassoon, Piano
Schudel, Thomas	Four Seasonal Portraits	1990	Flute and Piano
Steenhuisen, Paul	Foundry	1990	Flute Solo
Tremblay, Gilles	Aubes -or Initial	1990	Bass Fl, Perc, Contrabass
Andonian, Kevork	Nocturne	1991	Flute and Piano
Archer, Violet	Four Miniatures	1991	Flute and Piano
Armstrong, John Gordon	Child's Play	1991	Flute Solo
Buhr, Glenn	Double Concerto for Flute, Harp & Orchestra	1991	Flute and Harp
Celona, John	Voce Mod	1991	Flute and Computer-Controlled Effects
Crawley, Clifford	Slow Movements	1991	Flute and Piano or Organ
Daigneault, Robert	North Shore #3: Opus 156	1991	Flute and Harp
Eagle, David	Traces for Flute and Computer	1991	Flute and Tape
Gardiner, Mary	Spirit Essence	1991	Flute, Cello, Piano
Genge, Anthony	Ma Fin est mon commencement	1991	Flute Clarinet Violin Cello
Genge, Anthony	New Hockets II	1991	Flute, Marimba, Piano
Hétu, Jacques	Concerto: op. 51	1991	Flute and orchestra

Morehead, Patricia	Flares and Phasers	1991	Two Alto Flutes
Morel, François	Distance In Time	1991	Flute and Piano
Nicholson, G. Gordon	Suite: Eleven Short Pieces for Solo Flute	1991	Flute Solo
Raum, Elizabeth	Valentine Variations	1991	Flute and Piano
Schudel, Thomas	Prairie Winds	1991	Flute and Piano
Telfer, Nancy	Intertwined	1991	Flute, Cello, Piano
Aitken, Robert	Berceuse (For those Who Sleep Before Us)	1992	Solo flute/2222/2210/timp,perc/strings
Andonian, Kevork	Rejuvenation	1992	Flute and Piano
Buhr, Glenn	Keymaid on Celtic Dances	1992	Flute and Harp
Carlson, Kirsten	Model-Deviation	1992	Flute Solo
Cherney, Brian	Doppelgänger	1992	Flute Duet
Désilet, Richard	Tempéraments pour flûtes	1992	Alto Flute, C Flute and Piccolo
Héту, Jacques	Flute concerto	1992	Flute and orchestra
Ho, Alice	Suite for Flute and Piano	1992	Flute and Piano
Kucharzyk, Henry	Rose Music	1992	Flute and Piano
McIntyre, David	Fable for Flute and Piano	1992	Flute and Piano
McIntyre, David	Laudes Domini	1992	Flute and Piano
Rodrigue, Nicole	Le Moqueur polyglotte	1992	Flute, tape
Southam, Ann	This Time	1992	Flute, Cello, Piano
Ware, Peter	Elegy	1992	C flute or alto flute
Zuckert, Léon	The Nightingale at my Window	1992	Flute and Piano
Andonian, Kevork	A Lazy Summer Day	1993	Flute, Clarinet, and Piano
Andonian, Kevork	Les papillons	1993	Flute and Piano
Carlson, Kirsten	Those That Follow	1993	Flute Duet
Celona, John	Voce Mod	1993	Solo electric flute with real-time processor
Chan, Ka Nin	Spring Nest for Solo Flute	1993	Flute Solo
Giron, Arsenio	Six Studies for Flute	1993	Flute Solo
Hatzis, Christos	Concerto for Flute and Chamber Orchestra	1993	Flute and Chamber Orchestra
Keefer, Euphrosyne	Ever-expanding Universe	1993	Flute, Oboe, Viola
McIntyre, David	Night and Day	1993	Flute and Piano
Morehead, Patricia	Edible Flute	1993	Flute and Piano
Passmore, David	Pieces of Memory	1993	Flute and Harpsichord or Piano

Wallace, William	Toccata in Ten	1993	Flute and Piano
Aitken, Robert	My Song (Shadows IV)	1994	Flute Duet
Andonian, Kevork	Dreams	1994	Flute, Oboe, and Piano
Bouchard, Remy	Contrasts	1994	Flute and Piano
Cardy, Patrick	Et in Arcadia ego; concerto for flute and orchestra	1994	Flute and orchestra
Colgrass, Michael	A Flute in the Kingdom of Trumpets and Bells	1994	Solo Flute(s) and Percussion
Croall, Barbara	Manitou	1994	Flute and Percussion
Croall, Barbara	Sonata for Flute and Piano	1994	Flute and Piano
Giron, Arsenio	Peripatetia	1994	Flute and Piano
Kates, Morris	Salute to CMC	1994	Flute, Cello, Piano
Kates, Morris	Variations for Flute and Clarinet	1994	Flute and Clarinet
Steinberg, Ben	Visions	1994	Flute and piano
Andonian, Kevork	Colourful Crystals	1995	Flute, Clarinet, and Piano
Andonian, Kevork	Dance	1995	Flute, Clarinet, and Piano
Badian, Maya	Résonances	1995	Flute Solo
Behrens, Jack	Flutings	1995	One or more flutes
Burge, John	Forgotten dreams	1995	Flute and Strings
Carlson, Kirsten	For will	1995	Flute and Trumpet
Desmarais, Lorraine	Sonate pour flute et piano	1995	Flute and Piano
Gardiner, Mary	It's about time	1995	Flute, Clarinet, Bassoon, Piano
Gardiner, Mary	A Resonance in Time	1995	Flute, Clarinet, Piano
Klein, Lothar	Tam-O-Shanter	1995	Flute Solo
Laurin, Rachel	Sonate pour Flûte et Piano	1995	Flute and Piano
Lorraine, Denis	Du jour, la nuit	1995	Flute Solo
Palmieri, Sylvio	Une Égyme Éclaircie	1995	Flute Solo
Pishney-Floyd, Monte Keene	A Fond Remembrance	1995	Flute and Piano or Harpsichord
Raum, Elizabeth	Northern Lights	1995	Flute Solo
Wilkinson, Scott E.	Kokopelli: Concerto for Flute and Orchestra	1995	Flute and Orchestra
Andonian, Kevork	Images of a Magical World	1996	Flute and Piano
Bottenberg, Wolfgang	Canzona	1996	Flute and Piano
Bottenberg, Wolfgang	Sonatina for Flute and Piano	1996	Flute and Piano
Bushnell, Michael	The Elusive Cabinet	1996	Flute solo, sextet and tape
Cardy, Patrick	Sans souci; Dance I; The quiet of the heart; Dance	1996	Flute and Guitar

Daigneault, Robert	II	Shadow Dance	1996	Flute and Piano
Daigneault, Robert		Water-Mirror	1996	Flute and Piano
Desmarais, Lorraine		Sonate pour flûte et piano	1996	Flute and Piano
Grella-Mozejko, Piotr		September...(coloratura): thirteen minipieces	1996	Flute Solo
Ho, Alice		Sieren	1996	Alto Flute/Flute/Piccolo, Cello, and Piano
Laurin, Rachel		Sonate Pour Flûte et Piano, opus 29	1996	Flute and Piano
Lukman, Lusiana		Amethyst	1996	Flute, Clarinet, and Bassoon
Lukman, Lusiana		Crimson	1996	Flute, Clarinet, and Bassoon
Tremblay, Gilles		Traversée: Concerto pour flûte et orchestre	1996	Flute and orchestra
Daigneault, Robert		Blind Date	1997	Flute and Piano
Daigneault, Robert		Brat	1997	Flute and Piano
Daigneault, Robert		From Purcell	1997	Flute and Piano
Daigneault, Robert		Rain dance	1997	Flute and Piano
Daigneault, Robert		Swingside Circle	1997	Flute and Piano
Daigneault, Robert		The Wave	1997	Flute and Piano
Daigneault, Robert		Suite of Dances	1997	Flute, Cello, Piano
Kuzmenko, Larysa		from Fancy Nat: March, Strathspey, Reel	1997	Flute, Violin, Cello, Piano
Macmillan, Scott		Minuet	1997?	Flute and Piano
Schudel, Thomas		Chanson	1997	Flute and Piano
Schudel, Thomas		Looking Back	1998	Flute and Piano
Daigneault, Robert		The Signal	1998	Flute and Piano
Daigneault, Robert		Interlude	1998	Flute trio
Goud, Stella		Arioso	1998	Flute, Oboe, Piano
Morehead, Patricia		Concerto for Flute and Strings #2, Op. 115a	1999	Flute and String Orchestra
Baker, Michael Conway		Some Summertime	1999	Flute, Piano, Harp, and Strings
Baker, Michael Conway		Memento Trio for flute, cello, piano	1999	Flute, Cello, Piano
Colgrass, Michael		Noodin	1999	2 Flutes, Aspirated Anishnaabe words
Croall, Barbara		Slow Waltz	1999	Flute and Piano
Sharman, Rodney		D'orient et d'occident...	1999	Flute and Piano
Bertrand, Simon		Two for Two - Soulmates, Fast Forward	2000	Flute Solo, Flute and Piccolo
Gardiner, Mary		For Other Worlds and Other Seas	2000	Two Flutes
Keefer, Euphrosyne			2000	Flute and Piano

Raminsh, Imant	Butterflies (Papillons)	2000	Flute and Piano
Steenhuisen, Paul	Cette obscure claret qui tombe des étoiles	2000	Flute, tape
Colgrass, Michael	Concerto for Piano and Flute	2001	Piano and Flute
Hétu, Jacques	Fantaisie sur le nom de Bach	2001	Flute Solo
Baker, Michael Conway	Forms for Five	2002	Flute, String Trio, and Piano
Hétu, Jacques	Concerto pour flûte, opus 51	2002	Flute and orchestra
Litke, David	Piece for Flute and Voice	2002	Flute and Voice
Chan, Ka Nin	Piao	2003	Flute and Piano
Current, Brian	Concertino	2004	Solo flute and strings
Date Unknown			
Douglas, Paul	Sweet for Flute		Flute Solo
Gougeon, Denis	Canto for piccolo and orchestra		Piccolo and Orchestra
Harley, James	Anasazi Kokopeli I		Piccolo and Electronics
Henneberg, Paul	Birds in Springtime avec Fritze		Piccolo Duet
Henneberg, Paul	Etoile d'amour		Violin, Flute and Harp
Henneberg, Paul	Flower Song		Violin, Flute and Harp
Henneberg, Paul	Tyrolean Echoes		Violin, Flute and Harp
Keetbaas, Dirk	Three Miniatures for solo flute		Flute Solo
Mann, Leslie	Play nos. 1 and 2 / Jouer nos. 1 et 2		Flute and Piano
Morehead, Patricia	Memories of Christmas		Flute and Double Bass
Nicholson, G. Gordon	Play nos. 2 and 10 / Jouer nos. 2 et 10		Flute Solo
Wind, Chris	Play no. 1 or 2 / Jouer no. 1 ou 2		Flute Solo

John Rea, Master of
Musick in the 59th Regt. takes this
opportunity of informing the Public,
that he teaches the German Flute, for
half a Guinea entrance, and half a
Guinea per month, any Person desirous
of being taught may depend upon due
attendance, by their humble Servant,
JOHN REA,

fig. 1. John Rea advertises flute lessons, *Nova Scotia Gazette and Weekly Chronicle*
29 June 1773, 3 (Hall 1983, 286)

GENERAL WOLFE

A much admir'd OLD Song

In a mouldering Cave where the wretched retreat, Britannia sat wafted with care; she mourn'd for her

WOLFE, and exclaim'd against Fate, and gave herself up to despair; the Walls of her Cell she had Sculptur'd a

round with the Feats of her favourite Son; and even the dust as it lay on the ground was engrav'd with some

deeds he had done - - - was engrav'd with some deeds he had done.

The Sire of the Gods from his Crystalline Throne
~~Debut~~ the disconsolate Dame;
 And mov'd with her Tears he sent Mercury down,
 And these were the Tidings that came:
 BRITANIA, forbear, not a Sigh or a Tear
 For thy WOLFE so deservedly lov'd;
 Your Tears shall be chang'd into triumphs of Joy,
 For thy WOLFE is not dead but remov'd.

The Sons of the East, the proud Giants of old
 Have crept from their darksome abodes;
 And this is the News as in Heav'n it was told,
 They were Marching to War with the Gods;
 A Council was held in the Chambers of JOVE,
 And this was their final decree,
 That WOLFE should be call'd to the Army above,
 And the Charge was intrusted to me.

To the Plains of Quebec, with the Orders I flew,
 He beg'd for a moment's delay;
 He cry'd, Oh forbear, let me Victory hear,
 And then thy Commands I'll obey:
 With a darksome thick Film I encompass'd his Eyes,
 And bore him away in an Urn,
 Left the fondness he bore to his own Native Shore,
 Shou'd induce him again to return.

For the CER: FLUTE or GUITAR.

So

So

So

DUBLIN. Publish'd by JOHN LEE at the Corner of Eustace Street in Dame Street (N^o 70)

fig. 2. General Wolfe, a much admir'd OLD song, ca. 1791.

fig. 3. William Berczy, *The Woolsey Family*, 1809

PER QUELLA CHE M'E CARA. (FOR HER, TO ME FOREVER DEAR.)

Andante mod.

Fl 8va

Fl Solo

Fl loco

dol.

p

f

pp

cres.

rit.

rit.

L'Africaine Potpourri. * 404-10.

fig. 4. Giacomo Meyerbeer, "Per Quella Che M'E Cara (For Her, To Me Forever Dear)" from *l'Africaine*, an opera premiered in Paris in 1865, in *Peters' Parlour Companion* (1868) (Dressler 1968, 69b)

PROGRAMME—Continued.

PART 1.

1. DUET (Violin and Piano) . . . Sonata in D. (2 movements). *Handel*
MISS BEATRICE LANGLEY and SIGNOR SEPPILLI
2. BALLAD "The Anchor's Weighed." *Braham*
MR. BRAXTON SMITH
3. ROMANCE "Le Parlate d'Amor." (Faust). *Gounod*
MISS BEVERLEY ROBINSON
4. SCENA "Ardou gl'incensi." (Lucia). *Donizetti*
MADAME ALBANI
Flute Obligato, Mr. Arlidge
5. SONG "I Fear No Fox." *Piusiti*
MR. LEMPRIERE PRINGLE
6. VIOLIN SOLO { a Romance. } *Wieniawski*
 b Mazurka. }
MISS BEATRICE LANGLEY
7. AIR "Angels Ever Bright and Fair." (Theodora). *Handel*
MADAME ALBANI

PROGRAMME CONTINUED ON PAGE 9.

Brainerd AND Armstrong's (Asiatic Dyes)

WASH SILKS WILL WASH.

Have you tried our New

PATENT SILK THREAD HOLDER

Art embroiderers everywhere endorse it. Saves time, patience
and more than all, your silk.

PROGRAMME—Continued.

PART 2.

1. FLUTE SOLO	"P'aisir d'Amour." (Romance di Martini).	Tulow
	MR. J. CHURCHILL ARLIDGE	
2. BALLAD	"When Other Lips," (Bohemian Girl).	Halfe
	MR. BRAXTON SMITH	
3. SONGS	{ a "God Be With Thee."	Otway
	{ b "Spring is Here."	Dick
	MISS BEVERLEY ROBINSON	
4. SONGS	{ a "The Last Rose of Summer,"	Godard
	{ b "Berceuse,"	Bemberg
	{ c "Chants Venetiens."	
	MADAME ALBANI	
5. BALLAD	"Thy Sentinel am I."	Watson
	MR. LEMPRIERE PRINGLE	
6. VIOLIN SOLOS	{ a Nocturne in E Flat.	Chopin
	{ b Tambourin.	Leclair
	MISS BEATRICE LANGLEY	
7. QUINTETT	"Die Meistersinger."	Wagner
	MADAME ALBANI	
	MISS ROBINSON	
	MR. LEMPRIERE PRINGLE	
	MR. BRAXTON SMITH	
	SIGNOR SEPPILLI	

GOD SAVE THE QUEEN.

Conductor - **SIGNOR SEPPILLI**

The
Finest
Made
in
Canada.

**Have you seen the Matchless
New Scale (Registered)**

**Newcombe
Upright Pianos ?**

Warerooms: 107-9 Church St.
Branch: 390 Yonge St.

AWARDS.

Chicago, '93
London, '86
New
Orleans, '86

fig. 6. Programme, Part II: The "Albani Ballad Concert," Massey Music Hall, Monday, February 22nd 1897. National Library Collection

First Row, Seated—Dr. O. C. J. Withrow, Sec'y-Treas.; Mrs. Lula M. Westlake, Accompanist; A. E. Semple, President; Fred. S. Haines, Vice-President.
Second Row—D. Buchanan, J. Giordmaine, J. Macdougall, Hazel Buchanan, Rosalie Glass, M. Davidson, C. Wood, H. E. Bannister.
Third Row—S. West, J. C. Junkin, Minky Berg, L. S. Nye, W. R. Cook, A. M. Harding, G. R. Wright, C. A. Ball, G. Everhart, J. T. Coleman.
Fourth Row—W. J. McKenzie, T. M. West, A. Jackson, E. Donnell, J. A. Parsons, W. McAnespie, A. J. Horch and H. A. Standing.

fig 7. The Toronto Flute Club, 1944

NEW YEAR'S WALTZ,

For the Flute and Piano Forte.

COMPOSED FOR THE LITERARY GARLAND, AND RESPECTFULLY DEDICATED TO

MRS. MOODIE,

OF BLENHEIM.

BY FRANCIS WOOLCOTT.

ANDANTE.

Flute. P.

Piano Forte.

Delicato.

7

fig. 8. Francis Woolcott, *New Year's Waltz*, 1846

PASTORALE

LÉO ROY

Andantino

Flûte

The musical score is written for a flute in 6/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andantino'. The score is divided into measures, with measure numbers 8, 14, 20, 24, 29, 35, and 40 indicated at the start of their respective staves. Dynamics include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Trills are marked with 'tr' and wavy lines. Fingerings are indicated by numbers 1 and 2 above notes. The score concludes with a final measure marked with a '4' above a whole note.

fig. 9. Léo Roy, *Pastorale*, 1908

Tr. Op. 1

DIVERTIMENTO I

for Flute and String Orchestra

JOHN WEINZWEIG

DURATION
10 1/2 mins.

I

Fast and playful (M.M. 156-182)

First system of the musical score, measures 1-12. The score is for Flute, 1st Violin, 2nd Violin, Viola, Violoncello, and Bass. The Flute part begins with a melodic line marked *mf*. The strings provide harmonic support with various textures and dynamics including *mp*, *pizz.*, *div.*, and *pizz.*. Measure numbers 1 through 12 are indicated at the bottom of the system.

Continuation of the musical score, measures 13-25. The Flute part continues its melodic development, often marked *mf* or *p*. The string ensemble features intricate patterns, including rapid sixteenth-note passages and dynamic shifts between *p*, *mp*, and *f*. Measure numbers 13 through 25 are indicated at the bottom of the system.

©Copyright 1950 by Hawker & Son (London) Limited
Full score © Copyright 1951 by Hawker & Son (London) Limited

B. & H. 16633
All rights reserved
Printed in England

fig. 10. John Weinzwieg, *Divertimento* #1, 1946, first page of first movement

Etching - The Volland Suite

Lento

Fut.

N.B. Accidentals of one octave do not apply to another.

fig. 11. "Etching—The Vollard Suite," part of the *Picasso Suite* by Harry Somers, 1964

For Flute and Piano

HARRY FREEDMAN

Slowly

Flute *mp*

Piano *p*

mf

Suddenly faster

p

f

WAIT

The image displays the first two pages of a musical score for 'Soliloquy for Flute and Piano' by Harry Freedman. The score is written for Flute and Piano. The first system is marked 'Slowly' and features a mezzo-piano (*mp*) flute part and a piano (*p*) piano accompaniment. The flute part includes a triplet of eighth notes. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second system continues the 'Slowly' tempo and includes a mezzo-forte (*mf*) dynamic marking. The third system is marked 'Suddenly faster' and features a piano (*p*) dynamic marking. The fourth system continues the 'Suddenly faster' tempo and includes a forte (*f*) dynamic marking. The score includes various musical notations such as slurs, ties, and triplets. A handwritten 'WAIT' is visible above the piano part in the fourth system.

fig. 12. Harry Freedman, *Soliloquy for Flute and Piano*, 1970, first two pages

First system of a musical score. The upper staff (treble clef) contains a long, continuous melodic line with various accidentals (flats and naturals). The lower staves (grand staff) are empty.

Second system of a musical score. The upper staff (treble clef) contains a melodic line that ends with a whole note chord. The lower staves (grand staff) contain a complex accompaniment with triplets and various accidentals. The text "rallentando diminuendo" is written above the upper staff, and "p" is written above the final note. The dynamic "ff" is written below the first triplet in the lower staves.

Third system of a musical score. The upper staff (treble clef) contains a melodic line with a "Tempo I" marking. The lower staves (grand staff) contain a complex accompaniment with various accidentals. The text "no crescendo!" is written below the upper staff. The dynamic "pp" is written below the first note in the lower staves. There are handwritten annotations "WRIT" and "V" above the upper staff.

Fourth system of a musical score. The upper staff (treble clef) contains a melodic line with various accidentals. The lower staves (grand staff) contain a complex accompaniment with various accidentals. The dynamic "p" is written below the first note in the lower staves.

For Dianne
ICICLE
 pour flûte seule

Robert AITKEN
 Peterborough N.H. January

Sound son produit

Play son effectif

Tempo I (♩ = 69)

pp

Thumb Off
 Sans le pouce

5

lent — rapide

Slow — Fast

gradually blow low
 graduellement, soufflé

10

tr L.H. 2

Fast Rap

mf

15

ritard.

ritard.

low C low C

do grave do# grave

20

lento (♩ = 58)

Very Slow (très lent)

p

Thumb Off

accel. molto

crescendo poco a poco

B to 10x

repeat B to 10 times in random order
 Sempres accélé. cresc. order

répéter 8 à 10 fois

Move all fingers
 remuer tous
 doigts dans
 porte quel c

25

comme écrit
 as written

Tempo I (♩ = 69)

tr R.H. 2, 3, 4

continuer à triller R.H.
 continue trilling R.H.

30

tr b

mp

fig. 13. Robert Aitken, *Icicle pour flûte seul*, 1977, first page

DUOLET

Pour deux flûtes traversières

I

1982

François Morel
1926

Moderato ♩ = 56

1 *p* *mp* *mf*

2 *p* *mf*

4 *mf* *mp* *mf*

7 *f* *p* *f* *p*

10 *f* *p* *fp* *molto* *ff* *mf* *p* *mf*

fig. 14. François Morel, *Duolet pour deux flûtes traversières*, 1982, first page

Bibliography

- Adam, G. Mercer. 1972 [1891]. *Toronto Old and New: A Memorial Volume*. Toronto: Coles Reprint.
- Anon. 1945? *Pipes of Pan: The Story of The Toronto Flute Club*. Toronto: n.p.
- Bate, Philip. 1969. *The Flute A Study of its History, Development and Construction*. London: Ernest Benn Limited.
- Becker, John. 1989. *Discord: the story of the Vancouver Symphony Orchestra*. Vancouver: Brighthouse Press.
- Beckwith, John and Hall, Frederick A., ed. 1988. *Musical Canada Words and Music Honouring Helmut Kallman*. Toronto: University of Toronto Press.
- Begin, Carmelle. 1992. *Opus: The Making of Musical Instruments in Canada*. Hull, QC: Canadian Museum of Civilization.
- Boehm, Theobald. 1964 [1871]. *The Flute and Flute-Playing*. New York: Dover Publications, Inc.
- Borrowman, Roy. 1983?. *The Regina Symphony Orchestra 1909-1983*. Regina: n.p.
- Bourassa-Trepanier, Juliette, Poirier, Lucien. 1990. *Répertoire des données musicales de la presse québécoise: tome 1, 1764-1799*. Québec: Presses de l'Université Laval. [<http://www.ourroots.ca>]
- Bourassa-Trepanier, Juliette, Poirier, Lucien. 2003. *Les Divertissements urbains: Confrontation de deux cultures: Répertoire des données musicales de la presse québécoise: tome 2, 1800-1821*. Québec: Presses de l'Université Laval.
- Bryant, Giles. 1972. *Healey Willan Catalogue*. Ottawa: National Library of Canada.
- Canadian Music Centre. 1995. *Music for Unaccompanied Flute & Flute and Keyboard*. Toronto: Canadian Music Centre with accompanying cassette.
- Campbell, George. 1985. *Performance*. Thunder Bay: Link Publishing Co.
- Carman, Bliss, Hovey, Richard. 1896. *More Songs from Vagabondia*. Boston: Small.
- Cernauskas, Kathryn. 1995. *Guidelist of unaccompanied flute music by Canadian composers*. Toronto: Canadian Music Centre in co-operation with the Canadian Music Educators' Association.

- Cherney, Brian. 1975. *Harry Somers: Canadian Composers I*. Toronto: University of Toronto Press.
- Crysler, Elisabeth. 1981. *Musical life in present day Niagara-on-the-Lake in the late 18th and 19th centuries*. Carleton University M.A. thesis.
- De Vaux, Agathe. 1984. *La petite histoire de l'Orchestre Symphonique de Montréal*. Montreal: Louise Courteau.
- Elliott, Robin, ed. 1988. *Chamber Music III: Duos*. Canadian Musical Heritage 23. Ottawa: Canadian Musical Heritage Society.
- Gallat-Morin, Pinson, Jean-Pierre, ed. 2003. *La vie musicale en Nouvelle-France*. Sillery, QC: Septentrion.
- Gardiner, David. 1986. *Twenty-one seasons of the Ottawa Symphony Orchestra*. Ottawa: Ottawa Symphony Orchestra.
- Graham, Clara. 1945. *Fur and Gold in the Kootenays*. Vancouver: Wrigley Printing Co.
- Guay, Bertrand. 2002. *Un siècle de symphonie à Québec: l'Orchestre symphonique de Québec, 1902-2002*. Québec: Commission de la Capitale nationale. Sillery, Septentrion.
- Guiguet, Kristina Marie. 2003. *The Ideal World of Mrs. Widder's Soirée Musicale: Music, Gender, Class and Difference in Nineteenth Century Ontario*. M.A. thesis, Carleton University.
- Hall, Frederick A. 1983. "Musical Life in Eighteenth-Century Halifax." *Canadian University Music Review* 4 (1983): 278-306.
- Hall, Frederick. 1985. *Songs I to English Texts = Chansons sur les textes anglais*. CMH 3. Ottawa: Canadian Musical Heritage Society (CMHS).
- Herbert, Mary E. 1859. *Belinda Dalton, or Scenes in the life of a Halifax belle: founded on fact*. Halifax, N.S.: M.E. Herbert.
- Hottetterre, Jacques. 1968 [1707]. *L'Art de preluder sur la flute. Preludes et traits*. Amsterdam: Muziekuitgeverij Ixyzet.
- Johnson, David. 1972. *Music and Society in Lowland Scotland in the Eighteenth Century*. London: Oxford University Press.

- Kallmann, Helmut *et al.* 1992. *Encyclopedia of Music in Canada*. Second edition. Toronto: University of Toronto Press.
- Keillor, Elaine. 1994. *John Weinzweig and His Music: The Radical Romantic of Canada*. Metuchen NJ/London: Scarecrow Press.
- _____. 2002. *Vignettes on Music in Canada*. Ottawa: Carleton University.
- Kishibe, Shigeo. 1984. *The Traditional Music of Japan*. Tokyo: Ongaku No Tomo Sha.
- Leeper, Muriel. 1981. *Sounds of Music 1931-1981: A fifty-year history of the Saskatoon Symphony Orchestra*. Saskatoon: Houghton Boston.
- Leppert, Richard. 1993. *The Sight of Sound: Music, Representation, and the History of the Body*. Berkeley: University of California Press.
- Littler, William. 1995. Airborne Flautist Lures Composers to Canada. *Toronto Star*, October 21
- Lyon, George W. 1999. *Community Music in Alberta, Some Good Schoolhouse Stuff!* Calgary: University of Calgary Press.
- Machan, Claire. 1986. *The first 40 years (1945-1985); the history of the Kitchener-Waterloo Symphony Orchestra*. Kitchener, Ont.: Ainsworth Press.
- Maloney, Timothy S. "A History of the Wind Band in Canada" in *Journal of Band Research* 23/2 (spring 1988): 10-29.
- Maloney, Timothy S. 1998. *Music for Winds I: Musique pour vents I*. Ottawa: Canadian Musical Heritage Society.
- McCook, James. 1958. "Some Notes on Musical Instruments among the Pioneers of the Canadian West." *The Canadian Music Journal* 2/2: 21-24.
- McIntosh, Robert Dale. 1981. *A documentary history of music in Victoria, British Columbia. Vol. 1: 1850-1899*. Victoria: University of Victoria.
- _____. 1994. *A documentary history of music in Victoria, British Columbia. Vol. II: 1900-1950*. Victoria: Beach Holme Publishers.
- _____. 1989. *History of Music in British Columbia 1850-1950*. Victoria: Sono Nis Press.

- Meylan, Raymond. 1988. *The Flute*. Portland, Oregon: Amadeus Press.
- Moen, Sharon E. 1980. *Saskatchewan Music*. Saskatoon: Saska-Music Publishing.
- Montagu, Jeremy. 1979. *The World of Baroque and Classical Musical Instruments*, Woodstock NY: The Overlook Press.
- Moodie, Susanna. 1852. *Roughing It in the Bush*. London: R. Bentley.
- Orford, Emily-Jane. 1996. *Music in the Arts: A Catalogue Studying the Musical Iconography and Musical References in the Canadian Art Collection at the National Gallery of Canada*, (MA research essay) Carleton University.
- Overhill, Daphne. 2002. *Sound the trumpet: the story of the bands of Perth 1852-2002*. Toronto: A. Rosenthal.
- Racine, Anne. 1989. *L'Orchestre symphonique de Sherbrooke, 50 ans d'histoire, 1939-1989*. Sherbrooke: n.p.
- Roy, Gabrielle, Marius Benoist, Armand LaFlèche, Alexandre LaRivière, Maurice Prud'homme, and Jean-Joseph Trudel. 1980. *Chapeau bas: Réminiscences de la vie théâtrale et musicale du Manitoba français, première partie*. Saint-Boniface, MA: Les Éditions du blé.
- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians, 2nd Edition*, Vol. 9. Florence to Glio. London: Macmillan, 2001.
- Thwaites, Reuben Gold. 1899. *The Jesuit relations allied documents: travels and explorations of the Jesuit missionaries in New France, 1610-1791: the original French, Latin, and Italian texts, with English translations and notes*. Cleveland: Burrows.
- Todd, Richard. 1995. Composers Round Table Yields Telling Insights before NACO Concert. *Ottawa Citizen*, January 15, sec. R.
- Toff, Nancy. 1979. *The Development of the Modern Flute*. New York: Taplinger Publishing Company.
- Toff, Nancy. 1985. *The Flute Book*. New York: Charles Scribner's Sons.
- Vachon, Pierre. 2000. *Célébrités / collection biographique – Emma Albani*. Montreal: Lidec inc.

Welch, Christopher. 1961. *History of the Boehm Flute*. New York: McGinnis & Marx.

Winslow, Anna Green. 1894. *Diary of Anna Green Winslow: a Boston school girl of 1771*. New York: Houghton, Mifflin.

Online Resources

Alberta Folklore and Local History Collection [electronic resource]. Access <http://library.ualberta.ca/dspCitation.cfm?ID=559> [Mar 29, 2004].

Atlantic Flute Society [electronic resource].

Henry Brant [electronic resource]. Access <http://www.jaffe.com/brant> [January, 2004].

Canadian Broadcasting Corporation [electronic resource]. Access <http://cbc.ca> [September 2003].

Canadian Musician [electronic resource]. Access <http://www.canadianmusician.com> [Mar 29, 2004].

Travelling culture: circuit Chautauqua in the twentieth century [electronic resource]. Access <http://memory.loc.gov/ammem/award98/iauhtml/tcccNames5.html> [March 2004].

Early Canadiana Online [electronic resource]. Access: <http://www.canadiana.org/eco/english/> [June 19, 2003].

Encyclopedia of Music in Canada [electronic resource]. Access: <http://www.thecanadianencyclopedia.com/> [Mar 29, 2004].

George Barrère and the Chautauqua Travelling Circuit [electronic resource]. <http://memory.loc.gov/ammem/award98/iauhtml/tcccNames5.html>

The Globe and Mail 1844-2004 [electronic resource]. Accessed: December 2003.

Grove Music Online [electronic resource]. Access: <http://www.grovemusic.com> Accessed: February 2004.

Jeanne Baxtresser: Biography [electronic resource]. Access <http://www.jeannebaxtresser.com/biography> [Mar 29, 2004].

Larry Krantz Flute Pages [electronic resource].

Bill McBirnie, Extreme Flute [electronic resource]. Access:
<http://www.indiepool.com/extremeflute> [March 2004].

National Arts Centre Orchestra [electronic resource]. Access: <http://www.nac-cna.ca/en/naco/> [September 2003].

Chris Norman [electronic resource]. Access: <http://www.chrisnorman.com> [September 2003].

Pittsburgh Symphony Orchestra [electronic resource]. Access
<http://www.pittsburghsymphony.nsf/bios/Timothy+Hutchins> [Oct 10, 2003].

Scores

Aitken, Robert. 1978. *Icicle pour flûte seul*. Paris: Editions musicales transatlantiques.

Bédard, Denis. 1988. *Sonate*. Québec: Les Éditions Doberman-Yppan.

Bertrand, Simon. 2000. *D'orient et d'Occident, Episode entre deux jours, Ukigusa, Morning Glories*. Québec: Les Éditions Doberman-Yppan.

Cardy, Patrick. 1980. *Angels for flute, oboe, violoncello, and piano*. CMC ms.

_____. 1994. *Et in Arcadia ego; Concerto for flute and orchestra*. CMC ms.

_____. 1984. *Mirages for flute and piano*. CMC ms.

_____. 1996. *Sans Souci: Dance 1: The quiet of the heart; Dance 2: for flute and guitar*. CMC ms.

_____. 1980. *Sparkle for flute and piano*. CMC ms.

_____. 1982. "...time presses and night begins to fall ..." for flute and organ. CMC ms.

Cherney, Brian 1993. *Doppelgänger*. Québec: Les Éditions Doberman-Yppan.

Dressler, William. 1871. *Peters' Parlor Companion*. New York: J. L. Peters.

- Freedman, Harry. 1971. *Soliloquy*. CMC ms.
- Hétu, Jacques. 1983. *Aria pour Flûte et Piano*. Québec: Les Éditions Doberman Inc.
- Hétu, Jacques. 2002. *Concerto pour flûte, opus 51*. Québec: Les Éditions Doberman-Yppan.
- Hétu, Jacques. 2001. *Fantaisie sur le nom de Bach*. Québec: Les Éditions Doberman-Yppan.
- Joachim, Otto. 1981. *Quatro Intermezzi per Flauto e Chitarra*. Montréal: Les Éditions Québec-Musique.
- Lauber, Anne. 1981. *Divertissement*. Québec: Les Éditions Doberman-Yppan.
- Lauber, Anne. 1983. *Mouvement pour flûte et piano*. Québec: Les Éditions Doberman Inc.
- Lauren, Rachel. 1996. *Sonate pour flûte et piano*. Québec: Les Éditions Doberman-Yppan.
- Morel, François. 1988. *Duolet*. St.-Nicolas, Québec: Les Éditions Doberman-Yppan.
- Pentland, Barbara. 1972. *Trance for flute and piano*. Vancouver: Avondale Press.
- Schafer, R. Murray. 1985. *Concerto for flute and orchestra*. Bancroft: Arcana Editions.
- Sharman, Rodney. 1999. *Slow Waltz*. Québec: Les Éditions Doberman-Yppan.
- Skilling, Raymond. 1985. *Cycloïdes pour flute*. Les Éditions Doberman-Yppan.
- Somers, Harry. 1969. "Etching," from *Picasso Suite*. Toronto: Ricordi.
- Vivier, Claude. 1985. *Pièce pour flûte et piano*. Les Éditions Doberman-Yppan.
- Weinzweig, John. 1951. *Divertimento No. 1 for Flute and String Orchestra*. London: Boosey & Hawkes.

Recordings

- Flûte à la Française* Timothy Hutchins, flute, Janet Creaser Hutchins, piano. 1996. London 452 003-2.

Kathryn Cernauskas: Canadian music for solo flute. 2000?. WRCB-7347.

Musique du Québec L'époque de Julie Papineau (1795-1862). 1997. ORCD-4180.

New for Now: Volume 3, Robert Aitken. 197? Dominion S-69006.

Rhythm'n'Flute. 1996. MVCD 1101. CBC Records.