

2. Hrvatski skup flautista / Croatian Flute Meeting
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Zagreb, Dugo Selo - Hrvatska / Croatia

Flautisti u fokusu / Flutists in focus:
Peter - Lukas Graf (Švicarska / Switzerland)
Hansgeorg Schmeiser (Austrija / Austria)



"...svirati tako da slušatelj zaboravi flautu; tako da sluša glazbu i više ne razmišlja o instrumentu; da me može shvatiti ozbiljno i da mi ne treba opraštati moj instrument..." (isječak iz intervjua u časopisu Gespräche mit Flötisten - Razgovori s flautistima - 1983)

"... to play in a way that the listener forgets the flute; so that they listen to the music and no longer think about the instrument; so that they can take me seriously and don't have to forgive my instrument..." (excerpt from an interview in the Gespräche mit Flötisten – Conversations with flutists magazine - 1983)

PETER-LUKAS GRAF (CH)



"Za gospodina Grafa, flauta je sredstvo za postizanje cilja - njegova misao nije usmjerena tek prema instrumentu, već i prema glazbenom izražaju: liniji, arhitekturi i strukturi glazbe, inteligentnom oblikovanju fraza te prije svega, komunikaciji."

Peter-Lukas Graf rođen je u Zürichu 1929. godine. U rodnom gradu studirao je flautu kod Andréa Jauneta, nakon čega odlazi na Pariški konzervatorij gdje su mu mentori bili Marcel Moyse i Roger Cortet. U Parizu je stekao i dirigentsku diplomu, a u dirigiranju se potom usavršavao i u Münchenu. Kao flautist, Graf je

osvojio prvu nagradu na Pariškom konzervatoriju, prvu nagradu na međunarodnom glazbenom natjecanju ARD u Münchenu te nagradu Bablock koju dodjeljuje Međunarodna glazbena nagrada Harriet Cohen u Londonu. Ovaj višestruko talentirani glazbenik bio je najmlađi prvi flautist simfonijskog orkestra u Winterthuru te festivalskog orkestra u Lucernu, gdje je također obnašao i dodatne dirigentske dužnosti. Tada je započelo i razdoblje Grafovog intenzivnog dirigentskog rada u operama i simfonijskim orkestrima. Snimivši Ibertov Koncert za flautu u dobi od samo 21 godine, Graf je ubrzo postao i međunarodno priznata flautistička virtuoz. Tijekom njegove bogate međunarodne karijere nastupio je na mnogim svjetski značajnim pozornicama i festivalima te snimio brojne nosače zvuka, kao i djela za radio i televiziju. Tijekom svog rada Graf se tako afirmirao kao briljantni solist, orkestralni i komorni glazbenik, ali i izvanredni dirigent priznat diljem svijeta. Više od 20 godina bio je profesor na Muzičkoj akademiji u Baselu, istovremeno dijeleći svoje znanje i umijeće kroz veliki broj međunarodnih majstorskih tečajeva. Njegov pedagoški senzibilitet očituje se i u četiri objavljene didaktičke monografije namijenjene flautistima i flautističkoj tehnici. O njegovom iznimnom utjecaju i ugledu svjedoče i brojne titule i priznanja koji su mu dodijeljeni od strane različitih institucija - Glazbena akademija u Krakovu dodijelila mu je počasnu titulu honoris causa, godine 2005. od Nacionalnog flautističkog saveza SAD-a primio je nagradu za životno djelo, a talijanska FALAUT asocijacija nagradila je Grafa prestižnim Premio alla Carriera Flauto d'Oro priznanjem.

PETER-LUKAS GRAF (CH)

"For Mr. Graf, the flute is only a means to an end - his thought is not directed yet according to the instrument, but according to the musical expression: line, architecture and structure of the music, intelligent phrasing and above all, communication."

Peter-Lukas Graf was born in Zürich in 1929. He studied flute with André Jaunet (Zürich), Marcel Moyse and Roger Cortet (Paris). He was awarded the First Prize as flautist and the Conductors Diploma at the Conservatoire Nationale de Paris. During three years he studied conducting in Munich. Graf won the First Prize at the International Music Contest of the ARD in Munich and the Bablock Prize of the H. Cohen International Music Award in London. The multi-talented musician was appointed the youngest principal flutist at the Winterthur Symphony Orches-

tra and at the Lucerne Festival Orchestra with additional conducting responsibilities. It followed a period of full-time opera and symphonic conducting. At the age of 21 Graf's recording of the Ibert Flute Concerto earned him immediate and overwhelming international recognition. Since then he made concert tours internationally as well as numerous recordings, television- and radio-productions and has performed in many international music festivals. He was a professor at the Basle Music Academy during more than 20 years and still gives master classes internationally. Graf has also written four didactic monographs (see Publications). From the Academy of Music Krakow he receives the title doctor honoris causa. From the USA National Flute Association Graf receives the Lifetime Achievement Award 2005. From the Italian FALAUT-Association he receives the Premio alla Carriera Flauto d'Oro.

INTERVJU S PETEROM - LUKASOM GRAFOM

1. Odakle crpите energiju za tako neumorno i intenzivno bavljenje glazbom i umjetnošću kroz sva ova desetljeća?

Jednom sam odgovorio na pitanje o "tajni" svog životnog stila: Nema tajnog recepta! No, možda ipak postoji nekoliko stvari koje su mi pomogle da zdravo ostari:

1. nema sporta!
2. od 20. godine svaki dan sprovesti malo joge i kućne gimnastike
3. bez alkohola do 50. godine
4. bez cigareta od 50. godine

I naravno, dobra i brižna supruga!

2. Možete li nam opisati koliko su se studenti promijenili tijekom godina kojih ste predavali, kako na akademiji u Baselu, tako i na seminarima diljem svijeta?

Svijet - uključujući svijet glazbe i taj mali svijet flaute unutar njega - uvelike se promijenio. Ukratko, istaknuo bih nekoliko stvari: Godine 1953., kada sam dobio nagradu, u Münchenu je bilo oko 30 prijava, dok ih je 2013. godine kada sam bio predsjednik žirija, bilo 270. Od tih 270 prihvaćeno ih je 60. Godine 1953. bilo je pola tucet dobrih kandidata (za današnje pojmove), oko tucet osrednjih i pola tuceta prilično slabih. U 2013. godini svih 60 kandidata zadovoljilo je stručne standarde. Zanimljivo je i da je, kad sam ja bio student, žena flautistica bila veliki

izuzetak. Danas su muškarci u manjini na svim seminarima, a osobito na audicijama. Općenito je danas tehnička razina flautista (kao i svih ostalih instrumentalista) veća, kao što je i broj uvježbanih glazbenika mnogo veći nego ikada prije. Samim time veća je i konkurencija. Obzirom na to, potrebno je biti spreman na svestranost (pikolo, alt i bas flauta, traverso) te nikada u potpunosti ne izgubiti iz vida mogućnosti zarađivanja za život izvan glazbe.

3. Vaša diskografija je zaista bogata i raznolika. Postoji li neka snimka koja Vam je posebno prirasla srcu ili za koju ste vezani? Možete li s nama podijeliti neku anegdotu?

Vrlo rijetko slušam vlastite snimke. Oni su za mene prošlost. Nedavno sam otkrio da je CD "Minijature" dobro snimljen u smislu zvuka i zabavan u smislu programiranja, tako da je možda vrijedan preporuke. A "povijesna" snimka Ibertovog koncerta objavljena u Francuskoj podsjetila me na moj prvi susret s tehnologijom snimanja: izloženi D4 na kraju završne kadence mogao se zasebno izrezati (s trakom, škarama i ljepilom) — bio sam oduševljen!

4. Koju flautu danas svirate i možete li nam reći koliko ste ih otprilike promijenili kroz karijeru i koje?

Ovo su marke flauta koje sam uzastopno svirao tijekom svog života. Izbor je rezultat slučajnosti: Vanotti (posuđen od oca kao eksperiment za mene osmogodišnjaka), rabljeni lot (kupljen "za život" tijekom studija u Parizu), Powell (naručio mi je obožavatelj iz Buenos Aresa), Johannes Hammig (jer sam tražio solidniji zvuk), Brannen Gold (trebalo mi je više ugađanje za Reineckeovo snimanje sa Stuttgartskim radijskim orkestrom), Burnen silver (jer sam srebrnu sviralu više volio od zlatne), Mehnert Gold (suđenje 1 godinu), Yamaha, 2 zlatne frule od oko 2000. (ukradene na putovanju 2010.), Yamaha nova: zlatna i srebrna.

5. Mislite li da je interes za klasičnu glazbu sve manji, odnosno, je li sve manje publike i trebamo li se brinuti zbog toga?

Ne primjećujem pad publike i koncerata, ali naravno da ima velikih promjena. Bez sumnje, najveća publika našeg vremena ne sjedi u klasičnim koncertnim dvoranama, već na pop događanjima. "Naša" publika je sve starija, a borba za mlade je posvuda. S druge strane, čudi me veliki broj omladinskih i amaterskih orkestara. Sretan sam zbog svih koji su tome posvećeni. Jer, želim vjerovati da kultura klasične glazbe (tu mislim na njegovanje Bacha preko Mozarta, Beetho-

vena, Schuberta, Brucknera, Straussa do Stravinskog i Šostakoviča itd.) još nije na kraju.

6. Koliko se i na koji način tijekom godina promijenio Vaš pogled i interakcija s glazbom i možete li s nama podijeliti neke trenutke u kojima je Vaš osobni i unutarnji razvoj značajno utjecao na Vaše glazbeno iskustvo i interpretaciju?

Tijekom mog orkestralnog rada najsnažnije dojmove na mene su ostavili neki od velikih dirigenata i solista toga doba - Furtwängler, Klemperer, Edwin Fischer, Pablo Casals i drugih.

7. Jeste li ikada osjetili tremu tijekom nastupa i ako jeste, kako biste savjetovali mladim flautistima da se nose s njome?

Nikad nisam uspio u potpunosti prevladati ono što je poznato kao trema i zaista sam patio od nje. Zbog toga ne znam neki univerzalni lijek za to. Ali vjerujem da ćete danas sigurno pronaći na desetine dobrih savjeta na Internetu!

8. Koji vam je najdraži orkestralni solo na flauti i postoji li možda neki orkestralni solo koji baš i ne volite?

Najljepši su mi Bach: Muka po Mateju ("Za ljubav"), Berlioz: Carmen Interludij, Debussy: L'après-midi i Ravel: Daphnis.

9. Što biste savjetovali mladim glazbenicima u pogledu motivacije i discipline?

Prihvatite ono što je bilo jučer i iskoristite ono najbolje od danas i sutra! Za mladog glazbenika željnog karijere to bi značilo: ne žaliti se za nečim nepromjenjivim, primjerice neuspjelim natjecanjem ili propuštenim mjestom u orkestru, već se s hrabrošću i samopouzdanjem uhvatiti u koštac s onim što je u svakom polju djelovanja praktično moguće svaki dan.

INTERVIEW WITH PETER - LUKAS GRAF

1. From where do you draw the energy for such tireless and intense engagement with music and art throughout all these decades?

Once I responded to a question about the "secret" of my lifestyle: There is no secret recipe! However, there might be a few things that have helped me age healthily:

1. No sports!

2. Practicing a bit of yoga and home exercises every day since I was 20.
3. No alcohol until the age of 50.
4. No cigarettes after the age of 50.
5. And, of course, a good and caring wife!

2. Can you describe how students have changed over the years that you've been teaching, both at the Basel Academy and in seminars around the world?

The world, including the world of music and the small world of the flute within it, has greatly changed. In short, I would highlight a few things: In 1953, when I received the ADR award, there were about 30 applicants in Munich, while in 2013, when I was the jury president, there were 270. Of those 270, 60 were accepted. In 1953, there were about half a dozen good candidates (by today's standards), about a dozen mediocre ones, and half a dozen quite weak ones. In 2013, all 60 candidates met professional standards. It is also interesting that when I was a student, a female flutist was a significant exception. Today, men are a minority in all seminars, especially in auditions. In general, the technical level of flutists today (as well as all other instrumentalists) is higher, and the number of trained musicians is much greater than ever before. As a result, the competition is greater. Therefore, it is necessary to be prepared for versatility (piccolo, alto and bass flute, traverso) and never completely lose sight of the possibility of making a living outside of music.

3. Your discography is truly rich and diverse. Is there a recording that is particularly close to your heart or to which you are attached? Can you share an anecdote with us?

I rarely listen to my own recordings. They are in the past for me. Recently, I discovered that the CD "Minijature" was well recorded in terms of sound and enjoyable in terms of programming, so it might be worth recommending. And the "historical" recording of Ibert's concerto released in France reminded me of my first encounter with recording technology: the exposed D4 at the end of the final cadence could be cut separately (with tape, scissors, and glue) - I was thrilled!

4. What flute do you play today, and can you tell us approximately how many flutes you have changed throughout your career and which ones?

These are the flute brands I consecutively played throughout my life. The choice is the result of coincidence: Vanotti (borrowed from my father as an experiment

for me as an eight-year-old), used Lot (bought "for life" during my studies in Paris), Powell (ordered by a fan from Buenos Aires), Johannes Hammig (because I wanted a more solid sound), Brannen Gold (I needed more tuning for the recording of Reinecke with the Stuttgart Radio Orchestra), Burnen silver (because I preferred silver over gold), Mehnert Gold (tried it for 1 year), Yamaha, 2 gold flutes from around 2000 (stolen during a trip in 2010), new Yamaha: gold and silver.

5. Do you think there is a declining interest in classical music, i.e., is there less of an audience, and should we be concerned about it?

I don't notice a decline in the audience and concerts, but of course, there are significant changes. Without a doubt, the largest audience of our time is not sitting in classical concert halls but at pop events. "Our" audience is getting older, and the battle for young audiences is everywhere. On the other hand, I am amazed by the large number of youth and amateur orchestras. I am happy for all those who are dedicated to it. Because I want to believe that the culture of classical music (by that, I mean the cultivation of Bach through Mozart, Beethoven, Schubert, Bruckner, Strauss to Stravinsky and Shostakovich, etc.) is not yet at its end.

6. How has your perspective and interaction with music changed over the years, and can you share some moments when your personal and internal development influenced your musical experience and interpretation?

During my orchestral work, some of the great conductors and soloists of that time made the strongest impressions on me - Furtwängler, Klemperer, Edwin Fischer, Pablo Casals, and others.

7. Have you ever felt stage fright during a performance, and if so, how would you advise young flutists to deal with it?

I never managed to completely overcome what is known as stage fright, and I truly suffered from it. Therefore, I don't have a universal solution for it. But I believe that today you can certainly find dozens of good tips on the Internet!

8. What is your favorite orchestral flute solo, and is there perhaps an orchestral solo that you don't particularly like?

My favorites are Bach: St. Matthew Passion ("For Love"), Berlioz: Carmen Interlude, Debussy: Afternoon of a Faun, and Ravel: Daphnis.

9. What advice would you give to young musicians regarding motivation and discipline?

Accept what happened yesterday and make the best of what is practical every day today and tomorrow! For a young musician eager for a career, this would mean not complaining about something you cannot change, such as a failed competition or a missed spot in an orchestra, but facing what is practically possible in every field of action with courage and self-confidence.

Ulomak iz intervju s Peterom Lukasom-Grafom, dostupnog na internetskoj stranici „Principal Chairs“:

1. Što Vas je inspiriralo da uopće počnete svirati flautu?

Kao mali školarac svirao sam blok flautu kao i mnoga druga djeca. U potrazi za pravim instrumentom, moji su roditelji predložili da isprobam "pravu" Böhmovu flautu.

2. Tko su bili Vaša glazbena inspiracija?

Slušao sam svoju majku koja je bila pjevačica. Kasnije sam svoj ideal pronašao u mnogim velikim glazbenicima, na primjer u violončelistu Pau Casalsu ili pijanistu Edwinu Fischeru. Moj idol na flauti bio je čovjek kojeg nikad nisam upoznao niti čuo. Nije više čak ni bio živ. On je postojao samo u mojoj mašti: Philippe Gaubert.

3. Koliko se svijet flaute promijenio otkad ste bili student?

Dopustite mi da spomenem samo tri činjenice: 1. U vrijeme koje ste spomenuli (kraj četrdesetih godina prošlog stoljeća) postojao je, čini mi se, samo jedan veliki grad na svijetu u kojem ste u svakom orkestru mogli naći izvrsnog flautista - Pariz! Danas ćete naći dobre flautiste diljem čitavog svijeta. Sviranje je općenito na visokoj instrumentalnoj razini, premda je možda manje osobno raznoliko. 2. Kada sam 1953. osvojio nagradu na natjecanju ARD-a u Münchenu, bilo je oko 30 prijavljenih, a nekih četiri ili pet njih bili su zaista izvrsni flautisti. Godine 2015. na natječaj se prijavilo oko 270 flautista, a ocjenjivao sam onih 60 koji su primljeni i koji su svi bili vrlo dobri. 3. Studirao sam na Konzervatorijima u Zürichu i Parizu. U oba grada tada je bila samo jedna žena flautistica. Kakva razlika u odnosu na danas...!

4. Pripremate li studente za orkestralne audicije i koja je vaša filozofija za takvu pripremu?

Svoje studente nikada nisam posebno pripremao za audicije, što znači da se nisam bavio ovom temom. Vremena su se promijenila. Prije nego što sam se 1950. godine kao solist pridružio simfonijskom orkestru Winterthura, svirao sam tek nekoliko orkestralnih dionica – onih u Taffanelsovoj metodi...!

5. Što biste savjetovali mladim flautistima koji sada završavaju glazbene akademije?

Budite fleksibilni i spremni na sve; svirajte piccolo, svirajte traverso, uživajte u podučavanju! Ako imate priliku zarađivati za život stvarajući glazbu, nemojte zaboraviti kolika je to privilegija!

Excerpt from an interview with Peter Lukas-Graf, available on the "Principal Chairs" website:

1. What inspired you to play the flute?

As a little schoolboy I played treble recorder like everybody. By looking for a real instrument my parents proposed a "real flute" a Böhm-flute.

2. Who were your musical inspirations?

I listened to my mother who was a singer. Later on I found my ideal in many great musicians, for example the violoncellist Pao Casals or the pianist Edwin Fischer. My idol as flutist was a man I have never met or heard. He was not even alive anymore. He existed only in my imagination: Philippe Gaubert.

3. How has the flute world changed since you were a student?

Let me just name three facts: 1. At the time you mentioned (end of the forties of the last century) there was, I think, only one great city in the world where you could find an excellent flutist in every orchestra – Paris! Nowadays you will find good flutists around the whole world. There playing is generally on a high instrumental level, although perhaps less personally varied. 2. When I won the prize of the Munich ARD competition in 1953 there were about 30 applicants, and some four or five of them were really good players. In 2015 at about 270 applied for the competition. I had to judge 60 who were admitted to play and all of them were very good. 3. I studied in the Conservatories of Zurich and Paris. In both of these places there was just one female flutist. What a difference nowadays...!

4. Do you prepare students for orchestral auditions and what is your philosophy for this kind of preparation?

I have never prepared my students especially for auditions, that means I never handled this theme. Times have changed. Before I joined the Winterthur symphony orchestra as solo flute in 1950 I had only played just half a dozen orchestral parts – the ones in Taffanel's method...!

5. What advice would you give to young flute players graduating from music conservatoires now?

Be flexible, be ready for everything; play piccolo, play traverso, enjoy teaching! If you have the chance to earn your living by making music don't forget it is a privilege!

HANSGEORG SCHMEISTER (1956 - 2019, AT)



"Bachove vlastite invencije uvijek uveseljavaju slušatelja, a Solo Partita u a-molu iznova dokazuje da je nenadmašan u pisanju glazbe za solo instrument, posebice kada se svira s takvom spretnošću kao što to radi Hansgeorg Schmeiser. Njegova flauta dominira i ostalim dijelom programa..." (Ivan March)

Hansgeorg Schmeiser rođen je u Grazu gdje je i započeo svoje glazbeno obrazovanje u klasi Gottfrieda Hechtla. Studirao je potom kod Alaina Mariona u Parizu te Wolfganga Schulza u Beču, gdje je diplomirao 1982. godine s posebnim odlikovanjem. Dodatno se usavršavao kod priznatih flautista kao što su Aurele Nicole i Karl-Heinz Zoeller. Višestruki je dobitnik nagrada austrijskog Jeunesse natjecan-

ja. Godine 1982. došao je na mjesto prve flaute orkestra bečke opere. Dvije godine kasnije počeo je predavati flautu na Muzičkoj akademiji u Beču, najprije kao asistent profesora Wolfganga Schulza, a zatim i kao redovni profesor sa svojom klasom flautista od listopada 2000. godine. Kao aktivni solist i komorni glazbenik, Schmeiser je nastupao diljem Europe, kao i Japana i Koreje gdje je redovito držao majstorske tečajeve. Od 1993. obnašao je dužnosti umjetničkog voditelja majstorskih tečajeva u sklopu austrijskog festivala Neuberger Kulturtag, a od 2001. godine vodio je i međunarodnu flautističku akademiju u općini Fiss u Tirolu. Hansgeorg Schmeiser bio je redoviti gost Bečke filharmonije, kao i dugoročni član bečkog komornog orkestra, ansambla die Reihe te član ansambla Ensemble des 20. Jahrhunderts.

"Bach's own invention is ever diverting and the Solo Partita in A minor shows once again that he is unsurpassed at writing music for an unaccompanied instrument, especially when it is played with such felicity as it is by Hansgeorg Schmeiser. His flute dominates the rest of the programme too..." (Ivan March)

Hansgeorg Schmeiser began his musical studies with Gottfried Hechtel at the Musikhochschule of his home town of Graz. He then continued his studies with Alain Marion in Paris and with Wolfgang Schulz at the Musikhochschule Vienna, where he gained his diploma with distinction in 1982. He attended further master-classes with Aurele Nicolet and Karl-Heinz Zoeller. Hansgeorg Schmeiser is a multiple prizewinner of the Austrian Jeunesse competitions. In 1982 he was appointed principal flautist of the orchestra of the Vienna Volksoper.

He has been teaching at the Musikhochschule Vienna since 1984, initially as an assistant professor to Wolfgang Schulz, before being appointed a full professor responsible for his own flute class in October 2000. His activities as a soloist and chamber musician have taken him to all parts of Europe and subsequently to Japan and Korea where he holds regular master-classes. Since 1993 he has been artistic director of the master-classes of the Neuberger Kulturtag, since 2001 he also directs the International Academy for Flute in Fiss (Tyrol). Hansgeorg Schmeiser is a regular guest at the Vienna Philharmonic Orchestra as well as being a long-term member of the Wiener Kammerorchester, of the Ensemble die Reihe and of the Ensemble des 20. Jahrhunderts.

Intervju Rianne Mans „Hansgeorg Schmeiser: strastveni glazbenik koji obožava pozornicu“, objavljen je u nizozemskom časopisu FLUIT 2008. godine:

Od 31. srpnja do 9. kolovoza 2008. održana je 8. Europska Flautistička Akademija u Fissu, u Austriji. Fiss je lijepo malo selo u popularnom skijaškom području u Tirolu. Između sunčanih planina razgovarala sam s Hansgeorgom Schmeiserom, umjetničkim direktorom Europske Flautističke Akademije, glavnim flautistom Volksopere u Beču, poznatim komornim glazbenikom i profesorom flaute na Sveučilištu za glazbu i izvođačke umjetnosti u Beču.

Koji je cilj Europske Flautističke Akademije?

"Ideja je da sudionici tijekom deset dana u ovom predivnom okruženju otkriju različite utjecaje. Sudionici imaju satove sa svim profesorima i nastavnicima flaute. Ako sudjelujete ovdje, birate cijelu akademiju. Nije moguće biti kod samo jednog profesora cijelo vrijeme. Imamo sustav s dva profesora flaute, svaki ima svog asistenta. Moj asistent Jan Ostrý i ja predstavljamo austrijsko-njemačku školu, dok drugi profesor i njegov asistent predstavljaju francusku školu. Ove godine profesor je Vicens Prats iz Pariza, a njegova asistentica je Anaïs Benoît. Drugi profesori su bili: Benoît Fromanger, Jean-Claude Gérard, Davide Formisano, Vincent Lucas i Pierre-Yves Artaud. Asistenti tijekom ove akademije polaznicima pružaju priliku za rad na poboljšanju tehnike, artikulacije ili zvuka, kao i za rješavanje određenih tehničkih problema na flauti. Tijekom posljednjih godina pikolo je postala sve važnija. Mnoge glazbene škole ne pridaju dovoljno pažnje sviranju pikola. Zbog toga mnogi flautisti nisu sigurni kako svirati ovaj mali instrument. Ako morate svirati na audiciji i odjednom se susretnete s pikolom, to može izazvati mnoge probleme. Od prošle godine također imamo svakog jutra satove tai chi-a. Tečajeve vodi Susanne Skov, stručnjakinja za držanje tijela i pokrete. Tijekom sviranja flaute često dolazi do problema uzrokovanih nepravilnim držanjem. Flautisti s nepravilnim držanjem često su napeti, što može negativno utjecati na njihovo sviranje. Sudionici akademije od Susanne tako dobivaju osobne savjete i coaching o ovom specifičnom problemu."

Jesu li još uvijek jasne razlike između stilova sviranja flaute danas?

"Nekad smo imali francusku školu flaute, koja je bila vrlo virtuozna i usmjerena na solo flautiste. Njemačko-austrijska škola više se fokusirala na orkestralne glazbenike. Danas je orkestar i dalje glavna tema u našoj školi, ali smo se usmjerili na virtuosnije izvođenje. S druge strane, flautisti iz francuske škole sviraju u

njemačkim orkestrima. Primjerice, Aurèle Nicolet bila je jedna od prvih. Ona je svirala u orkestru u Berlinu i na taj je način zapravo izgradila svojevrсни most između različitih škola flaute. Danas su razlike postale puno manje. Sudionici će tijekom akademije otkriti da se osnovne tehničke vještine ne razlikuju previše između dviju škola. Te vještine moraju biti dobre, bez obzira koju školu predstavljate. Bez temeljnih tehničkih vještina niste u mogućnosti raditi na glazbenim nijansama, dinamici, bojama itd. U tim područjima posebno možete dobiti nove ideje slušajući druge glazbenike. No, ako želite razvijati vlastitu interpretaciju, zapamtite ovo zlatno pravilo: nikada ne mijenjajte skladbu napisanu od strane skladatelja.

Morate otkriti što vama odgovara, ali isključivo unutar okvira kompozicije koju izvodite. Stoga je u ovoj akademiji najvažnija stvar razmjena iskustava između učitelja i sudionika iz različitih zemalja. I naravno, važno je i pritom dobro se zabaviti."

Kao profesor flaute, Hansgeorg Schmeiser podučava studente iz cijelog svijeta. Drži i majstorske tečajeve u mnogim zemljama. S kojim se problemima ovaj kozmopolit često susreće i na što bi učitelji trebali više obratiti pažnju?

"Vaš prvi učitelj je vrlo važan. Učitelji trebaju obratiti pažnju da dijete ima dovoljno visine za sviranje flaute. Dijete mora biti sposobno držati flautu na pravilan način. To sprječava ozbiljne probleme s držanjem tijela i napetim rukama, rukama i prstima. Osobno ne preferiram savijene glave, jer gotovo nemaju ravnoteže na bradi. Dijete koje mora raditi s rukama i prstima kako bi držalo flautu, imat će problema. Ako je dijete premalo za sviranje flaute, neka uzme pikolo. Učitelji trebaju u počecima kroz igru trebaju posvetiti puno pažnje kontroli tijela, držanju i tehnikama disanja."

No, što je razlog tomu da učitelji flaute ne posvećuju dovoljno pažnje kontroli tijela i tehnikama disanja? Radi li se o nedostatku znanja ili možda lijenosti?

"Učitelji flaute jednostavno ne sviraju dovoljno sami. Ako ste učitelj u glazbenoj školi, trebali biste sami odsvirati barem jedan koncert mjesečno. Isključivo sviranjem koncerata primjećujete što je uistinu potrebno za dobro sviranje. A onda morate prenijeti to znanje na svoje učenike. Sviranje koncerata prisiljava vas da uvijek održavate određeni standard. Orkestralni glazbenici gotovo svaki dan suočavaju se s viskom standardima, dok učitelji flaute u glazbenoj školi rijetko. Zbog svega toga vrlo je važno redovito svirati pred publikom."

Sviranje u orkestrima i komornim glazbenim ansamblima, snimanje CD-ova, davanje recitala, poučavanje... Što Hansgeorg od svega toga voli najviše?

S oduševljenjem odgovara:

"Volim podučavati, ali ipak najviše volim biti na pozornici. S orkestrom svake godine sviram velik broj koncerata. Također, tijekom majstorskih tečajeva uvijek nastupam. Radije ne sviram standardni repertoar na recitalima, ali uvijek tražim temu. Kad pronađem temu, počinjem tražiti skladbe koji bi odgovarali toj temi. Na taj način sam u mogućnosti kreirati zanimljiv program u skladu sa standardnim repertoarom."

Hoće li budućnost glazbe preživjeti sve financijske rezove od strane vlada, kao i spajanja i preuzimanja orkestara i glazbenih škola?

Hansgeorg Schmeiser vrlo uvjereno odgovara:

"Da, naravno, budućnost glazbe i glazbenika će postojati. Ne postoji stroj koji bi mogao zamijeniti ljude koji stvaraju glazbu. Uvijek će postojati potreba za glazbom, a posebno za glazbenicima. Meni je iznimno važno da glazbenici i orkestri imaju vlastiti identitet. Osobno preferiram čuti manje dobar orkestar sa svojim vlastitim zvukom, nego čuti vrlo dobar orkestar koji zvuči tek kao jedan od mnogih. Zbog toga smatram dobrim ako možete čuti iz kojih zemalja dolaze glazbenici i orkestri. Geografija može imati važan utjecaj na način na koji se glazba izvodi. Lijepo je čuti ako netko dolazi iz Španjolske ili iz Rusije, zar ne? To je ono što glazbu čini zanimljivom. Sve što zvuči jednako za mene je dosadno."

Kakav dobar savjet biste mogli dati svim flautistima?

"Prvenstveno, bez obzira na to što radite, radite to s srcem i sa strašću. Nije važno jeste li amater, učenik glazbene škole, nastavnik ili orkestralni glazbenik. Svirajte sa svime što imate i dajte svoj maksimum. Nadalje, vrlo je važno imati poznavanje doba iz kojeg potječu skladbe koje svirate. Kako je skladatelj živio, kako trebam ostati vjeran određenom stilu? Apsolutno je potrebno imati na umu te stvari, obzirom da putem glazbe trebate pričati priču. Od iznimne je koristi posjedovati više informacija od samo partiture. Kakva je bila arhitektura tog doba, što se događalo u vizualnim umjetnostima i književnosti? Na taj način možete pronaći informacije koje su vam potrebne da biste ispričali priču publici. I naposljetku, želim reći da je vrlo korisno razmišljati o glazbi u bojama. Nikada nemojte sviraj bezbojnu glazbu. Različitim dijelovima glazbe pokušajte podariti vlastitu boju u svom umu. Širok spektar boja čini glazbu puno zanimljivijom."

„Hansgeorg Schmeiser: a passionate musician who loves being on stage“, an interview by Rianne Mans, published in 2008 by FLUIT, a Flute magazine of the Dutch Flute Society:

From July 31st to August 9th 2008, the 8th European Flute Academy was held in Fiss, Austria. Fiss is a lovely small village in a popular ski area in Tyrol. Between the sunny mountains I spoke with Hansgeorg Schmeiser, artistic director of the European Flute Academy, principal flautist of the Volksoper in Vienna, well-known chamber musician and flute professor at the University of Music and Performing Arts in Vienna.

What is the goal behind the European Flute Academy?

“The idea is that the participants can discover different influences during these ten days this lovely environment. The participants get lessons with all of the flute professors and teachers. If you participate here, you choose for the entire academy. It is not possible to take lessons just by one professor all the time. We do have a system with two flute professors, each having an assistant. Me myself and my assistant Jan Ostrý are representing the Austrian-German school, the other professor and his assistant represent the French school. This year the professor is Vicens Prats from Paris with Anaïs Benoît as his assistant. Other professors have been: Benoît Fromanger, Jean-Claude Gérard, Davide Formisano, Vincent Lucas and Pierre-Yves Artaud. The assistants offer the opportunity to improve technique, articulation or sound during this academy, or to solve certain flute technical problems. During the last years piccolo got more and more important. Many colleges of music do not pay enough attention to how to play the piccolo. Therefore, many flautists are not sure how to play this tiny instrument. If you have to do an audition and you have to play the piccolo all of a sudden as well, it can cause many problems. Since last year we also have tai chi lessons every morning. These lessons are given by Susanne Skov, a specialist in posture and movement. There are many problems during flute playing caused by wrong posing. Flautists with false posing are highly tensed, which has a negative influence on their flute playing. The participants get personal advice and coaching on this special issue by Susanne.”

Are there still clear differences between flute styles today?

“We used to have the French flute school, which was very virtuous and was focused on solo flautists. The German-Austrian school was more focused on or-

chestral musicians. Nowadays the orchestra is still the main subject in our school, but we have changed into that direction of playing more virtuously. On the other side are flautists from the French school playing in German orchestras. Aurèle Nicolet was one of the first, for example. He played in the orchestra in Berlin and built a bridge between the different flute schools. Nowadays the differences have become a lot smaller. The participants will discover during the academy that the basic technical skills are not very good different between the schools. These skills have to be good, no matter which school you are at representing. Without basic technical skills you are not able to work on musical shades, dynamics, colors etc. Especially in these areas you can get new ideas by hearing others musicians playing. But if you want to develop your own interpretation do keep this golden rule in mind: never change the composition written by the composer. You have to discover what is working for you and what suites you, but within the frame of the composition you are playing. Therefore, the most important thing in this academy is exchanging experiences between teachers and participants from different countries, and having fun of course.”

As a flute professor, Hansgeorg Schmeiser is having students from all over the world. He then gives masterclasses in many countries. What are the problems this cosmopolitan often sees and to what issues teachers should pay more attention?

“Your first teacher is very important. Teachers should pay attention that a child is tall enough to play the flute. A child must be able to hold the flute properly. This avoids severe problems in posture and tense arms, hands and fingers. Personally, I do not prefer curved head joints, as they barely have any balance on your chin. A child who has to work with arms and fingers making able to hold the flute will get problems. If a child is too small to play it regular flute, take a piccolo. Teachers playfully need to give a lot of attention to body control, posture and breathing techniques.”

But what is the reason that flute teachers are not giving enough attention to body control and breathing techniques? Is this lack of knowledge or laziness?

“Flute teachers are just not playing enough themselves. If you are a teacher at a music school, you should have to play a concert yourself once a month. Only by playing concerts you notice what it really needs to play well. And then you have to transfer this knowledge on your students. Playing concerts forces you to have a

certain standard. Orchestral musicians face certain standards almost every day, flute teachers at a music school usually barely do. Therefore, playing for an audience on a regular basis is very important.”

Playing in orchestras and chamber music ensembles, recording CDs, giving recitals, teaching... What does Hansgeorg love most of these?

Enthusiastically he responds:

“I love to teach, but most of all I love being on stage. With the orchestra I do play many concerts every year. During masterclasses I always perform as well. I prefer not to play anything standard repertoire in recitals, but I always look for a theme. If I have found a topic, I start looking for pieces which fit to this topic. So, I am able to create an interesting program besides the standard repertoire.”

Will there be a future for music through all the financial cuts by governments, mergers and takeovers from orchestras and music schools?

Hansgeorg Schmeiser responds very convinced:

"Yes of course there will be a future for music and musicians. There is no machine which could replace everything what people do with music. There will always be a demand for music and especially for musicians. To me it is very important that musicians and orchestras are having their own identity. Personally, I do prefer hearing a less good orchestra with its very own sound, instead of hearing a very good orchestra sounding like one in a dozen. So I think it is very good if you can hear from which country musicians and orchestras are coming from. Geography can have an important influence on how music is made. It's very nice being able to hear if someone comes from Spain or from Russia, isn't it? This is what makes music so interesting. Everything sounding the same is just boring."

What good advice could you give to all flautists?

“First of all, whatever you do, do it with your heart and with passion. It doesn't matter if you are an amateur, a music college student, teacher or orchestral musician. Not making music from your heart causes half work and music will get boring and nasty. Play with everything you have and go for the maximum. Furthermore, it is very important having knowledge of the era in which the pieces are composed which you are playing. How has the composer lived, how do I have to play in a certain style? It is absolutely necessary knowing these things as you have to tell a story by the music. It is very helpful having more information than

just having your score. How was the architecture in that era, what happened in the visual arts and literature? Here you can also find lots of information you need telling your story to your audience. And finally, I would like to say thinking music in colours is very helpful. Never play colourless music. Give several parts in the music their own colour in your mind. A large scale of colours makes music a lot more interesting than just grey or transparent.”

Neki od Schmeiserovih bivših studenata za svog profesora ističu:

"Jedan od Hansgeorgovih talenata, osim glazbenog, bila je njegova mogućnost prilagodbe svakom od svojih studenata. Mogao je prepoznati probleme, imenovati ih te pritom ponuditi konkretna rješenja za njih. Uvijek je pokazivao izniman pedagoški senzibilitet. Vježbaj, vježbaj, vježbaj - nije bilo iznimke - to je morao biti moto svakog studenta. I uvijek nas je poticao da ostanemo samokritični. Također, otvoreno je govorio o svojim osobnim izazovima i pogreškama koje je radio kao mladi glazbenik. Ovakav otvoren pristup bio je znak poštovanja kojeg je imao za svakog svog studenta.”

„Nije se ustručavao utješiti nas kada je to bilo potrebno te nas pohvaliti kada smo to zaslužili, uvijek nam je pružao tu psihološku podršku. Želio je da budemo najbolji što možemo i da osjetimo iskrenu radost u postignutom. To mu je bilo važno.”

„U podršci svojim studentima, uvijek je bio pun energije. Na primjer, ako su se na nekom seminaru pojavili problemi sa smještajem, tada bi on učinio sve da pronađe barem jednu slobodnu sobu. Uvijek je vodio računa da su njegovi studenti u dobrim rukama, da idu na seminare koji bi za njih bili značajni te da razvijaju svoj potencijal. Jednostavno je uvijek imao osjećaj za ono što njegovi studenti trebaju.”

"Uvijek smo osjećali koliko je strastven prema nastavi i podučavanju, da smo mu mi studenti važni. Vjerovali smo da je to njegov poziv i nešto što njega uistinu ispunjava. Svatko od nas zahvalan je za sve što je naš profesor učinio za nas. Nedostaje nam."

Some of Schmeiser's former students point out for their professor:

“One of Hansgeorg’s talents, apart from the musical, was his ability to adapt to

each and every one of his students. He was able to recognize the problems, call them by their names and then also have solutions ready. He always showed great pedagogical sensitivity. Practice, practice, practice - there was no exception – this had to be the motto for each student. And he always wanted us to remain self-critical. He also openly talked about his personal challenges and mistakes he made as a young musician. This open manner showed the respect he had for each of his students.

“He was generous with comfort and praise and was also available to provide “psychological support”. He wanted you to be the best you can and to feel the pure joy of what you had just accomplished. That was important to him.

“When it came to supporting his students, he was full of energy. For instance, if there were problems with the accommodation for participation in the master class, then he did everything to find a free room. He always made sure that his students are in good hands, that they took courses they benefited from and that they were able to develop their potential. He simply had a feeling for what his students needed.”

“We always felt that he was passionate about teaching. That we as students, are important to him. We knew how fulfilling this work was for him. Each and every one of us is grateful for everything our professor has done for us. And we miss him.”

Pitanja za intervju osmislili Krešimir Starčević i Ana Batinica / The interview questions were designed by Krešimir Starčević and Ana Batinica.

Tekstove uredila i prevela Klara Zečević Bogojević / Text editing and translation by Klara Zečević Bogojević

DRUGI HRVATSKI SKUP FLAUTISTA
2nd CROATIAN FLUTE MEETING
RASPORED DOGAĐANJA / EVENT SCHEDULE

PETAK, 17.11.2023. / FRIDAY, NOVEMBER 17th, 2023.

KONCERT UZ ZAGREBAČKU FILHARMONIJU U PLAVOM CIKLUSU
CONCERT WITH ZAGREB PHILHARMONIC ORCHESTRA: BLUE CYCLE

PHILIPPE BERNOLD, dirigent / conductor
NATHALIE ROZAT, piccolo flauta / piccolo flute
YUBEEN KIM, flauta / flute

Claude Debussy: Prélude à l'Après-midi d'un faune, simfonijska poema za orkestar/ Symphonic Poem for Orchestra

Jaques Ibert: Koncert za flautu i orkestar / Concerto for Flute and Orchestra
- Allegro
- Andante
- Allegro scherzando

Barry McKimm: Koncert za piccolo i orkestar/ Concerto for Piccolo and Orchestra

Paul Dukas: L'Apprenti sorcier, simfonijska poema za orkestar / Symphonic Poem for Orchestra

SUBOTA, 18.11.2023. / SATURDAY, NOVEMBER 18, 2023.
GLAZBENA ŠKOLA DUGO SELO / DUGO SELO MUSIC SCHOOL

10:00 - VELIKA DVORANA / BIG HALL

GABY PAS - VAN RIET - flauta / flute
IVAN BATOŠ - klavir / piano

Franz Schubert (1797-1828): Introdukcija i varijacije na temu "Trockne

Blumen" iz ciklusa pjesama Lijepa mlinarica, D 802 / Introduction and Variations on "Trockne Blumen" from Die schöne Müllerin, D 802

Frank Martin (1890-1974): Balada za flautu i klavir / Ballade for flute and piano

François Borne (1840-1920): Carmen fantazija za flautu i klavir / Fantaisie brillante sur Carmen for flute and piano

11:00 - 11:30 - DVORANA CHOPIN / CHOPIN HALL

Ce-flute presentation

11:30 - VELIKA DVORANA / BIG HALL

PETER-LUKAS GRAF - online radionica

Check-Up in a nutshell

13:00 - 14:00 - Pauza za ručak / Lunch break

14:00 - 14:45 - DVORANA CHOPIN / CHOPIN HALL

NATHALIE ROZAT - masterclass

15:00 - VELIKA DVORANA/BIG HALL

BARTHOLD KUIJKEN - Barokna flauta / Baroque Flute-koncert

German Baroque Compositions for Solo Flute

Georg Philipp Telemann (1681-1767): Fantasia VII in D-major TWV 40:8 (1732)

- Alla Francese

- Presto

Johann Sebastian BACH (1685-1750): Solo pour la flûte traversière BWV 1013 (ca. 1725 ?)

- Allemande

- Corrente

- Sarabande

- Bourrée angloise

Georg Philipp TELEMANN (1681-1767): Fantasia VI in d-minor TWV 40:7 (1732)

- Dolce

- Allegro

- Spirituoso

Fantasia III in b-minor TWV 40:4 (1732)

Largo – Vivace – Largo – Vivace

Allegro

Sylvius Leopold WEISS (1686-1750): Suite in G-Major (ca. 1720) after his lute compositions 1686 -1750

- Prelude

- Allemande

- Courante

- Sarabande

- Gigue

- Ciaccone

16:00 - DVORANA CHOPIN / CHOPIN HALL

GABY PAS-VAN RIET - masterclass

17:00 - VELIKA DVORANA / BIG HALL

ANA BATINICA - koncert za flautu solo

Suvremene priče iz davnine //Contemporary Tales of Long Ago

Leonardo De Lorenzo (1875-1962): Pan iz Suite Mythologique, op.38

Srđan Dedić (*1965): Thinking of Master Ryōkan

Leonardo De Lorenzo (1875-1962): Marsyas iz Suite Mythologique, op.38

Tomislav Oliver (*1987): Mixórdia IV “transmitting”

Leonardo De Lorenzo (1875-1962): Apollo iz Suite Mythologique, op.38.

Tibor Szirovica (*1981): Pticipjev za flutu i elektroniku

18:00 - DVORANA CHOPIN / CHOPIN HALL

BARTHOLD KUIJKEN - masterclass

19:00 - VELIKA DVORANA / BIG HALL

SILVIA CAREDDU - koncert

ZRINKA IVANČIĆ CIKOJEVIĆ - klavir/piano

Gaetano Donizetti (1797-1848): Sonata for flute and piano in C major

- Largo

- Allegro

Alfredo Casella (1883-1947): Barcarola et scherzo for flute and piano, Op.4

Benjamin Godard (1849-1895): Suite de trois morceaux for flute and piano, Op. 116

- Allegretto
- Idylle
- Valse

Georges Enescu (1881-1955): Cantabile et Presto for flute and piano

Francis Poulenc (1899-1963): Sonate for flute and piano

- Allegro malinconico
- Cantilena (Assez lent)
- Presto giocoso

Giuseppe Verdi/Emanuelle Krakamp (1813-1883): Fantasia su "La Traviata" di Verdi for flute and piano Op. 248

Friedrich Kuhlau (1786 – 1832):

Trio op.119 for 2 flutes and piano

Allegro moderato – Adagio patetico – Rondo. Allegro

Philippe Gaubert (1879 – 1941):

Sonatine for flute and piano

Allegretto, très allant – Andante quasi adagio

Franz Doppler (1821 – 1883):

Valse di bravura op.33 for 2 flutes and piano

Franz Lehár (1870 – 1948):

Gold und Silber, Walzer op. 79 for 4 flutes and piano (arranged by Bill Holcombe)

NEDJELJA, 19.11.2023.

9:30 - VELIKA DVORANA / BIG HALL

MIKE MOWER - radionica/workshop

Napredna rutina harmonijskih vježbi, uključujući i čitanje s lista nekih Mowerovih kompozicija na kraju.

Advanced Harmonic practice routine, ending with a reading session of some of Mike Mower's music.

11:00 DVORANA CHOPIN / CHOPIN HALL

SILVIA CAREDDU - masterclass

12:00 VELIKA DVORANA / BIG HALL

Koncert u sjećanje na Hansgeorg Schmeisera / Concert in Memory of Hansgeorg Schmeiser

NATHALIE ROZAT - flauta/flute

IVANA VUKOJEVIĆ - flauta/flute

VICENS PRATS - flauta/flute

JAN OSTRÝ - flauta / flute

IVAN BATOŠ - klavir / piano

13:00 - 13:30 - DVORANA CHOPIN / CHOPIN HALL

Flutemotion inovativna i razigrana poduka / Flutemotion innovative and playful teaching

13:30 - 15:00 - Pauza za ručak / Lunch break

15:00 - DVORANA CHOPIN / CHOPIN HALL

VICENS PRATS - masterclass

16:00 - VELIKA DVORANA / BIG HALL

FLAUTA AUREA - Koncert nagrađenih na 8. međunarodnom natjecanju

Flauta Aurea / Concert of prize winners at the 8th Flauta Aurea international competition

17:00 - DVORANA CHOPIN / CHOPIN HALL

JAN OSTRÝ - masterclass

Bohuslav Martinů: Sonata za flautu i klavir / Sonata for flute and piano

18:00 - VELIKA DVORANA / BIG HALL

Mike Mower svira Mikea Mowera / Mike Mower plays Mike Mower

MIKE MOWER - flauta/flute

ANA BATINICA - flauta/flute

ZRINKA IVANČIĆ CIKOJEVIĆ - klavir/piano

ZAGREBAČKI ANSAMBL FLAUTA: Renata Penezić, Tamara Coha Mandić,

Danijela Klarić Mimica, Marija Esih, Ivana Vukojević, Dijana Bistrović, Lidija Ljubičić i Eva Cigić Ilijašić

Mike Mower (*1958):

Zagrondo za ansambl flauta / for Flute ensemble - praizvedba/premiere

Mike Mower (*1958):

Sonata "Opus di Jazz" for flute and piano

- Cartoons (Shuffle)
- Ballad
- Bluebop

Mike Mower (*1958):

Deviations on the Carnival in Venice za dvije flaute i klavir / for two flute and piano

Mike Mower (*1958):

"Fictions" Suite for four flutes (u izvedbi Zagrebačkog ansambla flauta i Mikea Mowera / performed by Zagreb flute ensemble and Mike Mower)

- Whirlpool
- Drought
- Home Side
- Flat Out

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