

3rd

CROATIAN FLUTE FESTIVAL

28.-30.11.2025.
ZAGREB - DUGO SELO



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FRANZISKA ANNE FUNDELIĆ, CARLO JANS, NICOLA MAZZANTI, GARETH MCLEARNON,
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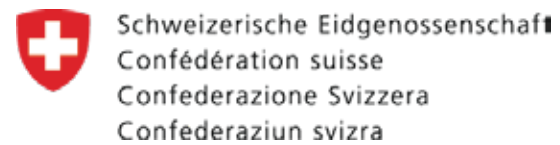


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3. HRVATSKI FESTIVAL FLAUTISTA / 3rd CROATIAN FLUTE FESTIVAL
ZAGREB / DUGO SELO
28. - 30. studeni 2025. / 28th to 30th November 2025

FLAUTISTI U FOKUSU / FLUTISTS IN FOCUS:

William Bennett (Ujedinjeno Kraljevstvo/ United Kingdom)
Irena Grafenauer (Slovenija/ Slovenia)



Hrvatsko Društvo Flautista

William Bennett

MIT O FLAUTI PRETRPIO JE KONAČNI UDARAC

Mit o neizražajnoj flauti doživio je svoj konačni, odlučujući udarac sinoć u Wigmore Hallu. Flauta je, naime, odabrani instrument Williama Bennetta, glazbenika čiji autoritet i duboko glazbeno razumijevanje nadahnjuju. Njegovo vladanje instrumentom jednako je savršeno koliko i nenametljivo, ostavljajući dojam prirodne lakoće i izuzetne suptilnosti.

[The Times]

Njegova izvedba odlikovala se profinjenom oblikovanosti i lakoćom, a ton je bio raznovrsno obojen i suptilno moduliran, na način da je svaka pojedina fraza zaslala kao samostalna, prekrasna glazbena cjelina, vrijedna pažnje i divljenja (...)

[Colin Mason]

William Bennett (1936–2022) bio je jedan od najistaknutijih flautista svoga vremena. Svojim virtuoziškom te iznimnim senzibilitetom za ton, boju i fraziranje, redefinirao je izražajne mogućnosti flaute, dajući joj novu umjetničku dimenziju usporedivu s vokalnim i gudačkim tradicijama.



Bennett je studirao flautu u Londonu kod Geoffreyja Gilberta, a potom u Francuskoj kod Jean-Pierrea Rampala i Marcela Moysea. Upravo je Moyseov utjecaj krajem 1970-ih snažno oblikovao Bennettov glazbeni razvoj i pridonio njegovom uspjehu na međunarodnoj sceni. Tada su započele i njegove dugogodišnje suradnje s glazbenicima poput Georgea Malcolma i Clifforda Bensona, dok je njegova bogata diskografska djelatnost stjecala široka međunarodna priznanja.

Već na početku karijere, Bennett je snimio prve engleske interpretacije cjelovitih Händelovih sonata te zahtjevnih suvremenih djela poput Boulezove *Sonatine*, Berijeve *Sequenze*, Messiaenove *Le Merle Noir* i skladbe *Winter Music* Richarda Rodneyja Bennetta, koju je skladatelj napisao upravo za njega. Svoja djela posvetili su mu i drugi skladatelji, među kojima su William Mathias, Diana Vurrell i Raymund Pined. Osim toga, Bennett je istraživao gotovo zanemarena djela 19. stoljeća, uključujući glazbu Riesa, Romberga i Taffanela. Suradnje s umjetnicima

poput Jimija Hendrixa i Wyntona Marsalisa dodatno svjedoče o širini njegovih glazbenih interesa. Bennett je bio na poziciji prvog flautista u londonskim orkestrima kao što su *London Symphony Orchestra*, *Academy of St Martin in the Fields* i *English Chamber Orchestra*. Bio je i profesor na *Hochschule für Musik* u Freiburgu, a predavao je i na *Royal Academy of Music* u Londonu. Uz to, redovito je održavao majstorske tečajeve diljem svijeta.

Već od mladosti posvećeno se bavio izradom i usavršavanjem flaute, a velik dio svog rada posvetio je istraživanju intonacije i konstrukcije instrumenta. Posebno je značajan njegov razvoj tzv. Bennettove skale, sustava ugađanja koji je unaprijedio intonacijsku stabilnost i omogućio flautistima veću fleksibilnost zvuka, dubinu i bogatstvo boje u svim registrima.

Bennettova koncertna i pedagoška djelatnost vodila ga je po cijelom svijetu, uključujući Nizozemsku, SAD, Singapur, Kanadu, Litvu, Belgiju, Japan i Kinu/Tajvan, a redovito je premijerno izvodio nova djela.

Tijekom svoje bogate karijere primio je niz značajnih priznanja, među kojima su Nagrada za životno djelo koju dodjeljuje Nacionalnog udruženja flautista (2002), titula *Flautist Laureate* Britanskog flautističkog društva (2003), nagrada *Flute of Gold* talijanske udruge „Falaut“ (2004) te Nagrada za životno djelo udruženja *Chicago Flute Club* (2009).

Godine 1995. britanska kraljica Elizabeta II. odlikovala je Bennetta ordenom Reda Britanskog carstva (OBE) za iznimne zasluge u glazbi, priznajući njegovu dugogodišnju predanost umjetničkom usavršavanju flaute, izniman doprinos koncertnoj praksi i edukaciji mladih glazbenika te utjecaj na razvoj flaute kao solo instrumenta na međunarodnoj sceni.

FLUTE MYTH DEALT FATAL BLOW

The myth of the inexpressive flute was dealt a final fatal blow last night at the Wigmore Hall. It happens to be the chosen instrument of William Bennett, a musician of authority and insight, who handles it with a mastery as complete as it is unobtrusive.

[The Times]

His playing had such a shapeliness and ease of line, and was so variously coloured and subtly modulated in tone, that each separate phrase could be admired as beautiful musical entity (...)

[Colin Mason]

William Bennett (1936–2022) was one of the most distinguished flutists of his time. With his virtuosity and exceptional sensitivity to tone, color, and phrasing, he redefined the expressive possibilities of the flute, giving it a new artistic dimension comparable to vocal and string traditions.

Bennett studied flute in London with Geoffrey Gilbert, and later in France with Jean-Pierre Rampal and Marcel Moyse. It was precisely Moyse's influence in the late 1970s that strongly shaped Bennett's musical development and propelled his rise on the international stage. At that time, his long-term collaborations with musicians such as George Malcolm and Clifford Benson began, while his extensive discography received wide international acclaim.



Early in his career, Bennett recorded the first complete English performances of Handel's sonatas as well as challenging contemporary works such as Boulez's *Sonatine*, Berio's *Sequenza*, Messiaen's *Le Merle Noir*, and Richard Rodney Bennett's *Winter Music*, composed specifically for him. Other composers, including William Mathias, Diana Vurrell, and Raymund Pined, also dedicated works to him. In addition, he explored almost forgotten 19th-century repertoire, including the music of Ries, Romberg, and Taffanel. Collaborations with artists such as Jimi Hendrix and Wynton Marsalis further attest to the breadth of his musical interests.

Bennett served as principal flutist in London orchestras including the London Symphony Orchestra, the Academy of St Martin in the Fields, and the English Chamber Orchestra. He also taught flute at the *Hochschule für Musik* in Freiburg and at the Royal Academy of Music in London, while regularly giving masterclasses around the world.

From a young age, he was dedicated to the crafting and refinement of flutes, devoting much of his work to researching intonation and instrument construction. A significant achievement was his development of the so-called Bennett Scale, a scale he created to refine intonation and enhance resonance, enabling flutists to produce a flexible sound with greater depth and color across all registers. Bennett's performing and pedagogical activities took him around the world, including the Netherlands, the United States, Singapore, Canada, Lithuania, Belgium, Japan, and China/Taiwan, and he regularly premiered new works.

During his career, he received numerous significant honors, including the Lifetime Achievement Award from the National Flute Association (2002), the title of Flautist Laureate from the British Flute Society (2003), the Flute of Gold award from the Italian Flaut Association (2004), and the Chicago Flute Club Lifetime Achievement Award (2009).

In 1995, Queen Elizabeth II of the United Kingdom appointed him Officer of the Order of the British Empire (OBE) for his outstanding services to music, recognizing his lifelong dedication to the artistic development of the flute, his exceptional contribution to performance and education, and his influence on the evolution of the flute as a solo instrument on the international stage.

U čast Williama Bennetta, dijelimo riječi sjećanja renomiranih flautista Trevora Wyea, Emily Beynon i Denisa Bouriakova

Wye:

Prvi put sam čuo Williama Bennetta dok sam čekao na sat kod Geoffreya Gilberta u Maida Valeu, 1954. ili 1955. godine. Pitao sam Gilberta tko je to, a on je rekao: „Mlad student, vrlo talentiran“. Sljedeći put sam ga čuo na Trećem programu BBC radija 1961., nakon povratka iz Singapura, kada je izveo Damaseovu 'Sonate en Concert'. Bio sam očaran njegovim prekrasnim tonom i glazbenim izričajem. I kada svira neki „običan“ komad, on je u stanju pretvoriti ga u remek-djelo – samo on to može. Njegov doprinos svijetu flaute, kroz podučavanje, muziciranje i radu na flautističkoj tehnici, doista ga svrstava u red nacionalnih dragocjenosti Velike Britanije.

Sredinom 1960-ih, jedne večeri, William Bennett izveo je koncert s Akademijom St Martin's Orchestra u Katedrali u Canterburyju. Odsjeo je kod nas, a sljedeći dan pripremali smo se za naš ljetni seminar. Te večeri otišli smo u nedavno otvoreni restoran, koji je bio dupkom pun. Rekli su nam da ćemo stol dobiti za oko 15 minuta. Vani se već stvorio red, pa je Wibb [Bennett] izvadio flautu i počeo svirati. Stavili smo njegov slamnati šešir na pločnik i tada je naišao čovjek koji je, nakon što je poslušao, ubacio šest penija u šešir. Zatim je rekao Wibbu: „Bilo je vrlo lijepo, da, vrlo lijepo. Ali trebao si čuti čovjeka u Katedrali sinoć. On je stvarno bio odličan!“

Godine nisu nimalo umanjile njegov talent. Neprestano je tražio nove ideje, a njegova istraživanja o svim pitanjima vezanim uz flautu, posebice o skalama, nastavila su se desetljećima. Godinama smo zajedno radili kako bismo usavršili dobru skalu za modernu flautu. Često sam svirao s njim u raznim orkestrima u Londonu – to je bilo izvanredno iskustvo. Snimali smo zajedno s poznatim pijanistom Cliffordom Bensonom i svaki je snimak bio pravo zadovoljstvo. Često sam svirao s



njim kao druga flauta i uvijek rado prisjećam njegovih iznimnih izvedbi.

Beynon:

Studij s Williamom Bennetom bio je jedan od najvećih darova u mom glazbenom životu; njemu zaista dugujem sve. Bio je beskrajno kreativan, maštovit, izuzetno duhovit i unosio je toliko radosti i mašte u svaku lekciju. Njegovo razumijevanje glazbe bilo je toliko duboko da bi i samo jedan njegov komentar mogao zauvijek promijeniti način na koji čuješ frazu. Postoje fraze koje danas mogu čuti samo njegovim glasom – ponekad čak i njegovim riječima! Učiti od njega značilo je imati sreću

da zaviriš u samu dušu glazbe. U srcu ću zauvijek nositi njegovo znanje, njegov humor i ljubav prema glazbi... Nedostaje mi svaki dan. Neizmjereno me veseli što Hrvatsko društvo flautista mom voljenom profesoru odaje počast ovom posthumnom Nagradom za životno djelo.

Bouriakov:

Wibb je bio jedna od onih rijetkih, nezaboravnih osobnosti. Kao i toliko njegovih studenata, odmah sam bio očaran njegovim načinom poučavanja i njegovom osobnošću u trenutku kada sam ga upoznao. Imao sam 17 godina, još uvijek srednjoškolac u Moskvi, odgajan u strogom i konzervativnom glazbenom okruženju SSSR-a. Dolazak na njegov ljetni tečaj u Ujedinjenom Kraljevstvu bio je, bez ikakvog pretjerivanja, šok koji mi je promijenio život. Doimao se kao da živi u potpuno drugačijem svemiru. Nosio je jarke boje, neprestano nas nasmijavao i ispunjavao svaku prostori-ju toplinom, humorom i jednostavnom, ali za mene revolucionarnom idejom da muziciranje uvijek treba biti radost. Nakon godina ozbiljnosti i ukočenosti, radost koju je zračio bila je nešto za čime sam, nesvjesno, čeznuo.

A onda sam ga čuo kako svira.

Svi koji su ikada bili u istoj prostoriji dok je Wibb svirao razumjet će ovo. Zvuk nije dolazio iz jednog mjesta, nego kao da je ispunjavao cijeli prostor odjednom. Njegova toplina, dubina i sloboda nadilazili su sve što sam vjerovao da flauta može proizvesti. Recital koji je održao toga tjedna i danas je jedno od najvećih glazbenih iskustava moga života. U tom trenutku znao sam da želim studirati s njim, i godinu dana kasnije preselio sam se u London kako bih taj san ostvario. Već od prvih lekcija postalo je jasno da vrijeme uz Wibba funkcionira drukčije. Sat poučavanja lako

se pretvorio u dva, i nikome od nas to nije smetalo. Dani s Wibbom i Michie spadaju među moje najsretnije uspomene. Slušali smo jedni drugima satove, svirali u ansamblima, istraživali snimke, zajedno dugo ručali i večerali, razgovarali, smijali se i često hvatali posljednji metro kući jer nitko od nas nije želio otići. Njihova dobrotu, velikodušnost i toplina stvorile su pravi dom za mnoge mlade glazbenike daleko od njihovih obitelji.

Wibb je učio mnogo više od sviranja flaute. Otvorio mi je potpuno novi svijet, u kojem je glazba bila stvar boje, mašte, pripovijedanja i slobode, a ne neumorne potrage za savršenstvom. Pokazao nam je da umjetnost počinje s ljudskošću, i tu je istinu utjelovio u svemu što je radio. Njegov humor, hrabrost i ljubav prema životu učinili su ga ne samo mentorom, nego i roditeljskom figurom, vodičem i dragim prijateljem. Dodirnuo je bezbrojne duše svojim poučavanjem, svojom glazbom i svojom dobrotom. Broj prekrasnih glazbenika i prekrasnih ljudi koje je oblikovao nemoguće je izmjeriti. Njegov utjecaj najveća je prisutnost u mom životu i ostaje sa mnom svakoga dana.

Zauvijek će nedostajati svima nama koji smo imali sreću poznavati ga, čuti ga, učiti od njega i voljeti ga.

In honor of William Bennett, we share these memories from world-renowned flutists Trevor Wye, Emily Beynon and Denis Bouriakov.

Wye:

I first heard William Bennett whilst waiting for a lesson at Geoffrey Gilbert's studio in Maida Vale in 1954 or 55. I asked Gilbert who it was and he said, "a young student, very talented". I next heard him on the BBC Third Programme after I returned from Singapore in 1961 when he played the Damase 'Sonate en Concert'. I was transfixed by his unusual and beautiful tone as well as his astonishing music making. He manages to play a commonplace piece transforming it into a masterpiece, as only he could do. His contribution to the flute world in teaching, flute scales and his performances put him into the category of a national treasure.

In the mid 1960's one evening, William Bennett played a concerto with the Academy of St Martin's Orchestra in Canterbury Cathedral. He stayed with us at our house and the next day, we prepared for our Summer School. That evening, we went to a newly opened restaurant, but it was full. They told us that we would have a table in about 15 minutes. There was a small queue outside and so Wibb [Bennett] got his flute out and decided to busk. We put his straw hat on the pavement and a man came along the road and after listening, put sixpence in it. He then told Wibb: "That was quite nice, yeah, quite nice. But you should have heard the man in the Cathedral last night. He was really good!"

Age had not diminished his talents one iota. He continued to search for new ideas, whether medical or musical! His researches into all flute matters and particularly the flute scale, continued. We worked together for many years to perfect a good scale for the modern flute.

I often played with him in various orchestras in London, a great experience. We made recordings together with Clifford Benson, the well-known pianist and each was a great pleasure to make. I played often with him as the second flute and always remember his exceptional playing.

Beynon:

Studying with William Bennett was one of the greatest gifts of my musical life; I owe him everything. He was endlessly creative, imaginative, extremely funny, and brought such joy and fantasy into every lesson. His understanding of music ran so deep that even a single comment from him could change the way you heard a phrase forever. There are some phrases I can only hear with his voice - sometimes, even with his words! To learn from him was to be lucky enough to glimpse the true soul of music itself. I will always carry his wisdom, his humour, and his love of music in my heart.... I miss him every single day. I am absolutely delighted that the Croatian Flute Association is honouring my beloved teacher with this posthumous Lifetime Achievement Award.

Bouriakov:

Wibb was the definition of a larger-than-life personality. Like so many of his students, I fell in love with his teaching and with him as a human being the moment I met him. I was 17, still a high school student in Moscow, trained in the strict and conservative musical tradition of the USSR. Arriving at his Summer School in the UK was, without exaggeration, a life-changing shock. He seemed to inhabit a completely different world. He wore bright colors, made us laugh constantly, and filled every room with warmth, humor, and the simple but (for me) revolutionary idea that making music should always be joyful. After years of seriousness and rigidity, the joy he radiated was something I had been unconsciously longing for. And then I heard him play.

Anyone who has been in the same room when Wibb performed will understand this. The sound didn't seem to come from one place but from everywhere at once. Its warmth, depth, and freedom were beyond anything I believed the flute could produce. The recital he gave that week remains one of the greatest musical experiences of my life. In that instant I knew I wanted to study with him, and a year later I moved to London to make that dream real. From the very first lessons it became clear that time worked differently around Wibb. An hour of teaching could easily turn into two, and none of us ever minded. My days with Wibb and Michie are some of the happiest



memories I have. We listened to each other's lessons, played ensembles, explored recordings, shared long lunches and dinners, talked, laughed, and often caught the last tube home because none of us wanted to leave. Their kindness, generosity, and warmth created a home for so many young musicians who were far from their own.

Wibb taught so much more than flute playing. He opened an entirely new world for me, where music was about color, imagination, storytelling, and freedom rather than the relentless pursuit of perfection. He showed us that artistry begins with humanity, and he embodied that truth in everything he did. His humor, his courage, and his love for life made him not only a mentor but a parental figure, a guide, and a dear friend.

He touched countless souls through his teaching, his music, and his kindness. The number of beautiful musicians and beautiful people he helped shape cannot be measured. His influence is the greatest presence in my life, and it remains with me every day.

He is forever missed by all of us who were lucky enough to know him, hear him, learn from him, and love him.

William Bennett u razgovoru s Edwardom Blakemanom

[preuzeto i prilagođeno uz izmjene sa službene internetske stranice W. Bennetta]

E.B. Vježbate li puno?

W.B. *Da, ali ne na način na koji većina vjerojatno ljudi zamišlja. Ne vježbam brze tonove samo radi brzine. Tehnika sviranja na flauti zapravo je laka. Za mene je pravi izazov izvući živu, dahom prožetu boju tona i oblikovati artikulaciju tako da zvuči poput pjevanja ljudskog glasa.*

E.B. Na koji način radite na svom tonu i artikulaciji?

W.B. *Počinjem s harmonijama, u potrazi za kvalitetom zvuka za koju moram osjećati kao da dolazi iz tijela, a ne samo iz usana. Ton za mene mora biti „živ“ jer artikulacija proizlazi iz te životnosti. Također, vježbam Moyseove vježbe i kromatske varijacije, ali uvijek s ciljem oblikovanja zvuka, a ne brzine.*



E.B. Koliko je instrument sam po sebi važan?

W.B. *Dobra flauta je za mene poput partnera, a ne gospodara. Može ukloniti prepreke, ali ne može stvoriti glazbu u vašem umu. Ravnoteža između glave i tijela instrumenta je suptilna, gotovo magična. Moj vlastiti Bon-
neville usnik je moj stalni pratitelj, premda volim eksperimentirati i s drugima.*

E.B. Često govorite o kvaliteti zvuka... Kako ste došli do nje?

W.B. *Oblikovali su me velikani: Geoffrey Gilbert, Joseph Mariano, Richard Adeney, Oliver Bannister, Fernand Dufrene i Rampal. Nastojim postići da flauta pjeva poput ljudskog glasa, imitirajući disanje, fraziranje i suptilne nijanse pjevača poput April Camelo i Janet Baker. Upravo me Moyse naučio osjetiti zvuk u tijelu na način da glazba diše kroz mene.*

E.B. Je li Vaš rani interes za crtanje utjecao na Vaš stav o bojama tonova?

W.B. *Možda. Sjećam se kako sam se u jesen navirivao iz autobusa Greyhound i divio zlatnim, crvenim i smeđim tonovima, povezujući te boje sa zvukovima koje sam zamišljao. Zvuk i boja su za mene nerazdvojni.*

E.B. Kako se nosite s tremom prije nastupa?

W.B. *Nekada sam bio doista preplašen, ali sada nastojim „uroniti“ u glazbu. Ako ste zauzeti oblikovanjem fraze, briga i svjesnost o sebi na pozornici nestaje. Trema je samo još jedna prepreka; možete je zaobići, preskočiti ili pak dopustiti da se otopi u glazbi.*

E.B. Svirate li često napamet?

W.B. *Često! Memorija produbljuje razumijevanje, oslobađa fraziranje i pojačava dijalog između glazbenika i publike. Sviranje iz memorije zahtijeva posebnu elokvenciju; morate govoriti kroz instrument, a ne samo svirati tonove.*

E.B. Koji savjet biste dali mladim sviračima?

W.B. *Slušajte široko, ne samo flaute. Proučavajte boju u gitarama Breama, pjevanje u violini Kreislera. Stalno eksperimentirajte. Tražite zvuk koji čujete u svojoj mašti i neumorno ga slijedite!*

E.B. Koja od Vaših snimki najbolje predstavlja vaše sviranje?

W.B. *Händelove sonate na mojoj drvenoj Boehm flauti. Njena ograničena glasnoća reagira gotovo intimno na svaku nijansu, svaki dah, svaku promjenu visine. Zvuk joj je poput ljudskog glasa, ranjiv, ali izražajan, drugačiji od svega što biste čuli u velikom orkestru.*

E.B. Imate li drugih ambicija osim flaute?

W.B. *Povremeno sam se bavio dirigiranjem, ali moje srce zauvijek ostaje vjerno flauti. Uvijek postoji još zvukova za otkriti, više boja za izvući, više života za dati svakoj frazi. Taj cilj me drži u sviranju.*

E.B. Kako biste opisali svoj pristup glazbi?

W.B. *Glazba je živa; ona diše i komunicira s nama. To su boja, ton i izraz međusobno isprepleteni. Moja ambicija je jednostavna: učiniti da flauta pjeva, da govori i da diše poput glasa. Svaki ton je izazov, a svaki izazov prilika da ga oživite.*

William Bennett in Conversation with Edward Blakeman
[adapted and modified from the official website of W. Bennett]
E.B. Do you do a lot of practice?

W.B. *Yes—but not in the way most people imagine. I don't drill fast notes for their own sake. Technique is easy on the flute; the true challenge is coaxing a living, breathing tone, and shaping articulation so it sings like a voice.*

E.B. How do you work on tone and articulation?

W.B. *I start with the harmonic series, seeking a sonority that feels like it comes from the body, not just the lips. Tone must be alive; articulation flows from that life. I also practice Moyse's triplet exercises and chromatic variations, but always with the goal of sculpting sound, not speed.*

E.B. How important is the instrument itself?

W.B. *A good flute is a partner, not a master. It can remove obstacles, but it cannot create the music in your mind. The balance between headjoint and body is subtle, almost magical. My own Bonneville headjoint has been a constant companion, though I enjoy experimenting with others.*

E.B. You speak of your “sonority”. How did you develop it?

W.B. *I was shaped by giants: Geoffrey Gilbert, Joseph Mariano, Richard Adeney, Oliver Bannister, Fernand Dufrene, and Rampal. I try to make the flute sing like a human voice, imitating the breathing, phrasing, and subtle inflections of singers like April Camelo and Janet Baker. Moyse taught me to feel the sound in my body – a little triangle in the throat that extends to the diaphragm – so the music breathes through me.*

E.B. Did your early interest in drawing influence your musical color?

W.B. *Perhaps. I remember leaning out of a Greyhound bus in autumn, marveling at golds, reds, and browns, and associating those hues with the sounds I imagined. Sound and color, for me, are inseparable.*

E.B. How do you manage nervousness before performing?

W.B. *I used to be terrified, but now I immerse myself in the music. If you are busy shaping the phrase, worrying about yourself vanishes. Nervousness is just another obstacle; you can walk around it, jump over it, or let it dissolve into the music.*

E.B. Do you play from memory?

W.B. *Often. Memory deepens understanding, liberates phrasing, and heightens the dialogue between musician and audience. Playing from memory forces a kind of eloquence, you must speak through the instrument, not just play notes.*

E.B. What advice would you give young players?

W.B. *Listen widely, not only to flutes. Study the color in Bream's guitar, the singing in Kreisler's violin. Experiment constantly. Seek the sound you hear in your imagination and chase it relentlessly.*



E.B. Which of your recordings do you feel best represents your playing?

W.B. *The Handel Sonatas on my wooden conical Boehm flute. Its smaller volume responds intimately to every nuance, every breath, every inflection. It has a human voice, vulnerable yet expressive, unlike anything in a big orchestra.*

E.B. Do you have ambitions beyond the flute?

W.B. *I dabbled in conducting, but my heart remains with the flute. There are always more sounds to discover, more colors to coax out, more life to give each phrase. That pursuit keeps me playing.*

E.B. How would you describe your approach to music?

W.B. *Music is living, breathing, and communicative. It is color, tone, and expression intertwined. My ambition is simple: to make the flute sing, to make it speak, and to let it breathe the way a voice does. Every note is a challenge, and every challenge a chance to make it come alive.*

Irena Grafenauer

Irena Grafenauer spada u sam vrh svjetskih solista na flauti ... neprestano dokazuje svoju izuzetno rafiniranu tehniku, izvrsno glazbeno fraziranje i dubok glazbeni izraz ... Njeno sviranje promišljeno je do najsitnijih detalja, a s glazbenog stajališta predstavlja najvišu razinu interpretativnih postignuća na ovom vodećem puhačkom instrumentu.

[Gorenjski glas]

Irena Grafenauer (Ljubljana, 19. lipnja 1957.) slovenska je flautistica i jedna od najistaknutijih europskih umjetnica kasnog 20. i ranog 21. stoljeća. Svjetski ugled stekla je kao solistica, komorna glazbenica, pedagoginja i diskografska umjetnica. U povijest je ušla kao prva žena koja je postala solo-flautistica Simfonijskog orkestra Bavarskog radija, jednog od najuglednijih orkestara na svijetu.



Rođena u glazbenoj obitelji, flautu je počela svirati u ranom djetinjstvu. Školovanje je započela kod profesora Borisa Čampe, a već s 15 godina maturirala je u Srednjoj glazbenoj školi u Ljubljani. Diplomirala je i završila poslijediplomski studij na *Akademiji za glasbu* u Ljubljani, a potom se dodatno usavršavala kod legendarnih flautista Karlheinz Zöllera i Aurèlea Nicoleta. Upravo je njihov utjecaj snažno oblikovao estetiku njezina tona, osjećaj za fraziranje i stilski senzibilitet.

Već kao vrlo mlada umjetnica privukla je međunarodnu pozornost, pobijedivši sa sedamnaest godina u svim kategorijama na Međunarodnom natjecanju glazbene mladeži u Beogradu. Godine 1978. osvojila je prvu nagradu na Svjetskom natjecanju flautista u Ženevi te posebno priznanje za interpretaciju djela svih stilskih razdoblja. Do tada, to posebno priznanje nije bilo dodijeljeno nijednom natjecatelju čak 35 prethodnih godina! Uslijedile su potom nagrade „Stern des Jahres“ (1979), Prešernova nagrada (1980) i nagrada „Orlando“ na Dubrovačkim ljetnim igrama (1985).

Godine 1977., s dvadeset godina, postaje solo-flautistica Simfonijskog orkestra Bavarskog radija kao prva žena, prva strankinja i jedna od najmlađih glazbenica na toj poziciji. U deset godina rada u orkestru surađivala je s vodećim dirigentima epohe, među kojima su Rafael

Kubelik, Sir Colin Davis, Karl Böhm, Bernard Haitink, Wolfgang Sawallisch i Daniel Barenboim. Nakon desetljeća intenzivnog orkestralnog rada napušta orkestar kako bi se u potpunosti posvetila svojoj rastućoj solističkoj, ali i pedagoškoj karijeri. Nastupala je diljem Europe, SAD-a, Japana i Australije, s vodećim orkestrima poput Berlinske filharmonije, Europskog komornog orkestra i *Academy of St Martin-in-the-Fields*. Posebno su značajne njezine suradnje s Leonardom Bernsteinom, Sandorom Véghom i Gidonom Kremerom, s kojim od 1981. redovito sudjeluje i na „Lockenhaus“ festivalu u Austriji. Tih se godina sve više posvećuje i izvođenju komorne glazbe, s vrhunskim glazbenicima poput Marije Graf, Olega Maisenberga, Roberta Levina, Helmuta Deutsha, Eliota Fiska i Cherubini kvarteta.

Njezin izvođački opus obuhvaća iznimno širok repertoar: od Bacha, Mozarta, francuskog repertoara 19. i 20. stoljeća, do slovenskih skladatelja te suvremene glazbe. Njezine izvedbe ponajviše se cijene zbog toplog i pjevnog tona, besprijekornog legata, stilske elegancije, tehničke preciznosti i snažne emocionalne inteligencije utkane u interpretaciju djela. Posebnim pohvalama ovjenčana su njezina diskografska izdanja, osobito Mozartova djela. Primjerice, njezina snimka Mozartovog Koncerta u G-duru (KV 313) danas se smatra referentnom izvedbom tog djela među flautistima, kao i svim stručnjacima i ljubiteljima klasične glazbe. Irena Grafenauer ukupno je snimila 30 albuma, među kojima se ističu sudjelovanje u pojedinim izdanjima ekskluzivne serije od deset ploča za kuću Philips te pojedinih izdanja cjelokupnih Mozartovih djela od 180 ploča.

Godine 1987. postala je redovna profesorica flaute na Visokoj školi za glazbu *Mozarteum* u Salzburgu, jednoj od najprestižnijih glazbenih institucija u svijetu. Poznata po svojoj pedagoškoj preciznosti, sugestivnosti i karizmi, odgojila je generacije istaknutih europskih flautista.

U rodnoj Sloveniji nagrađena je najvišim državnim i kulturnim priznanjima, uključujući Zlatni častni znak slobode (2003), priznanje za Slovenku godine (2004), Prešernovu nagradu za životno djelo (2005), počasni doktorat Sveučilišta u Ljubljani i počasno članstvo Slovenske filharmonije.

Irena Grafenauer belongs to the top tier of solo flutists in the world ... she continually demonstrates an exceptionally refined flute technique, excellent musical phrasing, and profound musical expression ... Her grand playing is crafted down to the finest detail, and from a musical perspective, it represents the highest level of interpretive achievement on the leading wind instrument.

[Gorenjski glas]



Irena Grafenauer (Ljubljana, 19 June 1957) is a Slovenian flautist and one of the most distinguished European artists of the late 20th and early 21st centuries. She gained international renown as a soloist, chamber musician, teacher, and recording artist. She entered music history as the first woman ever to become principal flautist of the Bavarian Radio Symphony Orchestra, one of the world's most prestigious orchestras.

Born into a musical family, she began playing the flute in early childhood. She first studied with Professor Boris Čampa, and at just fifteen graduated from the Secondary School of Music in Ljubljana. She went on to earn both her diploma and postgraduate degree at the

Ljubljana Academy of Music, after which she continued her studies with the legendary flautists Karlheinz Zöller and Aurèle Nicolet. Their influence profoundly shaped the aesthetic of her tone, her sense of phrasing, and her stylistic sensitivity.

Already as a very young artist she attracted international attention, winning in all categories at the International Competition of Musical Youth in Belgrade at the age of seventeen. In 1978 she won first prize at the International Flute Competition in Geneva, as well as a special award for the interpretation of works from all stylistic periods. Remarkably, this special award had not been granted to any competitor in the previous 35 years! This was followed by the "Stern des Jahres" award (1979), the Prešeren Award (1980), and the "Orlando" Prize at the Dubrovnik Summer Festival (1985).

In 1977, at the age of twenty, she became principal flautist of the Bavarian Radio Symphony Orchestra, the first woman, the first foreigner, and one of the youngest musicians ever to hold the position. During her ten-year tenure, she worked with leading conductors of the era, including Rafael Kubelík, Sir Colin Davis, Karl Böhm, Bernard Haitink, Wolfgang Sawallisch, and Daniel Barenboim.

After a decade of intensive orchestral work, she left the orchestra to devote herself entirely to her growing solo and teaching career. She performed throughout Europe, the United States, Japan, and Australia with leading ensembles such as the Berlin Philharmonic, the European Chamber Orchestra, and the *Academy of St Martin-in-the-Fields*. Particularly notable were her

collaborations with Leonard Bernstein, Sándor Végh, and Gidon Kremer, with whom she has appeared regularly at the Lockenhaus festival in Austria since 1981. During these years she increasingly dedicated herself to chamber music, performing with outstanding musicians such as Maria Graf, Oleg Maisenberg, Robert Levin, Helmut Deutsch, Eliot Fisk, and the Cherubini Quartet.

Her repertoire encompasses an exceptionally wide range: from Bach and Mozart to the French repertoire of the 19th and 20th centuries, Slovenian composers, and contemporary music. Her performances are especially admired for their warm, singing tone, impeccable legato, stylistic elegance, technical precision, and the strong emotional intelligence woven into her interpretations. Her recordings, particularly those of Mozart, have been highly acclaimed. For example, her recording of Mozart's Concerto *in G major* (K. 313) is now regarded as a reference interpretation by flautists, experts, and lovers of classical music alike. In total, Irena Grafenauer has recorded a total of 30 albums, among which notable highlights include her participation in certain releases of the exclusive ten-record series for Philips, as well as in some editions of the complete Mozart works spanning 180 records.

In 1987 she became Professor of Flute at the *Mozarteum University Salzburg*, one of the world's most prestigious music institutions. Renowned for her pedagogical precision, persuasiveness, and charisma, she has trained generations of prominent European flautists.

In her native Slovenia she has received the country's highest national and cultural honors, including the Golden Order of Freedom (2003), the Slovenian Woman of the Year recognition (2004), the Prešeren Lifetime Achievement Award (2005), an honorary doctorate from the University of Ljubljana, and honorary membership of the Slovenian Philharmonic.

Razgovor s Irenom Grafenauer

[prilagođeno uz manje izmjene iz knjige 'Gespräche mit Flötisten', 1983]

Gospođo Grafenauer, flautu ste počeli svirati vrlo rano?

Uistinu, još sam bila vrlo mala kada su nam roditelji za ljetne praznike dopuštali da izaberemo po jednu igračku. Tada sam u jednoj trgovini ugledala blokflautu i odmah je poželjela! Inače, moj je otac bio iznimno muzikalan. Izvrsno je svirao violinu, ali je tijekom rata završio u zarobljeništvu te se nakon oslobođenja ipak odlučio za studij matematike. Od njega sam naslijedila apsolutni sluh, ali i ljubav prema glazbi. Otac je bio glazbeno nadaren i u djetinjstvu mi je prepisivao note za blokflautu, tako da sam ja već sa sedam godina imala određenu sviračku tehniku. Moj me otac



snažno oblikovao u glazbenom smislu, a vjerujem da i danas utječe na mene kada sjedi u dvorani na mojim koncertima. S osam i pol godina dobila sam učitelja blokflaute koji se silno trudio sa mnom. A s deset i pol godina počela sam svirati flautu i zapravo vrlo brzo završila svoje školovanje.

Gdje ste započeli školovanje?

Najprije sam pohađala malu glazbenu školu.

Flauta je bila velika investicija za našu obitelj, ali otac mi ju je, na moju golemu radost, donio iz Heidelberga pod božićnim borom. Jednom sam od svog učitelja čula ton poprečne flaute koji me potpuno očarao – bio je tako zaobljen, kao suza! U glazbenoj školi, koju sam tada upisala, odmah sam počela učiti solfeggio i teoriju. Škola je inače trajala šest godina, a ja sam je završila za godinu dana jer sam već znala svirati blokflautu.

S jedanaest i pol godina upisala sam glazbenu gimnaziju, školu koja inače traje četiri godine, a ja sam je završila u tri. Nakon toga sam studirala na glazbenoj akademiji, ponovno tri umjesto četiri godine. Dakle, vrlo sam rano završila školovanje, ali sam uvijek imala silno mnogo posla jer sam istodobno pohađala dvije škole, gimnaziju i akademiju. Sjećam se, stanovali smo u stanu s vrlo visokim stropovima, a ja bih svako jutro vježbala od šest do sedam sati, a navečer, nakon škole, još sat vremena. U to sam vrijeme mnogo svirala i komornu glazbu.

Imali ste u Ljubljani izvrsnog učitelja?

Da, bio je izvanredan! Zvao se Boris Čampa, na Zapadu nažalost ne toliko poznat, a bio je izvrstan pedagog. Kod njega sam učila tri godine. Još prije nego što sam službeno započela studij flaute, naučio me mnogo toga. Tijekom te tri godine bilo je razdoblje kada bismo imali svakodnevne sate, bilo je to gotovo ludilo! Ako bih ja predložila da dođem u sedam ujutro, on bi mi znao odgovoriti: „Zašto ne već u šest?“, pa bih ja onda došla u pet. Bila su to predivna vremena! Sa sedamnaest i pol godina završila sam studij i pokušala dobiti stipendiju za Pariz...

Ali otišli ste u Njemačku, kod Karla-Heinza Zöllera i Aurèlea Nicoleta?

Tako je. Imala sam veliku sreću jer je moj otac neko vrijeme radio u Americi i uštedio novac koji mi je omogućio četiri mjeseca učenja u Hamburgu kod Karlheinza Zöllera i njegove asistentice, gospođe Zöller. Tada sam imala šesnaest godina. On je zapravo bio moj prvi strani učitelj i zais-ta je izvrsno poučavao. Zatim sam, sa sedamnaest godina osvojila 3. nagradu na natjecanju u

Münchenu kao najmlađa sudionica te odmah dobila stipendiju za studij kod Aurèlea Nicoleta. On je bio taj koji me ohrabrio da se prijavim na audiciju za Orkestar Bavarskog radija. Tako sam otišla u München, odsvirala probu i bila primljena u orkestar.

Je li Vam bilo teško izboriti se u orkestru kao mlada žena?

Taj problem s kojim se mnoge žene suočavaju, za mene, na sreću, nije postojao. Znam da u nekim orkestrima još uvijek ne zapošljavaju žene jer kolege navodno preferiraju muškarca na prvoj dionici. Ja sam u Münchenu tada bila prva žena među puhačima, ali vremena su se promijenila tako da nas danas u orkestru ima dvanaest ili čak više.

Jesu li Vaši uspjesi na međunarodnim natjecanjima pomogli pri angažmanu?

U Münchenu se audicije održavaju iza zastora, tako da žiri ne može vidjeti kandidate. Nakon prvog kruga, ušla sam u uži izbor te je tog puta audicija bila pred žirijem. Vjerujem da su moje nagrade ipak malo pomogle. No, bilo je i kritičnih primjedbi, osobito na moju mladost, jer, imala sam tek 19 godina. Morala sam neko vrijeme svirati probe i koncerte prije nego što sam bila konačno primljena. Nakon te duge provjere, svi su članovi orkestra glasali za mene. Danas sviramo zajed-no izvanredno, kolegijalnost je jedinstvena.

Možete li izdvojiti neke poteškoće s kojima ste se možda susretali?

Mnogo više s praktičnim poteškoćama poput, završiti školu na vrijeme, pronaći pijanista ili sobu za vježbanje u tadašnjoj Jugoslaviji. Ili bih možda rekla zavist, ne zato što sam žena, nego zato što sam bila uspješna. Ljubljana je mali grad, svi se međusobno poznaju. Čini mi se da ljudi nisu dovoljno ozbiljni... Glazbu se ponekad shvaćalo olako, što me znalo rastužiti. U orkestru u Münchenu doživjela sam sasvim drugačiji profesionalizam.

Danas ste već dugo članica jednog izvrsnog orkestra. Kakvo značenje za Vas kao solisticu ima orkestralno sviranje?

Neopisivo veliko značenje. Meni je izrazito važan zajednički zvuk instrumenata i način na koji je glazba zapisana. Kad sjedim u orkestru, trudim se čuti svaku dionicu. Taj doživljaj zajedništva uistinu se ne može usporediti sa solističkim nastupom.

Sjećam se jednog dirljivog događaja, naime, jednom smo za televiziju svirali Wagnerova Tristana i Izoldu, pod ravnanjem maestra Leonarda Bernsteina. Tijekom scene Izoldine smrti pjevala je gospođa Behrens toliko potresno da je cijela dvorana bila obuzeta. Bernstein je dirigirao sve sporije, napetost je rasla... i ja odjednom nisam mogla suzdržati suze. Pogledala sam prema Bernsteinu, i on je plakao, kao i svi glazbenici, pjevači, publika... bilo je čarobno!

Dakle, sviranje u orkestru za Vas je dobitak?

Da, i vrlo sam zahvalna Nicoletu što me na to potaknuo. Ponekad se, naravno, dogodi i suprotno. Primjerice, kod suvremene glazbe. Moram priznati, nije me lako osvojiti. Dogodilo se da bih odsvirala note, ali bih mislim bila negdje drugdje. Takva mi se glazba ponekad doimala kao gubljenje vremena.

Ali ipak ste uspješno izvodili suvremenu glazbu...

Zapravo ima vrlo malo suvremene glazbe koja mi se zaista sviđa. Još kao dijete otac me poticao da izvodim suvremene skladbe, ali ja se nikada zapravo nisam uspjela povezati s njima. Ipak, danas kada sviram neko takvo djelo, nastojim se u potpunosti koncentrirati tako da ga naposljetku i uspijem zavoljeti. Primjerice, na natjecanju u Ženevi svirala sam jedno moderno djelo koje nisam htjela učiti sve do trenutka kad sam saznala da sam ušla u finale. Skladba je bila vrlo zahtjevna, pa sam se dva dana potpuno posvetila njemu. I doista, u tom trenutku sam ga uspjela zavoljeti! Je li to možda bila Sonatina Pierrea Bouleza?

Ne... inače, zadala sam si tri cilja: položiti vozački ispit, naučiti francuski i svirati Boulezovu Sonatinu! Trenutno učim francuski, nakon čega na red dolazi Sonatina. No, za to mi treba izvrstan pijanist spreman na mnogo proba, što će možda biti teško pronaći.

Namjeravate li ostati u Münchenu?

Zapravo nikada ne radim dugoročne planove. Ponekad pomislim da je možda vrijeme da napustim orkestar, ali mi je ondje još uvijek toliko lijepo... Dokle god mi je zadovoljstvo i sve dok u orkestru vlada dobra atmosfera, ja ću ostati.

Kako izgleda Vaša najbliža budućnost?

Suradnja s jednom agencijom u Hannoveru donosi mi puno lijepih koncerata: uskoro putujem u Istočnu Njemačku, zatim Austriju, pa na turneju u Japan, a govori se i o koncertima u Americi. U Münchenu također nastupam redovito. U orkestru nas dvoje sviramo flautu, András Adorján i ja.

Svirate li i izvan orkestra s gospodinom Adorjánom?

Da. Nedavno smo održali trio večer s njegovom suprugom, također flautisticom. Bili smo pozvani i na svečano obilježavanje dana Theobalda Böhma, gdje je svatko odsvirao jedno njegovo djelo i ispričao šalu ili anegdotu vezanu uz njega. Bio je to doista prekrasan, vedar koncert! Postoji čak i snimka na ploči. Nadam se i snimci s Komornim orkestrom Berlinske filharmonije. Puno sviram komornu glazbu, primjerice s puhačkim kvintetom Berlinske filharmonije te redovito nastupam s harfisticom. Na kraju, velika mi je želja svirati turneju po Japanu s Berlinskim baroknim kvartetom.

Conversation with Irena Grafenauer

[adapted with minor edits from 'Gespräche mit Flötisten', 1983]

Mrs. Grafenauer, you started playing the flute very early?

Indeed, I was still very young when our parents would allow us to choose one toy for the summer holidays. I once saw a recorder in a shop and wanted it immediately! My father was exceptionally musical. He played the violin wonderfully, but during the war he ended up in captivity and, after being freed, decided to study mathematics instead. From him I inherited absolute pitch as well as a love for music. My father was musically gifted and would write down recorder sheet music for me when I was a child, so by the age of seven I already had a certain playing technique. My father shaped me greatly in a musical sense, and I believe he still influences me today when he sits in the audience at my concerts. At eight and a half, I got a recorder teacher who worked very hard with me. And at ten and a half, I started playing the flute and actually finished my education very quickly.



Where did you begin your education?

I first attended a small music school. A flute was a major investment for our family, but my father, to my immense joy, brought one from Heidelberg and placed it under the Christmas tree. I once heard a tone from a transverse flute played by my teacher that completely enchanted me, it was so rounded, like a tear! At the music school I enrolled in afterwards, I immediately began learning solfeggio and theory. Normally, the school lasted six years, but I completed it in one year because I already knew how to play the recorder. At eleven and a half, I enrolled in a music high school, which normally lasts four years, but I finished it in three. After that I studied at the music academy, again, three years instead of four. So I finished my education very early, but I always had an enormous amount of work because I attended both the high school and the Academy at the same time. I remember we lived in an apartment with very high ceilings, and I would practice every morning from six to seven, and again in the evening for another hour after school. At that time, I also played a lot of chamber music.

You had an excellent teacher in Ljubljana?

Yes, he was extraordinary! His name was Boris Čampa, unfortunately not very well known in the West, but he was an excellent pedagogue. I studied with him for three years. Even before I officially began studying the flute, he taught me many things. During those three years there

were times when we had lessons every day, it was madness! If I suggested coming at seven in the morning, he would reply, "Why not at six?", so I would come at five. Those were wonderful times! At seventeen and a half, I completed my studies and tried to get a scholarship for Paris...

But you went to Germany, to Karl-Heinz Zöller and Aurèle Nicolet?

Yes. I was very fortunate because my father had worked in America for a time and saved some money that allowed me four months of study in Hamburg with Karl-Heinz Zöller and his assistant, Mrs. Zöller. I was sixteen then. He was actually my first foreign teacher and he taught brilliantly. Then at seventeen, I won the 3rd prize at the competition in Munich as the youngest participant and immediately received a scholarship to study with Aurèle Nicolet. He was the one who encouraged me to apply for an audition with the Bavarian Radio Symphony Orchestra. So I went to Munich, played the audition, and was accepted into the orchestra.



Was it difficult for you to establish yourself in the orchestra as a young woman?

The problem many women face fortunately did not exist for me. I know that some orchestras still do not hire women because colleagues supposedly prefer a man in the first chair. In Munich, I was the first woman among the wind players, but times have changed so now there are twelve of us or even more.

Did your successes in international competitions help you get hired?

In Munich, auditions are held behind a curtain so the jury cannot see the candidates. After the first round, I made it to the final selection, and that time the second audition took place in front of the jury. I believe my awards helped a little. But there were also critical remarks, especially about my age, because I was only 19. I had to play trial rehearsals and concerts for a while before being officially accepted. After that long evaluation period, all orchestra members voted for me. Today we play together wonderfully, with exceptional collegiality.

Can you point out any difficulties you may have faced?

Much more practical difficulties, such as finishing school on time, finding a pianist or a room to practice in what was then Yugoslavia. Or perhaps envy, not because I was a woman, but because

I was successful. Ljubljana is a small city; everyone knows everyone. It seemed to me that people were not serious enough... Music was sometimes taken too lightly, which saddened me. In the orchestra in Munich, I experienced a completely different level of professionalism.

You have been a member of an excellent orchestra for a long time now. What does orchestral playing mean to you as a soloist?

It means an indescribably great deal. The collective sound of instruments and the way the music is written are extremely important to me. When I sit in the orchestra, I try to hear every single part. This sense of togetherness truly cannot be compared with a solo performance. I remember one touching event: we once played Wagner's *Tristan and Isolde* for television, conducted by Maestro Leonard Bernstein. During *Isolde's Liebestod*, Mrs. Behrens sang so movingly that the entire hall was overwhelmed. Bernstein started conducting more and more slowly, the tension grew... and suddenly I couldn't hold back my tears. I looked at Bernstein, and he was crying too, as were all the musicians, the singers, the audience... it was magical!

So orchestral playing is a gain for you?

Yes, and I am very grateful to Nicolet for encouraging me to pursue it. Sometimes, of course, the opposite happens, especially with contemporary music. I must admit, it does not win me over easily. It has happened that I would play the notes, but mentally be somewhere else. Such music sometimes felt to me like a waste of time.

But still, you have performed contemporary music very successfully...

There is actually very little contemporary music that I truly like. Even as a child, my father encouraged me to play contemporary pieces, but I never fully connected with them. Still, today, when I play it, I try to fully concentrate so that in the end I manage to grow fond of it. For example, at the competition in Geneva, I had to play a modern piece that I did not want to learn until I found out I had reached the finals. The piece was very demanding, so I dedicated two full days to it. And indeed, in that moment, I managed to somehow love it!

Was that perhaps Pierre Boulez's *Sonatina*?

No... in fact, I set three goals for myself: to get my driver's license, learn French, and play Boulez's *Sonatina*! I am currently studying French, after which the *Sonatina* comes next. But for that I need an excellent pianist willing to rehearse a lot, which may be hard to find.

Do you intend to stay in Munich?

I never really make long-term plans. Sometimes I think it might be time to leave the orchestra, but

I still enjoy it so much... As long as it brings me joy and as long as the atmosphere in the orchestra is good, I will stay.

What does your immediate future look like?

Cooperation with an agency in Hanover brings me many wonderful concerts: soon I'm traveling to Eastern Germany, then Austria, then on a tour to Japan, and there is talk of concerts in America as well. I also perform regularly in Munich. In the orchestra, there are two of us who play the flute, András Adorján and me.

Do you also perform outside the orchestra with Mr. Adorján?

Yes. Recently we held a trio evening with his wife, who is also a flautist. We were also invited to the celebration of Theobald Böhm Day, where each of us played one of his works and told a joke or anecdote related to him. It was a truly beautiful, cheerful concert!

There is even a recording of it. I also hope for a recording with the Chamber Orchestra of the Berlin Philharmonic. I play a lot of chamber music, for example with the Berlin Philharmonic Wind Quintet, and I regularly perform with a harpist. Finally, one of my great wishes is to tour Japan with the Berlin Baroque Quartet.



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TREĆI HRVATSKI FESTIVAL FLAUTISTA/
3rd CROATIAN FLUTE FESTIVAL
RASPORED DOGAĐANJA / EVENT SCHEDULE

PETAK, 28.11.2025. U 19:30 SATI / FRIDAY, NOVEMBER 28TH, 2025, AT 7:30 P.M.

ZAGREB

KONCERTNA DVORANA VATROSLAVA LISINSKOG / VATROSLAV LISINSKI CONCERT HALL
SVEČANO OTVARANJE FESTIVALA / FESTIVAL OPENING CEREMONY

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

CARLO JANS dirigent / conductor
DENIS BOURIAKOV flauta / flute
MATTHIAS ZIEGLER flauta / flute

Gioachino Rossini: Wilhelm Tell, uvertira operi / Ouverture
Joaquin Rodrigo: Concierto Pastoral, za flautu i orkestar / for Flute and Orchestra
Benjamin Yusupov: Nola, koncert za flaute i gudački orkestar / Concerto for Flute and String Orchestra
Maurice Ravel: Alborada del gracioso

SUBOTA, 29.11.2025. / SATURDAY, NOVEMBER 29TH, 2025
GLAZBENA ŠKOLA DUGO SELO / DUGO SELO MUSIC SCHOOL

RASPORED KONCERATA / CONCERT SCHEDULE

10:00 - VELIKA DVORANA / BIG HALL

MAURICE STEGER blok-flauta / recorder
SMILJAN MRČELA violončelo/ cello
FRANJO BILIĆ čembalo / harpsichord

12:00 - VELIKA DVORANA / BIG HALL

RANSOM WILSON flauta / flute
ANDRÁS ADORJÁN flauta / flute
ANA GRANIK klavir / piano

16:30 - VELIKA DVORANA / BIG HALL

Mlade snage - pobjednice prošlih natjecanja Flauta Aurea / Young artists - winners of the previous Flauta Aurea competitions
FRANZISKA ANNE FUNDELIĆ flauta / flute
ANA TUTIĆ flauta / flute
ANA GRANIK klavir / piano
RONALD STRABIĆ čembalo / harpsichord

19:00 - VELIKA DVORANA / BIG HALL

QUINTESSENZ flute ensemble
ANNA GARZULY-WAHLGREN flauta / flute
JERÉMIÉ ABERGEL flauta i pikolo / flute and piccolo
PAULINE TURRILLO flauta i posebni efekti / flute and special effects
BETTINE KEYSSER alt flauta / alt flute
CHRISTIAN SPRENGER bas flauta / bass flute

NEDJELJA, 30.11.2025. / SUNDAY, NOVEMBER 30TH, 2025
GLAZBENA ŠKOLA DUGO SELO / DUGO SELO MUSIC SCHOOL

9:30 - VELIKA DVORANA / BIG HALL

ANDRÁS ADORJÁN / CARLO JANS / RENATA PENEZIĆ flaute / flutes

ZRINKA IVANČIĆ CIKOJEVIĆ klavir / piano

13:00 - VELIKA DVORANA / BIG HALL

FLAUTA AUREA 2025 - Koncert nagrađenih/ Prize-winners' concert

14:00 - VELIKA DVORANA / BIG HALL

WISSAM BOUSTANY flauta / flute

IVAN BATOŠ klavir / piano

16:00 - VELIKA DVORANA / BIG HALL

NICOLA MAZZANTI piccolo

ZRINKA IVANČIĆ CIKOJEVIĆ klavir / piano

18:00 - VELIKA DVORANA / BIG HALL

KYLE DZAPO flauta / flute

IVAN BATOŠ klavir / piano

19:30 - VELIKA DVORANA / BIG HALL

FLUTES AROUND THE WORLD AND INTO SPACE!

GARETH McLEARNON dirigent / conductor

solisti / soloists:

NICOLA MAZZANTI pikolo / piccolo

GARETH McLEARNON / WISSAM BOUSTANY/ RANSOM WILSON flaute / flutes

DARIO SABOL klavir / piano

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MANCKE
POWELL
MOECK
AULOS
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& more!

CIJELI PROGRAM / FULL PROGRAMME

SUBOTA, 29.11.2025. / SATURDAY, NOVEMBER 29TH, 2025
GLAZBENA ŠKOLA DUGO SELO / DUGO SELO MUSIC SCHOOL

10:00 - VELIKA DVORANA / BIG HALL		koncert / concert
MAURICE STEGER	blok-flauta / recorder	
SMILJAN MRČELA	violončelo/ cello	
FRANJO BILIĆ	čembalo / harpsichord	
Arcangelo Corelli (1653-1713)	Sonata G minor op.5 No.8 for recorder and basso continuo* Preludio. Largo Allemanda. Allegro Sarabanda. Largo Giga. Allegro	
<i>*from the Manchester Manuscript, the ornamentation of the upper voice is by Pietro Castrucci</i>		
Georg Philipp Telemann (1685-1759)	Fantasia 1 in A major for flute solo, TWV 40:2 Vivace – Allegro	
Giuseppe Sammartini (1695-1750)	Sonata 3 in E minor for recorder and basso continuo* Allegro – Andante – Minuet	
<i>*from: XII Sonate a flauto solo con il basso, opera seconda, a Amsterdam (c.1736) chez Michel Charles le Cène</i>		
Georg Philipp Telemann	Fantasia 8 in E minor for flute solo, TWV 40:9 Largo – Spirituoso – Allegro	
Arcangelo Corelli	Sonata in G major op. 5 No. 11 for recorder and basso continuo* Preludio. Adagio Allegro Adagio Vivace Gavotta. Allegro	
<i>*the ornamentation by Pietro Castrucci and Matthew Dubourg</i>		

11:00 - DVORANA CHOPIN / CHOPIN HALL	radionica / workshop
MAURICE STEGER	
Stari i novi zvuci flaute / <i>Old and new sounds of flute</i>	
Ova radionica bavi se podrijetlom klasične flaute i njezinom tehnikom sviranja. Istražuje se kako se estetski pristup promijenio s uvođenjem modernog Böhmova instrumenta te što iz barokne teorije afekata i izvođačke prakse možemo, a što bismo trebali, prenijeti u vlastite interpretacije. Ujedno se postavlja pitanje kako baroknu glazbu, neovisno o instrumentu kojim se služimo, možemo dublje razumjeti, osjetiti i izraziti. Kroz primjere iz djela Händela, Bacha, Vivaldija, Mozarta i drugih skladatelja, profesor Maurice Steger studentima otkriva nove pristupe sviranju i interpretaciji.	

This workshop explores the origins of the classical flute and its playing technique. It explores how the aesthetic approach has changed with the introduction of the modern Böhm instrument, and what we can and should transfer from Baroque affect theory and performance practice to our own interpretations. It also raises the question of how Baroque music, regardless of the instrument we use, can be understood, felt, and expressed more deeply. Through examples from the works of Handel, Bach, Vivaldi, Mozart, and other composers, Professor Maurice Steger introduces students to new approaches to playing and interpretation.

12:00 - VELIKA DVORANA / BIG HALL		koncert / concert
RANSOM WILSON	flauta / flute	
ANDRÁS ADORJÁN	flauta / flute	
ANA GRANIK	klavir / piano	
Bohuslav Martinů: (1890-1959)	Sonata for Flute and Piano, H. 306 (1945) - Allegro moderato - Adagio - Allegro poco moderato	
Albert Roussel: (1869-1937)	Joueurs de flûte, Op. 27 (1924) - Pan - Tityre - Krishna - Monsieur de la Péjaudie	
Carlos Guastavino: (1912-2000)	Introducción y Allegro (1973)	

Wolfgang Amadeus Mozart: Sonata for Two Flutes in D major, KV 448* (1781)
(1756-1791)
- Allegro con spirito
- Andante
- Molto allegro

*s / with András Adorján

14:00 - DVORANA CHOPIN / CHOPIN HALL
DENIS BOURIAKOV - masterclass

15:00 - VELIKA DVORANA/BIG HALL
koncert i predavanje / concert & lecture
Joachim Andersen: tragom njegova stvaralaštva / On the Trail of Joachim Andersen

ANDRÁS ADORJÁN / KYLE DZAPO

sudjeluju / collaboration
Iva Primorac, Sara Lončar, Josip Rudelić, flaute / flutes;
Dario Sabol, klavir / piano

Joachim Andersen:
Au Bord de la Mer, op. 9
L'Hirondelle, op. 44
Schwedischer Polska -Lieder, op. 50 no.6

Krenite tragom fascinantnog danskog flautista, skladatelja i dirigenta Joachima Andersena u programu koji američka flautistica i muzikologinja Kyle Dzapo oblikuje kao putovanje kroz trijumfe, tragedije, glazbu i tajne jednog od najuglednijih flautista 19. stoljeća. Dr. Dzapo donosi sugestivan i informativan film koji oživljava priču o prvom solo-flautistu Berlinske filharmonije kroz povijesne uvide, bogatu vizualnu građu i snimke legendarnih umjetnika poput Jeana-Pierrea Rampala, Andrása Adorjána, Thomasa Jensena i Tokea Lunda Christiansena. Između pojedinih filmskih odlomaka, Iva Primorac, Sara Lončar, Josip Rudelić i Dario Sabol izvest će tri dojmljiva i šarmantna djela za flautu i klavir, pružajući neposredan uvid u Andersenovu salon-sku glazbu -iznimno vrijednu, a još uvijek nedovoljno poznatu dimenziju njegova stvaralaštva. Program je na engleskom jeziku, s engleskim titlovima.

Follow the trail of the fascinating Danish flutist, composer, and conductor Joachim Andersen as American flutist and scholar Kyle Dzapo shares the triumphs, tragedies, music, and mysteries of one of the nineteenth century's most renowned flutists. Dr. Dzapo presents an engaging film that tells the story of the Berlin Philharmonic's founding principal flutist through

historical insights, colorful images, and recordings of Jean-Pierre Rampal, András Adorján, Thomas Jensen, and Toke Lund Christiansen. Between sections of the film, Iva Primorac, Sara Lončar, Josip Rudelić, and Dario Sabol will perform three charming works for flute and piano that illustrate Andersen's salon music, one of the extraordinary but little-known aspects of his genius. Presented in English with English subtitles.

16:30 - VELIKA DVORANA / BIG HALL koncert / concert
Mlade snage - pobjednice prošlih natjecanja Flauta Aurea / Young artists - winners of the previous Flauta Aurea competitions

FRANZISKA ANNE FUNDELIĆ flauta / flute
ANA TUTIĆ flauta / flute
ANA GRANIK klavir / piano
RONALD STRABIĆ čembalo / harpsichord

Johann Sebastian Bach: Sonate B minor for flute and harpsichord obligato,
(1685–1750) BWV 1030 (1736)
-Andante
-Largo e dolce
-Presto

George Enescu: Cantabile et presto, for flute and piano (1904)
(1881–1955)

Robert Muczynski: Moments op. 47 for flute and piano (1993)
(1929–2010)

Benjamin Godard: Suite de trois morceaux, Op.116 (1889)
(1849-1895)
-Valse
Franziska Anne Fundelić, flauta / flute
Ana Granik, klavir / piano
Ronald Strabić, čembalo / harpsichord

Sergej Prokofjev: Sonate D Major, op. 94 for flute and piano (1943)
(1891–1953)
-Moderato
-Scherzo: Presto scherzando
-Andante
-Allegro con brio

André Jolivet:
(1905–1974)

Chant de Linos for flute and piano (1944)

Ana Tutić, flauta / flute
Ana Granik, klavir / piano

17:30 - DVORANA CHOPIN / CHOPIN HALL
QUINTESSENZ flute ensemble - Masterclass

19:00 - VELIKA DVORANA / BIG HALL koncert / concert

QUINTESSENZ flute ensemble

ANNA GARZULY-WAHLGREN flauta / flute

JERÉMIÉ ABERGEL flauta i pikolo / flute and piccolo

PAULINE TURRILLO flauta i posebni efekti / flute and special effects

BETTINE KEYSER alt flauta / alt flute

CHRISTIAN SPRENGER bas flauta / bass flute

Claude Debussy:
(1862-1918)

Prélude á l'Àprès midi d'un Faune (1894)
(Arr.: Gudrun Hinze)

Camille Saint- Saëns:
(1835-1921)

Dance macabre (1874)
(Arr.: Gudrun Hinze)

Sergej Rachmaninow:
(1873-1943)

Rhapsodie op. 43 (1934)
(Arr.: Gudrun Hinze)

Leonard Bernstein:
(1918-1990)

Sennets and Tuckets (1980)
(Arr: Gudrun Hinze)

Gareth McLearnon:
(*1980)

"Single Yellow Line" (2013)
(Arr.:G. McLearnon)

Dietrich Sprenger:
(*1945)

Venezianischer Karneval

NEDJELJA, 30.11.2025. / SUNDAY, NOVEMBER 30TH, 2025
GLAZBENA ŠKOLA DUGO SELO / DUGO SELO MUSIC SCHOOL

9:30 - VELIKA DVORANA / BIG HALL koncert / concert

ANDRÁS ADORJÁN / CARLO JANS / RENATA PENEZIĆ flaute / flutes

ZRINKA IVANČIĆ CIKOJEVIĆ klavir / piano

Franz & Carl Doppler:
(1821-1883)

Ungarischer Hirtengesang , for two Flutes and Piano
(1855)

Friedrich Kuhlau:
(1786-1832)

Introduction & Variations on a Swedish folk tune,
Opus 102/2 (1829)
Introduzione, Adagio – Tempo di Polacca
Piano acc.: Guilio Briccialdi (1818-1881) for 2 Flutes & Piano

Franz Doppler:
(1821-1883)

Nocturne, Opus 19, for two Flutes, Alto Flute and Piano
(1853)

Friedrich Kuhlau:
(1786-1832)

Trio G minor, Opus 13/2, for three Flutes (1814)
Allegro non tanto – Allegro con moto

Franz & Carl Doppler:

Sonata, Opus 25, for two Flutes and Piano (1872)
Moderato – Menuetto, Allegro con spirito –
Andante – Rondo, Allegretto con moto

10:45 - VELIKA DVORANA / BIG HALL radionica / workshop

MATTHIAS ZIEGLER / EVA KINGMA

Imaginacija i suradnja - Double Contrabass Flute - Imagination and collaboration

12:00 - DVORANA CHOPIN / CHOPIN HALL

ANNA GARZULY-WAHLGREN - Masterclass

13:00 - VELIKA DVORANA / BIG HALL koncert / concert

FLAUTA AUREA 2025 - Koncert nagrađenih / Prize-winners' concert

Dodjela Nagrade "Tinka Muradori" / Presentation of the "Tinka Muradori" Award

Nagradu „Tinka Muradori“ ustanovilo je Hrvatsko društvo flautista (HDF) 2023. godine s namjerom da istakne postignuća hrvatskih flautista i flautističkih pedagoga. Predloženci za nagradu moraju svojim cjelokupnim stvaralačkim ili pedagoškim radom ili iznimnim postignućem u

proteklome razdoblju promicati načela Hrvatskoga društva flautista, a Nagrada se dodjeljuje godišnje na prijedlog članova Hrvatskoga društva flautista koji mogu pojedinačno ili grupno predlagati kandidate uz pisano obrazloženje njihovih postignuća.

Odbor za dodjelu nagrade “Tinka Muradori” dodijelio je ovogodišnju nagradu profesorici Vesni Košir.

Vesna Košir istaknuta je hrvatska flautistica koja je diplomirala flautu na Muzičkoj akademiji Sveučilišta u Zagrebu u klasi prof. Thea Tabake. Stipendija British Councila omogućila joj je daljnje usavršavanje na Royal College of Music u Londonu, u klasi renomiranog Johna Francis. Također, u sklopu svog gostovanja u SAD-u, Zagrebačka filharmonija nominirala ju je za stipendiju koja joj je omogućila usavršavanje na Temple University u Philadelphiji kod prof. Carol Morgan. Kao dugogodišnja flautistica Zagrebačke filharmonije, u kojoj je djelovala od 1962. do 2005. godine te izvanredna profesorica flaute na Muzičkoj akademiji u Zagrebu, gdje je predavala od 1980. do 2013. godine, ostavila je dubok i trajan trag u hrvatskom glazbenom životu – kako na izvođačkoj, tako i na pedagoškoj razini. Njezin pristup poučavanju karakteriziraju pedantnost, interpretativna senzibilnost i razvijanje tehničke izvrsnosti kod studenata, što je rezultiralo nizom nagrađivanih i uspješnih glazbenika. Tijekom svoje karijere mentorirala je brojne diplomske i magistarske radove, pokrivajući širok spektar repertoara i stilskih pravaca, od barokne do suvremene glazbe.

Vesna Košir je aktivno sudjelovala u radu Hrvatskog društva flautista, te je kao članica stručnih žirija, uključujući i Međunarodno natjecanje Flauta Aurea, doprinijela razvoju i promociji flautističke umjetnosti u Hrvatskoj. Njeni su nastupi zabilježeni na koncertima i snimkama koje su dokumentirane u relevantnim diskografskim izvorima. Istaknuti hrvatski skladatelj Alfi Kabiljo brojna je djela za flautu pisao u suradnji s njom među kojima se ističe Silvery za flautu kao i Koncert za flautu i simfonijski orkestar. Poseban znak priznanja njezinom umjetničkom doprinosu predstavlja posveta skladbe 8 Minijatura za flautu i klavir hrvatskog skladatelja Borisa Ulricha iz 1972. Godine.

The Tinka Muradori Award was established by the Croatian Flute Association (CFA) in 2023 to recognize the accomplishments of Croatian flutists and flute educators. Nominees for the award must demonstrate the principles of the CFA through their creative or pedagogical work or exceptional achievements over the previous period. The award is presented annually based on nominations from CFA members, who can submit proposals individually or collectively along with a written explanation of the candidates’ achievements.

This year’s Tinka Muradori Award was awarded to Professor Vesna Košir.

Vesna Košir is a distinguished Croatian flutist who graduated at Academy of Music at the University of Zagreb, studying under Professor Theo Tabaka. A British Council scholarship pro-

vided her with the opportunity to further her studies at the Royal College of Music in London, where she was mentored by the renowned John Francis. Additionally, during a tour in the USA, the Zagreb Philharmonic nominated her for a scholarship that allowed her to study at Temple University in Philadelphia under Professor Carol Morgan. Vesna Košir has been an active participant in the CFA’s work and has contributed to the development and promotion of flutist artistry in Croatia as a member of professional juries, including the International Flauta Aurea Competition. Her performances have been recorded at concerts and documented in notable discographic sources. Prominent Croatian composer Alfi Kabiljo composed several works for flute in collaboration with her, including the notable pieces “Silvery” for flute and “Concerto for Flute and Symphony Orchestra.” A special acknowledgment of her artistic contributions is the dedication of the composition “8 Miniatures for Flute and Piano” by Croatian composer Boris Ulrich in 1972.

14:00 - VELIKA DVORANA / BIG HALL		koncert / concert
WISSAM BOUSTANY	flauta / flute	
IVAN BATOŠ	klavir / piano	
Carl Reinecke: (1824-1910)	Sonata "UNDINE", OP.167 for flute and piano (1882) - Allegro - Intermezzo - Andante tranquillo - Allegro molto agitato ed appassionato, quasi Presto	
Wissam Boustany:	Broken Child for flute and piano (2914)	
Camille Saint-Saëns: (1835-1921) (Arr.: O.Schneor/W.Boustany)	Sonata No 1 in D minor, Op 75 for flute and piano(1885) - Allegro agitato - Adagio - Allegretto moderato - Allegro molto	

15:00 - DVORANA CHOPIN / CHOPIN HALL radionica / workshop
WISSAM BOUSTANY
“Samo mijena stalna jest” / Embracing the Evolving Moment...
U ovoj radionici Wissam će istraživati bogat i predivan svijet improvizacije - najoslobađajući i najsnažniji način stvaranja glazbe, vježbanja, izvođenja i interakcije sa životom. Imat ćete priliku eksperimentirati i raspravljati ZAŠTO je to temeljni aspekt naših života, otvarajući vrata prirodnoj i duboko osobnoj povezanosti s našim instrumentom... i kako improvizacija otvara nove mogućnosti u našem pristupu učenju repertoara i usavršavanju mnogih tehničkih as-

pekata našeg sviranja. Dobrodošli su svi uzrasti svih sposobnosti - nije potrebna priprema... samo ponesite svoju flautu. Jedini uvjet je naša sposobnost da VOLIMO.

In this workshop Wissam will be exploring the rich and wonderful world of improvisation - the single most liberating and empowering way of making music, practicing, performing and interacting with Life. You will have the chance to experiment and discuss WHY this is such a fundamental aspect of our lives, opening the door to a natural and deeply personal connection with our instrument...and how improvising opens up new possibilities in our approach to learning repertoire and refining many technical aspects of our playing. All ages and abilities are welcome - there is no preparation needed....just bring your flute.

The only requirement is our capacity to LOVE.

16:00 - VELIKA DVORANA / BIG HALL koncert / concert

NICOLA MAZZANTI pikolo/piccolo

ZRINKA IVANČIĆ CIKOJEVIĆ klavir / piano

Amanda Harberg: Sonata (2019)
(*1973)
- Allegro, flowing
- Moderato, dreamy
- Vivace, driving, playful

Alfredo Casella: Barcarola et Scherzo (1903)
(1843-1947) (adapted for piccolo by Nicola Mazzanti)

Johann Sebastian Bach: Ciaccona from Partita no.2 (1720)
(1685-1750) (adapted for Solo Piccolo by Nicola Mazzanti)

Mike Mower: Sonata Robada (2025)
(*1958)
- Fugato Gelato
- Dream Scene
- 2.5 Intervention
- Picc's Elation

17:00 - DVORANA CHOPIN / CHOPIN HALL

NICOLA MAZZANTI masterclass

18:00 - VELIKA DVORANA / BIG HALL koncert /concert

KYLE DZAPO flauta / flute

IVAN BATOŠ klavir / piano

Lukas Foss: Three American Pieces (1944, rev. 1985)
(1922-2009)
-Early Song
-Dedication
-Composer's Holiday

John La Montaine: Sonata for Flute Alone, Op. 24 (1960)
(1920-2013)
-Moderato
-Andante sostenuto
-Allegro

Robert Muczynski: Sonata for Flute and Piano, Op. 14 (1961)
(1929-2010)
-Allegro deciso
-Andante
-Allegro con moto

19:30 - VELIKA DVORANA / BIG HALL zaključni koncert /final concert

FLUTES AROUND THE WORLD AND INTO SPACE!

GARETH McLEARNON dirigent / conductor

solisti / soloists:

NICOLA MAZZANTI pikolo / piccolo

GARETH McLEARNON / WISSAM BOUSTANY/ RANSOM WILSON, flaute / flutes

DARIO SABOL klavir / piano

Ansambl 3CFF Ensemble ansambl



PROGRAM DESTINATION

Gareth McLearnon: Roots for Flute & Piano (2025) Ireland
(*1980)

Astor Piazzolla: Oblivion (1982) & Libertango (1974) Argentina
(1921-1992) (arr. McLearnon for Flute, Alto Flute & Piano)

Vittorio Monti: Csárdás (1904) Italy
(1868-1922) (arr. McLearnon)

Georg Friedrich Händel: Sonata for Flute in F Major, HWV 369 (1735)Germany
(1685-1759) (arr. Colin Fleming):

-Larghetto

-Presto

Traditional: Danny Boy Ireland
(arr. McLearnon)

Gareth McLearnon:	AFFanfare (2023)	Australia
Taylor Scott Davis: (*1980)	Stardust (2023)	USA
Gareth McLearnon:	Aurora	North & South Poles
Various:	So Many Themes, So Little Time (arr. McLearnon)	Amity, Westfield CT, Middle Earth, Isla Nublar, North Atlantic, Sicily, New York, Fairville, Egypt, London, Rome, Arabia, Crescent City CA, Hogwarts, Dubai, A Galaxy Far, Far Away, Hill Valley, Caribbean, Metropolis, Oakland, Springfield, Pride Rock(!)

20:30 farewell party



DENIS
BOURIAKOV

Principal Flute
LA Philharmonic

PS II 997 Silver







WAVE LINE

JUPITER Waveline ambassador
Maria Kosa



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