

20th International Forum for flute and piano

25.07 – 03.08.2008 Diekirch/Luxembourg

“Jubilee Edition”

International Summerclasses

FLUTE

- Carlo Jans** 25.07 – 03.08
Conservatoire de Luxembourg – Musikhochschule Saarbrücken
- Gaby Pas-Van Riet** 25.07 – 29.07
Flute Solo Radioorchestra SWR Stuttgart – Musikhochschule Saarbrücken
- Marianne Henkel** 30.07 – 03.08
Musikhochschule München
- Michael Heupel, Flöte** 26.07 – 27.07
Musikhochschule Köln
- Sponsored by Adams European Flute Centre and Mancke Flutes
- Vincent Cortvrint, piccolo** 31.07 – 01.08
Piccolo solo Royal Concertgebouw Orchestra Amsterdam
Royal Conservatorium Rotterdam
- Petr Pomkla** 26.07 – 03.08
Flute solo Brno State Philharmonic Orchestra

CHAMBER MUSIC

- Christine Wauters, harpsichord** 30.07 – 01.08
Royal Conservatorium Antwerpen

ACCOMPANIMENT - PIANO

- Zénon Bialas** 25.07 – 03.08
Conservatoire Luxembourg
- Katrin Reifenrath** 29.07 – 03.08
Conservatoire Luxembourg

PIANO

- Daniel Blumenthal** 25.07 – 03.08
Royal Flemish Conservatory Brussels

YOGA

- John Schlammes** 25.07 – 28.07

EXHIBITIONS

- Adams European Flute Centre** 26.07 – 27.07
- Mancke Flute Headjoints** 26.07 – 27.07

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www.carlojans.com http://www.carlojans.com/eng/teaching_3.php

Under the patronage of: Ministry of Culture - Luxembourg Fonds Culturel National - Luxembourg City of Diekirch



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DU GRAND-DUCHÉ DE LUXEMBOURG
Ministère de la Culture
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FONDS CULTUREL NATIONAL
COMITÉ-DIRECTEUR



20th International Forum for flute and piano

In 1988, the Luxemburgish flutist and conductor Carlo Jans established the “International Forum for flute and piano Diekirch”. This Forum is an international summer class for flutists and pianists coming from all over the world. It has a different philosophy from most other summer academies.

In Diekirch, the participants are not subdivided into active and passive participants. At the beginning of the 10 days’ masterclass, an audition is held to adapt the course to the participants. Each student has the opportunity to have lesson with each of the professors. General technical aspects are treated in group lessons. Repertoire pieces are worked at, in collaboration with the two accompanists, in individual lessons.

Under the leadership of the well-known, Belgian harpsichord player Christine Wauters, the flutists will have the chance to study sonatas of the baroque period. For the pianists, Christine Wauters will offer an introductory course on the harpsichord. Vincent Cortvrint will present a special piccolo course and give lessons based on orchestral excerpts. Each student will have, independently of level and age, the opportunity to perform in several students concerts. These concerts will be recorded on video tape for later evaluation. In Yoga sessions, John Schlammes, will give an introduction into Breathing exercises, Stretching exercises and Relaxation exercises. The program also comprises conferences on several themes, as well as orchestra audition training.

Forum International has always selected top teachers from both the artistic and pedagogical view. More than 32 well-known professors have taught, under the guidance of artistic director Carlo Jans, in Diekirch. Among them, we find artists like Maxence Larrieu, Janos Balint, Jean-Claude Gérard, Jean-Michel Tanguy, Konrad Hünteler, Marianne Henkel, Gaby Pas-van Riet... Since 1990, Daniel Blumenthal has been responsible for the piano class.

In the past 20 years, 109 concerts have been organised to give the professors and their students the opportunity to perform. Having an excellent reputation, the Forum attracts people coming from the whole world every year. Over 506 students, coming from 25 nationalities, have participated in these summer courses. Most of them are now professionals, playing in orchestras or teaching in music schools or conservatories. Already the first students of former participants are applying and securing the continuity of the Forum.



Préface, « Forum International pour flûte et piano » de Diekirch

Le « Forum International pour flûte et piano » de Diekirch en est à sa vingtième édition. Qui aurait osé croire en 1988 que ces cours de perfectionnement auraient pu se réjouir d'une si grande renommée internationale, ceci grâce surtout au choix des professeurs. Plus que 550 participants de 31 nationalités différentes sont la preuve de la qualité de l'enseignement dispensé à très haut niveau ainsi que d'une organisation impeccable, le tout dans un climat amical et décontracté. Le grand mérite de ce succès incombe sans aucun doute à notre « flûtiste national » Carlo Jans, qui de plus mène parallèlement une carrière de chef d'orchestre. Grâce à ses contacts avec d'illustres collègues, Carlo Jans a toujours réussi à convaincre d'excellents musiciens et pédagogues à venir rejoindre cette aventure bien installée dans la ville de Diekirch. Un grand attrait est sans doute le fait d'associer le piano à la flûte, et la présence de Daniel Blumenthal, lauréat du Concours Reine Elisabeth, rend ce forum d'autant plus prestigieux.

L'innovation dans la tradition voire tradition d'innovation, telle est certes la devise des porteurs de ce projet. Jamais à court d'idées, les organisateurs proposent cette année aussi des nouveautés : un cours d'initiation pour piccolo ainsi que les formules de musique de chambre, flûte et harpe et flûte baroque avec clavecin. Les cours individuels et collectifs sont accompagnés par des conférences et des tables rondes qui devraient susciter un grand intérêt auprès des étudiants. Excellente aussi l'idée de proposer un entraînement pour audition en vue des concours de recrutement pour un emploi auprès d'un orchestre. N'oublions surtout pas le caractère public du forum qui propose en ce court laps de temps dix concerts où se présenteront aussi bien les professeurs que les étudiants.

Je tiens à remercier chaleureusement tous les participants : professeurs, organisateurs et particulièrement l'infatigable Carlo Jans et je souhaite une excellente vingtième édition du « Forum International pour flûte et piano » de Diekirch!

Octavie Modert

Secrétaire d'Etat à la Culture, à l'Enseignement supérieur et à la Recherche



Foreword, Mister Paul Bonert, City of Diekirch council, cultural matters

Il m'est un plaisir et un honneur de rédiger cette préface pour le programme du « 20e Forum International pour flûte et piano » qui se tiendra à Diekirch du 25 juillet au 3 août 2008. Ceci d'autant plus que l'édition anniversaire 2008 s'annonce fabuleuse. En effet, en dehors des traditionnels cours de perfectionnement pour flûte et piano, les organisateurs proposent cette année-ci des cours de musique de chambre avec clavecin, une simulation d'audition-concours (audition training), un cours d'initiation au yoga ainsi que des conférences et tables rondes sur les différents modes d'enseignement musical, les traditions orchestrales et les possibilités professionnelles du flûtiste dans les différents pays de l'Europe.

Les master-classes pour flûte et piano organisées à Diekirch depuis 1988 par l'équipe de Carlo Jans, avec le concours d'une pléiade d'artistes de renom international représentent en effet un complément précieux et indispensable de l'enseignement musical de base que la Ville de Diekirch assure depuis plus d'un demi-siècle, d'abord dans le cadre de son École de Musique communale, ensuite dans le cadre du Conservatoire de Musique du Nord, syndicat intercommunal créé par les villes d'Ettelbrück et de Diekirch.

Le fait que depuis quelques années, des élèves d'anciens élèves s'inscrivent aux cours de perfectionnement du Forum International pour Flûte et Piano est inquiétant et rassurant à la fois : Inquiétant, parce qu'il nous met en face d'un miroir implacable, rassurant, parce que malgré l'âge pesant, ni le Forum ni ses organisateurs et enseignants, ne semblent avoir perdu une once de leurs fougue et attrait. Le Forum est donc bien plus jeune qu'il n'y paraît et surtout, il a un bel avenir en perspective. Au nom du collège des bourgmestre et échevins et de la commission culturelle de la Ville de Diekirch je remercie les organisateurs et enseignants pour leur assiduité à toute épreuve et leur disponibilité sans faille. J'entrevois que l'occasion se présentera de revenir et d'insister sur leur mérite. Je n'oserais pas terminer sans avoir souhaité la bienvenue aux jeunes musiciennes et musiciens qui participent à cette 20e édition des master-classes pour flûte et piano à Diekirch. Qu'ils aient un agréable séjour à Diekirch et qu'ils profitent pleinement des enseignements et divertissements qui leur sont proposés.

Paul Bonert

Échevin délégué aux affaires culturelles



Carlo Jans, Artistic Director
Flute 25.07 – 03.08

Began his first flute lessons at the age of seven, violin lessons at twelve. On the completion of his training in Luxembourg and Nancy (class of Jacques Mule), he continued studies at the Conservatoire Royal de Liège, (Diplôme Supérieur de flûte) and at the Royal Conservatory of Maastricht (Soloist's Diploma). Being a student of Raymond Guiot, former soloist at Paris Opera, he attained the "1. Prix Supérieur de la Ville de Paris". He completed a two years' postgraduate program at the Cologne Academy of Music in the masterclass of András Adorján. As private student, Carlo Jans

worked with the famous flutist Aurèle Nicolet and followed masterclasses with Alain Marion and Peter-Lukas Graf.

Open to new musical horizons, Jans studied conducting under Jan Stulen and Jean-Philippe Rieu at the Royal Music Academy of Music in Maastricht (Conducting Diploma with honours), followed by a Postgraduate Diploma at the "Zuid Nederlandse Hogeschool voor Muziek". Further conducting studies with J.Panula in St.Petersbourg.

Since 1984, Carlo Jans has taught flute and chamber music at the Conservatory of Luxembourg. In 1999, he was awarded a professorship for flute and conducting and took over leadership of the Conservatory orchestras.

From 1997 on, he has been guest professor at the Academy of Music in Riga, Latvia and he is often invited for masterclasses in the Netherlands, Belgium, Germany, Czech Republic and in France.

Since September 2002, Carlo Jans has taught at the Musikhochschule Saarbrücken in Germany. Beside his professional life as teacher, he also pursues an active career as a flutist and conductor. He has been invited to perform as soloist with RTL Symphony Orchestra, Sonderjylland Symphony Orchestra, Orchestre de Chambre d'Auvergne, Prague Radio Symphony Orchestra, Brno State Philharmonic Orchestra, Porto Symphony Orchestra, Switzerland Chamber Orchestra, Orchestre de Chambre Jean-François Paillard, Moravian Chamber Orchestra Olomouc and the Latvian Philharmonic Chamber Orchestra; he has also been a guest conductor of the latter formation since 1997.

He has played concerts as the partner of flutists like András Adorján Maxence Larrieu, Janos Balint, Jean-Claude Gérard, with pianists like Daniel Blumenthal, Gabriel Tacchino, Thomas Duis, jazz pianist Claude Bolling, violonist Jean-Jacques Kantorow, cellist Mirel Iancovici, or chamber music groups like the Zürcher Streichtrio, Danel String Quartet, Martinu String Quartet and many others. As conductor, he has accompanied soloists like Cyprien Katsaris, Daniel Blumenthal, Marta Sudraba, Janos Balint, Steven Meat...

Numerous composers have written solo pieces, chamber music and concertos for him, e.g. François Glorieux, Jean-Louis Petit, Marcel Wengler, J. Feld (Alphonse Leduc Publisher) and Victor Fenigstein (Boosey and Hawkes)...

His discography (over 30 CDs) for labels like Pavane Records, Calliope Bella Musica, Arco Diva and others, have earned him outstanding reviews in the international press and awards such as the "Grand Prix du Disque" for his recording of the chamber music of Manuel Rosenthal.

Languages: F, D, GB, L

Website: www.carlojans.com

Carlo Jans will teach technical aspects of flute playing each morning in group lessons.

***In the afternoon, repertoire working will be taught with pianist Katrin Reifenrath
Flute Ensembles (piccolos, flutes, alto flutes, bass flutes and contrabass flute).***



Gaby Pas Van Riet
Flute 25.07 – 29.07

Born in Belgium, Gaby Pas Van Riet has played the flute since the age of eight years. Having been very successful in international competitions (ARD Munich, Aberdeen, Uelzen, Markneukirchen, Paris and the Cziffra competition), she started a solistic career very early.

Her first studies were the Conservatory of Antwerp, then she obtained a scholarship from the Belgian State to continue her studies at the Hochschule Köln with Prof. Schwegler (Soloist diploma with honours in 1979), then with Peter Lukas Graf at the Conservatory of Basel. (Soloist Diploma with honours) From 1978 to 1983, Gaby Pas Van Riet was principal flute of the Orchestra of the European Community under conductors like Karajan, Barenboim, Abbado...

Since 1983, Gaby Pas Van Riet has been principal flute of the Radio Orchestra SWR in Stuttgart. She has performed in festivals such as the Casals Festival, Tibor Varga Festival, Berliner Festwochen, Salzburger Festspielen, Flanders Festival.

She is professor at the "Hochschule des Saarlandes" and guest professor at the Conservatory of Antwerp.

Since 1984 Gaby has taught in international summerclasses in Belgium, France and Germany. She is a jury member at international competitions.

CD recordings with works by Fauré, Jolivet, Cras and Tournier together with the Linos Harpquintett, recordings with the pianist Paul Gulda (Poulenc, Milhaud, Piazzola), Bach and Kuhlau with Peter-Lukas Graf (Flute) and Bruno Canino (piano), with harpist Renie Yamahata or the CD "French Trios" with Gunter Teuffel and Xavier de Maistre brought her outstanding reviews.

Languages: NL, F, D, GB

www.gabypas-vanriet.de

Orchestra Excerpts Repertoire flute and piano (Sonatas and Concertos) together with pianist Zenon Bialas.



Marianne Henkel
Flute 30.07 – 03.08

Studied with Gustav Scheck and Aurèle Nicolet at the Hochschule für Musik in Freiburg in Breisgau, where she received her diploma with highest distinction. Later she participated in master-classes with Jean-Pierre Rampal.

Marianne Henkel has performed as a soloist in many concerts with among other the Munich Chamber Orchestra, with the Orchestre de Chambre Jean-François Paillard, the Slovak Chamber Orchestra, the Franz-Liszt Chamber Orchestra Budapest, the Bach-Collegium München and the St. Georges Strings Belgrad. She served for more than 20 years as principal flutist of the Munich Chamber Orchestra directed by Hans Stadlmair.

Marianne Henkel has also been a welcome guest at many festivals, such as in the “Korsholm Music Festival” in Vasa, Finland, in the “Pablo-Casals-Festival” in Prades, France, in the “Festival des Grands Interprètes” in Cahors, France, in the “Sommerlichen Musiktagen” in Hitzacker and in the “Schwetzinger Festspielen” in Germany. Her extensive concert tours have taken her to most European countries, North Afrika, Japan, Mexico and the USA.

As an active chamber music player Marianne Henkel plays in various ensembles, such as the “Arpeggio-Trio München” (Flute, Harp and Viola), and the “Quartetto Aureo” (2 Flutes, Harpsichord and Violoncello) together with her husband Andrés Adorján, and in a Duo (flute and piano) with Oliver Triendl, which has received unanimous praise for several recent CD recordings.

Marianne Henkel taught with great success at the Music Academy “Mozarteum” in Salzburg 1987/88 and between 1994 and 1999 at the “Royal Dutch Conservatory” in Den Haag. Since 2004 she has been professor at the “Hochschule für Musik und Theater” in Munich. During the summer, she holds master-classes in Germany, Luxemburg and France.

Marianne Henkel is artistic director of the association “Yehudi Menuhin - Live Music Now - München”.

Many radio and CD recordings on labels such as Erato, da Camera, Traversières, Schwann-Koch, Tudor, Obligat and Ambitus testify to the eminent artistry of Marianne Henkel.

Languages: F, D, GB, S, D, DK

Repertoire for flute solo

Repertoire flute and piano



Petr Pomkla
Flute 26.07 – 03.08

Studies at the Conservatory and at the Janacek Academy in Brno, further studies at the École Normale de Musique de Paris (license de concert in 1989), student with Alain Marion, Christian Lardé and Alexandre Magnin. As soloist, Petr Pomkla has played with the best orchestras in Czech Republic (Brno, Olomouc, Zlin, Hradec Kralove, Ceske Budejovice, Suk Chamber Orchestra, Musici de Praga, Fondation Yehudi Menuhin Orchestra...). Member of the Gustav Mahler Youth Orchestra in Vienna.

Since 1992, principal flutist of the Brno Philharmonic Orchestra and of the Czech Virtuosi Chamber Orchestra.

From 1992 – 1999 Petr Pomkla taught at the Janacek Academy in Brno, since 1999 he has organized summerclasses in Rožnov pod Radhostem.

He is currently professor for flute at the academy in Kroměříž.

Chamber Music concerts in Europe, Japan and Corea, Festivals in Bayreuth, Kuhmo, Malaga, Vitoria, Luçon, Saumur, Prague, Brno, Hukvaldy and Ostrava.

www.petrpomkla.com

Languages: CZ, F, D, GB

Repertoire flute solo repertoire flute and piano Chamber music 2 flutes and piano 3 flutes 4 flutes



Vincent Cortvrint
Piccolo 31.07. – 01.08.

Vincent Cortvrint is the principal piccolo player of the “Royal Concert Gebouw Orchestra Amsterdam”, one of the best orchestras in the world.

He is teaching at the Royal Conservatory in Rotterdam.

He studied at the Royal Conservatory in Brussels with Michel Lefebvre, then at the Conservatoire National Supérieur de Paris with Michel Debost and Maurice Bourgue (chamber Music).

Laureate of the Colmar Chamber Music Competition.

From 1989 to 1996 he was assistant principal flute of the National Orchestra of Belgium and professor at the Royal Conservatories of Brussels, Liège and Mons.

Vincent Cortvrint is often invited to give masterclasses in The Netherlands, France, Belgium and Italy.

Languages: NL, F, D, GB

Lessons focused on Piccoloplaying Repertoire for piccolo solo Repertoire for piccolo and piano Orchestral Excerpts



Michael Heupel, flute
26.07 – 27.07

Michel Heupel was born in Bonn, Germany, and studied Flute at the “Hochschule für Musik Köln”. His main activity is improvised music and jazz music. With his Soloprogram “Flute News” (containing original compositions only), he played on the festivals of Montreal and Toronto, as well as in NY, Chicago Philadelphia, Boston, and some other East Coast cities in America. On several German Music Universities he was invited to give masterclasses in extended techniques and Improvisation for the flute.

With his own Jazz Quartet he toured to Australia and New Zealand for the “Goethe Institut”. To Africa he went eight times to play with different ensembles including solo Concerts in Khartoum/Sudan, and with the “Pata Masters” of Norbert Stein he did numerous tours to Brasilia, Australia, Indonesia and Marrocco.

Since ten years he is teaching Jazzflute at the Musikhochschule Köln.

Languages: F, D, GB

Presentation of Eva Kingmas flutes:

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Eva Kingmas Quarter toneflute

Free Improvisation in group lessons, Basic Jazz Improvisation

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Circular breathing

The Masterclass of Michael Heupel is sponsored by



Adams European Flute Centre



Mancke Flutes Headjoints



Christine Wauters,
Chamber Music 30.07 – 01.08

Introductory course on harpsichord for pianists

Christine Wauters, Chamber Music (harpsichord), professor for harpsichord at the Royal Conservatory Antwerpen. Christine Wauters studied music theory, piano and harpsichord (with Jos Van Immerseel) at the Royal Conservatory Antwerpen. She graduated with a higher diploma (equivalent to PH.D). Straight away, she started a successful career as a soloist on the harpsichord. She performed several concerts at Radio 3 Belgium and was Concerts as soloist and chamber musician in Belgium and abroad.

One of her highly appreciated capacities is the vivacity with which she brings ancient music to new life. But not only she has a wide repertoire of baroque music, she is also interested in the performance of modern music written for the harpsichord.

So, due to her talent, she was soon invited to play the compositions of the leading contemporary composers in Belgium and abroad. Her interpretation of Karel Goeyvaerts' Litanie V for harpsichord and tape was recorded by Radio 3 Belgium and put on CD. This CD recently got the title "Ambassador of Flanders", a honorary title given by the Flemish government to those artistical productions dignified to represent the Flemish culture all over the world.

Concerts at the Köln Gürzenich opera, Vlaams Opera, Festival van Vlaanderen, Festival der Voorkepen, Festival de Wallonie, Festival de l'Ete Mosan, Soloconcertos with "I Fiamminghi", the "Vlaams Radio Orkest", the "Collegium Instrumentale Brugense", the "Latvian Philharmonic Chamber Orchestra".

<http://users.belgacom.net/christine.wauters>

Languages: NL, GB, D, F

Introductory course on harpsichord for pianists

Chamber Music with flutists



Zenon Bialas
Piano accompaniment 25.07 – 03.08

Zenon Bialas is piano accompanist at the “Conservatoire de Luxembourg” and is teaching piano at the “Conservatoire du Nord”. Born in Szczecin (Poland), he studied at the Academy in Poznan, where he was appointed professor for piano and accompaniment.

Member of Luxembourg Sinfonietta. Concert tours throughout Europe and Asia.

Numerous CD recordings.

Languages: PL, D, F, RUS



Katrin Reifenrath
Piano accompaniment 29.07 – 03.08

Professor for piano and piano accompanist at the Conservatoire de Luxembourg.

After studies at the “Conservatoire National de Région de Caen”, Katrin Reifenrath entered the class of Daniel Blumenthal at the “Royal Conservatory Brussels” and finished with “Diplôme supérieur de maîtrise avec distinction” in 2000. During this period, she studied music theory at the Conservatoire National Supérieur de Paris (1er Prix d’harmonie). Piano masterclasses with Marie-Paule Siruguet and Pascal Devoyon, and for singing with Elizabeth Cooper.

Prize winner of the “State Diploma” in France, she was appointed professor at the Luxembourg Conservatory. She is accompanist of the flute class, violin class, trombone class and conducting class. Soloconcertos with the “Latvian Philharmonic Chamber Orchestra”, “Luxembourg Chamber Orchestra-Les Musiciens”, Philharmonisches Orchester Trier, chamber music partner of Joe Alessi, Carlo Jans, Jean-Philippe Vivier, the OPL Wind Quartet.

Languages: F, D, GB, L



Daniel Blumenthal
Piano 25.07 - 03.08

American pianist, born in Germany, Daniel Blumenthal began his musical studies in Paris at the age of 5. He pursued his musical studies at American University in Washington, D.C., the University of Michigan and the Juilliard School where he earned his doctorate. He then went on to study with Benjamin Kaplan in London. Between 1981 and 1983 he won many prizes in international competitions: Sydney and Leeds in 1981, Geneva and Busoni in 1982 and the Queen Elisabeth of Belgium in 1983.

His multi-faceted career is devoted to the varied genres of the solo recital, concerto, chamber and song literatures. His vast repertoire is literally encyclopedic, comprising the great classics as well as unjustly neglected works. In the latter category he has premiered many works such as the Debussy Piano Trio – his fingerings appearing in the printed edition.

His abundant discography extends to over 80 CD's. He appears regularly in recital with inter-nationally recognized artists such as Barry Tuckwell, Pierre Amoyal, José van Dam and Marie-Nicole Lemieux. He is a member of the Monnaie piano trio in Brussels.

He is professor of piano performance at the Royal Flemish Conservatory in Brussels, as well as the Thy Masterclass for chamber music in Denmark.

www.danielblumenthal.com

Languages: GB, F, D, NL, I



John Schlammes
Yoga 25.07 – 28.07

Musician (Double bass), pedagogue and yoga teacher

Languages: L, F, D, GB

Adams European Flute Centre
Exhibition of flutes 26.07 – 27.07



Peter Swinkels
European flute Centre Adams

The “European Flute Center” is undoubtedly the flute shop in Europe with the biggest selection. The wide choice of flutes, piccolos, headjoints and accessories is displayed in two big halls at the Adams Centre in Itrvoort, Holland. Three studios are installed in each hall to allow the customer to test the flutes. In addition, a concert hall is available to try out the flutes in a concert environment.

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Flutes with **Eva Kingma system** by Brannen and Yamaha.

Alto Flutes and Bass flutes: Eva Kingma, Hammig, Altus, Yamaha, Jupiter, Trevor James and Pearl.

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<http://flutecentre.adams.nl>
Catalogue on request

Mancke Flute headjoints

26.07 – 27.07

Tobias Mancke



Mancke Flutes is a family business led by Tobias and Christoph Mancke. Christoph began his flute studies in 1965 with Prof. Ludwig Jann, Dortmund. Soon after, his love of music and of the flute led him to construct the instrument itself. In 1986, he produced the first Mancke headjoints.

Tobias started his music studies on the saxophone before switching to the flute. He studies with Hans-Martin Müller, WDR Radio Symphony Cologne. He is a trained toolmaker and has made tools for (among others) Dana Sheridan, from whom he has received his training in flutemaking. Since then, he has established his reputation for professional flute repairs and overhauls. He is active as well in head joint construction.

Silver headjoints in sterling silver, with gold riser (9K, 14K, 18K)

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Gold head joints in 18K

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Piccolo granadilla headjoints

www.mancke-flutes.de



Eva Kingma Flutes

The Kingma Company originated in Holland in the early 1950's shortly after World War II. At that time there was a great shortage of wind instruments and Dirk Kuiper, a flautist in the Concertgebouw Orchestra of Amsterdam, founded this small company to meet the demand for new flutes. For over 20 years Kuiper was known for his wooden, silver and gold C-flutes. He also built alto flutes, which at that time were unusual. In 1975, when the company had moved to the nearby village of Nederhorst den Berg, Eva Kingma joined Dirk Kuiper in building flutes. In 1980 Kuiper retired and Eva Kingma assumed the position as head of the company.

Our Instruments

We specialize in making the 'lower' sounding flutes. We produce a wide range including Alto-, Bass-, Contrabass and Sub contrabass flutes. Our flutes are hand-made and we have dedicated time and effort towards building instruments that suit the requirements and physical needs of our customers. The results of our endeavors have led to the development of a line of instruments with increased musical potential which all began with the development of the open-hole alto flute. Following the innovation of the "Key-on-Key mechanism" and the patented "Kingma System®", a series of open-hole and quarter-tone Alto, Bass and Contrabass flutes were created. As a result of the inspiring collaboration with Bickford Brannen and the Brannen Flute Company, a full quarter-tone C-flute with the patented Kingma System® is now available. The Kingma System is now also available on Sankyo Flutes.

The "Kingma System" is a unique invention that is available on all our flutes. Thanks to the wonderful work of Bickford Brannen it became also available on the C flute. The Kingma System flute is, in all respects, a Boehm system flute with a C# trill. All of the normal touch pieces and fingerings are where you would expect them to be. What makes this flute so unique is that, in addition to the standard Boehm mechanism, there are six extra keys. This is made possible through the use of the patented key-on-key system that has been used so successfully on our alto and bass flutes for many years. These keys are used to produce six of the seven quartertones and multiphonic vents which are "missing" on the normal French model flute. The seventh "missing" quartertone is achieved by using the C# trill key together with the normal C key. The other five quartertones are produced by using the normal, open hole keys. This new design allows the Kingma System player to perform in remarkable new ways. The first and most obvious possibility for the flautist is to play accurate quartertone scales. While a French model flute can produce quarter steps by venting the open holes and shading certain notes with alternative fingerings, the Kingma System flute is able to play a complete chromatic quartertone scale through all the registers. It is possible to half-vent every key on the Kingma System, not just the open hole keys. This means that the flautist can now play accurately all of the quarter steps from e.g. F# to G #or from Bb to D. This aspect of the flute makes nonwestern types of music far more accessible to any player, and also provides some interesting special effects for the jazz player.

The second acoustic advantage of this instrument is its ability to produce unique multiphonics. Because the flute is able to vent all the normally covered keys, chromatic progressions of multi-phonics can be produced. As a result of this, there are some marvelous compositional opportunities built into this flute. It is possible, for example, to play "triple stops," starting with fundamentals in the low register and moving chromatically up the scale with "triple stops" as keys are sequentially vented. The practiced player can play not only chromatic scales on this flute, but chromatic quarter-steps and chromatic multiphonics as well.

The final acoustic advantage of this instrument is one that both players and listeners can appreciate: superb pitch control. For years, players have used “sensitive fingerings” on difficult notes to match intonation with other instruments. Perhaps the biggest advantage of the French model flute is that it allows the flutist to close a ring on a key in order to shade the pitch down, or to pull the finger slightly off a hole in order to shade the pitch up. With the Kingma System flute, this possibility has been developed to its fullest. With the opportunity to vent what have traditionally been closed holes, the flautist has incredible opportunities to alter notes that would otherwise be “off”. Two notes immediately come to mind: the high G and the high Ab. The Kingma System allows the player to shade these notes down by closing rings, specifically the F# or the G# ring, respectively. One can confidently play these notes fff without going sharp. Additionally, the Kingma System creates unique opportunities for alternative fingerings, such as on the high F#. In this case, there are at least three alternative fingerings that result in a stable high F# at various pitch/dynamic levels. For the flautist who plays in a great variety of For the flautist who plays in a great variety of ensembles, or circumstances, the pitch-control capabilities of this instrument are invaluable.



APPLICATION

Contact:

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Website: www.carlojans.com

Bank account:

Dexia-Banque Internationale du Luxembourg
Code BIC: BILLULL
IBAN: LU14 0025 1841 3329 8800

Fees:

350 EUR inscription fees for masterclasses
200 EUR accomodation with breakfast

A deposit of 50 EUR has to be transfered on the account of FORUM INTERNATIONAL with the inscription 10th of July 2008.

The balance of 300 EUR as well as the accommodation fees (200 EUR) have to be payed cash the first day of the summercourse.

In case of withdrawal from inscription, the 50 EUR deposit cannot be expected back.

In case of cancellation of the Forum, all fees having been payed will be payed back.

Application

Hereby, I certify my participation at "20th Forum International de Diekirch

First and Last Name	Street address	
Postal code	City	Country
Telephone	Mobile phone	Fax
E-mail adress	Instrument	
Gender	Date of birth	
Accomodation: yes/no		
Please attach:	Repertoire, CV and Photo	
Date:		

Written authorization, issued by parents or custodians, should be submitted for participants under 18 years of age.

MASTERCLASSES FOR FLUTE

Prepare 5 works of different periods and styles - sonatas, concertos - for flute solo or flute and piano. (If possible, among your repertoire proposed: one piece of the country you come from)

- plus one baroque sonata (for flute and Basso Continuo or two flutes and basso Continuo) for the Chamber music lessons with Christine Wauters)
- plus some orchestral excerpts in case of interest, see list)

Masterclass Carlo Jans

In group lessons in the morning, Carlo Jans will work on each technical aspect of flute playing such as:

Breathing Exercises	Circular breathing	Sound excercices	Tone development
Singing Tone	Phrasing	Extended techniques	Contemporary techniques
Embouchure technique	Flexibility	Tongue articulation	Finger exercises (velocity)

Phrasings

Carlo Jans will show how to work, in an easy and effective manner, on extreme difficult passages. Lessons on Repertoire pieces in collaboration with Katrin Reifenrath (piano accompaniment)
Flute Ensemble rehearsals

Masterclass Gaby Pas Van Riet

Lessons on Repertoire pieces (flute solo, flute and piano) in collaboration with Zenon Bialas (piano accompaniment)
Orchestral excerpts for flute (see list)

Masterclass Marianne Henkel

Lessons on Repertoire pieces (flute solo, flute and piano) in collaboration with Zenon Bialas and Katrin Reifenrath (piano accompaniment)

Masterclass Petr Pomkla

Lessons on Repertoire pieces (flute solo, flute and piano) in collaboration with Zenon Bialas and Katrin Reifenrath (piano accompaniment)
Chamber Music for 2, 3, 4, 5 flutes, 2 or 3 flutes with piano

Masterclass Aldo Bearten

Lessons on Repertoire pieces (flute solo, flute and piano) in collaboration with Zenon Bialas

Masterclass Piccolo Vincent Cortvrint

Lessons focused on specific piccolo technic
Lessons on repertoire (piccolo solo, piccolo and piano) in collaboration with Zenon Bialas and Katrin Reifenrath (piano accompaniment)
Orchestral excerpts for piccolo and flute (see list)

Chamber Music with Christine Wauters, harpsichord

Lessons, rehearsals and concert with baroque repertoire, see list of repertoire

MASTERCLASS PIANO

Masterclass Daniel Blumenthal

Prepare a repertoire of five works (if possible, include one sonata by L.v.Beethoven)

Introductory course on harpsichord for pianists by Christine Wauters

Themes:

How to use the knowledge gained during the history of keyboard playing:

1. *the instruments mechanic, the building, temperaments, history*
2. *repertoire and styles*
3. *play technic*
4. *musical expression: articulation, ornaments, fingering, harmony, rethoric*
5. *Improvisation*

How to make your own piano playing richer?

What can a pianist learn from a harpsichord players? And what can the harpsichord player learn from the pianists?

YOGA

Class with John Schlammes

Yoga has its roots in India. For thousands of years, it has been a renowned practice for body, mind and spirit. It teaches us how to come back to our core, in order to develop inner peace and serenity. Yoga allows us to relieve tensions, and to meet every day from a place of inner strength.

Yoga views our body as an instrument that needs to be tuned in order to allow people to live in harmony with themselves and their surroundings. A harmonious body and soul reflects in music-making, allowing musicians to play their instrument from a place of inner power.

Regular practice of Yoga can help musicians on many levels:

- Breathing exercises can help musicians to achieve better control over their own breathing, to relieve stress and find renewed strength.
- Stretching Yoga exercises can help relieve muscular tensions and adjust posture problems.
- Relaxation exercises can help musicians to face stressful situations (such as exams, performances...) with greater ease.

“The practice of Yoga gives a strong sense of measure and proportion. Applied to our own bodies, this means that we learn to play our most important instrument, and to extract the greatest resonance and harmony from it.”

Yehudi Menuhin

“Yoga is the golden key that opens the gate to peace, calm and joy.”

B.K.S. Iyengar (Yogateacher of Yehudi Menuhin)

Repertoire List Orchestral Excerpts

Flute

BACH	St. Matthew Passion Passion (Aus Liebe...)
BEETHOVEN	Symphony N°3
BEETHOVEN	Leonore N°3
BIZET	Carmen
BIZET	Arlésienne
BRAHMS	Symphony N°4
DEBUSSY	Prélude à l'après – midi d'un faune
DVORAK	Symphony New World
GLUCK	Menuet and Dance (Orpheus Act II)
HINDEMITH	Sinfonische Metamorphosen
MENDELSSOHN	Scherzo
MOZART	Zauberflöte (1st act)
PROKOFIEFF	Peter und der Wolf
RAVEL	Bolero
RAVEL	Daphnis et Chloé
ROSSINI	William Tell
ST.SAENS	Carnival of The Animals

And excerpts of your own choice

Piccolo

BEETHOVEN	Symphony N°9
DELIBES	Coppelia (danse des automates)
HINDEMITH	Nobilissima Visione
HINDEMITH	Symphonia Serena
KODALY	Galanta
RAVEL	Daphnis et Chloé
RAVEL	Bolero
ROSSINI	Semiramis
ROSSINI	Diebische Elster
RIMSKY-KORSAKOV	Scheherazade
SMETANA	Verkaufte Braut
TCHAIKOVSKY	Symphony 4

And excerpts of your own choice

Repertoire List Baroque Music with Harpsichord

Flute and Basso continuo

J.S.BACH	Sonata in a major	BWV 1032
J.S.BACH	Sonata in b minor	BWV 1030
J.S.BACH	Sonata in e major	BWV 1035
J.S.BACH	Sonata in e minor	BWV 1034
J.S.BACH	Sonata in c major	BWV 1033
J.S.BACH	Sonata in E flat major	BWV 1031

C.PH.E.BACH	Sonata B major	Wq 125
C.PH.E.BACH	Sonata D major	Wq 126
C.PH.E.BACH	Sonata G major	Wq 127
C.PH.E.BACH	Hamburger Sonate G major	Wq 133

M.BLAVET	Sonata "La Vibray"	
M.BLAVET	Sonata "La Dhérouville"	
M.BLAVET	Sonata "La Lumagne"	

G.F.HAENDEL	Sonata in e minor	op 1 N°1
G.F.HAENDEL	Sonata in g minor	op 1 N°2
G.F.HAENDEL	Sonata in a minor	op 1 N°4
G.F.HAENDEL	Sonata in G major	op 1 N°5
G.F.HAENDEL	Sonata in C major	op 1 N°7
G.F.HAENDEL	Sonata in H minor	op 1 N°9
G.F.HAENDEL	Sonata in F major	op 1 N°11

J.M.LECLAIR	Sonate in e minor	op 9 N°11
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Triosonatas (2 flutes and Basso Continuo)

J.S.BACH	Triosonata in d major	BWV 1028	(Reinhardt edition)
J.S.BACH	Triosonata in g minor	BWV 1026	(Reinhardt edition)
J.S.BACH	Triosonata in g major	BWV 1039	
J.S.BACH	Triosonata in d minor	BWV 1036	(Universal Edition)

C.PH.E.BACH	Triosonata in E major	Wq 162
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G.F.HAENDEL	Triosonata in e minor	
G.PH.TELEMANN	Triosonata in G major	

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