



22nd Forum for Flute and Piano 23.7 – 01.8

Diekirch / Luxembourg

The complete prospectus

Updated the 14th April

Forum International asbl

64, rue du stade
L-6725 Grevenmacher / Luxembourg
Tél : (+352) 33 43 08 (+352) 621 160 971
 (+352) 26 97 68 24 (+352) 691 425 936
 fax : (+352) 334309

janfor@pt.lu
forum.international@gmail.com

Please see also for more information :

www.carlojans.com



LE GOUVERNEMENT
DU GRAND-DUCHÉ DE LUXEMBOURG
Ministère de la Culture, de l'Enseignement
supérieur et de la Recherche



FLUTE

- Carlo Jans** 23.7-1.8
www.carlojans.com
Conservatoire de Luxembourg
Orchestra "Solistes Européens – Luxembourg"
- Wally Hase** 23.7-1.8
www.hfm-weimar.de
Camerata Salzburg – Musikhochschule Weimar
- Wissam Boustany** 24.7-26.7
www.wissamboustany.com
Trinity College of Music London
- Salvatore Lombardi** 28.7-31.7
D.Cimarosa Conservatory – Avellino
- Mirjam Nastasi** 27.7-28.7
www.mh-freiburg.de
Musikhochschule Freiburg
Sponsored by Adams European Flute Centre and Mancke Flutes
- Tilmann Dehnhard** 29.7-30.7
Flutist and composer, Berlin
" improvising, contemporary techniques,
beatboxing..."
Sponsored by Altus Flutes
- Vaclav Dvorak, violin** 26.7-28.7
www.vaclav-dvorak.com
Conservatory Prague
" violinrepertoire for flutists"
Sponsored by Music Enterprise
- Ewa Rzetecka, harpsichord** 27.7-30.7
www.ewarzetecka.com
Academy Lodz
J.S.Bach: Sonatas for flute and harpsichord

PIANO

- Daniel Blumenthal** 23.7-1.8
www.danielblumenthal.com
Royal Flemish Conservatory Brussels
- Ewa Poblocka** 23.7-31.7
www.poblocka.com
Academy Bydgosz
with the financial help of the Polish Embassy in Luxembourg

COLLABORATIVE ACCOMPANIMENT PIANO /

- Cordula Hacke** 23.7-1.8
www.cordula-hacke.de
Musikhochschule Düsseldorf

ACCOMPANIMENT

- Katrin Reifenrath** 26.7-1.8
Conservatoire de Luxembourg

REPARATION COURSE FLUTE

- Harry van Ekert** 31.7-1.8
www.eloyflutes.com
sponsored by Eloy Flutes

YOGA

- John Schlammes – Carine Ries** 23.7-26.7
www.yoga-johnschlammes.lu

EXPOSITIONS

- ADAMS EUROPEAN FLUTE CENTRE** 27.7-28.7
www.adams-music.com

- MANCKE FLUTE** 27.7-28.7
www.mancke.com

- ALTUS FLUTE - AZUMI FLUTE** 29.7-30.7
www.artismusic.de

- ELOY FLUTES** 31.7-1.8
www.eloyflutes.com



ING



Adams European Flute Centre



PIANO ELSSEN



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SUMMARY

Summary	3
Foreword	6
Octavie Modert	6
Mister Paul Bonert	7
ING Bank, official partner	8
Presentation of the forum	9
History	9
Our philosophy	9
Always more, from Bach to Jazz	9
Target group	9
Former professors	9
Former students	10
Flute	11
Carlo Jans	11
Wally Hase	13
Wissam Boustany	14
Salvatore Lombardi	15
Mirjam Nastasi	16
Tilman Dehnhard	17
Václav Dvořák, violin	18
Ewa Rzetecka, harpsichord	19
Collaborative piano –Piano accompaniment	20
Cordula Hacke	20
Katrin Reifenrath	21
Conferences	22
Peter Swinkels	22
Petra Music	23
Flute repair course	24
Harry van Ekert	24
Flute expositions	25
European flute Centre Adams	25
Mancke Flutes	26
Altus	27
Eloy flutes	28
Piano	29
Daniel Blumenthal	29
Ewa Poblocka	30
YOGA	31
John Schlammes	32
Carine Ries	32
Masterclasses for flute	33
What should I prepare ?	33
Masterclass Carlo JANS	33
Masterclass Wally Hase	33
Masterclass Wissam Boustany	33
Masterclass Salvatore Lombardi	34
Masterclass Mirjam Nastasi	34
Masterclass Tilman Dehnhard	34
Masterclass Vaclav Dvorak, violin	34
Masterclass Ewa Rzetecka, harpsichord	34
Collaborative piano, Chamber Music, Accompaniment	34
Masterclasses for piano	35
Masterclass Daniel Blumenthal	35
Masterclass Ewa Poblocka	35
Repertoire List	36
Orchestral Excerpts	36

Flute.....	36
Piccolo.....	36
Repertoire List violin repertoire arranged for the flute	37
Organization	38
Carlo Jans	38
Simon Knopp.....	38
Agnese Nikolovska.....	38
INFORMATION.....	39
Contact.....	39
Bank account	39
Fees.....	39

FOREWORD

Octavie Modert



Coming soon...

Mister Paul Bonert,

City of Diekirch council, cultural matters



Cela fait deux ans déjà que le « **Forum International pour flûte et piano de Diekirch** » a soufflé ses vingt bougies. Au tour de la Ville de Diekirch, qui redouble d'enthousiasme pour accueillir les master-classes pour flûte et piano pour la 22^e fois en cette année 2010, de fêter son anniversaire : Nous invitons nos amis – d'où qu'ils viennent et où qu'ils aillent – à s'attarder à Diekirch et à se joindre à nous pour commémorer l'Affranchissement de la Ville de Diekirch qui remonte à 1260. La Ville de Diekirch porte ses 750 années avec dignité et fierté. Voilà l'occasion de formuler un projet d'avenir : nous nous lançons dans la collaboration régionale en misant sur le développement des infrastructures et activités culturelles et sportives et en consolidant la solidarité et la cohésion sociales.

Les vaillants organisateurs du Forum que nous n'hésitons pas à compter parmi les amis les plus sincères et les plus fidèles de notre cité trois quart millénaire, ne se sont pas faits prier pour apporter leur contribution personnelle au bouquet d'anniversaire. Carlo JANS et Daniel BLUMENTHAL participent aux « Classics Open », cycle de concerts classiques organisés par le Syndicat d'Initiative avec le concours de la Ville de Diekirch (juin – juillet 2010).

En revanche, la Ville de Diekirch – comme elle a l'habitude de le faire – met à disposition des enseignants et des élèves de la 22^e édition du « Forum International pour flûte et piano » qui se tient donc à Diekirch du 23 juillet au 1^{er} août 2010, un des joyaux de son patrimoine historique : la Vieille Église Saint Laurent, qui est plus que millénaire puisque ses fondations et parties de ses murs datent de la période romaine. La crypte de la Vieille Église sera d'ailleurs intégrée au Musée d'Histoire[s] Diekirch qui est sur le point de toucher au terme d'une longue période de gestation et de maturation. Il ouvrira ses portes le 10 octobre 2010. D'ores et déjà, Carine WELTER, archéologue chargée de la mise en place du MH[s]D, se fait un plaisir de faire visiter le musée en avant-première aux élèves du Forum.

Au nom du collège des bourgmestres et échevins, de la commission culturelle de la Ville de Diekirch et du groupe de travail GdT-750 je remercie les organisateurs et enseignants pour leur assiduité à toute épreuve et leur disponibilité sans faille.

A l'instar des années précédentes, je n'oserais pas terminer sans avoir souhaité la bienvenue aux jeunes musiciennes et musiciens qui participent à cette 22^e 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
Affaires culturelles

ING Bank, official partner

Coming soon

PRESENTATION OF THE FORUM

History

In 1988, the Luxemburgish flutist and conductor Carlo Jans established together with Claude Millim 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.

Our philosophy

This summer class 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.

Always more, from Bach to Jazz ...

Chamber Music, Flute Ensemble, orchestral excerpts will be part of the program.

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.

The lessons of Mirjam Nastasi will be focused on solo repertoire. Tilman Dehnhard will give an introduction in jazz and free improvising, and contemporary technique like circular breathing, beat boxing....

The well known Czech violonist Vaclav Dvorak will work with the flutists on repertoire of violin arranged for the flute. Under the leadership of the well-known, Polish harpsichord player Ewa Rzeteka, the flutists will have the chance to study J.S.Bach flute sonatas.

In Yoga sessions, John Schlamme, assisted by Carine Ries, will give an introduction into Breathing exercises, Stretching exercises and Relaxation exercises. The program also includes conferences on several themes, expositions of fine instruments as well as orchestra audition training.

Target group

Young professional musicians, music students, students of music- schools, music teachers, amateurs... Each participant has to prepare 6 works of different styles. Each student will have lessons with each one of the teachers (technique lessons in group lessons, repertoire in individual lessons).

Flutists:

Prepare one work for soloflute, one J.S.Bach sonata, one work of the violin repertoire arranged for the flute, and three other works... (see repertoire list)
Prepare some orchestra excerpts, if possible also for piccolo (see repertoire list in this prospectus).

Former professors

Flute

Maxence Larrieu, Janos Balint, Jean-Claude Gérard, Jean-Michel Tanguy, Konrad Hünteler,

Eric Kirchhoff, Andrea Lieberknecht, Carin Levine, Marianne Henkel, Gaby Pas-van Riet, Craig Goodman, Abbie de Quant, Patrice Kirchhoff, Marc Grauwels, Michael Faust, Pierre Séchet, Mia Dreese, Petr Pomkla, Vincent Cortvrint, Micheal Heupel, Wally Hase, Natalia Gerakis, Gunhild Ott, Carlo Jans (from 1988 on)

Piano

Gary Muller, Stéphanne Seban, Thomas Duis, Daniel Blumenthal (from 1990 on)

Harpsicord

Béatrice Berstel, Christine Wauters

Bassoon

Jürgen Gode

Clarinet

Alain Damien, Marcel Lallemand

Violin

Sandrine Cantoreggi

Accompanists

Carlo Gruber, Gary Muller, Stéphane Seban, Janis Maleckis, Katrin Reifenrath, Zénon Bialas, Cordula Hacke

Conferences

by Haruo Uesawa, Jochen Mehnert, François Louis, Karl Ventzke, Raymond Meylan, M.Lüdemann, Filipe Pires, Jindrich Feld.

Flute Makers

Mehnert, Yamaha, Mancke-Flutes, Eloy Flutes...

Expositions

Yamaha Flutes, Mancke Flutes, Eloy Flutes, Mehnert Flutes Mateki Flutes, Adams European Flute Centre...

Yoga

Claude Schultze, John Schlammes, Carine Ries

Alexandertechnique

Guy Vincent Aknin, G.Krieg

Invited guest soloists

Mirel Iancovici (cello), Henri Foehr (cello), Muriel Pouzenc (cello), Michael Bouvier (violon), Danielle Hennicot (alto), Claude Giampellegrini (cello), Jürgen Gode (bassoon).

Invited orchestras

Orchestre de chambre "Stamitz" (Allemgane), Orchestre de chambre de Luxembourg "Les Musiciens", Latvian Philharmonic Chamber Orchestra.

Former students

Since 1988, over 675 students from 36 different nationalities attended the Forum. 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.

FLUTE

Carlo Jans

23.7 – 1.8



Carlo JANS, flute 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, he was honoured with the "1.Prix Supérieur de la Ville de Paris". He completed a two years postgraduate program at the Cologne Academy of Music in the class of Andràs Adorjàn.

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".

Since 1984, Carlo Jans is teaching flute and chamber music at the Conservatory of Luxembourg, In 1999, he gets a professorship for flute and conducting and is leading the orchestras of conservatory.

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

Since september 2002, Carlo Jans is teaching at the Musikhochschule Saarbrücken in Germany.

In 1988 he founded the "Forum International pour flûte et piano Diekirch/Luxembourg", a summercourse followed during the last 16 years by over 470 students of 23 different nationalities. As teachers were enrolled famous flutists like Jean-Claude Gérard, Maxence Larrieu, Janos Balint, Marianne Henkel, Gaby Pas-Van Riet, Andrea Lieberknecht, Konrad Hünteler, Michael Faust, Abbie de Quant, Marc Grauwels, Jean - Michel Tanguy...

Beside his professionnel life as professor, he also pursues an active career as a flutist an conductor. He has been invitated to perform as soloist with RTL Symphony Orchestra, Sonderjyland Smphony 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 , the Latvian Philharmonic Chamber Orchestra, where he is also guest conductor since 1997.

He played concerts as partner of flutists like Andràs Adorjàn, Maxence Larrieu, Janos Balint, Jean-Claude Gérard, with pianists like Daniel Blumenthal, Gabriel Tacchino, jazz pianist Claude Bolling, violonist Jean-Jacques Kantorow, violist Jitka Hosprova, cellist Mirel Iancovici, harpist Katerina Englichova or chamber music groups like Zürcher Streichtrio, String Quartet Danel, String Quartet Martinu...

As conductor, he accompanied soloists like Cyprien Katsaris, Daniel Blumenthal, Janos Balint...

Numerous composers wrote solopieces, chamber music and concertos for him, like per example, the composer Marcel Wengler, which concerto for flute and orchestra was first performed in the ISCM World Music Days in 2000 together with the Swiss Chamber Orchestra.

In 2005, the famous Belgian composer François Glorieux wrote him a fantastic piece "Eight Interludes" for flute and strings.

The "interludes" and all the other pieces Glorieux wrote for the flute will be released soon on CD, having been recorded in Riga with the Latvian Philharmonic Chamber Orchestra under the baton of the composer.

Czech composer Jindrich Feld , whose concertos Carlo Jans recorded with the Prague Radio Symphony

orchestra for Pavane Records, and whose chamber music for flute will come out soon in a 3 CD set , wrote for Carlo Jans and his Czech colleagues Jitka Hosprova and Katerina Englichova a "Musique concertante" for flute, viola, harp and strings.

His discography (over 20 CDs) for labels like Pavane Records, Calliope and Bella Musica, 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.

Carlo Jans speaks Luxemburgish, French, German, English.

www.carlojans.com

Technical lessons, repertoire for flute and piano, repertoire for flute solo, orchestral excerpts, flute ensemble

Wally Hase

23.7 – 1.8



A leading flutist and pedagogue of Germany's young generation, Wally Hase's prodigious talents have been apparent from her earliest years. Born in Freiburg, her teen years were notable for repeated first-place victories at the German National Youth Music Competition (*Jugend musiziert*), prestigious scholarship awards, and appointment to the principal flute chair of the World Youth Symphony Orchestra in the USA. She studied with Professors Karl-Friedrich Mess, Jean-Claude Gérard and Aurèle Nicolet, earning the Artist's Diploma from the Hochschule für Musik Stuttgart in 1993.

Even before graduation, her busy international career was launched with tours to China, Japan, South America, Korea, New Zealand, France, England, Italy, Austria, Spain and Switzerland. The first of her many CDs were released, and her solo and chamber music performances were broadcast by major German radio and television producers including ZDF, MDR, SDR and TELE5. She was engaged by world-renowned conductors such as Helmut Rilling (Bach Collegium Stuttgart) and Jörg Faerber (Württembergisches Kammerorchester Heilbronn), appeared as soloist with the Dresdner Philharmonie, the Staatskapelle Weimar, the Philharmonisches Orchester Augsburg and the Folkwang Chamber Orchestra among others, and was a member of Karlsruhe's Ensemble 13.

Since winning the position of Principal Flute with the distinguished Staatskapelle Weimar in 1992, Wally Hase has toured extensively throughout Europe, USA, Japan and Israel. Also a member of the Thüringische Kammerorchester Weimar, she has been frequently featured as soloist in Germany's major concert halls and festivals. She is much in demand as a chamber music partner, as her long list of CDs (in repertoire spanning Baroque to contemporary music) attests.

A prominent teacher in Germany, Wally Hase has presented master classes for Jeunesses Musicales, the international Weimarer Meisterkurse, the Deutsche Musikrat Berlin, and the Bayerische Musikakademie Hammelburg. She has also organised courses with such eminent partners as Jeanne Baxtresser, Peter-Lukas Graf, Jean-Claude Gérard, Moshe Aron Epstein and Felix Renggli.

In 2000, Wally Hase was appointed to the prestigious chair of Professor for Flute at the Hochschule für Musik FRANZ LISZT in Weimar.

Wally Hase speaks German, English and Spanish.

www.hfm-weimar.de

Repertoire for flute solo, flute and piano, orchestra excerpts

Wissam Boustany

24.7 –26.7



One of only a few flutists to have launched a successful career as an international soloist, Wissam Boustany is a performer who inspires audiences with his energetic and communicative music-making. His flute has taken him on numerous tours to Europe, the Middle-East, Far East, USA and Latin America, where he continues to present many concerts, master-classes and workshops (Schedule). He embraces a wide repertoire, and has developed a keen interest in introducing the music of today within the context of imaginative program planning, which combines the innovative with the traditional. Amongst the composers who have written for him: Beat Furrer, Alun Hoddinott, Simon Holt, Tarek Younis, Carl Witt, Boghos Gelalian, Houtaf Khoury, David Sutton Anderson, Shaun Bracey,

Peter Cowdrey and Dai Fujikura. He has also given the world premieres of Paul Reade's Concerto, Walid Howrani's Life Cycle, Peter Cowdrey's Land of the Prophets and Carl Witt's This Invisible World. As an orchestral musician, Wissam Boustany was closely associated with the Chamber Orchestra of Europe in the early 1980s, with whom he appeared as soloist on the award winning Deutsche Grammophone recording of 'Il Viaggio a Rheims'. Three solo CDs are currently also available: Wandering Winds, Sounds from Within and Vivaldi's Children, with a fourth CD featuring the Khatchaturian Concerto due out very soon.

Born in Lebanon, Wissam Boustany began his musical studies in Beirut with his stepfather. He moved to Britain in 1977 where he studied at Chetham's School of Music & The Royal Northern College of Music. He has received many awards, notably the Silver Medal in the 1982 Madeira International Flute Competition and (in the same year) the woodwind prize in the Royal Overseas League Competition. He was also the Silver Medallist in the Shell/LSO Competition and won the 2nd prize in the woodwind section of the first 'BBC Young Musician of the Year'.

Wissam's experiences of the war in Lebanon greatly influenced his outlook on both Life and Music. He founded Towards Humanity, a multi-decade international initiative working with musicians and charities helping communities suffering from the tragedies of war - a project which was inaugurated at the Royal Albert Hall, London, in February 1995. In 1997 he was awarded a knighthood by the Lebanese government (Chevalier de l'Ordre du Cedre) in recognition of his music and peace work. On 3rd February 1998 he was presented with the Crystal Award at the World Economic Forum in Davos, Switzerland. Wissam continues to use his music as a powerful healing force to open the doors of inspiration between people and nations, and help us reflect on our common humanity. He teaches at Trinity College of Music, in London, in their new Greenwich location.

Wissam Boustany speaks English - German, French and Arabic also.

www.wissamboustany.com

Salvatore Lombardi

28.7 – 31.7



After graduating at the prestigious Conservatorio San Pietro a Majella in Napoli, under the guidance of Ferdinando Staiano, he followed specialization studies with Severino Gazzelloni, Maxence Larrieu and Glauco Cambursano.

Winner of National and international competitions such as “Bardolino” 1° Prize, “Rovere D’Oro” 1° Prize, “Isola di Capri” 2° Prize (1° Prize not assigned), Capri 1987 Amici della Musica 2° Prize (1° Prize not assigned), Sorrento 1987 “Concorso Musica da Camera di Adelfia 1° Prize Adelfia 1990”, 2° Prize at the competitions “Città di Milano - 1988”, “Concorso per flauto e chitarra di Poggio Mirteto 1987”, “Festival Giovani Promesse di Taranto 1991”, Berlino 2° Prize (1° Prize not

assigned) 1987, Salvatore Lombardi runs a brilliant career as contemporary music performer, in such Halls and Theatres as Carnegie Hall New York, Teatro alla Scala - Milano, Caikovskij Conservatory – Moscow; “De Paul University” – Chicago; “NFA Convention” - Las Vegas; “Heiligenkreuzer Herbst Festival” – Wien; “Staatsbibliothek” – Berlin; Universidad de Salamanca; “Slovenian Flute Festival”, Accademia di Imola – Imola, Tokio, soloist with Prague Chamber Orchestra, London Chamber Orchestra, Transilvania State Orchestra, Kosice Orchestra, Pablo Casals in Tarragona, “Camerata Romanica”, and partner of celebrated musicians such as Mario Gangi, William Bennett, James Galway, Maxence Larrieu, Peter Lukas Graf, Jean Claude Gerard, Davide Formisano, Bruno Grossi.

More than 80 new works were written for him by important Italian and International composers, among them D. Anzighi, E. Avitavile, H. Baumann, A. Gilardino, M. Gangi, D. Remigio, D. Zanettovich. He has a duo since 1985 with the guitarist Piero Viti, with whom he explored for more than 20 years the repertoire, redesccovering historical works by Raphael Dressler, S. Alfonso de’ Liguori, J.L. Tulou and F. Carulli publishing for Curci, Suonare, Seicorde, Guitart, Ut Orpheus, Bèrben, Pizzicato, Edition Hage-Nurberg.

He recorded many CDs for Suonare Records, Niccolò, KiccoClasssic, Whell Records, Musikstrasse, Philharmonia and was on International radio broadcast: Radio uno, Radio Due, Radio Tre, Radio Vaticana, RSI and National televisions.

Winner of the Italian competition for Conservatory teaching positions, actually he teaches at the Conservatorio Statale di Musica “Domenico Cimarosa” in Avellino.

Founder and Director of the acclaimed Italian flute magazine, considered among the most complete and interesting publications appeared on the global panorama.

Salvatore Lombardi is Artistic Director of the books and CDS series “FALAUT collection”.

He is regularly invited to hold Master Class for important institutions worldwide, such NFA Convention in Las Vegas, De Paul University in Chicago, Università di Salamanca, Accademia Incontri con il Maestro Imola, “Festival Paganini” - Parma, “Arts Academy” - Roma, Festival “Perugia Classico 2001”.

Very recently he performed at the Teatro alla Scala in Milano, partner with Sir James Galway and other International soloists.

Salvatore Lombardi is President of the Associazione Flautisti Italiani and responsible of a flute collection for Curci Publisher.

Salvatore Lombardi speaks Italian and English.

Mirjam Nastasi

27.7 – 28.7



Born in Utrecht (Netherlands) she studied flute in Freiburg with Aurèle Nicolet. Back in Holland she started flute teaching at the Koninklijk Conservatorium in Den Haag. At the same time she completed her studies in musicology cum laude at the University in Utrecht.

After being member of several ensembles for contemporary music she started playing traverso (projects with Frans Vester, Frans Brügger, Bob van Asperen, Michael Schneider a.o.). Both with the traverso and the modern flute she was invited to play with different ensembles in many European countries, both as a soloist and duo-partner with guitar (Sonja Prunnbauer). She was invited to several European festivals and to give many masterclasses in Germany,

Poland, Italy and Holland.

As an editor she became a reputation with the series „Die Soloflöte“ by . C.F. Peters Verlag Frankfurt in 4 volumes with solo-music for flute from Hotteterre to Berio. The last volume became the price “Best Edition 2007” at the Musikmesse Frankfurt. Publications on performance practice items, also with subjects like „rhetoric in music“. She was asked to give seminars to this subject in Bremen, Karlsruhe and Frankfurt.

Mirjam Nastasi has been teaching at the Koninklijk Conservatorium in Den Haag, later at the Musikhochschule Frankfurt and at the University of Mainz. Since 1991 she is Professor for flute at the Hochschule für Musik in Freiburg, being also its Rector between 1996 and 2006.

Mirjam Nastasi speaks English, French, German and Dutch.

Repertoire for solo flute from Baroque Music to Contemporary Music

The Course of Miss Nastasi is sponsored by



Tilmann Dehnhard

29.7 – 30.7



Tilmann studied Flute and Saxophone at Universität der Künste Berlin, where he still lives working as freelance musician and composer. Next to his own musical formations he has performed with stars like Sam Rivers, Till Brönner, Robbie Williams und Cindy Lauper. More informations about Tilmann and his music can be found on his Website www.dehnhard.com. His performance starts with an almost unnoticed pulse, rhythm or endless drone. It chirps and grooves - white noise. The audience is captured and the unexpected happens: where does this second melody originate from? Flutistic ventriloquy: He simultaneously sings and plays, his endless breath causing dizziness in the audience. In his solo improvisations, Tilmann Dehnhard creates small universes telling tales of breath and breathlessness, which float and elevate. Can it really be just one man? It can. A bizarre One-Man-Orchestra, the Berlin based musician and his flute.

Tilmann Dehnhard speaks German and English.

free improvisation, jazz improvisation, contemporary techniques, circular breathing, beatboxing

Tilmann Dehnhard is sponsored by Altus Flute

Altus
Handmade Flutes

Václav Dvořák, violin

26.7 – 28.7



Václav Dvořák (1976) started his violin studies at the age of five with Prof. Zdeňka Tomková, and continued at the Conservatoire Brno with Prof. Jan Stanovský, the concertmaster of Brno State Philharmony Orchestra. He graduated from the Academy of Performing Arts in Prague from the class of Prof. Václav Snítíl, and he finished his studies at the Royal Danish Academy in Copenhagen under renowned Prof. Milan Vitek. He participated in many master courses in Israel, Denmark, Czech Republic and Austria under leadership of such masters as Shlomo Mintz, Ida Haendl, Boris Kuschmir, Felix Andrievsky, Sylvie Rosenberg and others. He studied chamber music with Milan Škampa (the Smetana Quartet) and Tim Frederiksen, and also participated in masterclasses under the leadership of Norbert Brainin (the Amadeus Quartet) or Valentin Berlinsky (the Borodin Quartet). Besides Czech national violin competitions, he gained many achievements through various international competitions: Jaroslav Kocián International Competition (1990), Competition in Semmering (Austria, 1997), Václav Huml Competition in Zagreb (Croatia, 1997), Carl Nielsen International Violin Competition in New York (USA, 1999). He gave concerts in the Czech Republic, in Denmark (Tivoli Hall), in France at the “Ballades a Bourges” Festival, as well as in Austria, Belgium, Bulgaria (Bulgaria Hall, Sophia), Croatia, Finland (Finlandia Hall, Helsinki), Germany (Berlin), Netherland, Italy, Israel, Japan, Slovakia, Sweden, Switzerland, and USA. In May 2007, he toured Japan not only as a soloist in several recital programs, but also as a soloist with the orchestra. As a soloist, he co-operated with the Czech Chamber Philharmonic, Bohuslav Martinů Philharmonic Orchestra Zlín, West Bohemian Symphony Orchestra Mariánské Lázně, Orchestra of DKDM in Copenhagen, Beppu Citizen's Symphony Orchestra, Chamber Orchestra Musicordes, Brno Chamber Orchestra Biber Chamber Orchestra, or Suk Chamber Orchestra. He worked with well known conductors such as Klaus Weis, Antonín Kuhnel, Petr Vronský, Vojtěch Spurný, Petr Chromčák, Daniel Glineur, Tomáš Netopil, Marek Štryncl and Marek Valášek. He also co-operated with many chamber ensembles, such as Stamic Quartet and Wihan Quartet. He often co-operates with Suk Chamber Orchestra and Czech Nonet. He has participated in a very successful 2004 USA Tour of the Czech Nonet. In 1998-2000 he served as a principal violinist of the Slavonic Quartet in Denmark, in 2001-2003 he was the first violinist of Václav Dvořák Quartet and, at present, he is the leader of the Doležal Quartet. He has received many reviews from prestigious press: The Strad: “... he has a large, attractive sound ...”, Le Courrier: “... he showed his virtuosity in Dvořák's Mazurek and in the beautiful interpretation of Kreisler ... his playing is good promise for the future ...” Shlomo Mintz stated: “I have heard Mr. Václav Dvořák perform and I can say that he is a very talented, mature violinist. I am positive that he will treat all the pieces of his repertoire with great responsibility and unique interpretation.” Václav Dvořák performed on a valued Antonio Stradivari violin (1716) from the DKDM collection for a few years. So far he recorded for radio and television broadcasting companies in Czech Republic, Denmark, Israel, Japan and USA. As a professor of violin, he participates in masterclasses in Czech Republic as well as abroad. In 2003-2007 he worked as a professor of violin (Prague Conservatory, Janáček Academy of Music in Brno). At present, he is the violin tutor and also the artistic director of the Prague Summer master courses. In 2007, Václav Dvořák has released new CD with compositions by B. Smetana, A. Dvořák and with the world premiere recordings of Heinrich Wilhelm Ernst's Nocturno and Bolero.

Václav Dvořák speaks English and Czech.

www.vaclav-dvorak.com

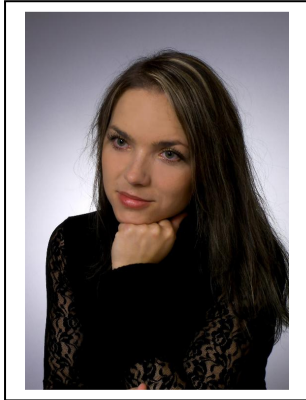
Mister Dvořák will work with the flute students on violin repertoire pieces arranged for the flute. Repertoire list (see repertoire lists)

The Course of Mister Dvorak is sponsored by Music Enterprise



Ewa Rzetecka, harpsichord

27.7 – 30.7



Polish harpsichordist and organist. She graduated studies with the highest honours from the Academy of Music in Lodz in 2003 (prof.Leszek Kędracki).

In 2005 – 2007 she was a student of postgraduate studies in Conservatoire de Musique in Geneve - prof. Alfonso Fedi , harpsichord, Leonardo Garcia Alarcon, maestro al cembalo, Marcelo Giannini et Vincent Thévenaz, organ.

She improved her technique by participation in the master classes given by

Władysław Kłosiewicz (Poland), Ketil Haugsand (Norway ,Portugal), Pierre Häntai (France), George Kiss(Italy), Luca Scandali (Italy).

She gave a lot of solo concerts and recitals of chamber music in Poland (Cracow, Warsaw, at the Filharmonics in Lodz and Częstochowa)

,Switzerland (with Diletto Musicale), France, Portugal, Norway, Italy (duet on the organ with Liuwe Tamminga). In 2009 she has worked like accompanist during summer masterclass for singers in Nałęczów (Poland).

She was in semifinal the international organ competition in Muzzana in Italy. She has played also as organist of the Polish Catholique Mission in Geneva.

She cooperates with Great Theatre in Lodz („ La Serva Padrona” - G. Pergolesi, „Impresario in angustie” -D. Cimarosa, „ Xerxes” and „ Julius Cesar”-G. F. Haendel)

and with french – swiss group Cappella – Genevensis („Bastien et Bastienne” – W. A. Mozart, „ La descente d’Orphee aux Enfers” – M – A. Charpentier).

Currently she is an assistant in Academy of Music in Lodz where she prepares her doctoral thesis.

In 2009 she recorded cd with polish flutist Joanna Woszczyk – Garbacz with baroque music for flute and harpsichord.

Ewa Rzetecka speaks Polish, French and English.

www.ewarzetecka.com

COLLABORATIVE PIANO – PIANO ACCOMPANIMENT

Cordula Hacke

Collaborative piano, Accompaniment, Chamber Music
23.7 – 1.8



Since completing her studies at the Hochschule für Musik Köln, the University of Toronto and the Folkwanghochschule Essen, pianist Cordula Hacke has developed a thriving career in both Europe and North America with an emphasis on the instrumental and vocal chamber repertoire. Her chamber music partners include principal wind and string players from some of the world's greatest orchestras, including the New York Philharmonic, the Boston Symphony Orchestra, the German Radio Symphony Orchestras (Berlin, Frankfurt, Freiburg, Cologne and Stuttgart), the Leipzig Gewandhaus Orchestra, the Royal Danish Opera Orchestra and the Toronto Symphony Orchestra. Her extensive discography ranges from the works of contemporary Japanese and women composers to those of artists such as Pavel Haas, Leo Smit, and Paul Hindemith. Having worked

closely with American composer George Crumb for many years, Cordula Hacke has been invited to perform his works in prestigious festivals in Germany, Austria, Denmark, Canada and the USA. Her recording of Crumb's *Vox Balaenae* was released by Arte Nova-BMG Classics. Since 1996, she has collaborated with Jeanne Baxtresser, former principal flutist of the New York Philharmonic, in presenting acclaimed masterclasses in centres such as Frankfurt, Oxford, Toronto, New York, Pittsburgh and Amsterdam. She has served as an official accompanist for the ARD International Music Competition (Munich), the Deutsche Musikrat Competition (Berlin) and the Markneukirchen International Competition. Ms. Hacke is a member of the teaching faculty at the Robert Schumann Hochschule Düsseldorf as well as a member of several juries of international competitions (for example president of the jury at the Internationale Kuhlau Wettbewerb, Uelzen). Her work as musical director in recent years include the Frankfurt production of *My Fair Lady* (2008 / Komödie Frankfurt/M.), *Acht Frauen* (2007 / 2008 Komödie im Bayerischen Hof, München and 2006 / Fritz Rémond Theater Frankfurt/M.) and *Irma la Douce* (2009 / Frankfurt/M.).

Cordula Hacke speaks German, English and French.

www.cordula-hacke.de

Repertoire for flute and piano

Katrin Reifenrath

26.7 – 1.8



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 (1ier 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.....

Katrin Reifenrath speaks French, German, English and Luxemburgish.

Repertoire for flute and piano

CONFERENCES

Peter Swinkels

27.7

Conference :
relationship between sound and material of a flute, entitled “Your Sound or Its?”



Peter Swinkels was born in the south of The Netherlands and has played flute since the age of eight. After his college studies, graduating with an imbursement for chemistry, he instead opted to study at the Conservatory in Maastricht where he graduated with degrees in Music Education, Choir Conducting and Flute Performance.

Throughout his Conservatory years, Swinkels actively taught flute and conducted choirs. He developed the belief that a musician performs best when he/she is able to speak with their own best, personal 'voice'. As a flute teacher, therefore, he focused on developing the unique person sound that fit each of his students. As a result of this approach he became interested, not only in fostering the personalized sound through playing, but also in the factors of flute construction that would affect this sound, i.e. the material of the flute and headjoint.

On the quest for answers, Swinkels established a relationship with Adams Music Centre. Adams ultimately asked him to start a Flute Centre division: a place where flutists, professionals and amateurs alike, can come not only to buy flutes or headjoints but also to get expert advice. In the short span of seven years, Swinkels has developed the Adams Flute Centre into the leading European flute centre where customers from all over Europe come to buy their flutes, piccolos or headjoints.

During the Forum International, Peter Swinkels will do a one hour lecture about the relationship between sound and material of a flute, entitled “Your Sound or Its?”

This conference is sponsored by Adams European Flute Centre

Languages: Dutch, English, German

Adams European Flute Centre



WWW.FLUTECENTRE.NL



Petra Music

29.7

Conference : The History of Flute Making



Petra Music is flutist and pedagogue from Graz, Austria. She completed her musical studies with honors at Kunstuniversität Graz (Dieter Flury, Principal Vienna Philharmonic) and the University of Illinois (Doctor of Musical Arts, studying with Jonathan Keeble) as well as at the University of Melbourne, Australia. A busy concert schedule is leading her as a soloist, chamber musician (Young Music Duo with Chia-Tyan Yang, piano) and with orchestra- new music- and opera projects to festivals in Europe, USA, Australia and Asia. She is also enjoying a busy teaching career (University of Illinois Flute Studio, several Austrian Music Schools

and freelance work as clinician and lecturer) and has published essays on flute and new music related subjects in "Contemporary Music Review", "Flute Talk" and "Flöte Aktuell". More information about Petra and her projects can be found at her website www.young-music.com. She currently works for Artis Music Division of Musik Meyer GmbH promoting ALTUS Handmade Flutes.

The Conference of Miss Petra Music is sponsored by Altus Flutes and Artis Music

Languages :

German , English, French



Vertrieb ALTUS und AZUMI:
ARTIS MUSIC
Division of MUSIK MEYER GmbH
Postfach 1729
D- 35007 Marburg/Lahn

FLUTE REPAIR COURSE

Harry van Ekert

Flute Repair course

31.07 – 01.08



Harry van Ekert, a master goldsmith, started working with flutes in 1986 in the workshop of Trevor James in London, England. In 1988 he and his wife Cilia van Uffelen moved to the USA to work at the Powell workshop in Boston. In 1990 they settled in Someren, Holland to start “H&C Dwarsfluiten”; a flute specialised shop, making, repairing and selling flutes.

In 2008 it was time for a new challenge and the Eloy Flutes company was started by Cilia. Here Harry is making the headjoints and seamed flute tubing. His speciality is the patented Mokumeum[®] tubes; a laminated tube consisting out of 29 layers of different precious metals. These tubes result in a very special, brilliant sound and show a wonderful pattern on the tube surface.

Besides building flutes Harry, as an experienced flute maker and repairer, also give courses in flute maintenance and demonstrations in flute making.

Languages : Dutch, English,

The Flute repair course of Mister Harry van Ekert is sponsored by Eloy Flutes



FLUTE EXPOSITIONS

European flute Centre Adams

27.7 – 28.7

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..

Flutes

Because of the knowledge, services and repairing possibilities of Adams, Adams has been chosen as exclusive retailer by Powell, Nagahara, Brannen, Abell, Sheridan and Pearl. Adams also sells Altus, Azumi, Hammig, Haynes, Miyazawa, Muramatsu, Parmenon, Sankyo, Sonare and Yamaha.

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

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

Piccolos: Bulgheroni, Hammig, Powell, Keefe, Pearl and Yamaha.
Different piccolo headjoints.

Various Headjoints

More than one hundred different headjoints in silver, gold, wood by Brannen, Faulisi, Hammig, Haynes, Gordon, Lafin, Mancke, Nagahara, Pearl, Powell and Sheridan.

<http://flutecentre.adams.nl>

catalogue on request

Adams European Flute Centre



WWW.FLUTECENTRE.NL



Adams European Flute Centre is sponsoring the Masterclass of Miss Mirjam Nastasi and the Conference of Mister Swinkels

Mancke Flutes

27.7 – 28.7



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 Muller, 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)

Silver headjoints with gold lip plate and riser (9K, 14K, 18K)

Gold head joints in 14K (also with 18 K riser)

Gold head joints in 18K

Granadilla Headjoints (for all flutes)

The masterclass of Mirjam Nastasi is sponsored by Mancke Flutes and Adams European Flute Centre

www.mancke-flutes.de



Altus

29/7 – 30.7



Shuichi Tanaka, founder of ALTUS, is one of today's most amazing flute makers emerging from the Japanese flute manufacturing tradition. As a gifted flautist, Tanaka has developed from early on –during his flute studies with Toshio Takahashi – a genuine interest in the sound qualities and technical aspects of his instrument as a flautist, the construction of the head joint became his first fascination. Thoroughly, he investigated all the factors influencing the sound of the instrument, since every cut, file stroke and material combination provokes a change of sound.

After having spent five years of training in manufacturing flutes at the Muramatsu company, followed by work in senior positions with Miyazawa and Takumi, he finally created his „own flute“ in 1981, working patiently after hours in focused isolation. His extensive experience as a flute maker and his enthusiasm for the European flute manufacturing tradition (Böhm, Lot, Hammig etc.) merged in the development of the ALTUS flute. Tanaka's affable collaboration and friendship with the London virtuoso William Bennett led to the invention of the „Bennett-Scale“ giving ALTUS flutes their characteristic precise intonation.

The first ALTUS flutes were built in Tanaka's small workshop in Taiwan, which he regularly visited as an adviser to the K.H.S. Music company. Before long, ALTUS flutes have gained enormous international recognition, and the increased demand enabled Tanaka to return to Japan creating his dream of his own flute-making workshop in the midst of the Japanese Alps in Azumino, near Matsumoto in 1990. Ever since then, the ALTUS flute manufacturing team has provided flautists all over the world with flutes, that represent technically perfect masterpieces which allow for the maximum possible musical expression.

ALTUS flutes are designed as works of art. Shuichi Tanaka – a gifted flautist himself – considers his instruments to be tools for greatest musical expression. All ALTUS flutes are characterized by their own personality and every ALTUS head joint is meticulously manufactured and precisely fit to match each flute's personal character. Tanaka emphasises time and again, that it is his particular concern to manufacture special flutes „with soul“, which reflect the musician's personality. The musicians who opt for an ALTUS flute are people with a particular personality and great emotional expressiveness. And this is why Shuichi Tanaka regards „his“ musicians as part of his family who enable his work to speak and who share his views on a life devoted to music.

For more than 100 years, flute-makers have constantly experimented with metal alloys to discover the subtle influences of the combination and above all the density of different metals on the flute's sound quality. Metals are selected on the basis of the ease with which it can be worked, its capacity for projection, and above all, for its characteristic sound quality. Pure silver and pure gold are very soft precious metals. In order to manufacture a flute from these materials they have to be hardened by means of an alloy process. The result is a precious metal in several degrees of purity. The alloy grading therefore expresses the relationship between the precious metal and the various metals used in an alloy. The composition of alloys used to achieve the particular sound character of ALTUS flutes are Shuichi Tanaka's secrets.

The instrument's response, its projection capacity, dynamic expressiveness and the richness of its tonal colours is determined by the alloy of metals used. Musicians spend their whole life striving for a variety of tonal colours in order to achieve the greatest possible musical expression. Mr Tanaka supports these endeavours in the manufacture of his instruments. Through the development of new materials and his patented inventions of new alloys used to build these state of the art instruments, the flautist gains an extraordinarily wide and differentiated spectrum of tonal colours. For more than two decades, ALTUS has led the field in flute manufacturing with respect to the development of new silver alloys and the introduction of new and unique materials. With an ALTUS flute, every flautist has the chance to find an instrument which best corresponds with his way of playing and his musical perceptions. The increased density of the alloys and their particular composition offer an increased range of tonal colours and optimum possibilities of musical expression. Optional wall thickness is therefore not absolutely necessary in order to achieve carrying capacity and assertiveness.

Due to the use of particular material innovations (SP-1 springs), ALTUS mechanical parts operate with extreme precision and are extraordinarily stable and durable. The ALTUS scale was developed in cooperation with the English flautists William Bennett and Trevor Wye. A particular speciality in this field is the specially soldered C# tone hole which provides this difficult note with better intonation and a balanced sound quality. ALTUS flutes are offered in two different scales: 442 and 445 Hz.

ALTUS alto flutes offer a further feature. Each series is made in four different designs. In addition to the fact that they are excellent instruments, in both their mechanism and sound projection properties, the differing methods of construction take account of a musician's individual qualities and requirements and therefore offer him the opportunity to also play easily and expressively with a larger and heavier instrument. Models with the "ALTUS Design" mechanism constitute an innovation. This ALTUS invention also enables musicians with smaller hands to play an alto flute with a straight head joint. The keys for the left hand are modified in such a way that the left arm can remain in the same position as when playing a soprano flute and the fingers do not have to spread out so much. This relieves tension in the neck and right hand. This ergonomic improvement offers a more comfortable posture and a pleasant playing experience.

Eloy flutes

31.7 – 1/08

Located in the Netherlands are pleased to present their professional handmade instruments and headjoints made out of Silver, Gold and **Mokumeum**[®]. This innovative metal used in the flute tube incorporates an interesting material, never before used in flute making.

An old Japanese technique called “Mokume Gane” has been used to manufacture the tube out of a variety of precious metals. The metals are not laminated or homogeneously mixed, but intertwined with each other in a way that goes right through the metal. On the surface this shows itself in a colourful and figurative way, almost like a fingerprint. Eloy Flutes has called this patented flute tube “**Mokumeum**[®]”.

Flutes made out of **Mokumeum**[®] are unique; every instrument comes out with a different internal and external pattern, not only giving it a unique appearance but also a unique sound.

It is well known that flute tubes drawn out of a combination of precious metals give a colourful and brilliant sound. This led the makers of Eloy Flutes to experiment with the Mokume Gane technique. Seamed tubes were made out of a mixture of 14K palladium white gold with sterling silver and another of 14K red gold with sterling silver. The mix of 25% gold and 75% sterling gave the best results.

Flutists have commented that this instrument represents a true mix of gold and silver. Not just in the obvious physical sense but also because flutes made with **Mokumeum**[®] produce a sound that combines the qualities of gold and silver. The gold imparts warm deep colours and is coupled with the brightness and clarity of silver.

Eloy flutes have a highly advanced mechanism. The key work is completely pinless. This ensures that it runs very smoothly and avoids the binding problems normally associated with traditional designs. On the long trill keys, the rod/axle is fitted with an internal spring, guaranteeing an action without excess play. Finally, the whole mechanism, once built, undergoes a hardening process to make it as strong as possible. This leads to more secure adjustments and improved reliability.

Eloy flutes will demonstrate these professional flutes and headjoints in Silver, Gold and **Mokumeum**[®] tubing at the upcoming Forum International de Diekirch in Luxembourg and invites everybody to come and discover these remarkable new instruments.



Eloy Flutes
Hoevenstraat 8
5712 GW Someren
The Netherlands
+31 493 471290
www.EloyFlutes.com

PIANO

Daniel Blumenthal

23.7 – 31.7



The American pianist Daniel Blumenthal began his musical studies in Paris at the age of 5. He pursued his studies at the University of Michigan and the Juillard School, where he earned his doctorate. He furthered his musical education thereafter with Benjamin Kaplan in London.

Between 1981 and 1983 he won prizes in many international competitions: Sidney and Leeds in 1981, Geneva and Busoni 1982, and the Queen Elisabeth in 1983. He was a member of the jury of the Queen Elisabeth in 1995.

His multifaceted career is devoted to the varied genres of the solo recital, concerto, chamber music and song literatures. His vast repertoire is literally encyclopaedic, comprising the great classics as well as unjustly neglected works. In the latter context he has

premiered many works in recent years such as the Debussy *Trio*.
His abundant discography extends now to over 80 CDs.

He appears regularly in recitals with internationally recognized artists such as Barry Tuckwell, Peter Zazofsky, Pierre Amoyal, José Van Dam, Dale Duesing, John Aler, Dinah Bryant, the string quartets Orlando, Enesco and Colorado.

He is currently professor of piano at the Royal Flemish Conservatory in Brussels.

Daniel Blumenthal speaks French, English, German and Dutch.

www.danielblumenthal.com

Ewa Pobłocka

23.7 – 31.7



EWA POBŁOCKA is one of the Polish most distinguished pianists. She studied at the Music Academy in Gdansk, and is the holder of top awards from piano competitions in Vercelli, Bordeaux and Warsaw. Ewa Pobłocka has performed throughout most of Europe, as well as both North and South America, Singapore, Korea, Japan, and Australia, appearing in such famous venues as the Herkules-Saal in Munich, the Musikhalle in Hamburg, the Auditorio Nacional in Madrid, the Barbican Centre and Wigmore Hall in London, the Musikverein in Vienna, New York's Lincoln Center and Glenn Gould Studio in Toronto.

She has given concert performances with, among others, London Symphony Orchestra, English Chamber Orchestra, Orchestra del Maggio Musicale Fiorentino, Bayerischer Rundfunkorchester,

Niederösterreichisches Tonkünstlerorchester, Polish National Philharmonic Orchestra in Warsaw, Polish Chamber Orchestra and the Polish Radio National Symphony Orchestra in Katowice.

She has been broadcasted widely and recorded more than 40 CDs for Deutsche Grammophon, Grüner&Jahr, VICTOR JVC, Pony Canyon, Polskie Nagrania MUZA, KOS Records, Conifer Records, CD ACCORD and BeArTon. Her recorded interpretation of Lutosławski's Piano Concerto under the direction of the composer was named "Record of the Year '96" by the monthly magazine "Studio", and for her recording of Field's complete Nocturnes she was awarded the John Field Medal. Her CD with the Piano Concertos by Andrzej Panufnik, Witold Lutosławski and Paweł Szymański with the Polish National Philharmonic Orchestra under Kazimierz Kord (edited by CD Accord) received the title of "The Record of the Year '98" and the award of the Polish Board of Phonography FRYDERYK '98 (polish most prestigious music award). Also her recording of the Songs by Mieczysław Karłowicz with Jadwiga Rappé (edited by CD Accord) was awarded by FRYDERYK '98. Her most recent recordings are the Chopin's complete Mazurkas, Fantasia on the Polish Airs Op. 2 with Sinfonia Varsovia under Jacek Kasprzyk (world premiere recording based on the Polish National Edition edited by Jan Ekier) for BeArTon, Bach's complete Partitas and Faure's complete Nocturnes for VICTOR JVC.

Ewa Pobłocka also enjoys performing chamber music in which field she works with the singers as Ewa Podleś, Jadwiga Rappé and Olga Pasichnyk, as well as with violinist Piotr Pławner and the Silesian String Quartet.

Since October 2000 she has been a professor at the Music Academy in Bydgoszcz. Ewa Pobłocka is invited as a member of the jury of national and international music competitions, like Chopin International Competition in Warsaw in 2005.

Winner of the annual prize of the Minister of Culture in 2004, also awarded in 2004 by the President Knight's Cross of the Order of Polonia Restituta, one of Poland's highest Orders.

For the International Chopin Year, the masterclass of Miss Pobłocka is organized with the support of the Polish Embassy in Luxembourg

Languages : Polish, English, German and French.

www.poblocka.com



International Chopin Year 2010: The course of Miss Pobłocka is organized with the financial support of the Polish Embassy in Luxembourg

YOGA

Class with John Schlamme, assistant Carine Ries

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

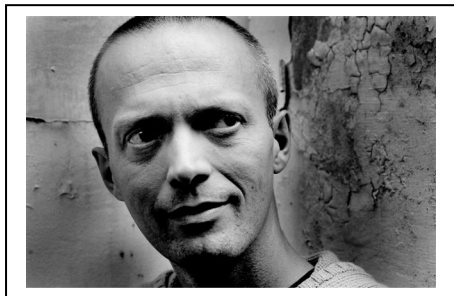
“Yoga is the golden key that opens the gate to peace, calm and joy.”

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

John Schlammes

Pedagogue, yoga teacher and musician

23.7 – 26.07



John Schlammes is a certified yoga teacher from the Sivananda tradition (Integral Yoga), Confederation of Yoga Vidya Teachers (BYV), under the seal of the German organization of Yoga (DyV). The 3-year training program is recognized internationally - European Federation of Yoga Teachers Associations (EFYTA).

As a musician, John is **coming** from the rock scene, John Schlammes (1971) soon discovered he had a soul for jazz. After his studies with Rom Heck and Guy Cabay at the Luxembourg conservatory he has been approached by most jazz musicians of this country.

His calmness, his self-confidence and his discretion are as great advantages as his big heart. He has been using his musical knowledge for the benefit of the mentally disabled at the St. Joseph Institute in Betzdorf. With them he founded the orchestra 'Taka-Tuka', thus providing the proof that less privileged people and so-called normal people can communicate via music. The Taka-Tuka orchestra has performed in various places in Luxembourg and Germany.

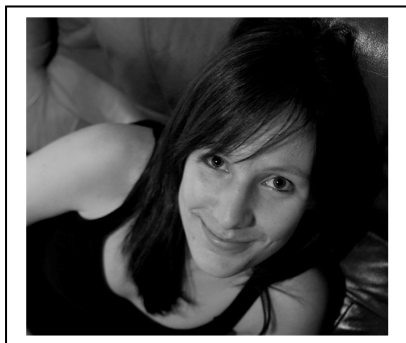
languages: English, French, German, Luxemburgish

www.yoga-johnschlammes.lu

Carine Ries

Assistant Yoga

23.7 – 26.07



Studied violin at Luxembourg Conservatory, Music and Psychology at the Leeds University. Masterdegree at the Guildhall School of music

Languages : French, German , English, Luxemburgish

MASTERCLASSES FOR FLUTE

What should I prepare ?

Prepare 5 works of different periods and styles... sonatas, concertos, ...for flute solo and for flute and piano...

plus one J.S.Bach Sonata (for flute and Basso Continuo)
for the Chamber music lessons with Ewa Rzeteccka, harpsichord)

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 exercises
- 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)

Orchestral excerpts for flute (see list)

Flute Ensemble (Rehearsals)
Chamber Music

Conference together with violonist Vaclav Dvorak "Violin repertoire on the flute ? !"

Masterclass Wally Hase

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

Orchestral excerpts for flute see list

Masterclass Wissam Boustany

Lessons on Repertoire pieces (flute solo, flute and piano)

Masterclass Salvatore Lombardi

Lessons on Repertoire pieces (flute solo, flute and piano)

Masterclass Mirjam Nastasi

Lessons on Repertoire pieces for solo flute from baroque music to contemporary music

Masterclass Tilman Dehnhard

Introduction in improvising, contemporary techniques (circular breathing, beatboxing...)

Masterclass Vaclav Dvorak, violin

Together with Carlo Jans, Vaclav Dvorak will give a conference about specific violin techniques like : harmonics, double stopps, different bowings and how to transpose it for the flute.

Vaclav Dvorak will work with the flute students on pieces of the violin repertoire arranged for the flute

See repertoire list

Masterclass Ewa Rzetecka, harpsichord

Ewa Rzetecka will work with the participants on all flute sonatas by J.S.Bach

Collaborative piano, Chamber Music, Accompaniment

Cordula Hacke, piano
Katrin Reifenrath, piano

Piano accompaniment, chamber Music, lessons for pianist interested in accompaniment

All the flute students will have the opportunity to attend the lessons of all the professors

MASTERCLASSES FOR PIANO

Masterclass Daniel Blumenthal

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

Masterclass Ewa Poblocka

Prepare a work by F.Chopin

All the piano students will have the oppurtunity to attend the lessons of all the professors

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 violin repertoire arranged for the flute

J.S.Bach	Violin Concerto in a minor
J.S.Bach	Chaconne
L.V.Beethoven	Violin Concerto
L.v.Beethoven	Violin Sonatas
C.Franck	Sonata
G.F.Haendel	flute / violin sonatas
A.Khachaturian	Violin Concerto
F.Mendelssohn – Bartholdy	Violin Concerto
W.A.Mozart	Violin Sonatas
N.Paganini	24 Caprices
N.Paganini	Concerto “ La Campanella”
S.Prokofjew	Solosonata op 115
L.Spohr	Violin Concerto
Wieniawsky	Studies

And works of your own choice

ORGANIZATION

Carlo Jans

Artistic Director

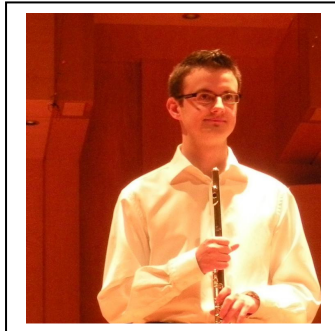
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Please see the flute section.

Simon Knopp

Assistant Manager

23.7-1.8



Simon Knopp started to study flute at the age of 7 in Freyming Merlabach (France). Not interested in doing a professional career as a flutist, he went on to study flute at the conservatories of Nancy and Mulhouse, beside his University studies in computer science.

Because of professional reasons, he moved in 2002 to Luxembourg, entering also the flute class of Carlo Jans at Luxembourg Conservatory.

Simon Knopp finished his studies in Luxembourg with a “Diplome Supérieur” in 2006 and a “Diplôme de Concert” in 2008.

In 2009 Simon is first prizewinner of the flute competition organized by the German flute Association, allowing him to produce himself at the flute festival in Munich in 2010.

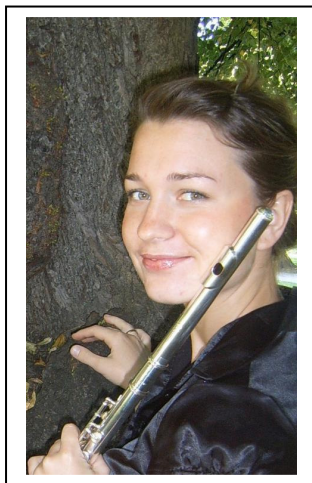
Simon participated in masterclasses with Jean-Claude Gérard, Gaby Pas van Riet, Carin Levine, Aldo Baerten and Emily Beynon. Since 2006, Simon is member of Forum International asbl., organizing with his friend and former teacher Carlo Jans the international summer masterclasses of Diekirch.

Simon Knopp speaks French, German and English.

Agnese Nikolovska

Assistant

23.7-1.8



Agnese Nikolovska studies at the Academy of Music in Riga with Ilze Urbane, at the Conservatorium in Utrecht / The Netherlands with Aldo Baerten and with Carlo Jans at the Luxembourg Conservatory.

Masterclasses with Janos Balint, Patrick Gallois, Jean -Claude Gérard, Carine Levine, Marianne Adorjan – Henkel, Gaby Pas van Riet, Vincent Cortvint, Wally Hase, Gunhild Ott, Natalia Gerakis, K.Hünteler, William Bennett, D. Bouriakov, R. Seed and M. Faust

Rotary Prize and semi finalist at the Kuhlau Competition Uelzen in 2009

1st prize at the Competition ‘Talent of Latvia’

1st prize at the State Competition for winds

Special prize at the ‘IV Mravinsky International youth competition’

1st prize at the T.Reiter Competition

Flutist at the National Opera Orchestra Riga/ Latvia
flute teacher at the Bolderaja Music School in Riga / Latvia

Agnese Nikolovska speaks Latvian, Russian, English.

INFORMATION

Contact

Forum International asbl

64, rue du stade

L-6725 Grevenmacher / Luxembourg

Tél : (+352) 33 43 08 (+352) 621 160 971

 (+352) 26 97 68 24 (+352) 691 425 936

Fax : (+352) 334309

janfor@pt.lu

forum.international@gmail.com

Please see also for more information :

www.carlojans.com

Bank account

Dexia-Banque Internationale du Luxembourg

Code BIC : BILLULL

IBAN: LU14 0025 1841 3329 8800

Fees

425 EUR inscription fees for masterclasses

225 EUR accommodation with breakfast

80 EUR per day for listener

A deposit of 100 EUR has to be transferred on the account of FORUM INTERNATIONAL with the inscription

Deadline for the inscription : 09th of July 2010

The balance as well as the accommodation fees (225 EUR) have to be paid cash the first day of the summer course.

In case of withdrawal from inscription, the 100 EUR deposit cannot be expected back.

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