



"Joyful Noise"  
in concert

College Street Congregational Church, Burling-  
ton, Vermont

Tuesday, November 16<sup>th</sup>, 1999

# JOYFUL NOISE

An Evening of Joyful Music with Readings from the Psalms

Vergennes Opera House

Vergennes, Vermont

Thursday, April 15, 1999

7:30 PM

*Psalm 100 - King James Version*

St. Paul's Cathedral

7:30 PM

## Concerto for Flute & Strings

Georg Philipp Telemann

Moderato

Allegro

Largo

Vivace

1681 - 1767

## "The Coffee" Cantata No. 211, *Schweigt stille, plaudert nicht*

Recitativo - Tenor

Aria - Bass

Recitativo - Soprano & Bass

Aria - Soprano

Recitativo - Soprano & Bass

Aria - Bass

Recitativo - Soprano & Bass

Aria - Soprano

Recitativo - Tenor

Coro - Soprano, Tenor & Bass

J. S. Bach

1685 - 1750

## Intermission

## Petite Symphonie in B flat major for Nine Wind Instruments

*Adagio and Allegretto*

*Andante Cantabile*

*Scherzo*

*Finale*

Charles Gounod

(1818 - 1893)

## **Sonata in A major for Flute & Piano**

Allegretto ben moderato

Allegro

Ben moderato

Allegretto poco mosso

César Frank

1822 - 1890

## **Octet Op. 216 for Eight Wind Instruments**

Allegro Moderato

Scherzo

Adagio ma non troppo

Allegro molto e grazioso

Carl Reinecke

1824-1910

# **Joyful Musicians**

## **First Half**

James Beams - Tenor  
Janet Green - Cello  
Sofia Hirsch - Violin  
Abbie Landell - Violin  
Jonathon Landell (son) - Viola  
Jonathon Landell (father) - Flute  
Marcie Landell - Harpsichord  
Sue Mahony - Violin  
Lisa Meyer - Violin  
Stephanie Hahn Nolan - Soprano  
Rick Presson - String Bass  
Larry Rudiger - Baritone  
Indigo Ruth-Davis - Cello  
Fran Taylor - Viola  
Heather Taylor - Violin

Rebekah Adams - Clarinet  
Nadine Carpenter - Oboe  
Ian Campbell - Horn  
Jonathon Landell (father) - Flute  
Jonathon Landell (son) - Horn  
Joanne McCraw - Clarinet  
Rick McCraw - Bassoon  
Andrew Miskavage - Clarinet  
Beverly Pickering - Piano  
Terry Ranney - Bassoon  
Leah Seiffert - Oboe  
Abbie Turiansky - Oboe

Translation by Jonathon Landell (the son)  
of this concert is provided by

Peter Engisch  
**Ad Astra Recording**  
Williston, Vermont

## **Second Half**

This concert is sponsored by the following:

**Landell Flutes**  
**Green Mountain Coffee Roasters**  
**St. Paul's Cathedral**  
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# PROGRAM NOTES

## **GEORG PHILIPP TELEMANN (1681-1767)**

Concerto in D Major for Flute and Strings

We have no lack of information about Telemann: in addition to a biography written around 1745 (in both German and French editions, no less), there are three autobiographies, all of them commissioned. Telemann was considered the greatest German composer of his day - far greater than Bach, and a little better than Handel. History has reversed that early judgment, but the tendency to denigrate Telemann as a facile and unimportant composer represents too violent a swing of the pendulum.

Unlike Bach, Telemann came from a family with no known musical heritage. Thus when young Georg learned to play the violin, flute, zither and clavier by the time he was ten, his family was disturbed; when he started writing arias, motets and instrumental pieces at eleven they became frantic; and when, at twelve, he started composing an opera, they took all his instruments away and forbade him ever to go near music again. To make sure the edict stuck, they sent him to boarding school and put him in the personal care of the superintendent, Caspar Calvoer. Fortunately, Calvoer was a "closet composer" himself, and he secretly helped Telemann to continue his studies.

In 1701, Telemann entered law school in Leipzig. He did it to please his mother and, to make sure he was not tempted, he left all his musical instruments at home. He did do a little composing on the side, however - strictly for his own amusement. One day one of his roommates found a score on Telemann's desk. Impressed, he secretly arranged for a performance in Leipzig's Thomaskirche. The mayor of Leipzig was present, and he immediately commissioned Telemann to write a cantata for every other Sunday. However he may have felt about his mother's wishes, the die was cast: Telemann's musical career was launched.

Telemann was a bridge between the old Baroque school and the new Classical style that Bach's son - and Telemann's godson - Carl Philipp Emanuel was developing, and the piece we are about to hear is an excellent example of his lightweight, undemand-

ing style; in this context it is useful to remember that Telemann's works number in the thousands, and he himself could not recall all he had written. Of those thousands, only one hundred or so are concertos ("...I must confess that my heart has never been wholly in them...."). Telemann was used to composing suites ("ouvertures"), where form takes a back seat. It may be that his heart was not in concerto writing because he was reluctant to be tied down by its strict rules; he solved the rule problem by ignoring them. Telemann liked to write dances, and although the concerto at hand starts out with a rather mysterious Moderato (in which the flute and the principal violin softly echo each other), it isn't long before he's up and at it again. The final movement is the best dance of all: a rough, peasant Vivace with saucy hip thrusts constantly pushing it forward.

## **JOHANN SEBASTIAN BACH (1685-1750)**

Cantata No. 211, Schweigt stille, plaudert nicht ("Quiet, Stop Talking")  
("Coffee Cantata"), BWV 211 (c.1734)

From 1717 to 1721 Bach was employed as kapellmeister to Duke Wilhelm of Anhalt-Cöthen. Bach and the Duke enjoyed a cordial relationship: the Duke was extremely musical and enjoyed Bach's company; they frequently went on trips together to "take the waters" at some spa or other. The atmosphere at court was not terribly religious, and after a while Bach began to feel a little guilty about not serving God as faithfully as he once had. Events conspired to move him along this path: returning from a trip to Carlsbad with the Prince, Bach found his wife already dead and buried; not long after, the Prince married a young woman with a tin ear and not much appreciation for the time her husband spent with his kapellmeister. By 1721 Bach had remarried and removed his family to Leipzig, where he had won the post of kantor at the prestigious Thomaskirche and its affiliated school (but only after Telemann and Graupner had refused: the Leipzig authorities considered Bach a third-rate musician!).

It was, fortunately, not all work and no play. Telemann had left behind a thriving little community orchestra, the Collegium Musicum. It played in Zimmermann's

Coffee House during the chilly months, and in the Coffee House garden in the summer. It was in this milieu that Bach, following Telemann's lead, began to publish his own music, which is why his Opus 1 came so late in life.

The waggish Coffee Cantata owes its life to Zimmermann's (coffee was a relatively new experience in Europe). It tells the tale of an old-fashioned father who tries to curb his new-fashioned daughter's addiction to the brew, to no avail. Only when the practice threatens her chances for marriage does the young woman give in - though by the end of the cantata she has once again maneuvered things in her favor. Interestingly, the librettist was the same Picander (nom de plume of Christian Friedrich Henrici) who wrote the texts for most of Bach's sacred cantatas. He did a rather dull job on this one, and Bach had to spice it up a bit. It begins,

"Be quite, stop talking and listen to what's happening: here comes Herr Schlendrian with little Liese, his

daughter;  
he's grumbling like an old bear; listen to what she's done to him!"

The scoring is for harpsichord and strings, with prominent flute solos in the first soprano aria and the closing trio.

### **CHARLES GOUNOD (1818-1893)** *Petite Symphonie for Wind Instruments in B flat Major (1888)*

The fact that the Paris Opera has staged Gounod's *Faust* about three thousand times since its 1859 première will give you some idea of why the rest of the composer's *œuvre* has been in the shadows ever since. In fact, Gounod's church works, piano pieces and art songs are so numerous as to be almost uncountable. The success of *Faust* seems to have been a fluke; certainly nothing else he wrote came remotely close to it in finding favor, though his *Roméo et Juliette* of 1864 has been in vogue sporadically. *Faust*, however, earned for Gounod a five-year stay in London (1870-1875), and innumerable honors at home.

Toward the end of his life Gounod became a religious mystic, and spent most of his time writing large-scale choral works for the English public which loved monster

oratorios. An exception was his charming, if somewhat autumnal, *Petite Symphonie* for flute, two oboes, two clarinets, two bassoons and two horns. It was written for the great French flutist Paul Taffanel and his Chamber Music Society for Wind Instruments. It is one of those incredibly felicitous works you're *sure* you've heard before - light, airy, and not a note out of place.

### **CÉSAR FRANCK (1822-1890)**

Sonata for Violin and Piano in A Major (1886), version for flute and piano

Beethoven still had a little more than four years to live when Franck was born, and as a small child Franck studied with Beethoven's childhood schoolmate, Anton Reicha, two or three years before Reicha's death. Franck was a contemporary of Wagner, and while there is no evidence of a direct influence, a certain architectural style and harmonic density led Franck to be dubbed "The French Wagner" by a Parisian establishment that had no use for such heavy Teutonicism. In his maturity, both as a composer and as a teacher at the Paris Conservatory, Franck was scorned by his contemporaries, most notably Charles Gounod. But the calm, accepting personality that led his pupils to refer to him as "Father Seraph" carried him through the storm of slings and arrows. Recognition finally came only in the year of his death. Crossing a street, he was struck in the side by the pole linking a draft-horse to its omnibus. Franck ignored the injury and, untreated, it developed into fatal pleurisy.

Franck is best known for his Symphony in D minor, which clearly reveals his background as an organist. No such relationship can be tied to the Violin Sonata, which is flowing and melodic in both the piano and violin parts, and hauntingly romantic in Franck's somewhat mystical style.

Few musical works have been fought over by different instrumentalists as much as this one. It has been played not only by violinists, but by violists, flutists and cellists as well, and all except the violists insist that the sonata was really written for their instrument first! It is a tribute to the sonata's musicality and versatility that it sounds as well as it does no matter what instrument plays it.

### **CARL REINECKE (1824-1910)**

Octet for Wind Instruments, Op. 216 (1892)

Carl Reinecke was a composer and teacher about whom nothing disparaging could possibly be said: he was a teacher first and foremost, who raised the standards of music and education wherever he taught. Liszt, Mendelssohn and Schumann were his friends; Grieg, Sinding and Sullivan were his pupils at the Leipzig Conservatory.

There is a subtext here, of course. Both his life and his music lacked that spark that fires up the mightiest works of the masters. Everything was good; nothing was truly great. He might have got away with it had it not been for Brahms, who was almost his exact contemporary (1833-1897). Where Reinecke was conservative, Brahms took chances - and as Brahms' star rose higher and higher, Reinecke's kept fading away. Everyone respected him - which may be the saddest thing you can say about a creative talent.

Reinecke composed almost to the moment of his death, at which point his opus count was 288. Op. 216 came ten years before his "official" retirement. The baton had already been handed to such young turks as Debussy and Stravinsky, and Reinecke was passé. But if his Octet is redolent with the perfume of Mendelssohn and Schumann, his fast movements strike a more individualistic tone. Note particularly the quirky Scherzo, with its striking syncopations. Tchaikovsky never did it better.

- Charles Briefer

## ***The Coffee Contata BWV 211***

### ***"Be Quiet! Stop Chattering"***

Translation

by

Jonathon Landell, Jr.

- 1 ~ Narrator: Be quiet! Stop chattering, and listen to what I have to say; here comes Herr Schlendrian with his daughter Lieschen. He grumbles like a grizzly bear! Hear what has happened to him!
- 2 ~ Schlendrian: A man has with each of his children a hundred thousand annoyances. Whatever I tell my daughter, Lieschen, is ruthlessly ignored.
- 3 ~ Schlendrian: You naughty child, you bad girl! Oh, if only you would listen to me; do not drink coffee!  
Lieschen: Don't speak so harshly father! If I were to not have my three cups of coffee in the morning, I would be in terrible pain. I'd feel like a dried-out piece of roasted goat!
- 4 ~ Lieschen: Ah! I think coffee is heavenly. It goes down like a thousand kisses, softer than seasoned wine....I couldn't live without my coffee. The true way for a man to get to my heart would be to give me coffee!
- 5 ~ Schlendrian: I keep telling you to cut the coffee, but you don't. If you don't stop, I won't allow you to go to the wedding party or go out for walks.  
Lieschen: That's all right.  
Schlendrian: I will not buy you that trendy whalebone dress you wanted, either.  
Lieschen: Worse things could happen.  
Schlendrian: Nor will I allow you to stand by the window and watch the people going by.  
Lieschen: I could stand that too, just permit me to drink my coffee in peace!  
Schlendrian: (ignoring her): You also will not

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get any jewelry or accouterments for your hats.

Lieschen: Fine, fine, just let me keep my delight!

Schlendrian: You narrow-minded Lischien, you would give all this up?!

6 ~ Schlendrian: If one speaks the right words to a stubborn girl, you can get happy results where you might otherwise find only resistance.

7 ~ Schlendrian: Pay attention to what I have to say!

Lieschen: Of course, except when you're talking about coffee.

Schlendrian: I see. This means that you will not be allowed to have a husband.

Lieschen: Oh please, a husband!

Schlendrian: I have sworn that it will never occur.

Lieschen: I give in. I swear never to touch coffee again.

Schlendrian: So ends the argument, and you will have a husband.

8 ~ Lieschen: Do it now! Hurry, get me a husband. Oh to be married; instead of coffee at bedtime I will have a dashing lover!

9 ~ Narrator: There goes the old man Schlendrian to see if he can find a husband for his daughter Lieschen. But look, Lieschen has put out a notice: "If you wish to come in to see me, you will not be permitted to enter unless you agree that upon engagement you will forever allow me to drink coffee anytime I please."

10 ~ Chorus: Just as the cat chases the mouse, so the young people chase after their coffee. Mother loved her coffee, and Grandmother drank it also, so it's natural that the daughter would!

Tenor **James Beams** is a well known vocal soloist throughout Vermont. He studied at the New England Conservatory of Music with Frederick Jagel and performed with the Boston Symphony Orchestra. After spending four years in the U.S. Navy Band, he attended the University of Vermont and graduated in 1963. He has been a tenor soloist with such Vermont organizations as the Associated Opera Artists, the Touring Arts Register of the Vermont Council on the Arts, the Vermont Philharmonic, the Burlington Oratorio Society, the Vermont Symphony, the Vermont Opera Theater, Chandler Music Hall, the Manchester Choral Society, the Handel Society Chorus & Orchestra (Hopkins Center), and the North Country Concert Association. In 1996 he directed the Lyric Theatre's production of *Oklahoma!*

**Ian Campbell**, horn, received his Bachelor of Arts degree from the University of Vermont, where he studied with Alan Parshley. He performs with the Vermont Symphony Orchestra, the Berkshire Symphony, the Central Vermont Brass Quintet, the Green Mountain Horn Club, and is Principal horn of the Bach Wind Philharmonia. An active free-lance hornist in New England, Mr. Campbell has appeared as soloist with the University of Vermont Orchestra. In his spare time, Mr. Campbell manages the toxicology department of a local environmental consulting firm.

**Nadine Emelianoff Carpenter**, oboe, grew up on Long Island, graduated from SUNY at Potsdam Crane School of Music as a Music Education major with a minor in oboe performance. She studied oboe with Robert Sprenkle and G. Randall Ellis. When she's not working for the UVM Art Department as a Secretary, she goes home to her busy teaching schedule of private oboe students and various rehearsals, including UVM Orchestra, Bach Wind Philharmonia, Mozart Festival Orchestra and Lyric Theater.

**Janet Green** - "I've taught Spanish at UVM since '87 and cello, privately, since the same date here in the Burlington area. I've played with the Green Mt. Chamber Orchestra and the Montpelier Chamber Orchestra. Going back in time, I played in the Ali-

cante, Spain Municipal Concert Band, the only cellist and only woman, after receiving my music degree from the Alicante Conservatory. I also taught cello at the Elda, Spain Conservatory and played with various chamber groups in that area. Born in Burlington, I got my first cello training here in the fifties from Flora Kinsey.”

**Sophia (Hermance) Hirsch** - began violin at age four, and highlights include the VYO and private lessons under Ray Anderson, a summer at Meadowmount Music School under Sally Thomas, and a semi-finalist in the Fischhoff National Chamber Music Competition with the Vanguard String Quartet. After a four year hiatus after UVM in Colorado, Sofia has returned to both Vermont and the violin and is currently teaching violin and living with husband and child in Middlebury.

**Abigail Landell**, a 7<sup>th</sup> grade home schooler in Richmond, has studied violin for five years. Her current teacher is Ira Morris, who teaches from his home in Hinesburg. She has played in the Montreal Chamber Orchestra and the Vermont Youth STO. She is presently principle second violin with the Vermont Youth Sinfonia, and violin in the Landell Quartet. In her spare time she does handwork, teaches violin to her youngest sister, Anna, writes, and increases her vocabulary so that she might *best* her brother more effectively in the many “discussions” they have.

**Jonathon Landell** (father) received his Bachelor of Music degree from the New England Conservatory (1968) in Applied Flute as a pupil of James Pappoutsakis, and studied with Jean Pierre Rampal at the summer academy in Nice, France. After playing one summer with the Berkshire Music Center Orchestra at Tanglewood, he resumed his apprenticeship with the Powell Flute Company in Boston. After meeting with Albert Cooper and William Bennett in London in 1970, he designed the Landell Flute, the first American flute to incorporate the work of these men into a totally new flute design. As founder of the Vermont Guild of Flute Making, Inc. in 1982, he became the principle teacher of serious students of flute building and repair. Tonight’s concert features the newly patented titanium flute!

**Jonathon Landell** (son) is a home schooler and active musician. He played horn with the *Orchestre*

*symphonique des Jeunes de Montreal* and studied privately with Pierre Savoie. In the past he has also studied with Jamie Sommerville and Sue O’Daniel. He also has studied theory and viola with Troy Peters and piano with his mother, Marcie Landell. When he’s not practicing or reading books, he enjoys swimming, running, climbing, making things in the shop, and teasing his four younger sisters ☺ .

**Marcie Landell** began studying piano at a young age, and after her marriage to her husband, Jonathon, she began seriously studying piano with Elaine Greenfield for four years. She has performed as accompanist and soloist in recitals and chamber concerts, and she maintains a small piano studio at home, teaching piano privately. On Sundays she is regularly providing accompaniment to the congregation at Covenant Orthodox Presbyterian Church, Barre. She is the mother of five musical children, and when she isn’t driving to or from music lessons, she carefully organizes their home schooling lessons.

**Susan Mahony** - “I live in Monkton with my husband and two teenage daughters in a house we built ourselves. I teach 5th and 6th grade in Williston and have been teaching for a long time now. I have come back to more violin playing in recent years after studying through college and not becoming professional. I also love to sing, garden, camp, hike and listen to birdsong.”

**Joanne McCraw**, clarinet, graduated from the University of Massachusetts with a degree in Music Performance. She has been a private teacher on clarinet, sax, and flute since 1969. She is currently on the music faculty at Harwood Union High School. She has performed with the Vermont Symphony, the Vermont Mozart Festival, Lyric Theater, the Intervale Trio and Bach Wind Philharmonia. She also plays tenor sax regularly with the Swingin’ Vermont Big Band.

**Rick McCraw**, bassoon, is also on the music faculty at Harwood Union. Rick has held principal bassoon positions in orchestras in Minnesota, New Hampshire and Massachusetts. He is a graduate of Interlochen Arts Academy and has performed with Lyric Theater, Bach Wind Philharmonia and the Intervale Trio in Vermont. In his other life he is a mathematics



teacher at Williston Central School.

**Lisa Meyer** started her musical career at a young age playing chamber music with her parents, Jane and Philip Ambrose. She continued on to play in the VYO for five years, and then she received a degree in music from UVM in 1990. There she studied under the direction of Thomas and Evelyn Read. She currently performs with the VSO, Montpelier Chamber Orchestra, the Hanover Chamber Orchestra and many other small ensembles. She lives in the mountains of Waterbury with her husband and two young sons, and enjoys downhill skiing and mountain biking.

**Andrew Miskavage** received his Bachelor of Music in Education degree from East Carolina University in 1989 (Magna Cum Laude), and his Master of Music in Wind Ensemble Conducting from the University of Oregon in 1997. He has been the Director of Instrumental Music at Champlain Valley Union High School since 1989, where he conducts two Concert Bands and two Jazz Ensembles. In addition, he began assistant conducting with the University of Vermont Wind Ensemble in the fall of 1997. As a clarinet player, Mr. Miskavage is very active in Vermont, playing with the Bach Wind Philharmonia, the Vermont Winds, the Swingin' Vermont Big Band, and Lyric Theater.

Soprano **Stephanie Hahn Nolan** has been a Burlington area soloist for many years, performing solos for the Vermont Mozart Festival and the Oriana Singers, as well as in solo and ensemble classical recitals, church services, and even a cabaret or two! She has been featured on many First Night Burlington programs singing excerpts from operatic literature with her sister, mezzo-soprano, Monica Hahn, and varied vocal literature with classical guitarist, Samuel Guarnaccia. Stephanie is a private voice teacher and full-time music teacher at Rice Memorial High School, where she directs all vocal, band, and string performing groups. She lives with her four children in So. Burlington.

**Bev Pickering** is an active performer and teacher in the greater Boston area. She studied for her undergraduate degree at St. Olaf College in Northfield, MN, graduating from their scholarship program with honors. She earned a Master's Degree in

Piano Performance at Yale School of Music and did postgraduate studies with Beveridge Webster at Julliard School of Music. She has been a scholarship pianist at the Aspen Music Festival, and played numerous concerts in the US and Europe, such as Carnegie Recital Hall, Town Hall, Gardner Museum, etc. She taught at both the Henry Street Settlement Music School and Turtle Bay Music Schools in New York. After moving to the Boston area she established a piano studio in Wayland. She also studied to become a Registered Nurse. She has done psychiatric nursing with emotionally disturbed and violent children and created a successful music program for them. She and her husband lived and traveled on their sailboat for four years, then lived in England. Now having returned to New England she has begun recording CD's of such works as the complete Gershwin Rhapsody in Blue and Dvorak Slovanic Dances.

**Rick Presson** has had a lifetime interest in two fields: Music and mathematics. As a child he studied guitar and piano and, by the time he entered high school, was teaching guitar. He studied Double Bass at Indiana University and has played Principal Bass with Vermont Mozart Festival, Vermont Symphony, Vermont Philharmonic, Mobile Alabama Symphony, and Craftsbury Chamber Players. Having earned a degree in Electrical Engineering, he moved to Jericho, Vermont in 1973 to join IBM's microchip development laboratory. Rick has recorded Jazz and Folk music with Philo Records.

**Terry Ranney** has been a resident and instrumental music teacher in Richmond since 1972. His wife, Joanne, is a graphics designer, and their recently married son, Jonathan, is an instrument repair technician. Terry has been active as a performer; most recently with area chamber orchestras, recitals, and VSO. Also he has recently adjudicated double reeds at the Vermont Allstate and the All New England Solo Festival.

Baritone **Larry Rudiger** is most familiar to local audiences as the stage director and, among other guises, the "Modern Major General" of the Vermont Mozart Festival's Gilbert and Sullivan productions. Recent solo performances include the VSO's First Night concert of Gilbert and Sullivan, as well as appearances with the Burlington Oratorio Society,

Oriana Singers, and Musica Propria. A member of the St. Paul's Cathedral parish, he is frequently a guest soloist with the adult choir. Larry is an honors graduate from the School of Music and Performing Arts of Oklahoma City University and holds degrees in psychology from the University of Arkansas and UVM, where he is now a postdoctoral research fellow in the College of Medicine.

**Indigo Ruth-Davis** home schools in scenic Middlesex, Vermont in the shadow of Hunger Mountain where he loves to hike. He has been studying the cello with John Dunlop for five years. As well as a member of the Vermont Youth Orchestra, Indigo is also the cellist in the Juniper String Quartet. Indigo enjoys skiing and snow shoeing in the winter as well as baseball, golf and soccer in the summer.

**Leah Seiffert** has been playing oboe for around 6 years. She was a member of the Vermont Youth Orchestra for three years. In 1995, she was awarded first place in the woodwinds competition for the Vermont All-State Music Scholarship, and in 1996 she played first chair in the New England Music Festival orchestra. In 1996-1998 she attended a music school in Natick, MA and played in the Youth Philharmonic Orchestra in Boston. She also performed a solo at the State House with the Vermont Symphony Orchestra in March, 1997, and in 1998, she played with a chamber group at the Kennedy Center in Washington D.C.

**Fran Pepperman Taylor** has played violin and viola with many groups in the Burlington area, including the UVM Orchestra and the Green Mountain Chamber Orchestra. She teaches in and administers the Burlington Schools' String Program, and teaches in her home in Colchester as well.

**Heather Taylor** hails from Long Island, NY where she studied and played violin, performing in a variety of community, theater and church orchestras and ensembles. Here in Vermont, she works with New England Air Systems in Human Resources and Finance, where she sings with the company band, and enjoys involvement in the youth, music and theater programs at Essex Alliance Church.

**Abbie Turiansky** is a student of Neil Boyer and principle oboe of the Vermont Youth Orchestra. She

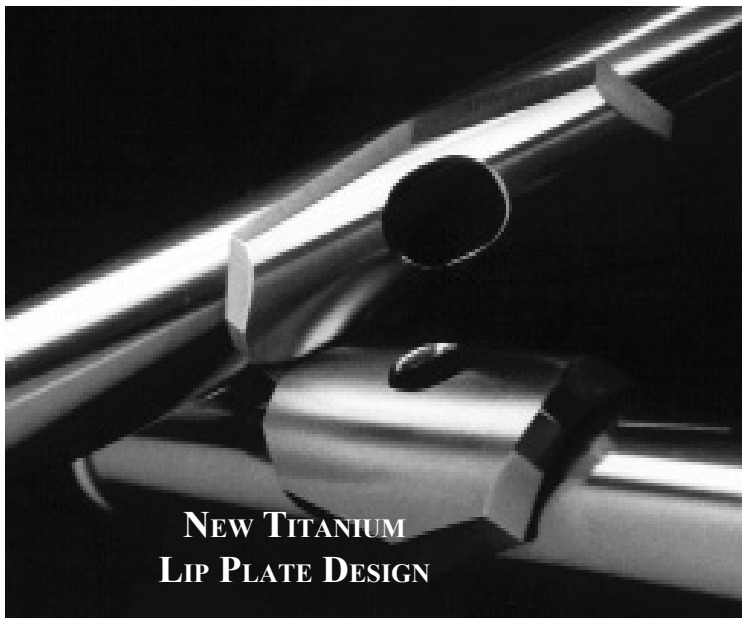
also plays with the CVU Band, and sings with the chorus and Madrigals. She has been a member of Vermont Winds, Kinhaven Music School and participates in All State, All New England, Districts, and Eastern Honors Ensembles.

## The Titanium Flute Project

Jonathon Landell

Back in 1995 there was a lot of interest in new materials, and much speculation about the acoustic characteristics of new metals. I began to research the properties of titanium in various text books and to look around for suppliers of titanium tubing. It actually took about a year before I found a company which would be willing to try to make tubing suitable for flutes. After many attempts, the necessary dimensions were reached and the project began.

Because of the inherent qualities of titanium, there have been many technical difficulties involved in producing an instrument. One of the properties of this metal is its inability to transmit heat. For this reason, when we begin to cut titanium in a machine, the heat resulting becomes concentrated at the point of the tool (instead of being absorbed by the metal). Normal cutting tools work well, but they have to be sharpened often or they break down. Because titanium is extremely hard (harder than stainless steel!), cutting speeds and tool feed rates must be slow. Brazing (joining) of titanium parts is impossible using traditional means because of this metals propensity to form a surface oxide. Although titanium oxide forms a desirable surface finish, the



the flute. Because of its very high tensile strength, titanium has much stronger overtones in the third and fifth harmonic, giving the flute a more throaty or nasal quality. With the stronger harmonics, this flute can project and “cut” through other sounds like no other flute I’ve ever played.

These observations are partly based on my own experience with the new titanium flute, but they were recently verified by a series of experiments at the physics lab of the University of Vermont. Copies of the paper by Prof. Junru Wu are available upon request.

necessity of joining parts led me to a high tech brazing company, where a vacuum furnace provided the oxygen free environment we needed.

In order to test the acoustic properties of titanium, the prototype flute was fabricated using silver keywork on a titanium tube. Using salvaged keys from another flute in order to save time, I worked night and day to arrive at the 1996 National Flute Convention with a flute that played. The flute wasn’t actually finished until the very week before I had to leave, but it performed so well that I was confident enough to use it in a concert program. Other details, such as engraving the body, had to wait until after the flutes’ debut.

Since then, many flutists have been amazed and excited by the qualities of this new metal flute. Because it weighs only half as much as a traditional silver flute, holding the titanium flute seems relatively effortless, allowing the player a light, transparent approach to his playing. The combination of lightness and hardness makes this flute feel like “it doesn’t exist” in your hands. It uses air so efficiently that it’s possible to play longer phrases and light articulated passages with much less effort. Furthermore, it responds twice as fast as silver, because the metal of the flute isn’t absorbing energy from the vibrating air column inside

Since this is the second time a titanium flute has been used in combination with a variety of other instruments, a professional tape recording of this concert will be made. Hopefully, musicians all over the world will soon recognize the unique value of this new metal for flute making. I have a patent application pending on this “invention”, so perhaps in the near future the Landell Flute will become the flutists’ choice for the 21<sup>st</sup> Century!

# "Joyful Noise" In Concert

**Joyful Noise** is an informal association of Vermont musicians, who play classical music for the love and enjoyment of it. In the true spirit of the *Amateur* (a person who engages in a pursuit for a pleasure and not as a profession\*), many of our members are highly trained musicians who earn their living in other fields.

One of our goals is to include a few talented young people, who are devoting themselves to performance of classical music. By seeking to involve several young people in the early years of their musical experience, we hope to lift their sights to a higher level of performance, as they play beside older, more mature musicians.

The organizer of this concert is Jonathon Landell, flutist and flute maker of Richmond, Vermont. Having developed a world-wide reputation as a maker of professional flutes, Mr. Landell also teaches flute making and repair in master classes during the summer. His musical activities include private teaching, playing together with his wife, Marcie (pianist), and encouraging his five children in their musical endeavors. Tonight's concert features Mr. Landell's patented titanium flute in a variety of ensembles.

May the goal of this concert be captured in the first verse of our opening Psalm this evening:

*Make a joyful noise unto the LORD, all you lands.*

*Serve the LORD with gladness: come before his presence with singing.*

*Know ye that the LORD he is God: it is he that hath made us, and not we ourselves; we are his people, and the sheep of his pasture.*

*Enter into his gates with thanksgiving, and into his courts with praise: be thankful unto him, and bless his name.*

*For the LORD is good; his mercy is everlasting; and his truth endureth to all generations.*



\* The Merriam-Webster Dictionary