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## **The Influences of the French Flute School on Brazilian Flute Pedagogy**

Fabiana Magrinelli Rocha Dahmer  
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THE INFLUENCE OF THE FRENCH FLUTE SCHOOL ON  
BRAZILIAN FLUTE PEDAGOGY

by

Fabiana Magrinelli Rocha Dahmer

A Dissertation  
Submitted to the Graduate School  
and the School of Music  
at The University of Southern Mississippi  
in Partial Fulfillment of the Requirements  
for the Degree of Doctor of Musical Arts

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## ABSTRACT

### THE INFLUENCES OF THE FRENCH FLUTE SCHOOL ON BRAZILIAN FLUTE PEDAGOGY

by Fabiana Magrinelli Rocha Dahmer

May 2017

In the second half of the twentieth century, flute teaching in Brazil improved considerably. The immigration of French flutists to Brazil and the exchange programs where Brazilian flutists went to study in France made a significant impact on the flute pedagogy in Brazil. This dissertation traces the influence of the French Flute School in Brazil by presenting the careers of the four most influential flutists living in Brazil today and how they can be traced back to the legendary flutist and teacher Paul Taffanel. Two of these flutists, Odette Ernest Dias and Jean-Nöel Saghaard, are French but moved to Brazil in the second part of the twentieth century to join the Brazilian Symphony Orchestra. They performed and taught in distinguished universities and festivals over several decades, perpetuating the teachings of the French Flute School. Furthermore, along with Dias and Saghaard, two Brazilian flutists are presented, Celso Woltzenloegel and Antonio Carrasqueira. Woltzenloegel and Carrasqueira both studied in France with important teachers of the French Flute School and subsequently returned to Brazil to teach at major universities and festivals. Moreover, this research defines the characteristics of the French Flute School and how its development was paralleled in Brazil prior to the influence of these four flutists.

Additionally, a comparison between the first Brazilian flute method, Celso Woltzenloegel's *Método Ilustrado de Flauta*, and the important French method, Taffanel-

Gaubert's *Méthode Complète de Flûte*, is presented as the fundamental evidence of the French influence on Brazilian flute pedagogy.

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I also would like to express my appreciation to my committee members for their scholarly inputs and assistance. And extend my deepest gratitude to Luiz Fernando Barbosa Jr. and Felipe Wiczorek Villa Boas for their help with the interviews I had to conduct in Brazil.

A very special thank to Dr. Susan Ruggiero for her valuable suggestions and advice during the last stages of this research.

## DEDICATION

The completion of this dissertation has been a truly life-changing experience for me and it would not have been possible without the support and encouragement that I received from many people. To those I dedicate this work.

I would like to thank my mother for never ceasing to support me during the long days I spent writing this document. I also would like to thank my family for their love and inspiration. And last but not least, I would like to thank my husband, Samuel Dahmer, for his support, love, advice, and encouragement throughout this journey.

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## CHAPTER I - INTRODUCTION

There are many influences on flute pedagogy and performance in Brazil, but the French school is surely the most significant. Flutists in Brazil benefited from studying abroad with prominent French flutists, and they were enriched by the immigration of French flutists to Brazil as well. This dissertation traces the processes through which the French Flute School influenced the modern Brazilian flute pedagogy.

The modern Brazilian flute school started with Mathieu André Reichert (1830-1880), a conservatory trained Belgian flutist who immigrated to Brazil in 1859, and Joaquim Callado (1848-1880), a popular *choro* player who is known as the creator of this genre. Both flutists shaped the delineation of the Brazilian flute school, combining their popular and classical music styles in a mixture that became the school's main characteristic. Reichert introduced the Boehm system flute in Brazil and was also important for creating pedagogical materials that are currently still used by schools not only in Brazil but all around the world. Callado was the first to compose repertoire in the *choro* style and to start a lineage of excellent *choro* flute players that made the flute one of the most important instruments of Brazilian music.

Additionally, this mixture of both classical and popular styles is found in the repertoire for flute by Brazilian composers. Elements of folk and popular music from Brazil inspired classical composers to write works for flute with nationalistic elements. Works by composers such as Francisco Mignone (1897-1986), Radamés Gnattali (1906-1988), José Siqueira (1907-1985), Camargo Guarnieri (1907-1993), Cláudio Santoro (1919-1989), Osvaldo Lacerda (1927-2011), among others, became the backbone of the Brazilian flute repertoire in the twentieth century. Despite a relevant output of flute

repertoire, there had been no Brazilian pedagogical materials developed since Reichert's flute studies (1872).

Flute pedagogy in Brazil only started to expand in the second half of the twentieth century with the arrival of French flutists and the teachings of Brazilian flutists who studied in France and returned home. They spread the ideas of the French Flute School among the vast number of students they taught in Brazil. The four most influential teachers who carried the French influence to Brazil through their teachings were French flutists Odette Ernest Dias (b.1929) and Jean Noël Saghaard (b.1930), and Brazilian flutists Celso Woltzenloegel (b.1940) and Antonio Carrasqueira (b.1952). Woltzenloegel went even further, by creating the first Brazilian flute method, which was modeled on the famous Taffanel-Gaubert *Méthode Complète de Flûte*, a French method considered by flutists to be one of the most important and influential.

In order to establish a consistent view of how the pedagogical ideas from the French Flute School influenced Brazilian flutists, I researched the backgrounds, teachings, and careers of the four prominent flutists listed above: Odette Ernest Dias, Jean Noël Saghaard, Celso Woltzenloegel, and Antonio Carrasqueira. I also examined the aspects that define the French Flute School and the nature of the Brazilian flute scene prior to their influence. Through this investigation, I found a direct connection between the French Flute School and modern day flute pedagogy in Brazil.

Chapter Two of this dissertation presents an overview of the French Flute School, its development, ideals, and important figures, starting with its most important professor, Paul Taffanel. I present the advent of the Boehm system flute as the main tool to the development of the French school, and the Paris Conservatory as its main institution.

Moreover, the differences of the French Flute School among other schools of flute playing are discussed to state the uniqueness and importance of the French school and how it became so influential worldwide.

Chapter Three discusses the influences of the French Flute School in Brazil. It starts by describing the flute scene in Brazil in the second half of the nineteenth century, at the same time the French Flute School started to be developed. It shows that since Reichert, a French influence was always present in Brazil, but in the second half of the twentieth century, this influence became more substantial. Moreover, I draw a link between the French Flute School and the four most prominent flute professors in Brazil today. Two of the professors, Odette Ernest Dias and Jean Noël Saghaard, are French flutists who immigrated to Brazil in the middle of the twentieth century and then taught in universities and performed with important orchestras. Dias and Saghaard are direct descendants of the French school because they studied with the most important flute teachers in France.<sup>1</sup> The other two professors described in this chapter are Brazilian professors, Antonio Carrasqueira and Celso Woltzenloegel, who also studied in Paris for a period of time with important professors of the French Flute School.<sup>2</sup>

Chapter Four focuses on the Brazilian flute method written by Celso Woltzenloegel and how he used the standard French method as a baseline for his method. To draw a parallel, a comparison between Woltzenloegel's and Taffanel-Gaubert's methods demonstrates the similarities of both methods as proof of the French influence

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<sup>1</sup> Gaston Crunelle, Christian Lardé, from Paris Conservatory; Fernand Caratgé from the Paris Conservatory and the *École Normale*; and Roger Bourdin from the Versailles Conservatory.

<sup>2</sup> Alan Marion and Jean Pierre Rampal from the Paris Conservatory, among others professors from the *École Normale* and Versailles Conservatory.

on Brazilian flute pedagogy. I also examine the idiosyncratic attributes of the Brazilian method, which is related to the characteristics of Brazilian music. Brazilian rhythms are widely explored by Celso Woltzenloegel and are a unique feature of the method.



## CHAPTER II – THE FRENCH FLUTE SCHOOL

By the end of the nineteenth century, a group of French flutists started to be recognized for their characteristic refined playing. Distinguished by their clear singing tone, this new generation emphasized variety of color through the manipulation of dynamics, vibrato speed and amplitude, and varied articulation, which were made possible by the advent of the new silver flute. This particular school of playing influenced generations of flutists all around the world, creating a new style of playing based on innovative teaching principles, pedagogical materials, and performance practices.

The characteristic singing tone would become the common thread among the lineage of French school flutists. The concept was inspired by the human voice, and more specifically by the *bel canto* style, in which beauty of tone was a main ingredient of the performance.<sup>3</sup> Marcel Moyse<sup>4</sup> and later Jean-Pierre Rampal,<sup>5</sup> were highly influenced by opera singers of their time. The "beautiful singing" style or *bel canto* dramatically shaped their concept of tone and phrasing, which ultimately came to characterize the French school sound.

The Paris Conservatory, the center of music education in France, housed the teachers who developed the modern French Flute School. Acceptance to the conservatory was very competitive, and its graduates were the most likely to be hired by the major

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<sup>3</sup> Italian word which means "beautiful singing" or "beautiful song," referring to the qualities of the eighteenth and nineteenth centuries singing in which beauty of tone and legato phrasing were the principal ingredients. "Bel Canto," *Oxford Dictionary of Music*, 2nd ed. rev. *Oxford Music Online*. Oxford University Press, accessed January 10, 2017, <http://www.oxfordmusiconline.com.lynx.lib.usm.edu/subscriber/article/opr/t237/e1049>.

<sup>4</sup> Ann McCutchan, *Marcel Moyse: Voice of the Flute* (Portland, OR: Amadeus Press, 1994), 35.

<sup>5</sup> Sheryl Cohen, *Bel Canto Flute: The Rampal School* (Cedar Falls, IA: Winzer Press, 2003).

Paris orchestras.<sup>6</sup> It is important to note that the Paris Conservatory was a tuition-free institution where professors controlled their own curriculum and they were considered to be the best musicians in Europe. This combination of factors enabled the Paris Conservatory to establish itself as the leading music education institution in the world from its creation in 1795 until the middle of the twentieth century.

Traditionally, the Paris Conservatory had one professor of flute who taught only one masterclass of about 12 students and gave no individual lessons. Auditions were held each fall and two or three new students were admitted annually. Every July, there was a *concours* or public competition. Qualified students would each perform a set piece (often a new composition) that had been distributed four weeks earlier plus a shorter sight-reading piece. A student might win one of four awards: *Premier Prix* (First Prize), *Deuxième Prix* (Second Prize), *Premier Accessit* (First Certificate of Merit), or *Deuxième Accessit*. The *Premier Prix* was the equivalent of graduation and considered a key qualification for a successful flute career. Some years no such awards were given, while other years several students might earn that distinction. Students with a lower ranking would return to the Conservatory in the fall for another year of study. (Students also could audition to enroll in other classes such as composition or conducting, which had annual year-end *concours* and similar award systems.)<sup>7</sup>

A standardized music education system was developed at the Paris Conservatory, and it included not only a curriculum but also the types of instruments students should play.<sup>8</sup> As mentioned before, the advent of the Boehm silver flute was a major factor in the development of the French Flute School, which was made possible by the Paris Conservatory. In 1860, Louis Dorus (1812-1896), who became the flute professor at the conservatory, was the first to establish the 1847 model of the Boehm silver flute as the

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<sup>6</sup> Rebecca M. Valette, "The French School: What is so French About It?" *The Flutist Quarterly* 36, no. 1 (Fall 2010): 28.

<sup>7</sup> *Ibid.*, 28.

<sup>8</sup> *Ibid.*, 28.

official instrument at the Paris Conservatory.<sup>9</sup> Dorus then established the flute maker Louis Lot as the conservatory's main flute supplier. Subsequently, for two decades, most of the flutists performing in Paris orchestras were using a Louis Lot flute.<sup>10</sup> Flutists trained at the Paris Conservatory had an instrument that was easier to project a clear sound and capable of playing in tune in all keys.

The pure, silvery tone of the modern French school implies the use of the silver flute, and indeed, the silver flute became popular in France before anywhere else. The tone produced by the silver flute is light and limpid and an appropriate top voice to the light-textured French woodwind choir. It responds well to the light, front-of-the-mouth attack and to *pianissimo*, particularly in the upper register and over wide intervals. The silver flute permits a looser embouchure than does wood, which allows the player to make the nuances of timbre and pitch that are the hallmarks of the French style.<sup>11</sup>

Clearly, the advent of the silver flute was a crucial aspect for the development of the modern French Flute School. Not only did flutists start to have a different approach to the sound production, but the flute technique also changed. As a result, new pedagogy materials started to be written focusing on the versatility of the silver flute.

One of Louis Dorus's most prominent students was Paul Taffanel (1844-1908), who is often referred as the father of the French Flute School. Taffanel was part of the first generation to be taught on the new Boehm silver flute. He studied with Dorus at the

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<sup>9</sup> Dorus's innovations went beyond that of just making the new Boehm silver flute the official instrument of the conservatory. He himself also contributed to the development of the instrument, collaborating with the flute makers such as Godfroy and Lot for the modification of the G# key. Researchers of modern flute modifications over time have pointed out that in the second half of the nineteenth century the so-called French model and German model of the Boehm flute had significant differences, and the German's were still using the wooden flute while French flutists were adopting more and more to the silver flute. The generation of flutists after Louis Dorus became a generation that had in its hands a very new instrument and they were the first to fully explore it.

<sup>10</sup> Ardal Powell, *The Flute*, The Yale Musical Instrument Series (New Haven: Yale University Press, 2002), 215.

<sup>11</sup> Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers* (New York: C. Scribner's Sons, 1985), 101.

Paris Conservatory, and in 1860 at the young age of 16, he won the *Premier Prix*, the principal flute competition at the conservatory. Taffanel was one of the first students to win such an award using a Boehm system flute.<sup>12</sup> He was also such a distinguished student that in addition to his flute diploma, he earned diplomas in harmony (1862) and fugue (1865) from the conservatory.<sup>13</sup>

Taffanel had a successful career as a performer, professor, and conductor. In 1864, he became officially registered as an extra player in the Paris Opera orchestra, and in 1876 became the orchestra's principal flute.<sup>14</sup> In 1869, he was appointed principal flute of the *Societè des Concerts du Conservatoire* where he later would become the music director. In 1878, he founded the *Société de Musique de chamber pour instruments à vent* with the intention of promoting new music for wind instruments and reviving the wind repertoire from old composers. Later, in 1893, Taffanel was appointed Professor of Flute at the Paris Conservatory, and in the same year, he became the Principal Conductor at the Paris Opera. These two leading and prestigious positions in Paris would make him one of the most important figures in the French music scene at the time.

Taffanel changed the flute school in the following ways: (a) consolidating the use of the Boehm flute; (b) systematizing flute teaching; (c) using singing analogies, and (d) reviving the repertoire from classical composers and commissioning new works. In fact, scholars state that Taffanel is the only dividing point in the tradition of the French Flute

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<sup>12</sup> Dorothy Glick, "Paul Taffanel and the Construction of the French Flute School" (master's thesis, University of Kansas, 2014), 7.

<sup>13</sup> Ardal Powell, *The flute*, The Yale Musical Instrument Series (New Haven: Yale University Press, 2002), 215.

<sup>14</sup> Edward Blakeman, *Taffanel: Genius of the Flute* (New York: Oxford University Press, 2005), 26.

School. For instance, the flute historian Ardal Powell affirms that there is indeed a distinct style of the school after Taffanel, not solely due to the advent of the Boehm flute, but due to other stylistic aspects cultivated by Taffanel.

The “French School” can be described as a continuing tradition in which each flute professor at the Conservatoire is a student of a former professor. However, even the French continue to debate the musical philosophies and technical nuances that constitute this tradition. The chief characteristics of French flute-playing are, like Monet’s water lilies, easily recognized but variously perceived. Finesse of tone and dynamics, a clear, singing sound, an infinite color palette, and a spirited yet thoughtful interpretive personality dedicated to the composer’s intentions are the qualities most often cited in conversations and dissertations that attempt to define what is French. It has also been suggested that the French style is simply any French flutist’s response to the technical possibilities of the Boehm flute. Indeed, many French-trained flutists make a distinction between pre-Boehm century and the “modern” French flute school, of which Taffanel, the first major virtuoso to wholly embrace the Boehm system (under Dorus at the Conservatoire) and to adapt to the language and style of musical impressionism, is considered the father.<sup>15</sup>

There were many differences in flute pedagogy and performance at the Paris Conservatory before and after Taffanel. First, the idea of the tone color and singing tone is a concept that started with Taffanel. Second, the solo compositions of flute professors, such as Henry Altès (1826-1895) and Jean-Louis Tulou (1786-1865),<sup>16</sup> were the main pieces performed at the annual examinations from 1830 to 1893. This was a trend that drastically changed with Taffanel. Taffanel commissioned new pieces for the annual *concours*, written not only by flutists but by important composers of his time. By doing

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<sup>15</sup> Ann McCutchan, *Marcel Moyse: Voice of the Flute* (Portland, OR: Amadeus Press, 1994), 47.

<sup>16</sup> Jean-Louis Tulou was the Professor of Flute at the Paris Conservatory from 1829 to 1856. Henry Altès was the Professor of Flute at the Paris Conservatory prior to Taffanel who wrote in 1880 a *Méthode Complète de Flûte*. Like Taffanel, Altès was from the first generation of flutists to adopt the Boehm flute although his teacher, Jean-Louis Tulou, did not adopt it.

so, he contributed to the expansion of the flute literature with a variety of new music that eventually became standard in the flute repertoire.

Louis Fleury, a pupil of Taffanel who became a scholar of the French School, stated that towards the end of the nineteenth century Taffanel completely changed the practices of his time.

Paul Taffanel left the Conservatoire just when the flutists' repertory contained nothing but airs with variations and potpourris, all beneath contempt; compared with the effusions of Tulou and Demersseman, the music of Thalberg and Herz is high art. Taffanel began by playing these things, but he soon saw that they were unworthy both of himself and his public. The more his powers of execution grew, the more refined became his taste. And he began to make discoveries. Mozart's concertos, neglected for the last fifty years in favour of Tulou's, began to be heard at concerts. Bach's sonatas, those wonders, long buried in the dust of libraries, awakened to find a real interpreter. He was the first, at any rate in France, to find out the meaning of these works, which his colleagues thought dull and badly written for the instrument.<sup>17</sup>

According to Fleury, because Taffanel expanded the horizons of flute playing, composers began to have a higher regard for the flute. Fleury claims that those changes were reflected in modern compositions and that the flute was no longer considered a "mere acrobatic" instrument, but an instrument that "could reach a high pitch of musical feeling."<sup>18</sup> Taffanel's new appreciation for neglected Classical and Baroque literature were not solely based on the relative ease of flute technique afforded by the Boehm flute, but it was his ability to demonstrate new sound qualities on the flute, especially for long-forgotten compositions, that prompted composers to write for the flute in a different manner.

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<sup>17</sup> Louis Fleury, and A. H. F. S. "The Flute and Its Powers of Expression." *Music & Letters* 3, no. 4 (Oxford University Press: 1922), 384.

<sup>18</sup> *Ibid*, 384.

Taffanel's innovations were so distinct from previous professors of the Paris Conservatory, that the French Flute School can be identified as the lineage of Taffanel and his students, rather than taking into account all the French flute professors since the creation of the Paris Conservatory. Taffanel's students not only followed his path but also continued to expand his ideas.

The list of Taffanel's students is vast, but among his most prolific students were Phillippe Gaubert, Marcel Moyse, and George Barrère. These three were influential in passing Taffanel's concepts on to many generations afterward and expanding his teaching beyond France.

Philippe Gaubert was the student who most closely followed in Taffanel's footsteps. "He followed his mentor into the flute section of the Paris Opera, succeeded him as solo flutist and then as conductor of the *Société des Concerts*, and eventually succeeded him both as conductor of the opera and Professor of Flute at the Conservatoire."<sup>19</sup> Similar to Taffanel, he had a successful career not only as flutist but also as a conductor.

He conducted many works by composers such as Debussy, Ravel, Dukas and Florent Schmitt, as well as the first performances of *Padmâvatî* (1923) and *Bacchus et Ariane* (1931) by Roussel, *Oedipe* (1936) by Enescu, and numerous scores by Fauré, Pierné, Ibert, and Sauguet. He also led the first performances in Paris of many significant scores by non-French composers, such as Richard Strauss's *Der Rosenkavalier* and *Elektra* and Puccini's *Turandot*, and in 1934 and 1935 he presented the first modern performances in France of Monteverdi's *Orfeo* with the Paris Conservatory Orchestra. He composed prolifically: not only many pieces of chamber music featuring the flute, but also operas (*Sonia*, *Nâïla*), ballets (*Alexandre le Grand*, *Le Chevalier et la Damoiselle*, both choreographed by Serge

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<sup>19</sup> Nancy Toff, "The Gaubert Legacy," *New York Flute Club Newsletter* (January 2011), 2.

Lifar), and orchestral works (*Le Cortège d'Amphitrite*, and a symphony).<sup>20</sup>

Although Gaubert had a successful career as a conductor and promoted repertoire by important composers, as well as composed himself, he is most recognized for the organization of Taffanel's teaching materials into a *Méthode Complète de Flûte*.<sup>21</sup> This method is based on Taffanel's manuscripts and concepts passed on to his students over the years at the Paris Conservatory. Taffanel-Gaubert's method is certainly one of the first and most significant pedagogical resources for the silver flute, and it has been important for the spread of the French Flute School ideas worldwide. Along with the *Méthode Complète de Flûte* and his teaching, Taffanel's flute legacy carried on through many of Gaubert's students such as Gaston Crunelle, Fernand Caratgè, and Marcel Moyse.

Among Gaubert's students, Marcel Moyse was arguably the most influential flute teacher of the twentieth century. A student of both Gaubert and Taffanel, Moyse with his extensive travels, expanded the French Flute School to the whole world. "The branches of the Moyse tree around 1950 extended across France and out to Switzerland, Germany, Hungary, Czechoslovakia, Austria, Spain, Italy, Sweden, and Norway, down to Chile and over to the United States, Australia, and Japan."<sup>22</sup>

Moyse is known for premiering important orchestral repertoire such as Ravel's *Daphnis et Chloé* (1912) and Stravinsky's *Petrushka* and *Rite of Spring* (1913). In 1931, he replaced Gaubert as the Professor of Flute at the Paris Conservatory; however, in

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<sup>20</sup> David Patmore, "Phillipe Gaubert," *Naxos Classical Music*, accessed August 11, 2016, [http://www.naxos.com/person/Philippe\\_Gaubert\\_23284/23284.htm](http://www.naxos.com/person/Philippe_Gaubert_23284/23284.htm).

<sup>21</sup> Paul Taffanel and Philippe Gaubert. *Méthode Complète de Flûte* (Paris: Alphonse Leduc, 1923).

<sup>22</sup> Ann McCutchan, *Marcel Moyse: Voice of the Flute* (Portland, OR: Amadeus Press, 1994), 122.



1940, when the Nazis invaded Paris, Moyses left Paris and taught for some time at the Geneva Conservatory. He later returned to Paris, but the position of Professor of Flute at the Conservatory had been filled by Gaston Crunelle. After two years, Moyses started to teach again at the Conservatory alongside Gaston Crunelle, but he left the Conservatory in 1948 and traveled to live and teach in other countries around the world.

Perhaps Moyses's primary characteristic was his tone, which was clear and flexible, making use of a spinning fast vibrato. This playing quality was surely a reflection of Taffanel's idea of the "singing voice" taught to Moyses; however, Moyses seemed to go further with the idea of the vibrato and sonority, imitating other instrumentalists and singers such as Pablo Casals (cello), Fritz Kreisler (violin), and Enrico Caruso (tenor). "All these artists used a continuous vibrato to produce tones of lightness, sweetness, and brilliance rather than emphasis or strength."<sup>23</sup> This tone concept is what Moyses tried to reproduce on the flute, an approach to the vibrato as a natural component of the sound, which would be imitated rather than simply taught. He often refused to talk about vibrato, referring to it as "the natural way," which could be learned from other artists, especially from singers.<sup>24</sup>

Moyes was extremely important to the development of flute pedagogy. He expanded and systematized Taffanel's pedagogy by writing exercise books, each one focusing on aspects of mechanical technique, interpretative skills, or the achievement of a beautiful tone.

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<sup>23</sup> Ardal Powell, *The Flute*, The Yale Musical Instrument Series (New Haven: Yale University Press, 2002), 223.

<sup>24</sup> Trevor Wye and Angeleita Stevens Floyd, *Marcel Moyes, an Extraordinary Man: A Musical Biography* (Cedar Falls, IA: Winzer Press, 1993), 28-29.

He wrote out his daily regimen of practice, using small melodic fragments in predictable permutations, in his *Études et exercices* (Studies and technical exercises) ... His somewhat later *Enseignement Complet* (Complete instruction) contained a massive series of exercises intended to supplement, rather than to replace, one of the stocks methods, such as Altès and Taffanel-Gaubert. Moyses' exercise books illustrate a teaching style that seems to have been much more prescriptive than any before him. Beginning with simple studies for a beautiful tone, the series progresses to patterns written out over and over again in every key and every possible combination.<sup>25</sup>

Moyse's study books are still currently used in schools and conservatories worldwide and are a real treasure of flute pedagogy. According to Ardal Powell, Moyses' intention was not to replace past methods for the Boehm flute, such as the works by Taffanel, Gaubert, and Altès, but to write additional material to complement the work of those professors.<sup>26</sup>

In addition to Moyses, Georges Barrère (1876-1944), also a student of Taffanel's, helped proliferate the ideas of the French Flute School throughout the world. At first a student of Henry Altès, Barrère would start to study with Taffanel when he succeeded Altès as Professor of Flute at the Paris Conservatory. He later considered his studies with Taffanel to be the turning point of his life, saying that Taffanel's teaching was more devoted to the music and its nuances than the technical finger exercises from Altès.

“Taffanel was not only the best flutist in the world, but I doubt if any can ever fill his place. Quality as well as quantity of tone and fine technique were only a small part of his splendid characteristics as a flute-player. His musicianship, his style particularly, was highly inspirational. He loathed cheap sentimentality, excessive expression,

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<sup>25</sup> Ardal Powell, *The Flute*. The Yale Musical Instrument Series (New Haven: Yale University Press, 2002), 223.

<sup>26</sup> Interestingly, Edward Blakeman states that Moyses actually assisted Gaubert in the editing process of the Taffanel-Gaubert's method. In Edward Blakeman, *Taffanel: Genius of the Flute* (New York: Oxford University Press, 2005), 213.

endless vibrato or shaking of tone, in a word, all the cheap tricks which are as undignified as they are unmusical.”<sup>27</sup>

While still in France, Barrère had a successful career as a flutist. He is known as the flutist who played the first performance of Debussy’s *Prélude à l’après-midi d’un faune*, in 1894, by the age of seventeen. Barrère performed in many orchestras under the baton of important conductors and alongside flutists such as Philippe Gaubert and Adolphe Hennebains,<sup>28</sup> and he also taught at Vincent d’Indy’s *Schola Cantorum*.

In 1905, Barrère was invited by the German conductor Walter Damrosch to join the New York Symphony Orchestra, where he remained for the rest of his life. He also taught at the Institute of Musical Art, which later became the Juilliard School of Music, where he taught many leading American flute players such as William Kincaid, Samuel Baron, and others. For Barrère, Edgard Varèse wrote *Density 21.5* after his acquisition of a new platinum flute. He is also known as the founder of the New York Flute Club in 1920.

Barrère can be credited as the main flutist who brought the sound ideal of the French Flute School to the United States. He, along with many other students of Taffanel and Gaubert who immigrated to America, decisively influenced American flute playing. Other examples of French flutists who immigrated to America are André Maquarre and Daniel Maquarre, principal flutists in the Boston Symphony and Philadelphia Orchestra;

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<sup>27</sup> Nancy Toff, *Monarch of the Flute: The Life of Georges Barrère* (Oxford: Oxford University Press, 2005), 16.

<sup>28</sup> Adolphe Hennebains (1862–1914), was a student of Henry Altès who succeeded Taffanel in both the Paris Opera and the Paris Conservatory orchestra. He became Taffanel’s assistant at the Conservatoire from 1893 and the Professor of Flute at the Conservatoire after Taffanel’s death, in 1909.

René Rateau, solo flute of the Chicago Symphony; and George Laurent, principal with the Boston Symphony.

These men brought with them to the United States the tonal ideals of the French school, learned firsthand at the Paris Conservatory from Taffanel, Hennebains, and Gaubert – the concepts of tonal homogeneity (of which Moyses later became the standard-bearer), of the famous “sensitive” timbral control, and of vibrato.<sup>29</sup>

Barrère had a particularly strong influence on his student William Kincaid, who is considered the father of the American Flute School and led a generation of American flutists.<sup>30</sup> Many of Barrère’s students later assumed positions in distinguished American orchestras throughout the United States. According to Demetras Baferos Fair, “91% of American flutists living today may trace their ancestry through one or more of their teachers to Georges Barrère.”<sup>31</sup>

Through his students, Taffanel's legacy and the propagation of the ideas of the French Flute School spread throughout the globe. The characteristics they shared would distinguish them among flutists from other schools of playing, such as the British and the German schools, which differed from the French in many aspects.

The first aspect that distinguished the French Flute School from other schools of playing was the nature of the instruments used by flutists in each country. The French players were the first to embrace the silver flute. This was a major factor that separated their ideas on flute performance and pedagogy from other countries. The new flute allowed innovative approaches to sound, such as the idea of “singing tone,” the use of a

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<sup>29</sup> Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers*, 3rd ed. (New York: Oxford University Press, 2012), 105.

<sup>30</sup> Demetras Baferos Fair, “Flutist’s Family Tree: In Search of The American Flute School” (DMA diss., Ohio State University, 2003), 51.

<sup>31</sup> *Ibid.*, 28.

consistent vibrato, and an approach to the sound and interpretation with different colors. The Boehm silver flute was the main reason why French flute players started to differ from flutists from other countries. Its use “not only resulted in a certain homogeneity of tone but also distinguished French flutists from their counterparts in Germany, England, and the United States, where wooden flutes still retained their popularity until the early part of the 20th-century.”<sup>32</sup> The following statement in a treatise from 1890 by R. S. Rockstro gives details about the acceptance of the Boehm silver flute, which was still resisted in other countries at the end of the nineteenth century.

In justice to the consistency of our Continental neighbors it should be mentioned that while we [the English] have been too prone to vacillation between the old, the new and the pseudo-old systems, the French have been generally loyal to the [Boehm flute]... and the Germans have, with equal pertinacity, adhered to the old flute, pure and simple.<sup>33</sup>

The English, for example, continued to prefer wooden flutes (even though they used the Boehm system) until the middle of the twentieth century.<sup>34</sup> “The bore, embouchure and tone holes of the typical English wooden flute were also much larger than on comparable French models.”<sup>35</sup> Another preference among French flutists was the open-hole flute, which is recognized as French model, and Gaubert became the first player to use it. According to Nancy Toff, the “German, Russian and eastern European

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<sup>32</sup> Rebecca M. Valette, “The French School: What is so French About It?” *Flutist Quarterly* 36, no. 1 (Fall 2010): 29.

<sup>33</sup> Richard Shepherd Rockstro, “A Treatise on the Construction, the History, and the Practice of the Flute: Including a Sketch of the Elements of Acoustics and Critical Notices of Sixty Celebrated Flute-Players” (Portland, Me.: Longwood Press, 1976), quoted in Richard M. Wilson, *19<sup>th</sup> century Boehm flutes*, Rick Wilson's Historical Flutes Page, accessed December 18, 2016, <http://www.oldflutes.com/boehm.htm>.

<sup>34</sup> Richard M. Wilson, “19th century Boehm flutes,” Rick Wilson's Historical Flutes Page, accessed December 18, 2016, <http://www.oldflutes.com/boehm.htm>.

<sup>35</sup> Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers*, 3rd ed. (New York: Oxford University Press, 2012), 106.

traditions are much the same as the English,” which is believed to be related to their acceptance of the Boehm silver flute. “In Vienna, the Boehm flute achieved acceptance only in the early twentieth-century. As in Germany, it was slow to catch on.”<sup>36</sup>

As a consequence of the difference in instruments, ideas about sonority varied among schools. While French flutists started to use a consistent vibrato in the sound, British, and probably German flutists, were used to the production of a straight tone. The French embouchure was usually a forward relaxed embouchure, while British flutists, used the lips stretched into a smile.<sup>37</sup> The “English manner of flute playing” was with very short articulation, no vibrato, and very tight embouchure.<sup>38</sup> In contrast, the French sound was light, pure, and accompanied by a clear articulation, which was made possible by the improvements to the instrument.

The pedagogical materials created by French Flute School flutists, who systematized the flute teaching, was a consequence of the necessity of having material focused on the new flute. The French flute literature dedicated to the Boehm flute was still sparse between 1860 and 1893. Pieces and methods emphasized techniques such as fast scales and arpeggiated passages. The majority of the pieces were tonal and they were written with the wooden pre-Boehm flute in mind. The idea of tone color and chromatic tonality started to be explored between 1893 and 1906, and the musical depth in the compositions started to be more fully developed at that time, especially in the *solo de*

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<sup>36</sup> Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers*, 3rd ed. (New York: Oxford University Press, 2012), 104.

<sup>37</sup> Jessica Ann Raposo, “Defining the British Flute School: A Study of British Flute Performance Practice 1890-1940” (DMA thesis: The University of British Columbia, 2007), 11.

<sup>38</sup> David Eugene Etienne, “A comparison and Application of Select Teaching Methods for the Flute by Henri Altes, Taffanel-Gaubert, Marcel Moyse and Trevor Wye” (DMA monograph, Louisiana State University, 1988), 3.

*concours* examinations pieces.<sup>39</sup> Michel Debost, who taught at the Paris Conservatory for many years, says that “the secret of the French School is a methodical approach to playing and practicing.”<sup>40</sup> Certainly, the success of this school is due to a conjunction of factors combined with a unique method of teaching and practicing the flute that brought French flutists to a higher level of performance. The French Flute School was so influential on other schools that “today if there can be said to be an international style of flute playing, it is an outgrowth of the French style.”<sup>41</sup>

The list of French flutists that stood out as the best flute players later in the twentieth century is huge. Some of them, such as Jean-Pierre Rampal (1922–2000), became flutists of unprecedented success. Rampal produced a vast number of recordings that included solo music, concertos, and chamber music. He was “credited with returning to flute the popularity as a solo classical instrument it had not held since the 18th century.”<sup>42</sup> His playing, recordings, and international concert tours elevated the flute’s reputation as an instrument equal in importance to the violin and piano, promoting the flute as a solo instrument. He certainly paved the way for other internationally renowned flute soloists of our time such as James Galway (b.1939) and Emmanuel Pahud (b.1970).

Additionally, not only professors of the Paris Conservatory became part of the French school tradition but also professors of other conservatories in France such as the

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<sup>39</sup> David Eugene Etienne, “A comparison and Application of Select Teaching Methods for the Flute by Henri Altes, Taffanel-Gaubert, Marcel Moyse and Trevor Wye” (DMA monograph, Louisiana State University, 1988), 73.

<sup>40</sup> Michel Debost, *The Simple Flute: From A to Z* (New York: Oxford University Press, 2002), 175.

<sup>41</sup> Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers*, third ed. (New York: Oxford University Press, 2012), 103

<sup>42</sup> Richard Pearson, “Flutist Jean Pierre Rampal Dies at 78,” *Washington Post*, last modified 2000, accessed March 5, 2017, [https://www.washingtonpost.com/archive/local/2000/05/21/flutist-jean-pierre-rampal-dies-at-78/cdc14364-c229-450c-bab9-71e27217ece3/?utm\\_term=.f91efdeb79a9](https://www.washingtonpost.com/archive/local/2000/05/21/flutist-jean-pierre-rampal-dies-at-78/cdc14364-c229-450c-bab9-71e27217ece3/?utm_term=.f91efdeb79a9).

*École Normale* and the *Conservatoire de Versailles* became part of the tradition. Those schools would have professors that shared the lineage of Taffanel, most of them alumni of the Paris Conservatory themselves such as, Fernand Caratgé (1902–1991), Christian Lardé (1930-2012), and Roger Bourdain (1923-1976).

Fernand Caratgé, who taught in the last years of his career at the *École Normale*, studied at the Paris Conservatory with Philippe Gaubert and was assistant to Gaston Crunelle at the conservatory from 1951 to 1969. His students included Jean-Pierre Rampal, Pierre-Yves Artaud, William Bennett, Roger Bourdin, Antonio Carrasqueira, and Jean-Nöel Saghaard. He produced many editions of music for the Paris publisher Alphonse Leduc, including a revised publication of the flute method of Henry Altès in 1956. An admirer of the flutes made by the great Paris flute maker Louis Lot, in 1951 Caratgé became the man who tested all the instruments made by Marigaux, the company that purchased Louis Lot's brand.<sup>43</sup>

Additionally, Roger Bourdin, was Professor of Flute at the Versailles Conservatory, having won the position only two years after winning the *Premier Prix* at the Paris Conservatory. Bourdin was a student of Marcel Moyse and Fernand Caratgé. He was an active soloist since the age of 19, performing for many years with the *Orchestre Lamoureux* and *Orchestre de Chambre de Versailles*. As a composer, Bourdin wrote pieces for flute, other instruments, and film soundtrack. He also performed in many chamber groups and recorded an extensive number of compositions, including Mozart's Concerto for flute and harp and the Debussy's Sonata for flute, harp, and viola.

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<sup>43</sup> Bernard Duplaix, "Fernand Caratgé," Robert Bigio flute pages, accessed October 12th, 2015, <http://www.robertbigio.com/caratge.htm>.



Lastly, Christian Lardé became Professor of Flute at the Montreal Conservatory in 1969, and in 1970, he became the chamber music professor at the Paris Conservatory. Lardé also taught at the *École Normale* until 1995. His students included Emmanuel Pahud, Ransom Wilson, Jean-Nöel Saghaard, and Antonio Carrasqueira.

Many other remarkable French flute players could be listed, however, those mentioned above are the ones who had the most significant effect on the French School, and the ones who will be tied to the lineage of Brazilian flute players in the following chapters of this dissertation.

### CHAPTER III – THE FRENCH FLUTE SCHOOL IN BRAZIL

The arrival of the Boehm Flute and the foundation of a Brazilian Flute School

The history of the modern flute in Brazil paralleled the development of the French Flute School in France, but much of its progress was considerably influenced by the French. The arrival of the Belgian flutist Mathieu-André Reichert (1830-1880) and his introduction of the Boehm silver flute in Brazil can be considered the first major French influence. Reichert was a virtuoso flute player hired in Paris in 1859, along with other musicians, to perform in the court of the Emperor of Brazil, Dom Pedro II.<sup>44</sup>

The eminent Belgian flutist Mathieu-André Reichert arrived in Rio de Janeiro on June 8th, 1859, as a member of a group of remarkable artists hired in Paris on the Emperor's order to make music at the Imperial Court, at the Palace *Quinta da Boa Vista*, in São Cristóvão. Together with Reichert came the eminent clarinetist Cavallini, and the horn player Cavalli - both Italians – as well as the remarkable Dutch violinists André and Luís Gravenstein, who were accompanied by their father, an outstanding violinist himself. This select group got with the French ship [sic] *Ville Riche* which spent fifty days coming from the harbor Havre, in France, to Rio de Janeiro. Reichert, Cavallini, Cavalli and Gravenstein were hired in Paris where they happened to be giving concerts.<sup>45</sup>

Reichert's arrival would significantly impact Brazilian flute teaching and playing. Although Reichert never studied at the Paris Conservatory, it is possible to trace him back to the French flute lineage through his teacher, Jules Antoine Demeur (1814-1847), who had been a student of Louis Dorus in Paris. Prior to moving to Brazil, Reichert had

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<sup>44</sup> The Emperor of Brazil, Dom Pedro II (1825-1891), was perhaps the most important figure for the development of the Brazilian arts in the mid-nineteenth century. He was a member of the Portuguese royal family and an enthusiast patron of arts. Pedro II greatly contributed to the musical development of Rio de Janeiro by patronizing the Imperial Academy of Fine Arts, which provided funds to create the Imperial Conservatory of Music in 1841.

<sup>45</sup> Odette Ernest Dias, *Mathieu-André Reichert: um flautista belga no corte do Rio de Janeiro* (Brasília: Editora UnB, 1990), 77.

studied at the Brussels Conservatory with Demeur<sup>46</sup> and François-Joseph Fétis,<sup>47</sup> winning the first prize at the conservatory at the young age of 17. Shortly after, he was hired by the Belgian court as *Flûtist solo de la Musique du Roi Léopold II*,<sup>48</sup> soon becoming an acclaimed soloist in major cities in France, England, Holland and United States. His professor and music historian Fétis described him as “one of the most skillful and extraordinary flautists of the nineteenth century.”<sup>49</sup>

After moving to Brazil in 1859, Reichert became the principal flute at the *Teatro Provisório*.<sup>50</sup> In the same year, he began to perform as a soloist, giving concerts throughout many Brazilian states. Reichert’s impressive performances rapidly aroused interest towards to the Boehm flute. He not only influenced flutists of his time to play the new instrument but also Brazilian composers to write for it. Carlos Gomes, one of the most important Brazilian composers at that time, composed the cavatina of his opera

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<sup>46</sup> Jules Demeur was a Belgian flutist, principal flute of the Royal Theatre, who taught at the Brussels Conservatory in 1840, and from 1842 to 1847. After being appointed Professor of Flute, the director of the conservatory sent Demeur to study in France in order to learn the new Boehm flute. While in France, Demeur studied with Louis Dorus, who was one of the first French flute professors to adopt the Boehm system flute, and who played an important role in the acceptance of it in France. Some scholars from that time state that Dorus probably switched to the ring-key around 1833 and 1838, most likely using a Boehm model of 1832. By the time that Demeur had contact with Dorus, between 1840 and 1842, he probably learned some previous Boehm model of the modern flute (conical, ring-key wooden flute), since the cylindrical silver flute would be devised by Boehm only in 1847. This fact explains why Reichert was already playing a Boehm flute when he arrived in Brazil. As a student of Demeur, Reichert was most likely influenced by the master on the study of the Boehm flute.

<sup>47</sup> François-Joseph Fétis (1784-1871) was a Belgian composer, scholar and investigator of music history and theory.

<sup>48</sup> Odette Ernest Dias, *Mathieu-André Reichert: um flautista belga no corte do Rio de Janeiro* (Brasília: Editora UnB, 1990), 80.

<sup>49</sup> Giacomo Meyerbeer and Robert Ignatius Letellier, *The Diaries of Giacomo Meyerbeer: The years of celebrity, 1850-1856* (Fairleigh Dickinson Univ. Press, 1999), 300.

<sup>50</sup> The *Teatro Provisório* was where the first Brazilian operas by Carlos Gomes and Henrique Mesquita were premiered. In 1853 the name of the theatre changed to Teatro Lyrico Fluminense, as stated in José da Silva Dias. *Teatros do Rio: do Século XVIII ao Século XX*. (Fundação Nacional de Artes – FUNARTE: Rio de Janeiro, 2012), 112.

*Joanna de Flandres* to be specifically executed by Reichert.<sup>51</sup> Reichert's own compositions are examples of the first works for the modern flute in Brazil.<sup>52</sup>

Besides being a virtuoso flutist and talented composer,<sup>53</sup> Reichert was also a great pedagogue of the new "french" flute. His *Sept Exercices Journaliers Opus 5*,<sup>54</sup> written for his students, is among the most used exercise book for flute technique by professors and students all around the world.

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7 EXERCICES JOURNALIERS. M. A. REICHERT Op. 5.  
N<sup>o</sup> 1. De 80 à 400 ♩.  
Fine.

Musical Example 1. Reichert's *Sept Exercices Journaliers Opus 5*, No.1.

Along with the exercises by Taffanel and Moyse, Reichert's exercises became an important part of the flute pedagogy in the twentieth century. Published in 1872, his exercises consist of studies in all keys, which are focused on obtaining fluidity in the technique. The exercises became not only part of the flute pedagogy in Brazil but were

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<sup>51</sup> André Diniz, *Joaquim Callado: o pai do choro* (Rio de Janeiro: Jorge Zahar, 2008), 55.

<sup>52</sup> Mathieu André Reichert, *Mathieu-André Reichert Partituras*, ed. Odette Ernest Dias (Brasil: Editora UnB, 1990).

<sup>53</sup> His later compositions were highly influenced by Brazilian music, including elements of Brazilian salon music. Examples of this are his compositions *Souvenir de Bahia* and *La Coquette*

<sup>54</sup> Mathieu André Reichert, *Sept Exercices Journaliers, op. 5* (Mainz: Schott, 1873).

later used by professors of the French school, such as Fernand Caratgé,<sup>55</sup> who republished it the twentieth century. Some other flutists also used Reichert's exercises as a model in their flute books, such as Michel Debost,<sup>56</sup> the former Professor of Flute at Paris and Oberlin Conservatory, and Trevor Wye.<sup>57</sup>

By the time Reichert was already established as a celebrated flutist in Brazil, another great young flutist was acquiring appraisal from the public, Joaquim Antônio da Silva Callado (1848-1880). Callado was still young when Reichert arrived in Brazil, but the two of them subsequently met and their particularities of playing ultimately became the foundation of the modern Brazilian Flute School.<sup>58</sup>

Callado was primarily a choro player,<sup>59</sup> and despite not having much or any formal flute instruction,<sup>60</sup> his impeccable and virtuosic technique were such that, in 1871, he became the Professor of Flute at the Imperial Conservatory of Music, the most important music education institution in Brazil.<sup>61</sup>

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<sup>55</sup> Mathieu André Reichert and Fernand Caratgé, *Sept exercices journaliers pour flûte* (Paris: Alphonse Leduc, 1983).

<sup>56</sup> Michel Debost and Jeanne Debost-Roth, *The Simple Flute: From A-Z* (Oxford: Oxford University Press, 2010), 242.

<sup>57</sup> Trevor Wye, *A Trevor Wye Practice Book for the Flute*, Volume 3 (London: Novello, 1980).

<sup>58</sup> Odette Ernest Dias, *Mathieu-André Reichert: um flautista belga no corte do Rio de Janeiro* (Brasília: Editora UnB, 1990), 92.

<sup>59</sup> At a very young age, Callado started to perform European dances in the salons of Rio de Janeiro with a characteristic playing style that later would become the basis of an authentic Brazilian genre, *choro*. Callado is often referred as the “father of choro” due to his influence on the early formation of this genre. His group “Choro Carioca” was one of the first *choro* groups in Rio de Janeiro.

<sup>60</sup> Callado studied composition and conducting with Henrique Alves de Mesquita (1830-1906), a respected conductor and composer who taught many musicians of that time.

<sup>61</sup> The Imperial Conservatory of Music was founded in Rio de Janeiro in 1841 by Francisco Manuel da Silva, with the initiative of Dom Pedro II. But the funds took a long time to be available and the conservatory started running only in 1848. The conservatory name changed several times. From 1890 to 1937 the name was the National Music Institute, from 1937 to 1965 the National School of Music, and in 1965 it became the School of Music of the Federal University of Rio de Janeiro.

Callado probably performed on a pre-Boehm wooden flute during his entire life. It is likely though that, influenced by Reichert, he might have experimented with the Boehm system flute and possibly even composed some of his compositions with the new flute in mind.<sup>62</sup>

According to the French flutist Odette Ernest Dias, former flute professor at the *Universidade Federal de Brasília* and also one of the main subjects of this research, “Reichert can be considered, together with Callado, as a founder of the Brazilian flute school because he is a part of this authentic synthesis.”<sup>63</sup> Both of them were important to the Brazilian lineage of flutists. We can consider Callado as the predecessor of a popular flute playing genre that generated many *choro* flutists in the country. In contrast, Reichert was a descendant of the traditional flute playing taught in European conservatories and would influence not only classical players in Brazil but also popular flutists to change to the silver flute.

Celso Woltzenloegel, who is also one of the main subjects of this research, states that after Callado’s death, the professors who succeeded him in the Imperial Conservatory of Music were Duque Estrada Meyer (1848-1905), Pedro de Assis (1880-

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<sup>62</sup> Denis Almeida dos Santos, “The Music and Flute of Joaquim Antonio Callado: A Study of Selected Compositions” (DMA diss., University of Kentucky, 2015), Abstract.

<sup>63</sup> Odette Ernest Dias, *Mathieu-André Reichert: um flautista belga no corte do Rio de Janeiro* (Brasília: Editora UnB, 1990), 38.

1947),<sup>64</sup> Moacyr Liserra (1905-1971),<sup>65</sup> and in 1971, Woltzenloegel himself.<sup>66</sup> He states that parallel to the academic education provided by those professors, there has always been a “popular school” developed among flute players that dedicated themselves to *choro*,<sup>67</sup> probably an inheritance of Callado’s practices.

It is important to highlight that while the Boehm silver flute of 1847 only became the official instrument of the Paris Conservatory in 1860, the new flute was already being used by Reichert in 1859 when he arrived in Brazil. Odette Ernest Dias states that she found an old flute in Brazil manufactured by Albert, a flute company from Brussels, which was in the possession of a family in Rio de Janeiro and could possibly have been Reichert’s flute. She also states that some Louis Lot instruments, the primary French flute maker from the nineteenth century, can still be found in Brazil. Dias, for instance, uses one which was probably manufactured in 1870 in France.<sup>68</sup> Therefore, likely due to Reichert’s influence, Boehm flutes started to be imported to Brazil.

Another important fact about the silver flute is that it was established as the official instrument of the Imperial Conservatory of Music in 1880. Duque Estrada Meyer, who had been both Callado’s and Reichert’s student, declared the Boehm flute the

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<sup>64</sup> Pedro de Assis succeeded Meyer at the National Music Institute. His book *Manual do Flautista*, contains short biographies of Brazilian flutists of the nineteenth and early twentieth centuries. Pedro de Assis, *Manual do flautista: comentários sobre diversos conservatórios da Europa* (Rio de Janeiro, Brazil: n.p., 1925).

<sup>65</sup> Moacyr Liserra entered the conservatory in 1921 as a student of Pedro de Assis. He then succeeded Assis as Professor of Flute at the conservatory. He was one of the founders of the Brazilian Symphony Orchestra (OSB) and the National Symphony Orchestra. In 1944 he wrote a book called “A Flauta – Origem, Evolução e Arte de Tocá-la” (The Flute – Origin, Evolution, and Art of Playing.)

<sup>66</sup> Currently, the professor of the *Escola de Música da Universidade Federal do Rio de Janeiro*, the former Imperial Conservatory of Music, is Eduardo Monteiro, who was a student of Woltzenloegel.

<sup>67</sup> Celso Porta Woltzenloegel, “Como Não ‘Dançar’ Numa Síncopa: Estudo Crítico-Avaliativo de Um Método de Flauta” (Universidade Federal do Rio de Janeiro, 1993), 5.

<sup>68</sup> Odette Ernest Dias, *Mathieu-André Reichert: um flautista belga no corte do Rio de Janeiro* (Brasília: Editora UnB, 1990), 34.

official instrument when he was appointed to succeed Callado as Professor of Flute at the Conservatory. This similar act had been done twenty years earlier by Taffanel's professor, Louis Dorus, at the Paris Conservatory. Consequently, Meyer's students, such as Pedro de Assis and Patápio Silva (1880-1907),<sup>69</sup> started on the new flute.

It is interesting to note that the main Brazilian conservatory implemented the new flute by the late nineteenth century, whereas other traditional European conservatories would resist it until the twentieth century. The new flute would not only be adopted by conservatory musicians, but flutists who played popular music would also quickly adapt it as their instrument of choice. The new flute was much different from the wooden flutes that Brazilians were accustomed to, and the capabilities of the new instrument would allow popular Brazilian music, with its improvisational characteristics, to be performed with more fluency and virtuosity.

Thus, as a result of the fusion of our urban music (the choro) with the new instrument and its technique, a new way of playing began in Brazil (and here I extend to the whole country, due to the fact that Rio de Janeiro was the headquarters of the Empire and the cultural headquarters of the Republic for decades). Our genre decisively influenced the implantation of the French school in Rio de Janeiro, as well as the use of the metal flute: the choro demanded great sound flexibility, a particularly clear high register (normally the solo part was for the flute or the clarinet), fingering agility and fast articulation. All these gaps could be fulfilled by the new instrument since the wooden flute no longer provided the flute players with the agility and flexibility necessary for the large and rapid leaps of the choro.<sup>70</sup>

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<sup>69</sup> Patápio Silva was the most famous student of Meyer. He studied at the National Music Institute and became a pioneer of the early recording industry in Brazil, being one of the first solo musicians to record in the country. After finishing his studies at the National Music Institute, Patápio was awarded a prize for his performance as a student, a flute made by the famous French flute maker Louis Lot. Patápio's fast, deep vibrato, a notable virtuosic quality evident in his recordings, seemed ahead of his time. Most of the pieces he recorded were his own compositions.

<sup>70</sup> Andreia Cristina Lopes da Silva, "A Influência da Escola Francesa de Flauta no Rio de Janeiro no século XX" (master's diss., Rio de Janeiro: Universidade Federal do Estado do Rio de Janeiro, 2008), 61 (translation by author).



The rapid acceptance of the Boehm flute not only sparked interest in performing the traditional European flute repertoire, but players of popular music saw the advantages the silver flute offered over the wooden flute.

#### The link to the French Flute School of Taffanel

In Brazil, the influence from French flutists started with Reichert, but the next major influence was from Taffanel. Although there is no evidence of a personal link with Paul Taffanel, musicians studied and performed his music, the music he revived, and his method since the beginning of the twentieth century.

Since the adoption of the Boehm flute by Brazilian flutists, there was a demand to import Boehm flutes and thus methods to teach the new instrument.<sup>71</sup> Andrea Cristina Lopes da Silva, in her dissertation about the influence of the French Flute School in Rio de Janeiro, states that during the first decades of the twentieth century, Taffanel's compositions and repertoire revived by Taffanel, such as Bach and Mozart's compositions for flute, were already a big part of the curriculum at the National Music Institute,<sup>72</sup> the main music institution of the country.

During research conducted at the UFRJ [Federal University of Rio de Janeiro] School of Music library, I had access to the Teaching and Examination Programs of the [former] National Institute of Music (mainly from the 10s, 20s, and 30s), and I could see that at the beginning of the 20th century, the main composers that the Bachelor in

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<sup>71</sup> However, through whom this influence was developed in the first decades is unclear. Some sources show that the method by Taffanel-Gaubert was being used in Brazil not long after its publication, and that French flute repertoire was being played by Brazilian flutists. Yet, how it arrived in Brazil in the first part of the twentieth century is unknown. It is possible that the constant exchange of Brazilian musicians and French musicians might have created an exchange of material. For example, the most acclaimed Brazilian composer, Heitor Villa-Lobos (1887-1959) had been in Paris for long periods of time; also, French composers such as Darius Milhaud (1892-1974) lived in Brazil. Therefore, due to this musical interchange that was happening between France and Brazil, the information and resources from Paris have arrived in Brazil.

<sup>72</sup> As mentioned before, the former Imperial National Conservatory changed its name several times becoming the School of Music of the Federal University of Rio de Janeiro in 1965.

Transverse Flute students studied were: P. Taffanel, A. Terschak, J. Andersen, F. Kuhlau, M. A. Reichert, J. S. Bach, W. Mozart and the Brazilian Pedro de Assis.<sup>73</sup>

Not only was the repertoire of French flutists studied in the first decades of the twentieth century in Rio de Janeiro, but the use of Taffanel-Gaubert's method was detected as well. In an interview with Silva, flutists Lenir Siqueira (1922)<sup>74</sup> and Celso Woltzenloegel, state that Moacyr Liserra, former professor of flute at the National Institute of Music, used to teach technique through the Taffanel-Gaubert's method.<sup>75</sup> The French influence and specifically Taffanel's influence was present in Brazil since the nineteenth century. Moreover, Taffanel and the French influence would be even more substantial during the second part of the twentieth century through a clear connection between professors in Brazil and professors of the French school.

There are four key living flute professors that can be considered ambassadors of the French School in Brazil. The French flutists Odette Ernest Dias and Jean-Nöel Saghaard have taught in Brazil since they arrived there after the 1950s. Along with them, the Brazilian flutists Antonio Carrasqueira and Celso Woltzenloegel, who studied in France with professors of the French Flute School, returned home afterward, sharing their knowledge of the French flute playing with their students. As mentioned before, these

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<sup>73</sup> Andreia Cristina Lopes da Silva, "A Influência da Escola Francesa de Flauta no Rio de Janeiro no século XX" (master's diss., Rio de Janeiro: Universidade Federal do Estado do Rio de Janeiro, 2008), 53 (translation by author).

<sup>74</sup> Lenir Siqueira was a Brazilian flutist who graduated from the National Music Institute in 1945 as a student of Moacyr Liserra. He performed with many orchestras in Brazil and taught at the National School of Music from 1978 to 1992.

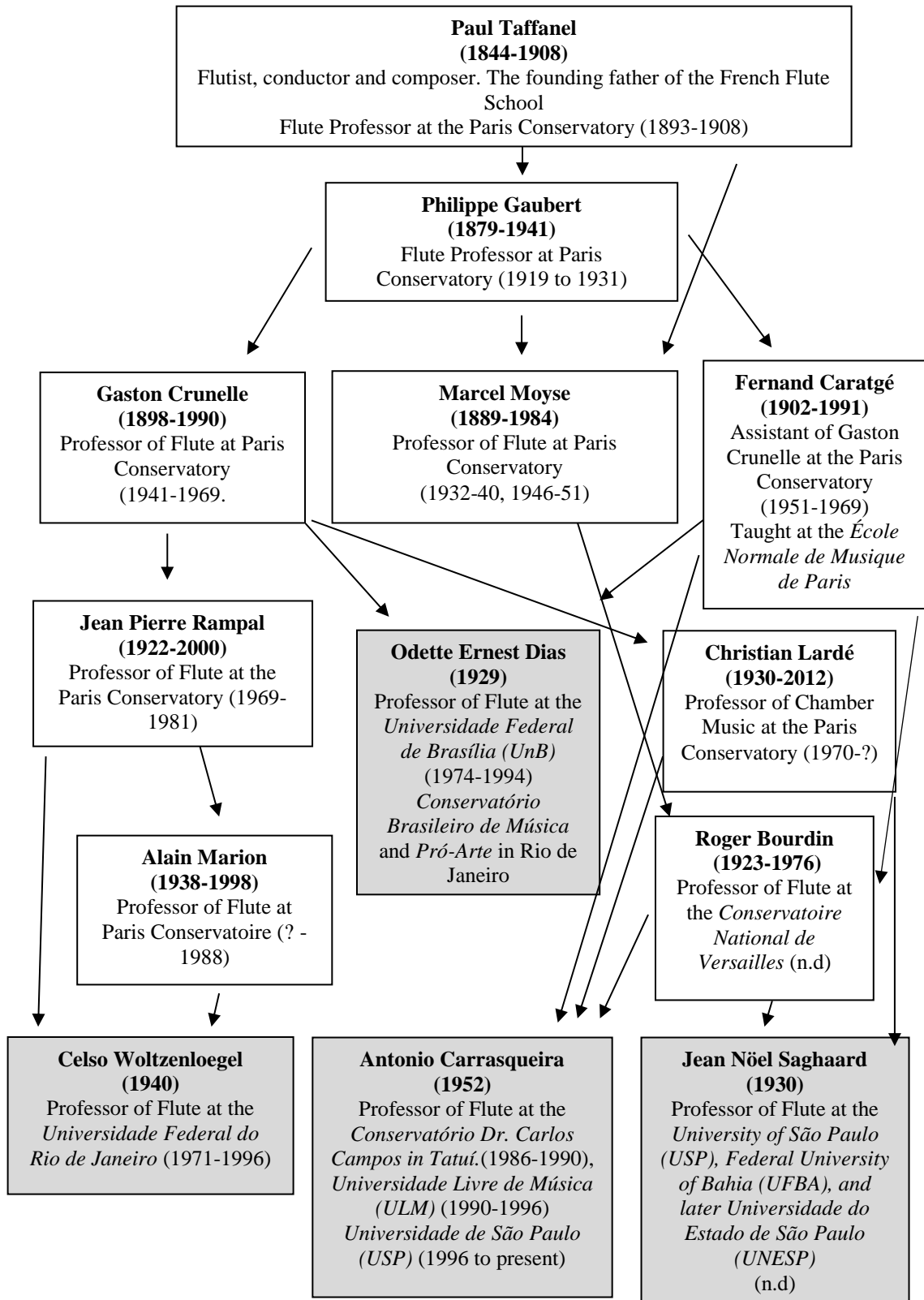
<sup>75</sup> Andreia Cristina Lopes da Silva, "A Influência da Escola Francesa de Flauta no Rio de Janeiro no século XX" (master's diss., Rio de Janeiro: Universidade Federal do Estado do Rio de Janeiro, 2008), 66 (translation by author).

four professors taught a vast number of flutists that currently hold important positions in orchestras and universities in Brazil and all over the world.

In order to trace the link between these four main flute professors in Brazil and the French Flute School, the following family tree connects their heritage to Paul Taffanel, pointing out who their professors were and how they related to the school of Taffanel.

Table 1.

*Brazilian professors and their ancestral connection to the French Flute School.*



As shown on the chart, the four professors listed in gray squares are directly connected to professors of the French Flute School, tracing their heritage back to Taffanel. It is important to emphasize that two of those Brazilian professors (Dias and Saghaard) were actually born in Paris and moved to Brazil around the middle of the twentieth century. The other two professors mentioned (Woltzenloegel and Carrasqueira) were born in Brazil but studied extensively in Paris before going back to teach in Brazil.

The four flutists caused an impact on flute pedagogy in Brazil mainly because they taught at important institutions where they reached a vast number of students. Saghaard taught at UNESP (University of the São Paulo State) until 2013, Dias retired from UnB (University of Brasília) in 1994, Woltzenloegel retired from UFRJ (Federal University of Rio de Janeiro) in 1996,<sup>76</sup> and Carrasqueira still teaches at USP (University of São Paulo).

The French flutists Odette Ernest Dias and Jean-Nöel Saghaard were very active on the Brazilian flute scene in the 50s and 60s, performing with important Brazilian orchestras. Woltzenloegel lived in Rio de Janeiro and then moved to France in 1965, and Carrasqueira lived in São Paulo and subsequently moved to Paris in 1973. Woltzenloegel, and later Carrasqueira, along with the teachings of Dias and Saghaard were the key players who continued the significant influence of the French Flute School in Brazil during the second half of the twentieth century. They are the four major icons and representatives of the French flute teaching in Brazil.

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<sup>76</sup> The UFRJ School of Music is the former Imperial Conservatory of Music founded in 1848.

## Ambassadors of the French Flute School in Brazil

*Odette Ernest Dias (b.1929)*

Odette Ernest Dias was born in Paris in 1929. She studied flute at the Paris Conservatory, winning the *Premier Prix* in 1951. Shortly afterward, she won the Geneva Flute Competition, one of the most prestigious flute competitions in Europe.

In 1952, Dias moved to Brazil to perform with the Brazilian Symphony Orchestra (OSB) after an invitation from the famous Brazilian conductor Eleazar de Carvalho. She left the Brazilian Symphony Orchestra in 1969 to become part of the *Orquestra Sinfônica Nacional da Rádio do MEC*, where she performed until 1974. In 1974, she moved to the Brazilian capital, Brasília, where she became a Professor of Flute, Aesthetics, and Musicology at the University of Brasília (UnB). In 1982, she worked as Visiting Professor at the University of Texas at Austin (US), and in 1992 in the Minas Gerais Federal University, also as Visiting Professor.

Dias had a remarkable music education in Paris. Later, she would carry her knowledge to Brazil and influence a gamut of flutists there. Her distinctive musical experience is not only based on the flute professors that she studied with, such as the Paris Conservatory flute professor Gaston Crunelle, but also many other important professors that she had contact with. For instance, in the Paris Conservatory, Dias was very active in the classes of Nadia Boulanger, who frequently invited her to illustrate Bach's works in the public classes. She witnessed the first experiences of Pierre Boulez and Pierre Schaeffer on prepared piano. While studying in Crunelle's class, she had the opportunity to meet important composers such as André Jolivet, Henry Dutilleux, Pierre Sancan and George Enesco. She had the privilege of performing his *Cantabile and Presto*

for flute and piano, with Enesco himself on the piano.<sup>77</sup> Those experiences would make her one of the most experienced flutists in Brazil when she arrived.

I would divide my life into four phases, as it were four movements of a symphony. I. Paris – childhood, learning – tradition: Prelude. II. Rio de Janeiro – entrance in the life – personal and professional – multiple activities: Allegro. III. Brasília – stripping, nudity – open sky – horizon, contemplation – new production: Adagio. IV. Rio de Janeiro – return, recantation, search for the essentiality – put down the burden, the past behind – Happiness: Allegro Stretto Finale.<sup>78</sup>

Similar to Reichert, Dias was passionate about Brazilian music. She is heard on recordings of many popular musicians in Brazil, such as the recordings of Tom Jobim by Elizete Cardoso in 1958. She also was part of many other orchestras in Brazil such as Rádio Tupi, Rádio Nacional, and the TV Globo Orchestra. Dedicating herself to the research of Brazilian music, she wrote books and articles about Brazilian music of the nineteenth century and early twentieth century. An example of her research is the book “Mathieu-André Reichert: um flautista belga na corte do Rio de Janeiro.” which investigated the life of this Belgian flutist that moved to Brazil in the middle of the nineteenth century.<sup>79</sup>

In addition to having taught at the University of Brasília from 1974 to 1994, Dias also taught at the *Conservatório Brasileiro de Música* and *Pró-Arte* in Rio de Janeiro. She also taught at many music festivals in cities all over Brazil such as Ouro Preto, Recife, Belo Horizonte, São João Del Rei, Curitiba, Pelotas, and Campos do Jordão. Over the course of more than 60 years, she has taught an incredible number of flutists

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<sup>77</sup> Raul Costa D'Ávilla, “Odette Ernest Dias: discursos sobre uma perspectiva pedagógica da flauta.” (DMA diss. Universidade Federal da Bahia. Salvador, 2009), 68-69.

<sup>78</sup> Ibid., 66 (translation by author).

<sup>79</sup> Odette Ernest Dias, *Mathieu-André Reichert, um flautista belga no corte do Rio de Janeiro*. (Brasília: Editora UnB, 1990).

throughout Brazil, which, according to Raul Costa d'Avilla, makes us believe that her pedagogical practices are a reference in Brazilian flute teaching.<sup>80</sup>

In an interview for this research, Dias states the French Flute School was a result of a combination of the following factors: the new silver flute, the Paris Conservatory, and a renewed interest of composers to write for this new instrument.

There has always been research regarding the instrument... The idea was for the creation of the new, an evolution... And with Boehm, we started to have a better instrument because everyone wanted to innovate. You do not want to [only] perpetuate. So, that created an easiness in France, a social organization, and also a way to perform connected to the composition, connected to the manufacture of instruments.<sup>81</sup>

According to her point of view, the new silver flute was key to bring out the characteristics of the French school. It allowed flutists to play with a bigger sound, and add vibrato as a component of the sound. It also distinguished French players from Italians and German players, because in those countries they did not use much vibrato in the sound.

What will characterize the French school? One way to play virtuosically, with a bigger sound because the instruments are already better, and play vibrato. Because in Italy and Germany, people did not use vibrato. Moyse was one of the apostles of the vibrato... It's difficult to answer. Perhaps the reciprocal need of interpreting works, and also the necessity of the composer himself of creating something new in relation to the instrument and the interpreter. You see, for example, Varèse's *Density 21.5* for solo flute music, why did he write that piece? Because someone made a platinum flute, hence he said, which is the density of platinum? Thus, by the request of George Barrère, he wrote it. This exchange did not exist before. Maybe he

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<sup>80</sup> Raul Costa d'Avila, "Odette Ernest Dias: sensibilidade(s) a serviço da formação de multiplicadores" (paper presented at ANPPOM. XVI Congresso da Associação Nacional de Pesquisa e Pós-graduação em Música. Brasília, DF, 2006, 901).

<sup>81</sup> Odette Ernest Dias, interview by Luiz Fernando Barbosa Jr., Rio de Janeiro, RJ, Brazil. October 5, 2015, [Audio Recording].



would not have written this piece if he did not have the [platinum] flute.<sup>82</sup>

According to Dias, because modern instruments were easier to play, composers were challenged to innovate their compositions. Finally, Dias states that although she discovered new possibilities in Brazil, she uses French pedagogical materials in her teaching, and the foundation of her concepts goes back to Gaston Crunelle.<sup>83</sup>

*Jean-Noël Saghaard (b.1930)*

Jean-Noël Saghaard was born in Paris and started his flute studies with Christian Lardé at the age of 14. In 1960, he became a student of the Versailles Conservatory under the guidance of Roger Bourdin, where he studied for five years. In 1963, Saghaard was awarded the *Premier Prix de Flûte* at the Versailles Conservatoire, and, in the following year, the *Prix d'Honneur de Flûte pour unanimité*. He participated as member and soloist of the *Orchestre des Étudiants de Paris* and, in 1966, by the recommendation of Christian Lardé, he obtained a scholarship from the International Music Festival *Jeunesse Musicale Canadienne*. Saghaard states that he continued studying with Lardé during a long time, even when he was a student of the Roger Bourdin at the Versailles Conservatory.

At the age of 14 I started studying with Christian Lardé and for six years I was his student. It was a privilege to study with one of the great French flute players, who was internationally recognized. Privilege and responsibility because he was a strict master and did not forgive lessons badly prepared. In addition to technique, he was especially concerned with sonority and style.<sup>84</sup>

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<sup>82</sup> Odette Ernest Dias, interview by Luiz Fernando Barbosa Jr., Rio de Janeiro, RJ, Brazil. October 5, 2015, [Audio Recording].

<sup>83</sup> Ibid.

<sup>84</sup> Jean Noël Saghaard. "A vida em Quatro Tempos" (UNESP: São Paulo, 2014), 4.

Saghaard moved to Brazil in 1967 to join the Brazilian Symphony Orchestra (OSB). According to him, the Brazilian conductor Eleazar de Carvalho was in Paris to conduct an orchestra and was searching for a flutist for the Brazilian Symphony Orchestra, and by the recommendation of Lardé, Saghaard was invited for the position. Saghaard states that his initial plan was to work in Brazil for only three years, but that he ended up staying in Brazil during his whole life.

Since my arrival in Rio de Janeiro I have always been well received, perhaps even benefited by the appreciation of Brazilians for the French culture and, as a flute player, by the international prestige of Jean-Pierre Rampal.<sup>85</sup>

Besides teaching at several universities, such as the Federal University of Bahia (UFBA), the University of São Paulo (USP), and the University of São Paulo State (UNESP), Saghaard also taught at many music festivals in Brazil, which allowed him to reach out to a huge number of Brazilian flute students. During his life, he has taught at important music festivals in the cities of Curitiba, Ouro Preto, Londrina, Campos do Jordão, Gramado, Brasília, and Fortaleza.

Saghaard was an important professor for the spread of the French Flute School in Brazil, especially in the state of São Paulo where he lived most of his life. Many of the Brazilian flutists who currently hold important flute positions, in Brazil and abroad, were Saghaard's students. Additionally, some of his students went to study in France under his recommendation. Antonio Carrasqueira, who is one of the main subjects of this research,

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<sup>85</sup> Jean Noël Saghaard. "A vida em Quatro Tempos" (UNESP: São Paulo, 2014), 14.

states that he was a student and colleague of Saghaard and that he moved to France to study with professors of the French school who had been Saghaard's professors.<sup>86</sup>

In my first years in São Paulo, the talented flutist Antônio Carlos Carrasqueira, who I knew as a student at the Music Department of USP [University of São Paulo], was interested in taking classes with Christian Lardé and obtained a scholarship to study in France. Shortly before traveling, enthusiastic about Vivaldi's recording by Roger Bourdin, he expanded his plans to have the opportunity to study with my former master at Versailles.<sup>87</sup>

Saghaard not only passed the ideas of the French Flute School to his students, but he was enthusiastic in recommending many of his students to travel to France to study with renowned French flutists. In 1987, Saghaard became Professor of Flute at the University of the São Paulo State (UNESP). He states that during that time he traveled to France many times to give concerts and meet with his master Christian Lardé.

The trips allowed some reencounters with the *maître* Christian Lardé and the opportunity to attend some of his classes in the Chamber Music class at the Paris Conservatory. On other occasions, I met with Pierre-Yves Artaud, a flutist who was also a pupil of Roger Bourdin in Versailles and developed a brilliant career as an instrumentalist and teacher... On several occasions, I had the support of these two great masters in the orientation and preparation of my students in the process of obtaining scholarships and approval for courses in France. Some participated in the *Académie de Flûte de Villecroze*, a course for flute players under the direction of Lardé, and others were pupils of Artaud at the *École Normale de Musique in Paris*, or at festivals. In May 1991, Artaud was in Brazil for a concert with the State Orchestra, when we played the Concerto for two flutes and orchestra, by Domenico Cimarosa, and he taught a master class at the Municipal School of Music.<sup>88</sup>

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<sup>86</sup> Antonio Carrasqueira, interview by Felipe Wieczorek Villas Boas, São Paulo, SP, Brazil. October 3, 2015, [Audio Recording].

<sup>87</sup> Jean Noël Saghaard. "A vida em Quatro Tempos" (UNESP: São Paulo, 2014), 12.

<sup>88</sup> *Ibid.*, 15.

Unlike Odette Ernest Dias, who embraced the Brazilian popular music as part of her repertoire and teaching, Saghaard kept being a traditional European flute teacher, an excellent orchestra musician, and a lover of chamber music. Some Brazilian composers dedicated music to him, such as Sergio Vasconcellos Corrêa's *Desafio* for flute and guitar, Souza Lima's *Peça para flauta e violão*, Willy Corrêa de Oliveira's *Gesang des Abends* for flute solo and *Improvisações para flauta e violão*, and Eduardo Escalante's *Variação para flauta desacompanhada*.

Regarding his teaching, Saghaard states that his learning in France became the basis for his teaching in Brazil;

My most important baggage was undoubtedly the result of serious work with Mr. Lardé and Mr. Bourdin, the two great flutists with whom I had had the privilege of studying. Also, all the other courses, concerts, festivals, and the musical experience of those last years. The sum of these experiences constituted an indispensable basis for the exercise of my new functions and for the new and necessary learning. I only came to realize this later, gradually, playing and teaching in my new country.

<sup>89</sup>

In 1998, he received the Special Prize from the *I Festival Internacional de Flauta de São Paulo*, in homage to his didactic and artistic activities in Brazil. He taught at UNESP until 2013.

*Celso Woltzenloegel (b.1940)*

The former Principal Flute of the Brazilian National Orchestra and retired Professor of Flute at the Federal University of Rio de Janeiro (UFRJ), Woltzenloegel was the founder and president of the Brazilian Flutists Association (ABRAF) from 1994 to

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<sup>89</sup> Jean Noël Saghaard. "A vida em Quatro Tempos" (UNESP: São Paulo, 2014), 6.

2006.<sup>90</sup> He moved to France in 1964 after receiving a scholarship to study with Jean-Pierre Rampal in Paris. He states that the search for the beautiful sound of the French Flute School was his main motivation for studying with Rampal.

After Rampal came [to Brazil] in 1964, Brazilian flutists began to listen to his sound, and the French School influence became very powerful. When I heard my first Rampal recording, I thought ‘Oh my God, what a sound!’<sup>91</sup>

When Woltzenloegel arrived in France, he could not enter the Paris Conservatory because of his age. The age limit to enter the Conservatory was 18, and Woltzenloegel was 25 by that time. The only option for him was to have private lessons with Rampal and his assistant, Alain Marion. Due to Rampal’s tours, Woltzenloegel said that he had only sporadic lessons with Rampal and more regular lessons with Alain Marion. He continued the flute lessons for three years and also studied analysis with Nadia Boulanger.

Back in Brazil, Woltzenloegel he resumed his position as Principal Flute of the National Symphony Orchestra and also worked with many chamber groups, traveling throughout Brazil and South America. He was the founder of many chamber groups such as the Villa-Lobos Woodwind Quintet, *Orquestra de Câmara da Rádio do MEC*,<sup>92</sup> *Flautistas do Rio*, among others.

He also played for 15 years at the TV Globo Orchestra, an orchestra from the largest television station in Brazil. During his time playing in that orchestra,

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<sup>90</sup> ABRAF Website, accessed January 15th, 2016, <http://abraf.org>.

<sup>91</sup> Julie Koidin, “Flute in Brazil: An Interview with Celso Woltzenloegel,” *Flute Talk Magazine* (February 2008): 15.

<sup>92</sup> MEC is the abbreviation for “Ministério da Educação e Cultura,” which is the Ministry of Education and Culture in Brazil.

Woltzenloegel had the opportunity to record with many popular musicians in Brazil and develop his skills of playing Brazilian popular music. He attributes his success on popular recordings to his tone quality, a characteristic that he inherited from the French school.<sup>93</sup>

In an interview with Julie Koidin, he states.

When I came back from Paris I was considered a good flutist. I had been a symphonic player, a classical musician, my whole life, never playing popular music or improvising. I played Romantic music especially well and was invited to record often because the composers and arrangers liked my sound and how quickly I could record... I was hired for my beautiful sound and good intonation.<sup>94</sup>

Woltzenloegel can be heard on recordings of popular artists such as Tom Jobim, Chico Buarque, Milton Nascimento, Egberto Gismonti, and Francis Hime. His experience with Brazilian music later became his inspiration to write a flute method with characteristics of Brazilian music. In partnership with the publisher Irmãos Vitale, Woltzenloegel released a series of publications of Brazilian flute music and flute methods.<sup>95</sup> His contribution to the flute teaching in Brazil is remarkable because he not only taught students but also has continuously developed didactic materials for flute and other instruments. His main method will be described in the next chapter of this dissertation.

Woltzenloegel taught at the Federal University of Rio de Janeiro, from 1971 to 1996, as well as in many festivals throughout Brazil. He also coordinated the project of bands at the National Arts Foundation (Funarte) from 1976 to 1990. Currently,

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<sup>93</sup> Celso Woltzenloegel. Interview by Fabiana Magrinelli Dahmer. [Skype Video Recording. Rio de Janeiro/Hattiesburg], December 4, 2014.

<sup>94</sup> Julie Koidin, "Flute in Brazil: An Interview with Celso Woltzenloegel," *Flute Talk Magazine* (February 2008): 18.

<sup>95</sup> "Celso Woltzenloegel," accessed February 27, 2017, <http://www.celsowoltzenloegel.net/>.

Woltzenloegel is a member of the Brazilian Academy of Music (holding chair number 37).<sup>96</sup>

*Antonio Carrasqueira (b.1952)*

One of the most renowned Brazilian flutists who studied in France is Antonio Carlos Carrasqueira. Known by the nickname Toninho, and son of the acclaimed flutist João Dias Carrasqueira (1908-2000),<sup>97</sup> Toninho Carrasqueira is known for his versatility in playing Brazilian popular *choro* as well as traditional flute repertoire. Carrasqueira grew up playing *choro* music and learning flute from his father. In 1973, at the age of 21, Carrasqueira moved to France after being granted a scholarship from the French government. Through the recommendation of the French-Brazilian flutist Jean Noël-Saghaard, Carrasqueira contacted two of the most important flute professors in France at that time, Christian Lardé, who was a flutist and professor of chamber music in the Paris Conservatory, and Roger Bourdin, flute professor at the Versailles Conservatoire.

After arriving in France, Carrasqueira auditioned for both professors and was accepted as their students. With Lardé, he had private lessons during his entire time in France, and with Bourdin, he studied at the *Conservatoire de Versailles*. The lessons at the conservatory were always in the format of a masterclass. Rarely a student would play

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<sup>96</sup> “Celso Woltzenloegel,” Academia Brasileira de Música, accessed February 27, 2017, <http://www.abmusica.org.br/academico.php?n=rcelso-woltzenloegel&id=879>.

<sup>97</sup> João Dias Carrasqueira was an important flute teacher in Brazil who taught a generation of Brazilian flutists, including his son Antonio Carrasqueira. He then studied in the *Conservatório Santa Cecília* and started to perform in orchestras in São Paulo in the 1920s. He performed on radio broadcasts, in the groups called *regionais*, and many other places. His repertoire varied from the classical to the *choro*, and he himself composed a great deal of *choro* music. Carrasqueira used to refer to his flute teaching as the “Brazilian School of the Flute Art.” In his methodology, he would use different flute books, such as the French books by Taffanel-Gaubert, Moyse, the Italian books by Krakamp, the Brazilian method by Celso Woltzenloegel, but always emphasizing that every student was unique, and that all those materials should be adapted for the needs of each student. In Marta Regina Ozzetti, “João Dias Carrasqueira: Um mestre da Flauta” (master’s diss., Universidade Federal de Minas Gerais, 2016), 8-18.

for more than a half hour for the professor due to a large number of students in the studio that would play in each masterclass. This was an idea that Carrasqueira would carry from his studies in France to his teachings in Brazil. According to him, this idea of masterclasses was later implemented by him while teaching at São Paulo University. In his opinion, a student can learn much more by listening to their colleagues play in masterclasses than by only having individual lessons. The students become familiar with a larger gamut of repertoire with that approach rather than only focusing on their own repertoire. Students can also learn, in his opinion, how to better control their nerves by playing for others.<sup>98</sup>

In an interview with the magazine of the Brazilian Flutists Association, Carrasqueira describes his life and teachers in France. According to him, his first two teachers in France, Lardé and Bourdin, had very different approaches to flute pedagogy. Roger Bourdin, who was a student of Marcel Moyse, was more centered on the ideas of the French Flute School. Being an admirer of his teacher Marcel Moyse, Bourdin would communicate the ideas of his master, which Bourdin considered to be the traditional and “true” French Flute School. Carrasqueira also points out that Bourdin used to talk a lot about colors, nuances, and timbres, characteristic ideas of the French Flute School of Taffanel.<sup>99</sup>

After receiving the *Premier Prix* at the conservatory and then finishing his studies there, Carrasqueira continued to have private lessons with Bourdin, but after he graduated from the *Conservatoire de Versailles*, he had to continue his studies at another institution.

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<sup>98</sup> André Medeiros, “Antônio Carlos Carrasqueira: Uma Vida,” *Pattapio: Informativo Oficial da Associação Brasileira de Flautistas* Ano XII, no. 27 (January 2007): 4.

<sup>99</sup> *Ibid.*, 5.



According to him, in that year, the Paris Conservatory did not take auditions to the flute class, and the next year Carrasqueira would be too old to enter the conservatory. Because of that, Carrasqueira entered the *École Normale de Musique de Paris*, starting his studies with Fernand Caratgé. At that institution, Carrasqueira would finish with the *License de Concert*, the highest honor given by the conservatory.

Despite having finished all his studies at the conservatory, Carrasqueira remained in France, taking lessons with many other flutists. Among the professors, Carrasqueira studied with was Sir James Galway. He states that Galway became a “guru” to him, and that Galway’s sound was the embodiment of the ideal sound that the French Flute School had always searched for.

Galway used to make many colors, without mentioning it. You could perceive it. So, for me, the essence of the French school, so that you can define, is this search for the timbre, for the colors, for this emphasis on sound, a sound that is malleable, that is flexible. So, you have Moyse, who is maybe the great master of the French school, a theorist in terms of methodology in the work he did, in the exercises he sought. We can synthesize everything in the wonderful work that is “*L’Art de la Sonorité*”, which is the pursuit of that sound, of homogeneity in all registers. You can connect an interval of a minor second to a larger one, with large slurs, so that you have a homogeneous sound and you can work it in terms of music, making it be intense, be transparent... like painting... work with a mass... I would say that the characteristic of the French school is a sound very rich in tones and colors.<sup>100</sup>

According to Carrasqueira, the concepts practiced by Marcel Moyse in *L’Art de la Sonorité*<sup>101</sup> are the foundation of his teaching. He states that “the principle of Marcel

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<sup>100</sup> Antonio Carrasqueira, interview by Felipe Wieczorek Villas Boas, São Paulo, SP, Brazil. October 3, 2015, [Audio Recording].

<sup>101</sup> Marcel Moyse, *De La Sonorite: Art Et Technique* (Paris: Alphonse Leduc, 1946).

Moyse is to play first with an equal sound, so we can then do the unequal as the music request.”<sup>102</sup> He says those were concepts that would later influence his teaching in Brazil.

Carrasqueira points out in an interview with the magazine *Pattapio*<sup>103</sup> that his experience in Paris changed the way that he saw Brazilian culture. He said that at that time he reflected on the fact that even though Brazil is a young country compared to the countries in Europe, due to Brazil's mix of cultures, it "enchants the Europeans" who are sometimes held in a tradition that gives them direction, but at the same time immobilizes them.

After 1975, Carrasqueira started to work in different groups such as the Contemporary Music Group of Paris, the Orchestra of Heidelberg, a duo with the pianist Helène Mouzalas, and others. With those groups, he toured throughout Europe and Canada. Even with a prolific career in France, Carrasqueira had always reflected on the idea of going back to Brazil to contribute as a teacher and performer in his own country.

In 1979, Carrasqueira returned to Brazil with his wife, a son, and two daughters, all of whom were born in France. In Brazil, he resumed his position as principal flute of the São Paulo Municipal Symphony Orchestra, an orchestra that he played with until 1986. Parallel to his activities at the Municipal Symphony Orchestra, Carrasqueira also taught at the *Conservatório Dr. Carlos de Campos*, a prestigious conservatory in the city of Tatuí. In 1986 he became a professor at the University of São Paulo, and in 1990 he was invited to teach at the *Universidade Livre de Música* (ULM), becoming part of the

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<sup>102</sup> Antonio Carrasqueira, interview by Felipe Wieczorek Villas Boas, São Paulo, SP, Brazil. October 3, 2015, [Audio Recording].

<sup>103</sup> André Medeiros, “Antônio Carlos Carrasqueira: Uma Vida,” *Pattapio: Informativo Oficial da Associação Brasileira de Flautistas* Ano XII, no. 27 (January 2007): 6.

*Orquestra Jazz Sinfônica do Estado de São Paulo*, an orchestra that was mainly focused on playing the works of Brazilian composers. After leaving the ULM in 1996, Carrasqueira dedicated himself to teaching masterclasses in United States, Ecuador, and Peru, among other places. In the same year, he participated in the “I Convention Française de la Flute” in St. Maur, France, where along with Jean-Pierre Rampal, Michel Debost, and András Adorjan, he played a concert in homage to his professor Roger Bourdin. In 1997, Carrasqueira was invited to become part of the Villa-Lobos Woodwind Quintet, one of the most important chamber groups in Brazil, a group that he played until 2011.

Carrasqueira made many recordings with repertoire that spanned the standard French repertoire for flute to the Brazilian *choro*. His first CD, “In Concert,” was recorded with his sister Maria José Carrasqueira on the piano.<sup>104</sup> The repertoire had French composers such as Chaminade, Debussy, Poulenc, and Dutilleux, but also Brazilian composers such as Patápio Silva and Heitor Villa-Lobos. Another CD he recorded was called “Toninho Carrasqueira toca Pixinguinha e Pattapio Silva.”<sup>105</sup> He states that the idea was to show the two great masters of Brazilian flute playing and reveal the works by Pattápio Silva that were until then not well known.

Throughout Carrasqueira’s interview for this research, it is apparent that he is highly influenced by the French Flute School. Not only when he talks about his professors, but the concepts he shares. He states that the search for different sonorities is something he always searched by listening to singers, such as Maria Callas and the

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<sup>104</sup> Antonio Carrasqueira and Maria José Carrasqueira, *In Concert*, Paulinas Records, CD, 1998.

<sup>105</sup> Toninho Carrasqueira, *Toninho Carrasqueira toca Pixinguinha e Pattápio Silva*, Paulinas Records, CD, 1999.

Brazilian singer Elis Regina. He also says that the pedagogical material used by him in Brazil are mostly the ones he learned from, such as the Taffanel-Gaubert's Method, Moyse's works, and Michel Debost's "The Simple Flute."

I think we have to use these great methods, and these masters who paved the way, and we have to thank them every day because we would be nothing without them because we would have to look all over again. So, pray for my father, Rampal, Galway, Taffanel, for all of them, and thank them... but you have to see that to teach you is one thing, to teach him is another thing, each person is a universe. So, we will use the Taffanel [method], we will use Moyse, but suddenly the student is crazy for *choro*, so let's take a *choro* with music you like. You have to be receptive to student's ideas. I think the student has [to do things] for himself. You have to be receptive to see the ideas that he gives you. See what excites him. So, this is the teacher's role: to stimulate the student so he can build knowledge by himself.<sup>106</sup>

Through Carrasqueira's discourse, it can be perceived that the foundation of his teaching is highly influenced by his studies in France, but he is also receptive to the new and to the uniqueness of each student and the culture of his own country.

Currently, Carrasqueira still teaches at The University of São Paulo (USP), teaches in festivals, and gives masterclass and recitals throughout Brazil.

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<sup>106</sup> Antonio Carrasqueira, interview by Felipe Wiczorek Villas Boas, São Paulo, SP, Brazil. October 3, 2015, [Audio Recording].

#### CHAPTER IV – THE FLUTE METHOD BY CELSO WOLTZENLOEGEL: A COMPARISON BETWEEN IT AND THE TAFFANEL-GAUBERT METHOD.

In the last years of his life, Paul Taffanel gathered the teaching materials he created during his years at the Paris Conservatory. He intended to write a treatise for the flute called *L'Art de la Flûte*, similar to the violin treatise *L'Art du Violon* published by Pierre Baillot, in 1834. Taffanel was also working on an article for Albert Lavignac, which would be included in the *Encyclopédie de la Musique et Dictionnaire du Conservatoire*. Sadly, the great master died before finishing those works. Two of his students, Philippe Gaubert and Louis Fleury, completed them in order to preserve Taffanel's legacy. While Fleury finished the article for the encyclopedia, Gaubert worked for many years to finish what became the most important pedagogical method in the history of the flute.

Although Gaubert's work was mostly the shaping of Taffanel's material into an organized method, he also added some of his own materials. Having studied with Taffanel for many years, he was able to elaborate on the ideas of his teacher and add them to the work. The preface to Taffanel's book states that Philippe Gaubert had indeed assisted his master in the process of gathering material for the method. In 1923, fifteen years after Taffanel's death, Gaubert finished the *Méthode Complète de Flûte* which was published by Alphonse Leduc.

The collaboration started at an early date. During his long career Paul Taffanel had not ceased to gather material for a vast treatise in which would be included all the history, theory, and practice of the flute. During this patient and thorough preparation, he called for assistance of his young pupil in order to aid him in estimating the value of his observations at the time that he was setting them down. In witnessing as it were from day to day the trend of his master's ideas, Philippe

Gaubert knew from the beginning the exact sense and most logical continuation of his intentions.<sup>107</sup>

In 1923, fifteen years after Taffanel's death, Gaubert finished the *Méthode Complète de Flûte* which was published by Alphonse Leduc.

Taffanel-Gaubert's method is considerably different from previous flute methods. It is the first method to have been designed for the "serious flutist," employing aspects that go far beyond music theory and technical exercises.<sup>108</sup>

Perhaps the most obvious comparison would be to the *Méthode Complète de Flûte* by Henry Altès, published in 1906.<sup>109</sup> Altès' method is designed to teach music theory and flute performance side by side. Sections are progressively arranged by lesson numbers, and a larger part of this method is written in duet form.<sup>110</sup> As we have seen in this document, Taffanel-Gaubert's method goes far beyond Altès' scope.

In the method, Taffanel started to elaborate his principle of the flute sound as a "singing voice," a principle that became the basic characteristic among the flutists of the French Flute School. This "is the first complete method to address the new tonal and technical aspects of playing the silver flute. This method demonstrates the beginning of a new school of flute playing in which areas of tone color and improved approaches to technique are addressed for the first time."<sup>111</sup> The method continues to be used today in

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<sup>107</sup> Paul Taffanel and Philippe Gaubert, *Méthode Complète de Flûte*, Reprint Edition (Paris: Editions Musicales Alphonse Leduc, 1958), preface.

<sup>108</sup> Patricia Joan Ahmad, "The Flute Professors of the Paris Conservatoire from Devienne to Taffanel, 1795-1908" (master's thesis, North Texas State University, 1980), 99.

<sup>109</sup> Henry Altès, *Complete Method for the Flute* (Paris: Schoenaers-Millereau, 1906).

<sup>110</sup> Patricia Joan Ahmad, "The Flute Professors of the Paris Conservatoire from Devienne to Taffanel, 1795-1908" (master's thesis, North Texas State University, 1980), 82-83.

<sup>111</sup> David Eugene Etienne, "A comparison and Application of Select Teaching Methods for the Flute by Henri Altès, Taffanel-Gaubert, Marcel Moyse and Trevor Wye" (DMA monograph, Louisiana State University, 1988), 75.

schools and conservatories all over the world and has influenced the creation of other flute methods, which will be discussed later.

It is incontestable that the Taffanel-Gaubert method was very influential, but its influence on other flute methods is still being unearthed. The method was probably introduced in Brazil not long after its publication, but the information about when and how the method began to be used is undefined. Certainly, though, the four professors in Brazil that have been presented in this dissertation surely propagated the use of the method in Brazil.

Although the Taffanel-Gaubert flute method was the main method used in Brazil by the second half of the twentieth-century, in 1982 the Brazilian flutist Celso Woltzenloegel published what is considered to be the first Brazilian flute method, the *Método Ilustrado de Flauta* (Illustrated Flute Method).

Woltzenloegel wanted to create a flute method more focused on Brazilian music and the performing necessities of Brazilian flutists. His *Método Ilustrado de Flauta* was a concretization of those ideas. Having studied with Jean-Pierre Rampal and Alain Marion in France, it was inevitable that many aspects of Woltzenloegel's method were inherited from the French Flute School, and many similarities with the Taffanel-Gaubert's method can be found. Woltzenloegel's method can be thought of as a Brazilian version of Taffanel-Gaubert's method, being more intended to fulfill the needs of Brazilian flutists who had not found in Taffanel-Gaubert's method the proper exercises and repertoire focusing on the unique challenges in Brazilian music.

The *Método Ilustrado de Flauta* was written by Woltzenloegel many years after he returned to Brazil from France. As stated by Julie Koidin, Woltzenleuel's own difficulties in performing Brazilian music led him to write the method.

The inspiration for his thesis as well as his method book came from his own difficulties performing the characteristic syncopations of the Brazilian popular music. In his professional engagements, people often assumed that he could play popular music as well as he played classical music. The characteristic Brazilian rhythms run deep in the culture, and many assume, incorrectly, that if you are a Brazilian musician, you should be able to play the rhythms and do them well.<sup>112</sup>

Although it is clear that the motivation for the method was to solve the difficulties that flutists had playing Brazilian music, it is also clear that Woltzenloegel used many of Taffanel and Gaubert's ideas to achieve that goal. He did this, not only because he learned to play the flute using the French method but also because the ideas found in his method were reinforced by his teachers in France. In the interview with Julie Koidin, he states.

I have loved teaching ever since I was young. I learned with the Taffanel method and wanted to find a different approach for my students, mainly because Taffanel always starts in C major. The traditional methods used in Brazil did not meet the needs, especially those special difficulties found in Brazilian popular music. I had many ideas and Cesar Guerra-Peixe, a famous Brazilian composer, who worked for Editora Vitale, suggested that I write a flute method. Because I was not a composer, I agreed to write the method if he would provide the melodies for it.<sup>113</sup>

The composer Cesar Guerra-Peixe (1914-1993) motivated Woltzenloegel, encouraging him to create the method. The cooperation between the two resulted in a

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<sup>112</sup> Julie Koidin, "Flute in Brazil: An Interview with Celso Woltzenloegel." *Flute Talk Magazine* (February, 2008), 18.

<sup>113</sup> *Ibid.*, 28.



series of exercises contained in the method, where Guerra- Peixe highlights the idiosyncratic characteristics of Brazilian music. According to Woltzenloegel, Guerra- Peixe interacted almost daily with him for three years while he was in the process of writing the method.<sup>114</sup> Woltzenloegel also included in the book many short studies from other Brazilian composers whom he had met along the way during his career.

Since its publication, Woltzenloegel's method was widely praised by flutists around the world. Many flutists, and mainly those from the French Flute School heritage have written letters in admiration of Woltzenloegel's work. Some of those notes were later incorporated by Woltzenloegel into new editions of his method. One of the most remarkable statements comes from Jean-Pierre Rampal, which Woltzenloegel included as the preface for his method.

I have known Celso Woltzenloegel for a long time, initially as my student in Paris and later through my many visits to Brazil. Not only is he a complete flautist but also a first class artist. The seriousness he dedicated to his studies as a student, he has carried, along with his experience, into his teaching. This method proves it. Judiciously conceived, it is perfectly suited to those who want to initiate correctly in playing the flute. It is a pleasure for me to highly recommend this book.<sup>115</sup>

Many other statements from renowned flute players were added to the second edition of the method, but two of them can be considered important acknowledgments of the influence the French method had on Woltzenloegel's method. One of the most

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<sup>114</sup> Celso Porta Woltzenloegel, "Como não 'Dançar' numa Síncopa: Estudo Crítico-Avaliativo de um Método de Flauta" (PhD thesis, Universidade Federal do Rio de Janeiro, 1993), 8 (translation by author).

<sup>115</sup> Jean-Pierre Rampal, review of *Método Ilustrado de Flauta*, 3rd ed., by Celso Porta Woltzenloegel (Rio de Janeiro: Irmãos Vitale, 1995), vii.

important statements came from Alain Marion, who was Rampal's assistant and Woltzenloegel's teacher in France.

It is with pride and great satisfaction that I like to tell my friend Celso, bravo for this monument which is your method. It is an example of the relay required between the great French tradition of the 18th and 19th centuries with our time. It has all the elements necessary for the development of future flutists, amateur or professional. It calls attention especially for its easy approach to students, the accuracy of its statements, and the rationality of its musical texts. I think I can say it is a worthy son of the great French tradition of the flute.<sup>116</sup>

Alain Marion related the heritage of the French Flute School with the ideas contained in Woltzenloegel's method. According to him, the method connects the French tradition with the contemporary approach to flute pedagogy. Additionally, another important statement was done by Odette Ernest Dias. Dias goes further, stating that Woltzenloegel's method can indeed be compared to Taffanel-Gaubert's method.

Your vibrant and expressive work meets a growing demand: provide Brazilian flutists with means to practice according to a Brazilian reality, both artistic and material. You focus on all aspects of performance, and on problems with instruments in Brazil... Comparable to your method, product of Brazilian reality, only the Taffanel & Gaubert, very original too, because it reflects the impressionism and French spirit. It is a method of the present time, freedom, and life!<sup>117</sup>

According to those two statements, Woltzenloegel's method is a product of the French Flute School and can be compared to the Taffanel-Gaubert method by its content, but it is also innovative in the way it adapts the French ideas to the Brazilian musical reality. By stating that Woltzenloegel's method is a "product of Brazilian reality," Dias probably wanted to state that the musical environment and repertoire in France was

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<sup>116</sup> Alan Marion, review of *Método Ilustrado de Flauta*, 3rd ed., by Celso Porta Woltzenloegel (Rio de Janeiro: Irmãos Vitale, 1995), ix (translation by author).

<sup>117</sup> Odette Ernest Dias, review of *Método Ilustrado de Flauta*, 3rd ed., by Celso Porta Woltzenloegel (Rio de Janeiro: Irmãos Vitale, 1995), viii (translation by author).

different from Brazil. Brazilian music is rich in rhythms, so its flute repertoire includes all this richness in rhythms and syncopations and a wide range of particular folk music and popular genres. But there was nothing written on the pedagogy of the flute that addressed the flute playing practices in Brazil. Woltzenloegel's method is geared toward the Brazilian flutist who typically does not have the assistance of a qualified teacher. His method tries to be comprehensive in that way. Additionally, having a method published in Brazil surely made access to this kind of information more available to players all over the country. The importation of music and methods to Brazil was a difficult process that usually would make a product cost almost double its original price for consumers. This was likely the "Brazilian reality" that Dias was alluding to that made the publishing of Woltzenloegel's method so important to the development of the Brazilian school of flute playing.

Woltzenloegel's and Taffanel-Gaubert's methods reveal many similarities. They are meant to be complete methods for flute, which means that they both cover all aspects of flute pedagogy from the fundamentals to advanced studies. They are also progressive, starting from the very basic techniques and gradually increasing in difficulty. Although Woltzenloegel's method rests on the foundation laid by Taffanel and the French School, Woltzenloegel's method is specifically tailored to the demands of Brazilian flute music.

A comparison of the table of contents shows the considerable similarities of both methods. The contents, and even the titles, are very much alike as a comparison shows, however, the Taffanel-Gaubert book is comprised of eight parts: (1) Preliminary remarks; (2) Ornaments; (3) Tonguing; (4) Daily Exercises; (5) Twenty Four Progressive Studies in all keys on the principles difficulties; (6) Twelve Studies for Virtuosity; (7) Style; (8)

Difficult Passages from some well-known orchestral works. Each part is subdivided into smaller segments, for example, part one is called “Preliminary remarks,” which is divided into topics like tone, articulation, legato, syncopation, etc. Woltzenloegel’s method is divided into 37 separate chapters. Each chapter has only one title, for example, chapter one is entitled “The Evolution of the Flute,” chapter two is called “Assembling the Flute,” etc.

In summary, the table of contents seems to be differently divided in each method. Taffanel’s is divided into parts addressing many different topics, and Woltzenloegel’s is divided into chapters, one for each topic. But the content and sometimes even the titles seem to have similar ideas as demonstrated in the table below.

Table 2.

*Similarities of the titles in the table of content for each method.*

TAFFANEL-GAUBERT	WOLTZENLEGEL
P. 1 – Fingering Chart	Chapter IX – Fingering Chart
P. 2 – Advice for Daily Practice	Chapter IX – Study Plan
P. 3 – General Remarks – Assembling the flute – Holding the flute	Chapter II – Assembling the Flute
Part One, p. 52 – Respiration – Exercises for sustained notes	Chapter V – Breathing and breathing exercises
Part One, p. 15 – Legato	Chapter XIII – Legato
Part One, p. 19 – Exercises on Legato and different articulations in various rhythms	Chapter XV – 10 Melodic exercises with different articulations
Part One, p. 24 – The 3rd Octave – Exercises	Chapter XVI – Third Octave – Long notes

Part Two, p. 61 – The Trill – Scale of Fingerings for trills – Some particular difficulties – Special fingerings. C# 3rd register – Cross fingering – Exercises on the Trill, with termination or without termination – Three Studies on the Trill	Chapter XXII – Trills – fingering – preparatory exercises – 6 short studies
Part Three, p. 90 – Tonguing	Chapter XX – Articulation and different forms of tonguing
Part Three, p. 90 – Double Tonguing Te-Ke, p. 108 – Triple Tonguing	Chapter XXI – Exercises for double and triple tonguing
Part Four, p. 112 – 17 Daily Exercises	Chapter XXIII – Daily mechanism exercises- major and minor scales, chromatic scales with different intervals

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Many similarities between the two books show the influence of Taffanel-Gaubert's method on Woltzenloegel's method. Another similarity between the methods is that they both are written in four languages. Although Celso's idea was to create a method dedicated to the necessities of aspiring Brazilian flutists, he also wanted his method to be used in other countries, so he similarly had the texts translated in four languages.

Capítulo VIII  
**COMO SEGURAR A FLAUTA**

A flauta é sustentada em quatro pontos básicos: o lábio inferior, a base do dedo indicador da mão esquerda e os dedos polegar e mínimo da mão direita (fotos 19, 20, 21, 22, 23 e 24).

Capítulo VIII  
**POSICIÓN DEL FLAUTISTA**

La flauta es sostenida en cuatro puntos básicos: el labio inferior, la base del índice de la mano izquierda y los dedos pulgar y meñique de la mano derecha (fotos 19, 20, 21, 22, 23 y 24).

Chapitre VIII  
**DE LA TENUE**

La flûte est appuyée sur quatre points essentiels: la lèvre inférieure, la base de l'index de la main gauche et le pouce et le petit doigt de la main droite (photos 19, 20, 21, 22, 23 et 24).

Chapter VIII  
**HOW TO HOLD THE FLUTE**

The flute is supported at four basic points: the lower lip, the base of the first finger of the left hand and the thumb and little finger of the right hand (Photos 19, 20, 21, 22, 23 and 24).

Figure 1. Celso Woltzenloegel, *Método Ilustrado de Flauta*, p. 45.

As can be seen in the example above, for every text in Portuguese Woltzenloegel added the same text translated into Spanish, French, and English. Taffanel & Gaubert's method is also written in four languages as seen in the example below.

TONE	DU SON		DEL SONIDO
DER TON			DER TON
<p>Les conformations physiques les plus favorables pour acquérir la maîtrise de l'embouchure sont:</p> <p>a _ Lèvres ni trop minces ni trop épaisses.</p> <p>b _ Dents régulières.</p> <p>c _ Mâchoire inférieure non proéminente.</p> <p>d _ Partie supérieure du menton légèrement concave.</p>	<p><i>The physical attributes most favourable to gain control over the embouchure are:</i></p> <p>a _ <i>Lips neither too thin nor too thick.</i></p> <p>b _ <i>Even teeth.</i></p> <p>c _ <i>A lower jaw that is not prominent.</i></p> <p>d _ <i>Upper part of the chin slightly concave.</i></p>	<p>Die folgenden physischen Beschaffenheiten sind der Erlangung eines guten Ansatzes besonders förderlich:</p> <p>a_ Weder zu schmale noch zu dicke Lippen.</p> <p>b_ Regelmässige Stellung der Zähne.</p> <p>c_ Nicht vorstehender Unterkiefer.</p> <p>d_ Leicht nach innen gewölbter Oberteil des Kinnes.</p>	<p><i>Las conformaciones físicas más favorables para adquirir el dominio de la embocadura son:</i></p> <p>a_ <i>Labios ni demasiado delgados ni demasiado espesos.</i></p> <p>b_ <i>Dientes regulares.</i></p> <p>c_ <i>Quijada inferior no prominente.</i></p> <p>d_ <i>Parte superior del mentón ligeramente cóncava.</i></p>

Figure 2. Taffanel-Gaubert, *Méthode Complète de Flûte*, p. 7.

Taffanel-Gaubert's method is displayed in French, English, German and Spanish.

Each method also gives advice on how to approach daily practice. Taffanel presents a very specific scheme for this. He uses all days of the week except Sunday, which would be a day off. For every day, he divides the practice into three parts. The first

part would always be scales; the second part alternated between arpeggios, trills, and sustained notes; and the third part would be an alternation of studies and pieces every other day. Interestingly he places equal importance on studies and repertoire.

<b>ADVICE FOR DAILY PRACTICE</b>			
	<i>ONE</i>	<i>TWO</i>	<i>THREE</i>
<b>Monday</b>	<i>Scales legato</i>	<i>Arpeggios on the common chord</i>	<i>Studies</i>
<b>Tuesday</b>	<i>Scales (Various articulations)</i>	<i>Trills – Sustained notes</i>	<i>Pieces</i>
<b>Wednesday</b>	»	<i>Arpeggios on the dominant 7<sup>th</sup>.</i>	<i>Studies</i>
<b>Thursday</b>	»	<i>Thirds – Sustained notes</i>	<i>Pieces</i>
<b>Friday</b>	»	<i>Intervals</i>	<i>Studies</i>
<b>Saturday</b>	»	<i>Arpeggios on the dominant 7<sup>th</sup>. – Chromatic scales – Sustained notes</i>	<i>Pieces</i>

*Practice for sustained notes: 1. p – 2. f – 3. p < f – 4. f > p – 5. p < f > p*

*Scale practice: Must be played with a metronome, varying the articulations.*

Figure 3. Taffanel-Gaubert, *Méthode Complète de Flûte*, p. 2.

Woltzenloegel does not present a schedule of daily practice as Taffanel does, but advises students to practice at least two and a half hours a day. Those hours should be divided between a half hour of breathing exercises and long notes, and the remaining two hours is to be divided between scales, arpeggios, etudes, and repertoire. He also says that it is important to rest at least 30 minutes between the sections of practicing.

## Chapter XI STUDY PLAN (HOW TO STUDY)

*In this method we try to show practically all the possibilities the flute has to offer.*

*We recommend that the beginner, especially if he has no teacher, should practise the first few lessons in front of a mirror checking that the position of his body, arms and hands is correct and his breathing as natural as possible.*

*In general, he should practise at least two and a half hours daily.*

*The first half hour should be used for breathing exercises and practising long notes (see chapters IV & X).*

*Daily exercises, consisting of scales, arpeggios etc., need at least an hour's work to pay attention to evenness of tone and especially the tuning of intervals.*

*One should pay special attention to scales with different intervals especially thirds and fourths.*

*After this there should be a half hour's rest, not only for the muscles of the mouth, arms and hands, but for the breathing apparatus as a whole.*

*If there is still time available after this short pause, another hour should be dedicated to melodic exercises as such and pieces from the repertoire listed in Chapter XXX.*

*With time, each student will arrange a plan of study depending on the difficulties he encounters or the progress he makes.*

*Figure 4. Celso Woltzenloegel, Método Ilustrado de Flauta, p. 56.*

Both methods demonstrate an ideal posture. Taffanel-Gaubert's method illustrates the recommended position with the drawings while Woltzenloegel's method presents pictures of Woltzenloegel himself demonstrating the posture. Woltzenloegel's method goes further by demonstrating the ideal position not only on the C flute but also on piccolo and alto flute. It also shows the proper hand position and additional pictures of how to play standing or sitting, with comparisons of what the student should not do.



TENUE GÉNÉRALE DE L'EXÉCUTANT

POSITION OF THE PLAYER



DIE HALTUNG DES SPIELERS

POSICIÓN GENERAL DEL EJECUTANTE

POSITION DE L'EMBOUCHURE

POSITION OF THE EMBOUCHURE

HALTUNG DES MUNDSTÜCKS

POSICIÓN DE LA EMBOCADURA



POSITION DES DOIGTS SUR LA FLUTE

POSITION OF THE FINGERS ON THE FLUTE

HALTUNG DER FINGER ÜBER DER FLÖTE

POSICIÓN DE LOS DEOS EN LA FLAUTA

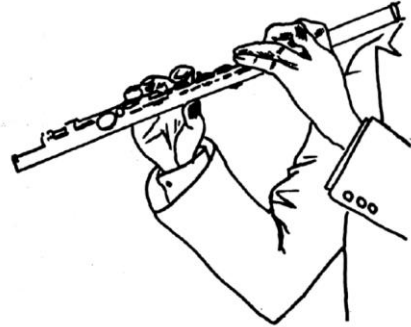


Figure 5. Taffanel-Gaubert, *Méthode Complète de Flûte*, p. 4.

Chapter VIII  
**HOW TO HOLD THE FLUTE**

The flute is supported at four basic points: the lower lip, the base of the first finger of the left hand and the thumb and little finger of the right hand (Photos 19, 20, 21, 22, 23 and 24).



Pontos de apoio  
Points d'appui

Puntos de apoyo  
Points of support

Foto 19



Flauta em Dó  
Flûte en Do

Flauta en Do  
Concert flute in C

Foto 20



Figure 6. Celso Woltzenloegel, *Método Ilustrado de Flauta*, p. 45.



Foto 39

Posição correta de pé.  
*Posición correcta de pie.*  
Position correcte debout.  
Correct standing-position.



Foto 40

Posição incorreta.  
*Posición incorrecta.*  
Position incorrecte.  
Incorrect position.



Figure 7. Celso Woltzenloegel, *Método Ilustrado de Flauta*, p. 50.

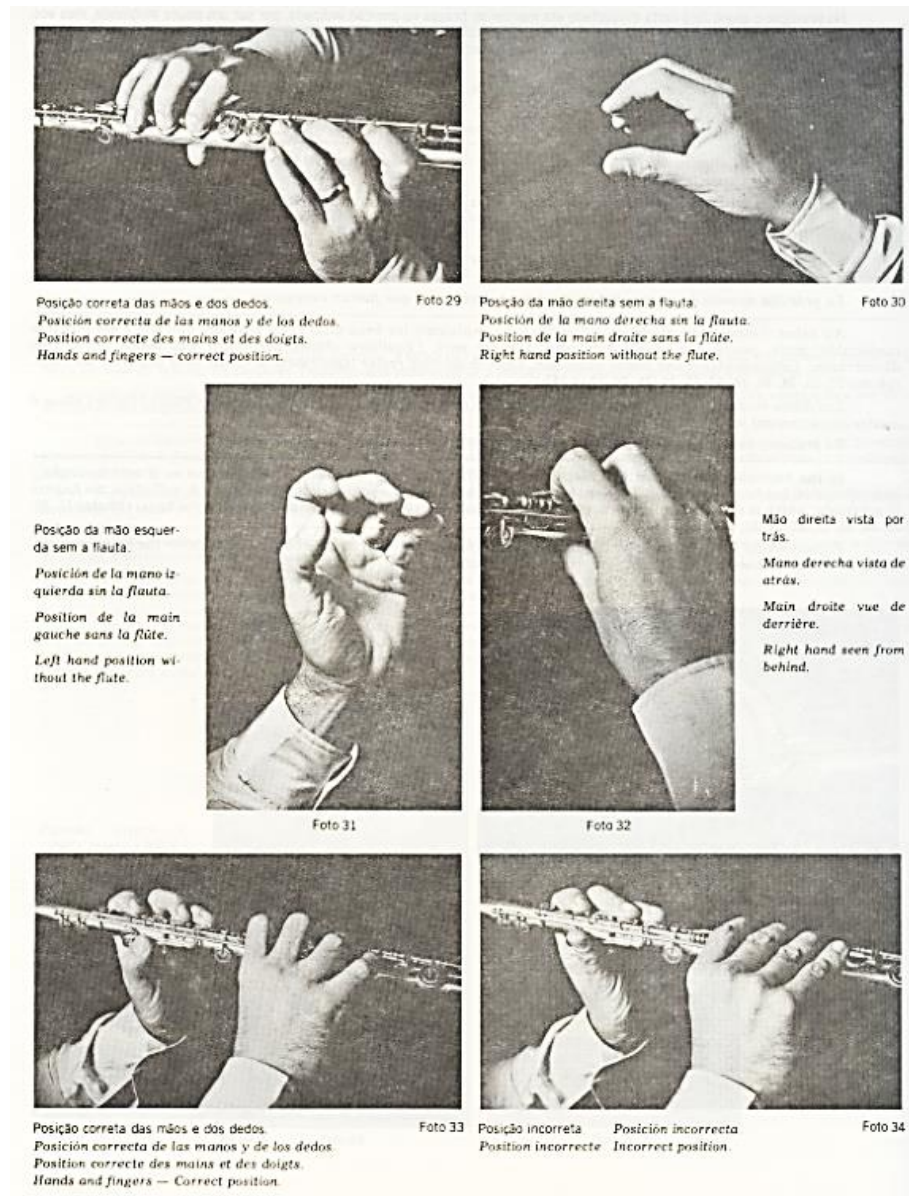


Figure 8. Celso Woltzenloegel, *Método Ilustrado de Flauta*, p. 48.

In the book "Taffanel: A Genius of the Flute," Edward Blakeman states that Taffanel may also have intended to illustrate his method with pictures, specifically with a set of eight pictures that he had made demonstrating his embouchure.<sup>118</sup> However, it was

<sup>118</sup> Edward Blakeman, *Taffanel: Genius of the Flute* (New York: Oxford University Press, 2005), 212.

not used in the publication of the method. The following is a photo that Taffanel may have intended to include in this method.



*Figure 9.* A picture of Taffanel taken in the back garden of his home (c.1906)<sup>119</sup>

Besides the similarities found in the written content of the methods, many similarities can be found in the musical exercises from each one. For example, the two methods start with very basic exercises of whole notes and progress from there, as seen below.

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<sup>119</sup> “Biografías de Músicos Importantes,” *Música y Músicos*, November 7, 2014, accessed March 1, 2016, <http://blog.espol.edu.ec/doderami/2014/11/07/los-musicos-y-su-vida/>.

2nd GROUP - D-E-F-G | 2<sup>nd</sup> QUARTE - RÉ-MI-FA-SOL | 2<sup>a</sup> CUARTA - RÉ-MI-FA-SOL

Lento

7

8

9

Musical Example 1. Taffanel-Gaubert, *Méthode Complète de Flûte*, p. 10.

Taffanel-Gaubert starts the exercises on G4 and goes up from there. Woltzenloegel also starts in the low register and progresses from there, but he prefers to start on B4 instead of G4.

3

4

5

6

Musical Example 2. Woltzenloegel, *Método Ilustrado de Flauta*, p. 59.

A series of melodic exercises entitled “Exercises on Legato and Different Articulations in Various Rhythms” found in the Taffanel-Gaubert book are similar in

concept to the “10 Melodic Exercises with Different Articulations” contained in Woltzenloegel’s method, as can be seen by comparing the following two examples:



Musical Example 3. Taffanel-Gaubert, *Méthode Complète de Flûte*, p. 20.



Musical Example 4. Woltzenloegel, *Método Ilustrado de Flauta*, p. 72.

These exercises in Taffanel-Gaubert are very melodic, as are the exercises in Woltzenloegel’s method.

Notice that even though the idea used in Taffanel-Gaubert and Woltzenloegel for those exercises is similar, Taffanel-Gaubert’s presents exercises based on notes of the C major scale, while Woltzenloegel’s modulates using sharps and flats.

Additionally, both methods present very similar exercises for articulation, as seen in the examples.

184 *TEKE TEKE TE*

Musical Example 5. Taffanel-Gaubert, *Méthode Complète de Flûte*, p. 92.

Capítulo XXI

Capítulo XXI

Chapitre XXI

Chapter XXI

EXERCÍCIOS SOBRE O DUPLO E TRIPLO GOLPES DE LÍNGUA.

EJERCICIOS SOBRE EL DOBLE Y TRIPLE GOLPES DE LENGUA.

EXERCICES SUR LE DOUBLE ET LE TRIPLE COUPS DE LANGUE.

EXERCISES FOR DOUBLE AND TRIPLE TONGUING.

Duplo golpe de língua — Doble golpe de lengua — Double coup de langue — Double tonguing

*mf*  $\text{♩} = 100$

1

tu ku tu ku tu te ke te ke te tu ku tu ku tu te ke te ke te

Musical Example 6. Woltzenloegel, *Método Ilustrado de Flauta*, p. 96.

Note that even the rhythm for the exercises is the same. The only difference is that Taffanel-Gaubert indicates the syllables “te-ke-te-ke” for double tonguing while Woltzenloegel uses both “te-ke-te-ke” and “tu-ku-tu-ku.”

Taffanel-Gaubert’s method uses transcriptions of pieces written for other instruments, such as the Bach’s violin Sonatas, for the purpose of practicing articulation.



J. S. BACH – *SONATE pour Violon seul – Sonata for solo violin*  
*Sonate für Violine solo – Sonata para violín solo*

The image displays a musical score for J.S. Bach's Sonata for solo violin. It consists of five staves of music in G major, 3/4 time. The first staff begins with a forte dynamic marking 'f'. The second staff contains a double tonguing exercise marked with 'TK TK KK TH'. The third staff continues the exercise with 'TK TK KK TK'. The fourth and fifth staves show further development of the piece. The notation includes various rhythmic values and accidentals, with some notes marked with slurs and accents.

Musical Example 7. Taffanel-Gaubert, *Méthode Complète de Flûte*, p. 99.

Even though both methods use pieces to practice double tonguing, transcriptions similar to those from Taffanel-Gaubert do not appear in Woltzenloegel's method. Rather Woltzenloegel uses pieces from the Brazilian repertoire to work on articulation. For example, one of the pieces used in the Brazilian method is *Lundú Característico* by Joaquim Callado, from 1873.

JOAQUIM CALLADO

8

*mf* tu ku tu ku tu ku tu ku  
te ke te ke te ke te ke

*a tempo*

*rit.*

*a tempo*

*rit.*

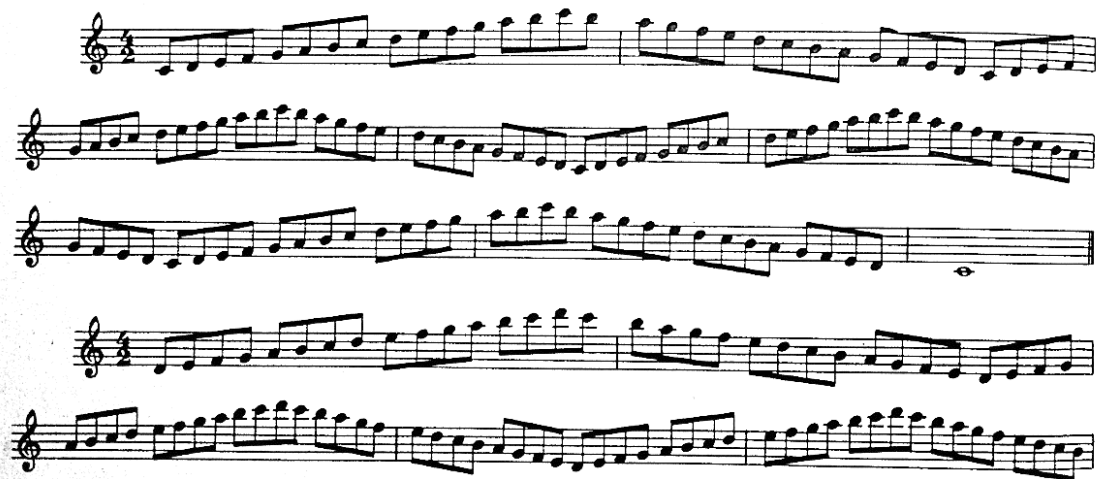
Musical Example 8. Woltzenloegel, *Método Ilustrado de Flauta*, p. 100.

*Lundú Característico* was a very important piece for flute in the *choro* repertoire. The composition was based on a dance called “lundu,” brought to Brazil by African slaves and usually based on percussion. Diniz states that the composition by Callado was probably the turning point for the critics of that time because this genre of music had been considered unique to the slave culture.<sup>120</sup> According to Woltzenloegel, “in the place of the traditional *A Midsummer Night's Dream*, by Mendelssohn, works by great Brazilian masters such as Callado, Pattápio, Nazareth, Naegele, and Guerra-Peixe were

<sup>120</sup> André Diniz, *Joaquim Callado* (Rio de Janeiro: Editora Jorge Zahar, 2008), 37.

used to exemplify the use of those characteristics. It was a way to make Brazilian composers better known.”<sup>121</sup>

The many similarities between the two methods should not obscure their differences. There are many important original elements in Woltzenloegel's method that were intended to meet the specific needs of Brazilian flutists, who sometimes did not have access to flute teachers to assist them in the learning process. Also, many of his exercises, for instance, were designed to master Brazilian flute music, and there are no counterparts in Taffanel's method. Woltzenloegel, for example, starts scale and arpeggio exercises a little differently from Taffanel. In the Taffanel-Gaubert book, all exercises using scales start in C major, reaching the low C4, which is one of the most challenging and lowest notes on the flute. Celso's scale exercises start in G major, which delays the challenge of the low C in the first exercises and allows the flutist to work down to the lower range of the flute after starting in the easier mid-range.



Musical Example 9. Taffanel-Gaubert, *Méthode Complète de Flûte*, p. 116.

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<sup>121</sup> Celso Porta Woltzenloegel, “Como não ‘Dançar’ numa Síncopa: Estudo Crítico-Avaliativo de um Método de Flauta” (PhD thesis, Universidade Federal do Rio de Janeiro, 1993), 31.



scales, facilitating the study and incentivizing the student to practice them.<sup>123</sup>

In the following example, Woltzenloegel literally writes down all the combinations for each arpeggio. This example shows the G major arpeggio in many different rhythmic and melodic patterns.

ARPEJOS — ARPEGGIOS — ARPÈGES — ARPEGGIOS

The image displays four musical staves, each containing a different rhythmic and melodic pattern for the G major arpeggio (G-A-B-G-A-B-G). The key signature is one sharp (F#) and the time signature is 2/4. Staff 1 shows a continuous eighth-note arpeggio. Staff 2 features eighth notes with triplet markings. Staff 3 includes eighth notes with triplet markings and sixteenth notes. Staff 4 shows eighth notes with triplet markings and sixteenth notes, including a triplet of eighth notes.

Musical Example 11. Woltzenloegel, *Método Ilustrado de Flauta*, p. 122.

On the other hand, in Taffanel-Gaubert's method, the arpeggios are written in just one of the keys. The other keys are represented by chords and they are expected to be played using the same pattern.

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<sup>123</sup> Celso Porta Woltzenloegel, "Como não 'Dançar' numa Síncopa: Estudo Crítico-Avaliativo de um Método de Flauta" (PhD thesis, Universidade Federal do Rio de Janeiro, 1993), 32-33 (translation by author).

Musical Example 12. Taffanel-Gaubert, *Méthode Complète de Flûte*, p. 126.

Additionally, the study of syncopation is much more expanded in Woltzenloegel's method than in Taffanel's. Even though both methods dedicate some sections to the study of syncopation, Woltzenloegel's method explores it in more depth. While Taffanel-Gaubert's work contains only one page of syncopation exercises, Woltzenloegel dedicates 19 pages solely to that topic. He also includes 21 etudes written by many Brazilian composers such as Hermeto Pascoal, Alberto Arantes, and Severino Araújo, all exploring syncopation in Brazilian rhythms.

The syncopation, in the way it is applied in the Brazilian popular music, is very difficult to perform for those who do not have the opportunity to become familiar with this kind of music. For that, the author dedicated an entire chapter to this subject, inviting the major arrangers of Brazilian popular music. There are 21 studies presented in order of difficulty, through which the student will become familiar with this language, and in short time, become capable of executing it with the peculiar 'swing' of the popular musicians.<sup>124</sup>

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<sup>124</sup> Celso Porta Woltzenloegel, "Como não 'Dançar' numa Síncopa: Estudo Crítico-Avaliativo de um Método de Flauta" (PhD thesis, Universidade Federal do Rio de Janeiro, 1993), 34 (translation by author).

The example below is Taffanel's section on syncopation, which presents short and simple exercises.

The image shows two musical exercises, 52 and 53, from Taffanel-Gaubert's *Méthode Complète de Flûte*. Exercise 52 is in 6/8 time, marked 'Moderato', and consists of two staves of music. The first staff begins with a piano (*p*) dynamic and includes the words 'EXERCISES', 'ÜBUNGEN', and 'EJERCICIOS' above the notes. Exercise 53 is in 2/4 time, marked 'Allegretto', and consists of three staves. It begins with a piano (*p*) dynamic and includes a 'cresc.' (crescendo) marking on the second staff.

Musical Example 13. Taffanel-Gaubert, *Méthode Complète de Flûte*, p. 21.

In contrast, Woltzenloegel presents very complicated studies on syncopation. Notice that his studies cover the whole range of the flute, while Taffanel uses only the middle register.

III

Allegro  
♩ = 120

The musical score consists of seven staves of music in 4/4 time, marked 'Allegro' with a tempo of 120 beats per minute. The key signature has one sharp (F#). The first staff begins with a forte (*f*) dynamic. The second staff features dynamics of *ff*, *f*, and *mf*. The third staff is marked *mp*. The fourth staff starts with *f*. The fifth staff includes a *cresc.* marking. The sixth staff is marked *ff*. The music is characterized by complex syncopated rhythms and various articulations such as slurs, accents, and breath marks.

Musical Example 14. Woltzenloegel, *Método Ilustrado de Flauta*, p. 277.

The syncopations in Woltzenloegel's studies are continuous and complicated, combining the challenging rhythms with different articulations and dynamics. While Taffanel-Gaubert's method addresses basic syncopations, Woltzenloegel's work explores much more complicated and challenging syncopation patterns that are often idiomatic to Brazilian music.



Despite the many similarities between the two methods, they also contain topics and characteristics unique to their respective books. For example, Taffanel-Gaubert's method presents a selection of symphonic and operatic flute solos so the student could acquire familiarity with the main orchestral excerpts for the flute. Moreover, Taffanel gives some options of written cadenzas for the Mozart's concertos. On the other hand, Woltzenloegel's method provides more detail on flute technique and rhythmic exercises than Taffanel.

It is evident that the differences among the methods are related to the evolution of the flute technique and repertoire since Taffanel and Gaubert's writings to the time when Woltzenloegel wrote his method. Additionally, the cultural "twist" from one method to the other transformed the French ideas of Taffanel and Gaubert into a "musical language" more familiar to Brazilian flutists. Nevertheless, even though they were developed in different eras and are inserted in different cultural scenes, the influence from the older one is unmistakable.

Woltzenloegel method clearly reflects the evolution of the flute and contemporary flute technique. Therefore, Woltzenloegel adds exercises for extended technique, a skill still not developed at the beginning of the twentieth-century. He included special effects such as flutter-tonguing, multiphonics, microtones, etc. Some other unique features in Woltzenloegel's method are: (1) the inclusion of Brazilian flute music; (2) harmonic exercises (in which the flutist plays a fingering and can produce many partials of the fundamental note by overblowing or moving the embouchure in order to improve the tone production and flexibility); (3) special fingerings: different fingerings to aid in

playing difficult passages or the to help with intonation; (4) duos, trios and quartets for flute composed by Cesar Guerra-Peixe especially for the method.

Woltzenloegel's method is also original in that it gives advice about flute maintenance. The main purpose of the Brazilian method was to meet the needs of Brazilian flutists taking into consideration the "Brazilian musical reality." In France, there were plenty of flute shops where one could easily get the flute repaired, in Brazil this was not the case. There were few people who could professionally repair flutes, and most of them were in major cities, like Rio de Janeiro and São Paulo. People from the south and north of Brazil usually did not have access to flute repair specialists. Because of this situation, Woltzenloegel's book includes instructions on maintaining and repairing flutes.

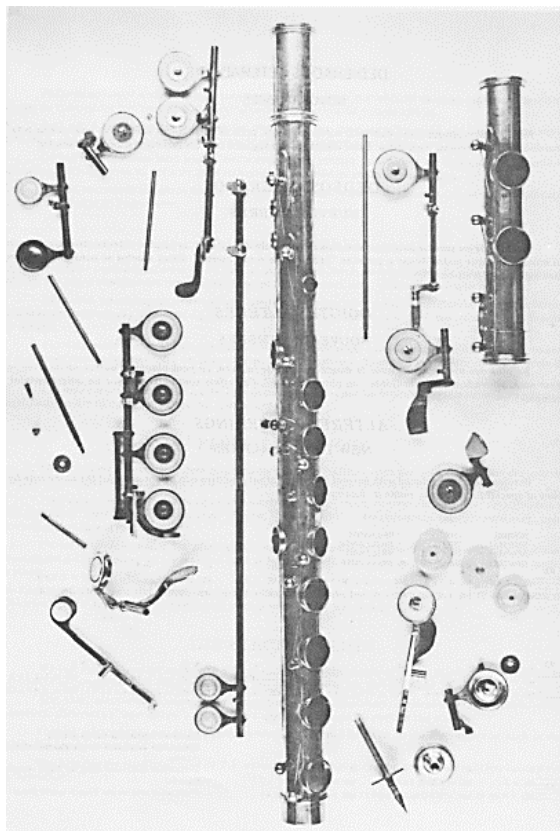


Figure 10. Celso Woltzenloegel's *Método Ilustrado de Flauta*, p. 318.

Woltzenloegel includes a picture of a disassembled flute. He then explains how all the parts work and how to repair pads on the flute if necessary. In his doctoral thesis about the method, he states his intentions for that chapter.

Always when this happens, the flutists see themselves in trouble, due to the shortage of technicians and the cost of those repairs. To reduce this problem, the author teaches basic knowledge on repair through 18 photos that illustrate, step by step, the assembling and disassembling of the instrument. With this information and a little practice, the flutist will be capable of making those small repairs.<sup>125</sup>

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<sup>125</sup> Celso Porta Woltzenloegel, "Como não 'Dançar' numa Síncopa: Estudo Crítico-Avaliativo de um Método de Flauta" (PhD thesis, Universidade Federal do Rio de Janeiro, 1993), 36 (translation by author).

According to Woltzenloegel, in the future 6th edition of the method, he will include not only pictures of how to repair the flute, but also a list of actual technicians in Brazil who repair flutes, so that students can have all the information necessary to get their instrument repaired.<sup>126</sup>

Another interesting feature of Woltzenloegel's method is that he only uses Brazilian repertoire in the book, including traditional pieces from the flute repertoire in Brazil or pieces specially composed for the method. Pieces such as *Primeiro Amor* by Pattápio Silva and *Lundú Característico* by Joaquim Callado are examples of the repertoire found in the method. The exercises and studies were written by Brazilian composers, with whom Woltzenloegel worked during his career. Many important composers such as Hermeto Pascoal, Francis Hime, Severino Araújo, and others are included in the studies. There are also solo compositions, duets, trios and quartets that were specifically written for the method. Additionally, Woltzenloegel devotes a chapter to "Building Repertoire," where he lists the traditional repertoire for flute worldwide, dividing them into categories of difficulty. Finally, a chapter with a list of Brazilian compositions for flute is presented.

Woltzenloegel's method became his doctoral thesis in 1993. While preparing his thesis, he sent questionnaires to many professors and students in Brazil asking for suggestions and comments for new editions of his method. According to him, every new edition of the method had some improvement. He added chapters with new topics and is still working on improving the method for the release of the 6th edition. Woltzenloegel

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<sup>126</sup> Celso Woltzenloegel, interview by author, Rio de Janeiro/Hattiesburg, MS, December 4, 2014, [Skype Video Recording].

will include, among many other things, exercises of scales and arpeggios based on syncopation. As the size of the method has grown due to the new additions over the years, he decided to divide the method into two volumes.<sup>127</sup>

The two methods are similar in many objective ways, and Woltzenloegel's method has had such a significant impact on Brazilian flute pedagogy that it can be considered to be the Brazilian equivalent of the French School's Taffanel-Gaubert's method. While both methods were written in different times of history, it is clear that the Brazilian method was heavily influenced by the French method. Their differences mentioned above are mainly based on the difference of each country's music and the evolution of flute performance. The Brazilian method communicates the ideas of the French method in an approach adapted for the Brazilian culture. The basics of both methods are the same, however, and their contribution to each culture is remarkable.

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<sup>127</sup> Celso Woltzenloegel, interview by author, Rio de Janeiro/Hattiesburg, MS, December 4, 2014, [Skype Video Recording].

## CHAPTER V - CONCLUSION

In conclusion, it can be stated that the influences of the French Flute School on Brazilian flutists are significant. By tracing the background of the four chosen flutists and by demonstrating the influence of the Taffanel-Gaubert method on the first Brazilian flute method, it is incontestable that the Brazilian flute school benefited from flutists of the French school.

As a researcher, and also a Brazilian, I can state that after the 1950s, flute pedagogy in Brazil has grown significantly, not only by the teachings of those professors in Brazilian universities but also by the stimulus they have created in Brazilian flutists to preserve their own culturally unique qualities. Brazilian flutists have been driven to acquire more technique and refinement and can be currently considered world-class musicians. Brazilian flutists are no longer recognized as solely *choro* players,<sup>128</sup> but they have also demonstrated their versatility and ability to play at the level of internationally renowned orchestras and to teach at universities and conservatories all over the world. Due in large part to the influence of the French Flute School and its descendants, the current generation of Brazilian flutists have access to the necessary tools to become accomplished players.

Although many Brazilian flutists still leave the country to study with professors around the world, the need for studying abroad has diminished because Brazil now has first-rate professors and institutions. Many Brazilian flutists who were influenced by the four flute professors included in this research are currently active internationally. In

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<sup>128</sup> In Brazil, the flute has been frequently associated with *choro* because it was the most used melodic instrument of the genre. Due to that, and to the popularity of *choro* music worldwide, Brazilian flutists were primarily known as *choro* players.

Brazil, the number of professionally active flute players that studied with them is extensive. New research on the Brazilian flute tree would be necessary to describe the vast number of flutists that have been impacted by their teaching.

APPENDIX A – INTERVIEWS TRANSLATED TO ENGLISH

INTERVIEW TRANSCRIPTS<sup>129</sup>

(Presented in alphabetical order of surname)

ANTONIO CARRASQUEIRA

(Interview conducted by Felipe Wieczorek Villa Boas)

FW: In your opinion, what is the French Flute School and what is your impressions of this tradition?

AC: Well, it's kind of hard to define it because, for example, when I went to study in France, it was in 1973. And at that time the professor of the Paris Conservatory was Jean-Pierre Rampal and his assistant was Alain Marion. So, Rampal was the great flutist of the time, known worldwide as a major exponent of the French School. But I also studied with Christian Lardè, who was also from the same school of Rampal. He studied with Roger Bourdain who was from another tradition, which is the tradition of Marcel Moyse. He had been a student of Marcel Moyse and Fernand Caratgé who were, at that time, kind of opponents... one disagreed with the school of the other. So, there were two French schools, one that came from Moyse's tradition, and the one from Rampal and Marion, and also Debost saying that no, that Moyse was an outdated thing, and that it was no longer there.

Rampal had been a student of his father. So, when I arrived I was a little scared. The French school is not a stuck thing.

Then, for example, on one occasion, I went to a class with Maxence Larrieu, who had also been a student of Giuseppe Rampal, father of Jean-Pierre Rampal, and from the same school of Rampal and all these great flute players. And Larrieu said something, which then Bourdain also said, that was "look, the best flutist of the best French school is James Galway." Who was an English flutist! Which means ... not an English, Irish... but somebody who had studied in England and was a flutist of the Berlin Philharmonic! But then ... how? Wait a minute! How is this story? And Galway said that who most influenced him, and inspired his thinking, was Marcel Moyse. Still, his encounter with Moyse was after he was a flutist of the Berlin Philharmonic, right?! So, things are not that simple.

So, one of the questions there is: do you think that the French School began with Taffanel?! I don't think so because until now, the most used method in France is

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<sup>129</sup> Within the interview transcripts I have indicated myself as FD and each person who participated by the first letter of their first and last name. All interviews were conducted in Portuguese and translated to English by myself.



Altès, which is earlier than Taffanel. And I studied in Brazil, my dad was showing me things from Tulou, which precedes Altès and Devienne. So, what to say? There were already great French flutists since the Baroque era. So, I don't know in what moment one can say that it started as a "school." Speaking to Galway, he said, no, I do not like this business... if it's French school, or whether it is German, or whether it is English. And I think the same thing,

A very curious thing happened when I signed up for the Galway competition. We had to sign up and there were 120 students, but only 12 would play in a class that would be recorded. And I was chosen among the 12 to play! And no one French was chosen! But I studied in France, and there were several French flutists that were there and said, "hey, at least you have been chosen to represent the French school!" (laughing) They did not expect that my flute playing was French. The Germans said, "Wow! That is good! You play in France, but you sound like a German playing. How beautiful!" (laughing).

And for me, my great role model was my father. Until I met Galway, he was to me the flutist that most fascinated me, and he identified himself as a self-taught, but he also used Taffanel- Gaubert's method, used Tulou, Devienne, Kramkamp, the ... Galli. He used whatever was in his hand, and all methods that were good. And my father said, and I also think, that each one has to find their own sound, their own voice because your voice is different from anyone.

I think you have to take advantage of all schools. So, nowadays, you choose Pahud, from Berlin Philharmonic, but he studied with Nicolet, studied with Rampal, finally ... everyone studied with everyone. Americans were studying in France, and is there an American school? Well, some say that there is a Brazilian school too. So, it's hard to talk about this school thing.

FW: [He asks if I have more questions. I say that the second question he basically answered already. And we go on to the third.]

Tell me how you managed to go to study in France and why you wanted to go. How your concepts of flute playing and teaching changed since you studied there?

AC: Well, I was 20 when I went to France. 21 there, right? Big guy! I was already a professional musician. I had been playing with the São Paulo Philharmonic, which was a large orchestra, and I wanted to leave Brazil. But no flutist actually captivated me there. Rampal was the most famous and was the only foreigner who was coming to play here. There was Hummer in the United States, Gazelloni in Italy, and there was one that I liked, Andre Johannes [the name might not be spelled correctly], who was Swiss. But one day I heard a recording that so delighted me! It was from Fernand Dufrene, a recording of the *Bachianas Brasileiras*. A recording that Villa-Lobos made with the France National Orchestra and the flutist who performed the *Bachiana 6* in that was Fernand

Dufrene. I was impressed! Gosh, that beauty as he played vibrato, I liked it a lot! And then I started to want it some much. Since I wanted to leave Brazil, I thought, well, I am going to France because I know there is a tradition of great flutists there. Then, that was why I got a scholarship from the French government. It was huge luck. I was part of the first performance of the *Rite of Spring* here in São Paulo. Ericks Burk [the name might not be spelled correctly] was conducting and recognized me from the rehearsal I had done and on television. Then, the week went by. Then, he met me, and he liked me and asked how come I played that way. Then I said I learned it here [Brazil] with my dad, but that I also had lessons with a French teacher Saghaard, who was my colleague in the municipal theater orchestra. And that I also had a few classes with Grace, American flutist, also my colleague at the philharmonic of the Municipal Theatre. But basically, I had learned from my father. And then I went to France. Erick Burk [the name might not be spelled correctly] wrote a nice recommendation letter for me. With this letter, I got a scholarship through the French Consulate. I went there to stay for nine months, but the scholarship was renewed. There I studied with Roger Bourdain, and also with the teacher who was Jean-Noel Saghaard's teacher, both very different.

Lardé was more from Rampal's tradition, and Bourdain was part of another group. There were two groups in which each one said to be a representative of the true French school. It is curious, because it is not a stagnant thing, closed... "the famous French school." Because each one was a unit, they were always arguing, but each of them was singular. And I thought it was funny. I really liked Bourdain, he was a great artist. Then I went to study with Fernand Caratgé, who was from Marcel Moyse's branch. And then I went to study with Roger Visgori [the name might not be spelled correctly], who was a wonderful teacher. And each one with its own way. But for me, no... In the first class I had with them, the two [Caratgé and Bourdin] told me to practice the same piece ... a piece by Gaubert. But I always had private lessons, the two became great friends of mine...

Then I met Galway. I heard a record of him and I was delighted. I went to have a masterclass with him and I didn't let him go anymore. He was my great teacher, my guru. James Galway to whom the guru was Marcel Moyse. Although he had other wonderful teachers like Geoffrey Gilbert, with whom I also had masterclasses. Another wonderful flutist who, like the Galway, who was the best of the French School, was Julius Baker. He lived in New York. I also had a lesson with Baker. Wonderful! So, in fact, when Baker spoke, geez, it's like what Bourdin used to say, the real French school, that search for the sound, color, those subtle harmonies, and such. "Do a G # different from Ab." Bourdin talked the whole time about lots of colors.

And Galway used to make many colors, without mentioning it... you could perceive it. So, for me, the essence of the French school, so that you can define, is this search for the timbre, for the colors, for this emphasis on sound, a sound that

is malleable, that is flexible. So, you have Moyse, who is maybe the great master of the French school, a theorist in terms of methodology in the work he did, in the exercises he sought. We can synthesize everything in the wonderful work that is "*L'Art de la Sonorité*", which is the pursuit of that sound, of homogeneity in all registers. You can connect an interval of a minor second to a larger one, with large slurs, so that you have a homogeneous sound and you can work it in terms of music, making it be intense, be transparent... like painting... work with a mass... I would say that the characteristic of the French school is a sound very rich in tones and colors.

FW: What aspects of your performance and pedagogy you think were inherited from the French Flute and which have changed over time or have been adapted to a "Brazilian Flute School?" Include, for example, the following topics: production sound, mouth, articulation, and technique.

AC: That's what I just said. I think that those concepts practiced by Marcel Moyse in "*La Sonorité*" are fundamental. They are the foundation for everything, and I agree with him in this idea that we have to get a homogenous sound in the three registers. So, the principle of Marcel Moyse is to play first with an equal sound, so we can then do the unequal as the music request. So, I think the conception of sound presented by Marcel Moyse holds a place in my search and my work with my students. It totally influenced me. I had this concept because my father was a great master of the flute, too, and I met all these methods. For the embouchure, each one has to seek their sound.... you say that in another question... What I saw in some European schools and teachers and stuff, is that they often want the student to be a copy. They do not give you much room to be different. To be different is not good. So, it's a thing of very a strong tradition there, different from Brazil. So, you see great musicians, but very few artists because they are afraid to dare. Since they start already from a very young age, beginning to take classes with the principals of the conservatories, they do not have much space for themselves to discover their own personality. They'll be copying, copying, copying, and the teacher does not admit that you could be different from him. What I saw there, and I still see, and you see, are great flutists, but without their own personality. Few that stand out and dare to be different from teachers. Differently from my father's teaching, or from other masters, as James Galway himself. He encourages you, helps you to take tools. You have to build your own knowledge, to discover your own artistic personality. He does not want you to be anyone. He wants you to be yourself. That you invent you and find your sound. I think the artist has to have a tone that is his tone. You hear and "oops! this is that guy playing the flute." Not a student of Galway, a student of Moyse. So, that's a dangerous thing about the French school, I do not know if I could say the French school, but the teachers who are repressors and want the student to take one only path. I don't think that way. Art is something that has to do with self-knowledge. You have to find out. You practice all the time to discover your sound.

FW: Where did you study in France? With whom and for how long?

AC: Roger Bourdin in the Conservatoire of Versailles. Christian Lardé in private lessons. With Roger Bourdin for 3 years, then he passed away in the time that I was there. With Christian Lardé, also in the time, I stayed there. Five years and a half? With Fernand Caratgé one year. With Maxence Larrieu. With James Galway, I used to go to Ireland, to Switzerland.

FW: Did you meet him in France?

AC: I met him in Ireland. I met his student in France, a flutist who introduced me to one of his records, Mozart's Concerto for flute and harp. And in that year, 1974, was the first time I went to do the class with Jimmy. No, 1975. I went to have a class with him in Ireland. He was little known, he had very few students. But then he became my guru. But I was still taking classes with Bourdin and Lardé, who were very good friends. I would have a class with everyone, would have classes with Nicolet, with Peter-Lukas Graf... I wanted to hear everyone.

FW: What methods of the French school did you use in your teaching in Brazil? And what materials that were essentially Brazilian did you use to teach?

AC: Michel Debost has a book that I really like, "The Simple Flute." He is a flutist who I admire, so I use a lot his book to think and to work with my students. Taffanel Gaubert and basically many by Marcel Moyse. Moyse was a guy who, according to Roger Bourdin: "Professor Moyse," had a great difficulty to play. The things that he said... and we will not have time to tell everything here. So Moyse did those studies, many to himself, and so he broke down the way to work on the flute for people who have difficulty and such. I think that the work of Moyse is fundamental, wonderful. Some people think, for example, Christian Lardé, "no, this is very, very tiring." So, everyone has to find his own way to practice. But the studies of Marcel Moyse certainly are the basis of my teaching. Taffanel and Gaubert were also two great masters. Basically these.

FW: Any Brazilian Methods?

AC: Well, Brazil has a wonderful tradition of flute, right? Because of the choro. So, although my father had all this European style behind him, he also presented to this kid here the choro music. The flute has a wonderful history in Brazil, with great masters. One of those from the Brazilian school came from Europe, who is Reichert. He was the first who brought a flute of the Boehm system to Brazil. And he died in 1880. He was a contemporary of Callado, who was another wonderful flutist, wonderful composer. And I had the good fortune to record several compositions by Callado, a series of CDs called "Principles of Choro." There is Odette, who is a great French master. She came to Brazil and was enchanted with the Brazilian flute tradition. And according to her, there is a Brazilian school of

flute. There are other great masters, Callado, Patápio Silva, Pixinguinha, Benedito Lacerda, my father ... My father had a singular, beautiful, expressive sound. I was always impressed. In fact, the Taffanel method says that the vibrato is a dangerous thing because they did not know yet how to do a beautiful vibrato, like my father used to do, as the violinists used to do. And several flutists I knew in Brazil used to do that ugly vibrato. My father did not, he had a beautiful vibrato. Then, years later, I was listening to Patápio's disc recorded in 1912. And my father would say "the sound has to have a life." A vibrato never seen. A sound of happiness, or sadness, or melancholy. But it has to have life, the sound has to bring hope, a certain nostalgia... And then I heard Patápio and I thought, "gosh! my father's sound comes from there." Then, suddenly, there was a Brazilian school of flute whose masters were Callado, Reichert, who were contemporaries. Let's say that at that time began the modern history of the flute. Because the Indians use to play the flute, always played for thousands of years. Perhaps, the flute's here before men ... (laughing). But let's say that the Brazilian school started with Callado and Reichert, and then all these masters that I quoted, and my father from the same school. My father liked Benedito. Once talking to Altamiro, another great master of this Brazilian school of flute, I said "Altamiro, who was your idol?" I was on the plane with Altamiro. And he said "Benedito!" Benedito Lacerda, a great and wonderful flutist, and the idol of Benedito was my father. So, you have these beautiful things. I liked very much "Manezinho da Flauta." [another choro flute player] When I play choro, I get my inspiration from Manezinho, from Jacó. In this search for other sonorities... Elis Regina, Maria Callas. If you want to have a beautiful vibrato on the flute, listen to Heifetz, hear the vibrato Jasha Heifetz, or Maria Callas, etc. So, you have to look elsewhere, and you have to look at yourself, despite all schools. I remember the second time I went to have a class with Galway, Jimmy, he said, "look, I realize that you've understood and mastered all the secrets of the French flute school. Now, I don't care about the French flute school. I want it to be damned" - he said another word there that I will not repeat now. "Now, take this thing again" - the piece was Jacques Ibert - "and now tell me who you are." And now? Geez! There in France, the teachers used to say, "now here you have to make a diminuendo," "because Marcel Moyse said to another teacher who told you to do," "to change color, you see here goes to an F-sharp minor, always due harmony." And I think this is one of the French flute school characteristics. But always with a certain fear. So, there was a tradition and you first had to play within that tradition. And then if you changed this tradition... For example, in the classes of Fernand Caratgé, the class began with everyone with a pencil writing down what should be done in Bach's sonatas. Oh! If you had a different opinion! And as I already had a developed musical personality - I was already a professional in Brazil before going there - So sometimes I used to confront. (laughing) And, Christian Lardé, who was a father to me, saying, "okay, you're a grown up and you do what you want, but explain to me why you are doing this interpretation?" And it was great from Lardé because it gave me the right to play the way I questioned, trying to do something different. But he told me to explain why I was doing that. It was great for me because I was

always very intuitive, so suddenly I had even found a harmonious, physiological explanation. So, to explain why I was doing that change color, diminuendo, crescendo, that articulation... It was very good. The French are very rational. The French school is included in French culture, which is an extremely rational culture. It's an interesting and pleasant subject to speak about, but it is not very easy to explain.

FW: In what ways the teaching curriculum that you applied in Brazil differs from what was taught to you in France? Which teaching adjustments you had to make aiming the Brazilian reality?

AC: The Brazilian reality is very different from the French reality. Brazil, in general, is somehow forced to be more creative. Because there [France] everything is already set. They already go to school from the time they are very little. They first learn solfeggio to then be able to learn an instrument. Then you go and get into the conservatory of your father or his small town. You will have classes with a guy who won first prize in the Paris Conservatory, Lyon... France, right? And he [the teacher] will already teach you how his teacher taught him. So, I mean, the tradition is very strong, because you have people very well prepared, schools that are great, with soundproof rooms, computer ... Anywhere you go, the working conditions are very good and the people are in general very well prepared. So, this is the wonderful side, but there is a side that also does not give room for discovery. I think the best way to learn is to discover. We learned from a famous Russian piano teacher, Alexandre Teomar House [the spelling might not be correct]. He wrote something that every teacher and musician should read because it relates to music in general. He said that we only really learn what we discover by ourselves And I kind of agree. Because we have to learn from the content itself. We have to create our own exercises. Not to be just repeating, with all due respect to all of these great masters, Taffanel and Gaubert and all of them, but we have to create our own exercises. Because otherwise, you risk only repeating and do not go beyond a certain point. When you think about it, you end up transcending that exercise of sonority, all that is in the exercises of chords, in the exercise of phrasing, in the exercise of color... several other things that if you stay only repeating you do not think of those other possibilities. So, I think every human being is a universe, and so there isn't a method that applies to all. Teaching is a challenge.

I think we have to use these great methods, and these masters who paved the way, and we have to thank them every day because we would be nothing without them because we would have to look all over again. So, pray for my father, Rampal, Galway, Taffanel, for all of them, and thank them ... but you have to see that to teach you is one thing, to teach him is another thing, each person is a universe. So, we will use the Taffanel [method], we will use Moyse, but suddenly the student is crazy for *choro*, so let's take a *choro* with music you like. You have to be receptive to student's ideas. I think the student has [to do things] for himself. You

have to be receptive to see the ideas that he gives you. See what excites him. So, this is the teacher's role: to stimulate the student so he can build knowledge by himself.

FW: Do you believe that there was an influence of the French Flute School in the teaching and flute performance in Brazil? If yes, what do you think the Brazilian flute scene was before the influence of the French School? With which flutists do you think this influence began and how was it perpetuated?

AC: Well, probably it began with the Reichert. Way back in the 19th century. He was Belgian, then probably it was the French school, around there ... In the second half of the 19th century, in the time we had the Paris Conservatory, there was already the French school of thought. And Brazilian culture was very influenced by French culture. Although colonized by the Portuguese, the great cultural influence was French. So, you had French music all the time. I think that it began since then. And French artists always came over here, so I think it is already since then. And then more recently Odette Ernest Dias, who is a wonderful figure, and very important for the history of the flute in Brazil. A great French master who came here as a girl and also permeated also the Brazilian school with her characteristics. In the Brazilian school you have a thing of articulation, "a ginga," a peculiar articulation. Like [seen in] Benedito Lacerda, Pixinguinha ... figures like them. Callado, we did not get to hear. But he was a great virtuoso and the most beloved of the Second Empire. Big black guy! The teacher of the School of Music [Imperial Conservatory of Music.] He died in 1880, so before the abolition of slavery. Best character figure! His art, I would say, won very strong barriers. Imagine... if it exists today [racism], imagine at that time. So, he was a wonderful flutist who certainly influenced many people.

Pattápío Silva enchanted everyone with his flute and was another mulatto who enchanted all, conquered all. A flutist who certainly greatly influenced my father years later. Benedito Lacerda, with his "ginga" [swing]. Pixinguinha ... Anyway, the Brazilian flute was also very strong and important. I'm very Brazilian, and I think I'm French too. I lived there nearly six years. I celebrated my 21 birthday there. So, I have this very French tradition. So, it's hard to...

So, I think the French school here... There is Jean-Noel Saghaard, and many people who went to study in France, etc. The French school influenced people all around the world because even if you go to study in the United States, the guy studied with George Barrère or other flutists from there. The English studied in France. So, everybody studied with everyone: it is now spread. Because things are mixed, and Brazil is a multiracial culture. The culture of the flute as well. For example, I studied with Caratgé, with Bourdin, with James Galway, and all studied with Moyse, right? Who studied with Gaubert, who studied with Taffanel. So, you are also grandchildren and great-grandchildren of this whole school. And there are Pattápío and Pixinguinha that came to me through my father. But I have

inherited this Brazilian tradition and a French tradition. I certainly inherited several Brazilian teachers.

FW: What flutists inspired you most?

AC: Well, Fernand Dufrene, firstly. Then, certainly Roger Bourdin, my dear master, [and] Christian Lardé. These two inspired me about everything. Rampal, who had a beautiful sound. Maxence Larrieu, with whom I had lessons as well. But in France, I heard others, a Romanian flutist who used to play pan flute, George Sanfiro [spell might not be correct], Galway as well. But above all Roger Bourdin, all those that search for colors, sounds. And then Galway who has this thing more clearly realized. Bourdin had already made me aware all these things. I remember that he once spent an entire lesson only on the first note of Fauré's Fantasy to find the [right] attack and timbre. So, this was the emphasis he gave: to detail, finish, color, attack. Especially the finish, which is one of the characteristics of the French School. Leaving nothing to chance, at random. You take care of every detail. For example, the thing Marcel Moyse said about the mandible, the jaw. You play with more air down, to get a bit lower, darker. And a little lighter, higher. All these things are French school characteristics.

FW: What are some of the main Brazilian students?

AC: Edson Beltrami, Savio, Mauricio Freire, Artur Andreas, Lucas Robatto, they all had lessons with me at different times. Sometimes in summer courses, sometimes more intense. Marcelo Barbosa, Michel de Paula, gosh! I am so very proud of so many students that I had and now I'm a fan of them. There are so many names that I forget. Arthur Elias, wonderful gaucho. There are many that today I am a fan of and would have classes with them with great pleasure (laughing). That's life, right!? Here at USP, Cassia, Daniel ... So many. Rogerio Wolf, Ananias... Many good people today are there shining, all were my students. Juliano Arruda, which is another wonderful big flutist. I might be naming only a few here, but they all live in my heart!<sup>130</sup>

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<sup>130</sup> All the interviews were conducted in Portuguese. All translations are done by the author unless notated otherwise.



CELSO WOLTZENLOEGEL

(Skype interview conducted by the author)

FD: Yesterday in your email you mentioned that there are five editions of your method, is there difference between them?

CW: The deal is this: the first edition had many problems with its spiral binding that it was getting loose after use. Later, we did the second edition and I naturally fixed a lot, because the first printed edition always comes with errors. Many spelling errors, text, some wrong notes. I don't know if you know this, but today the system of writing music with Finale and such programs is a wonder! However, I don't know if you know, my method was done as follows: instead of a sheet of music, it was a lead plate, and the staff was made with a steel thing that baked things and all the notes were done with a hammer. After the second edition, they made a new spiral binding, a plastic spiral which also had problems. Then, there is a third edition, but in the second edition I added a few things and made some corrections. The third edition also came in just one volume, but with a cool spiral. Then, I had already updated it and put the third part of the "Primeiro Amor" [Patápio's Silva composition] because it was a double-tonguing study, and the I thought there was no need for the third part. But as people wanted to play the whole song, I put it entirely. Well, and then slowly I went to the fourth edition. Then I added the study for two flutes by Camargo Guarnieri and all those things that I put ... I'm just not quite sure if some things were done in the fourth or in the fifth edition. I even wrote in the "*Flauta na Rede*" [Yahoo Brazilian flute group] today asking who has the second, third and fourth editions because I don't have it with me.

FD: What I have here is the 3rd edition.

CW: Ah yes, but the third is easy to find. I am asking it to make sure what was modified in each issue. So, the big thing that is about to happen now is this. The success that had not only the Method for Flute but also the Easy Flute, I don't know if you come to know this one.

FD: No, I don't know the Easy Flute method yet.

CW: Easy Flute was written for beginners and is very cool. You have a CD, it's pretty cool actually, and it was very successful.

FD: That is smaller than the method, right?

CW: Oh yeah, there are just 60 pages. But it only goes to the second octave. And it has well-known melodies and they are easy to play.

But then Vitale [the publisher] asked me to do a new book for middle-level students. Then I thought, well, I will do the following, I will now introduce some syncopation. And then I started working a little on syncopation in the new book. I began to get enthusiastic. And then I decided to leave a little aside that syncopation thing as I thought for the Easy Flute - Volume II. And then I thought that the idea was growing. So I said okay, wait, the big problem that everyone finds when studying syncopation is that it has many difficulties. So, the method came from the study. Then there were two flutes, three flutes, four flutes ... and then the chapter on syncopation. What I did, I came up with the following... I came up with a series of exercises. I'm going to send it to you in PDF, but the following is an exercise sequence to get it here as well [he sings the syncopation] as it is written in a binary bar, sixteenth note, eighth note, eighth note, eighth note, sixteenth note, attached to a sixteenth note in the next measure. So, what I came up with, I do not know if you can see here.

FD: [He showed the score saying it is a study of syncopation. It was the F major scale in sixteenth notes and he running it up to show me that the second exercise was already the F major scale in syncopation. There were some variations of the scales in syncopation. Then some exercises of these scales with intervals in syncopation.]

Where will this be included?

CW: This goes in this next edition. Now, I'm doing the last details to send to the publisher because there are a lot of things that will be improved. Above all, that is mainly what I am going to add, a few more things to advance progressively. So, you saw it.

FD: [He sings and explain the progression of the scale in syncopation exercises]

CW: All of this played in different rhythms of syncopation, in thirds, and going to the chromatic ones.

FD: Interesting! Because no other method has it.

CW: Yes, exactly, that is what I found wonderful. I have been recently in several conventions. In the Abrax Festival [ABRAF-Brazilian Flutists Association,] everyone has found it a marvel, and I am very enthusiastic. It's a shame that I can't put a CD in it to show exactly what it would be like. Because that makes it expensive. It's complicated. But anyway, this is going to be the big deal. The other novelty is also that I'm going to add Guerra-Peixe's biography.

FD: Right, because he cooperated a lot in the creation of the method.

- CW: Yes, he cooperated. And I thought something would be missing. I didn't talk about him [in the method.]
- FD: So, all the studies you've included in the method were made by him, or did you compose a few?
- CW: All the melodic studies, yes [by him.]
- FD: The melodic ones by him, but you have other composers, right?
- CW: Yeah, all the other studies of technique I was the one who did it. The thing was that I met him on an occasion at the music school, at the door, and he said: "Hey, you are the guy of this time, professor of the school, why don't you write a flute method? If you wait, Mario Mascarenhas will end up writing it. (laughing) Because you know, Mário Mascarenhas did a lot of things.
- FD: Right! (laughing) I remember that I learned to play the recorder with the methods of Mario Mascarenhas. [This is a popular music educator in Brazil who wrote many methods for many different instruments]
- CW: Ah, exactly! I said, "look, this is the deal if you help me by writing the melodic studies, let's go on." Then he accepted to do it and got excited. He had ideas by 1 am and used to call me to say, "come on, come here, I just did a wonderful study," and so on. It was really cool! So, there's going to have a chapter about him, talking about him and his biography. The whole chapter of the repertoire is also super updated, with bass flute, contrabass flute, flute in G ... everything that exists. The one [chapter] about Brazilian music is also super updated, all that exists is written with the whole thing. And also, the chapter on flute specialists in Brazil, which has already about fifteen [technicians] from several places in Brazil.
- FD: This is something I commented on when I lectured on your method, and I want to comment in the dissertation. That one of the main differences I saw was that you also talked about the parts of the flute, like how to disassemble, what are the basics of repairing the flute, etc... And generally, the methods did not talk about it, but mainly because it was a necessity that one had in Brazil. Because one did not have many options for people to fix instruments.
- CW: Exactly, all of this because at that time there were very few people. And even more, I played with my flute, understood it, because... okay, there is no need for that today, I think that part it is too complete, but nowadays there is no need for you to make a pad because you already buy the pad today. But I'm not going to take it out of the method because there is information there ... including that, as you have four texts, it also becomes information for the name of the tools, springs, pads, in several languages, got it? For example, how to take a spring. These are things you can do, and it is easy as long as you have an orientation. The

lubrication type that you need to use, what type of oil, etc. So, the chapter of flute repairers I totally updated ... And another thing, I'm updating publishers address, although nowadays you get Google, but not everyone has access to Google or computer. So... even this method when it was released, people had even told me "why do not you send it to Guinness?" Because it was the bulkiest method. And another thing that happened was the following, in 2008 Vitale [publisher] asked me to divide the book into two parts, to make it easier, because not everyone needed the whole method. Then, for this fifth edition, it came in two volumes, starting with the studies of minor scales, and going forward. What it means is that the first part goes to all the major scales. It was divided exactly like this, 150 pages one [volume] and 150 pages the other volume. Now, for this next printed edition, it will also come in two volumes.

Because what we have observed now is that the first volume has sold more, because, we would say, it reaches the largest number of people. Even the people who went through the Easy Flute book [his smaller flute method, which was published many years after the method we are talking about.] Because the cool thing about this book (including when I launched it, I went to the United States showing it to many publishers) was that it called attention to this: it already begins with sharps, flats, 2/4, 3/4, which happens in the traditional method. You see, for example, I studied with the Taffanel Method, but in the Taffanel you have almost 70 initial exercises all in C Major. Yes! That's one thing I wanted to comment on. I do not know if you told me or I read somewhere.

FD: In the method, your scales start in G major, and the Taffanel method it always starts in C, which is harder to start, especially in C major. So, what was your idea about the key you started the exercises, and why?

CW: Because, well, C major you would have to start with the serious C [C4, the lower C on the flute,] which is already more difficult. I preferred to start with the G, I thought it was better, and I left C Major for the end.

I was at the ABRAF's Festival in Belém [a city in north Brazil,] and there was Tadeu Coelho, and he thinks that one should not start, for example [with B4 natural...] The first note I teach the student to play, and I continue teaching it to this day, is the B natural because I think it's the easiest note for the sound to come out. But Tadeu thinks he prefers to start with the D sharp, because it closes the whole flute, and the balance of the B note is harder [to achieve.] But on the other hand, I think that the D sharp, the D natural of the second octave is more complicated a bit, [but with the D sharp] you can end up playing some harmonics. So, I preferred what the vast majority prefer, the B note which is easier to emit and is more natural.

FD: I'm going to use quotes that you have at the beginning of your flute method, like quotes by Odette, Alan Marion... For example, they talked about Taffanel's

method, and they said that yours is a product of the Brazilian reality. When you launched the method, what was the Brazilian reality for you? The musical reality. Because you thought they needed, besides the fact that Brazilian flutists needed to learn to play Brazilian music, they needed to learn to play syncopation. What else did you want to give to them by making this method?

CW: Well, first, the reality of Latin America is musically very different from Europe and other parts of the world. In Latin music, you have a lot of rhythms. That's why Guerra-Peixe studies are very rhythmic. What I needed was precisely what was missing...

I will first tell you this, my background was always as a classical musician, a symphony musician. I went to Paris to study... My father played choro, but I never had a way to do this, do you understand? So, what happened, when I arrived [in Brazil] in 1968, it was the *Bossa Nova's* heyday time. So, this was happening: the saxophonists started picking up the flute because *Bossa Nova* required something softer, so the flute was the most appropriate instrument for what they wanted in *Bossa Nova*. So, these saxophonists did not have training as flute players, and as the saxophone and flute fingering have a certain resemblance, the guys picked up the flute as a second instrument and began to play and recording with it. Then, when I came back from Paris, the guys were like, "well, this guy has a real flute sound, let's call this guy to record!" And then my first recording was a disaster. I went to participate in a recording of a flute quartet. And the arranger was a big guy there called Severino Filho, from the *Os Cariocas* group. It was a very syncopated music and I played that with my very square syncopation. And he said like this, "Professor, swing, where's the swing?" (laughing) Oh, so, what happened, a saxophonist who played the flute, who was Jorginho Ferreira da Silva, came to me and said, "oh Celso, it's written eighth note, but we don't really play eighth-note." Then, what happened was that we were Cosmas and Damian. I passed him some information because usually, those people can't play well after the D of the third octave. So, he was my great master in this part, and if you see the discography from the 70s to 90s, there are a lot of those people there, Tom Jobim, etc ... everyone, in their recordings there was "Celso and Jorginho." In fact, I made a certain amount of money because of these recordings, because I was in all of them. Then, that moment I started to see the difficulty I had.

And then I joined the orchestra of TV Globo [the largest television channel in Brazil,] and the flute next to me was Copinha, which is a great name of [Brazilian] popular music. So, I learned from him how it should be played and how it should not be played... And besides the other great guys, saxophonists, all the people from Severino Araujo's family, all those people. And then when it happened, that in the eighties, Guerra Peixe invited me to write the method. Then, we started to write and I started thinking about our reality. Because in the recordings there was this problem with everyone, except with the people who had

experience in popular music. So, trumpet player, trombonist, saxophonist, they played it because they were used to it. Even the strings, on the recordings, they picked up a lot because they were accustomed to the symphonic tradition. You do not do a dancing party with violin, viola, cello, do you understand?

So, I started to think about it, and I started to ask it to the Globo's people I worked with. About it, I spoke with Hermeto Pascoal, with Cipó, with Severino Araújo, with Francis... all these people. And they started writing these arrangements, these studies on syncopation. And it was precise to fill that gap that no method had. It means our reality. It was so [different] that the method has been very successful throughout Latin America, all of South America, everywhere. Because it was [different.] I remember that at a festival in Italy I met a great Venezuelan flute player, and he told me: "well, man, we needed this because our music has a lot of syncopation, and there are things that traditional methods do not have." So, finally, that was the big reason and that was the Brazilian reality, allied naturally with what I learned from the French School in my classes with Rampal. When Rampal came to Brazil for the first time in 64, I had already contacted him because he was my great idol. I wrote to him and such. When he arrived here in Brazil, he was so welcomed. He came with the Baroque Ensemble, which was his ensemble, with Pierre Pierlot on the oboe, and others. So, of course, I asked him to listen to me. I went there at the Hotel Gloria and then I played the Ibert Concerto. When I started playing he said, "no, I want to hear the second movement, I want to see if you really are good." And there he told me, "look, it is going to be very good for you, you do not have much to learn, but it will be important to be in contact with the people," that kind of thing. And I still had [this problem,] from my D sharp on my sound was not very cool. Then, I went to Paris.

The cool thing was that because I played in the Brazilian Symphony for a long time, and I was the youngest. I was 18 when I started playing at the OSB [*Orquestra Sinfônica Brasileira*]. So, every time a maestro came from abroad, I was the second flute, I would do my best and hence I would ask for a letter of recommendation. So, I had a briefcase with a lot of [letters] of recommendation. And then I applied to study and went to the consulate. The first letter on the cover [of the visa application] was from Rampal, of course. And then when the consul saw that pile and took the first letter he said like this, "*Je conetres tres bien Jean-Pierre, you are good and you can take it all away*" (laughing)

FD: So, you got a scholarship to go there? Because I read in an interview that you gave to the Flute Talk magazine that when you arrived there, you were not able to enter the Paris Conservatory.

CW: Yes, I won a scholarship. But this is the thing, the conservatory was only up to the age of 18. And I went there at the age of 24. Then, what happened, he [Rampal] heard me and he said, "look Celso, I cannot teach you often because I travel a lot." Then he said, "so, I'm going to take a trip now, and you prepare me the Bach

Sonatas, the Mozart Concerts, and when I come back I want to hear you." Then he came back, I played to him the things he had asked me, and he said, "you know what? I'm going to pass you to my great student, Alain Marion." And then I went to study with Alan Marion who really was my great teacher. And I only took classes with Rampal from time to time, when he was traveling, [as for example] in his classes in Nice. So, I mean, it was a wonderful experience. Alain also used to tell me, "you play very well; let's improve this and that." So, what was important to me was that I did not learn many more things than I knew, but I perfected a lot of what I knew, especially the *detaché*, which was the French school thing. I even remember when he was here [in Brazil] with Aurele Nicolet he said, "How does Celso do it? He learned well," things like that.

FD: But did you do that kind of articulation before, or do you think you changed since you went there?

CW: No, there was where I really learned. I mean, I used to do it, but there I developed a lot more. And the most important thing in going there was that I listened to a lot of flutists, and I put myself in position. I mean, I came to see that I was on that level of that people, understand? So, when I came back, I came back very confident, mainly in the orchestra, and no maestro would tell me how I would have to do it, got it? I knew it.

FD: After studying with whom you studied, it was clear that you really knew.

CW: And another thing that was very important, Professor Luiz Heitor Correia Azevedo, who was the representative of Brazil at UNESCO, was very to Nadia Boulanger.

FD: Oh! She was one of the most important teachers of composition.

CW: Then he introduced me [to her, and] I went to take classes with her. She was very...ahm... [For example,] in the first class I had with her I was devastated. Because she said so much. She said, "what we'll see? let's see Bach's Sonata in B Minor." But she talked so much about the Sonata.

FD: Did you play for her or did you just analyze the piece?

CW: Of course, I played. I used to do analysis classes, but she would listen to me too. She would give me classes every 15 days, like lectures, and she also would teach me individually for analysis. And it was an awesome deal, because she would sit at the piano, and would not get out of there. Her butler used to come carrying a tray of tea on the side. Every student would enter and leave. And then, in front, in the corner, there were pictures of all her friends, Stravinsky, etc ... to let us very upset right away. (laughing)

FD: (Laughing) Her modest students.

CW: But she was sweet, very sweet. There was one day, I had bought a Volkswagen, and I had a crash there, and the insurance company was close to where she lived. Then, I took the car to the insurance company, and I arrived about ten minutes late to her class. Her floor was the third floor. And when I arrived that day, Sir. Giuseppe, who was an Italian butler, was downstairs at the entrance waiting for me and he said to me: "*Madame Boulanger 'est furiose!*" [is furious!]" Look, when I got there she was standing at the door waiting for me, showing me the clock, and telling me if I knew what those 10 minutes meant to her. Then, I said that I had gone to the dentist, and she said, "when you have a class with me you cannot go to the dentist." (laughing) The first contact with her was so wonderful. You know that in Brazil we say "professor" [masculine] and "professora" [feminine.] And I thought the female word for "master" was "mestresse." When I said "mestresse," she took my hand and said "sais pas a mestresse" [I am not a mistress,] and I said "no?"... Well, all the lessons I had with her were wonderful. And one day a London television came on [in my class with her,] and she turned to me and said, "let's hear Monsieur Woltzenloegel play *Syrinx* from Debussy." And I said "OMG!" You know when you're not warmed up and pick up the flute?... But she went to my wedding.

FD: Was your wife French?

CW: No, Argentinian.

FD: Oh, because I think I read in an article that you met your wife in Paris.

CW: Yeah, she was studying at Sorbonne. We met, we got married in three months, a wonderful thing! It's a beautiful love story. We've been married for 48 years.

So, what I learned there in Paris was [wonderful]... By the way, I went to all Maxence Larrieu concerts. There was the Maxence Larrieu's Ensemble, and there [in Paris] I created the *Horas Barrocas Ensemble*, which ended up being one of the biggest ensembles in history here in Brazil. And soon afterward I also created the *Sextet of Rio*, that was almost the same, with great musicians. Anyway, I mean, my experience in Paris was very important, I have matured a lot.

FD: And when you went back to Brazil, you started teaching at UFRJ, right?

CW: Look, when I came from Piracicaba [from his hometown Piracicaba to Rio de Janeiro,] the first thing that happened was the following... Also, I think that everything was already written in my life. My destiny was to buy a São Paulo newspaper one day, something that I had never bought in my life up to the age of 18. I was reading the newspaper of Piracicaba. Oh, I also had heard that Louis Armstrong was coming to Brazil. So I went to the newsstand, I bought the



newspaper, I do not know if it was the *São Paulo State* or *Folha de São Paulo*. While looking for the Armstrong business, there's an article like "Young Musical Talent Contest." Camargo Guarnieri, who at the time, in 58, was the right arm of the education minister Clovis Salgado. And nowadays there is the *Clovis Salgado Foundation* in Minas Gerais [a Brazilian state.] So, Camargo saw the shortage of orchestra instrumentalists and created this contest to call, you know, all the instrumentalists who were not pianists. I applied. I had 4 years of flute study. I learned from an amateur flutist, a great scientist, who did not realize that my third octave was all in harmonics [fingering,] the D with the [fingering] of the G, the E with the position of the A, the F-sharp with the position of the B flat, etc. I won the contest, along with another boy from São Paulo.

FD: Even playing with harmonics?

CW: Yes, it was a study by Andersen, Pattapio's *Primeiro Amor*, and the first movement of Mozart's Concerto in D. Then I came to Rio, and in Rio de Janeiro I was selected and the other flutist was not selected. Then my great battle began, which was to forget what I knew. I went to live in an apartment that was owned by the wife of Claudio Santoro, who had recently divorced from him. And she worked in the Ministry of Education. So, she offered me to live there. It was a very difficult time because I had to forget what I knew, did you understand? Then, I started taking private lessons with the great teacher of the music school of that time who was professor Moacyr Liserra.

I had a table with a glass top, and I had a card with a phrase that I copied from I do not know where. And every time I would enter the door, I would go there and say, "There are no flowers on the path leading to the glory." Then I stayed there [in the apartment] for a year, just on the G, D, D, D. The day I moved, the first-floor staff had a party. Oh my! I was studying all day! Then, I began to take private lessons in music theory with Maria Luiza Priori [a very important music theory teacher who wrote one of the best-known Brazilian music theory books,] she was a great teacher of the music school. So, what I did was that in two years I prepared the material for four. And I took the exam to school already [in advance] for the second year of undergrad. Same thing for flute. Then, I soon concluded the undergrad course of the school. And then, by that time, I had also founded the Villa-Lobos Quintet [the most important woodwind quintet in Brazil.]

And then I did the gold medal contest. The last one had been given fifteen years ago, so mine was the most recent one, and then there was no more [contests with a gold medal.] With the Villa-Lobos Quintet we made the trip through Latin America, which was a great success. Then comes Rampal, then I'm going to Paris. So, when I came back, I started working in a school as a teaching assistant. And as a teaching assistant, after my teacher passed away, I stayed a long time. Then, the university has that thing which after so much time you advance to Assistant 1. After I do not know how long [you advance to] Assistant 2, then Assistant 3 ... And I was in a situation that was not going forward. That I needed a title. Oh, and

instead of doing the master's degree, the dean himself... so what I'm going to tell you is about those things that are [like it was] everything was written [destiny]... I've never been to an inaugural class in the music school, and that day I decided to go, the director of the school was talking to a guy, and I said: "So, who is this guy?" Then she said, "Celso come here, I want to introduce you to the dean." And the dean of the university recognized me. Because we had seen each other for 5 or 10 minutes in the *Casa do Brasil*, in the university campus in Paris, at the same time I was studying there. And then, "Hey, you're here, wow!" We talked and he said, "go to the university so we can talk." I went to the dean's office, and he advised me to speak with some people there, and they advised me to go to the College of Education [of the Federal University of Rio de Janeiro] to talk [to some people] because they thought that at that time (that's what, 1990) the flute method was already known throughout the world, and I already had a very big international repercussion, so he suggested me to speak to the College of Education to make a direct defense of a thesis instead of sitting four years at school and studying for a doctorate. And there, back at the College of Education, they suggested, "Look, you make an application in the graduate school, present your book, and see what you're up to." So, they thought that my method was very important and it did not make sense for me to take a doctorate course. But I would have to present a thesis about my work [method.] For two years, I worked, under the orientation of the faculty, on the thesis, and hence I defended the thesis. My mentor, her whole family were musicians, was a super intelligent woman. So, the thesis was developed with titles such as overture, theme and variations, final coda, etc. So, she said, "What's the thesis going to be called?" And I said, "Well, the thesis has to have a very specific name," because when the book was released there was a newspaper that published an article with all the important flutists of the time talking about the book. And the title of the article was "How not to dance in a syncopation". [the word "dance" in Portuguese, in this context, is a slang which means "not to go wrong, or not to do wrong."]

Then I used that title and when I wrote it there on the blackboard: "How to not 'dance' in a syncopation: a comparative critical study of a flute method," oh, this happened. I also took some young students that I had, and that today are like flute stars, such as Geisa Felipe, Raquel Magalhães, who is in Paris...

And there is another wonderful story. I received one day a letter from a Cuban Sir. I received this letter from that man, (and on the day [I received it] I had a newborn puppy that had not more than a month of life,) and hence the doorman [received it.] I live in a building that has ten floors, one apartment per floor, so the correspondence always stays in the reception area. That day, I do not know why in the world, the guy [doorman] put the letter under the door and when I saw this letter, it was already in the mouth of my puppy. I was able to take it out of his mouth and it was a letter from Cuba. And it read like this "A friend from the United States gave me your flute method and since then I have made a lot of progress, although people were always saying that I had no way to do so. I spent

many pesos with lessons and did not progress, but now with your method, dear teacher, my breathing improved, blah blah... If I tell you my age you will not believe, I am 94 years old and I would not take one out..."And the letter was getting so intense that when I got to the end of the letter it was all wet... I so copiously cried of emotion. He had written this letter from a machine. Then I immediately replied to him from my own hand saying that I had already received many appreciations and special interviews, but that his letter was too much, it touched me a lot, and I was very sensitized and such. And I don't know why in the world the correspondence went back and forth to Cuba, I don't know. Then, right after [it really got there,] came a letter from him written on a bread paper, in which he initially apologized for writing with his hand, still trembling, but which he could not do otherwise since I had handwritten mine in the same way to him. He thought it was rude not to write by hand just as I wrote him. Then it started, he would speak to me like a dear friend and sent me a picture of him. It was a black man with glasses, and he drew my attention to look closely at his right eye. His eye was a little down. And he said, "this was a madman who hit me on the street." Then, a very great friendship was born. I began to send recorded tapes in Spanish... Hey, it was like... I have all the letters.

Then in the defense of the doctoral thesis, after I introduced the children playing [my young students,] the chairman of the judging committee, who knew this story, asked me how the method works with adults. I said, "Look, I'm going to try to read a letter here." When I started to read the letter, my dear, all the committee, all five, were in tears, including me, crying. It was very cool.

FD: I'm sure it was pretty cool. I myself owe a great deal to you, even though I did not have the opportunity to meet you before. But I learned to play with your method. I remember when I was 16 I first picked up the method and the teacher I had there, in the countryside of Rio Grande do Sul state, taught me to study the scales using your method. Another thing that is important to mention is also that Taffanel was very expensive in Brazil, so people could not afford it.

CW: Exactly, very expensive!

FD: To have Taffanel, we would have to make a copy of somebody, but when I was little we could not make copies.

CW: Yeah, I remember when I bought my Taffanel method; it was a lot of money.

FD: Even today it is expensive to buy the entire Taffanel method. So, I remember that the most accessible thing was to buy your method, which was published in Brazil, was complete, had everything we needed. I remember that I learned to play with it, and when I started to teach, I used it too. So, there are many stories that you should keep.

CW: Nowadays, for example, when I was in Belém, I met a conductor who conducted one of the choirs there. And he said, “Look, I do not believe I’m going to direct Professor Celso, playing under my direction. I studied your method! I had nothing, but the day that the method arrived then...” So, I said, “Man, stop it, if not [I am going to cry...] (laughing).

FD: Yeah, it was really an innovation. I do not know exactly, but the things I read is that there was no Brazilian method before that.

CW: No, no, never had!

FD: So, it was indeed the first Brazilian method for flute.

CW: You know I had a pretty big notion of it in China, I was on a competition committee with Ranson Wilson, and from the hotel to the conservatory, it was very close. And I was coming from the hotel to the conservatory walking, and I heard a voice saying my surname a little weird, and it was a young man with my method in his hand asking for an autograph. Then, again, it was also at the time that I worked with Sankyō [flute maker.] I made a very great trip. I started in Paris, it was France, Germany, Holland, Denmark, Sweden, Norway, Finland, all of that. And then I went to St. Petersburg, and when I got there, somebody gave me a message that there were some people who wanted to meet and talk about Brazilian music. And I asked, “Where is it going to be?” “oh, it’s going to be at the jazz club.” I said, “look, if you have flute players in there, we can even do some cool things by playing the arrangements of my collection.” Then, when I got there, a French-speaking guy showed up saying that he had traveled 200 km to meet me because he had heard about my work and he wanted to meet me in person. Well, I also started crying, my wife was filming this, I was super excited. And it was cool because he is Russian, and then we did a show. I spoke French with him and he translated Russian. There are many stories!

FD: When you started teaching in Brazil, do you think that you applied the ideas learned in France, for example, ideas of articulation, the French sound...?

CW: The first concert I did as a kid was in Tatuí. I’m from Piracicaba. By the way, you must have heard of Ernest Mahle [a Brazilian composer.] Mahle created a music school in Piracicaba and he composed for the instruments he had. If he had a viola and a trombone, he would write a piece for viola and trombone. He wrote a very beautiful concertino for me, which is for flute and strings. And I played it there in Tatuí and the first review I had was talking about the beauty of my tone. And that was my business card.

FD: That is the main characteristic of the French School.

CW: Yeah, I already had a beautiful sound in Brazil. I remember when I got there to play the Poulenc Sonata for Alain Marion, he also said, "You can have a wonderful sound." So, I took my teacher in Brazil to [work with me in] a repertoire that I wanted to do. More romantic. So, I was much more a stylist than a virtuoso. I'd drive my lessons more to the style rather than to virtuosity. I've always had, let's say, more difficulties in the virtuosic technique part because I've always paid close attention to sound. My teacher [in Brazil] used to say like that, "you are too much in love with your sound, man! I lived searching for the right sound, and that's what made me the king of recordings."

I remember one occasion, it was a very unpleasant situation, in which I played a quartet of flutes. Three of them were saxophonist/flutist and me. So, when Dorival Caimmi arrived (it was his arrangement) he said in front of me, "this is not flute sound. Flute sound is from Wolter, from 'Volkswagen' here."

FD: So, that was the main characteristic you inherited.

CW: So, that sound I already had, of course. But listening to these people playing, Rampal, Alain Marion, all these people, I owned all this to them, of course. This was very important to me. And the other thing that was always my strong point was my willingness to teach. I complained a lot at school (UFRJ) because I still think there should be, wherever you are studying, a parallel class of teaching. Because usually you go to a college and they will make you a virtuoso there, but you do not get teaching knowledge. I always complained about that to my teacher, I thought we had to have to teach it. Did you understand? This is something I always do. Whenever I give a lesson, I always take a moment to say "Look, if you have a situation like that ..." For example, something that happens a lot, the guy picks up the flute (I have a bad flute here, but he plays like that, let me show you) ...[he plays two long notes with a lot of vibrato.] Do you want to know what I do when someone plays like that? I say, "look, I have a Sankyo's 5K flute here and I'll change it with you for your Yamaha if in 15 seconds I do not solve your problem." Then I make them sing because when you sing you do not vibrate like that, understand? So, that sort of thing. "Look, when it happens you have to do it, blah blah, that's what I do." Because you leave school playing, then, naturally, there are no possibilities of work for everyone, and you will begin to teach. Oh, how do you teach? So, this is something that caught my attention. My book Easy Flute, the success it has made is because it is very, very didactic, you know? But there is a detail, for example, how do I explain the detail of the sound emission and the average sound?

FD: [He shows me the Easy Flute Book]

CW: This is the Easy Flute, look here.

FD: Yeah, those I know a little, but I do not have one yet because it's recent.

CW: You see the melodies he has, you see? [He shows the first page.] Everything is simple. Yes, starting at this. And there it goes ... So, the way to do the whole fingering with diagrams. So here you have these photos (he shows photos of the mouthpiece from inside the book] Look what I've posted to show the position of the upper lip, look here! (laughing)

FD: Are you kidding? A window? (laughing)

CW: In the low register it is more closed; in the high register it is more open.

FD: I've never seen this comparison, great! Wow, I'm going to have to buy the other methods.

CW: This is the current edition of my method;

FD: Is that the 5th edition?

CW: Yes, the 5th.

FD: [I show a book and I say I have the third]

CW: And this is the second volume. And in the back, you have everything I've posted here.

FD: Yeah, the third one doesn't have it.

CW: Now, what I had said that I added there, was that part here [he shows me on the camera] about the tuning fork.

FD: I can't read but I can see the signal down there.

CW: Yeah, the one you have does not have it. As we make new edits, we will improve.

FD: When do you think you are going to launch the 6th edition? Because I think that, when I go to Brazil, I will try to buy that one, as it is more updated.

CW: Look, I'm going to deliver the whole material in two weeks to be cleaned up, because the staff has a lot of work here too.

[Final talks. He talks about scales exercises in syncopations and that he can send me them by email.]

CW: The great thing about the method is rhythm!

## ODETTE ERNEST DIAS

(Interview conducted by Luiz Fernando Barbosa Junior)

LF: [She had a paper with the questions sent by the author, so she started to answer.]

OD: The first thing to question here would be: is there a French school? This idea of a dynasty, of giving continuity. A school, a way of behavior. So, I studied in Paris at the Paris Conservatory, I have never heard of this issue of the French Flute School. I studied with Monsieur Crunelle, who was a professor at the Conservatoire de Paris, and was also a student of Gaubert (who was a flutist, director of the Opera, composer) and was also a student of Taffanel. They were active people. This matter of “the school” [is strange.] The Paris Conservatory was founded... then, there was Crunelle, both Rampal, Marcel Moyse, and Galway, they are people who began [there] and today are considered like popes. Nicolet not so much, but Moyse [yes]...

Crunelle played in a band, played in the circus. Rampal, his father was bandmaster. Rampal once said in a lecture in Brazil that he learned flute with his father because he loved his father [playing,] who was a bandmaster in Marseille. His father taught him the notes, opened the files and said, “you play what you want.” Marcel Moyse also playing flute in [bands,] as well. About Gaubert, I do not know...

So, this idea of a dynasty. These people who became like reference names today, as if they owned a school that will have a continuity, that will influence. But what would be a Brazilian school? We will get there.

So, this question. If you see, the Paris Conservatory was founded at the time of the French Revolution. One of the things that happened in the Fine Arts, so the whole thing, was that there was no traditional school at the time, a way of being. The musicians were military musicians, court musicians, and all. So, what did the Revolution do? It basically founded an institution to be able to bring together these entities, school, *Conservatoire de Paris*. I had a similar experience, long after. I was a visiting professor at the University of Texas. The wind players there were a band, they were not part of a school. They had a practical experience of playing in the band. They are in the profession because the people there had no diploma. [I do not know what she meant.]

So, this is what happened. Gaubert, Taffanel, they got together to make a method, but there were already other methods, there was the French method by Drouet. Then, they put the flute construction, scales, the basic things that in reality you apply. The question that is if it is the French school. This is the product, the name came [later, which] people created using names of people who have a different

creativity. The institution itself is the school because it was made by the people, and things that already existed in other countries.

Now, does it became a way of playing until that gets to the heart of things? Its own way of playing?

This is also linked to the composers. The composers and manufacturing of instruments. There has always been research regarding the instrument. Nowadays, we are going back to old instruments, but it didn't happen in the old days. The idea was for the creation of the new, an evolution. Because [at that time] people started to have more information and travel a lot. Even influencing compositions. The knowledge becomes broader. And with Boehm, we started to have a better instrument because everyone wanted to innovate. You do not want to [only] perpetuate.

So, that created an easiness in France, a social organization, and also a way to perform connected to the composition, connected to the manufacture of instruments.

They say that the French school is characterized by vibrato, and the German school has no vibrato. I think that this is too much division much. What will characterize the French school? One way to play virtuosically, with a bigger sound because the instruments are already better, and play vibrato. Because in Italy and Germany, people did not use vibrato. Moysè was one of the apostles of the vibrato. The vibrato is one thing that will not characterize only the French school because the vibrato exists in the voice, exists in string instruments. So, what will characterize the French school? It's difficult to answer. Perhaps the reciprocal need of interpreting works, and also the necessity of the composer himself of creating something new in relation to the instrument and the interpreter. You see, for example, Varèse's *Density 21.5* for solo flute music, why did he write that piece? Because someone made a platinum flute, hence he said, which is the density of platinum? Thus, by the request of George Barrère, he wrote it. This exchange did not exist before. Maybe he would not have written this piece if he did not have the [platinum] flute.

So, this was actually the issue of the instrument in France because they began manufacturing instruments. [Jacques-Martin] Hotteterre: I was in the city where he was born, there is even a Hotteterre's museum. So, who he was: he played, he invented a keyed flute, and was also a composer. What he did: he taught people to do the same thing. So Hotteterre, in this city *La Culture* [...] So, what also characterizes this French school is perhaps the instrument. A bigger sound on the instrument. It is a way of playing, let's say, easier. So, the composer [would say,] "oh, I will write a piece that you will be able to play because your flute is better."



So, this was also a part of the 19th century, when the figure of the virtuoso appears. [There were] many fantasies on operas, which require more virtuosity. Then, there was a desire of stop writing these technical things like scales, exercises, specific studies on legato, to explore the whole sound. So, in France, the matter of the virtuosity was very developed. In Germany, it was different, they already had small methods. So, there was not this kind of composition "Fantasie Brilliant," things that appeared to the virtuoso.

So, another issue here: there were no universities with a music program. I learned about the Music School of Rio [UFRJ School of Music,] similar to the Paris Conservatory. [There in Paris,] there were organizations linked to the ministry of culture, not education. In Brazil, it is not as it is in Paris. In Paris, the person studied to win an award that comes from winning a contest, which is different from the university system. In college, if you meet the requirements you will get your title. There, at the Paris Conservatoire, the competition is public. They are different organizations. [In Paris] one enters a contest, and the contest is eliminatory for you to be able to perform at the final competition. You're always in competition. So, what happens is that you are going to develop an exigency. If you are sure that [in a university] after 4 or 5 years you will be out with your diploma, in the conservatory you can go out without a diploma. If you stay more than 2 or 3 years without a prize in the contest, you have to go out and leave the place to somebody else. It works like that. It is very different. They created a way of being more rigorous. What happens, in the universities, the music department, you can leave without being an artist. You do not need to be a virtuoso. You will not have the same requirement [as in a conservatory.] One thing I said yesterday [at the convention of the Brazilian Flutists Association, where she was giving the interview] was that at the stage you risk everything. It's a time of stress; it's also a time of integration.

Then, what happened was that the French school and its system have produced a certain number of virtuoso people, and with the world's communication system, it influenced other cultures. Everyone wants to play differently. It is a different posture. Because I act so, I think so. Until today I am still competing with myself. For me, the question of the stage is not vanity, not exhibitionism. There are moments like in that song by Elizete Cardoso [a singer and actress of great renown in Brazil,] that she said she was in the dressing room and came to the stage, to the light - she said this in an interview shortly before her death - she was already very ill. These things are different thoughts.

So, on this French influence, who will be the Brazilian artists now? Really, there are a lot of people that play very well [here.] But what do we want? Do we want to play like the Rampal? It doesn't matter! Everyone [many flutists] is playing all year the *Concertino* by Chaminade that people in France no longer play it as if "I will get there." Like they already learned a lot from Brazil and have to go out

there [abroad.] There is no need to go out there. In here, go see what is in here. I think there is no model of thinking.

So, those are historical and social issues. The [different] flutes that they have here, as for example, the *pífano* [a traditional fife played in northeast Brazil] that was made in Alagoas, and that I showed at the convention. It a fife for a band of fifes because there are people here who plays the fife in a virtuosic way. These people have never seen the Taffanel-Gaubert's method.

LF: Then, on the French school, what you think is that the school is related to the construction of the instrument and to what was possible to do with that instrument. And composers took advantage of this technology to compose.

OD: It is something that goes along. This flute I play, a Louis Lot I won in Brazil and it is here, I do not know how it arrived here. It is from the 19th century. Now, I did a search on a Belgian flutist, Reichert, who influenced many people, I will talk about him. But I did research in old newspapers in Recife and the National Library. There was a ship that used to come into the port and bring instruments, bring music... People have information, people were informed. Here in the interior of Brazil, for example, São Paulo and Minas Gerais, they have homes that have imported pianos. And then you turn and see that there was communication. It was slower, in a pace, at a different speed, but the information never failed to arrive in Brazil and in the colonies. And as it was a country of more new colonization, the desire to acquire is higher. Then comes the methods, comes the Taffanel-Gaubert's method which will form the basis for the institution.

So, for example, Pattápio Silva. Unfortunately, he died young, a genius. He went to study with Duque Estrada at the Conservatory, the school there in Rio [which was the Imperial Conservatory of Music at that time,] to be a concert player. But his creativity came from a band in Campos [a city] He played some march that... So in his head, his music was unique and also based on the popular, but he was talented as a composer and as a concert player. It is hard to talk about this issue. Is it true that the Brazilian had to learn everything out? That's the question. Do you see? People who come to a festival, they need to have a sense of what is done here. Not only what they are doing to people [like] play Chaminade once and a few more things. My criticism is not confidential, but it is my opinion. Sergio Moraes [a choro flute player] is in the popular music, it is another department. I play, mix, I do improvisation. See? Where is the difference between the erudite flute and classical flute? Isn't that good that you have a good instrument? That you play with an imported instrument? Because we still do not have [flutes] made here. You play, but you feel your music. When I play in Rio at the *Casa do Choro*, with people who play drums, will I play something by Bach? I'll play Claudio Santoro, Villa-Lobos. I will play Abel Ferreira. It is different, the musical structure is always the same, whether a chart or something notated on paper or nothing. There is something very interesting about the Berio's Sequence. Because

I practice it every day and I know. I play it like a virtuoso; have I talked to him? This kind of thing, a language that you have to find out because it is not a separate thing from another language. Things are not deadlocked. Then, the influence of the French School on the Brazilian school. You have to know if there were a Brazilian school and this French school where it comes from. I said that it comes from a determination of the French Revolution, and then developing something that had... So, the manufacturer makes a better flute. The composer gets interested. Then the recording business. (I'm afraid to get off the subject, but the things I see like that.) And is like I live too because I experienced a lot of popular music, radio, communication. In the Globo TV, I was an almost founder of the Globo TV. Being honest, when they called me [to come] to Brazil at the university, it was not even by academic competition. They called me for knowledge.

LF: Many consider previous teachers like Taffanel, as Tulou and Altés, part of the French Flute School tradition...

OD: They are authors of 19th-century methods, of compositions. It has Tulou who wrote pieces over operas. Because it was fashionable to do fantasy on opera themes. It was not so virtuosic. It [his method] was almost a parallel method to Taffanel, perhaps more condensed. The good thing about Taffanel-Gaubert method is mainly the first part. Because the exercises are simple and melodic, they are not trivial. The very good part are the Exercises *Journaliers*, those scales, which is a condensed part. But before Taffanel and Gaubert, Reichert, for example, had some *exercices journaliers*. He was Belgian. The issue of Reichert was one interesting too, he played on the street with his father. They put him in a band and then he turned virtuosi. Monsieur Crunelle was the same.

There is another method from the same time by Drouet, which is also good.

LF: But others consider that the beginning of this school was with Taffanel. Considering him the father and founder of this school. In your opinion, where did this tradition start?

OD: No! No! Taffanel never said he was the father of a flute school. Taffanel and Gaubert, that word together. (laughing) The part of the composition is by Gaubert. That method by Celso has a very interesting part, some things that Guerra-Peixe made, and the most condensed part of the method he addressed.

LF: Ah yes, but talking about Taffanel as a teacher.

OD: I do not know why him. Crunelle studied with him, but he is not a straight thing, you know?

LF: What aspects do you think differentiated the French Flute School from other flute schools?

OD: There is an issue that I can even say is linguistic. The issue of the way of the language itself. I will give you an example, the question of staccato. The German language is very “oish ish” [she mimed,] The French say “ta ta ta.” It has a difference in “tktktk” staccato [she mimics the harder, the more continuous, and the smooth.] For example, the Brazilian northeastern pronunciation [she mimics the sound differences that language does when you say “te te te.”] So, the person will also play according to the articulation of the language.

On the way of making a virtuosic piece. The Italian way. The Italian is very attached to the singing. Now, the French school seems to have maybe a shorter articulation. The French baroque is different from the German Baroque. I think the characteristic of the language influences a lot. Also, another issue is that the German and Italian took the time to accept the metal flute, so they had fewer harmonics, and it provided another sound quality. In France, this flute that is here had contact with the Boehm, then what Boehm did, he sought the flute? He sought more sound on the flute. So, he did the metal flute, Louis Lot did it too. And the metal resonance produces more harmonics. Shines! The German language is a language that they will insist on a heavier articulation.

LF: What aspects of your performance and pedagogy were inherited from the French Flute and which have changed over time or have been adapted to a "Brazilian School of Flute" School? As for example, the following topics: sound production, embouchure, articulation, technique, etc.

OD: That's an interesting question. Crunelle was a great teacher, for example, on the issue of vibrato. Many people think that the French school is characterized by vibrato. Now, the vibrato is something that is developed spontaneously. It is very personal. Each person will highlight a word, a sound, in a different way. Everybody is different. We are a percussion instrument as well. Not everybody is the same, not all drums are equal. Not all bodies have the same sound. Now, this matter of vibrato... Moyse played with vibrato, Crunelle, and Rampal, [they] had a different vibrato, [which] was not shaken. It depends on the physical formation of the person.

There are some flutists who play in Brazil, and [here] the soundscape is different from the French. I speak with an accent, but... A more open mouth provides another idea of the continuity of the sound. It is not a matter of shining every note but perhaps singing more. Here for example, in Brazil, we sing more at home than it is done in France. Everyone sings. This does not happen in France. The issue of brightness is spontaneous. I myself used to play with vibrato, but now I no longer play [with it] much. But I think what I'm different from my colleagues from France. Also, by living in another repertoire environment, it also influences my

interpretation of French music. Things are mixed, not separated. One thing will mix with the other.

LF: So you believe that Brazilian influence.

OD: Yes, the person who comes here, people who come from outside, they have to penetrate the Brazilian environment. They do not know how things are. Brazilian music is amazing! You see for example in the northeast, the accordion as a wind instrument... the phrasing, and articulation in Dominginhos and Sivuca are different from Italian accordionists, French...

LF: Do you believe that there was an influence of the French Flute School in teaching and flute performance in Brazil? If yes, how do you think the Brazilian flutist scene was before the influence of the French School? With what flutists you think this influence began and how it perpetuated?

OD: I do not know, you see Callado for example, he was a great flutist. In the photos, you see that he had an eight-keyed flute as this one [she shows a picture.] And there were people who played and ordered better instruments as possible because here we did not have craft manufacturing of instruments. And what did they play? This song [she sang a choro tune.] Now, Callado's origin was from his father who was a bandmaster in Campinas. There is a beautiful piece by Callado called *Lundú Característico* that I recorded

At Callado's time, they did not know the story of the French school. He even became a professor at the Imperial Conservatory. When Reichert came, he arrived in Brazil in 1859. He was born in 1820 and died in Rio. He had a flute made of Boehm system, a metal flute. I found this flute, with a family, then I returned. The brand was Albert, a former Belgian manufacturer. When he came, he was already from big companies, a great entrepreneur. When steam navigation began, the ships could travel the world, opera all over the world. In the land of my father, (Maldives Islands, my father was from this island in the Indian Ocean) there was theater, operas were played. My father taught me the arias from operas. He began to have this coexistence, but people there already played, because people always ordered instruments. For example, the bands had a more German influence from the time of the empire. But people played and people bought instruments. There should be research on the journey of the instruments. Who ordered them? Who made them? These firms that usually repair instruments had the sales catalogs handwritten.

And then? Flute playing was not born in Brazil with Taffanel. Everyone played the flute, had a five-keyed flute. I had a flute of five keys to ... It is not true that Taffanel was the head of it all because it is just a name that's being published now, especially scholars who want to make him a source. The compositions I

played such as the Viriato... he [Viriato] never met Taffanel, but I played by the manuscript, all in the third octave [she sings]

The influence of Taffanel and Gaubert started when things were becoming codified. You will get a bibliography for any research in this way. And sometimes you will ask yourself, who is this person you do not know? (laughing) It is much more complex than that.

I am a person who came from France and I'm living almost 60 years in Brazil. Then, I heard a lot of people playing choro. I worked in the National Radio that had people playing the flute as well. Dante Santoro, I do not know with whom he studied.

About the methods, sometimes people write methods for vanity, to earn money and everything. But if you have music basics, you can create your own method. The Sequence by Berio - to practice that, there is no Taffanel method that can teach you to play it. You have to figure out. It is the unlimited possibility of the human body.

LF: Do you believe that there is a Brazilian School of Flute? What aspects and influences define it?

OD: I know some wonderful flutists. I do not know if they think it is a school. The Brazilian music develops with historical change, social change, all. Nowadays, for example, I can hear the first recordings of Pixinguinha. Pixinguinha was wonderful on articulation. And there were people who had never played like Taffanel. Now, if this is school? The choro, popular instrumental music in Brazil, developed a lot, and many people now have better instruments. I do not know... For example, there are people who play wonderfully well and who do not read music notation, and they do a wonderful improvisation. The improvisation in Brazil is a world model.

Did you understand? This is the Brazilian school, a way of playing that should influence the world. I think a festival like this flute festival [she was at the ABRAF festival giving this interview] should not separate things. The instrument is there. The same thing of the unlimited possibility of life. You are an instrument too, you are an instrument of yourself. Now, the choro, there is choro in Japan, France, Germany. Everyone is wanting to play. Because they have not, they cannot do, they are closed on its borders. Against immigration, against immigrants, that thing. Not here! What they call a mess here is highly productive. Some people play with an incredible virtuosity that a person who is following a method cannot do. I always interacted, but I am not specific of the improvisation. But often I like to let me go on the "roda de choro." [choro circle, a gathering of musicians to play choro] In France, I would not have done it. For me, it opened a different world, it is a way to think differently.

LF: Tell us what were the main challenges encountered when you moved to Brazil? How the musical life in France differ from the musical life in Brazil? How did you adapt to such a different musical scene?

OD: When I came, I came to a symphony orchestra in Rio de Janeiro. My experience in France was limited because I won these two awards in Paris and Geneva, in 1951 and in 1952, then they offered me the contract here in Brazil. There in France, my experience was the whole course. Actually, to get into the conservatory was a surprise to me, I thought I would not get there, but I did. And there I knew I was in a very rich environment. Then, when I got here, I started at the symphony orchestra, but immediately they invited me to the National Radio. And the National Radio had all kind of things, had a game show, had the Symphony Orchestra Radames Gnattali, opera, radio, singers, etc. As soon as I was hired I started to be invited to any kind of thing. And there I heard Brazilian Northeastern music, I met Jacob, Jackson on Brazilian tambourine, Luiz Gonzaga, Pixinguinha... Then I realized that these people had a musical knowledge that I did not have. Now, why did they called me? Because they liked my sound. I had good sight-reading, I studied piano. I did not waste time in the studio. Because in the studio, for example, *bossa nova* recording... That famous record by Elizete, [*Canção do Amor Demais*, a song sung by Elizete Cardoso in an album considered the first ever *bossa nova* album.] I play the flute in that record [sings] from 1958. I knew things I would never know. That was my musical world and [also] the OSB. My children are 6, 5 of them are musicians, and everyone has this view of music as well. This music thing, it is not an obligation or anything. Everyone at home read sheet music, but everyone progressed. I'll soon play on the 11 with my grandson, a drummer, a teacher at the "Casa do Choro." The program starts up with Bach, it begins with an improvisation that I played yesterday, but it will have Pixinguinha, will have Abel Ferreira. [Brazilian choro composers]

Here, there are wonderful flute players who do not read anything [referring to music notation.] How do those people learn? It was not through the Taffanel method. This has to be investigated. This is here for the world.

LF: What methods of the French school did you use in your teaching in Brazil? Name some. And what materials that were essentially Brazilian did you used to teach? Provide some example.

OD: Well, at first I used Taffanel-Gaubert, mainly the parts of exercises and daily exercises. But French studies such as the ones by Jacques Casterede. I think I used studies in a minimum amount. The issue of Reichert, who was also involved in Brazilian music. I researched his life almost by chance. Then I began to identify myself with him because he wrote some songs with Brazilian sense. "La Coquette," etc... He had a synthetic vision, his daily exercises are wonderful. Because they are beautiful. Andersen also has some beautiful studies, but I do not

use much. The method for me is the person who knows exactly how to practice. If you take something from Villa-Lobos, it does not help if you do all the scales from Andersen, they have different intervals. You have to know how to identify it. This is a doctrine from Crunelle, which was very practical. Read twice and stop, do not repeat, use a magnifying lens to stretch this part, what is the thing it has? It has some difficult intervals. It has the reading of the third octave, it has the issue of sound. [She sings a lot something I cannot identify.] Build your exercise. So, let's isolate it, and then you can apply it to the rest. That you can apply for any type of music as for example the Sequence by Berio. The method is you knowing, you having the recipe for it, as in cooking. If somebody comes to your house, you will check what you have in the fridge to make the basic recipes. To fry, to bake, to cook. Knowing how to apply things in any circumstance [is important.] You get to know yourself, you do not need to keep the thing with you. Scales, one has to practice it by memory. The technique you practice without looking at anything. Look out! Knowing how to practice is that. After learning the part of the structure, you then analyze.

One thing for example that is absurd, students you ask, where is the piano part. "Oh, okay with the pianist." No! You have to study with the piano part. Handle it, read its different voices. Grab a friend and do a trio. So, this is my way of teaching. My students, I see what each one wants to play.

LF: In what ways does the teaching curriculum that you applied in Brazil differs from what was taught to you in France? What teaching adjustments you had to make for the Brazilian reality?

OD: This is very simple. I did not learn pedagogy. I did a course in what was called Aesthetics and Pedagogy, an experience, a wonderful course. My pedagogy does not have rules, teaching for me is the person who is in front and the way he or she learns. You cannot teach pedagogy out of a nationality, out of personal knowledge. You will teach something that you do not deepen. If you do not get your hands dirty, if you do not use your face in it. I play sometimes with the students and I also make mistakes. I am not here to sit around saying "play here." No, I try, I read music together. There is no pedagogy without practice. Then starts that administrative thing in the University. Graduation. The one who is an intellectual who will win a contest and will have a job. The one that will play in a bar, better, but will gain a hundred bucks in a week, and in the other week will not get anything.

So, the pedagogy for me is born of practice. You learn a lot from the student's contact. People of popular music and orchestras all studied with me.

LF: What were the French flutists in which you inspired more in your career?



OD: I liked my teacher, not only as a flutist, but the person. He was active. Now, there are some flute players that I love the sound, I really like Fernand Dufrene. Of course, Rampal and Nicolet. Nicolet was Swiss. Rampal had his exuberance. It is hard to separate the person from your... I did not know much Nicolet. But I also had little time, because I studied four years at the conservatory and then came here. My idea is not to chase the flutists. I was inside the conservatory, played and everything, I was part of a chamber orchestra there, but with an authorization by the director of the conservatory, because you had to be dedicated, you could not enter the professional life. Then I traveled, I traveled to Spain, Germany, with the chamber orchestra, before coming to Brazil. But it was in a very short time.

LF: In your opinion, what were the fundamental flutists who brought the French Flute School in Brazil?

OD: I do not know. Rampal? I do not know, now you can do everything by imitation. Oh, I saw Pahud playing well, I saw Rampal playing well. I do not know many flutists who came here and stayed here. [Jean-Nöel] Saghaard stayed here, but I have little contact with him. I do not know, I did school here. I think Rampal influenced a lot. But not so much because popular music has its own life. It is easier for these people [from popular music] to play a Bach than for Rampal play a choro.

It is good to have information, but no one owns the truth

APPENDIX B – INTERVIEWS IN PORTUGUESE

INTERVIEW TRANSCRIPTS IN PORTUGUESE<sup>131</sup>

(Apresentadas em ordem alfabética do sobrenome)

ANTONIO CARRASQUEIRA

(Entrevista conduzida por Felipe Wieczorek Villa Boas)

FW: Para você, o que é a Escola Francesa de Flauta e quais as suas impressões dessa tradição?

AC: Bom, é uma coisa meio difícil de definir porque, por exemplo, quando eu fui estudar na França, foi em 1973 e naquela época o professor do Conservatório de Paris era Jean Pierre Rampal e o assistente era o Alain Marion. Então o Rampal era o grande flautista da época, conhecido mundialmente como um grande representante da Escola Francesa. Mas, eu também estudava com o Christian Lardé, que também era da mesma escola do Rampal. Estudava com o Roger Bourdain que é de uma outra tradição, que é a tradição do Marcel Moyse, tinha sido aluno do Marcel Moyse e do Fernand Caratgé que eram naquela época meio que opositores, um discordava da escola do outro. E eram duas escolas francesas, uma que vem da tradição do Moyse, e a do Rampal e Marion e o Debost, que dizia que não, que Moyse era uma coisa ultrapassada, que aquilo ali não era mais

O Rampal tinha sido aluno do pai dele. Então quando eu cheguei eu fiquei assustado, a escola francesa não é uma coisa “stuck”.

Ai, por exemplo, uma vez fui ter aula com o Maxience Larrieu, também aluno do Giuseppe Rampal, pai do Jean Pierre Rampal, e da mesma escola do Rampal e todos esses grandes flautistas. E o Larrieu falou uma coisa, que depois o Bourdain também falou uma coisa que “olha, o melhor flautista da melhor escola francesa é o James Galway, que era um flautista inglês, quer dizer... inglês não, irlandês, mas que estudou na Inglaterra e que era flautista da Filarmônica de Berlim, mas daí... como? Perai? Como que é essa história? Mas o Galway dizia que quem mais influenciou ele e que mudou a cabeça dele foi o Marcel Moyse. Mas o encontro dele com o Moyse foi depois que ele era flautista da Filarmônica de Berlim né?! Então as coisas não são tão simples assim.

Então uma das perguntas aí, se será que a Escola Francesa começou com o Taffanel? Eu acho que não, porque até hoje o método mais utilizado na França é o do Altès que é anterior ao Taffanel. E eu estudando aqui no Brasil, o meu pai já me mostrava coisas do Tulou, que é anterior ao Altès e do Devienne, então quer

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<sup>131</sup> Eu me indiquei nas entrevistas com a sigla FD. O mesmo acontece para a abreviação do nome das pessoas que participaram, onde eu uso as letras do primeiro nome e do sobrenome.

dizer, já existem grandes flautistas franceses desde a época barroca, então não sei ai em que momento se pode dizer que começou uma escola. Conversando com o Galway ele dizia, não, eu não gosto desse negócio não, ou se isso é escola francesa, ou se é alemã, ou se é inglesa. E eu penso a mesma coisa.

Tem uma coisa muito curiosa, uma vez eu me inscrevi no concurso do Galway. A gente tinha que se inscrever e eram 120 alunos, mas só 12 poderiam tocar nas aulas que seriam filmadas, e eu fui escolhido pra tocar dos 12, e nenhum francês foi escolhido. Mas eu estudava na França, e haviam vários franceses que tavam ali e falaram, poxa, pelo menos você foi escolhido pra representar a escola francesa! (risos) Eles não esperavam que a minha forma de tocar era francesa. E os alemães falavam, puxa que bom, você toca na França, mas você parece um alemão tocando. Que beleza! (risos).

E eu, o meu grande modelo era meu pai. Até eu conhecer o Galway, ele era pra mim o flautista que mais me encantava, e ele se dizia auto didata, mas ele usava muito o Taffanel e Gaubert, usava o Tulou, o Devienne, o Kramkamp, o Galli. Ele usava tudo o que vinha nas mãos, e todos os métodos que eram bons. E, meu pai dizia, e eu acho também que cada um tem que buscar o seu som, a sua voz, porque a sua voz é diferente de qualquer um.

Eu acho que você tem que se aproveitar de todas as escolas. Então hoje você pega o Pahud, da Filarmônica de Berlim, mas ele estudou com o Nicolet, estudou com o Rampal, enfim. Todo mundo estudou com todo mundo. Os americanos foram estudar na França, e será que existe uma escola americana? Bem, há quem diga que exista uma escola brasileira também. Então é difícil ter falar dessa coisa de escola.

FW: [Ele pergunta se tem mais perguntas. É dito que a segunda ele basicamente respondeu já. E vamos a terceira.)

Conte me como você conseguiu ir estudar na França e porque o quis. Como a sua visão de tocar e ensinar flauta mudou desde que você estudou lá?

AC: Bom, eu tinha 20 anos quando eu fui pra França. 21 lá, né, garotão. Eu já era músico profissional, tocava na Filarmônica de São Paulo que era uma grande orquestra, e queria sair do Brasil, mas nenhum flautista me encantava na verdade mesmo. O Rampal era o mais famoso, e era o único estrangeiro que vinha tocar aqui. Tinha o Hummer dos Estados Unidos, o Gazelloni da Itália, tinha um que eu gostava que era o André Johanes, que era suíço. Mas, dai um dia eu ouvi uma gravação que essa sim me encantou, foi com o Fernand Dufrène, uma gravação das Bachianas Brasileiras, uma gravação que o Villa Lobos fez com a Orquestra Nacional da França, e o flautista que tocava a Bachiana 6 era o Fernand Dufrène. Eu fiquei impressionado. Puxa vida, que beleza como ele tocava vibrato, eu gostei muito! E ai me deu uma vontade, já que eu queria sair do Brasil, bem, vou pra

França porque eu sei que lá tem uma tradição de grandes flautistas. Ai foi por isso que eu consegui uma bolsa do governo francês, uma sorte enorme. Particpei da primeira orientação da Sagração da Primavera aqui em São Paulo. O Ericks Burk??? Estava regendo e reconheceu o ensaio que eu tinha feito e na televisão... passou naquela semana. Ai ele me conheceu, gostou muito de mim e perguntou como que eu tocava desse jeito. Dai eu disse que eu aprendi aqui com meu pai, também tive aula com um professor francês o Sagaahrd, que era meu colega no municipal, e tive algumas aulas com a Grace, flautista americana, também minha colega na filarmônica do Teatro Municipal. Mas, basicamente eu tinha aprendido com o meu pai. E ai eu fui pra França, o Erick Burg??? Fez uma carta bonita. Com essa carta que eu consegui uma bolsa através do Consulado Francês. Fui pra lá pra ficar 9 meses, mas a bolsa foi renovada, dai lá estudei com o Roger Bourdain, e também com os professores lá que eram professores do Jean Noel, ambos bem diferentes

O Lardé era mais dessa tradição do Rampal, e o Bourdain fazia parte de uma outra turma, eram duas turmas que cada um se dizia representante da verdadeira escola francesa. É curioso, porque não é uma coisa estancada, fechada, a famosa escola francesa. Porque cada um era uma unidade, eles viviam brigando e cada um era cada um... e eu achava engraçado. E eu gostava muito do Bourdain, era um grande artista, depois fui estudar com o Fernand Caratgé, que era do ramo do Marcel Moyse. E depois fui estudar com o Roger Visgori??? Que era um professor maravilhoso. E cada um com seu jeito. Mas pra mim não era... na primeira aula que eu tive com os dois, os dois me mandaram estudar a mesma música... uma música do Gaubert?? [o Caratgé e o Bourdain] Mas sempre tive aula particular, os dois ficaram grandes amigos meus.

Depois eu conheci o Galway. Eu ouvi um disco com ele e fiquei muito encantado. Dai fui fazer um masterclass com ele e não larguei mais, ele foi o meu grande mestre, o meu guru. O James Galway pra quem o guru era o Marcel Moyse, embora tivesse outros professores maravilhosos. Geoffrey Golbert, também tive masterclass com ele. Um outro flautista maravilhoso que assim como o Galway era o melhor da escola francesa era o Julius Baker. Ele morava em Nova York, também tive uma aula com o Baker, maravilhosa. Então de fato o Baker falava, puxa vida, é como aquilo que o Bourdan fala, que a verdadeira escola francesa, aquela busca de sonoridade, de cores, aquela sutileza de harmonias, e tal... de fazer um sol# diferente do lá b. O tempo inteiro o Bordain falava muito de cores.

E o Galway fazia muitas cores, sem falar, você percebia. Então, pra mim a essência da escola francesa, pra que você possa definir, é essa busca pelo timbre, pelas cores, essa ênfase na sonoridade, numa sonoridade que seja maleável, que seja flexível... Que você tenha o Moyse, que talvez é o grande mestre da escola francesa, e teórico em termos de metodologia. Os trabalhos que ele fez, dos exercícios que ele busca, a gente pode sintetizar sobre tudo nessa obra maravilhosa, que é “L’Art de la Sonorité”, que é a busca dessa sonoridade, ou

seja, homogeneidade em todos os registros, você conseguir ligar um intervalo menor de segunda até um maior, com grandes ligaduras... pra que você tenha uma sonoridade homogênea e que você possa trabalhar ela em função da música. Fazendo ela ser intensa, ser transparente, como a pintura, trabalhar com uma massa... o que eu diria, a característica da escola francesa é uma sonoridade muito rica em timbres e cores.

FW: Que aspectos na sua performance e pedagogia foram herdados da Escola Francesa de Flauta? Inclua, por exemplo, os tópicos: produção do som, embocadura, articulação e técnica.

AC: É, praticamente eu falei disso. Eu acho que aqueles conceitos praticados pelo Marcel Moyse no *La Sonorité*, eles são fundamentais. Eles fundamentam tudo, e eu concordo com ele de essa coisa que a gente tem que buscar uma homogeneidade de som nos três registros... Então são princípios do Marcel Moyse que é tocar com igualdade de som primeiro, pra que depois possamos fazer desigual a medida que a música pedir. Então acho que a concepção de som apresentada pelo Marcel Moyse ela guarda um porém na minha busca e no meu trabalho com meus alunos. Ela influenciou me totalmente. Eu tinha uma concepção porque meu pai foi um grande mestre da flauta também, e conheci esses métodos todos. ... Em embocadura, cada um tem que buscar o seu som, .... você fala em outra pergunta... Que escolas europeias que eu vi e professores e tal, é que muitas vezes eles querem que o aluno seja uma cópia, eles não tem muito espaço pra você ser diferente. Se for diferente não é bom. Então é uma coisa da tradição muito forte lá, diferente do Brasil. Então você vê excelentes instrumentistas, mas pouquíssimos artistas, porque eles tem medo de ousar. Uma que eles já vão desde pequenininho começando a ter aulas, com os primeiros... dos conservatórios. Então eles não tem muito espaço pra eles mesmo descobrirem uma personalidade própria. Eles vão copiando, copiando, copiando, e o professor não admite que você seria diferente dele. O que eu vi lá, e continuo vendo, e você vê excelentes flautistas, mas sem uma personalidade própria. Poucos daqueles que se destacam, que ousam ser diferentes dos professores. Diferentemente do ensino do meu pai, ou de outros mestres, o próprio James Galway. Ele te incentiva, te ajuda a tirar ferramentas. Você tem que construir o seu próprio conhecimento, você descobrir uma personalidade artística própria. Ele não quer que você seja qualquer um, quer que você seja você mesmo. Que você invente você e descubra o teu som. Acho que o artista tem que ter um som que é dele. Você ouve e opa! Esse é fulano de tal tocando a flauta. Não é um aluno do Galway, um aluno do Moyse. Então, isso é uma coisa perigosa da escola francesa, não sei se poderia dizer da escola francesa, mas dos professores que são repressores e querem que o aluno tire um caminho de só um. Acho que não, a arte é uma coisa que tem haver com auto conhecimento. Você tem que se descobrir. Você pratica o .... o tempo todo pra descobrir o teu som.

FW: Onde você estudou na França? Com quem e por quanto tempo?

AC: O Roger Bourdan no Conservatório de Versalles, o Christan Lardé em aulas particulares. O Roger Bourdan por 3 anos, ele faleceu no tempo que eu tava lá. O Christian Lardé também no tempo que eu fiquei lá, 5 anos e meio?? O Fernand Caratgé um ano ..... o Maxience Larrieu. Com o James Galway, eu ia pra Irlanda, pra Suíça

FW: Você conheceu ele na França mesmo?

AC: O Roger Bourdan no Conservatório de Versalles, o Christan Lardé em aulas particulares. O Roger Bourdan por 3 anos, ele faleceu no tempo que eu tava lá. O Christian Lardé também no tempo que eu fiquei lá, 5 anos e meio?? O Fernand Caratgé um ano ..... o Maxience Larrieu. Com o James Galway, eu ia pra Irlanda, pra Suíça. Você conheceu ele na França mesmo? Conheci na Irlanda. Eu conheci um aluno dele na França, um flautista que me apresentou um disco dele, o Concerto de Mozart pra flauta e harpa. E naquele ano, 1974, foi a primeira vez que eu fui fazer curso com o Jimmy. Não, 75. E fui ter aula com ele na Irlanda. Ele era pouco conhecido, tinha pouquíssimos alunos... Mas, daí ele passou a ser o meu guru, mas eu continuava tendo aulas com o Bourdan, o Lardé, que eram muitos amigos. Ia ter curso com todo mundo. Ia ter aula com o Nicolet, com o Peter Lukas Graf, queria ouvir todo mundo né...

FW: Quais métodos da Escola Francesa você utilizou na sua docência no Brasil? Cite alguns. E que materiais flautísticos essencialmente brasileiros você usou para ensinar? Exemplifique alguns.

AC: Tem um livro do Michel Debost que eu gosto muito. “The Simple Flute”, ele é um flautista que eu admiro, então uso muito o livro dele, pra pensar e trabalhar com os alunos. E Taffanel e Gaubert, basicamente os vários Marcel Moyse. O Moyse é um cara que segundo o Roger Bourdan, o professor Moyse tinha uma grande dificuldade pra tocar. Coisa que ele contou e não vai dar tempo de contar aqui. Então o Moyse fez aqueles estudos, muitos pra ele mesmo, e assim ele disseceu a forma de trabalhar na flauta para as pessoas que tem dificuldade e tal. Então eu acho que o trabalho do Moyse é fundamental, maravilhoso. Há quem pense, por exemplo o Christian Lardé, não, isso é muito muito cansativo. Então cada um tem que achar a sua forma de estudar. Mas, os estudos do Marcel Moyse certamente a base dos meus ensinamentos. Taffanel e Gaubert também dois grandes mestres. Basicamente esses.

FW: E métodos brasileiros?

AC: Bom, o Brasil tem uma tradição maravilhosa de flauta né por causa do Choro. Então, meu pai embora com toda essa história europeia né, ele também apresentou a esse garoto aqui o Choro. É a flauta tem uma história maravilhosa do Brasil com grandes mestres. Um dos quais que é da escola brasileira veio da Europa, que é o Reichert, que foi o primeiro que trouxe uma flauta do sistema Boehm pro Brasil.

E faleceu em 1880. Contemporâneo do Callado que é outro flautista maravilhoso, compositor maravilhoso. E eu tive a felicidade de gravar várias coisas do Callado, numa série de CDs chamado Princípios do Choro. Tem a Odette, uma grande mestra francesa, mas que veio pro Brasil e se encantou com a tradição flautista brasileira. E segundo ela existe uma escola brasileira de flauta. Outros grandes mestres, o Callado, o Pattápio Silva, Pixinguinha, Benedito Lacerda, meu pai.... o meu pai tinha um som único.... lindo, expressivo, eu ficava impressionado. Inclusive o método do Taffanel diz que o vibrato é uma coisa perigosa, porque eles ainda não sabiam fazer um vibrato bonito, como o pai fazia, como os violinistas faziam. E vários flautistas que eu conhecia no Brasil faziam aquele vibrato feio.... Meu pai não, ele tinha um vibrato lindo. Dai anos depois eu fui ouvir o disco do Patápio gravado em 1912, e o pai falava “o som tem que ter vida”. Um vibrato assim que você nunca viu. Um som ou alegre, ou triste, melancólico. Mas ele tem que ter vida, o som tem que trazer uma esperança, uma nostalgia... E ai eu ouvindo o Patápio, eu pensei, puxa o som do pai vem dai. Então, derrepente existe uma escola brasileira de flauta cujos mestres foram Callado, Reichert, que eram contemporâneos, digamos que ai começou a história moderna da flauta. Porque os indígenas tocam flauta, sempre tocaram, há milhares de anos. De repente a flauta ta aqui antes dos homens... risos. Mas digamos que a escola brasileira, começou com Callado e Reichert, e ai depois desses mestres todos que eu citei né, e o pai também dessa escola. Meu pai gostava do Benedito. Uma vez conversando com o Altamiro, outro grande mestre dessa escola brasileira de flauta, eu disse “Altamiro, quem foi seu ídolo?”, eu tava no avião com o Altamiro. E ele disse “Benedito!”. O Benedito Lacerda, um grande flautista maravilhoso, e o ídolo do Benedito era meu pai. Então tem essas coisas bonitas. Eu gostava muito do Manézinho da flauta. Eu quando tocando choro me inspiro no Manézinho, me inspiro no Jacó. Nessa busca de outras sonoridades, a Elis Regina, Maria Callas. Você quer ter um vibrato bonito na flauta, ouça o Heifetz, ouve o vibrato do Jasha Heifetz, ou da Maria Callas, etc. Então você tem que buscar em outros lugares. E tem que buscar em você mesmo. Apesar de ter todas as escolas! Eu lembro que a segunda vez que eu fui ter aula com o Galway, o Jimmy, ele falou “olha, to percebendo que você já percebeu e dominou todos os segredos da escola francesa de flauta, agora tô nem ai pra escola francesa de flauta, quero que se dane” – ele falou outro palavrão ai que eu não vou repetir agora. “Agora toma esse negócio de novo” – a peça era o Jacques Ibert – “e agora me diz quem você é”. E agora? Poxa, lá na França o professor dizia “agora aqui você tem que fazer um diminuendo” “porque o Marcel Moyse mandou outro professor que mandou fazer” “pra mudar de cor, você vê que aqui vai pra um fá sustenido menor, sempre em função da harmonia” e eu acho que isso é uma das características da escola francesa. Mas sempre com receio. Então, existe uma tradição e você a princípio tinha que tocar dentro daquela tradição. E ai se você mudasse essa tradição, por exemplo nas aulas do Fernand Caratgé, a aula começava com todo mundo com lápis anotando o que era pra se fazer nas sonatas de Bach por exemplo. Ai se você tivesse a opinião diferente, e como eu já tinha uma personalidade musical desenvolvida, eu já era profissional no Brasil antes de

ir pra lá, às vezes eu peitava. Risos! E o Christian Lardé, que era um pai pra mim, ... dizia, tá bom, você já é crescido e você faz o que você quiser, mas explica porque você está fazendo essa interpretação? E era ótima essa coisa do Lardé porque ele me dava o direito de tocar do jeito que eu questionava, tentava fazer uma coisa diferente, mas ele falava pra eu explicar o porque eu tava fazendo. Foi ótimo pra mim, porque eu fui sempre muito intuitivo, então de repente eu tinha mesmo que achar uma explicação harmônica, fisiológica, de forma, pra explicar porque eu tava fazendo aquela mudança de cor, diminuendo, crescendo, aquela articulação. Foi muito bom. O francês é muito racional, então a escola francesa está incluída na cultura francesa, que é uma cultura extremamente racional. É uma história interessante e gostosa de falar, mas não é muito fácil de explicar.

FW: Em que aspectos o currículo de ensino que você aplicou no Brasil se difere do que foi ensinado a você na França? Que adaptações de ensino você faz visando a realidade brasileira?

AC: A realidade brasileira é muito diferente da realidade francesa. O Brasil de uma forma geral, ele é obrigado a ser mais criativo. Porque lá já é tudo pronto. Você pequenininho já vai pra uma escola, primeiro aprende solfejo pra depois poder aprender um instrumento. Ai você já vai e entra no conservatório do pai, ou da sua pequena cidade. Você vai ter aula com um cara que foi primeiro prêmio num conservatório de Paris, o de Lyon ou de Roan?? na França, né. E ele já vai te ensinar como o professor dele ensinou ele. Então, quer dizer, a tradição é muito forte, porque você tem pessoas muito bem preparadas, escolas que são ótimas, com salas sonorizadas, computador... Em qualquer lugar que você vá as condições de trabalho são muito boas e as pessoas são muito preparadas de uma forma geral. Então, esse é um lado maravilhoso, mas tem um lado também que não cria o espaço pra descoberta. Eu acho que a melhor forma de aprender é você descobrir. A gente aprendeu com um célebre professor russo de piano, Alexandre Teomar House??? Que escreveu algo que todo o professor e músico devia ler, porque diz respeito a música numa forma geral. E ele disse que a gente só aprende mesmo aquilo que a gente descobre por si mesmo. E eu meio que concordo, sabe. Porque a gente tem que aprender com o próprio conteúdo, a gente tem que criar os próprios exercícios, pra não ficar só repetindo com todo o respeito a todos esses grandes mestres, Taffanel e Gaubert e todos eles, mas a gente tem que criar os nossos próprios exercícios. Porque senão corre o risco de ficar só repetindo e não ultrapassa um certo ponto. Quando você pensa naquilo, você acaba transcendendo aquele estudo de sonoridade, tudo aquilo que está no estudo de acorde, no estudo de frase, no estudo de cores, várias outras coisas que se você ficar só repetindo você não pensa nessas outras possibilidades. Então eu penso que cada ser humano é um universo, então não existe um método que se aplica a todos. Ensinar é um desafio.

Eu acho que a gente tem que se utilizar desses grandes métodos, e esses mestres que abriram o caminho, e a gente tem que agradecer a cada dia, porque não seríamos nada sem eles, porque teríamos que buscar tudo de novo. Então rezar



pro meu pai, Rampal, pro Galway, Taffanel, pra todos eles, e agradecer... mas você tem que ver que dar aula pra ti é uma coisa, dar aula pra ele é outra coisa, cada pessoa é um universo. Então a gente vai usar um Taffanel, vai usar um Moyse, mas de repente o aluno é louco por choro, então vamos pegar um choro com música que você gosta. Você tem que estar receptivo para as ideias do aluno. Acho que o aluno tem que ele mesmo.... você tem que estar receptivo pra ver as ideias que ele te dá, ver o que que entusiasmo ele... Então essa é a função do professor, estimular o aluno pra que ele possa construir o conhecimento dele mesmo.

FW: Você acredita que existiu uma influência da Escola Francesa de Flauta no ensino e performance da flauta no Brasil? Se sim, como você acha que era o cenário flautísticos brasileiro antes da influência da Escola Francesa? Com que flautistas você acha que essa influência começou e como se perpetuou?

AC: Bom, provavelmente começou com o Reichert. Lá atrás no século 19. Ele era belga, então provavelmente ele era da escola francesa, por ali... na segunda metade do século 19. Então nessa época já tinha o Conservatório de Paris, já existia a escola francesa de pensamento francês. E a cultura brasileira era muito influenciada pela cultura francesa. Embora colonizados por portugueses, a grande influência cultural assim era francesa. Então você tinha música francesa o tempo todo. Então eu acho que já começou desde então. E sempre artistas franceses vinham pra cá, então acho que já vem daí... E depois mais recentemente a Odette Ernest Dias, que é uma figura maravilhosa, e importantíssima para a história da flauta do Brasil, e uma grande mestre francesa que veio garota pra cá e que se impregnou também numa escola brasileira com as suas características. Então na escola brasileira você tem uma coisa da articulação, da gíngua, de uma articulação peculiar... como o Benedito Lacerda, o Pixinguinha, figuras como ele. O Callado a gente não chegou a ouvir, mas era um grande virtuoso e o mais querido do segundo império, negrão... professor da escola de música. Ele faleceu em 1880, então antes da abolição da escravatura. Melhor figura do caráter! A sua arte eu diria que venceu barreiras fortíssimas, imagina, se existe até hoje, imagina naquela época. Então ele era um flautista maravilhoso que certamente influenciou muita gente.

Então eu acho que a escola francesa aqui é... então, tem o Jean Noel Sgaard, e muita gente que foi estudar na França, etc. A escola francesa influenciou gente do mundo inteiro, porque mesmo que você vá estudar nos Estados Unidos, o cara estudou com o George Barrère, ou com outros flautistas de lá... os ingleses estudaram na França. Então todo mundo estudou com todo mundo, então agora está espalhada, porque as coisas se misturam, e o Brasil é uma cultura miscigenada. A cultura da flauta também. Então por exemplo, eu estudei com o Caratgé, com o Bourdan, com o James Galway, e todos estudaram com o Moyse né, que estudou com o Gaubert, que estudou com o Taffanel. Então vocês também são netos e bisnetos dessa escola toda. E também o Pattápio e o Pixinguinha que

eu veio através do meu pai, mas que sou herdeiro dessa tradição brasileira e de uma tradição francesa, assim como herdou certamente vários professores brasileiros.

FW: Quais foram os flautistas franceses nos quais você se inspirou mais em sua carreira?

AC: Bom, o Fernand Dufrène, naquele primeiro momento. Depois foi certamente o Roger Bourdan, um mestre querido... o Christian Lardé, esses dois sobre tudo me inspiraram. O Rampal que tinha uma sonoridade linda. O Maxience Larrieu que eu tive aula com ele também. Mas na França eu ouvi outros, um flautista Romeno que tocava flauta de pan, o George Sanfiro [não entendi muito bem o nome], o Galway também. Mas sobretudo o Roger Bourdin, todos esses nessa busca de cores, de timbres, e depois o Galway que tem essa coisa mais evidentemente realizada. O Bourdan já alertava o tempo inteiro com essa coisa, eu me lembro que uma vez ele dedicou uma aula inteira só na primeira nota da Fantasia do Fauré pra achar o ataque e o timbre. Então essa seria a ênfase que ele dava. Detalhe, acabamento, cor, ataque, principalmente o acabamento que é uma das características da escola francesa, deixar nada ao azar, ao acaso, você cuidar de cada detalhe. Por exemplo essa coisa do Marcel Moyse, da mandíbula, do maxilar, você jogar o ar mais pra baixo, pra ficar um pouquinho mais escuro mais baixo, um pouquinho mais claro mais alto. Todas essas coisas são características da escola francesa.

FW: Cite alguns dos seus principais alunos brasileiros.

AC: Edson Beltrami, Sávio, Maurício Freire, Artur Andreas, Lucas Robatto, todos eles tiveram aula comigo em diferentes momentos... as vezes em cursos de férias, as vezes mais intenso. Marcelo Barbosa, Michel de Paula, puxa, eu fico muito orgulhoso assim de tantos alunos que eu tive e que hoje eu sou fã deles. Tem tanto nome que to esquecendo nome. Artur Elias, gaúcho maravilhoso. Tem muitos que hoje eu sou fã deles e teria aulas com eles com o maior prazer (risos). É a vida né!? Então aqui na USP a Cássia, Daniel... Tantos. Rogério Wolf, Ananias, muita gente boa que hoje tá ai brilhando, todos foram meus alunos. Juliano Arruda, que é outro flautistaço maravilhoso, tanto... então de repente não to citando alguns aqui, mas... moram no meu coração!

## CELSO WOLTZENLOEGEL

(Entrevista feita por Skype e conduzida pelo autor)

- FD: Ontem quando você me respondeu o email você citou que existem 5 edições do teu método, qual a diferença entre elas?
- CW: O negócio é o seguinte, a primeira edição deu muito problema com a encadernação dela que soltava muito, depois fizeram a segunda edição e eu naturalmente corriji muita coisa, porque na primeira edição sempre sai erros. Muitos erros de ortografia, texto, algumas notas trocadas. Hoje o sistema de escrever música com o Finale e esse tipo de programas é uma maravilha, mas não sei se você sabe, mas esse meu método foi feito da seguinte maneira: em vez de uma pauta de música, era uma chapa de chumbo e a pauta era feita com uma coisa de aço que assava as coisas e todas as notas eram com um martelinho. Depois a segunda edição eles fizeram um novo espiral, um espiral plástico que também deu problemas, aí passou uma terceira edição, mas já na segunda edição eu já acrescentei e fiz correções, acrescentei algumas coisas, a terceira edição já veio com também um volume só, mas uma espiral legal, aí eu tinha atualizado e colocado a terceira parte do Primeiro Amor porque aquilo era um estudo de duplo golpe de língua, só que a terceira parte eu achava que não havia necessidade, entendeu? Mas daí como o pessoal queria tocar a música toda, daí eu coloquei. Bom, e depois aos poucos eu fui, na quarta edição, aí eu foi entrou o estudo pra duas flautas do Camargo Guarnieri, e toda aquelas coisas que eu coloquei... eu só não tenho certeza absoluta é se algumas coisas foi na quarta ou na quinta edição. Inclusive eu botei no Flauta na Rede hoje pedindo quem tiver a segunda, a terceira e a quarta edição porque eu não tenho comigo.
- FD: Eu tenho aqui a 3ª edição.
- CW: Ah sim, mas a terceira é fácil de conseguir. Eu to pedindo isso pra ter certeza absoluta do que que foi modificado em cada edição. Agora, o grande lance que vai acontecer agora é o seguinte, o êxito que teve não só o método pra flauta, mas também o Flauta Fácil, não sei se você chegou a conhecer esse.
- FD: Esse eu não conheço ainda.
- CW: O Flauta Fácil foi escrito pra principiantes e muito legal, tem um CD, é muito legal realmente, fez muito sucesso.
- FD: Ele é menor que o Método, né?
- CW: Ah é, são 60 páginas. Mas é só até a segunda oitava. E tem melodias muito conhecidas e fáceis de tocar.

E ai a Vitale pediu que eu fizesse um novo já pra nível médio, ai eu pensei: bom, vou fazer o seguinte, eu vou colocar, introduzir agora um pouco de sincopas. Ai comecei a trabalhar um pouco de sincopas, comecei a me entusiasmar, e ai resolvi deixar um pouco de lado esse negócio da sincopas como eu pensava pro Flauta Fácil – volume II, e ai pensei o seguinte, como a coisa foi crescendo de tal maneira, eu disse bom, perai, o grande problema de todo mundo quando vai tocar um estudo sobre a sincopas, ele tem muita dificuldade. Então o que tá acontecendo, o método veio do estudo, depois tem duas flautas, tem três flautas, quatro flautas... dai o capítulo sobre a sincopa. Ai o que que eu fiz, eu boleei o seguinte... eu boleei uma série de exercícios, depois eu vou até te mandar em PDF, mas é o seguinte, é uma sequência de exercícios, pra chegar nisso daqui assim (solfeja sincopas), como é escrita, num compasso dois por quarto, semicolcheia, colcheia, colcheia, colcheia, semicolcheia, ligada a uma semicolcheia no compasso seguinte. Então o que que eu boleei, não sei se você consegue ver aqui.

FD: [Ele me mostrou a partitura que dizia estudo sobre a sincopa, escala de fá maior em semicolcheias e foi rodando pra cima a me mostrando que o segundo exercício era já a escala de fá maior em sincopas... variações das escalas em sincopa... e depois exercícios dessas escalas com intervalos em sincopas também].

Onde vai ser incluído isso?

CW: Isso vai nessa próxima edição, inclusive eu to fazendo os últimos detalhes pra mandar pra gráfica agora, que tem muita coisa que vai ser melhorada. Sobretudo, isso daqui principalmente que eu ainda vou acrescentar mais algumas coisas pra ir mais progressivamente. Então você viu né.

FD: [Ele solfeja e explica a progressão da escala nos exercícios de sincopa].

CW: Isso tudo fazendo em diferente ritmos de sincopa, em terças e indo até os cromáticos.

FD: Interessante, porque nenhum método tem isso.

CW: É, exatamente, isso ai eu achei maravilhoso, e andei, eu estive em vários congressos recentemente, o Festival da Abraf, por ai, e todo mundo achou uma maravilha, e eu realmente to muito entusiasmado, e é uma pena que eu não posso colocar um CD nisso. Pra mostrar exatamente como seria. Porque isso encarece, é complicado. Mas de qualquer maneira, isso vai ser a grande coisa.... A outra novidade também, é que eu vou acrescentar agora a biografia do Guerra-Peixe.

FD: Ah sim, porque ele cooperou bastante na criação do método

- CW: É cooperou, mas eu achei que ficou faltando falar mais sobre ele, entendeu, que foi muito importante.
- FD: Então, todos os estudos que tiveram no método foram feitos por ele, ou tu fizestes alguns
- CW: Todos os estudos melódicos sim.
- FD: Os melódicos por ele, mas tem outros de outros compositores, né?
- CW: É, todos os outros estudos, de técnica, esses fui eu quem fiz. O negócio foi que eu me encontrei com ele uma ocasião na escola de música, na porta, e ele disse: poxa, você que é o cara do momento, professor da escola, porque você não escreve um método de flauta? Se você bobear, o Mário Mascarenhas vai acabar escrevendo hein. (risos) Porque sabe, o Mário Mascarenhas fez muita coisas.
- FD: Eu me lembro que eu aprendi a tocar flauta doce com os métodos do Mário Mascarenhas. (risos)
- CW: Ai, exatamente, eu disse, olha, o negócio é o seguinte, se você me ajudar escrevendo os estudos melódicos, vamos em frente... Ai ele aceitou, ficou entusiasmado, e tinha aqueles lances de uma hora da manhã ele me ligava e dizia: pô, vem aqui, eu acabei de fazer um estudo maravilhoso, etc. É foi muito legal! Então... vai ter um capítulo sobre ele, falando sobre ele e a biografia. O capítulo todo do repertório, tá super atualizado, com flauta baixo, flauta contrabaixo, flauta em sol... tudo o que existe. O de música brasileira também, super atualizado, tudo o que tá escrito que existe, com aquela coisa toda. E também o capítulo sobre reparadores de flauta no Brasil, que tem já uns quinze de vários lugares do Brasil.
- FD: Isso é uma coisa que eu comentei, quando eu fiz a lecture sobre teu método, e eu quero comentar na dissertação, que umas das principais diferenças que eu vi também foi que tu falava sobre as partes da flauta, como desmontar, como eram as noções básicas de reparar a flauta, etc... e geralmente os métodos não falavam isso, mas principalmente porque era uma necessidade que se tinha no Brasil, porque não se tinha muita gente pra arrumar instrumento.
- CW: Exatamente, isso tudo porque nessa época, tinha pouquíssima gente e outra coisa, eu mexia com a minha flauta, entendeu, porque, tudo bem, hoje não há necessidade, ali ele tá muito completo, mas não há necessidade de você fazer hoje uma sapatilha, porque você hoje já compra a sapatilha, mas eu não vou tirar isso do método, porque tem informações ali ... inclusive como você tem quatro textos, passa a ser também uma informação pro nome das ferramentas, de molas, sapatilhas, em vários idiomas, entendeu. Mas por exemplo, como tirar uma mola, isso são coisas que você pode fazer, e é fácil, desde que você tenha uma orientação. Tipo da lubrificação que você precisa usar, que tipo de óleo, etc.

Então, esse capítulo de reparadores de flauta, atualização totalmente... E outra coisa, eu to atualizando endereço de editoras, se bem que hoje em dia você pega o Google, mas não é todo mundo que tem acesso ao Google, ou computador... Então, inclusive, esse método quando foi lançado, tinha até me falado “porque você não manda isso pro Guinness?”, porque era o método mais volumoso. E outra coisa que aconteceu foi o seguinte, em 2008 a Vitale me pediu que eu dividisse o livro em duas partes, pra facilitar, porque nem todo mundo precisava do método inteiro. Ai essa quinta edição, ela veio em dois volumes, que começa com os estudos de escalas menores, ai pra frente... quer dizer a primeira parte vai até toda a parte das escalas maiores... quer dizer, ele ficou dividido exatamente assim, 150 páginas um e 150 páginas outro volume. Agora, pra essa próxima edição, vai vir também em dois volumes.

Porque o que a gente tem observado agora, é que tem vendido mais o primeiro volume, porque, digamos, atinge o maior número de pessoas. Inclusive pessoas que passaram pelo Flauta Fácil... Porque o grande barato desse livro (inclusive quando eu lancei, fui aos Estados Unidos mostrando nas editoras todas) chamava atenção o seguinte: começa já com sustenido, bemol, 2/4, 3/4, que acontece no método tradicional. Você vê por exemplo, eu estudei com o Método do Taffanel, mas o Taffanel você tem lá quase 70 exercícios iniciais tudo em Dó Maior.

FD: Sim! Isso é uma coisa que eu queria comentar. Não sei se tu me falaste ou eu li em algum lugar. No método as tuas escalas começam em Sol Maior, e o método do Taffanel sempre começa em dó, o que é mais difícil pra iniciar, especialmente no dó grave. Então qual foi a tua idéia sobre a tonalidade que tu começa, porque?

CW: Porque, bom, Dó Maior você teria que começar com dó grave, que já é mais difícil. Eu preferi começar com sol, achei que era melhor... e eu fui deixando Dó Maior pro final.

Eu estive agora no Festival da Abraf em Belém, e estive lá o Tadeu Coelho, e o Tadeu, ele acha que não se deve começar, por exemplo... a primeira nota que eu ensino o aluno a tocar, e continuo ensinando até hoje, é o si natural, porque eu acho que é a nota mais fácil de o som sair, mas o Tadeu acha que ele prefere começar com o ré sustenido, porque fecha toda a flauta, e o equilíbrio da nota do si natural é mais difícil. Mas por outro lado, eu acho que o ré sustenido, o ré natural da segunda oitava é mais complicado um pouco, você pode dar uns harmônicos. Então eu preferi, o que a grande maioria prefere, a nota si que é mais fácil de emissão, é mais natural.

FD: Eu vou usar citações que tu tens no começo do método de flautistas importante, como a Odette, o Alan Marion... Por exemplo, eles falaram do método do Taffanel, e falaram que o teu é um produto da realidade brasileira. Quando tu lançou o método, o que era a realidade brasileira pra ti? A realidade musical. Porque tu achas que necessitavam, além da necessidade do fato de que os

flautistas brasileiros precisavam aprender a tocar música brasileira, precisavam aprender a tocar síncopa, o que mais tu quisestes proporcionar pra eles fazendo o método?

CW: Bom, primeiramente é o seguinte, a realidade da América Latina musicalmente é muito diferente da Europa e outras partes do mundo. Na música latina, você tem muito ritmo. Por isso que já o Guerra-Peixe, os estudos dele são muito ritmados. O que eu estava precisando era justamente que eu sentia falta...

... primeiro vou te dizer o seguinte, a minha formação foi sempre como músico clássico, músico de sinfônica, eu fui pra Paris estudar... Meu pai tocava choro, mas eu nunca fui muito de tocar choro, eu nunca tive esse jeito pra fazer isso, entendeu? Então o que aconteceu, quando eu cheguei em 1958 era a época do auge da Bossa Nova. Então o que que tava acontecendo, os saxofonistas começaram a pegar na flauta porque a Bossa Nova tava pedindo uma coisa mais suave, então a flauta era o instrumento mais adequado para o que eles queriam na Bossa Nova. Então, esses saxofonistas não tinham formação de flautistas, e como o dedilhado do saxofone e da flauta tem uma certa semelhança, os caras pegaram a flauta como um segundo instrumento, e começaram a tocar e participar de gravações. Ai quando eu voltei de Paris, os caras dai, poxa o cara com um som de flauta ai que é de verdade, vamos chamar esse cara pra gravar! E ai a minha primeira gravação foi aquele desastre porque eu fui participar de uma gravação de um quarteto de flautas. E o arranjador, um grande cara ai que é o Severino Filho, do conjunto Os Cariocas, era um negócio muito sincopado e eu tocando aquela minha sincopa bem quadradona. E ele dizia assim: Professor, swing, cadê o swing? Risos. Ai o que aconteceu, um saxofonista que tocava flauta que era o Jorginho Ferreira da Silva, ele me dizia assim: ó Celso, ta escrito colcheia mas não se toca colcheia... Dai o que aconteceu, a gente era o Cosmo e o Damião. Eu passando pra ele as informações, porque geralmente esse pessoal a partir do ré da terceira oitava não conseguia fazer legal. Então, ele foi meu grande mestre nessa parte e se você observar a discografia dos anos 70 até 90, muito desse pessoal ai, Tom Jobim, etc. todos, nas gravações deles tinha lá “Celso e Jorginho”. Inclusive, eu fiz um pé de meia muito grande por causa dessas gravações, porque eu tava em todas. Então, no momento que eu comecei a ver a dificuldade que eu tinha.

E ai eu entrei pra orquestra da Tv Globo, a primeira flauta era Copinha, ao meu lado, que é um grande nome da música popular. Então eu fui aprendendo com ele como é que tocava, como é que não tocava. E além das outras grandes feras, saxofonistas, o pessoal todo da família do Severino Araújo, aquela turma toda... e ai quando aconteceu então. Isso já nos anos oitenta, que o Guerra Peixe me convida ai pra fazer o método, ai começamos a escrever, e ai que eu comecei pensar na realidade nossa, do porque que nas gravações havia esse problema com todo mundo, a não ser com o pessoal que tinha vivência de música popular. Então, trompetista, trombonista, saxofonista, tocavam de letra isso porque estavam acostumados com isso. Já mesmo as cordas, nas gravações, eles

apanhavam muito porque tavam acostumado com a tradição sinfônica. Você não faz baile com violino, viola, violoncelo, entendeu?

Então eu comecei a pensar nisso, e comecei a pedir pro pessoal da Globo que eu trabalhava. Falei com o Hermeto Pascoal, falei com o Cipó, falei com o Severino Araújo, falei com o Francis... esse pessoal todo. E eles foram escrevendo esses arranjos, esses estudos sobre a síncopa. E era justamente pra preencher essa lacuna que nenhum método tinha isso. Quer dizer, a nossa realidade... tanto é que o método fez muito sucesso em toda a América Latina, toda a América do Sul, em todo lugar. Porque era, eu me lembro que num festival na Itália me encontrei com um grande flautista venezuelano, e ele me disse: “po, cara a gente tá precisando disso porque a nossa música tem muita síncopa, tem coisas que os métodos tradicionais não tem.” Então, enfim... esse foi o grande motivo e essa foi a realidade brasileira, aliada naturalmente no que eu aprendi da Escola Francesa. Nas minhas aulas com o Rampal. Porque quando o Rampal veio ao Brasil pela primeira vez em 64, eu já tinha entrado em contato com ele porque ele era meu grande ídolo. Eu escrevi pra ele e tal, e aí quando ele chegou aqui no Brasil, foi recepcionado... ele veio com o Ensemble Barroco, que era ele, o Pierre Pierlot do oboé, e outros. Então, lógico fui pedir pra ele me ouvir, aí eu fui lá no Hotel Glória e tal, aí eu toquei logo o Concerto de Ibert. Quando eu comecei a tocar ele disse não, quero ouvir o segundo movimento. Quero ver se você é bom mesmo. E aí ele me disse, olha vai ser muito bom pra você, você não tem muita coisa pra aprender não, mas vai ser importante você estar em contato com o pessoal, aquela coisa toda. E eu tinha ainda [um problema], a partir do meu ré agudo o meu som não era muito legal. Aí então, eu fui pra Paris.

E aí o legal foi o seguinte, porque durante muito tempo eu toquei na Sinfônica Brasileira, e eu era o mais jovem. Entrei com 18 anos na OSB. Então cada vez que vinha um maestro de fora, eu segunda flauta, eu caprichava o máximo e daí pedia uma cartinha de recomendação. Então eu tinha uma maleta, com um monte de recomendação. E aí me candidatei e fui lá ao consulado, e a primeira carta em cima era do Rampal, lógico... e aí quando o Consul viu aquela pilha e pegou a primeira e disse assim “Je conetre très bien Jean Pierre, você é bom e pode levar tudo isso embora.” (risos)

FD: Então tu ganhou bolsa pra ir pra lá? Porque eu li em uma entrevista que tu deu na revista Flute Talk que quando tu chegou lá, tu não pode entrar no Conservatório de Paris.

CW: Sim, ganhei bolsa. Mas é o seguinte, o conservatório era só até 18 anos. E eu fui pra lá com 24. Aí o seguinte, ele me ouviu, ele disse, olha Celso, eu não tenho condições de dar aula a você frequentemente, porque eu viajo muito. Aí ele disse assim, eu vou fazer uma viagem agora, e você me prepara as Sonatas de Bach, os Concertos de Mozart, e quando eu vier eu quero te ouvir. Aí ele voltou, eu toquei pra ele as coisas que ele tinha me pedido, e ele disse, sabe eu vou passar você pro



meu grande aluno que é o Alan Marion, e ai eu fui estudar com o Alan Marion que foi realmente meu grande mestre. E só tive aulas com o Rampal de vez em quando, quando ele vinha de viagem em Nice no curso que ele fazia. Então quer dizer, foi uma experiência maravilhosa, e o Alan também me dizia, você toca muito bem, vamos melhorar isso e isso. Então o que foi importante pra mim, foi... eu não aprendi muito mais coisas do que eu sabia, eu aperfeiçoei muita coisa que eu sabia, principalmente o detaché, que era a coisa da escola francesa. Inclusive, eu me lembro quando ele teve aqui com o Aurele Nicolet ele dizia como é que o Celso faz isso? Ele aprendeu bem, e tal.

FD: Mas tu fazia esse tipo de articulação antes, ou tu achas que tu mudou quando chegou lá?

CW: Não, lá é que eu realmente aprendi. Quer dizer, eu fazia, mas lá eu fui desenvolver muito mais. E o que foi mais importante nessa minha ida lá foi eu ouvir muitos flautistas, e me situar. Quer dizer, eu passei a ver que eu tava naquele nível daquele pessoal, entendeu? Então quando eu voltei, eu voltei com muita segurança, na orquestra principalmente, e nenhum maestro iria dizer pra mim como é que eu teria que fazer, entendeu? Eu sabia.

FD: Depois de estudar com quem tu estudar, era claro que eles sabiam o que tu sabia.

CW: E outra coisa também que foi muito importante, o professor Luiz Heitor Correia Azevedo, que era o representante do Brasil na UNESCO, ele era muito amigo da Nadia Bolanger

FD: Ah sim, que foi uma das mais importantes professoras de composição.

CW: Então ai ele me apresentou, fui ter aulas com ela, ela era muito... ahm, na primeira aula que eu tive com ela eu sai arrasado. Porque ela falou tanta coisa. Ela disse: “Que que vamos ver? Vamos ver a Sonata em Si Menor do Bach.” Mas falou tanta coisa da Sonata.

FD: Tu tocou pra ela ou vocês só analisaram a peça?

CW: Lógico que toquei, lógico. Eu fazia aula de análise, ela me ouvia e ela tinha aulas, a cada 15 dias, aulas coletivas, e me dava aula também individualmente, de análise. E era um negócio impressionante, porque ela ficava sentada no piano, e não saia mais. O mordomo dela vinha, trazia uma bandeja com chá ali do lado. Entrava um saia outro. E ai na frente, no canto fotos de todos os amigos dela, o Stravinsky, etc... pra deixar a gente bem arrasado logo de cara. (risos)

FD: (risos) Os humildes alunos dela.

CW: Mas ela era uma doçura, era uma doçura. Ai um dia, eu tinha comprado um Volkswagen, e tive lá uma batida, e a companhia seguradora, era próxima de onde ela morava. Ai eu levei o carro pra seguradora, e cheguei uns dez minutos atrasado. O andar dela era o terceiro andar. E quando eu cheguei nesse dia, o seu Giuseppe que era um italiano mordomo dela, tava lá embaixo na entrada, me esperando e me disse assim: *Madame Boulanger est furiose*. Olha, quando eu cheguei ela estava de pé na porta me esperando, mostrando o relógio pra mim, e dizendo se eu sabia o que significava esses 10 minutos pra ela. Ai eu disse que eu tinha ido no dentista, e ela disse “quando você tiver aula comigo você não pode ir ao dentista”. (risos) Mas o primeiro contato com ela, foi um negócio assim maravilhoso. Você sabe que no Brasil você fala professor e professora. Eu achei que o feminino de mestre era mestresse. Quando eu falei mestresse, ela pegou na minha mão e disse “*sais pas um mestresse*”, e eu disse “não?” Bem, foi uma maravilha todas as aulas que eu tive com ela. E um belo dia apareceu uma televisão de Londres, e ela virou pra mim e disse vamos ouvir Monseir Woltzenloegel tocar o Syrinx do Debussy. E eu putz! Sabe quando você não tá quente e pega a flauta. Mas ela foi ao meu casamento.

FD: Was your wife French?

CW: Não, argentina.

FD: Ah ta, porque eu acho que eu li num artigo que tu conheceu tua esposa em Paris.

CW: É, ela estava estudando na Sobornne, nos conhecemos, em três meses nos casamos, coisa maravilhosa, é uma história de amor lindíssima. Estamos ai há 48 anos casados.

Então, o que eu aprendi lá em Paris foi.... inclusive, eu ia todos os concertos do Maxience Larrieu, que tinha o ensemble suplementar do Maxience Larrieu, e lá mesmo eu criei o conjunto *Horas Barrocas*, que acabou sendo aqui no Brasil, um dos maiores conjuntos que teve aqui, da história, e logo em seguida eu fiz também o sexteto do Rio que era mais ou menos com os grandes músicos. Enfim, quer dizer, essa minha vivência lá em Paris foi muito importante, amadureci bastante, entendeu.

FD: E quando tu voltou pro Brasil, tu deu aula na UFRJ, não é?

CW: Veja bem, quando eu vim de Piracicaba, primeiro que aconteceu foi o seguinte, também eu acho que na vida tudo já tá escrito, o meu destino era num determinado dia comprar um jornal de São Paulo, coisa que eu nunca mais comprei na minha vida até os 18 anos. Eu lia o jornal de Piracicaba. Ai eu tinha ouvido falar que o Louis Armstrong vinha ao Brasil, ai fui à banca de jornal, comprei lá não sei se era o Estado de São Paulo ou a Folha de São Paulo. Ai to procurando um negócio de Armstrong, tem lá um artigo assim “concurso jovens

talentos musicais”. O Camargo Guarnieri que na época, em 58 era o braço direito do ministro da educação Clovis Salgado, e hoje tem e a fundação Clovis Salgado em Minas Gerais. O Camargo então, vendo a escassez do instrumentista de orquestra, bolou esse concurso pra chamar, entendeu, todos os instrumentistas que não eram pianistas. Eu me candidatei, eu tinha 4 anos de estudo, aprendi com um flautista amador, grande cientista, mas não percebeu que a minha terceira oitava era tudo em harmônico, o ré na posição do sol, o mi na posição do lá, o fá agudo na posição do si bemol, etc. Ganhei o concurso, junto com outro rapaz de São Paulo.

FD: Mesmo tocando com harmônicos?

CW: Sim, era um estudo do Andersen, Primeiro Amor do Pattápio, o primeiro movimento do Concerto em Ré do Mozart. Ai vim ao Rio, e no Rio de Janeiro eu fui selecionado e o outro flautista não foi selecionado. Então ai começou a minha grande batalha que era esquecer o que eu sabia. Eu fui morar num apartamento que era da esposa do Claudio Santoro que estava recentemente divorciada dele. E ela trabalhava no ministério da educação e dai ela ofereceu de eu morar lá. Ai foi um período muito difícil porque eu tinha que esquecer o que eu sabia, entendeu? Ai comecei a ter aulas particulares com o grande professor da escola de música que na época era o professor Moacyr Lissera.

Mas, eu tinha uma mesa com um tampo de vidro, e eu tinha um cartão, com uma frase que eu copiei de não sei onde, que na hora que eu ia entrar na foça eu ia ali e dizia assim: “Não há caminho de flores que conduzem a Glória”. Ai eu fiquei ali um ano, so no sol ré ré ré. O dia que eu me mudei, o pessoal do primeiro andar fez uma festa. Nossa Senhora, eu estudava o dia inteiro! Dai comecei a ter aulas particulares de teoria musical com a grande mestra da escola de música que era a Maria Luiza Priori. Ai que q eu fiz, em dois anos, eu preparei o material de quatro, e fiz o exame pra escola já para o segundo ano da graduação. A mesma coisa pra flauta. Ai eu em pouco tempo conclui o curso de graduação da escola. E ai, nessa época eu também já tinha fundado o Quinteto Villa Lobos.

E ai então fiz o concurso pra medalha de ouro, a última tinha sido dada há cinquenta e tantos anos atrás, a minha foi a mais recente, também depois não houve mais nenhuma. Ai então com o Quinteto Villa Lobos fizemos a viagem pela América Latina toda, aquele sucesso todo. Ai vem o Rampal, ai eu vou pra Paris. Dai então quando eu voltei, eu comecei a trabalhar na escola como auxiliar de ensino. Ai como auxiliar de ensino, depois que meu professor faleceu, eu fiquei um tempão. Ai depois a universidade tem aquele negócio, depois de tanto tempo passa pra Assistente 1, depois de não sei quanto tempo Assistente 2, depois Assistente 3... E eu fiquei numa situação que não ia pra frente. Que eu precisava de título. Ai, ao invés de fazer o mestrado, o próprio reitor... ai que o que eu vou dizer pra você dessas coisas que tá tudo escrito... eu nunca tinha ido numa aula inaugural numa escola de música, e nesse dia que eu resolvi ir, a diretora da

escola tava conversando com um cara, e eu disse “pô, quem é esse cara?”, ai ela disse “Celso vem cá que eu quero te apresentar o reitor.” E o reitor da universidade, ele tinha me reconhecido. Porque a gente tinha se encontrado, assim, 5 ou 10 minutos, na Casa do Brasil, na cidade universitária em Paris, na mesma época que eu tava estudando ele estava lá. E ai, poxa, você tá aqui, pois é... conversamos e ele disse vai lá na universidade pra gente conversar. Fui lá na reitoria, e ai ele recomendou que, eu conversei com algumas pessoas lá, e me recomendaram que eu fosse a faculdade de educação conversar porque eles achavam que nessa época já (isso foi o que, 1990), e o método de flauta já tava no mundo inteiro e já tinha uma repercussão internacional muito grande, e ai ele sugeriu que eu conversasse na faculdade de educação pra fazer uma defesa direta de tese. Ao invés de sentar 4 anos na faculdade e cursar o doutorado. E ai, lá na faculdade de educação, sugeriram, olha, você faz um pedido na faculdade, apresenta o seu livro, e vê o que você tá querendo. E ai o que aconteceu, eles acharam que o meu método tinha muita importância e não se justificava eu cursar um doutorado. Mas que eu teria que apresentar uma tese sobre esse trabalho. Dai durante dois anos eu trabalhei sobre a orientação da faculdade, na tese, e dai eu defendi a tese. A minha orientadora, a família toda dela é de músicos, e ela uma mulher super inteligente... e ai, a tese foi desenvolvida com temas assim como “overture”, tema e variações, coda final... etc. E dai ela ficou, como que vai se chamar essa tese? E ai eu disse, bom, a tese tem que ter um nome muito específico porque quando o livro foi lançado, teve um jornal da Eduarte (?), que chamava-se... bom, fugiu agora.... eles fizeram uma matéria com todos os flautistas importante da época falando sobre o livro. E o título da reportagem era “como não dançar numa síncopa”.

Ai então eu usei esse título e quando eu escrevi lá no quadro negro “como não dançar numa síncopa: estudo critico comparativo de um método de flauta (?)” Ai o que aconteceu, eu levei umas crianças que eu tinha e que hoje são estrelas ai, a Geisa Felipe, a Raquel Magalhães que tá em Paris...

E ai teve uma história muito maravilhosa que foi, que eu recebi um dia uma carta de um senhor cubano. Eu recebi essa carta de um cidadão, inclusive nesse dia eu tinha um cachorrinho recém nascido que tinha um mês e pouco, e dai o porteiro, eu moro num prédio que é dez andares, um por andar... então as correspondências ficam sempre na portaria. Nesse dia, não sei porque cargas d’água o cara botou a carta debaixo da porta e eu quando vi essa carta já tava na boca do meu cachorrinho. Consegui tirar ainda da boca dele e era uma carta vinda de Cuba, e nela dizia assim “um amigo dos Estados Unidos me deu o seu método de flauta e desde então eu tenho feito muito progresso embora as pessoas estavam sempre dizendo que eu não tinha jeito... eu gastei muitos pesos com aulas e não progredi, mas agora com seu método professor querido a minha respiração melhorou, bla bla... se eu lhe disser a minha idade o senhor não vai acreditar, eu tenho 94 anos e não tiro nenhum...” e foi num crescendo a carta que quando chegou no final a carta tava toda molhada.. eu chorei assim copiosamente de emoção. Ele tinha

escrito essa carta à máquina. Ai eu imediatamente respondi a ele de próprio punho dizendo que eu tinha já recebido muitas apreciações e entrevistas especializadas, mas que a carta foi demais, me tocou muito e eu estava muito sensibilizado e tal. E não sei porque cargas d'água a correspondência ia e voltava rápido pra Cuba, não sei. Ai logo em seguida veio uma carta dele escrita à mão num papel de jornal, desses de pão, em que inicialmente ele pedia desculpas por estar escrevendo com a mão dele com a mão ainda trêmula, mas que ele não podia fazer de outra maneira, já que eu tinha escrito de próprio punho. Ele achou uma indelicadeza não escrever à mão assim como eu escrevi pra ele. Dai começou aquele negócio, ai ele já me falava querido amigo, ai me mandou uma foto dele. Era um senhor negro, de óculos, e chamando a atenção que eu olhasse bem o olho direito dele. O olho dele tava meio um pouco pra baixo. E ele disse *'esto fue un loco que me golpeou em la calle.'* Ai nasceu uma amizade muito grande, comecei a mandar fitas gravadas em espanhol... olha, foi um negócio assim, eu tenho as cartas todas.

Ai na defesa da tese do doutorado, depois que eu apresentei as crianças tocando, o presidente da comissão julgadora que conhecia essa história perguntou como é que funciona o seu método com adultos. Ai eu disse, olha, eu vou tentar ler uma carta aqui... quando eu comecei a ler a carta minha filha, toda a banca, todos os cinco começaram a lacrimejar, inclusive eu chorando. Foi muito legal!

FD: Eu tenho certeza que foi muito legal. Eu mesma, eu devo muito a ti, mesmo não tendo a oportunidade de te conhecer antes, mas eu aprendi a tocar com o teu método. Eu me lembro quando eu tinha 16 anos eu peguei pela primeira vez o método e a professora que eu tinha lá no interior do Rio Grande do Sul ela me ensinou a estudar as escalas usando o teu método. Porque uma outra coisa que eu acho importante também é que o Taffanel era muito caro no Brasil.

CW: Exatamente, caríssimo!

FD: Pra ter o Taffanel, a gente fazia uma cópia, mas quando eu era pequena a gente não tinha como fazer cópias.

CW: Mas é, eu me lembro quando eu comprei o meu método do Taffanel, era muito dinheiro.

FD: Ainda hoje é caro comprar o método inteiro do Taffanel. Então eu me lembro que a coisa mais acessível era comprar o teu método, que era publicado no Brasil, era completo, tinha tudo que a gente precisava. Eu lembro que eu aprendi a tocar com ele, e quando eu comecei a dar aula eu também usava ele. Então são muitas as histórias que tu deve guardar.

CW: Agora por exemplo quando eu estive em Belém, eu me encontrei com um maestro que dirigia um dos coros lá. E ele disse, olha, eu não acredito que eu vou dirigir o

professor Celso tocando sobre a minha direção. Eu estudei com o seu método. Eu não tinha nada, mas o dia que chegou o método não sei o que.... dai eu disse, cara para que senão... (risos)

FD: É, realmente foi uma inovação. Eu não sei exatamente, mas das coisas que eu li é que não havia um método brasileiro antes disso.

CW: Não não, nunca teve.

FD: Pois é, foi o primeiro método brasileiro de flauta

CW: Você sabe que eu tive uma noção muito grande foi na China, eu tava numa banca de concurso com o Ranson Wilson, e do hotel até o conservatório era bem perto. E eu vinha vindo do hotel pro conservatório a pé, e ouço uma voz falando meu sobrenome meio esquisito, e era um jovem com o meu método na mão pedindo um autógrafo. Ai a outra vez também foi na época que eu trabalhei com a Sankyó, eu fiz uma viagem muito grande. Comecei em Paris, era França, Alemanha, Holanda, Dinamarca, Suécia, Noruega, Finlândia, foi tudo. E ai eu ia até São Petesburgo, e ai quando cheguei lá, me deram um recado que tinha um pessoal que queria conhecer e falar sobre a música brasileira, e ai eu perguntei onde é que vai ser. Ah, vai ser lá no clube de jazz. Dai eu disse, olha, se tiver os flautistas lá, a gente pode até fazer um negócio legal tocando os arranjos da minha coleção. Ai quando eu cheguei lá, apareceu um cara falando francês, dizendo que ele tinha viajado 200 km pra se encontrar comigo porque ele tinha ouvido falar sobre o meu trabalho e ele queria me conhecer pessoalmente. Bom, eu também desabei a chorar, a minha mulher tava filmando isso, fiquei super emocionado. E foi legal porque ele é russo, e ai pudemos fazer a apresentação, eu falava em francês com ele e ele traduzia em russo. São muitas histórias!

FD: Quando tu começou a dar aula no Brasil tu achas que tu aplicou as idéias que tu aprendeu na França, por exemplo, idéias de articulação, o som francês...?

CW: A primeira apresentação que eu fiz ainda garoto foi em Tatuí (eu sou de Piracicaba), inclusive você já deve ter ouvido falar do Ernest Mahle, o Mahle criou uma escola de música em Piracicaba e ele escrevia pra o que ele tinha, se ele tinha uma viola e um trombone, ele escrevia lá uma peça pra viola e trombone. Ele escreveu um concertino pra mim muito bonito, pra flauta e cordas. E eu toquei lá em Tatuí e foi a primeira crítica que eu tive foi falando justamente da beleza da minha sonoridade. E isso foi o meu cartão de visitas.

FD: Que é a principal característica da Escola Francesa.

CW: Pois é, eu já tinha um som bonito no Brasil. Eu me lembro que quando eu cheguei lá pra tocar pro Alain Marion a Sonata do Poulenc, ele também falou, pô você tem um som maravilhoso. Então, eu também, eu levei o meu professor do Brasil pra

um repertório que eu queria fazer. Mais romântico. Então, eu fui muito mais um estilista do que um virtuoso. Eu dirigia as aulas pra as coisas mais de estilo do que virtuosidade. Eu sempre tive, digamos assim, mais dificuldades na parte de técnica de virtuosismo porque eu sempre dei muita atenção ao som. Meu professor dizia assim, você namora muito o seu som, cara! Eu vivia buscando o som, e foi isso que me fez ser o rei das gravações.

Eu me lembro uma ocasião, foi até um negócio muito desagradável, que tinha um quarteto de flautas e eram três flautistas saxofonistas, e eu, aí quando chegou o Dori Caimmi, que o arranjo era dele, e falou na minha frente “pô cara, isso não é som de flauta, flauta é do Wolter, do Volkswagen aqui”.

FD: Então isso foi a principal característica que tu herdou.

CW: Então, esse som que eu já tinha, naturalmente que ouvindo esse pessoal tocando, o Rampal, o Alain Marion, esse pessoal todo, devi isso tudo a eles, lógico. Isso pra mim foi muito importante. E a outra coisa também que foi sempre um ponto forte meu, foi a minha disposição pra ensinar. Eu reclamava muito na escola que eu continuo achando que deveria haver onde você estiver estudando, devia ter uma cadeira paralela de didática. Porque normalmente você entra para uma faculdade e vão fazer de você ali um virtuoso, mas você não sai dali com conhecimentos didáticos. Eu sempre reclamava isso do meu professor, que eu achava que tinha que ter como ensinar, entendeu? Isso é uma coisa que eu sempre faço. Sempre que eu dou aula, eu sempre pego um determinado momento pra dizer “olha, se você tiver uma situação assim que...”, por exemplo, uma coisa que acontece muito, o sujeito pega a flauta (eu tô com uma flauta vagabunda aqui, mas ele toca assim, deixa eu mostrar) ... [ele toca duas notas longas com muito vibrato]. Você quer saber o que eu faço quando alguém toca assim? Eu digo, olha, eu tô com a flauta 5K da Sankyo aqui e eu troco com você pela sua Yamaha aí se em 15 segundos eu não resolver esse seu problema. Dai eu faço ele cantar, porque quando você canta você não vibra assim, entendeu?

Então esse tipo de coisa, olha quando acontece isso tem que fazer isso, bla bla, é o que eu faço. Porque você sai da escola tocando, aí naturalmente não tem possibilidade de trabalho pra todo mundo, e você vai começar a dar aula. Ai, como é que se ensina?? Então, isso é outra coisa que me chamou muito a atenção, o meu livro Flauta Fácil, o sucesso que tem feito é porque é muito e muito didático, entendeu? Mas daí tem um detalhe por exemplo, como é que eu explico o detalhe da emissão do som grave e do som médio.

FD: [Me mostra o livro Flauta Fácil].

CW: Esse é o Flauta Fácil, olha aqui.

FD: É, esses eu conheço um pouco, mas eu não tenho ainda porque é mais recente.

- CW: Você vê as melodias que ele tem, tá vendo? (mostra a primeira página) Tudo coisa simples. E ai vai... Então, a maneira de fazer o dedilhado todo com diagramas. Então aqui você tem essas fotos (mostra fotos da embocadura dentro do livro) Olha só o que eu bolei pra mostrar a embocadura do lábio superior, olha aqui ó! (Risos)
- FD: Tá brincando, uma janela? (risos)
- CW: Na grave ela tá mais fechada, na região aguda ela tá mais aberta.
- FD: Nunca vi essa comparação, ótima! Nossa, eu vou ter que comprar os outros métodos.
- CW: Esse daqui é a edição atual do meu Método.
- FD: Que é a 5ª edição?
- CW: Yes, the 5th.
- FD: [Eu mostro e digo que tenho a terceira].
- CW: E esse é o segundo volume. E atrás você tem tudo o que eu já publiquei aqui.
- FD: É, na terceira não tem nada.
- CW: Agora, aquilo que eu tinha falado de interessante que eu acrescentei ali, foi essa parte aqui [ele mostra na camera] sobre o diapasão.
- FD: Eu não consigo ler, mas consigo ver a varetinha ali em baixo.
- CW: Sim, mostrando todos os detalhes de como isso funciona. É, esse não tem na terceira edição mesmo. A medida que a gente vai fazendo novas edições a gente vai aprimorando.
- FD: Quando tu achas que vais lançar a 6ª edição, porque acho que quando eu for ao Brasil vou tentar comprar essa pra ficar mais atualizada.
- CW: Olha, eu vou entregar daqui a duas semanas o material todo pra ser arrumado, porque o pessoal tem muito trabalho aqui também.
- [Falas finais. Ele fala sobre os exercícios de escalas em síncopas. Que pode me mandar por email.]
- CW: A grande coisa do método é o ritmo.!



## ODETTE ERNEST DIAS

(Entrevista conduzida por Luiz Fernando Barbosa Junior)

LF: [A Odette tinha um papel com perguntas enviadas pela autora, então ela começou a responder].

OD: A primeira coisa a questionar nisso aqui seria, existe uma escola francesa? Essa idéia de fazer uma dinastia, de dar uma continuidade. Uma escola, uma maneira de comportamento... Ai, eu estudei em Paris, no Conservatório de Paris, eu nunca ouvi falar dessa questão de escola francesa de flauta. Eu estudei Monsieur Crunelle, que foi professor do Conservatório de Paris, e também foi aluno do Gaubert (que era flautista, diretor da Opera, compositor) e também foi do Taffanel... Mas eram pessoas ativas... A questão essa da escola, quando foi fundado o Conservatório de Paris... ai o Crunelle, tanto o Rampal, Marcel Moyse, o Galway... são pessoas que começaram e hoje em dia são ditos como os papas. Nicolet nem tanto, mas Moyse...

Crunelle tocava numa banda, tocava no circo. O Rampal o pai dele era mestre de banda. O Rampal falou uma vez numa palestra no Brasil como que ele aprendeu flauta com pai dele, porque ele adorava o pai, mestre de banda in Marseille. O pai ensinou as notas pra ele, abriu o arquivo e disse “você toca o que você quiser.” O Marcel Moyse também tocava uma flautinha assim. O Gaubert não sei.

Essa idéia de dinastia. Essas pessoas que se tornam hoje como nomes de referência de como se fossem donos de uma escola que vai ter uma continuidade, que vão influenciar. Mas o que seria uma escola brasileira? Depois vamos chegar lá.

Ai, essa questão se você vê o Conservatório de Paris foi fundado na época da Revolução Francesa. Uma das coisas que aconteceu nas Belas Artes, assim, aquela coisa toda, foi que não existia uma escola tradicional na época, uma maneira de ser. Os músicos eram músicos militares, músicos da corte e tudo. Então o que a Revolução fez, ela fundou basicamente uma instituição pra poder congrega essas entidades, escola, Conservatório de Paris. Eu tive uma experiência parecida, muito tempo depois... eu fui professor visitante na Universidade do Texas... Os músicos de sopros lá, de banda, eles não eram parte de uma escola. Eles tinham uma experiência prática de tocar em banda. Eles estão na profissão porque as pessoas que existiam não tinham diploma. [Eu não sei o que ela quis dizer]

Então o que acontece. O Gaubert, Taffanel, eles se reuniam pra fazer um método, mas já existia uns métodos, tinha o método francês do Drouet. Então eles botam da construção da flauta, escalas, as coisas básicas na realidade que você aplicar. A questão se é a escola francesa. Esse aqui é produto, o nome veio, a pessoa criou a partir de nomes de pessoas que tem uma criatividade diferente. A instituição em si

é a escola, porque foi a partir das pessoas e das coisas que já existiam nos outros países.

Agora, será que daí saiu uma maneira de tocar, até chegar no âmago da coisa, uma maneira própria de tocar.

Isso também é ligado aos compositores. Aos compositores e a fabricação de instrumentos. Sempre houve pesquisa em relação ao instrumento. Hoje em dia a gente tá voltando a instrumentos antigos, mas antigamente não, a ideia era de criação do novo conforme a evolução. Porque as pessoas passaram a ter mais informação e a viajar muito. Até essa influência da composição, o conhecimento se amplia. E começou a ter um instrumento melhor também com o Boehm, porque todo mundo quer inovar. Não quer perpetuar.

Então isso criou uma maior facilidade na França, uma organização social, e também uma maneira de tocar ligada à composição, ligada a fabricação de instrumentos.

Dizem que a escola francesa se caracteriza pelo vibrato, e que a escola alemã não tem vibrato. Isso eu acho uma divisão muito.... O que vai caracterizar a escola francesa? Uma maneira de tocar virtuosística, com um som maior porque os instrumentos já são melhores, e tocar vibrato. Porque na Itália e na Alemanha, o pessoal não tocava o vibrato. Moysès foi um dos apóstolos do vibrato. O vibrato é uma coisa que não vai caracterizar a escola francesa somente, porque o vibrato existe na voz, existe nos instrumentos de cordas. Então o que vai caracterizar a escola francesa é difícil de responder. Talvez a necessidade recíproca de interpretar obras e do próprio compositor também de criar uma coisa nova em função do instrumento e do intérprete. Você vê por exemplo, aquela música *Density 21.5* do Varèse pra flauta solo, porque que ele escreveu aquela peça? Porque alguém fez uma flauta de platina, daí ele disse: qual é a densidade da platina? Daí a pedido do George Barrère ele fez, e essa troca não existia antes. Talvez ele não teria escrito a peça se não tivesse a flauta.

Ai essa questão do instrumento realmente na França, porque começou a se criar a fabricação de instrumentos. [Jacques-Martin] Hotteterre, eu fui na cidade onde ele nasceu, tem até um museu Hotteterre. Então como é que ele era. Ele tocava e tudo, ele inventou uma chave na flauta, era compositor... o que ele fazia, ele ensinou as pessoas a fazerem a mesma coisa. Então Hotteterre nessa cidade *La Culture*. Então o que vai caracterizar também essa escola francesa foi talvez o instrumento. Um som maior no instrumento... É uma maneira de tocar, digamos que mais fácil, então o compositor “ah, vou fazer uma peça que você vai poder tocar porque a sua flauta é melhor.”

Ai tem uma questão também do estilo da época do século 19 que aparece a figura do virtuoso. Muitas fantasias sobre operas, que exige mais virtuosismo. Ai se

criou então uma vontade de deixar por escrito essas coisas técnicas como escalas, exercícios, estudos específicos sobre legato, pra explorar toda a sonoridade. Então na França se desenvolveu muito essa questão desse virtuosismo. Na Alemanha já foi diferente, eles já tem pequenos books. Então não tem esse tipo de composição “Fantasie Brillante”, coisas que aparecia para o virtuoso.

Ai outra questão aqui, não existia universidade de música. Eu conheci a Escola de Música do Rio, como o Conservatório de Paris. Então eram organizações ligadas ao ministério da cultura, não era da educação aqui no Brasil não tem como é em Paris. A pessoa estuda pra ganhar um prêmio que vem por concurso competitivo, que é diferente do sistema universitário. Na universidade se você cumpre as exigências você vai obter seu título. Lá no Conservatório de Paris, a competição é publica. São organizações diferentes. Se entra por concurso, e o concurso é eliminatório pra você poder se apresentar no concurso final. Você está sempre numa competição. Então o que acontece ai é que vai desenvolver uma exigência. Se você tem certeza de que depois de 4 ou 5 anos você já sai com o seu diploma, no conservatório você pode sair sem diploma se você ficar mais de 2 ou 3 anos sem recompensa no concurso você tem que sair e deixar o lugar pra outro, funciona assim. É muito diferente. Ai se criou uma maneira de ser mais exigida... O que acontece, dessas universidades o departamento de música você pode sair sem ser um artista. Você não precisa ser um virtuoso. Você não vai ter a mesma exigência. Uma coisa que eu falei ontem, no palco onde você arrisca tudo na hora, é um momento de stress, é um momento de integração...

Ai o que acontece é que a escola francesa e esse sistema produziu essa quantidade de gente virtuosa, e com o sistema de comunicação do mundo vão influenciar outras culturas. Todo mundo quer tocar diferente. É uma postura diferente. Porque eu ajo assim e eu penso assim, até hoje eu to competindo comigo mesma. Pra mim a questão do palco não é vaidade, não é exibicionismo. São momentos como diz aquela música da Elizete Cardoso, ela tá no camarim e chega na luz, ela falou isso numa entrevista pouco antes de morrer, ela já tava muito doente, ela contou aquilo... Essas coisas são pensamentos diferentes.

Então sobre essa influência francesa, quem serão os artistas brasileiros agora? Realmente tem muita gente que toca muitíssimo bem. Mas o que que a gente quer? Quer tocar igual ao Rampal? Não interessa. Todo mundo fica tocando todo o ano o Concertino do Chaminade que na França ninguém mais toca aquilo como se “eu vou chegar lá”. Como se já aprendeu bastante do Brasil e precisa ir lá fora. Não precisa ir lá fora. Aqui dentro, vai ver o que existe aqui. Eu acho que não existe modelo de pensamento. Então é uma questão histórica e social. Então essas flautas que eles têm aqui, como o pifaro que foi feito em Alagoas que eu mostrei nessa convenção. É pifaro de banda de pifaro porque tem gente aqui que toca pifaro de uma maneira virtuosística. Essas pessoas nunca viram o Método do Taffanel e Gaubert.

- LF: Então sobre a escola francesa, o que a senhora acha é que a escola está relacionada com a construção do instrumento e do que o instrumento era possível fazer. E os compositores se aproveitavam dessa tecnologia para compor.
- OD: É uma coisa que vai junto. Essa flauta que eu toco, uma Louis Lot que eu ganhei no Brasil e ela tá aqui, não sei como que ela chegou. Ela é do século 19. Agora, eu fiz uma pesquisa sobre um flautista belga, o Reichert, que influenciou muita gente, depois vou falar sobre ele. Mas eu pesquisei nos jornais da época no Recife e na Biblioteca Nacional. Chega um navio no porto e ele vai trazer instrumentos, vai trazer partituras, as pessoas tem informação. As pessoas estavam informadas. Aqui no interior do Brasil por exemplo, de São Paulo e de Minas, tem casas que tem pianos importados. E ai você liga e vê que existia comunicação. Ela era mais lenta, num ritmo, numa velocidade diferente, mas a informação nunca deixou de chegar aqui no Brasil e nos países colonizados. E como foi um país de colonização mais novo, a vontade de adquirir é maior. Então chegam os métodos, chega o Método do Taffanel e vai servir de base à instituição.

So, Então por exemplo o Pattápio Silva, ele morreu muito novo, infelizmente, um gênio. Ele queria estudar pra ser um concertista do Duque Estrada lá no Conservatório, a escola lá no Rio. Mas a criação dele vinha de uma banda de Campos... ele tocava umas marchas que... Então a cabeça dele, as músicas dele são muito originais, e baseado também no popular, mas ele se dava como compositor e como concertista. É difícil falar sobre essa questão. Será que aqui o brasileiro tinha que aprender tudo de fora? Essa é a pergunta. Ta vendo? As pessoas que vem fazer um festival, eles tem que tem uma noção do que se faz aqui. Não só o que eles estão fazendo com as pessoas... fazem uma vez Chaminade e mais algumas coisas. Não é confidencial a minha crítica, mas é a minha opinião. O Sérgio Moraes tá na música popular, é outro departamento. Eu toco, misturo, faço improvisação... Entende? Onde está a diferença da flauta erudita e da flauta clássica? Não é bom você tem um instrumento bom, toca com um instrumento importado porque feito aqui ainda não tem. Toca, mas você sente a tua música. Quando eu vou tocar no Rio na Casa do Choro, com alguém gente que toca bateria, eu vou tocar coisa de Bach? Eu vou tocar Claudio Santoro, Villa Lobos. Vou tocar Abel Ferreira. É diferente, a estrutura musical é sempre a mesma, seja uma cifra ou uma coisa registrada no papel ou não. É muito interessante na sequência de Berio, porque eu estudo ela todo o dia e eu conheço. Eu toco ela como um virtuoso, conversei com ele? Esse tipo de coisa, uma linguagem que você tem que descobrir, não é uma coisa separada da outra linguagem... As coisas não são estancadas. Aí, a influência da escola francesa sobre a escola brasileira. Você tem que saber se existiu uma escola brasileira e essa escola francesa de onde ela vem. Eu falei que ela vem de uma determinação da Revolução Francesa, e depois se desenvolvendo de uma coisa que tinha... Ai o fabricante faz uma flauta melhor, o compositor se interessa. Então o negócio da gravação.

Eu tenho medo de sair do assunto, mas é a coisa como eu vejo assim. E como eu vivo também, porque vivi muito na música popular, da rádio, da comunicação. A TV Globo, fui fundador quase da TV Globo. To falando claro assim que depois que me chamaram pro Brasil na universidade, não foi nem por concurso acadêmico, me chamaram por conhecimento.

LF: Muitos consideram professores anteriores a Taffanel, como Tulou e Altès, parte da tradição da Escola Francesa de Flauta.

OD: São autores de métodos do século 19, de composição. Tem o Tulou que escreveu umas peças sobre ópera. Porque era moda fazer fantasia sobre ópera. Que não era tão virtuosica. Até era um método quase paralelo à Taffanel, talvez mais condensado. O bom do método do Taffanel e Gaubert é principalmente a primeira parte. Porque os exercícios são simples e melódicos, não são banais. A parte muito boa são os Exercises Journaliers, aquelas escalas, que é uma parte condensada. Mas antes do Taffanel e Gaubert, o Reichert por exemplo, tinha uns exercises journaliers. Ele que era belga. A questão do Reichert era uma coisa também, ele tocava na rua com o pai, colocaram ele numa banda e depois virou virtuoso. Monseur Crunelle foi assim também.

Tem uma método da mesma época do Drouet que também é bom.

LF: Porém outros consideram que o início dessa escola se deu com Taffanel, considerando ele o pai e fundador dessa escola. Na sua opinião, onde começou a tradição dessa escola?

OD: No! No! Taffanel nunca disse que ele era pai de uma escola de flauta. Taffanel e Gaubert, essa palavra junto (haha!), aquela parte de composição é do Gaubert a mesma coisa. Aquele método do Celso tem uma parte muito interessante, umas coisas que o Guerra Peixe fez, e a parte mais condensada do método ele se dirigiu ao Guerra Peixe.

LF: Ah yes, but talking about Taffanel as a teacher.

OD: Eu não sei porque ele. O Crunelle estudou com ele, mas ele não é uma coisa estreita, sabe?

LF: Que aspectos você acha que diferenciaram a Escola Francesa de Flauta de outras escolas de flauta?

OD: Tem uma questão que até posso dizer que é linguística. A questão da maneira da própria língua. Vou te dar um exemplo, a questão do staccato. A língua alemã é muito oish ish [ela imitou], o francês é explicada ta ta ta Tem diferença no staccato tktktk [ela imita o mais duro e o mais continuo e suave]. Então por exemplo, a pronúncia nordestina [ela imita as diferenças do som que a língua faz

quando fala te te te]. Então a pessoa vai tocar também conforme a articulação da língua.

Na maneira de fazer um trecho virtuosístico, a maneira italiana, o italiano é muito ligado ao canto. Agora a escola francesa parece ter uma articulação mais curta talvez. O barroco francês é diferente do barroco alemão. Acho que a questão da língua influencia muito. Outra questão também é que os alemães e italianos custaram a aceitar a flauta de metal, então eles tem menos harmônicos e isso proporciona uma outra emissão de som. Na França, essa flauta que tá aqui (Seviu?) tinha contato com o Boehm, então o que o Boehm fazia, ele procurava na flauta? Ele procurava mais som na flauta. Então fez flauta de metal, o Louis Lot fez também. E a ressonância do metal produz mais harmônicos. Brilha. A língua alemã é uma língua que eles vão insistir em uma articulação mais pesada.

LF: Que aspectos na sua performance e pedagogia foram herdados da Escola Francesa de Flauta e quais mudaram com o tempo ou foram adaptados à uma “Escola Brasileira de Flauta”? Inclua, por exemplo, os tópicos: produção do som, embocadura, articulação e técnica.

OD: Isso é uma questão interessante. O Crunelle era um ótimo professor por exemplo na questão do vibrato. Muita gente pensa que a escola francesa é caracterizada pelo vibrato. Agora, o vibrato é uma coisa que se desenvolvia espontaneamente. É que é muito pessoal. Cada pessoa vai acentuar uma palavra, um som de uma maneira diferente. Cada corpo é diferente. Nós somos um instrumento de percussão também. Não é todo o corpo que é igual, não é todo o tambor que é igual. Nem todo o corpo tem o mesmo som. Agora, essa questão do vibrato, o Moyse tocava com o vibrato, o Crunelle, o Rampal já tinha um vibrato diferente, não era tremido. Conforme a formação física da pessoa.

Tem uns flautistas que tocam aqui no Brasil e o ambiente sonoro é diferente da língua francesa, eu falo com sotaque, mas..... A boca mais aberta proporciona uma outra ideia da continuidade do som. Não é aquela coisa de brilhar cada nota, mas talvez de cantar mais. Aqui por exemplo, no Brasil, se canta mais em casa do que na França. Todo mundo canta. Isso não acontece na França. A questão do brilho é espontânea. Eu mesma já tocava com vibrato, já não toco mais tanto. Mas acho que eu to diferente dos meus colegas da França, também pela convivência em outro repertório, que vai influenciar também a minha interpretação da música francesa. As coisas se misturam, não são separadas. Uma coisa vai misturar com a outra.

LF: Então a senhora acredita nessa influência brasileira.

OD: Sim, a pessoa que vem aqui, as pessoas que vem de fora, eles tem que penetrar no ambiente brasileiro. Eles não sabem das coisas. A música brasileira é incrível. Você vê por exemplo no nordeste, aquela coisa do acordeom com o instrumento

de sopro, o fraseado e articulação de Dominginhos e Sivuca são diferente dos acordeonistas italianos, franceses.

LF: Você acredita que existiu uma influência da Escola Francesa de Flauta no ensino e performance da flauta no Brasil? Se sim, como você acha que era o cenário flautísticos brasileiro antes da influência da Escola Francesa? Com que flautistas você acha que essa influência começou e como se perpetuou?

OD: Eu não sei, você vê o Callado por exemplo, é um grande flautista, as fotos que a gente vê ele tinha a flauta de oito chaves como essa aqui (mostra) E tinha gente que tocava e encomendava um instrumento melhor possível, porque aqui não tinha fabricação artesanal, e o que que eles tocavam? Essa música... (sung a choro tune). Agora o Callado, a origem dele era o pai dele que era mestre de banda em Campinas, tem uma peça lindíssima, Lundú Característico que eu gravei.

No tempo de Callado não tinha essa história de saber da escola francesa, ele foi até professor no Conservatório Imperial. O Reichert quando veio, ele chegou ao Brasil em 1859, ele nasceu em 1820 e morreu no Rio. Ele tinha uma flauta praticamente feita do systema Boehm, uma flauta de metal. Eu achei essa flauta, com uma família, depois eu devolvi. A marca era Albert, um fabricante antigo belga. Agora ele, quando veio, ele já era das grandes companhias, um grande empresário. Quando começou a navegação a vapor, no navio a andar pelo mundo, opera pelo mundo inteiro... na terra de meu pai na Ilhas Malvidicas, meu pai era dessa ilha, no Oceano Indico... tinha teatro, tocava opera, meu pai me ensinou as arias de óperas... Começou a ter essa convivência, mas o pessoal já tocava, porque as pessoas sempre encomendavam instrumentos, por exemplo as bandas que eram mais influência germânica no tempo do império. Mas as pessoas tocavam e as pessoas compravam instrumentos. Tem que um dia fazer uma pesquisa sobre a viagem dos instrumentos. Quem encomendou? Quem fez? Essas firmas que geralmente consertam instrumentos tem os catálogos de venda escrita à mão.

E ai? Tocar flauta não nasceu no Brasil com Taffanel. Todo mundo tocava flauta, tinha a flauta de cinco chaves. Eu tinha uma flauta de cinco chaves assim... Não é verdade que Taffanel foi a cabeça de tudo, porque ele é só um nome que tá sendo divulgado agora, principalmente os acadêmicos que querem fazer daquilo uma origem. As composições que eu toquei como por exemplo as do Viriato, ele nunca conheceu o Taffanel, mas eu toquei pelo manuscrito, tudo na terceira oitava [ ela canta...]

A influência de Taffanel e Gaubert começou quando se começou a se codificar as coisas. Você vai levantar uma bibliografia pra qualquer pesquisa assim, e as vezes você fica, quem é essa pessoa que você não sabe? Risos. É muito mais complexo que isso ai.

Sou uma pessoa que veio da França e estou vivendo a quase 60 anos no Brasil. Então eu ouvi muita gente tocando choro. Eu fui da Radio Nacional que tinha gente tocando flauta também. Dante Santoro, não sei com quem ele estudou.

Agora os métodos, as vezes as pessoas escrevem os métodos por vaidade, pra ganhar dinheiro e tudo. Mas se você tem uma base de música você pode criar seu próprio método. Aquela sequência do Berio, pra estudar aquilo não há nem um método de Taffanel que vá te ensinar a tocar aquilo. Você tem que descobrir. É ilimitada a possibilidade do corpo humano

LF: Você acredita que existe uma Escola Brasileira de Flauta? Que aspectos e influências poderiam defini-la?

OD: Eu conheço uns flautistas maravilhosos. Não sei se eles acham que é uma escola. A música brasileira se desenvolve com a mudança histórica, social, tudo... Hoje em dia por exemplo, eu vejo as primeiras gravações do Pixinguinha. Pixinguinha era maravilhoso de articulação. E tinha pessoas que tocaram que nunca tocou como o Taffanel. Agora, se isso é escola? O choro, a música instrumental popular do Brasil, se desenvolve muito e muita gente tem instrumento melhor. Mas não sei... por exemplo, tem gente que toca maravilhosamente bem e que não lê, e tem uma improvisação maravilhosa. A improvisação no Brasil são modelo pro mundo inteiro.

Entendeu? Isso é a escola brasileira, uma maneira de tocar que devia influenciar o mundo. Acho que um festival como esse aqui de flautistas (ela estava no festival da Abraf dando essa entrevista) não devia separar as coisas. O instrumento tá ali. A mesma coisa da possibilidade ilimitada de vida. Você é um instrumento também, você é um instrumento de você mesmo. Agora, choro, tem no Japão, na França, na Alemanha. Todo mundo tá querendo tocar. Porque eles não tem, eles não sabem fazer, são pessoas fechadas nas suas fronteiras. Contra imigrar, contra imigrantes, aquela coisa. Aqui não, o que chamam de bagunça aqui é altamente produtivo. Tem gente que toca com um virtuosismo incrível que uma pessoa que está seguindo um método não pode fazer. Eu sempre convivi, mas não sou específica do improviso. Mas muitas vezes eu gosto de soltar na roda, e na França eu não teria feito isso. Pra mim, abriu um mundo diferente, é uma maneira de pensar diferente.

LF: Conte-nos quais foram os principais desafios encontrados na sua mudança para o Brasil? Como a vida musical na França e a vida musical no Brasil se diferiam? Como foi a sua adaptação à um cenário musical tão diferente?

OD: Quando eu vim, eu vim pra uma orquestra sinfônica no Rio de Janeiro. Minha experiência na França era pequena porque eu ganhei esses dois prêmios em Paris e Genebra in 1951, e em 1952 já me ofereceram esse contrato ai. Lá minha experiência foi todo o curso. Na verdade conseguir entrar no conservatório foi



uma surpresa pra mim, eu pensei que não ia entrar mas dai eu entrei. E lá eu sabia que estava num ambiente riquíssimo. Ai, quando eu cheguei aqui, conheci a orquestra sinfônica, mas imediatamente me convidaram pra Rádio Nacional. E na Rádio Nacional tinha tudo, tinha programa de auditório, tinha a Orquestra Sinfônica Radamés Gnattali, opera, cantor de rádio, etc. Eu logo que fui contratada eu comecei a ser escalada pra qualquer coisa. (...nao entendi) e lá conheci música nordestina, conheci o Jacob, o Jackson no pandeiro, o Luiz Gonzaga, Pixinguinha... Ai eu percebi que essas pessoas tinham um conhecimento musical que eu não tinha. Agora eles me chamavam porque? Porque gostavam do som. Eu tinha boa leitura, estudei piano. Não perdia tempo para estúdio. Porque no estúdio por exemplo, gravação de bossa nova, aquele disco da Elizete quem toca sou eu, [ela canta, se referindo à música Canção do Amor Demais da Elizete Cardoso que ela gravou) em 1958. Eu conheci coisas que eu nunca ia conhecer. Esse era meu mundo musical e o da OSB. Você vê, meus filhos são 6, 5 são músicos... e todos tem essa visão da música assim... essa coisa da música, não é uma obrigação nem nada. E todo mundo lá em casa lê partitura, mas todo mundo evoluiu. Eu vou tocar agora dia 11 com um neto meu, baterista, professor na casa do choro... o programa começa até com Bach, começa com um improviso daquele que eu toquei ontem até, mas vai ter Pixinguinha, vai ter Abel Ferreira...

Tem uns flautistas maravilhosos que não lêem nada. Como que a pessoa aprende? Não foi pelo método Taffanel. Isso tem que ser investigado, isso tá ai pro mundo...

- LF: Quais métodos da Escola Francesa você utilizou na sua docência no Brasil? Cite alguns. E que materiais flautísticos essencialmente brasileiros você usou para ensinar?
- OD: Bem, no inicio eu usei o Taffanel e Gaubert, praticamente a parte de exercícios e os exercícios journaliers. Mas também estudos franceses como Jacques Casterede... eu uso acho que o mínimo de caderno de estudo. A questão do Reichert, que também se envolveu na música brasileira. Eu pesquisei a vida dele quase que por acaso. Então eu me identifiquei porque ele escreveu umas músicas com sentido brasileiro. *La Coquette*, etc... Agora ele tinha uma visão sintética, os exercícios journaliers dele são maravilhosos. Porque são bonitos. O Andersen também tem uns estudos bonitos, mas eu uso pouco. O método pra mim é o pessoal saber exatamente como estudar. Se você pega uma coisa do Villa Lobos, não adianta você fazer todas as escalas do Andersen, são intervalos diferentes. Você tem que saber identificar. Essa é uma doutrina do Crunelle, que era muito prático. Lê duas vezes e para, não vai repetir, bota uma lente de aumento naquele trecho ali, qual é a coisa, que que tem? Tem uns intervalos difíceis. Tem a leitura da terceira oitava, tem a emissão do som. (sings a lot something I can't identify). Constrói o seu exercício. Então vamos isolar aquilo, e depois você pode aplicar ao resto. Isso você pode aplicar por qualquer tipo de música como a Sequencia de Berio. Método esse é você saber, você ter uma receita pra isso, como na

culinário... chega gente na casa, daí você vê o que tem na geladeira pra fazer... Tem culinárias básicas. Tem fritar, assar, tem cozinhar. Saber aplicar as coisas pra qualquer circunstância. Você começa a se conhecer, e não precisa andar com a coisa. Escalas, tem q estudar de cor, a técnica você estuda sem olhar nada, olhar pra fora. Saber estudar é isso, depois de saber a estrutura da peça, daí você analisa.

Uma coisa por exemplo que é um absurdo, os alunos você pergunta, cadê a parte do piano. Ah, tá com o pianista. Não! Você tem que estudar com a parte do piano. Pega, lê as vozes diferentes. Pega um colega e vamos fazer um trio.

Então isso é a minha maneira de ensinar. Os meus alunos eu vejo o que cada um quer tocar.

LF: Em que aspectos o currículo de ensino que você aplicou no Brasil se difere do que foi ensinado a você na França? Que adaptações de ensino você teve que fazer visando a realidade brasileira?

OD: Isso é muito simples. Eu não aprendi pedagogia. Eu fiz um curso além que era chamado Estética e Pedagogia, uma vivência, uma maravilha de curso. Não tem regra a pedagogia, a pedagogia pra mim é a pessoa que tem na frente e o jeito que ela ensina. Não se ensina pedagogia fora de uma pátria, fora de um conhecimento pessoal. Você vai ensinar alguma coisa que você não aprofundou? Se você não meteu a mão na massa, se você não meteu a cara. Eu toco as vezes com os alunos e eu erro também. Não to aqui pra ficar sentada dizendo “toca aqui”. Não, eu meto a cara, leio a música junto. Não existe pedagogia sem prática, aí que entra aquela coisa administrativa de universidade. Licenciatura. O outro um intelectual que vai fazer concurso e vai ter um emprego. O outro que vai tocar num boteco, melhor, mas vai ganhar numa semana cem reais, daí na outra semana não vai ganhar mais nada.

Então a pedagogia pra mim nasce da prática. Você aprende muito do contato do aluno. O pessoal da música popular e das orquestras tudo estudou comigo

LF: Quais foram os flautistas franceses nos quais você se inspirou mais em sua carreira?

OD: Eu gostava muito do meu professor, não só pelo flautista mas pela pessoa. Ele era atuante. Agora tem uns flautistas que eu gosto muito do som, gosto muito do Fernand Dufrene. Claro que o Rampal e o Nicolet, o Nicolet era suíço. Mas o Rampal e aquela exuberância dele. É difícil você separar a pessoa da sua... o Nicolet também não conheci tanto. Mas eu tive pouco tempo também, porque eu estudei 4 anos no conservatório e logo vim pra cá. A minha idéia não é de correr atrás dos flautistas, tava dentro do conservatório, tocava e tudo, aí fiz parte de uma orquestra de câmara lá, mas com licença do diretor do conservatório, porque

você tinha que se dedicar, não podia entrar na vida profissional. Ai eu viajei, viajei na Espanha, na Alemanha, com a orquestra de câmara, antes de vir pro Brasil. Mas foi tempo muito curto.

LF: Na sua opinião quais foram os flautistas fundamentais que trouxeram a Escola Francesa de Flauta no Brasil?

OD: Eu não sei. O Rampal? Não sei, hoje em dia você pode fazer tudo por imitação. Ah, eu vi o Pahud tocando assim, eu vi o Rampal tocando assim. Não sei flautista que veio aqui e que ficou aqui. O Saghaard ficou aqui, mas eu tenho pouco contato com ele. Não sei, eu fiz escola aqui.

Acho que o Rampal influenciou muito. Mas não tanto, porque a música popular tem vida própria. É mais fácil esse pessoal [da música popular] tocar uma música de Bach do que o Rampal tocar um choro.

É bom ter informação, mas ninguém é dono da verdade.

## APPENDIX C – IRB Approval Letter



### INSTITUTIONAL REVIEW BOARD

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### NOTICE OF COMMITTEE ACTION

The project has been reviewed by The University of Southern Mississippi Institutional Review Board in accordance with Federal Drug Administration regulations (21 CFR 26, 111), Department of Health and Human Services (45 CFR Part 46), and university guidelines to ensure adherence to the following criteria:

- The risks to subjects are minimized.
- The risks to subjects are reasonable in relation to the anticipated benefits.
- The selection of subjects is equitable.
- Informed consent is adequate and appropriately documented.
- Where appropriate, the research plan makes adequate provisions for monitoring the data collected to ensure the safety of the subjects.
- Where appropriate, there are adequate provisions to protect the privacy of subjects and to maintain the confidentiality of all data.
- Appropriate additional safeguards have been included to protect vulnerable subjects.
- Any unanticipated, serious, or continuing problems encountered regarding risks to subjects must be reported immediately, but not later than 10 days following the event. This should be reported to the IRB Office via the "Adverse Effect Report Form".
- If approved, the maximum period of approval is limited to twelve months.  
Projects that exceed this period must submit an application for renewal or continuation.

PROTOCOL NUMBER: 14102001

PROJECT TITLE: The Influence of the French Flute School on Brazilian Flute Pedagogy and Performance

PROJECT TYPE: New Project

RESEARCHER(S): Fabiana Magrinelli Rocha Dahmer

COLLEGE/DIVISION: College of Arts and Letters

DEPARTMENT: School of Music

FUNDING AGENCY/SPONSOR: N/A

IRB COMMITTEE ACTION: Expedited Review Approval

PERIOD OF APPROVAL: 10/27/2014 To 10/26/2015

**Lawrence A. Hosman, Ph.D.**

**Institutional Review Board**

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