

2. The 100th anniversary of Healey Willan, "the Dean of Canadian composers", has been celebrated throughout 1980 in Britain and the United States as well as across Canada, but will be climaxed in Toronto. Mayor John Sewell has declared December 1st to 7th "Healey Willan Week."

The national celebrations of this famous Canadian have involved a postage stamp (depicted on the October cover of The American Organist, v.14, no.10) massed choirs, gala performances of his best loved works, a national organ competition, and premieres of his unpublished compositions. An exhibition mounted by the National Library, "Healey Willan: The Man and His Music," which has been presented across Canada, will be shown at the University of Toronto, Faculty of Music during Willan Week.

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REVIEWS

CFA Journal. Ed. by Arvid Grants. Vol. 1, No. 1, Aug. 1980 -
Subscribe: CFA Journal, 110 West Esplanade, North Vancouver,
B. C., Canada, V7M 1A2.

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An exciting new Canadian journal crossed my desk recently. The CFA Journal, the official organ of the Canadian Flute Association, is "a publication about the flute, flute playing and about flutists for flute players," which has started only two short years after the incorporation of the association on April 19, 1978. Editor Arvid Grants, founding president of the CFA and flutist-teacher based in Vancouver, B. C., informs us that although the journal will contain a subsection for beginning students, the major portion of the journal will be devoted to articles for the advanced player, teacher, and artist-performer. Articles will be apportioned to discussions of a) the construction of the flute, b) the art and technique of flute playing, c) repertoire and bibliography, d) biography and interviews, and e) philosophy of music."

Although Mr. Grants does not promise articles in the above five regions of flute scholarship for every issue, the first issue has made a valiant attempt at covering these areas with the exception of the repertoire, bibliography, biography, and interviews. Instead we are granted a bonus, a poem by Robert MacLean and piece for solo flute by Vancouver pianist Henri-Paul Sicsic.

Honorary members of the editorial board include such stellar figures as Robert Aitken, a world-renowned flutist, composer and teacher based in Toronto, and composer R. Murray Shafer who has contributed an article to this inaugural issue. The journal itself is presented in a professional format (not reproduced from typewritten manuscripts like so many small-circulation periodicals) and boasts a full thirty-one pages of which only one is devoted to classified ads; the editors intend the Journal to achieve the status of a quarterly in the second year of its publication. I think that the CFA Journal should appeal to many more than flute aficionados; let us hope that this journal does not follow the pattern noted by Helmut Kallmann who observes, "the great number of Canadian musical periodicals and the short-livedness of so many of them."¹ I, for one, am anxiously awaiting the second issue of CFA Journal.

¹ Helmut Kallmann, "A Century of Musical Periodicals in Canada," Canadian Music Journal I (Winter 1956): 29.

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Toff, Nancy. The Development of the Modern Flute. New York: Taplinger Publishing Company, 1979.

There is no lack of good literature about the flute and the history of its development and construction, particularly those works written by the flute makers themselves. As a result, it comes as no surprise to the reviewer to find yet another work about the history of the development of the flute on the market. It is a pleasure, however, to discover that Nancy Toff's book is well worth adding to any library, specialist or non-specialist.

The main competition to this work comes from Philip Bate's tour-de-force, The Flute, written in 1969.¹ "Competition" is almost the wrong word to use because although the contents of the books overlap to a certain extent there is much to be said about differences in content and approach.

Ms. Toff limits her coverage almost exclusively to the "modern" flute, that is, the flutes developed by Boehm and his rivals in the nineteenth century and subsequent modifications and improvements by later flute makers. Bate, on the other hand, devotes almost half of his book to the pre-Boehm flute, while Ms. Toff, in keeping with her title, gives a scant thirty-two pages to the pre-Boehm flute.

The "avant-garde" flute is given extensive coverage in Ms. Toff's work while Bate does not discuss this important topic. In fact, Ms. Toff uses her treatment of the "avant-garde" flute as an opportunity to sum up her belief in the modern Boehm flute when she writes "The enthusiastic attitude of contemporary

composers towards the flute is even more significant, however, for the revolution of rising technical expectations which characterizes the avant garde repertoire is perhaps the ultimate testimony to the capabilities of the Boehm flute."² Ms. Toff's discussion of the "avant-garde" flute is primarily a summary of research and techniques of playing rather than a consideration of the "avant-garde" repertoire or mechanical improvements to the instrument. In fact, Ms. Toff surmises that mechanical investigation or improvements to the flute will come from individual flutists and makers with specific needs that may not be met by the Boehm-system flute. An appendix includes an extensive list of "avant-garde" notation and sources. Although the notation chart is extremely useful, this writer wishes that the symbols were provided with footnotes to the sources from which these symbols are derived because of the lack of standardization in "avant-garde" notational devices.

Another unique and fascinating feature of The Development of the Modern Flute is the appendix "Flute Systems Used by Leading Players" which shows, in chart form, the different systems used by some famous flutists from around 1770 (Kaspar Fürstenau) to the 1930's (William Kincaid). The chart centres around the nineteenth century where the greatest variety in types of flutes appears. It would have been a useful added ingredient to this chart if Ms. Toff had included fingering charts for various systems but these may be found in an appendix to Bate's book and extensively throughout Richard Shepherd Rockstro's far-ranging nineteenth-century treatise on the flute.³

Handsome illustrations abound in Ms. Toff's book: examples extend from the sixteenth-century Virdung woodcuts of the Schwegel and Zwerchpfeiff to the twentieth-century Murray flute, perhaps the only important modification to the Boehm system developed after 1950. In between these two examples, one finds such delightful items and curiosities as the plexiglass flute with chromium fittings made by Mönnig in 1937 and the keyless Giorgi flute with vertically-blown mouthpiece, medal-winner at the Paris Exposition of 1889 and Chicago Exposition of 1893. Perhaps the reader might be intrigued by the Alberti flute of 1914, a flute fitted with a revolving inner tube designed to accommodate wide ranges of standard pitches (ranging from A=435.0 to A=457.9) before the adoption of International Standard Pitch in 1939.

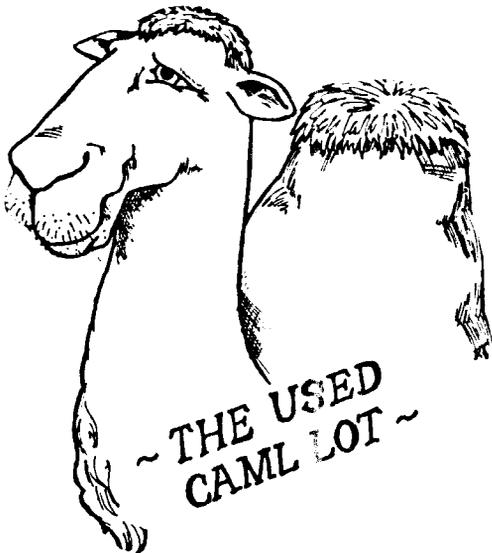
Ms. Toff's explanations of technical and mechanical considerations with regards to the flute are among the clearest and easiest to understand that I have ever read. Clear diagrams illustrating the point in question are invariably found on the same page. This book is obviously a key work in flute scholarship and its use will be happily supplemented by Bate's book for pre-Boehm flutes and Rockstro's treatise for interesting

contemporary nineteenth century insights into various flute makers and their followers among the professional flute players of the time. The lay reader as well as amateur and professional flutists, musicologists and educators should all find Ms. Toff's The Development of the Modern Flute fascinating and informative reading.

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- ¹ Philip Bate, The Flute: A Study of its History, Development and Construction, Instruments of the Orchestra (London: Ernest Benn; New York: Norton, 1969).
- ² Toff, The Development of the Modern Flute, p. 203.
- ³ 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, 2nd ed. (London: Rudall, Carte, & Co., 1928; reprint ed., London: Musica Rara, 1967). [1st ed. Rudall, Carte, & Co., 1890].

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