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The French Flute School, as practiced by pupils of Claude-Paul Taffanel at the Paris Conservatoire, employed a playing style featuring a light tone and vibrato. Students strived to capture the sound quality of Taffanel in their own playing. Louis Fleury described Taffanel's tone as, "captivating, and also very full."This reference of a full sound has often been described as powerful and brassy, which can be taken as derogatory. However, when Gaubert was questioned once about this, he redressed t

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French Flute School, 1860-1950 - Dorgeuille, Claude ...
Claude-Paul Taffanel (1844-1908) Paul Taffanel is usually considered the founder of the French Flute School that became dominant in mid-20th century western Europe and America. He studied at the Paris Conservatoire with Louis Dorus, who introduced the Boehm flute there, graduating in 1860. For the next 30 years he pursued a brilliant career as a soloist and as an orchestral player, as one of a group of French musicians who made strenuous efforts to develop a national musical style.

"For the first time the role of amateur flutists receives due consideration alongside the influence of famous players and teachers. The ultimate guide to the heritage of the flute, this volume will delight both those who play the flute and those who love its music."--BOOK JACKET.

The second edition of Susan J. Maclagan ' s A Dictionary for the Modern Flutist presents clear and concise definitions of more than 1,600 common flute-related terms that a player of the Boehm-system or Baroque flute may encounter. It includes over 100 images as well as appendices on tuning, composition, baroque music, and recordings.

Teachers and flutists at all levels have praised this book, a unique one-stop guide to the flute and its music. The book is organized into four main parts-The Instrument, Performance, The Music, and Repertoire Catalog-and in this Third Edition, Toff has updated the book to reflect technological advancements, new scholarship on baroque flutes; recent developments like those of the contrabass flute; consumers' purchase prices for flutes; and an updated repertoire catalog, index, and appendices.

The French flute player and conductor Paul Taffanel (1844-1908) was an extraordinary virtuoso and a major figure in fin de siï ¿ ½cle Parisian musical life. Based on a treasure trove of private documents of Taffanel's previously unpublished letters and papers, Taffanel: Genius of the Flute recounts the rich story of his multi-faceted career as a player, conductor, composer, teacher, and leader of musical organizations. As a player, Taffanel had a rare vision of the flute as a serious, expressive instrument and is credited with re-establishing it in the mainstream of music. He was also an inspiring teacher at the Paris Conservatoire, to whom many modern flutists can trace their roots. In 1879, Taffanel founded the Sociï ¿ ½tï ¿ ½ de musique de chambre pour instrumentsï ¿ ½ vent (Society of Chamber Music for Wind Instruments), reviving the wind ensemble music of Mozart and Beethoven, and breaking the dominance of piano and strings in recital and chamber music. From 1890, he served as chief conductor at the Paris Opera and the Sociï ¿ ½tï ¿ ½ des Concerts du Conservatoire (Paris Conservatory Orchestra)--the first time a flutist, rather than a string player, had been appointed to such key positions. Edward Blakeman expertly places these and many other elements of Taffanel's story in the rich political and cultural backdrop of the time, evoking Conservatoire intrigues, the Sociï ¿ ½tï ¿ ½ des concerts, and Taffanel's relationships with various musicians and major composers. Blakeman details the circumstances surrounding landmark commissions, performances, and repertoire, and weaves the details from Taffanel's correspondence with first-person interviews and flute lore. What emerges is a portrait of an all-around musician who was also a modest and genial man.

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Notes for Flutists: A Guide to the Repertoire offers important historical and analytical information about three dozen of the best-known pieces written for the instrument. Its contextual and theoretical insights make it an essential resource for professional, amateur, and student flutists. With engaging prose supported by fact-filled analytical charts, the book offers rich biographical information and informative analyses to help flutists gain a more complete understanding of J. S. Bach's Sonata in B minor, Reinecke's Undine Sonata, Fauré's Fantaisie, Hindemith's Sonata for Flute and Piano, Copland's Duo for Flute and Piano, and 30 other masterpieces. Offering a faithful and comprehensive guide to understanding the contexts in which the repertoire was composed, Notes for Flutists details in clear, chronological order flute repertoire from Telemann, Mozart, and Enescu to Prokofiev, Poulenc, and Muczynski. Kyle Dzapo includes biographical information on each composer and highlights history's impact on the creation and performance of important works for flute. Intended as a starting point for connecting performance studies with scholarship, Dr. Dzapo's analysis will help flutists gain a more complete picture of a given work. Its valuable insights make it essential to musicians preparing and presenting programs, and its detailed historical information about the work and composer will encourage readers to explore other works in a similarly analytical way. Covering concertos, chamber pieces, and works for solo flute, Kyle Dzapo presents Notes for Flutists, an indispensable handbook for students and professionals alike.

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