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**Flute Performance and Pedagogy in Dublin
1950-2000**

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May 2003

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ACKNOWLEDGEMENTS

I am grateful to

- André Prieur, Doris Keogh and William Dowdall for their legacy to flautists in Dublin
- my supervisors, Ita Beausang and Pádraic Ó Cuinneagáin, for their assistance in researching this project
- the Library staff in DIT Rathmines House
- the staff of the Contemporary Music Centre
- the staff of the Graduate Studies Office, Dublin Institute of Technology
- Yvonne, for her interest, support and encouragement

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ABSTRACT

This thesis consists of an investigation into the main influences on flute performance and pedagogy in Dublin during the period 1950 to 2000. It explores the pedagogical lineage between the influential performers and teachers of the period, and Paul Taffanel, the founder of the modern French school of flute playing. Finally, it examines influences on the methodologies of influential Dublin teachers.

Chapter 1 outlines the changing musical landscape for flute performers/teachers in Dublin 1950-2000. Chapter 2 discusses the most influential flute performers/teachers of the time in Dublin, namely André Prieur, Doris Keogh and William Dowdall. Chapter 3 investigates the pedagogical lineage between Paul Taffanel and André Prieur, Doris Keogh and William Dowdall. Chapter 4 examines the influence of Taffanel and his successors on the methodologies of the three Dublin-based flautists. Areas of their methodologies under investigation include tone, embouchure, articulation, vibrato and repertoire, all of which reveal traits peculiar to the French style.

The conclusion draws together answers to the various issues raised. A bibliography is included. Appendix A presents biographical notes on the important performers/teachers in question. Appendix B lists the repertoire chosen by Paul Taffanel as test pieces for the annual Premier Prix examinations at the Paris Conservatoire. Appendix C catalogues the repertoire for flute by Irish composers during the period.

INTRODUCTION

The idea for this thesis evolved over a period of years in the course of reading biographies of famous flautists. One book in particular provided the nucleus for further thought on the subject: *The French Flute School* by Claude Dorgeuille¹ which outlines the careers of the most influential flute players working in Paris during the period 1860 to 1950. According to the preface:

The scope of this book, as indicated in its title, is the study of the art of playing the transverse flute from the middle of the 19th century, beginning with the figure traditionally regarded as the founder of this school – Paul Taffanel.²

While reading this book it became evident that there was no similar study of the influential flute players and teachers who had worked in Dublin. Many flute players and teachers throughout the world today claim a pedagogical lineage from the French flute school and its founder, Paul Taffanel,³ but the question to be posed here was the extent of the influence of the French flute school on flautists in Dublin.

The choice of the year 1950 for the commencement of this project is significant, as it presents the opportunity to examine the influences on flute performance and pedagogy in Dublin in the second half of the 20th century. A series of developments in musical life between 1950 and 2000 affected opportunities for flute performance and teaching in the city. In 1948 the Radio Éireann Symphony Orchestra (RÉSO) was founded. This led to an influx of orchestral musicians from Europe to take up employment in Dublin.

¹ Claude Dorgeuille, *The French Flute School 1860-1950*. trans. and ed. by Edward Blakeman, Tony Bingham, London, 1983.

² *Ibid*, 9.

³ Claude Paul Taffanel, b. Bordeaux, 1844; d. Paris, 1908.

These players helped to raise the general standard of orchestral playing in Dublin, and contributed to the musical life of the city. Together with local musicians they formed chamber ensembles and broadcast regularly on Radio Éireann. They were also active as teachers in the Municipal School of Music⁴ and the Royal Irish Academy of Music⁵ (RIAM).

Among these were three flute performers and teachers, André Prieur,⁶ Doris Keogh,⁷ and William Dowdall,⁸ who most influenced flute performance and pedagogy in Dublin during the period. André Prieur came from Paris in 1950 to the post of principal flute of the RÉSO. He also taught the flute, initially at the RIAM later at the Municipal School of Music. An active chamber musician, Prieur performed with the Prieur Instrumental Ensemble⁹ and *Les Amis de la Musique*.¹⁰ He later developed an interest in conducting and was the founder-conductor of the New Irish Chamber Orchestra¹¹ (NICO).

⁴ Founded in 1890, it was renamed the CDVEC College of Music in the academic year 1962-63; since 1993, it has been known as known as the DIT College of Music and, in 1999 was renamed the DIT Conservatory of Music and Drama.

⁵ Founded in 1848.

⁶ Born Tinchebray, Normandy, France, 23 March, 1921.

⁷ Neé Doris Cleary, born Dublin, 16 April, 1922.

⁸ Born Dublin, 6 August, 1951.

⁹ The membership included André Prieur (flute), Maurice Meulien (cello), Sheila Larchet-Cuthbert (harp), Máire Larchet (viola) and Jaroslav Vanacek (violin). Another line-up was André Prieur (flute), Zola Girulli (violin), Máire Larchet (viola), Maurice Meulien (cello), Mercedes Bolger (harp) and Gerard Shanahan (piano).

¹⁰ The membership included André Prieur (flute), Helmut Seeber (oboe), Brian O'Rourke (clarinet), Victor Malirsh (French horn), and Gilbert Berg (bassoon). Later Madeleine Berkeley (flute), replaced Prieur, and Michael Jones (bassoon), replaced Berg.

¹¹ The word 'New' in the title was used to distinguish it from a previous Irish Chamber Orchestra that was led by David Lillis and conducted by Janos Furst. In Dublin they usually performed in the Examination Hall of Trinity College, St. Patrick's Cathedral, and the RDS Main Hall for larger events. The orchestra regularly toured Ireland, and foreign tours included visits to England, Scotland, Australia, Belgium and the Soviet Union; in 1980 they were one of the first European groups to visit China since the Cultural Revolution.

Local musicians have also made a substantial contribution to raising and maintaining the standard of flute playing and teaching in the city. Among these Doris Keogh and William Dowdall have had the strongest influence. Doris Keogh performed as a deputy flute player with the Radio Éireann Orchestra from 1944, and subsequently with its successor, the RÉSO. She later made an important contribution through her teaching at the RIAM for 24 years.

Born in Dublin, William Dowdall emigrated to America with his family at the age of twelve, and returned to the city in 1973, when he was appointed principal flute of the RTÉ Concert Orchestra (RTÉCO). In 1979 he was appointed principal flute of the RTÉSO. As a chamber musician he performed with the Ulysses Wind Quintet¹² and Ensemble and the Daedalus Wind Quintet.¹³ He has also taught both privately and at the Christian Brothers School (CBS) Westland Row,¹⁴ and is a member of the wind faculty at the RIAM.

The thesis also contains an overview of the French flute school, founded by Paul Taffanel. This school of flute playing came into existence in the mid- to late- nineteenth century, with the acceptance by professors at the Paris Conservatoire of the innovative developments to flute design made by Theobald Boehm.¹⁵ Taffanel was the most

¹² The membership included William Dowdall (flute), Peter Healy (oboe), John Finucane (clarinet), Colin Block (French horn), and Robert Houlihan (bassoon). Fergus O' Carroll, succeeded Colin Block and, Michael Jones, who had joined the RTÉSO in 1980, succeeded Robert Houlihan. Healy suggested the name 'Ulysses'.

¹³ The membership included William Dowdall (flute), Matthew Manning (oboe), John Finucane (clarinet), Fergus O' Carroll (French horn), and Michael Jones (bassoon). Manning, suggested the name 'Daedalus', a character from 'Ulysses' by James Joyce.

¹⁴ This school had a progressive wind band programme organised by a Christian Brother, Jack Manning. Students began to play the recorder in second class of primary school, with Manning as teacher. In fourth class the students began to learn other wind instruments.

¹⁵ b. Munich, 1793, d. 1881, flute virtuoso, composer and flute maker.

influential of these professors so; the pedagogical lineage between him and Dublin flautists is charted.

The acceptance of the Boehm flute in Paris in the mid-19th century caused a rethink in the way the flute was played. This silver flute made it possible to create a different tone from that available at the time; it required a looser more flexible embouchure and responded well to a forward ‘front of the mouth’ articulation. The use of vibrato became an essential part of the style, and Taffanel encouraged composers to provide new repertoire, taking advantage of the new possibilities offered by the Boehm flute.

The influence of the French style of flute playing on the methodologies of the principal Dublin flute players and teachers between 1950 and 2000 is examined, and a list of flute compositions by Irish composers is included in Appendix C.

Important sources were interviews conducted between the author and Doris Keogh, William Dowdall and William Halpin, and questionnaire responses from André Prieur and Eithne Delaney.

CHAPTER 1

MUSICAL LIFE IN DUBLIN 1950-2000

In considering flute performers and teachers who have worked in Dublin in the fifty years from 1950 to 2000, it is important to place their careers in the context of musical life in the city during that time. Increased opportunities and developments in areas such as employment, education, and performance, and the provision of venues for classical music performance have had an impact on the careers of the flute players/teachers of the period.

1.1 Employment

Prior to the 1950's, theatre orchestras and the Army Band¹ were the principal providers of employment opportunities for flautists. Another source of employment came as a result of the development of the national broadcasting services' orchestra. This had started in 1926 with a piano quartet, and had grown from an orchestra of twenty-four members in 1936 to forty members in 1942, before finally becoming the Radio Éireann Symphony Orchestra² (RÉSO), with sixty-two players in 1948.³ The RÉSO included two permanent flautists, and extra deputy players were hired when required.⁴ The Radio Éireann Light Orchestra (RÉLO), also formed in 1948, had

¹ Conducted by Fritz Brasé, Director of the Army School of Music from 1923-1940.

² The RÉSO broadcast twice-weekly concerts live on Tuesdays and Fridays, with the second half of the Friday concert recorded for later transmission. The orchestra was then moved out of the broadcasting studio, the Phoenix Hall, Exchequer Street, into the Gaiety Theatre for the Dublin Grand Opera seasons.

³ Terence Brown, *Ireland, A Social and Cultural History. 1922-1985*, Fontana Press, London, 1985, 209.

⁴ The repertoire played was the standard orchestral one, which included contemporary music of the time, including that of Irish composers.

twenty-two members, with one permanent flautist⁵ and catered for the lighter side of the orchestral repertoire.



Fig. 1. RÉSŌ, c. 1950 (André Prieur's private collection)

By 2000, with theatre work less regular, RTÉ and the Army and Garda Bands had become the major employers of classically trained musicians. In 1948, the RÉSŌ consisted of sixty players; by 2000, the National Symphony Orchestra⁶ (NSO) had a complement of eighty-eight players, with three permanent flautists. Additional flautists were hired as the repertoire demanded. The profile of the orchestra had

⁵ Aloys Fleischmann, ed., *Music in Ireland, A Symposium*, Cork University Press, Cork, 1952, 205.

⁶ The RTÉ Symphony Orchestra was renamed the National Symphony Orchestra in 1990.

developed considerably, performing regularly at the National Concert Hall⁷ (NCH), touring throughout Ireland and internationally, playing at the Wexford Opera Festival,⁸ and recording with the Naxos/Marco Polo label.⁹ Similarly, the Radio Telefis Éireann Concert Orchestra (RTÉCO), previously known as the Radio Éireann Light Orchestra, developed from an ensemble of twenty-two players in 1948, with one flute player, to forty-five contracted players by 1998, including two permanent flute players. It also had a Naxos/Marco Polo recording contract, and toured throughout Ireland and abroad, most notably throughout the USA and the UK.

In Dublin, the number of opportunities has increased so much that many musicians, including flautists, have made viable careers by combining freelance work with teaching in the smaller music schools in the city and suburbs. From his perspective as an orchestral manager, Lindsay Armstrong¹⁰ noted that it was possible to assemble a quality orchestra of purely freelance musicians:

Because the music scene in Dublin is flourishing so much at the moment, good players are available: you could easily assemble a top-quality orchestra from outside the ranks of the RTE musicians.¹¹

1.2 Music Education

In addition to the RIAM and the DIT Conservatory of Music and Drama, the concert and military band movement has been an important provider of flute tuition in

⁷ Situated Earlsfort Terrace and opened in 1985.

⁸ Founded in 1951, the RÉSO was involved with the Festival since 1962.

⁹ RTÉ signed a recording contract with this label in 1992.

¹⁰ Oboist and cor anglais player with the RÉSO, manager of the Orchestra of Saint Cecilia and former manager of the New Irish Chamber Orchestra.

¹¹ John Brophy, 'A Patriot of Music,' *Classical Ireland*, Lancethorn Ltd., 2000 Annual, 55.

Dublin. For example, since the late 19th century the Artane Boys Band,¹² and more recently the Rathfarnham Concert Band,¹³ have offered the opportunity to learn wind and brass instruments, including flute, usually for a minimal membership fee.

The Music Association of Ireland (MAI) was formed in 1948 and played an important role in lobbying on musical issues. From 1957, it offered a launching pad for young musicians through a series of ‘coming out’ recitals. These concerts have proved to be an important platform for performers, and many currently-established musicians have benefitted from them, including flautist Patricia Dunkerley,¹⁴ who gave her recital in 1962.

In 1968, the MAI initiated a countrywide schools-recital scheme to give school children the opportunity to hear live music performed by professional musicians. This scheme provided an important source of employment for flautists who might otherwise have struggled to gain relevant experience, and gave school children the opportunity to hear professional musicians perform.

An important development in the provision of instrumental training commenced in 1970, when the MAI formed the Irish Youth Orchestra, with the following stated aims and objectives:

To give young instrumental players from all parts of Ireland the opportunity of playing together and having special tuition during the week from specialists in

¹² Founded by the Christian Brothers at the end of the 19th century, by 2000, it was run by non-religious, was open to both boys and girls and had developed a school of music.

¹³ Community based Concert Band founded by Jack Manning, conducted by John Meehan.

¹⁴ Student of André Pricur and a colleague of his in the RTÉSO.

their instrument. Also to study the great orchestral works under the direction of a first class musician.¹⁵

This was a significant development for budding flautists as it gave them the opportunity to play, as part of a full symphony orchestra, large-scale repertoire that could not be attempted in their school or college orchestras. Hugh Maguire¹⁶ was the orchestra's¹⁷ conductor for many of its formative years; Olive Smith,¹⁸ affectionately known as 'Granny Smith' was the director, and the secretary was Mary Timoney.¹⁹

In the area of music education there have been significant recent developments which have benefitted young flautists. Following the introduction of the new Leaving Certificate music syllabus, first examined in 1999 and the new Junior Certificate music syllabus, first examined in 1996, both of which provided increased performing options, more students have studied music at Junior and Leaving Certificate level.

At third level, the introduction of degree-level courses in performance by the city's two main providers of instrumental tuition, the DIT Conservatory of Music and Drama and the RIAM, was a significant development for performing musicians, including flautists. In 1991, the first graduates of the DIT 's course were conferred and 1996 saw the first graduates of the RIAM's course.

¹⁵ Dinah Molloy, *Find Your Music*, Dublin, First Edition, 1974, 64.

¹⁶ Then leader of the Covent Garden Orchestra and professor of violin at the Royal Academy of Music, London.

¹⁷ The orchestra has developed considerably over the years and by 2000 had two ensembles – the Junior Irish Youth Orchestra for under-18s and the National Youth Orchestra for ages 18-24.

¹⁸ Former chairperson of the MAI, long-term campaigner on musical issues in Dublin and mother of pianist Gillian Smith.

¹⁹ Daughter of RTÉ sound recording engineer Eamonn Timoney and sister of violinist Therèse Timoney.

1.3 Performance Opportunities

In 1969, under the chairmanship of Seóirse Bodley,²⁰ the MAI launched the inaugural Dublin Twentieth Century Music Festival, dedicated to the performance of twentieth-century music by Irish and international musicians. This festival gave many performance opportunities to flautists, with André Prieur, Patricia Dunkerley, Madeleine Staunton²¹ and Val Keogh²² amongst those to have taken part, and who between them performed repertoire by John Buckley,²³ John Cage,²⁴ Raymond Deane,²⁵ Leoš Janáček,²⁶ Denise Kelly,²⁷ Peter Maxwell-Davies,²⁸ Jane O'Leary,²⁹ Seán Ó Riada,³⁰ Eric Sweeney³¹ and Gerard Victory.³²

Opportunities for the performance of contemporary music increased considerably in 1976 when Jane O'Leary founded Concorde, a flexible chamber ensemble, which included flautists³³ dedicated solely to the performance of contemporary music, most notably through the 'Sunday At Noon' series at the Hugh Lane Municipal Gallery of Modern Art.³⁴

²⁰ Irish composer and academic, born 1933.

²¹ Neé Madeleine Berkeley, student of Prieur and member of the NSO.

²² Student of his mother Doris Keogh who later studied with Aurèle Nicolet.

²³ Irish composer, born 1951.

²⁴ American composer, born 1912.

²⁵ Irish composer, born 1953.

²⁶ Czech composer, b.1854, d.1928.

²⁷ Irish composer, harpist and, lecturer in DIT Conservatory of Music and Drama. Born 1954.

²⁸ English composer, born 1934.

²⁹ Composer and founder director of Concorde, born in 1946 and resident in Ireland since 1972.

³⁰ Irish composer and academic, b.1931, d. 1971.

³¹ Irish composer and academic born in Dublin in 1948.

³² b.1921, d.1995 Irish composer and RTÉ Director of Music 1967-1982.

³³ Madeleine Staunton and Dáire Brady have been the principal flautists associated with Concorde.

³⁴ Situated Parnell Square, Dublin.

The Ulysses Ensemble, which included the flautist William Dowdall, performed an annual series of concerts in the late seventies at the offices of P. J. Carrolls & Co. at Grand Parade, Dublin 6. The repertoire for these concerts was based on chamber music with a strong emphasis on contemporary music.³⁵

1.4 Music Performance Venues

Flautists, who are orchestral or chamber musicians, rely on the quality of the venue both for the acoustics and comfortable working conditions. For much of the period there has been an inadequate provision of suitable venues for the performance of classical music, with much campaigning and lobbying on the subject.

In 1951 the Minister for Posts and Telegraphs, Erskine Childers noted that Dublin was:

... the only capital city of the European continent without a proper Concert Hall.³⁶

In the absence of a suitable dedicated venue, other locations were used as makeshift concert halls. The RÉSO performed in the Phoenix Hall, which was essentially their broadcast studio and had a small seating capacity. They also performed at the Gaiety Theatre, which, like the larger Capitol Theatre, hosted visiting orchestras and celebrity recitals, but was not suitable for classical music performance.

Public orchestral concerts were given in the acoustically unsuitable Gaiety Theatre (seating 1,075) and other unsatisfactory venues, such as the Metropolitan Hall in Abbey Street, the Saint Francis Xavier Hall, the Round Room of the Mansion House, and the Capitol Theatre.³⁷

³⁵ Dina Molloy, op. cit., 1979 edition, 135.

³⁶ Brian P. Kennedy, *Dreams and Responsibilities*, The Arts Council, Dublin, 1998, 107.

³⁷ W.J. Mc Cormack, *The Blackwell Companion to Modern Irish Culture*, Oxford, 1999, 418.

Complaints about the Capitol Theatre included:

In this theatre, the largest symphony orchestra rarely can give the listeners more than a mezzo forte.³⁸

In January 1974 Charles Acton³⁹ wrote in despair, echoing the statement by Erskine Childers in 1951:

I, and many thousands of other people, are ashamed that ours is the only country in Europe without any form of national concert hall in our capital city. That we have been so ashamed for decades does not decrease the shame.⁴⁰

On 9 May 1974, the Government announced that the Great Hall at University College Dublin (UCD) Earlsfort Terrace was to become the site of the National Concert Hall. The hall was officially opened on 9 September 1981, and the first work performed was a symphony by Seóirse Bodley, specially commissioned for the occasion.

The National Concert Hall not only provided a home for the NSO, then known as the RTÉSO, but also gave a centre-city base to classical music performance. As well as orchestral performances in the main hall, chamber music performances are held in the John Field Room which, while not ideally suitable, provides a small-scale performance space that many flautists avail of for solo and chamber concerts. In

³⁸ Gareth Cox, *Acton's Music 1955-1985*, Kilbride Books, Dublin, 1996, 32.

³⁹ Music critic for *The Irish Times*, 1955-87.

⁴⁰ Gareth Cox, op. cit., 155.

1985, the refurbished Royal Hospital Kilmainham⁴¹ opened and has also been used as a concert venue.

1.5 Conclusion

It is apparent that circumstances and conditions for flute performers and teachers in Dublin between the years 1950 and 2000 have gradually improved in the areas of employment, education, performance and the provision of concert venues.

Prior to the period, in 1948, the RÉSO was founded, employing two permanent flautists, but by 2000 this number had increased to three, and better opportunities existed for freelance flautists who then found it possible to make viable careers combining teaching with performing. In education, the positive developments were the provision of third-level degree programmes in performance and increased emphasis on instrumental performance in state examinations. However, there still remained the problem of inadequate provision of music education at primary level, which indirectly impacted on the numbers of potential flute students coming forward to study the flute.

With regard to repertoire, flautists have been well served by a generation of Irish composers, as there has been an increase in the number writing for the instrument and in the volume of works produced over the course of fifty years (see Appendix C p. 98).

⁴¹ Later known as the Irish Museum of Modern Art.

The opening of the NCH in 1981, after years of active campaigning, provided a centre for classical music performance in the city and a home for the NSO. While not ideal in the areas of acoustics and backstage facilities, it was still a vast improvement on the makeshift venues used before its opening.

CHAPTER 2

FLUTE PERFORMERS AND TEACHERS IN DUBLIN 1950 - 2000

The position of principal flute in the National Symphony Orchestra, formerly the Radio Éireann Symphony Orchestra, has always been regarded as the most prestigious and sought after by flautists working in Dublin. Between 1950 and 2000, André Prieur and William Dowdall held the position almost exclusively between them. Although both have also been influential teachers, no discussion of flute teaching in Dublin between 1950 and 2000 would be complete without referring to Doris Keogh, perhaps the most influential flute teacher of the period in question. In outlining the individual performing and teaching careers of the afore-mentioned flautists, the extent of their influence on flute performance and pedagogy becomes evident (see Appendix A p. 90).

Orchestral musicians from Europe who came to Dublin on the formation of the RÉSO both played in the orchestra and taught in the local community. Amongst the first to arrive in 1949 was flautist, Christian Lardé,¹ who became principal flute of the orchestra in the same year. Lardé had graduated from the Paris Conservatoire the previous year. He only stayed in Dublin for one year however, returning to France due to ill-health. His successor, André Prieur, arrived in 1950 for a six-week engagement. Prieur could not have foreseen the impact he would have on musical life in the city. He was to stay for thirty years.

¹ Became principal flute with the Concert Colonne on his return to Paris.

2.1 André Prieur

André Prieur's career in Dublin encompassed a range of activities. He was principal flute with the RÉSO for twenty-seven years, and was also a member of two-chamber music ensembles, the Prieur Instrumental Ensemble and *Les Amis de la Musique*. He taught initially in the RIAM then later in the Municipal School of Music, now known as the DIT Conservatory of Music and Drama, and he also taught private students. His students have included Edward Beckett,² Madeleine Staunton and Patricia Dunkerley. Prieur later developed an interest in conducting. As a conductor, he was the founder-conductor of the NICO. Initially set up by a group of members of the RTÉ Orchestras working on a freelance basis, it has now developed into an orchestra employing full-time musicians (see p. 4).



Fig. 2. André Prieur (André Prieur's private collection).

² Edward Beckett won a scholarship to study at the Paris Conservatoire where he studied for four years, winning two Premier Prix awards. He has since played principal flute with the Uister Orchestra, the London Symphony Orchestra, and as a guest with the RTÉSO. He also taught flute at the Guildhall School of Music and Drama in London.

When Prieur arrived in 1950, the RÉSO consisted of a mixture of foreign and local musicians.³ In 1949 an official Radio Éireann Wind Quintet had also been formed⁴ from among the principal wind players in the RÉSO;⁵ and when Prieur replaced Lardé in the orchestra, he also replaced him in the wind quintet. This wind quintet was later known as *Les Amis de la Musique*. Like the Prieur Instrumental Ensemble, *Les Amis de la Musique* mostly made recordings for broadcasting on Radio Éireann. They played the standard wind quintet repertoire and they also performed contemporary music by Irish composers. In the 1970's the group often combined with prominent string players⁶ to perform septets, octets and nonets by classical and modern composers.⁷

Prieur's career as principal flute in the orchestra continued until 1977 when he relinquished his position to concentrate on a conducting career. While principal flute, Prieur occasionally performed as soloist and guest conductor with the orchestra. His playing was greatly admired by James Galway.⁸

Doris Keogh said of his playing:

André played with an extreme virtuosity, his only failing was perhaps too much vibrato at times!⁹

³ Thomas Brown was Prieur's colleague in the flute section, and Doris Keogh played as a deputy player. The German flute and piccolo player, Hans Köhlmann, succeeded Brown in 1954.

⁴ Formed by Gilbert Berg, the RÉSO principal bassoonist.

⁵ Christian Lardé (flute), Roland Dufrane (oboe), Raymond Malfait (clarinet), Leopold Laurent (French horn) and Gilbert Berg (bassoon).

⁶ Mary Gallagher (violin), wife of clarinettist Brian O'Rourke, Jack Leydier (violin), Máire Larchet (viola), Betty Sullivan (cello), Herbert Novak (double bass), and Veronica McSwiney (piano).

⁷ Dinah Molloy, *Find Your Music*, The Arts Council, Dublin, 2nd ed., 1979, 133.

⁸ Belfast born, flute soloist and recording artist, comments on Prieur's playing, ref., Mary McGoris,

'Prieur Long-Staying Visitor,' *Hibernia*, Friday, 7 April, 1973.

⁹ Author's Interview with Doris Keogh, March, 2000.

Prieur and Galway later worked together as conductor and soloist with the New Irish Chamber Orchestra. André Prieur liked living in Ireland; he liked the musical life, and the great conductors who used to come to conduct the orchestra for months at a time. He remembers Sixten Eckerberg¹⁰ and Hans Schmidt-Isserstedt¹¹ with particular affection.

In addition to his membership of the wind quintet *Les Amis de la Musique*, Prieur, soon after his arrival in Dublin, formed his own ensemble called the Prieur Instrumental Ensemble. He was the musical director of this ensemble which broadcasted regularly on Radio Éireann and occasionally gave public concerts. They played flute trios, quartets and quintets from the standard repertoire and their regular broadcasts were a popular radio feature.



Fig. 3. The Prieur Instrumental Ensemble (André Prieur's private collection).

From left to right, Maurice Meulien, Sheila Larchet-Cuthbert, André Prieur, Máire Larchet, and Jaroslav Vaneček.

¹⁰ Scandanavian conductor.

¹¹ German conductor.

A by-product of the establishment of the Radio Éireann Symphony Orchestra was that for the first time in Dublin, there were Conservatoire-trained wind players who were available to teach. Up to this time wind players and teachers were generally recruited from the army bands and, although very capable, they did not have the finesse of the new arrivals from Europe, particularly in tone-production and intonation.

In relation to the flute, the first educational institution to recognise and use this valuable resource was the Royal Irish Academy of Music, and in 1952 it offered André Prieur the position of part-time flute teacher at the rate of 15 shillings per hour.¹² Prieur taught flute at the RIAM until 1958, when he joined the Municipal School of Music based in Chatham Row, Dublin.¹³

Prieur proved himself to be a successful teacher claiming to have produced 'several competent and at least two outstanding flautists'.¹⁴ This happened despite the fact that he never chose his students, but claimed that they chose to study with him, and also that he did not encourage them to pursue careers as professional flautists.

My best student was Edward Beckett. He was a private student, extremely enthusiastic with his flute study. He was in Trinity doing engineering. I knew that he was a fantastic flute player and wished to give up Trinity to become a flute player as a professional. He was coming to my house in Rathgar every week for a session. One day without advising me, I went to open the door for him when I was facing Edward and his uncle Samuel, who was Edward's tutor, (Edward having lost his father early). Samuel asked my permission to stay

¹² Richard Pine & Charles Acton, eds, *To Talent Alone, The Royal Irish Academy of Music, 1848-1998*, Gill & Macmillan, Dublin, 1998, 370.

¹³ In addition to Prieur, another notable teacher who moved to Chatham Row was Jaroslav Vanaček, the Czech violinist, whose students formed the basis of the violin sections of the city's professional orchestras and the bassoonist, Gilbert Berg, who developed a double reed school in the Municipal School of Music.

¹⁴ Mary Mc Goris, 'Prieur: Long-Staying Visitor', *Hibernia*, Friday 27 April, 1973.

during his nephew's lesson and he sat and kept quiet for a long hour. He then asked me to stay after Edward's departure and talk to me, it was so wonderfully humble, all apologising for being there etc. To cut it short he explained his worry about Edward's wishes to become a professional musician and asked me my view of the situation. I told him that because of the powerful drive in Edward's studying if he was my own son I would certainly encourage him but would not do this to anybody else as this profession was such a hazardous and demanding one. Samuels's answer was 'I understand this is good enough for me' and decided to give Edward the green light.¹⁵

One of his students Eithne Delaney¹⁶ remembered him as a teacher:

He was a most inspiring teacher. He was a wonderful musician. He really taught his pupils how to play musically. His phrasing was always beautiful.¹⁷

André Prieur as conductor, with Lindsay Armstrong as manager, formed the New Irish Chamber Orchestra in 1970. Prieur had been thinking of forming a chamber orchestra from the players in the RTÉSO for some time, and a strike by RTÉ technicians in 1970 gave him and the players the time and opportunity to get it organised.



Fig. 4. NICO with André Prieur, conductor (André Prieur's private collection)

¹⁵ Questionnaire response from André Prieur.

¹⁶ Eithne Delaney studied with Prieur from 1957 to 1963, and later taught at the CDVEC, College of Music.

¹⁷ Questionnaire response from Eithne Delaney.

One of the highlights of André Prieur's conducting career with the NICO was his 1972 performance in St. Patrick's Cathedral, of the Irish première of the Chamber Symphony in C minor, Opus 110, by Shostakovich,¹⁸ in the presence of the composer.

A very great extra interest was added by the presence of the great Russian composer, Dmitri Shostakovich, at the whole concert, culminating in the performance of the Chamber Symphony in C minor, which is in fact, an arrangement of his eighth quartet for string orchestra by Rudolf Barshai, conductor of the Moscow Chamber Orchestra. So successful an arrangement is it that one easily forgets its origins and hears it as though it were conceived for the medium. Furthermore, the NICO and André Prieur, their conductor, gave it an absorbed and wholly convincing performance. The presence among us of one of the greatest of living composers lifted the whole concert onto a different plane.¹⁹

André Prieur was principal conductor of the New Irish Chamber Orchestra from 1970 until his departure from Ireland in 1980. Prieur was proud of this orchestra:

We have cohesion. Most chamber orchestras elsewhere are really groups of good players brought together for the particular concert or recording. We work constantly together, rehearsing in sections and in tutti for everything we plan.²⁰

The last occasion that Prieur conducted the NICO was on 22 April 1990, when he was invited to conduct the orchestra on the occasion of its 20th birthday celebrated at the NCH.

The Irish Chamber Orchestra celebrated its twentieth birthday at the NCH on 22nd April, by inviting its founding conductor André Prieur back from Canada for the occasion, which, however, proved to be richer in nostalgia than in musical interest.²¹

¹⁸ Russian composer, b. 1906, d. 1975.

¹⁹ Garth Cox, op. cit., 122.

²⁰ Mary Mc Goris, op. cit.

²¹ Brendan Ó Duinn, *Music Ireland*, June, 1990.

Prieur left Dublin in 1980 for Boston where he was engaged to teach flute and chamber music in Boston University's School of Fine Arts. He is now living in retirement in Paris.

2.2 Doris Keogh

Doris Keogh performed as a freelance flautist since the 1940's but her main contribution to flute performance/teaching in Dublin between 1950 and 2000 was through the quality of her teaching. She held the position of Professor of flute and recorder at the Royal Irish Academy of Music until her retirement in 1993, aged seventy-one. The quality of her work in this area can be measured by the quality of her students, many of whom hold positions of importance as flute players and teachers in the city.²²



Fig. 5. A young Doris Keogh (Open House, RTÉ, Tyrone Productions, 1999)

²² In the year 2000, Elizabeth Petcu and Deirdre Brady were the flautists with the RTÉCO, Catriona Ryan played piccolo with the NSO, William Halpin was a flute lecturer at the DIT Conservatory of Music and Drama and Aedín Halpin was a flute/recorder teacher at the RIAM.

As a young freelance flautist, Doris Keogh found many performing opportunities in Dublin's theatres, working in the Abbey, Queen's, Lantern and Gaiety Theatres, and succeeded Mollie Flynn²³ as first flute with the Gaiety Theatre Orchestra.²⁴ She performed at numerous musical events in Dublin including the inaugural concert of the Dublin Orchestral Players²⁵ conducted by Havelock Nelson²⁶ on 5 August 1940. In 1944 Doris Keogh had her first experience of performing with the Radio Éireann Orchestra, when she played the piccolo in a performance of Tchaikovsky's *Symphony no. 4* conducted by Constant Lambert.²⁷ After this performance she was regularly invited to leave the pit in the Gaiety Theatre to play with the Radio Éireann Orchestra. During the fifties Doris Keogh gave up work as an orchestral player to concentrate on her family.²⁸ In the sixties Keogh gradually resumed her musical career, performing as a freelance player and teaching in the RIAM where she succeeded Patricia Dunkerley, who had gone to Italy to study with Sevrino Gazzelloni.²⁹ She was recommended for this position by the then secretary of the RIAM, James Callery³⁰ and was interviewed by Maud Davin.³¹ In 1993 Doris Keogh was awarded an Honorary Fellowship of the RIAM:

²³ Wife of Éamonn Ó Gallchóbbhair, composer, musical director, Abbey Theatre.

²⁴ This orchestra was a typical pit orchestra that rehearsed once a week and played for theatre productions.

²⁵ An amateur orchestra founded by Constance Harding, David d'Oyly-Cooper, Brian Townsend and Havelock Nelson. David d'Oyly-Cooper was Keogh's colleague in the flute section and later conducted the orchestra when Havelock Nelson left Dublin in 1942. Havelock Nelson also accompanied Keogh when she gave radio broadcasts, which were valuable performance opportunities for young instrumentalists at that time.

²⁶ Conductor of the 'Dublin Orchestral Players' until 1942.

²⁷ English conductor, writer and arranger, b.1905, d.1951.

²⁸ Her husband, Val, was a professional percussionist who also managed the Radio Éireann Symphony Orchestra. Her children all worked in the music business.

²⁹ Italian virtuoso flautist and promoter of avant-garde flute music.

³⁰ Senior Officer and secretary at the RIAM.

³¹ Former Director of the Dublin Municipal School of Music and member of the RIAM's Board of Governors.

...fellowship of the RIAM since its inception (save for Larchet) has always been conferred *honoris causa* on those who have made a major contribution to musical excellence, in the Academy itself as well as nationally and internationally.³²

Although Doris Keogh retired from teaching at the RIAM in 1993 she did not retire completely from music. She was invited to teach recorder part-time for the third level courses at the DIT Conservatory of Music and Drama and she has continued to teach at her home on the Howth Road. There she has worked seven days a week teaching flute, recorder, chamber music and coaching the Capriol Consort.³³ Chamber music was a very important area of her teaching, and the Capriol Consort, an ensemble in which her students study and perform early music, is at the core of her work in this area.

The purpose of the Consort is to encourage an involvement in related arts: Drama, History, Costume, Art, Music and Drama etc. so that the young musician is stimulated and latent talent is developed by being involved in practical projects growing from primary source research. The Consort works in a group as a supplement to and not a substitute for, individual instruction. We endeavour to accurately recreate historic sights and sounds in order to inform and entertain.³⁴

She has had a complete class of students ranging from young children to advanced students, many of them studying at university. There was always a unique atmosphere in her home, and anyone visiting her house for the first time would have had no difficulty guessing her occupation as there was music-making throughout the house most of the time, day or night. The place really came alive at the weekend. Saturday was taken up with groups rehearsing in different rooms throughout the

³² Richard Pine & Charles Acton, op. cit., 44.

³³ An ensemble of Keogh's students that performs and studies early music.

³⁴ Capriol Consort, concert programme, 11 November 1999.

house, while in the kitchen a big pot of soup was prepared for lunch. Keogh moved from room to room to tutor the various groups.

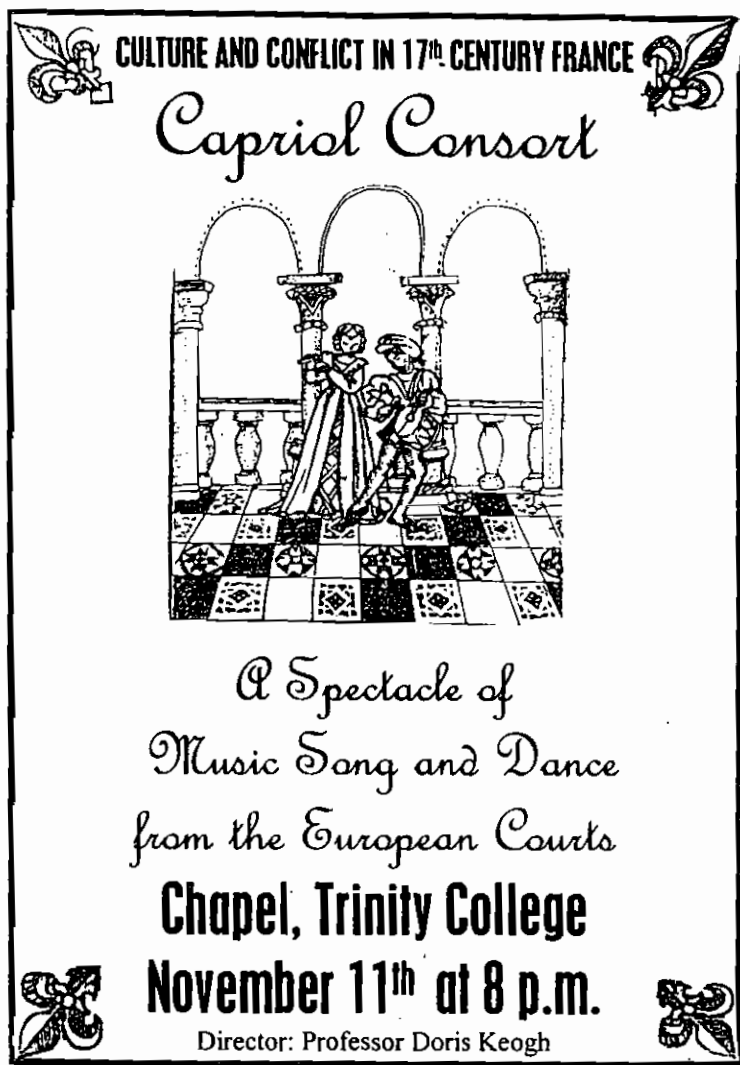


Fig. 6. Cover of Capriol Consort concert programme 11 November, 1999.

On Sundays she regularly invited former students³⁵ to her home to play the flute quartet and quintet repertoire with her.

³⁵ Deirdre Brady, Marie Cumiskey, Brian Dunning, Elizabeth Gaffney and Denise McInerney were regular visitors.

As a teacher Doris Keogh has made an outstanding contribution to flute playing and teaching in Dublin, influencing a generation of Irish flautists. Her methodology was innovative and encouraged an holistic approach to music-making. In 1968 she researched early dance in Italy, and since then has brought many of her students with her to perform there. As her students progressed and matured she encouraged them to attend master classes to hear different ideas, witness international standards and also to travel, especially throughout Europe, and to experience European culture.

Keogh also organised masterclasses in Dublin inviting over James Galway, Robert Dick,³⁶ Stephen Preston³⁷ and Simon Hunt³⁸ for flute, and Pedro Meversdorf³⁹ for recorder. Many of her students went abroad for their third-level studies, and she encouraged this.



Fig. 7. Doris Keogh (Open House, RTÉ, Tyrone Productions, 1999)

³⁶ American flautist, composer and specialist on contemporary flute techniques.

³⁷ English flautist and period instrument specialist.

³⁸ English flautist and writer of books and articles on flute issues.

³⁹ Italian recorder player and teacher.

Since her retirement from the RIAM, she has not found herself encouraging students towards a career as orchestral flute players, due to the lack of job opportunities in the area. In tandem with this she has also noticed that fewer of her students are focused on orchestral playing, but instead have been looking to alternative areas of the music business. She feels that orchestral playing does not suit every flautist's personality, as not only can an orchestral career be very stressful, but also it does not always allow for an individual's freedom of musical expression.⁴⁰

In 1992 a group of her students organised a concert at the NCH to celebrate her career and launch the Doris Keogh Trust Fund. This fund is administered by the Arts Council and is awarded every two years, after audition, to a young Irish flute or recorder player to assist in funding studies abroad or to attend masterclasses abroad.

2.3 William Dowdall

William Dowdall, Prieur's successor as principal flute of the RTÉSO, has held this prestigious position since 1979, having previously being principal flute with the RTÉCO since 1973. In tandem with these positions he also has made a valuable contribution to chamber music in the city, as he has been a member of the Ulysses Ensemble and the Daedalus Wind Quintet. He has taught privately and also taught flute and chamber music at the RIAM (see p.5).

⁴⁰ Author's interview with Doris Keogh, op. cit.



Fig. 8. William Dowdall (NSO Concert Programme, 20 November, 1998)

In 1971 Dowdall visited Dublin for the first time since he and his mother had gone to live in the US in 1963. He liked the atmosphere and started to make enquiries about orchestras that were based in the city. Paddy Coleman of Walton's Music Shop told him about the RTÉ Light Orchestra that rehearsed in the O'Connell Hall. Dowdall called in and met the orchestral manager, Frank Murphy, who explained that there were no positions available but set up an audition for the following week. Dowdall performed the Mozart *Flute Concerto in D major K314* and was invited back the next week to record it for a radio broadcast.

About a year and a half later RTÉ informed him that the principal flute of the Light Orchestra, Sammy Stewart had died, and invited Dowdall to audition for the position.

It is important to note that at this stage Dowdall had never heard the Light Orchestra perform and was therefore unsure of their repertoire. His teacher, Maurice Sharpe,⁴¹ helped him prepare for the audition, by studying the nine volumes of Wummer's⁴² orchestral excerpts and also by learning the major orchestral flute solos from memory. Dowdall remembered the audition:

I went into the audition and I remember distinctly who was on the board, Audrey Collins, Colman Pearce, Eimear Ó Broin, Kevin Roche and Michael Casey. Michael Casey was Assistant Head of Light Music and Kevin Roche the Head of Light Music. I came in and played my Mozart Concerto and they said 'Thank you very much, very fine.' So I'm ready for the sightreading so out came *The Irish Washerwoman*a few other little things like the *Humours of Donnybrook*, a little bit of Bizet's *Carmen Fantasy* and all they said was 'Thank you.' I think it was either Colman or Audrey saw the look on my face and asked 'Is there something else?' and I said 'I think you should hear *Daphnis and Chloe*,' and they looked at each other and began to giggle and I thought that I had lost it, I thought that I was so terrible and they were trying to get rid of me. After *Daphnis and Chloe* they asked 'Anything else?' and I said '*Afternoon of a Faun*.' By this stage there was obvious mirth so I thought I had definitely blown it so 'I'm going to make them suffer, sit there for half an hour.' 'Anything else?' and I said 'I think you should hear *Leonora 3*, *Beethoven 3*,' the whole lot. The audition went on forever, I think I even saw tears coming down their faces. I left it like that and said that I was going back to the States on Friday, this was Tuesday and I needed to know by Friday so that I could go back and arrange my federal fellowship and do another year. By courier the next morning an offer arrived but I still did not know what I was letting myself in for.⁴³

On his first day as principal flute of the RTÉ Light Orchestra in 1973, Dowdall opened the folder on his stand and it contained the theme tune from *The Magnificent Seven* and *Roses are Blooming in Picardy*.⁴⁴

⁴¹ Principal flute of the Cleveland Symphony Orchestra 1931-1981.

⁴² Student of Georges Barrère and former principal flute with the New York Philharmonic, his nine volumes of orchestral excerpts, published by International, are essential study material for flautists.

⁴³ Author's interview with William Dowdall, July 2000.

⁴⁴ At the time of Dowdall's appointment to the RTÉ Light Orchestra there was no principal conductor, and most of the programmes for radio broadcasts consisted of music arrangements conducted by their arrangers. Colman Pearce and Eimear Ó Broin conducted the more serious repertoire. While the orchestra was mostly based in the RTÉ studios in Montrose, occasional concerts were given in venues such as the Royal Marine Hotel in Dún Laoghaire, the Metropolitan Hall and the St. Francis Xavier Hall in Dublin.

When Dowdall arrived a lot of the wind players were coming towards retirement age,⁴⁵ and the orchestra would change personnel and repertoire over the coming years. Initially, Dowdall found it difficult to settle into his new position mainly due to the repertoire, which proved to be very light indeed. After a couple of months in the job he was so frustrated that one day he set about buying a ticket back to Cleveland, but the bank was closed after work and so he had to wait until the next day. As luck would have it, the next day Lindsay Armstrong offered him some work, and Kevin Roche⁴⁶ told him that things would be changing soon,⁴⁷ so Dowdall decided to stay.

In 1979 William Dowdall successfully auditioned for the position of principal flute with the RTÉSO, succeeding André Pricur who had retired a couple of years previously and it is a position he has held since then.

He has been very active in the chamber music area during his time in Dublin, most notably with the Ulysses Wind Quintet. The ensemble was formed in 1975 by the younger, more progressive members of the RTÉ Light Orchestra. One of the highlights of the quintet's career was their participation in an international wind quintet competition in Colmar, France. Dowdall noted that:

At one stage of the competition we were winning, according to Michael Gatt who was principal bassoon of the LSO - he was on the jury. At one stage during the Villa-Lobos quintet, which is quite an intricate piece, Peter turned

⁴⁵ Anne Kinsella, a student of André Pricur, was second flute, Catherine O'Callaghan, principal oboe, Dan Reilly, principal clarinet, and James Bolger, bassoon.

⁴⁶ Head of Light Music in RTÉ.

⁴⁷ The age profile of the wind section changed over the next couple of years with Peter Healy, principal oboe, John Finucane, principal clarinet and Fergus O' Carroll, French horn joining. When Proinnsias Ó Duinn was appointed as principal conductor of the renamed RTÉ Concert Orchestra in 1978 the transition was complete. With Ó Duinn as principal the orchestra has been transformed from being a studio-based orchestra to one that performs two seasons each year with Opera Ireland at the Gaiety Theatre, and gives concert performances at the NCH. The orchestra also tours throughout Ireland and abroad. The RTÉCO now performs a wide spectrum of repertoire ranging from the lighter side through to contemporary music.

to Mickey and asked 'Where are we?' and Mickey stopped and said 'What?' - so then we had two people lost.⁴⁸

They won third prize, which could have led to a more international profile for the group because part of the prize was a series of engagements throughout Europe, but they were unable to avail of this opportunity due to difficulties in getting time off from their orchestral commitments.

William Dowdall became a member of a wind quintet formed in 1998 called Daedalus, which comprised wind principals of the NSO.



Fig. 9. Daedalus (The Irish Times, 19 February, 2000)

Left to right: Fergus O'Carroll, Matthew Manning, Michael Jones, John Finucane, and William Dowdall.

⁴⁸ Author's interview with William Dowdall, op. cit.

William Dowdall began teaching flute in Dublin at the CBS Westland Row in 1975, on the invitation of Robert Houlihan.⁴⁹ The school had a successful band programme; this success was due mainly to the quality of the teachers⁵⁰ involved. Teaching in this school was nothing new to Dowdall, as he found it similar to the work he had done previously with the Cleveland Music School Settlement.⁵¹ He decided that his job in these schools was not necessarily to produce brilliant flautists, but to instil confidence and self-esteem in the students, not only in their flute-playing but also in their lives in general. This is still an important element of his teaching today, as he tries to develop these skills and to ensure that each student is taught as an individual, and not just as a feeder for third-level courses.

Dowdall avoided teaching in the one of city's main musical institutions, the CDVEC College of Music, although invited by its Principal Frank Heneghan to do so. The main reason he declined this offer was because his busy performing career demanded a flexible timetable; and due to the pressure on space in the College of Music, Heneghan was unable to offer this as all the rooms had to be carefully timetabled. Instead, Dowdall developed his private teaching so that he could be flexible both with regard to timetabling and choice of student.

⁴⁹ Kerry born conductor and former bassoonist with the Ulysses Wind Quintet.

⁵⁰ John Meehan, and later John Finucane, clarinet, James Cavanagh, brass, David Weakley, trombone, and Robert Houlihan, flute until the arrival of William Dowdall in 1975.

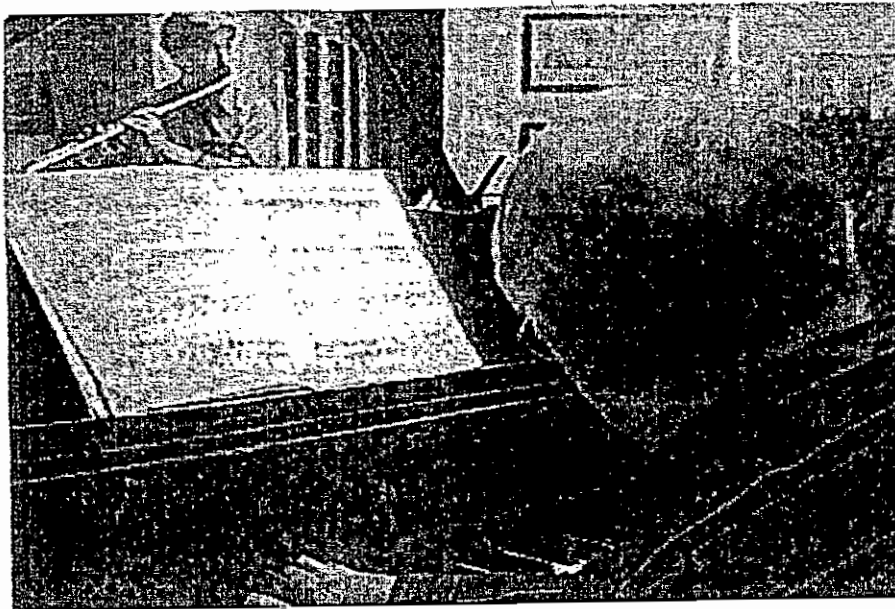


Fig. 10. William Dowdall and John O'Connor (*Hands Across the Keys*, RTÉ, 1999).

In 1995 he was approached by Dr. John O'Connor⁵² to teach in the RIAM, as their flute teacher, Adrian Brett,⁵³ had just left. Dowdall refused but agreed to teach one student, Riona Ó Duinnin,⁵⁴ who was enrolled on the performance degree course. The number of students he has taught there has increased with each successive year.⁵⁵

He summed up his approach to teaching as follows:

Really my only structured teaching in relation to a course has only started five years ago, which I think is just about right because you have to be careful. There is a stage after you have studied yourself where you know everything, and that maybe the teacher was not that great and that you could have done better yourself. Then the stage when you realise that you know nothing and you have to rediscover what you have learnt, and that's when you become a good teacher. My ideal is that if one of my students plays at an audition the conductor says, 'I want one of those,' and not just whiz kids. Also to develop

⁵¹ An outreach programme of the Cleveland Institute of Music. Dowdall taught on this programme while a student at the Institute.

⁵² Director of the RIAM, international piano soloist and honorary doctor of the National University of Ireland.

⁵³ English flautist, who succeeded Doris Keogh but only stayed one year before returning to England in 1995.

⁵⁴ Graduate of the RIAM who subsequently studied in America on a Fulbright scholarship with Jeannie Baxtresser.

⁵⁵ O'Connor's flexible approach regarding timetables and terms of service enabled Dowdall and other orchestral players to combine performing with teaching.

their own ear and taste, twenty-first century techniques, multi-phonics and circular breathing.⁵⁶

2.4 Conclusion

It can be seen through the careers of André Prieur, Doris Keogh and William Dowdall, that they have been influential and significant contributors to flute performance and pedagogy in Dublin between 1950 and 2000. Prieur and Dowdall have held the position of principal flute with the Radio Éireann Symphony Orchestra for almost the entire fifty years.⁵⁷ Doris Keogh has had an important influence on flute performance and pedagogy, both directly as a teacher and indirectly through the quality of her students' performances and teaching. Prieur also proved himself a successful teacher and now Dowdall's students in turn are making an impact on flute performance and pedagogy in the city.

⁵⁶ Author's interview with William Dowdall, op. cit.

⁵⁷ Prieur 1950-1977, Dowdall 1979 onwards.

CHAPTER 3

LINKS BETWEEN THE FRENCH FLUTE SCHOOL AND DUBLIN FLUTE TEACHERS

The development of the modern French flute school, which was ultimately to have such a profound effect on the development of flute performance and pedagogy in Dublin between 1950 and 2000, can be traced to mid- nineteenth century Paris, when the innovative flute designed by Theobald Boehm¹ was introduced² to the Paris Conservatoire as an option for its flute students. In its formative years the French flute school was inextricably linked to the Paris Conservatoire. In 1860 Paul Taffanel's teacher Vincent-Joseph Dorus³ was appointed professor of flute at the Conservatoire and promptly removed this option, making it compulsory that all flute students play a Boehm-designed flute. The result of this was that the next generation of young professionals entered the music scene competent in the new style developed to take full advantage of the possibilities this flute offered. The style of playing associated with the French flute school was characterised by a beautiful flexible tone, the use of tonal colourings and vibrato, a loose and flexible embouchure, excellent technique and articulation, lyrical phrasing and virtuoso performance: these were issues which later were to become particularly important to teachers and performers in Dublin.

¹ Boehm's first patented flute in 1828 had the improved mechanism that would be characteristic of his later flutes. The developments to his 1847-patented flute were that it was made of silver and the bore was changed from conical to cylindrical; this design forms the basis for flutes manufactured today.

² Introduced in 1838.

³ b. 1812, d. 1896.

Taffanel, an influential teacher, and considered the founder of this school, was appointed professor of flute at the Paris Conservatoire in 1893. In the same year he was also appointed chief conductor at the Opéra in Paris. On his appointment to these positions, he retired from his performing career to concentrate on teaching, conducting and composing. He changed the style of teaching at the Conservatoire, retaining the traditional group format but also giving individual attention, so that each student could work at his own level.⁴ He changed the traditional teaching method of the flute class at the Conservatoire and, perhaps most importantly, he commissioned and encouraged new repertoire that took advantage of the possibilities of the Boehm flute.

Among his students were some of the finest flautists of the late- nineteenth and early-twentieth centuries: Philippe Gaubert,⁵ Gaston Blanquart,⁶ Marcel Moyse,⁷ Louis Fleury,⁸ Georges Barrère,⁹ and Georges Laurent.¹⁰ His *Méthode Complète de Flûte*¹¹ compiled by Gaubert from Taffanel's notes, was first published in 1923, fifteen years after Taffanel's death, and is still commonly used today. Subsequently, many of his students held important flute positions in France and America.

The development of the French flute school contributed greatly towards extending the flute repertoire, much of which was used by teachers in Dublin in the second half of

⁴ Nancy Toff, *The Flute Book*, David & Charles Ltd., London, 1985, 253.

⁵ b. 1879, d. 1941, premier prix 1894, professor of flute at the Paris Conservatoire from 1919-1932.

⁶ b. 1877, d. 1970, premier prix 1898.

⁷ b. 1889, d. 1984, premier prix 1906, professor of flute at the Paris Conservatoire from 1932-1940, 1946-1950.

⁸ b. 1878, d. 1970, premier prix 1900.

⁹ b. 1876, d. 1944, premier prix 1895.

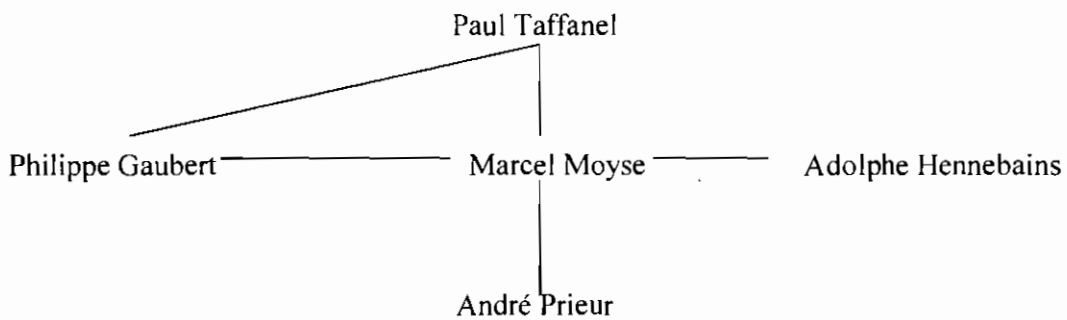
¹⁰ b. 1886, d. 1964, premier prix 1905.

¹¹ The Taffanel-Gaubert *Méthode Complète de Flûte*, Alphonse Leduc, Paris, contains Studies, Daily Exercises and methodological advice.

the twentieth century. Taffanel encouraged new music from leading composers living in Paris as pieces for annual examinations, and revived important repertoire, such as Mozart's flute concertos, which had not been performed in Paris for fifty years.¹²

Many flautists throughout the world today can claim a pedagogical lineage to Paul Taffanel; similarly, André Prieur (Fig. 11), Doris Keogh (Fig. 12), and William Dowdall (Fig. 13), all have links to him, although through different teachers.

Fig. 11. [André Prieur's pedagogical lineage to Paul Taffanel]



Paul Taffanel's lineage to André Prieur is very direct as it passes through only one generation of flute players and teachers. Taffanel's student Marcel Moyse gained his Premier Prix from the Paris Conservatoire in 1906. Prior to that he had studied with another Taffanel student Phillippe Gaubert, and before that he studied with Adolphe Hennebains,¹³ who became Taffanel's successor at the Conservatoire in 1909. Moyse was perhaps the most influential flute pedagogue of the twentieth century and was

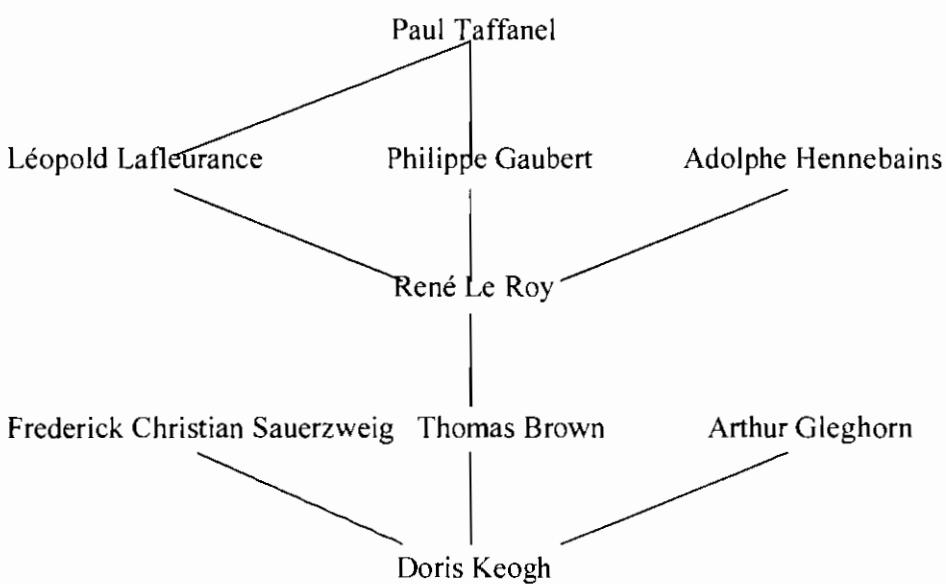
¹² Nancy Toff, *The Flute Book*, op.cit., 253.

¹³ b. 1862, d. 1914; student of Joseph-Henri Altés at the Paris Conservatoire who gained his Premier Prix in 1880.

professor of flute at the Paris Conservatoire from 1931 to 1940, and again after the war from 1946 to 1950. Prieur's lineage chart is significant because all the flautists listed before him are not only graduates of the Conservatoire but each has held the prestigious position of professor of flute there. Taffanel, Hennebains, Gaubert and Moyses are among the foremost names associated with the French flute school and the Paris Conservatoire tradition, and as far as lineage is concerned this line is the most direct one to Dublin.

In 1937, at the age of 16, Prieur auditioned for Marcel Moyses and was accepted as a private student. The following year he successfully auditioned to become a full-time student at the Paris Conservatoire, in the flute class of Marcel Moyses and received his Premier Prix in flute playing in 1940. Prieur's arrival in Dublin in 1950 to take up the post as principal flute with the RÉSO, was elemental in bringing the French influence here.

Fig. 12. [Doris Keogh's pedagogical lineage to Paul Taffanel]



Doris Keogh's lineage to Taffanel is less direct than that of Prieur, and unlike his, is not directly connected through Paris Conservatoire graduates. Of the names listed on the chart only Taffanel, Gaubert, Hennebains and Lafleurance¹⁴ have held the position of professor of flute at the Paris Conservatoire, although Lafleurance's appointment was only temporary. René Le Roy¹⁵ studied the flute with Adolphe Hennebains as a child, with Leopold Lafleurance at the Paris Conservatoire, and after receiving his Premier Prix in 1918 with Philippe Gaubert. Here the link to the Paris Conservatoire through its professors ends, as Le Roy, who is the next link on the chart, was one of its graduates, and an important proponent of the style of playing associated with the French school, but was not a professor of flute there.

Thomas Brown's¹⁶ studies with René Le Roy were not in a formal institution but occurred during the summer while on leave from his orchestral position. Brown studied with Le Roy at his annual summer classes:

René Le Roy was interested in teaching from early on. Before the War he gave classes in Prague and Madrid, and after the war he ran an annual summer school, first at Weikersheim, then at Bauschlott.¹⁷

Doris Keogh who studied privately with Thomas Brown and had one lesson each week at his house in Drumcondra, remembers that correct breathing and the Marcel

¹⁴ Private pupil of Taffanel; Acting Professor, Paris Conservatoire 1915-1919.

¹⁵ b. 1898, d.1985.

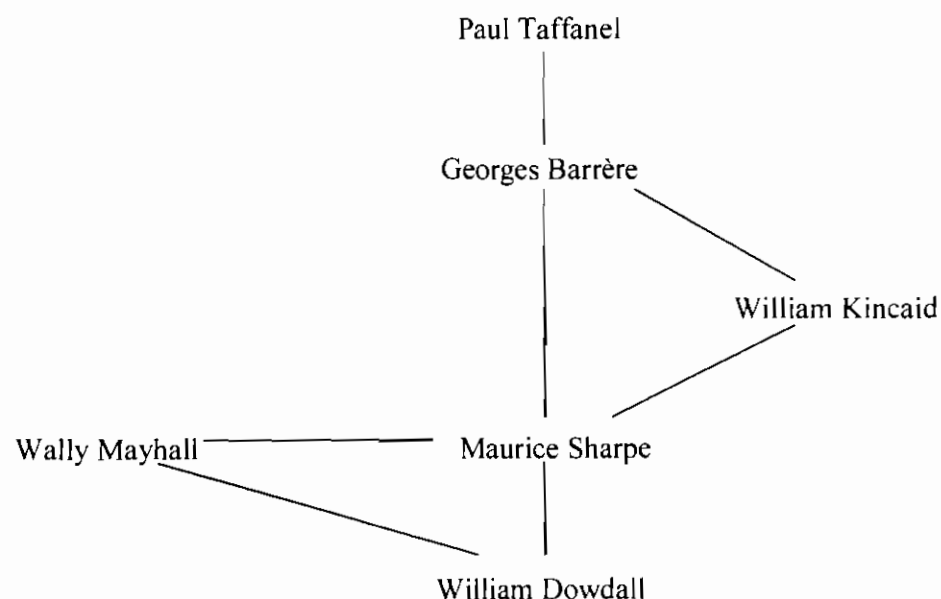
¹⁶ Brown was a member of the Radio Éireann Symphony Orchestra from its inception in 1948 until 1954. In addition to playing with the RÉSO and its predecessor the Radio Éireann Orchestra, Brown also played flute with the Musical Arts Society, an orchestra conducted by Ferruccio Grossi, who was a viola player with the Radio Éireann Orchestra.

¹⁷ Claude Dorgeuille, op. cit., 57.

Moyse books were the main focus of her studies with him. Keogh also studied with other flute teachers with no pedagogical lineage to Taffanel but claims that her studies in the French style with Brown had a lasting effect on how she played and taught the flute.

While studying with Thomas Brown, Doris Keogh also had lessons at the Municipal School of Music with Colonel Frederick Sauerzweig,¹⁸ who had come to Ireland from Germany in 1923 as the first instructional officer of the Irish Army Band. She also had lessons on an occasional basis from Arthur Gleghorn¹⁹ when she visited relatives in London.

Fig. 13. [William Dowdall's pedagogical lineage to Paul Taffanel]



¹⁸ His rank on arrival was Captain, and he was appointed Colonel in 1945, two years before his retirement. In 1935 he was appointed part-time teacher of wind instruments in the Municipal School of Music where he taught for ten years. Sauerzweig was a student of Maximilian Schwedler who was the principal flute of the Theatre and Gewandhaus Orchestras in Leipzig. He transcribed many works for flute and piano and edited the Peters edition of Handel *Flute Sonatas*.

¹⁹ He was principal flute of the Philharmonia Orchestra in London before moving to Los Angeles in 1949 to work in the American movie industry.

William Dowdall's lineage to Taffanel is yet another separate line that features only one Paris Conservatoire graduate, Georges Barrère and, apart from Taffanel, no professors of the Conservatoire. Barrère is credited with bringing the French school to America through teaching appointments at the Institute of Musical Art and the Julliard School:

One of Barrère's greatest legacies is the establishment of the Paris Conservatoire tradition of woodwind pedagogy in the United States.²⁰

This is an important development for the enduring legacy of the French flute school as it led to the adoption of the style outside France and continental Europe. One of Barrère's students, William Kincaid²¹ became perhaps the most influential flute pedagogue in America and the majority of American players can claim their lineage to Taffanel through him. Demi Fair²² commented on the American lineage to the French flute school:

After an extensive search through flute-related periodicals, music encyclopedias, dictionaries and biographical materials, it became apparent that approximately 95% of all US flutists today can trace their heritage (through one or more of their teachers) to William Kincaid. Of the remaining 5%, most relate to Kincaid's teacher Georges Barrère (through one of Barrère's many other prominent students).²³

Maurice Sharpe studied the flute with both Georges Barrère and William Kincaid and was principal flute of the Cleveland Symphony Orchestra from 1931 to 1981. At the age of eighteen he auditioned for William Kincaid, who was then flute teacher at the

²⁰ Nancy Toff, *Georges Barrère and the Flute in America*, The New York Flute Club, 1994, 9.

²¹ b. 1895, d. 1967.

²² American flute player and researcher.

²³ Demi Fair, *The Flutists' Family Tree*, Pan, September 2002, 36.

Curtis Institute in Philadelphia and, following a change of flute (to a Boehm system one), became a student there the following year.

During his summer holidays from the Institute, Sharpe went to New York to study with Kincaid's teacher, Georges Barrère. Sharpe noted that his studies with Kincaid were very structured and that he was a very disciplined teacher, whereas Barrère's approach came from a more artistic point of view.

In 1968 Dowdall, after high-school flute studies with Sharpe's student Wally Mayhall, successfully auditioned to become a flute student of Maurice Sharpe at the Cleveland Institute of Music, situated in Cleveland, Ohio, USA. In 1973 William Dowdall graduated from this Institute with a Graduate Diploma in flute performance and returned to Dublin to take up the position of principal flute with the RTÉ Concert Orchestra. Dowdall's lineage to Taffanel is more direct than Keogh's but less so than Prieur's; however, it brings another line with different influences into the city.

It is evident that there are three separate lineages of the French flute school in Dublin. Prieur's is the most direct, containing only graduates of this school and, excluding himself, only Paris Conservatoire professors. Doris Keogh's line, while less direct than that of Prieur, contains a strong French connection to Taffanel which, excluding herself and Brown, features only Paris Conservatoire graduates. Dowdall's is different yet again and, significantly, contains only one Paris Conservatoire graduate, Barrère, but at the same time contains a strong line to the influential American flute player and teacher Kincaid.

Having charted the links between the French flute school and Dublin flute performers/teachers, this raised the issue of the effect of the French methodologies on their teaching.

CHAPTER 4

THE INFLUENCE OF PAUL TAFFANEL AND HIS SUCCESSORS ON FLUTE TEACHERS IN DUBLIN

This chapter examines the influence of Paul Taffanel and his successors on the methodologies of André Prieur, Doris Keogh and William Dowdall. The areas under scrutiny are tone, embouchure, vibrato, articulation and repertoire, all of which are essential components of the French style so influenced by Taffanel.

4.1 Tone

Tone is the voice of the flute, and here, the tone associated with the French school, its origins in the playing of Taffanel and the influence of this tonal style on the playing of Prieur, Keogh and Dowdall, are discussed. Where this tonal style is not evident in the playing of the three Dublin based flautists, the relevant tonal influence is demonstrated.

The following description of the tone associated with the French school proved a valuable template in comparing the tonal qualities of the different flute players in question.

Nancy Toff¹ commented on the tonal ideal of the French school:

The tonal ideal of the late-nineteenth century French school of flute playing – an ideal still widely accepted today – was homogeneity of sound.... What the concept of tonal homogeneity of flute tone means, then, is not that all notes should sound alike but that adjacent notes should be congruous with one another- they should be qualitatively as well as quantitatively contiguous. Moreover, there should be an overall concept of tone quality that applies irrespective of register or octave.²

¹ American flute player, researcher and author.

² Nancy Toff, *The Flute Book*, op. cit., 95.

She also commented on the fundamental nature of the tone associated with the French style:

The essence of the French style is its tone- silvery, pure, sweet, and above all, refined. It is not necessarily a large tone; its carrying power results from quality rather than quantity.³

In commenting on the relationship between the instrument and the type of tone produced by it, she noted that:

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.⁴

Toff believed the tone associated with the French school to be homogenous, regardless of register or octave, and capable of retaining its quality regardless of quantity. She pointed out that this tone was silvery, pure, sweet, and refined; and it was essentially different because the silver flute was adopted by the school.

In relation to Taffanel, there are no recordings of his playing in existence so we have to rely on contemporary commentators to give an indication of what his playing sounded like. Accounts refer to Taffanel's tone as being 'unusual, pure, soulful and sweet,'⁵ 'captivating and also very full,'⁶ and 'a perfectly homogenous tone throughout the entire range of the instrument.'⁷ He was the first great virtuoso of the Boehm silver flute and developed a tone that was different from that current in the mid- to late- nineteenth

³ Ibid, 100.

⁴ Ibid, 101.

⁵ Hughes Imbert, op. cit., Leonardo De Lorenzo, *My Complete Story of the Flute*, Texas Tech University Press, Texas 1992, 154-155.

⁶ Louis Fleury, *La Flûte*, 1526 op. cit., Claude Dorgueille, op. cit., 16.

⁷ Philippe Gaubert, op. cit., Claude Dorgueille, Ibid.

century Paris, by taking full advantage of the tonal possibilities this new instrument offered. The fact that the sound was unusual points to his tone being regarded as different from what people were used to hearing before Boehm's developments.

Contributing to the quality of his tone was the fact that Taffanel played a Boehm designed, Louis Lot⁸ silver flute serial number 439, and later played number 600, previously owned by his teacher Dorus. Adrian Brett commented on the qualities of the Louis Lot flute:

The later model cylindrical flute of Lot from c. 1862 was louder still and with greater dynamic range... The tone is much darker and rich in overtones and generally more colourful – a great contrast to the bright sound of American and Japanese modern flutes.⁹

This flute helped Taffanel develop his tonal ideas by allowing him to produce a fuller, louder and more colourful sound than that current in mid- to late- nineteenth century Paris. It can be seen from the descriptions of Taffanel's tone that he possessed the tonal qualities Toff referred to in relation to the French flute school, i.e. pure, sweet and homogenous. Being among the first players to adopt the Boehm-designed silver flute also defines him as being the instigator of change and, in relation to tone, the person who set new standards for his students.

When André Prieur arrived in Dublin in 1950 his tone was noticeably different to the one in vogue at the time. Eithne Delaney noted:

He had a penetrating sound and used a lot of vibrato, (some people thought excessive at the time). This sound was new I suppose then as you had people like Gareth Morris in England who didn't really use vibrato. Hans Köhlmann who played second flute to André had a completely different sound, not much

⁸ French flute maker who with his father-in-law Clair Godfroy, bought the French rights to Boehm's flute design in 1847.

⁹ Adrian Brett, *The Louis Lot Centennial Celebration*, 12.1.1996, Pan, Vol.14/No.1, Spring 1996, 21.

if any vibrato, (the German school I suppose). André's tone was very expressive.¹⁰

He made a big sound that had good projection, and was noticeably different from the English or German tonal style. This, plus his use of vibrato, an essential component of the French style, leads to the conclusion that his tone was basically French. However the description of his tone as being penetrating points to the fact that he must have developed his own tone, based on his studies in the French style with Marcel Moyse.

Like Taffanel, Prieur had a preference for silver flutes and owned six of them, preferring them to gold flutes.¹¹ Unlike Taffanel however, and in common with his teacher, Marcel Moyse he played Cousenon-made¹² flutes for much of his career, but later chose an American-made Powell¹³ flute. His student, Eithne Delaney commented on his choice of instrument:

He played a Cousenon and later got an open holed Powell, (which worried Tibor Paul as he insisted on playing it at the concert having only just got it). It all went well though.¹⁴

¹⁰ Questionnaire response from Eithne Delaney.

¹¹ Mary Mc Goris, *Prieur: Long Staying Visitor*. Hibernia, April 27, 1973, 19.

¹² Amédée Auguste Cousenon was the founder of the brand in 1882 and the company went on to become the largest of French instrument makers in the late- nineteenth and early- twentieth centuries. It is interesting to note here that when Prieur's student Edward Beckett successfully auditioned for a place in the flute class at the Paris Conservatoire in 1961 he was playing a Cousenon flute.

¹³ American flute makers. Founded in 1926 by Verne Q. Powell.

¹⁴ Questionnaire response from Eithne Delaney.

The choice of instrument affects the quality of tone produced by the player and throughout her career Doris Keogh¹⁵ played different flutes: her first, a Wunderlich¹⁶ was an old German one and a reject of her father's. This flute she recalls as being terrible and at a high pitch.¹⁷ The next one she played was a Rudall Carte¹⁸ wooden flute that had a thin-walled head joint lined with silver; she liked this a lot, but during her freelance career with the RÉSO, and in the pits of Dublin's theatres, she played a Rudall Carte flute, made out of tin. Her most recent flute is a Muramatsu¹⁹ silver flute, a 'hand-me-down' from her son Val and she plays this with a head joint made by Albert Cooper.²⁰ She makes a lovely sound that is light, pure and expressive, which is certainly of the French school and a lot smaller than that of Prieur.

William Dowdall makes a natural full, big sound that is unforced and has an excellent range of dynamics. He plays with a complete range of tone colours and, in common with the ideal of the French School; his sound is homogenous throughout the range. When Dowdall arrived back in Dublin in the mid-seventies, he was playing a silver Powell flute with a gold lip plate and riser; unlike both Prieur and Keogh whose choice of specifications for flutes was one with a low C foot joint, this had a low B foot joint. His next flute was a gold Powell and he later played this with a Trevor James²¹ head joint. He was the first Dublin based flautist to own and play an Albert Cooper head joint. Aware of the ever-changing developments in flute design, Dowdall has continued to experiment

¹⁵ Doris Keogh remembers her teacher Thomas Brown as having had a lovely tone. Like his teacher René Le Roy he played a Louis Lot silver flute and owned two of them. Keogh particularly remembers that when the Radio Éireann Orchestra played Ravel's *Daphnes and Chloe Suite*, Brown always played the alto flute solo beautifully and with an excellent tone.

¹⁶ Brand manufactured by the German woodwind makers Püehner, founded in 1887.

¹⁷ Being a German made flute it was probably pitched at A = 444. This would have led to problems playing in ensembles in Dublin where the pitch was lower.

¹⁸ English flute makers bought over by Boosey and Hawkes Ltd. in 1944.

¹⁹ Japanese flute makers. Founded by Koichi Muramatsu in the 1930's.

²⁰ English flute maker and, vice president for research and development of Brannen-Cooper flute makers.

²¹ English flute makers who now specialise in mass produced flutes.

with different flutes, and currently owns and plays three: a 14 ct. gold Brannen-Cooper²² with all the latest design features, a platinum Brannen-Cooper and a Chris Abel²³ wooden flute. In the mid-seventies, he was playing with a different sound from that in vogue, as it was certainly a lot bigger.

William Halpin remembered:

...Bill's was another way of playing that was an American school of playing. The style was changing all the time. In the eighties everybody wanted a huge sound with a Cooper head joint. Everybody wanted to get what they called in America a turbo sound.²⁴

Georges Barrère is credited with bringing the French style to America. However, his student William Kincaid, a teacher of William Dowdall's teacher Maurice Sharpe, became the most influential flute player and teacher in America. Nancy Toff commented on the development of an American school of flute playing, both in relation to tone quality and the instrument itself:

The true American style appeared with the first generation of American born principals led by William Kincaid, revered statesman of the school. Kincaid's tone was rich and robust, with great projection, sometimes described as "virile" it was heavier than the traditional French sound. Like Barrère, Kincaid had a magnificent repertory of tone colours at his disposal, and he was an extremely careful but devoted and effective partisan of vibrato.²⁵

Dowdall's tone, on his return to Dublin, was described as being of the American school and, as can be seen by Toff's description of this tonal style, was quite different to the French style. Words like 'rich', 'robust' and 'virile', describing the American style, are

²² Founded as Brannen Brothers Inc. by Bickford and Bob Brannen in 1978, the Brannen-Cooper model flute adopted Albert Cooper's head joint design.

²³ American flute maker specialising in wooden flutes.

²⁴ Interview with William Halpin, August, 1999.

²⁵ Nancy Toff, *The Flute Book*, op. cit., 102.

very different from 'sweet', 'pure' and 'refined' that defined the tone associated with the French school.

There was a change in style of flute playing internationally throughout the 1970's and '80's, led by developments in flute design made by Albert Cooper, that had an influence on Keogh and Dowdall. These changes to the position of tone holes, known as the Cooper scale, and to the shape of the embouchure hole, were the most significant since those of Boehm, and led to flautists questioning Taffanel's approach to tone. Jaap Frank²⁶ commented on these developments:

After the 1970's flute playing changed everywhere. Volume became increasingly important, while tone colour was being refined. Makers like Albert Cooper, in close co-operation with players like Alexander Murray and William Bennett, pioneered rethinking the design of the flute, particularly the position of the tone holes and the shape and dimensions of the lip-plate and embouchure. Apparently the players of the second post-war generation were on the lookout for a novel sound and therefore were no longer unquestioningly following the still extant tradition started by Taffanel and further extended by Gaubert and later Moysé.²⁷

These changes to the design of the flute made fundamental differences regarding how the flute should be played. The Cooper scale allowed the instrument to be played better in tune thus needing fewer embouchure adjustments for intonation purposes. The new embouchure cut allowed for a bigger, fuller sound. Keogh plays a Muramatsu flute tuned to the 'Cooper scale', and a head joint made by Albert Cooper. Dowdall was the first flautist in Dublin to own a Cooper head joint, and now plays instruments made by Brannen-Cooper flute makers and designed by Albert Cooper.

²⁶ Jaap Frank is an Amsterdam based researcher and writer on the flute and its history.

²⁷ Jaap Frank, *The Louis Lot Debate*, Pan, Vol.14/No.3, September 1996, 33.

Another feature of the American school was the choice of metal used in making the flute and the choice of foot joint. Taffanel, and his students, played silver flutes with C foot joints, however in America, Barrère began to experiment with flutes made out of different metals. He famously played a platinum flute and gave the first performance of Edgar Varèse's *Density 21.5*²⁸ for solo flute on this instrument. Barrère made no secret among his friends and students however, that he preferred his silver Louis Lot flute.

Barrère's true opinion of the platinum flute is confirmed by former students and members of the Little Symphony, who recall that Barrère would switch to a silver flute when no one could tell.²⁹

Kincaid, like his teacher Barrère played a platinum flute, but with a low B foot joint, although unlike Barrère, Kincaid had no misgivings about this flute and it became important in his quest for a stronger tone. This is a definite move away from the French style flute that had a low C foot joint,³⁰ as American flautists preferred a low B foot joint, a feature that today is found more frequently in the United States than in France.³¹

A definite move away from the French style can be noted, as the American flautists adopted a different foot joint, experimented with flutes of different metals then abandoned the Louis Lot flute in favour of American-made flutes, all of which enabled them make a stronger more powerful sound.

²⁸ Density 21.5 is the density of platinum; the première was given on 16 February 1936 in New York.

²⁹ Nancy Toff, *Georges Barrère and the flute in America*, op. cit., 30.

³⁰ Advocates of the low C foot joint claim it allows for better, freer articulation especially in the low register whereas advocates of the B foot joint claim the longer tube allows for better intonation in the upper register which can tend to sound sharp.

³¹ Nancy Toff, *The Flute Book*, 102.

Dowdall similarly has three flutes, made of gold, platinum and wood respectively, each American made. On his return to Ireland in the mid- seventies he played a flute with a low B foot joint but now he uses a more recent design that allows the player to convert the foot joint from B to C.

Taffanel's tone was described as being pure, sweet and homogenous and that description of his tone concurs with Toff's description of the tone associated with the French school i.e. 'homogenous', regardless of register or dynamic, capable of retaining its quality regardless of quantity and, 'silvery, pure and refined' (see p. 47). Prieur made a full sound that displayed many of these qualities. While it was full it still retained its quality. Like Taffanel he choose a silver flute, initially one the same make as his teacher; however, Eithne Delaney's description of his tone as being 'penetrating' hardly leads us to believe it to be sweet or refined. So while it contains some of the tonal qualities associated with the French school he developed his own tone based on these qualities.

Keogh was of the French school in relation to tone, and yet her sound was smaller than both that of both Prieur and Dowdall, and many of her students play with a similar light sound. It is however the closest of the three Dublin-based flautists to the tone associated with the French school, as it can be described as being pure, sweet, refined and homogenous throughout the range of the instrument. She is also aware of current developments to flute design and is open to trying out new ideas and instruments. This can be seen by her choice of instrument throughout her career. Like Prieur and many of Taffanel's students, she played a silver flute.

Dowdall has certainly taken full advantage of changes to flute design and has developed his tonal ideas accordingly. His tone is not typically French in style, and yet displays many of the qualities associated with that school, as it can be described as homogenous throughout the range, with excellent quality regardless of dynamic and is very pure. His dynamic range and fullness of tone differentiates it from the typical French tone. He plays the most up-to-date American made Brannen-Cooper flutes and also a wooden flute, an instrument coming back in vogue internationally. In the seventies, his sound was different from that current in Dublin, Halpin associated it with the tone of the American school, but if one were to categorise it today, it could be said to contain elements of both schools in question, although he has essentially developed his own unique tone.

Each generation, and indeed each flautist has developed his or her own ideas in relation to tone. Differing ideals come in and out of fashion, but the basic ideals of the French school still remain. Earlier in this section Nancy Toff was quoted as having said that homogeneity was “the tonal idea of the French school”, this holds true today and throughout Taffanel’s pedagogical lineage through to Prieur, Keogh and Dowdall. While this ideal is still true, there the similarities end as each has a very individual tone, which is essential from an artistic point of view, as every flautist develops a tone based on their studies, experience and artistic decisions.

4.2 Embouchure

Embouchure is the word wind players use to describe the shape of the lips while playing. In relation to flute playing, the embouchure directs the angle of the airflow across the embouchure hole of the flute, and through the size of its opening contributes to the airspeed. The Boehm silver flute required a looser, more flexible embouchure that was

different from that required to play pre-Boehm flutes, and this looser embouchure became an important factor of what became known as the French school.

The Taffanel-Gaubert *Méthode* is very specific regarding the manner of the formation of the embouchure:

Bring the lips together until they meet without pressing; then stretch them so that the lips rest lightly against the teeth leaving a small space between them. (The mouth must be closed before this position is adopted.)³²

This leads to a relaxed embouchure position and, if one follows the directions carefully, leads to an excellent lip position for flute playing.



Fig. 14. Paul Taffanel - here his relaxed embouchure position can be seen, (Taffanel & Gaubert, *17 Grands Exercices Journaliers de Mécanisme pour Flûte*, Leduc, Paris, 1923.)

³² Taffanel & Gaubert, *Méthode Complète de la Flûte*, Alphonse Leduc, Paris, 1923, 5.

André Prieur taught embouchure formation by example and demonstration. His approach in this instance is similar to that of his teacher Marcel Moyse. William Bennett recalled Moyse's approach:

He never bothered anybody about the shape of their embouchure; he was completely unconcerned about it. In that respect, he might not have been regarded as a good teacher. How to hold the flute, how to place it on your lips – and whereabouts – I never heard him discuss that with anybody.³³

Doris Keogh worked with each student to develop an appropriate embouchure for each individual lip shape. She did have general guidelines and suggested that the student should gently pout or form their lips in the position as if saying 'pu'. Both of these suggestions would lead to a relaxed embouchure free of tension.

William Halpin remembered:

She had general guidelines like pouting and saying 'pu', but never saying put your mouth that way, turn this here, twist that here, there was none of that.³⁴

William Dowdall also has general guidelines as to the manner of forming an embouchure:

Everyone has a different face, but I firmly believe in a basic embouchure which is, that you have your work areas and your relaxed areas, and if you work well with the eye teeth muscles and to the sides without pulling back, you develop a flexibility in the middle that is what I would call a basic precept, and work from there for an evenness, and again the placement is important.³⁵

³³ Trevor Wye, *op. cit.*, 26.

³⁴ Author's interview with William Halpin, *op. cit.*

³⁵ Author's interview with William Dowdall, *op. cit.*

It can be seen that there is general agreement among the flautists about forming the embouchure, its contribution to air speed and its responsibility for the direction of the airflow. There is also agreement that the embouchure needs to move in order to play large intervals, phrase endings and differing dynamics. Differences arise as to how the embouchure affects the air speed as the flautist ascends the range of the instrument and how much it affects how the air speed and direction of the airflow are adjusted. As the flautist ascends through the range of the instrument, the air speed needs to get faster in order to create notes in the upper registers. Taffanel states in his *Méthode* that this faster speed of air is produced by the lips tightening; this in turn makes the embouchure hole smaller, which in turn makes the same amount of air going through a smaller hole go faster.

To ascend chromatically from the last E on the staff to the extreme limit of the scale, it is therefore necessary to tighten the lips progressively until only the smallest possible hole is left from which the breath may emerge.³⁶

The *Méthode* also advises the flautist to change the angle of this air for differing registers:

The direction of this 'thread of air' is also important. It must be modified according to the register of the note to be produced, striking the lower part of the opposite edge of the embouchure for the lowest notes, and the upper part of the embouchure for the highest notes, passing all positions for the intermediary notes.³⁷

Prieur advised his students to move the embouchure as the player ascended the registers.

³⁶ Taffanel & Gaubert, op. cit., 8.

³⁷ Ibid.

Eithne Delaney recalled her studies in this area with him:

The embouchure moved throughout the flute [range] as necessary. Not too much jaw movement. Of course always using the lower lip for phrase endings etc.³⁸

Doris Keogh also required her students to move their embouchure as they ascended the range of the flute.

William Halpin remembered:

Now she was of the school of movement. Move for the registers. It was from the beginning you moved for the registers. This was a thing I had to relearn because I found other ways later on, especially with Trevor Wye and Geoffrey Gilbert, but her way was successful and it was one school of playing. To change and move through the registers, you had to move forward.³⁹

Halpin found problems with this method of producing notes throughout the range of the instrument:

Too much movement led to a lack of control, and a lack of control of intonation. If you play and move [the embouchure] you will play sharp. The way he [Trevor Wye] did it was - suppose you're going up from the middle of the low register and moving up into the second register, well he pointed out the fact to you, when you move from 'b' to 'e' [in the stave] the colour is changing. How you can't do that unless you want the colour to change, so what you have to do is use the support, use the air and keep the colour basically the same.⁴⁰

William Dowdall believes in minimum movement of the embouchure, and thinks it should only move for larger intervals, note endings and differing dynamics, but not for ascending the range of the flute. He teaches a low placement of the flute on the lip, which in turn

³⁸ Questionnaire response from Eithne Delaney.

³⁹ Author's interview with William Halpin, op. cit.

⁴⁰ Ibid.

allows a greater flexibility of both lips. The embouchure should not change as the flautist ascends the range; instead the air speed is changed by diaphragm support and, when necessary, the direction of the air stream is changed by both lips moving:

Flexibility comes not in shifting around and jawing things to death but in going forward with both lip muscles. If the flute placement is wrong or too high it will require more movement of the embouchure.⁴¹

Dowdall's approach is different from Taffanel's but similar to Kincaid's. Kincaid's approach to the subject relies on the air speed to be created by an increase in the air pressure from the diaphragm and does not rely on the lips to change air speed. He advises the flautist to move the lips as he ascends, but in a different way from that of Taffanel:

For the low register, stretch the lips at the corners, covering about a fourth of the mouth hole and directing the air downward. As you ascend the upper octaves, relax the corners of the lip, compress them gently forward, pucker over and across the hole and direct the air more across the hole. Keep the cheeks relaxed. The only facial muscles that should be exerted are those immediately around the perimeter of the lips.⁴²

In common with Taffanel and Moyse, Kincaid suggests that the angle of the airflow should change as the player ascends, but in contrast, he advises this should be done with relaxed lips. The only muscles that are to be used are those around the outside of the lip, leaving the centre of the lip free of tension; this leads to a purer tone with the faster air speed for the upper registers produced by diaphragmatic support.

⁴¹ Author's interview with William Dowdall, op. cit.

⁴² John Krell, op. cit., 5.

Taffanel's relaxed embouchure has become the norm, and while the embouchure generally moves less today, his advice as to when it should move, i.e. for large intervals, dynamics and note endings, is still relevant. Further developments to flute design, in particular the improved scale, means that the instrument is essentially better in tune internally and therefore requires less embouchure movement to play throughout the range of the flute. In relation to the Dublin-based players, Prieur and Keogh's approach has more in common to that of the French school than has Dowdall's. This is perhaps more to do with the instrument itself, as Prieur's and Keogh's main body of work was before the changes to the flute scale pioneered by Albert Cooper occurred. Dowdall, similar to Kincaid, moves the embouchure less than them and, as pointed out earlier, has embraced new additions to flute design that require less embouchure movement generally. Halpin has noted a change in Keogh's approach since his studies with her, this points to the fact that she is still experimenting and learning like all good teachers.

4.3 Vibrato

Vibrato is a wave in the sound brought about by an increase and decrease in air pressure. Vibrato is considered an essential component of the French style; however, a difficulty exists in studying Taffanel's methodology in this area as the two main sources, the Taffanel & Gaubert, *Méthode Complète de la Flûte* and the article *La Flûte*⁴³ by Louis Fleury disagree on the subject.

⁴³ Published in *Encyclopédie de la musique et dictionnaire du Conservatoire*, ed. Lavignac, Paris 1927, part 2, vol. 3 1523-25.

In relation to vibrato the Taffanel and Gaubert *Méthode* states:

With Bach as with all the great classical composers, the player must maintain the greatest simplicity. There should be no vibrato or any form of quaver, an artifice used by inferior instrumentalists and musicians. It is with the tone that the player conveys the music to the listener. Vibrato distorts the natural character of the instrument and spoils the interpretation fatiguing quickly a sensitive ear. It is a serious error and shows unpardonable lack of taste to use these vulgar methods to interpret the great composers.⁴⁴

Fleury's comments on the subject are as follows:

The search for tone colour and the use of a light, almost unnoticeable vibrato in the pursuit of this goal require equally the intelligent collection of experience rather than precise rules.⁴⁵

Here we can see the contradiction: while Gaubert warns against the use of vibrato, Fleury advocates its use.

There also appears to be an incorrect translation from the original French text to the English in the extract from the *Méthode*, the original French word '*chevrotement*' is translated as 'quaver', whereas the word 'quiver' makes more sense. '*Chevrotement*' was a strong word used by French flautists of the period which referred to a type of vibrato that sounded like a goat bleating, and which originated in the throat, but which was to be discouraged.

⁴⁴ Taffanel & Gaubert, op. cit., 186.

⁴⁵ Jochen Gartner, *The Vibrato with particular consideration given to the situation of the Flutist*, Gustav Bosse Verlag Regensburg, Germany, 1981, 39-40.

Taffanel's other students have also commented on vibrato, Barrère described his teacher's playing, 'He loathed cheap sentimentality, excessive expression, endless vibrato or shaking of tone.'⁴⁶

Marcel Moyse remembered Taffanel cautioning him about vibrato:

At 16 I graduated with my Premier Prix.... My fiery temperament and enthusiasm were then responsible for my excessive vibratos. I thought I was giving maximum expression. Luckily for me, my maestri were alert and watching. Paul Taffanel, the incomparable flutist, respected and greatly admired by his students, and Lucien Capet, the admiral violinist, my chamber music teacher at the Conservatory, and later on some of my orchestra colleagues, clarinetists particularly warned me against excessive vibrato.⁴⁷

It can be seen from these various statements that Taffanel was aware of vibrato, but cautioned against its overuse, or 'endless' or 'excessive' vibrato. In Fleury's comments the impression is given of vibrato being used in an expressive, natural way, almost unanalysed, but with Taffanel cautioning against overused or incorrectly produced vibrato.

There are essentially two approaches to vibrato; one is that it should be natural and not taught, the other that it should be taught in a methodical way, with definite rules as to its use and production. The French style developed by Taffanel's students was a fast vibrato, originating with the diaphragm and was used to add warmth, colour and expression to the music. Its mechanics were not taught in a methodical way; it was simply mentioned where the vibrato should originate and it was then left to the performer to find their natural way. They guarded against a '*chevrotement*', goat-bleating type of vibrato, although some did let this creep into their playing, possibly due to the lack of a basic methodological training in this area. There has been a change of approach to teaching vibrato in America

⁴⁶ Nancy Toff, *The Flute Book*, 253.

⁴⁷ Charles Dorgueille, op. cit., 102-104.

since Barrère, when his student Kincaid began teaching vibrato in a more analytical, methodical way, with definite rules as to its production and use. Both styles are still evident throughout the world today, although Kincaid's way is more prevalent. The difficulty that persists with Kincaid's method is that it can sometimes lead to an unmusical and inexpressive one speed of vibrato. As with most instruments when vibrato is used well the listener does not necessarily notice the vibrato, just the expressiveness of the performer.

André Prieur, never taught vibrato in a methodological way; instead similar to the approach of his teacher, Marcel Moyse and the French style, he demanded an expressive sound. Moyse discussed the subject throughout his career through his teaching and writings. He rarely discussed its production and never taught it in a technical way, always referring to expression, and insisting on a natural vibrato. Trevor Wye commented on Moyse's natural way and that he never taught how vibrato should be produced from a technical view- point:

There is little doubt that he knew what he was doing to produce vibrato, but having found it 'the natural way' he refused to discuss how it should be done. In Moyse's opinion, this was in the best interest of the student and for no other reason.⁴⁸

Moyse however indicated how it should be produced and mentions the relationship between the technical production of vibrato and the natural musical personality:

With special exercises, make your lips flexible, discipline your tone till, in those very special moments, you feel that your tone begins to become part of you (like a kind of extra vocal chord); try, insist and bit by bit you will feel your

⁴⁸ Trevor Wye, op. cit., 28.

lungs, your diaphragm, stimulated by your emotional centre, begin to react to your natural musical and artistic aspirations.⁴⁹

Eithne Delaney commented on Prieur's approach to teaching this area of technique:

He demonstrated when we were doing the '*Sonorité*'. He taught a lot by demonstrating.⁵⁰

However it is one area of his playing that is criticised. William Dowdall commented on Prieur's vibrato:

Prieur played with an incessant vibrato, too much, in many ways a bit suspicious of the Moyse line, although Moyse himself talks of the judicious use of vibrato. When I first heard Prieur here, I thought my god, what was that, his sound wasn't very pure and I think he was using vibrato a lot to cover other things, deficiencies, but, he was a very fine musician.⁵¹

Doris Keogh felt that 'his only failing was perhaps too much vibrato'.⁵² While most of his students heard live or on recording play with a nice expressive vibrato, some do however show signs of an inappropriate throat-produced vibrato. Dowdall remembered one of Prieur's students who used to play as a deputy with the Radio Éireann orchestras around the mid-seventies:

Colm O'Reilly, a student of Prieur's, a civil servant who used to practise about ten hours a day, a phenomenal technique, he never played below fortissimo and a vibrato you could walk through.⁵³

⁴⁹ Marcel Moyse, op. cit., 20.

⁵⁰ Questionnaire response from Eithne Delaney, The '*Sonorité*' she refers to is Marcel Moyse's book *Art et Technique: de la Sonorité*, op. cit.

⁵¹ Author's interview with William Dowdall, op. cit.

⁵² Author's interview with Doris Keogh, op. cit.

⁵³ Ibid.

William Halpin commented on Prieur's vibrato: 'A lot of people used to say his vibrato was big, slow and constant'.⁵⁴

Doris Keogh's approach to teaching vibrato was similar to a certain extent. She also did not teach it through a series of exercises but instead encouraged an expressive natural vibrato. She did not advocate a constant vibrato and, consistent with other areas of her teaching was aware of its use based on research into performance techniques from different periods. Halpin remembered:

She talked about vibrato a lot, but I don't think she liked to teach it really as such; there was no 'ha, ha, ha', method. I don't think she liked to do that; she liked to talk about sound and expression.⁵⁵

She did however make her students aware of the relationship between vibrato and correct breathing techniques: 'Vibrato should be approached with care, not with wrong breathing technique'.⁵⁶

Dowdall's approach to the subject is of the methodological school. He teaches vibrato through a series of exercises that develop diaphragm pulses, then speeds them up so the vibrato can be used at various speeds depending on the style and intensity of the music. His method of teaching vibrato is similar to Kincaid's, and once the vibrato is firmly established, then he works at developing its use in a stylistic and musical manner. As regards its use he is strongly influenced by his teacher, Maurice Sharpe:

He advised a judicious use of it, and to play certain styles without vibrato. Mo used to play Bach with no vibrato, he was ahead of his time.⁵⁷

⁵⁴ Author's interview with William Halpin, op cit.

⁵⁵ Ibid.

⁵⁶ Author's interview with Doris Keogh, op. cit.

⁵⁷ Author's interview with William Dowdall, op. cit.

The approaches of the three - Prieur, Keogh and Dowdall - all differ slightly. Prieur is definitely of the Moyses, French natural school. Keogh's approach differs slightly; while it contains elements of the French style, she advocates a more musically stylistic approach, especially in the area of Baroque music – a subject she has researched in depth. Dowdall is definitely of the methodological school, but once a good diaphragm vibrato is correctly produced, his approach is similar to Keogh's, discussing its use in a stylistic manner, especially within the context of the orchestra or ensemble. He always strives for a vibrato that is part of the sound, and which originates with pulsations from the diaphragm.

4.4 Articulation

Articulation in flute playing provides a way for the instrument to be enunciated. As in speech, flute articulation gives the sound life and vitality, and helps present clarity in the sound. Before examining Taffanel's approach to the subject it is worthwhile noting the relationship between flute articulation and language and, what is considered to be the French style of articulation.

The French are noted for the quality of their articulation, and many commentators believe that native French speakers have a natural advantage in this area. In speaking French, the tongue is placed more forward in the mouth than when speaking in English, and in relation to flute playing commentators believe this forward tongue stroke provides a better quality to the articulation. While there is more to articulation than the placement of the tongue in the mouth, and flautists will hit their tongues in different places in their mouths for different effects, this section will investigate solely the tongue placement for the basic

tongue movement. The phonetician Dr. Mike MacMahon⁵⁸ expanded on this theory that native French speakers have a natural advantage in this area, and commented on the problems facing English speakers:

Something else I think is relevant is the way that the French ‘set’ the tongue when they speak; it’s quite different from what’s used in most varieties of English. For French, the whole body of the tongue is positioned further forward in the mouth: it’s as if it swings from an anchor-point behind the lower front teeth; in English, the anchor-point is much further back: the sides of the tongue touch the upper side teeth and the tongue ‘works’ from that position. This has big implications for how we tell people to start tonguing notes on a flute.⁵⁹

While the French are regarded as having a natural advantage in this area, it must be established where the tongue actually hits in the mouth to produce the articulation. The English flautist Adrian Brett who trained in the French style with Marcel Moyse noted the actual point the tongue hits in the mouth to produce the articulation:

The French ‘t’, as in Tulou starts with the tongue-tip between the teeth and touching the inside of the upper lip and is drawn back as the air is released.... All French players today articulate the simple tongue stroke (*coup de langue*) in this manner. Tulou states: ‘The simple tongue is produced by striking the tip of the tongue on the edge of the lips without sticking it out and by producing the syllable tu’.⁶⁰

Although Tulou was an opponent of the Boehm flute we can see that he advocated a ‘forward tongue stroke’.

⁵⁸ Phonetician in the Department of English Language at Glasgow University, who plays flute and piccolo in the Glasgow Symphony Orchestra.

⁵⁹ Dr. Mike MacMahon, *Tongues, Gums, Teeth and that Letter T*, Pan, Vol. 14/ No. 2, Summer 1996, 19.

⁶⁰ Adrian Brett, *Adrian Brett reflects upon.... A Method for the Flute-by Jean Louis Tulou*, Pan, Vol.14/ No. 1, Spring 1996, 5. Tulou was professor of flute at the Paris Conservatoire, 1829-1856.

It is commonly believed that this between the lip tongue-stroke is inherently French, and is often called 'French tonguing'.⁶¹ However Taffanel's *Méthode* states that the tongue should hit against the back of the top set of teeth:

To obtain a good, loud beginning the breath must be directed clearly and boldly towards the outer edge of the embouchure: firstly the breath is prevented from coming out by the end of tongue, which is placed like a stop against the back of the top teeth. Secondly, the quality of air thus compressed is freed by taking the tongue back quickly to its normal position.⁶²

Taffanel advocated a slightly higher position of the tongue in the mouth than what is generally considered the French style. In this description of the workings of the tongue, it can be seen that he wanted it to move like a valve, controlling the airflow by opening and closing the passageway to the lips.

Marcel Moyse wrote many books of exercises and studies to develop almost every area of flute technique but he rarely included much text in these books by way of technical instruction and, on occasion when he did, as in *De la Sonorité: Art et Technique*, it led to a certain confusion. In relation to articulation, he does not give an exact description as Taffanel does, but merely advises the use of the syllable 'Tu'.⁶³ Adrian Brett mentioned earlier in this section, that the pronunciation of this 'Tu' syllable in French – 'starts with the tongue-tip between the teeth and touching the inside of the upper lip'.⁶⁴ In common with other areas of his teaching, Moyse was developing a natural school of flute playing,

⁶¹ Suzanne Lord, Dissertation on Peter Lloyd, Larry Krantz Flute Pages, www.mypage.uniserve.ca/~lwk.

⁶² Taffanel & Gaubert, op. cit., 14.

⁶³ Suzanne Lord, op. cit.

⁶⁴ Adrian Brett, *Adrian Brett reflects upon....A Method for the Flute-by Jean Louis Tulou*, op. cit., 5.

and he commented on the relationship between the use of the tongue and the use of language:

One uses the tongue in a certain manner in articulation like violinists use their bow. The tongue in Paris is lively, but in the south of France it is accented a little differently than in the north. The north is a bit heavier, and in the south lighter.... The tongue has to become supple according to the demands of the musical phrase; perfect articulation is precise, light, easy, and beautiful. That is really important, because it is the genius of the French school. In the class of Taffanel, I learned there was a true French school. It's a language. In brief, it's an assimilable language. I know because the English assimilated it.⁶⁵

It is evident that Moyses was aware of the relationship between articulation and language, and that his natural way of flute playing led to a forward tongue stroke, and that this forward tongue movement could be learned and developed.

René Le Roy taught a 'forward between the lips' tongue movement. When the English flautist Geoffrey Gilbert decided to adopt the French style of flute playing, Le Roy told him that, 'you have to change your embouchure and your articulation'.⁶⁶ Gilbert worked to incorporate these changes and this more forward tonguing became his method:

Gilbert's method of tonguing since the 1940's was executed by placing the tongue behind the embouchure, passing between the teeth – a more forward tonguing.⁶⁷

Gilbert noted the benefits in this forward style of tonguing:

Since adopting the French method of forward tonguing, Gilbert found many advantages to using the forward 'T' syllable: (1) the French 'T' allows one to use the tip of the tongue for a cleaner, neater effect; (2) pronunciation of the

⁶⁵ Anne Mc Cutchan, *Marcel Moyse, Voice of the Flute*, Amadeus Press, USA, 1994, 48.

⁶⁶ Angelita S. Floyd, op. cit., 8.

⁶⁷ Ibid, 103.

tonguing syllable 'Tu' in the French manner – 'Tooough' – allows the throat to open automatically; and (3) by tonguing closer to the embouchure, the tongue may be more precise and delicate. Gilbert stated that he used the forward 'T' method for all types of tonguing – single, double and triple.⁶⁸

In America, Kincaid was also developing his own style of flute playing. Possibly due to the way Americans articulate when speaking, he advocated a tongue position higher than

Taffanel:

The tongue releases this air from a position on the gum ridge just above the teeth. The syllables used are somewhat limited, mostly those consonant combinations starting with the sharper 'T's' (too, tah, toe, etc.) and graduated through to the more gliding and blunt character of the 'D's' (doo, dah, doe, etc.) In all instances the duration is controlled by the pulse of the diaphragm.⁶⁹

Gilbert, having trained in the old English and French styles, and having worked both in England and America, had a unique insight into the effect language has on articulation:

Rampal tongues everything forward and I don't think you will find any Frenchman or French-trained flutist who doesn't. You see, it is in the nature of their language – forward in the mouth and very clearly enunciated. People tend to believe that the pronunciation of the letter 'T' is the same in almost any language but I don't think it really is. An English 'T' is produced behind the teeth. In fact, I think this could be a special problem in America in the sense that the spoken language is losing its 'T's' anyway. ...One often hears 't' replaced by 'd' as in 'liddle' instead of little, 'Adlana' instead of Atlanta, or 'innermission' again with no 't'.⁷⁰

Before evaluating the approach of Prieur, Keogh and Dowdall it can be noted that what is generally considered the French style of articulation is not Taffanel's teaching on the

⁶⁸ Ibid.

⁶⁹ John Krell, op. cit., 19.

⁷⁰ Angelita S. Floyd, op. cit., 103.

subject but the approach adopted by his students. This style is one natural to native French speakers and used by Taffanel's predecessors, for example Jean Louis Tulou.⁷¹

André Prieur, while advocating using the tongue in different places of the mouth for different effects, also advocated a forward tongue stroke for the basic movement.

Eithne Delaney commented on his approach to the use of the tongue:

I had been playing a few years and had the 'spitting' or French tonguing as some people called it when I started with him. I then did the T and D tonguing and used a combination of both French and T and D depending on what articulation you wanted. As far as I can remember he used the French one quite a lot.⁷²

Articulation is a particularly strong area of Doris Keogh's teaching. The majority of her students begin their studies with her as young recorder players, and she even encourages older flute students to study this instrument also. The advantage of this is that, while playing the recorder, the tongue comes forward to hit the mouthpiece, which is positioned between the lips. When these young recorder players begin to play the flute, they have become used to hitting their tongues between their lips. Keogh had a great admiration for the French style of flute playing in general and, in particular, for the French players she played alongside in the RÉSO, André Prieur and Christian Lardé. In relation to articulation she has adopted the French forward tongue stroke:

The French articulation is best; the style is my inspiration, the tongue at the front, mostly at the front. I teach with reference to a book by Silvestro Gnassi from 1535. This has exercises for recorder and renaissance flute.⁷³

⁷¹ Adrian Brett, *Adrian Brett reflects upon.... A Method for the Flute-by Jean Louis Tulou*, op. cit., 5.

⁷² Questionnaire response from Eithne Delaney.

⁷³ Author's interview with Doris Keogh, op. cit.

She has researched old flute books and has adapted different articulation patterns from these books into her work. William Halpin remembered:

She had researched all the old French methods, for example the Hotteterre treatise; she had all the old baroque books. She used to talk about the 'diddle, diddle' and patterns like that, but we didn't do that on the flute, more 'da, da, da' and tried to produce the sounds she talked about.⁷⁴

Dowdall remembered his teacher Maurice Sharpe's approach to tonguing:

He had a very definite idea of tongue placement and it was very much to do with speech, at the bottom of the front teeth.⁷⁵

Dowdall's own approach to tongue placement is similar to that adopted by his teacher, and again he advises a forward tongue stroke:

Articulation basically forward, at the teeth. For a good staccato you have to treat the tongue as a valve, not a battering ram, and legato [tonguing], further up.⁷⁶

Prieur, Keogh and Dowdall have adopted what is considered to be the French style in relation to basic articulation; while also teaching different tongue positions for different effects, this basic forward tongue stroke is however different from what Taffanel taught.

4.5 Repertoire

Paul Taffanel made a major contribution to the flute repertoire through commissioning works as annual test pieces for the Premier Prix examinations in flute at the Paris

⁷⁴ Author's interview with William Halpin, op. cit.

⁷⁵ Author's interview with William Dowdall, op. cit.

⁷⁶ Ibid.

Conservatoire. This section evaluates both whether the methodological qualities of the French school are evident in this flute music and its relevance today.

Taffanel, in his early years as professor of flute, chose pieces for examination which were in a similar style to those used by his predecessors.⁷⁷ These pieces were very much in the Romantic, virtuosic style but often did not offer much of musical interest. Ann Mc Cutchan⁷⁸ commented on the repertoire of the flute class prior to Taffanel's appointment and also commented on the characteristics of the pre- Boehm wooden flute and its influence on the flute repertoire:

Before Taffanel's tenure, the flute studio's repertory had calcified. On the whole, the nineteenth century produced little flute music of superior quality, due partly to the primitive mechanics and sonic character of the wooden flute, which had to be blown fiercely to penetrate the thick musical fabrics woven by the romantics. With a few notable exceptions, solo and chamber music for flute was produced by flutists who were not particularly imaginative composers. The list of Conservatoire examination solos for the late 19th century reveals Altes's dogged adherence to his own trite showpieces and to those of Tulou and Demersseman; he must never have thought it necessary to invite anyone else to crank something out.⁷⁹

The repertoire was a constant diet of showpieces, written by flautists, not known for their qualities as composers. Taffanel initially continued in this vein, and the first piece he used as an annual test piece, Langer's⁸⁰ *Concerto for Flute and Orchestra*, was in this style. James J. Pellerite⁸¹ gave a brief analysis of this piece:

A lengthy work in three movements; mid 19th-century compositional styles; romantic, legato, expansive with technically elaborate content; endurance becomes a factor; an involved cadenza ends the first movement; composer

⁷⁷ Claude Dorgeuille, op. cit. 69-71.

⁷⁸ American writer, researcher, regular contributor to *Chamber Music*, and *Musical America* and music critic for *American-Statesman*, 1982-90.

⁷⁹ Ann Mc Cutchan, op. cit., 61.

⁸⁰ German cellist and conductor of the Mannheim Opera.

⁸¹ American flautist and writer, former professor of flute at Indiana University.

was a German cellist who eventually became conductor of the Mannheim Opera and later helped to promote the Wagner society.⁸²

For the next three years, Taffanel chose works in a similar vein by flute composers, Joachim Andersen⁸³ and Jules Demersemann.⁸⁴ A new departure for the flute class at the Conservatoire began in 1898 when Taffanel commissioned Gabriel Fauré⁸⁵ to write the test piece, *Fantasie* op. 79 which formed the basis for a rich vein of pieces which he commissioned during the rest of his tenure as professor of flute (see Appendix B p. 97). With the exception of the year 1900, when Demersemann's 6th solo was used, and 1905, when Louis Ganne's⁸⁶ *Andante et Scherzo* (commissioned in 1901) was used, Taffanel commissioned new music each year.

Anne Mc Cutchan commented on Taffanel's repertoire and the influence the Boehm flute had on this music:

Taffanel shattered that pattern by promoting works of Bach and the Mozart concertos and by commissioning exam pieces by contemporary voices such as Fauré, Enesco, and Gaubert. Besides employing the light, fluid textures of modern French composers such as Debussy, the new solos exploited the greater technical potential of the Boehm flute, unavailable to composers and performers of previous generations.⁸⁷

Fauré's *Fantasie* set a standard of composition, a style and a form that the majority of subsequent commissions adhered to. The *Fantasie* is in binary form, comprising an

⁸² James J. Pellerite, *A Handbook of Literature for the Flute*, Frangipani Press, USA, 1963, 187.

⁸³ Danish flautist and composer, 1847-1909.

⁸⁴ French flautist and composer, 1833-1866.

⁸⁵ b. 1845, d.1924, French composer and Director of the Paris Conservatoire 1905-20.

⁸⁶ b.1862, d.1923, French composer.

⁸⁷ Ann Mc Cutchan, op. cit., 61.

Andantino followed by an Allegro, which became the standard for these pieces, i.e. a clearly identified slower section, followed by a faster one all in a single movement piece. Of the pieces in which this exact form was not applied, one, which alternated fast and slow sections, was used, culminating in a single movement piece. Melissa Colgin⁸⁸ commented on the harmonic style of these pieces and on the challenge they present:

Many of the *solos de concours* for flute during the first half of the 20th century use harmonic language consistent with such 19th-century French composers such as Franck, Saint-Saëns, d'Indy, and these have become standard repertoire for advanced students and professional flutists. The majority conform to a binary slow- fast form in a single movement work that tests expressive legato playing as well as technical agility, a precedent set by the first commissioned solo, Gabriel Fauré's *Fantasie* (1898).⁸⁹

Leslie Fagan⁹⁰ commented on Fauré's impression of his *Fantasie* and alluded to Taffanel's input into the piece:

Of the *Fantasie* Fauré said he could "not recall anything in the world having given him so much trouble as that piece." Despite the difficulty in writing it, he was apparently pleased with the result. Around the same time he was commissioned to write incidental music for Maeterlink's play, *Pelleas et Mellisande*. An interlude for the play quotes the Andantino theme of the *Fantasie*. ...

Fagan continued:

A letter from Fauré indicates that Taffanel made some editorial changes to the *Fantasie*, although they were lost with the manuscript. Some articulations and phrasing marks in the *Fantasie* are absent in the Interlude, indicating that these could be Taffanel's changes. After hearing *Fantasie* performed by Taffanel's flute class in 1898, Fauré remarked that he didn't realise he had written such a dramatic work.⁹¹

⁸⁸ Melissa Colgin is Associate Professor of Music at the University of Texas El Paso, and principal flute of the El Paso Symphony Orchestra.

⁸⁹ Melissa Colgin, *A Century of Morceaux de Concours*, Flute Talk, December, 2000, 10.

⁹⁰ American flautist and doctoral student at Northwestern University, USA.

⁹¹ Leslie Fagan, *First Fauré*, Flute Talk, October 1999, 12-13.

As Fauré's *Fantasie* was the first piece commissioned by Taffanel as a test piece for the Paris Conservatoire's annual flute examinations, examples from it demonstrate the various requirements of this repertoire.

The slower sections of these works test expressive legato playing. Good breath support is required for the long phrases. The music demands the use of vibrato and tonal colouring, while the dynamic and intervallic ranges require a loose and flexible embouchure. The melody is at times interrupted by scale passages and is usually supported by a basic subservient piano accompaniment (Example 1).

The image shows a musical score for Flute and Piano. The top system is labeled 'Andantino (♩ = 60)'. The Flute part is in the upper staff, and the Piano part is in the lower two staves. The Flute part has a melodic line with a 'p dolce' dynamic marking. The Piano part has a steady eighth-note pattern in the right hand and a similar pattern in the left hand, marked 'p' and 'simile'. The score includes a first ending bracket labeled 'a' and a second ending bracket labeled 'b'.

Example 1 (Gabriel Fauré, *Fantasie* Op. 79, Bars 1-11)

The fast sections test the quality of the player's articulation and control of technique. The composers include passages that require the use of single and multiple tonguing, and varied articulation patterns in the works (Example 2).



Example 2 (Gabriel Fauré, *Fantasie Op. 79*, Bars 152-159)

Technical passages that require an extended knowledge of scale and chord patterns are also used (Example 3).



Example 3 (Gabriel Fauré, *Fantasie Op. 79*, Bars 194-207)

Technical control is also required through changing rhythmic patterns and often amongst all these technical challenges a flowing melody appears.

The repertoire displays the qualities of the French school, as it requires the use of vibrato and tonal colours, articulation that is light and has an excellent quality, and a loose and flexible embouchure, which are all pre-requisites to perform it to the highest level.

These works have become an invaluable resource for teaching and performing, and some of the pieces were used as test pieces at the Conservatoire until 1940. In addition to international performance, examples of this repertoire feature closer to home in diploma syllabi of the RIAM, ABRSM, Trinity College of Music, London and the Guildhall School of Music and are also on the repertoire list for the B.Mus. course at the DIT Conservatory of Music and Drama.

Moyse included them in a list of indispensable works for the serious student to study⁹² and Kincaid also included some of them in a list of the standard flute repertoire.⁹³ These pieces feature regularly in recital and on compact disc recordings because, as well as being important pieces to study, they are also interesting for an audience because of their simple form, melodic content and displays of impressive virtuosity.

André Prieur also used this repertoire, and when his student Edward Beckett went to study in Paris he had already encountered much of the repertoire with Prieur. Doris Keogh taught this repertoire and considered it essential study material alongside Baroque, Classical and Contemporary music. William Dowdall also used it and considered it an important area of study.

Prieur's student Eithne Delaney noted the repertoire she studied with him:

I did a lot of Handel first with him and of course Bach sonatas, Mozart concertos. We did a lot of French repertoire, Georges Huë, Enesco, Fauré, Gaubert, Taffanel, Roussel, Ibert, Tomasi, tried the *Chant de Linos*. I don't remember doing orchestral repertoire with him. We did quite a lot of chamber

⁹² Letter to Charles Delaney, op. cit., Trevor Wye, op. cit., 35-36.

⁹³ John Krell, op. cit., 82-85.

music, Bach trio sonatas and we had a quartet Edward Beckett, Patricia Dunkerley, Margaret Stembart and myself. I can't remember the composers but they were French, I think we did some Berthomieu. Studies I did were Berbiguier, Boehm, Moyse, 12 Studies based on Chopin and some of the Wieniawsky and Moyse Daily Exercises.⁹⁴

Edward Beckett remembered performing examples of this repertoire chosen by his teacher Prieur when he played for the then professor of the Paris Conservatoire, Gaston Crunelle:

It was the custom to meet and play for the professor before the *Concours*, so, armed with an introduction from André Prieur, I made my way to Monsieur Crunelle's house in the 16th Arrondissement. The *Concours* consisted of two rounds. In the first, two pieces had to be presented and in the second, a set piece performed. I, or rather my teacher, had chosen the Enesco *Cantabile et Presto* and Gaubert *Nocturne et Allegro Scherzando* which I now played to M. Crunelle. I still use the same copies with the markings that he put in that day.⁹⁵

William Halpin recalled studying the French repertoire with Keogh as well as the Mozart concerti, sonatas by Bach, Handel and Telemann,⁹⁶ studies by Boehm and Castérède,⁹⁷ Moyse's *De la Sonorité, Art et Technique* and *Daily Exercises*, and the Wummer⁹⁸ orchestral excerpts books:

She would talk to you a lot, tell you about all things to do with the flute. The flute was her life, the flute and dancing and a lot was related to early music but then again she was very strong on the French repertoire.⁹⁹

⁹⁴ Questionnaire response from Eithne Delaney.

⁹⁵ Edward Beckett, *A Young Dubliner in Paris: Life at the Conservatoire in the 1960s*, Pan, Vol. 14, No. 3, September 1996, 14.

⁹⁶ b. 1681, d. 1767.

⁹⁷ b. 1926, French composer.

⁹⁸ Student of Barrère and former principal flute of the New York Philharmonic.

⁹⁹ Author's interview with William Halpin, op cit.

William Dowdall teaches 'Baroque and Classical music for a cleanliness of playing'.¹⁰⁰

He also uses the French repertoire; however, his two great interests are Contemporary music and the orchestral repertoire:

Third level, the orchestral repertoire is firmly a part of the course... and I don't see any distinction between a solo player and an orchestral one.... Some of the best repertoire is in the orchestra and some of the worst in the flute repertoire. Some day they will end up teaching as well and they have to be able to teach the orchestral repertoire.¹⁰¹

Taffanel's repertoire is still relevant in Dublin, with Prieur, Keogh and Dowdall all using it to a greater or lesser extent, Prieur perhaps using it most while still using standard Baroque and Classical repertoire, but interestingly did not approach the orchestral repertoire. Doris Keogh also used it as did Prieur, while including the study of the orchestral repertoire. William Dowdall used this repertoire also, with Baroque, Classical and Contemporary music, and placing a great importance on the orchestral repertoire.

¹⁰⁰ Author's interview with William Dowdall, op. cit.

¹⁰¹ Author's interview with William Dowdall, op. cit.

CONCLUSION

At the outset of this project there were three issues requiring research. The first was to identify the most influential performers and teachers working in Dublin during the period 1950 to 2000. The second was to chart the pedagogical links of these performers and teachers to Paul Taffanel, the founder of the French flute school. The last was to ascertain the influence of Paul Taffanel on the teaching methodologies of the influential Dublin-based flute performers and teachers.

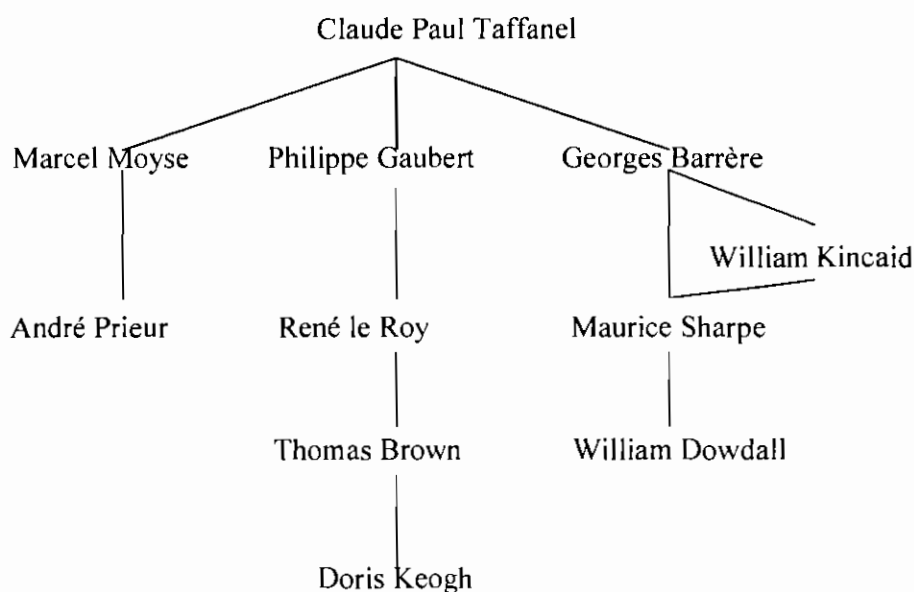
Through their careers, outlined in Chapter 2, André Prieur, Doris Keogh and William Dowdall, have all had an important influence on flute performance and pedagogy in Dublin between 1950 and 2000, and have held positions of influence and prominence in the performing and teaching areas. Among these positions, that of principal flute in the National Symphony Orchestra of Ireland (formerly the Radio Éireann Symphony Orchestra) has been the most prestigious, and it has been held almost continuously since 1950 by two of these musicians, André Prieur and William Dowdall. Both have also made contributions in the areas of chamber music performance, teaching and, in Prieur's case, conducting. On the other hand, Doris Keogh's main contribution has been through the quality of her teaching.

The extent of the influence the afore-mentioned trio of performers/teachers had on subsequent performers/teachers can be measured by the fact that in the year 2000, all the flute performers and teachers working in Dublin on a full-time basis were their former pupils. In addition to Dowdall, at this time the flautists in the National Symphony Orchestra were Madeleine Staunton (née Berkeley), a pupil of Prieur, and

Catriona Ryan, a pupil of Keogh. In the RTÉ Concert Orchestra, Elizabeth Petcu (néé Gaffney), and Deirdre Brady were also both pupils of Doris Keogh. Aedín Halpin, also a student of Keogh, has held the full-time position of flute and recorder professor at the Royal Irish Academy of Music since 1995, although she had been working there on a part-time basis since 1989. Meanwhile at the DIT Conservatory of Music and Drama, the permanent flute tutors have been William Halpin, a pupil of Keogh and the author, Ciarán O'Connell, a pupil of William Dowdall. In addition, but prior to the year 2000, two of Prieur's pupils, Patricia Dunkerley and Anne Kinsella, held positions with the RTÉSO and the RTÉCO respectively.

The pedagogical links between Paul Taffanel and André Prieur, Doris Keogh and William Dowdall are clearly evident, as demonstrated in the following chart:

Fig. 14. [Taffanel's pedagogical lineage to Prieur, Keogh and Dowdall]



Prieur was a student of Marcel Moyse, one of Taffanel's students. Doris Keogh studied with Thomas Brown, who had himself studied with René le Roy, a pupil of Philippe Gaubert, also one of Taffanel's students. William Dowdall's teacher, Maurice Sharpe, studied with Georges Barrère and William Kincaid. Barrère was Kincaid's teacher and a student of Taffanel.

The final area to be addressed was the extent of Taffanel's influence on the methodologies of Prieur, Keogh and Dowdall. It is the sign of a good teacher that his or her students do not slavishly follow the teacher's methodologies, but instead develop their own style through self-analysis and independent thought. This is certainly true of Taffanel and his students, and then their students in turn further developed their own styles based on their studies and experiences. Prieur, Keogh and Dowdall similarly developed a style of playing that was individual, yet based also on their studies.

The areas of methodology under investigation were tone, embouchure, vibrato, articulation and repertoire. In relation to tone, the influence of Taffanel exists to a certain extent, as the French school developed in tandem with improvements in flute design by Boehm. Throughout the seventies and eighties Albert Cooper made further developments and these have had a similar effect on flute tone, most notably in relation to Dowdall. Some of the tonal ideals of the French school are, however, still relevant today, as the flautists in question all strive for a pure, homogenous tone. Keogh's tone is perhaps closest to what is considered to be the tone associated with the French school, and can be described as pure, sweet, refined and homogenous throughout the range. Prieur's tone, while being described as full, is also described as

being strident, while Dowdall's tone is also full, homogenous and pure. While the ideals of the French flute school are still evident in the playing of the three, each has developed his/her own tone; Prieur and Keogh were more influenced by the French style, while the basis of Dowdall's tonal style were in the American school.

The Boehm silver flute required a loose flexible embouchure and Taffanel adopted this; Prieur, Keogh and Dowdall have had this same approach to embouchure formation. There is also agreement amongst them that the embouchure needs to move for playing large intervals, different dynamics and phrase endings. Taffanel suggested that the embouchure should also move for playing throughout the range of the instrument and Prieur and Keogh have adopted this technique; however, Dowdall does not agree in this instance and advises against it. His teaching in this area owes more to Kincaid's approach to embouchure movement than Taffanel's.

In relation to vibrato, while Taffanel cautioned about its use, it did become an essential component of the French style. Prieur, like many of Taffanel's students, used it constantly, regardless of the repertoire being played; however, Keogh and Dowdall use it in a more stylistic manner. Prieur and Keogh are of the natural approach to teaching vibrato, whereas Dowdall is of the methodological approach associated with Kincaid.

Prieur, Keogh and Dowdall have all adopted what is generally considered French articulation and which is different from what Taffanel taught thus owing more in this instance to Moyses's teaching.

The repertoire commissioned by Taffanel was used throughout the period by Prieur, Keogh and Dowdall to assist the development of their students' tone, technique and performance skills. Keogh and Dowdall have chosen examples from this repertoire for examination syllabi they wrote for the RIAM.

It can be seen that each flautist developed an individual style based on his/her studies and experiences. The French school, like any other tradition, has changed throughout the years since Taffanel as the demands of the flute repertoire continued to grow. Instrument-makers have continued to make changes to the design of the flute and different makes and materials have come in and out of fashion.

So while methodologies vary, what all the flute players in Taffanel's pedagogical lineage have in common - right down to Prieur, Keogh and Dowdall - is a strong independent personality that in turn leads them to constantly question their methodology, and a single-mindedness and artistic integrity which contribute to their success as performers and teachers.

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APPENDIX A

BIOGRAPHICAL NOTES

André Prieur

André Prieur was born in Tinchebray, Normandy, France on 23 March 1921. He was an only child, whose father was an amateur musician and conductor of the local town band. Prieur began his music studies at the age of six with piano tuition, and at the age of nine he moved to a boarding school in Caen where he began to play the flute. His teacher there was a Monsieur Sustache. At the age of twelve he joined the Caen Music School for flute and piano lessons, receiving his Premier Prix from this school for flute and piano in 1937 at the age of sixteen. At this stage, he went to Paris to audition for Marcel Moyse and was accepted as his private student. The following year he successfully auditioned to become a full-time student at the Paris Conservatoire, in the flute class of Marcel Moyse and the piano class of Jean Batale.

Prieur graduated from the Paris Conservatoire in 1940 and his first professional engagement was in the same year with the Concert Padeloup. When a second flute player was needed for this orchestra, due to a shortage of musicians in Paris after the outbreak of war with Germany, its conductor Philippe Gaubert called Moyse, who then recommended his young student André Prieur. Prieur soon became principal flute with this orchestra, replacing Gaston Crunelle, who took over the flute class at the Conservatoire in late 1940.

The following year, 1941, Prieur joined the wind ensemble, the *Société des Instruments à Vent de Paris* as second flute. In 1943, he was appointed principal flute

with the group, alongside a new second flute, Jean-Pierre Rampal. In addition to these positions, Prieur also worked as a freelance flautist in chamber orchestras and at the Opéra Comique. In 1949, he joined the Radio Orchestre in Paris.

André Prieur became principal of the Radio Éireann Symphony Orchestra in 1950 and held this position until 1977 when he relinquished it to concentrate on a conducting career.

In 1952 the RIAM offered him the position of part-time flute teacher and he taught there until 1958, when he joined the Municipal School of Music based in Chatham Row, Dublin. An active chamber musician, Prieur played in two ensembles during his time in Dublin, Les Amis de la Musique and the Prieur Instrumental Ensemble.

Prieur as conductor with Lindsay Armstrong, as manager, formed the New Irish Chamber Orchestra in 1970, and Prieur was principal conductor until his departure from Ireland in 1980, when he went to Boston where he was engaged to teach flute and chamber music in Boston University's School of Fine Arts. While in Boston, he shared the conducting responsibilities of the Newtown Symphony Orchestra, Harvard University Orchestra and Brooktown Symphony Orchestra. He was also invited to teach flute and chamber music at the annual summer music festival in Tanglewood, Massachusetts. On his retirement André Prieur returned to live in Paris.

Doris Keogh

Doris Keogh, neé Doris Cleary, was born in Dublin on 16 April 1922. Her father, Victor- Louis Cleary, was a professional flute player who had fought in the Great War. Before the war he had been a member of an ensemble that provided music for silent films in the Poolsmirama picture house located near the Rotunda Assembly Rooms, in Dublin. Her mother, Elizabeth Hughes, came from a musical family. When Keogh was only seven years old, her mother died and she was sent to live with her maternal grandparents in their house, Crossedree, situated on the hill of Howth. She moved back to live with her father in his home on Adelaide Road when she was eleven years old.

Following initial lessons with her father, her first formal flute teacher was Thomas Brown. While studying with Thomas Brown, Keogh also had lessons at the Municipal School of Music with Colonel Frederick Sauerzweig.

In addition to her flute studies, Keogh also studied harmony with Dr J.J. O' Reilly and piano with Josephine Reidy at the Municipal School of Music. Ballet studies at the Abbey School of Ballet were also important and had a positive effect on her flute studies, particularly in the areas of posture and rhythm. Doris Keogh enjoyed her musical life as a student of the Municipal School of Music. It was there she met Val Keogh, whom she married in 1947; his weekly class with Sauerzweig followed hers.

Doris Keogh's first public performance was at the age of fourteen when she gave a recital accompanied by her aunt, Sylvia Dormer, at the Mariner's Church, Dun Laoghaire. The programme for this concert was *Valse Caprice* by Daniel S. Wood,

Andante in C by Mozart and a Handel Flute Sonata, and the fee for it was five shillings. Another performance she gave at this time was in the Theatre Royal, where she played a piccolo solo accompanied by the Theatre Royal's regular orchestra, the Jimmy Campbell Orchestra. On this occasion she also improvised a dance while playing the piccolo.

There were also many performing opportunities in Dublin's theatres. As a student Doris Keogh worked in the Abbey, Queen's, Lantern and Gaiety Theatres, and she succeeded Mollie Flynn as first flute with the Gaiety Theatre Orchestra.

In 1944 Doris Keogh performed with the Radio Éireann Orchestra, playing the piccolo in a performance of Tchaikovsky's Symphony no. 4. After this performance she was regularly invited to leave the pit in the Gaiety Theatre to play with the Radio Éireann Orchestra.

During the fifties she gave up work as an orchestral player to concentrate on raising her family.

In the sixties Keogh gradually resumed her musical career, performing as a freelance player and teaching in the Royal Irish Academy of Music. She retired from the RIAM in 1993 at the age of seventy-one and in the same year was awarded an Honorary Fellowship of the RIAM.

After her retirement from the RIAM, she was invited to teach recorder part-time for the third-level courses at the DIT Conservatory of Music and Drama.

Although Doris Keogh retired from teaching at the RIAM in 1993, she did not give up teaching completely, and she continues to teach at her home on the Howth Road. There she works seven days a week teaching flute, recorder, chamber music and coaching the Capriol Consort. In 1992, a group of her students organised a concert at the National Concert Hall to celebrate her career and launch the Doris Keogh trust fund. This fund is administered by the Arts Council and is awarded every two years, after audition, to a young Irish flute or recorder player to help fund studies abroad or to attend masterclasses abroad.

William Dowdall

William Dowdall was born in Dublin on 6 August 1951. His father was a gifted amateur musician who played both violin and piano, although he had no formal training. Dowdall's first introduction to music education was at the CBS Marino, where a Christian brother taught him some basic music theory, demonstrating on the organ, and while there he also learned the harmonica.

His father died when Dowdall was only ten years old, and two years later his mother went to the USA to lay the groundwork for a new life there. The following year, Dowdall joined his mother and they settled in Cleveland, Ohio.

At high school, Dowdall decided to study the flute because, as it was an all-boys' school, there was not much interest in the instrument. In addition the school offered free use of the flute for four years and, as he was living in an apartment he believed that practice on the flute might upset the neighbours less than on a brass instrument.

At the end of his first year, in the band he won a scholarship to study at the Cleveland Music School Settlement, an outreach programme of the Cleveland Institute of Music, where he got his first real tuition in flute playing. Dowdall graduated from high school in 1968 and took a year out to improve his flute playing. The following year he successfully auditioned to become a flute student of Maurice Sharpe at the Cleveland Institute of Music.

During his first year, Dowdall financed his studies by working in the medical library from 6 p.m. to midnight. From second year, he earned money by playing as a member of an Irish music group called 'Seán Moore and the Blarney Stones'. For his final two years at the Institute, Dowdall was awarded a federal fellowship, which waived the fees and paid a small stipend in return for teaching students on the music education course at the University. Dowdall also taught on Saturday mornings for an outreach programme of the Cleveland Music School Settlement.

In 1971 Dowdall visited Dublin for the first time since he and his mother had emigrated and researched the employment positions for flute players in the city. He asked to be notified if any positions became available and in 1973, after his graduation from the Cleveland Institute of Music with a Graduate Diploma in flute performance, he successfully auditioned for the position of principal flute with the RTÉ Light Orchestra. Dowdall remained very active in the chamber music area during his time in Dublin, most notably with the Ulysses Wind Quintet and Daedalus Wind Quintet. He also began teaching flute in Dublin within a couple of years of his return from America, and taught both privately and at CBS Westland Row. In 1979, he

successfully auditioned for the position of principal flute with the RTÉ Symphony Orchestra, succeeding André Prieur who had retired a couple of years previously.

In 1995, he was approached by Dr. John O'Connor to teach as a deputy in the RIAM, but agreed to teach one student, Riona Ó Duinnin, who was the only flute student then enrolled on their performance degree course. The following year he extended his teaching commitments there, which increased each successive year. O'Connor's flexible approach to timetabling and conditions terms of service enabled Dowdall to combine performance and teaching careers.

At the end of the period Dowdall was still principal flute of the NSO and teacher at the RIAM. He continued to be active in the area of chamber music as a performer with the Daedalus Wind Quintet and the guitarist John Feeley.

APPENDIX B

REPERTOIRE CHOSEN BY PAUL TAFFANEL AS TEST PIECES FOR THE PARIS CONSERVATOIRE END-OF-YEAR EXAMINATIONS:

- 1894 Langer: *Concerto in G major*
- 1895 Andersen: *Morceau de Concert, op. 3*
- 1896 Demersseman: *Solo de Concert, no. 6, F major, op. 82*
- 1897 Andersen: *Deuxième Morceau de Concert, op. 61*
- 1898 Fauré: *Fantaisie, op. 79*
- 1899 Duvernoy: *Concertino*
- 1900 Demersseman: *Solo de Concert, no. 6, F major, op. 82*
- 1901 Ganne: *Andante et Scherzo*
- 1902 Chaminade: *Concertino*
- 1903 Perilhou: *Ballade*
- 1904 Enesco: *Cantabile et Presto*
- 1905 Ganne: *Andante et Scherzo*
- 1906 Gaubert: *Nocturne et Allegro Scherzando*
- 1907 Taffanel: *Andante Pastoral et Scherzettino*
- 1908 Busser: *Prélude et Scherzo*

APPENDIX C

REPERTOIRE FOR FLUTE BY IRISH COMPOSERS 1950-2000

Abbreviations

Wind and Brass Instruments

rec	recorder
a rec	alto recorder
fl	flute
a fl	alto flute
b fl	bass flute
picc	piccolo
ob	oboe
cl	clarinet
b cl	bass clarinet
e flat cl	e flat clarinet
bn	bassoon
sax	saxophone
s sax	soprano saxophone
t sax	tenor saxophone
hn	french horn
tpt	trumpet
trbn	trombone

String Instruments

str	strings
vn	violin
va	viola
vc	'cello
db	double bass

Voice

s	soprano
a	alto
t	tenor
b	bass
mez	mezzo soprano
bar	baritone
ct t	counter tenor

Percussion Instruments

glock	glockenspiel
gui	guitar
hp	harp
mand	mandolin
mar	marimba
perc	percussion
timp	timpani
vib	vibraphone
xyl	xylophone

Keyboard Instruments

cel	celeste
hpd	harpsichord
kbd	keyboard
org	organ
pf	piano
synth	synthesiser

Solo Flute

Composer: JOHN WOLF BRENNAN

Date of Birth/Death: 1954 -

Title: *Drei ver-flix-te Stÿcke*

Instrumentation: fl

Date of Composition: 1980 - 1992

Duration: 9'

Publisher/MS: Edition Pan

Composer: JOHN BUCKLEY
Date of Birth/Death: 1951 -
Title: *Airflow*
Instrumentation: fl
Date of Composition: 1998
Duration: 4'
Publisher/MS: John Buckley Publications

Composer: JOHN BUCKLEY
Date of Birth/Death: 1951 -
Title: *Three Pieces for Solo Flute*
Instrumentation: fl
Date of Composition: 1973
Duration: 9'
Publisher/MS: MS

Composer: DAVID BYERS
Date of Birth/Death: 1947 -
Title: *Canto*
Instrumentation: fl
Date of Composition: 1972 rev. 1982 & 1990
Duration: 10'
Publisher/MS: Contemporary Music Centre Editions / CMC 3001

Composer: RHONA CLARKE
Date of Birth/Death: 1958 -
Title: *For Ide*
Instrumentation: rec / fl
Date of Composition: 1999
Duration: 6'
Publisher/MS: MS

Composer: PAUL COLLINS
Date of Birth/Death: 1965 -
Title: *Four Pieces for Solo Flute*
Instrumentation: fl
Date of Composition: 1979 rev. 1980
Duration:
Publisher/MS: MS

Composer: FRANK CORCORAN
Date of Birth/Death: 1944 -
Title: *The Square Hawk*
Instrumentation: fl
Date of Composition: 1974
Duration: 3'
Publisher/MS: MS

Composer: RAYMOND DEANE
Date of Birth/Death: 1953 -
Title: *Mutatis Mutandis*
Instrumentation: fl+picc+fl in G
Date of Composition: 1978 -1979
Duration: 6'
Publisher/MS: MS

Composer: EIBHLIS FARRELL
Date of Birth/Death: 1953 -
Title: *Skyshapes*
Instrumentation: fl
Date of Composition: 1994
Duration: 7'
Publisher/MS: MS

Composer: DEIRDRE GRIBBIN
Date of Birth/Death: 1967 -
Title: *Giles*
Instrumentation: fl
Date of Composition: 1989
Duration: 3'
Publisher/MS: MS

Composer: DOUGLAS GUNN
Date of Birth/Death: 1935 -
Title: *Peregrinations No. 2*
Instrumentation: a rec / fl
Date of Composition: 1976
Duration: 6'
Publisher/MS: MS

Composer: PHILIP HAMMOND
Date of Birth/Death: 1951 -
Title: *Wavespace*
Instrumentation: fl
Date of Composition: 1991
Duration: 3'
Publisher/MS: MS

Composer: PAUL HAYES
Date of Birth/Death: 1951 -
Title: *Tegotomono*
Instrumentation: fl
Date of Composition: 1994
Duration: 10'
Publisher/MS: MS

Composer: FERGUS JOHNSTON
Date of Birth/Death: 1959 -
Title: *Two Pieces for Solo Flute*
Instrumentation: fl
Date of Composition: 1987
Duration: 3'
Publisher/MS: MS

Composer: PHILIP MARTIN
Date of Birth/Death: 1947 -
Title: *Two Pieces for Solo Flute*
Instrumentation: fl
Date of Composition: 1978
Duration: 3'
Publisher/MS: MS

Composer: ÉAMONN Ó GALLCHÓBHAIR
Date of Birth/Death: 1910-1982
Title: *Theme*
Instrumentation: fl
Date of Composition: 1950
Duration: 4'
Publisher/MS: MS

Composer: ÉAMONN Ó GALLCHÓBHAIR
Date of Birth/Death: 1910-1982
Title: *Wicklow Landscape*
Instrumentation: fl
Date of Composition: 1972
Duration: 4'
Publisher/MS: MS

Composer: MARTIN O'LEARY
Date of Birth/Death: 1963 -
Title: *Flight*
Instrumentation: fl
Date of Composition: 1987
Duration: 5'
Publisher/MS: MS

Composer: JAMES WILSON
Date of Birth/Death: 1922 -
Title: *Arlecchino*
Instrumentation: fl
Date of Composition: 1979
Duration: 3'
Publisher/MS: MS

Composer: JAMES WILSON
Date of Birth/Death: 1922 -
Title: *Boreas*
Instrumentation: fl [amplified]
Date of Composition: 1989
Duration: 14'
Publisher/MS: MS

Flute and piano

Composer: MICHAEL BALL
Date of Birth/Death: 1946 -
Title: *Prospero's Music*
Instrumentation: Version 1: treble rec / fl pf / gui; Version 2: rec / fl perc vc hpd
Date of Composition: 1984 - 1985 rev. 1994
Duration: 10'
Publisher/MS: Forsyth Brothers

Composer: SEÓIRSE BODLEY
Date of Birth/Death: 1933 -
Title: *September Preludes*
Instrumentation: fl pf
Date of Composition: 1973
Duration: 17'
Publisher/MS: MS

Composer: JOHN BUCKLEY
Date of Birth/Death: 1951 -
Title: *Boireann*
Instrumentation: fl pf
Date of Composition: 1983
Duration: 14'
Publisher/MS: MS

Composer: ANGEL CLIMENT
Date of Birth/Death: 1942 -
Title: *Preludio Poema Final*
Instrumentation: fl pf
Date of Composition: n.d.
Duration: 8'
Publisher/MS: MS

Composer: DAVID HAROLD COX
Date of Birth/Death: 1945 -
Title: *Jig*
Instrumentation: 2 fl pf
Date of Composition: 1982
Duration: 5'
Publisher/MS: Seesaw Music Corporation

Composer: RAYMOND DEANE
Date of Birth/Death: 1953 -
Title: *Epilogue*
Instrumentation: fl / ob / cl / s sax / vn pf
Date of Composition: 1973 rev. 1990 1994
Duration: 8'
Publisher/MS: MS

Composer: RAYMOND DEANE
Date of Birth/Death: 1953 -
Title: *Spring Leaves*
Instrumentation: fl pf
Date of Composition: 1998
Duration: 15'
Publisher/MS: Contemporary Music Centre Editions / CMC 3104

Composer: BERNARD GEARY
Date of Birth/Death: 1934 -
Title: *Three Voyages*
Instrumentation: fl, pf
Date of Composition: 1980
Duration: 9'
Publisher/MS: MS

Composer: JOSEPH GROOCOCK
Date of Birth/Death: 1913 - 1997
Title: *Pastorale*
Instrumentation: fl pf
Date of Composition: 1963
Duration: 3'
Publisher/MS: Drummartin Music

Composer: JOSEPH GROOCOCK
Date of Birth/Death: 1913 - 1997
Title: *Suite for Flute and Piano*
Instrumentation: fl pf
Date of Composition: 1964
Duration: 10'
Publisher/MS: MS

Composer: JOSEPH GROOCOCK
Date of Birth/Death: 1913 - 1997
Title: *Eight Canonic Studies*
Instrumentation: fl pf
Date of Composition: 1974
Duration: 10'
Publisher/MS: MS

Composer: JOSEPH GROOCOCK
Date of Birth/Death: 1913 - 1997
Title: *Upside Down for Melanie*
Instrumentation: fl pf
Date of Composition: 1986
Duration:
Publisher/MS: MS

Composer: PHILIP HAMMOND
Date of Birth/Death: 1951 -
Title: *Sonatina*
Instrumentation: fl pf
Date of Composition: 1978
Duration: 8'
Publisher/MS: Pyramid Music Ltd

Composer: ELIZABETH MACONCHY

Date of Birth/Death:

Title: *Colloquy*

Instrumentation: fl pf

Date of Composition: 1979

Duration: 12'

Publisher/MS: MS

Composer: PHILIP MARTIN

Date of Birth/Death: 1947 -

Title: *Sonatine*

Instrumentation: fl / vn pf

Date of Composition: 1978 rev. 1984

Duration: 9'

Publisher/MS: MS

Composer: MARY McAULIFFE

Date of Birth/Death: 1947 -

Title: *Danza*

Instrumentation: 2 fl pf [opt.] / 2 a rec / 2 ob / 2 cl pf [opt.] / 2 bn pf [5 versions]

Date of Composition: 1997

Duration: 2'

Publisher/MS: Mary McAuliffe Publications

Composer: ALAN MILLS

Date of Birth/Death: 1964 -

Title: *Three Bucolic Pieces*

Instrumentation: fl pf

Date of Composition: 1992

Duration: 6'

Publisher/MS: MS

Composer: ÉAMONN Ó GALLCHÓBHAIR

Date of Birth/Death: 1910-1982

Title: *Sonata No. 1*

Instrumentation: fl pf

Date of Composition: 1960

Duration: 9'

Publisher/MS: MS

Composer: ÉAMONN Ó GALLCHÓBHAIR

Date of Birth/Death: 1910-1982

Title: *Sonata No. 2*

Instrumentation: fl pf

Date of Composition: 1960

Duration: 11'

Publisher/MS: MS

Composer: ÉAMONN Ó GALLCHÓBHAIR

Date of Birth/Death: 1910-1982

Title: *Sonata No. 3*

Instrumentation: fl pf

Date of Composition: 1960

Duration: 10'

Publisher/MS: MS

Composer: JANE O'LEARY

Date of Birth/Death: 1946 -

Title: *Variations for Flute and Piano*

Instrumentation: fl pf

Date of Composition: 1984

Duration: 13'

Publisher/MS: MS

Composer: A. J. POTTER
Date of Birth/Death: 1918-1980
Title: *Two Carolan Tunes*
Instrumentation: fl pf
Date of Composition: n.d.
Duration: 2'
Publisher/MS: Wedderburn Music

Composer: ERIC SWEENEY
Date of Birth/Death: 1948 -
Title: *Duo*
Instrumentation: vn / cl / fl / sax pf
Date of Composition: 1991
Duration: 4'
Publisher/MS: Beaumaris Publications / Camden Music

Composer: GERARD VICTORY
Date of Birth/Death: 1921 - 1995
Title: *Semantiques*
Instrumentation: fl pf
Date of Composition: 1967
Duration: 9'
Publisher/MS: MS

Composer: GERARD VICTORY
Date of Birth/Death: 1921 - 1995
Title: *Pavane*
Instrumentation: fl pf
Date of Composition: 1976
Duration: 4'
Publisher/MS: Alphonse Leduc

Composer: JAMES WILSON
Date of Birth/Death: 1922 -
Title: *Sonatina*
Instrumentation: a fl pf
Date of Composition: 1973
Duration: 12'
Publisher/MS: MS

Flute and guitar

Composer: JEROME DE BROMHEAD
Date of Birth/Death: 1945 -
Title: *Vespertine*
Instrumentation: fl gui
Date of Composition: 1981
Duration: 9'
Publisher/MS: MS

Composer: ROGER DOYLE
Date of Birth/Death: 1949 -
Title: *Duet for Flute and Guitar*
Instrumentation: fl gui
Date of Composition: 1968
Duration:
Publisher/MS: MS

Composer: MARY McAULIFFE
Date of Birth/Death: 1947 -
Title: *Dancers*
Instrumentation: fl gui
Date of Composition: 1998
Duration: 3'
Publisher/MS: Mary McAuliffe Publications

Composer: JANE O'LEARY
Date of Birth/Death: 1946 -
Title: *Duo for Alto Flute and Guitar*
Instrumentation: a fl gui
Date of Composition: 1995
Duration: 9'
Publisher/MS: MS

Flute and harp

Composer: BERNARD GEARY
Date of Birth/Death: 1934 -
Title: *Suite for flute and harp*
Instrumentation: fl, hp
Date of Composition: 1980
Duration: 14'
Publisher/MS: MS

Composer: PHILIP HAMMOND
Date of Birth/Death: 1951 -
Title: *Tyr na nOc*
Instrumentation: fl hp
Date of Composition: 1980
Duration: 8'
Publisher/MS: MS

Composer: JENNIFER WALSH
Date of Birth/Death: 1974 -
Title: *cease to resist*
Instrumentation: fl hp
Date of Composition: 1996
Duration: 4'
Publisher/MS: MS

Flute and other wind instruments

Composer: ELAINE AGNEW
Date of Birth/Death: 1967 -
Title: *Colmcille*
Instrumentation: fl ob cl bn hn
Date of Composition: 1995
Duration: 15'
Publisher/MS: MS

Composer: MICHAEL ALCORN
Date of Birth/Death: 1962-
Title: *In a roundabout way*
Instrumentation: fl+a fl ob cl bn hn
Date of Composition: 1986
Duration: 7'
Publisher/MS: MS

Composer: MICHAEL ALCORN
Date of Birth/Death: 1962-
Title: *Perichoresis*
Instrumentation: fl+picc ob cl hn+cymbal bn+cymbal
Date of Composition: 1990
Duration: 15'
Publisher/MS: MS

Composer: BRIAN BECKETT
Date of Birth: 1950
Title: *Quentin*
Instrumentation: fl ob cl hn bn
Date of Composition: 1976
Duration: 6'
Publisher/MS: MS

Composer: BRIAN BECKETT
Date of Birth: 1950
Title: *Octet Suite*
Instrumentation: 8 fl
Date of Composition: 1978
Duration: 12'
Publisher/MS: MS

Composer: BRIAN BOYDELL
Date of Birth/Death: 1917 -
Title: *Divertimento for Three Music Makers*
Instrumentation: ob / fl / cl / vn cl / vn / va bn / va / vc / cl
Date of Composition: 1954
Duration: 10'
Publisher/MS: MS

Composer: JOHN WOLF BRENNAN
Date of Birth/Death: 1954 -
Title: *A Golly Gal's Way to Galway Bay*
Instrumentation: picc fl a fl b fl sub contra b fl {8 - 55 instr. variable}
Date of Composition: 1995
Duration: 8'
Publisher/MS: Pyramid Music Ltd

Composer: JOHN BUCKLEY
Date of Birth/Death: 1951 -
Title: *Wind Quintet*
Instrumentation: fl ob+cor anglais cl bn hn
Date of Composition: 1976 rev. 1985
Duration: 13'
Publisher/MS: MS

Composer: JOHN BUCKLEY
Date of Birth/Death: 1951 -
Title: *Five Epigrams for Flute and Oboe*
Instrumentation: fl ob
Date of Composition: 1980
Duration: 10'
Publisher/MS: MS

Composer: DAVID BYERS
Date of Birth/Death: 1947 -
Title: *Thingummy Jig*
Instrumentation: fl ob cl bn hn
Date of Composition: 1971 rev. 1973
Duration: 8'
Publisher/MS: MS

Composer: DAVID BYERS
Date of Birth/Death: 1947 -
Title: *Pholypony*
Instrumentation: fl ob cl bn hn
Date of Composition: 1975
Duration: 10' [variable]
Publisher/MS: MS

Composer: PAUL COLLINS
Date of Birth/Death: 1965 -
Title: *Pneuma*
Instrumentation: fl / a fl ob / cor anglais cl
Date of Composition: 1981
Duration:
Publisher/MS: MS

Composer: FRANK CORCORAN
Date of Birth/Death: 1944 -
Title: *Ice - Etchings No. 1*
Instrumentation: fl 2 ob 2 cl 2 bn 2 hn
Date of Composition: 1996
Duration: 17'
Publisher/MS: MS

Composer: FRANK CORCORAN
Date of Birth/Death: 1944 -
Title: *Wind Quintet No. 1*
Instrumentation: fl ob cl bn hn
Date of Composition: 1978
Duration: 9'
Publisher/MS: MS

Composer: FRANK CORCORAN
Date of Birth/Death: 1944 -
Title: *Wind Quintet No. 2*
Instrumentation: fl ob cl bn hn
Date of Composition: 1978
Duration: 16'
Publisher/MS: MS

Composer: FRANK CORCORAN
Date of Birth/Death: 1944 -
Title: *Wind Quintet No. 3*
Instrumentation: fl ob cl hn bn
Date of Composition: 2000
Duration: 16'
Publisher/MS: MS

Composer: JEROME DE BROMHEAD
Date of Birth/Death: 1945 -
Title: *Wind Quintet*
Instrumentation: fl ob cl bn hn
Date of Composition: 1983
Duration: 16'
Publisher/MS: MS

Composer: RAYMOND DEANE
Date of Birth/Death: 1953 -
Title: *Silhouettes*
Instrumentation: 2 vn va vc / fl+g fl+picc ob+cor anglais cl bn hn
Date of Composition: 1981 rev. 1995
Duration: 17'
Publisher/MS: MS

Composer: ROBERT A. DIEBOLD
Date of Birth/Death: 1924 -
Title: *Birdtet*
Instrumentation: picc fl ob cl
Date of Composition: 1997
Duration: 5'
Publisher/MS: MS

Composer: ARTHUR DUFF
Date of Birth/Death: 1899-1956
Title: *Echoes of Georgian Dublin*
Instrumentation: fl, ob, 2bn, 2hn
Date of Composition: 1956
Duration: 15'
Publisher/MS: MS

Composer: BERNARD GEARY
Date of Birth/Death: 1934 -
Title: *Wind Quintet*
Instrumentation: fl ob cl bn hn
Date of Composition: 1982
Duration: 12'
Publisher/MS: MS

Composer: JOHN GIBSON
Date of Birth/Death: 1951 -
Title: *Wind Quintet in Three Movements*
Instrumentation: fl ob cl bn hn
Date of Composition: 1982 - 1989
Duration: 20'
Publisher/MS: MS

Composer: DEIRDRE GRIBBIN
Date of Birth/Death: 1967 -
Title: *High*
Instrumentation: fl ob cl bn hn
Date of Composition: 1990
Duration: 3'
Publisher/MS: MS

Composer: JOSEPH GROOCCOCK
Date of Birth/Death: 1913 - 1997
Title: *Music for Two Flutes*
Instrumentation: 2 fl
Date of Composition: 1983 - 1992
Duration: 26'
Publisher/MS: Elizabeth Arthur Productions / MS

Composer: JOSEPH GROOCCOCK
Date of Birth/Death: 1913 - 1997
Title: *Theme and Variations*
Instrumentation: fl ob cl
Date of Composition: 1984
Duration: 5'
Publisher/MS: MS

Composer: JOSEPH GROOCCOCK
Date of Birth/Death: 1913 - 1997
Title: *Trio No. 1*
Instrumentation: 2 fl cl / fl ob cl
Date of Composition: 1985
Duration: 15'
Publisher/MS: MS

Composer: JOSEPH GROOCCOCK
Date of Birth/Death: 1913 - 1997
Title: *Trio No. 3*
Instrumentation: fl ob cl
Date of Composition: 1985
Duration: 3'
Publisher/MS: MS

Composer: JOSEPH GROOCOCK
Date of Birth/Death: 1913 - 1997
Title: *Holiday Fugue*
Instrumentation: fl ob cl bn
Date of Composition: 1987
Duration: 2'
Publisher/MS: MS

Composer: JOSEPH GROOCOCK
Date of Birth/Death: 1913 - 1997
Title: *Fugue for Wind Quartet No. 1*
Instrumentation: fl ob cl bn
Date of Composition: 1988
Duration: 3'
Publisher/MS: MS

Composer: JOSEPH GROOCOCK
Date of Birth/Death: 1913 - 1997
Title: *Fugue for Wind Quartet No. 2*
Instrumentation: fl cl hn bn
Date of Composition: n.d.
Duration: 3'
Publisher/MS: MS

Composer: JOSEPH GROOCOCK
Date of Birth/Death: 1913 - 1997
Title: *Two Fughettas*
Instrumentation: fl ob cl
Date of Composition: n.d.
Duration: 2'
Publisher/MS: MS

Composer: RONAN GUILFOYLE
Date of Birth/Death: 1958 -
Title: *Groove Merchants*
Instrumentation: fl ob cl bn hn
Date of Composition: 1996
Duration: 5'
Publisher/MS: MS

Composer: FERGUS JOHNSTON
Date of Birth/Death: 1959 -
Title: *Episodes 2*
Instrumentation: fl ob cl
Date of Composition: 1987
Duration: 6'
Publisher/MS: MS

Composer: VINCENT KENNEDY
Date of Birth/Death: 1962 -
Title: *Five Pieces for Wind Sextet*
Instrumentation: fl ob cl bn hn tpt
Date of Composition: 1996
Duration: 14'
Publisher/MS: MS

Composer: PHILIP MARTIN
Date of Birth/Death: 1947 -
Title: *Three Little Frescoes*
Instrumentation: fl cl bn
Date of Composition: 1979
Duration: 13'
Publisher/MS: MS [contracted by Boosey and Hawkes but never published]

Composer: PROINNSIAS Ó DUINN

Date of Birth/Death:

Title: *Essay*

Instrumentation: fl ob cl hn bn

Date of Composition: 1963

Duration: 8'

Publisher/MS: MS

Composer: PROINNSIAS Ó DUINN

Date of Birth/Death:

Title: *Essay*

Instrumentation: fl ob cl hn bn

Date of Composition: 1963

Duration: 8'

Publisher/MS: MS

Composer: MARTIN O'LEARY

Date of Birth/Death: 1963 -

Title: *Canon a 3*

Instrumentation: fl ob cl

Date of Composition: 1985

Duration: 2'

Publisher/MS: MS

Composer: MARTIN O'LEARY

Date of Birth/Death: 1963 -

Title: *Varianis*

Instrumentation: fl ob cl bn hn

Date of Composition: 1985

Duration: 7'

Publisher/MS: MS

Composer: MARTIN O'LEARY

Date of Birth/Death: 1963 -

Title: *Aria*

Instrumentation: fl ob cl

Date of Composition: 1987

Duration: 4'

Publisher/MS: MS

Composer: STEVE PICKETT

Date of Birth/Death: 1958 -

Title: *The Four Elements*

Instrumentation: fl+picc ob+cor anglais cl+b cl bn hn

Date of Composition: 1997

Duration:

Publisher/MS: MS

Composer: ERIC SWEENEY

Date of Birth/Death: 1948 -

Title: *Five Inventions*

Instrumentation: pf / hpd // fl ob cl bn hn

Date of Composition: 1983

Duration: 8'

Publisher/MS: Beaumaris Publications

Composer: ERIC SWEENEY

Date of Birth/Death: 1948 -

Title: *Musique pour mes Amis*

Instrumentation: fl ob cl bn hn

Date of Composition: 1988

Duration: 12'

Publisher/MS: Beaumaris Publications

Composer: ERIC SWEENEY
Date of Birth/Death: 1948-
Title: *Three Miniatures*
Instrumentation: fl ob cl bn
Date of Composition: 2000
Duration: 6'
Publisher/MS: Beaumaris Publications

Composer: JOAN TRIMBLE
Date of Birth/Death: 1915-2000
Title: *Three Diversions*
Instrumentation: fl ob cl bn hn
Date of Composition: 1990
Duration: 11'
Publisher/MS: Rosewood Publications

Composer: GERARD VICTORY
Date of Birth/Death: 1921 - 1995
Title: *Sextet*
Instrumentation: fl ob 2 cl bn hn
Date of Composition: 1957
Duration: 16'
Publisher/MS: MS

Composer: GERARD VICTORY
Date of Birth/Death: 1921 - 1995
Title: *Rodomontade*
Instrumentation: fl ob cl bn hn
Date of Composition: 1964
Duration: 8'
Publisher/MS: MS

Composer: GERARD VICTORY
Date of Birth/Death: 1921 - 1995
Title: *Runic Variations*
Instrumentation: fl cl
Date of Composition: 1988
Duration: 8'
Publisher/MS: MS

Composer: JENNIFER WALSH
Date of Birth/Death: 1974 -
Title: *...if man is five*
Instrumentation: fl ob cl hn bn
Date of Composition: 1996
Duration: 11'
Publisher/MS: MS

Composer: JAMES WILSON
Date of Birth/Death: 1922 -
Title: *Wind Quintet*
Instrumentation: fl ob cl bn hn
Date of Composition: 1983
Duration: 12'
Publisher/MS: MS

Composer: JAMES WILSON
Date of Birth/Death: 1922 -
Title: *Duet for Ten*
Instrumentation: 2 fl 2 ob 2 cl 2 bn 2 hn
Date of Composition: 1986
Duration: 12'
Publisher/MS: MS

Flute, other wind instruments and piano

Composer: GERALD BARRY
Date of Birth/Death: 1952 -
Title: *Aeneas and Dido*
Instrumentation: fl cl pf
Date of Composition: 1995
Duration: 2'
Publisher/MS: OUP

Composer: DEREK F. BELL
Date of Birth/Death: 1923 -
Title: *Divertissement*
Instrumentation: fl ob cl bn hn pf
Date of Composition: 1997
Duration: 15'
Publisher/MS: MS

Composer: RHONA CLARKE
Date of Birth/Death: 1958 -
Title: *Purple Dust*
Instrumentation: fl vn pf
Date of Composition: 1987
Duration: 4'
Publisher/MS: MS

Composer: PHILIP HAMMOND
Date of Birth/Death: 1951 -
Title: *Sextet*
Instrumentation: fl ob cl bn hn pf
Date of Composition: 1986
Duration: 18'
Publisher/MS: MS

Composer: MICHAEL HOLOHAN
Date of Birth/Death: 1956 -
Title: *Waves*
Instrumentation: fl ob cl pf
Date of Composition: 1987
Duration: 6'
Publisher/MS: MS

Composer: MARY McAULIFFE
Date of Birth/Death: 1947 -
Title: *Cloudlands*
Instrumentation: fl [opt.] cl pf
Date of Composition: 1997
Duration: 4'
Publisher/MS: Mary McAuliffe Publications

Composer: JANE O'LEARY
Date of Birth/Death: 1946 -
Title: *Trio II*
Instrumentation: fl cl pf
Date of Composition: 1977 - 1978
Duration: 12'
Publisher/MS: A.P.N.M.

Flute and strings

Composer: ELAINE AGNEW
Date of Birth/Death: 1967-
Title: *Northern Images*
Instrumentation: fl vn vc hp
Date of Composition: 2000
Duration: 8'
Publisher/MS: MS

Composer: BRIAN BOYDELL
Date of Birth/Death: 1917 -
Title: *Quintet*
Instrumentation: fl hp vn va vc
Date of Composition: 1960 rev. 1966 & 1980
Duration: 17'
Publisher/MS: MS

Composer: DAVID HAROLD COX
Date of Birth/Death: 1945 -
Title: *A Vision of Euterpe*
Instrumentation: fl hp va vc
Date of Composition: 1992
Duration: 8'
Publisher/MS: Seesaw Music Corporation

Composer: ROGER DOYLE
Date of Birth/Death: 1949 -
Title: *Two Movements for Flute and Strings / String Trio*
Instrumentation: fl str / fl vn va vc
Date of Composition: 1968
Duration: 6'
Publisher/MS: MS

Composer: JOSEPH GROOCOCK
Date of Birth/Death: 1913 - 1997
Title: *Eight Studies in Canon*
Instrumentation: fl vn
Date of Composition: 1978
Duration: 10'
Publisher/MS: MS

Composer: JOSEPH GROOCOCK
Date of Birth/Death: 1913 - 1997
Title: *Eight Trios*
Instrumentation: fl vn vc
Date of Composition: 1979
Duration: 15'
Publisher/MS: MS

Composer: JOSEPH GROOCOCK
Date of Birth/Death: 1913 - 1997
Title: *Passacaglia*
Instrumentation: 2 fl vn
Date of Composition: 1983
Duration: 3'
Publisher/MS: MS

Composer: MICHAEL HOLOHAN
Date of Birth/Death: 1956 -
Title: *I send my love along the Boyne*
Instrumentation: 2 fl str
Date of Composition: 1990 rev. 1997
Duration: 3'
Publisher/MS: MS

Composer: OLIVER HYNES
Date of Birth/Death: 1946 -
Title: *The Pastor and the Fugitive*
Instrumentation: fl va vc
Date of Composition: 1979
Duration: 5'
Publisher/MS: MS

Composer: DENISE KELLY
Date of Birth/Death: 1954 -
Title: *Dialogue to Unity*
Instrumentation: fl hp string quintet
Date of Composition: 1978
Duration: 10'
Publisher/MS: MS

Composer: JOHN KINSELLA
Date of Birth/Death: 1932 -
Title: *Aberration*
Instrumentation: fl vn
Date of Composition: 1980
Duration: 10'
Publisher/MS: MS

Composer: GRÁINNE MULVEY
Date of Birth/Death: 1966 -
Title: *Mood Swings*
Instrumentation: fl vn vc
Date of Composition: 1994
Duration: 15'
Publisher/MS: MS

Composer: KEVIN O'CONNELL
Date of Birth/Death: 1958 -
Title: *Contratempo*
Instrumentation: fl vc
Date of Composition: 1999
Duration: 5'
Publisher/MS: MS

Composer: KEVIN O'CONNELL
Date of Birth/Death: 1958 -
Title: *Contratempo*
Instrumentation: fl vc
Date of Composition: 1999
Duration: 5'
Publisher/MS: MS

Composer: JENNIFER WALSH
Date of Birth/Death: 1974 -
Title: *isH*
Instrumentation: fl vn
Date of Composition: 1998
Duration: 8'
Publisher/MS: MS

Composer: IAN WILSON
Date of Birth/Death: 1964 -
Title: *leaves & navels*
Instrumentation: fl gui va vc
Date of Composition: 1996 - 1997
Duration: 21'
Publisher/MS: Universal Edition (London) Ltd

Flute, strings and piano

Composer: SEÓIRSE BODLEY
Date of Birth/Death: 1933 -
Title: *Trio for Flute Violin and Piano*
Instrumentation: fl vn pf
Date of Composition: 1986
Duration: 30'
Publisher/MS: MS

Composer: JEROME DE BROMHEAD
Date of Birth/Death: 1945 -
Title: *Quondam*
Instrumentation: fl vn va pf
Date of Composition: 1985
Duration: 15'
Publisher/MS: MS

Composer: JOHN GIBSON
Date of Birth/Death: 1951 -
Title: *Five Irish Airs*
Instrumentation: Version 1: fl / ob / cl / vn pf / org; Version 2: pf [Movts 2 & 3 only]
Date of Composition: 1993 - 1994
Duration: 14'
Publisher/MS: MS

Composer: DEIRDRE GRIBBIN
Date of Birth/Death: 1967 -
Title: *First out of Water*
Instrumentation: fl+picc+b fl+bells vn+bells vc+bells pf+bells
Date of Composition: 1996
Duration: 17'
Publisher/MS: MS

Composer: JOSEPH GROOCCOCK
Date of Birth/Death: 1913 - 1997
Title: *Contrapuntal Study*
Instrumentation: fl vn pf
Date of Composition: 1970
Duration: 4'
Publisher/MS: MS

Composer: MARIAN INGOLDSBY
Date of Birth/Death: 1965 -
Title: *Walking on Water*
Instrumentation: fl vn vc pf
Date of Composition: 1997
Duration: 5'
Publisher/MS: MS

Composer: ANE KILGALLEN
Date of Birth/Death:
Title: *The Emerald Ring*
Instrumentation: fl vc pf
Date of Composition: 1974
Duration: 14'
Publisher/MS: MS

Composer: JANE O'LEARY
Date of Birth/Death: 1946 -
Title: *Trio I*
Instrumentation: fl vc pf
Date of Composition: 1972
Duration: 7'
Publisher/MS: A.P.N.M.

Composer: JANE O'LEARY
Date of Birth/Death: 1946 -
Title: *Sinfonia for Three*
Instrumentation: fl vn pf
Date of Composition: 1980
Duration: 5'
Publisher/MS: A.P.N.M.

Flute and electronics (including tape)

Composer: RHONA CLARKE
Date of Birth/Death: 1958 -
Title: *Pied Piper*
Instrumentation: fl tape live electronics [reverb delay echo+pitch change]
Date of Composition: 1994
Duration: 14'
Publisher/MS: MS

Composer: DONNACHA DENNEHY
Date of Birth/Death: 1970 -
Title: *Swerve*
Instrumentation: fl tape
Date of Composition: 1998
Duration: 8'
Publisher/MS: MS

Composer: DONNACHA DENNEHY
Date of Birth/Death: 1970-
Title: *fAt*
Instrumentation: fl tape
Date of Composition: 2000
Duration:
Publisher/MS: MS

Composer: ROGER DOYLE
Date of Birth/Death: 1949 -
Title: *Oizo No*
Instrumentation: tape [fl cl perc pf vn va vc electronics]
Date of Composition: 1974
Duration: 10'
Publisher/MS:

Composer: ROGER DOYLE
Date of Birth/Death: 1949 -
Title: *Under the Green Time*
Instrumentation: tape / uilleann pipes fl tape
Date of Composition: 1995
Duration: 19'
Publisher/MS:

Composer: BENJAMIN DWYER
Date of Birth/Death: 1965 -
Title: *Crow*
Instrumentation: t rec [amplified] / picc+fl+a fl tape
Date of Composition: 1999
Duration: 13'
Publisher/MS: MS

Composer: BARRY GUY
Date of Birth/Death: 1947 -
Title: *Whistle and Flute*
Instrumentation: fl+picc tape
Date of Composition: 1985
Duration: 10'
Publisher/MS: Novello & Co. Ltd

Composer: PAUL HAYES
Date of Birth/Death: 1951 -
Title: *Recreation 3*
Instrumentation: tape [2 synths tpt fl soprano and dancer]
Date of Composition: 1992
Duration: 13'
Publisher/MS:

Composer: PAUL HAYES
Date of Birth/Death: 1951 -
Title: *Dove between the Pillars*
Instrumentation: fl electronics
Date of Composition: 1996
Duration: 4'
Publisher/MS: MS

Composer: MICHAEL HOLOHAN
Date of Birth/Death: 1956 -
Title: *Even the Olives are Bleeding*
Instrumentation: electric fl [pickup and chorus delay EQ pedals amplified]
Date of Composition: 1988
Duration: 5'
Publisher/MS: MS

Composer: MICHAEL HOLOHAN
Date of Birth/Death: 1956 -
Title: *Kindness is the word*
Instrumentation: fl pf / tape
Date of Composition: 1990
Duration: 10'
Publisher/MS: MS

Mixed instrumental ensembles which include flute

Composer: MICHAEL ALCORN
Date of Birth/Death: 1962-
Title: *Recycle*
Instrumentation: fl+a fl ob+cor anglais cl hn trbn perc [xyl bongos low+high gong vib glock bass drum tam-tam] vn db
Date of Composition: 1987
Duration: 9'
Publisher/MS: MS

Composer: GERALD BARRY
Date of Birth/Death: 1952 -
Title: *Handel's Favourite Song*
Instrumentation: solo cl fl tpt trbn pf gui db
Date of Composition: 1981
Duration: 6'
Publisher/MS: OUP 19 355334 1

Composer: GERALD BARRY
Date of Birth/Death: 1952 -
Title: *Octet*
Instrumentation: fl a fl cl b cl vn vc pf mar
Date of Composition: 1995
Duration: 10'
Publisher/MS: OUP

Composer: BRIAN BECKETT
Date of Birth: 1950
Title: *Quintet*
Instrumentation: fl cl 2vn vc
Date of Composition: 1972
Duration: 10'
Publisher/MS: MS

Composer: BRIAN BECKETT
Date of Birth/Death: 1950
Title: *Mundane Egg*
Instrumentation: fl cl string quintet
Date of Composition: 1974
Duration: 13'
Publisher/MS: MS

Composer: ED BENNETT
Date of Birth/Death: 1975-
Title: *Fourth Layer Tension*
Instrumentation: fl ob cl hn bn hp
Date of Composition: 1999
Duration: 4'
Publisher/MS: MS

Composer: ED BENNETT
Date of Birth/Death: 1975-
Title: *One for the Road*
Instrumentation: fl cl perc pf vn
Date of Composition: 2000
Duration: 7'
Publisher/MS: MS

Composer: SEÓIRSE BODLEY
Date of Birth/Death: 1933 -
Title: *James Joyce Film Music*
Instrumentation: fl trbn cornet 2 vn va vc pf
Date of Composition: 1981
Duration: 16'
Publisher/MS: MS

Composer: SEÓIRSE BODLEY
Date of Birth/Death: 1933 -
Title: *Phantasms*
Instrumentation: fl cl hp vc
Date of Composition: 1989
Duration: 20'
Publisher/MS: MS

Composer: JOHN WOLF BRENNAN
Date of Birth/Death: 1954 -
Title: *Frictions*
Instrumentation: fl b cl vib vn va vc
Date of Composition: 1993
Duration: 10'
Publisher/MS: MS

Composer: JOHN WOLF BRENNAN
Date of Birth/Death: 1954 -
Title: *Epithalamium*
Instrumentation: fl+b fl ob+cor anglais cl+b cl perc pf vn va vc db
Date of Composition: 1994
Duration: 18'
Publisher/MS: MS

Composer: JOHN BUCKLEY
Date of Birth/Death: 1951 -
Title: *Time Piece*
Instrumentation: fl cl vc pf
Date of Composition: 1982
Duration: 12'
Publisher/MS: MS

Composer: WILLIAM CAMPBELL
Date of Birth/Death: 1961 -
Title: *The Struggle of Will*
Instrumentation: fl cl va vc pf
Date of Composition: 1993
Duration: 11'
Publisher/MS: MS

Composer: ROB CANNING
Date of Birth/Death: 1974-
Title: *Knoten*
Instrumentation: fl cl vib vc
Date of Composition: 1999
Duration: 7'
Publisher/MS: MS

Composer: RHONA CLARKE
Date of Birth/Death: 1958 -
Title: *Sisyphus*
Instrumentation: fl cl vn va vc
Date of Composition: 1985
Duration: 20'
Publisher/MS: MS

Composer: RHONA CLARKE
Date of Birth/Death: 1958 -
Title: *SoundWorks Suite No. 1 for Young Players*
Instrumentation: 3 - 5 instr. [variable]: fl / vn / cl / rec pf perc [bongos tambourine glock triangle timp] vc
Date of Composition: 1994
Duration: 13'
Publisher/MS: Contemporary Music Centre Editions / CMC 5101

Composer: RHONA CLARKE
Date of Birth/Death: 1958 -
Title: *SoundWorks Suite No. 2 for Young Players*
Instrumentation: 3 - 5 instr. [variable]: fl / vn / cl pf perc pf / db
Date of Composition: 1995
Duration: 15'
Publisher/MS: Contemporary Music Centre Editions / CMC 5102

Composer: SIOBHAN CLEARY
Date of Birth/Death: 1970 -
Title: *Arabesque Scherzo and Chorale*
Instrumentation: fl cl vn pf [4 hands]
Date of Composition: 1995
Duration: 6'
Publisher/MS: MS

Composer: SIOBHAN CLEARY
Date of Birth/Death: 1970 -
Title: *Passacaglia*
Instrumentation: fl ob cl hn xyl vn vc db
Date of Composition: 1995
Duration: 10'
Publisher/MS: MS

Composer: FRANK CORCORAN
Date of Birth/Death: 1944 -
Title: *Dektet*
Instrumentation: fl ob cl bn hn 2 vn va vc db
Date of Composition: 1971
Duration: 15'
Publisher/MS: MS

Composer: FRANK CORCORAN
Date of Birth/Death: 1944 -
Title: *Chamber Sonata*
Instrumentation: fl / ob vn va vc perc
Date of Composition: 1974 rev. 1975
Duration: 11'
Publisher/MS: MS

Composer: FRANK CORCORAN
Date of Birth/Death: 1944 -
Title: *Dream Song*
Instrumentation: fl cl bn gui vc pf
Date of Composition: 1992
Duration: 8'
Publisher/MS: MS

Composer: FRANK CORCORAN
Date of Birth/Death: 1944 -
Title: *Four Concertini of Ice*
Instrumentation: fl ob cl hn vn vc db perc
Date of Composition: 1993
Duration: 12'
Publisher/MS: MS

Composer: FRANK CORCORAN
Date of Birth/Death: 1944 -
Title: *See - Through Music*
Instrumentation: fl vn va vc pf perc [crotales]
Date of Composition: 1993
Duration: 3'
Publisher/MS: MS

Composer: FRANK CORCORAN
Date of Birth/Death: 1944 -
Title: *Sweeney's Smithereens*
Instrumentation: fl picc cl +b cl perc pf vn db
Date of Composition: 2000
Duration: 10'
Publisher/MS: MS

Composer: JEROME DE BROMHEAD
Date of Birth/Death: 1945 -
Title: *Rotastasis*
Instrumentation: 2 fl 2 cl 2 vn va vc gui
Date of Composition: 1975
Duration: 15'
Publisher/MS: MS

Composer: JEROME DE BROMHEAD
Date of Birth/Death: 1945 -
Title: *Parameters*
Instrumentation: fl cl bn vn vc pf
Date of Composition: 1976
Duration: dur. variable
Publisher/MS: MS

Composer: JEROME DE BROMHEAD
Date of Birth/Death: 1945 -
Title: *Magister*
Instrumentation: fl ob cl bn 2 vn va vc
Date of Composition: 1981
Duration: 17'
Publisher/MS: MS

Composer: RAYMOND DEANE
Date of Birth/Death: 1953 -
Title: *Equivoque*
Instrumentation: fl hn org pf vc
Date of Composition: 1972
Duration: 8'
Publisher/MS: MS

Composer: RAYMOND DEANE
Date of Birth/Death: 1953 -
Title: *Amalgam*
Instrumentation: vn solo fl trbn pf org 3 perc dbm
Date of Composition: 1974 - 1975
Duration: 16'
Publisher/MS: MS

Composer: RAYMOND DEANE
Date of Birth/Death: 1953 -
Title: *Apreslude*
Instrumentation: fl cl perc hp va vc
Date of Composition: 1979
Duration: 10'
Publisher/MS: MS

Composer: RAYMOND DEANE
Date of Birth/Death: 1953 -
Title: *Seachanges (with Danse Macabre)*
Instrumentation: picc+fl in G pf perc vn vc
Date of Composition: 1993
Duration: 13'
Publisher/MS: Contemporary Music Centre Editions / CMC 4001

Composer: DONNACHA DENNEHY
Date of Birth/Death: 1970 -
Title: *Agnostic Refrains*
Instrumentation: fl cl hn 2 perc xyl vn vc db
Date of Composition: 1993
Duration: 7'
Publisher/MS: MS

Composer: DONNACHA DENNEHY
Date of Birth/Death: 1970-
Title: *derailed*
Instrumentation: fl cl vn vc db hpd tape
Date of Composition: 2000
Duration: 14'
Publisher/MS: MS

Composer: ROGER DOYLE
Date of Birth/Death: 1949 -
Title: *Temple Music - Earth to Earth*
Instrumentation: Version 1: tape / Version 2: fl bn vn tape / Version 3: fl bn tpt soprano instr. cl 2 alto instr. tenor instr. bass instr. db [opt.] perc electronics
Date of Composition: 1991 rev. 1999
Duration: 10'
Publisher/MS: MS

Composer: BENJAMIN DWYER
Date of Birth/Death: 1965 -
Title: *Sonata*
Instrumentation: ob / fl / t rec + s rec [opt.] gui
Date of Composition: 1994 rev. 1997
Duration: 13'
Publisher/MS: MS

Composer: EIBHLIS FARRELL
Date of Birth/Death: 1953 -
Title: *Diversions*
Instrumentation: fl vn vc hpd
Date of Composition: 1986
Duration: 8'
Publisher/MS: MS

Composer: EIBHLIS FARRELL
Date of Birth/Death: 1953 -
Title: *Procession*
Instrumentation: fl cor anglais vn va
Date of Composition: 1986
Duration: 20'
Publisher/MS: MS

Composer: STEPHEN GARDNER
Date of Birth/Death: 1958 -
Title: *Strange Fish*
Instrumentation: fl+a fl vn vc pf perc [mar suspended cymbal and bow]
Date of Composition: 1993 rev. 1994
Duration: 18'
Publisher/MS: MS

Composer: STEPHEN GARDNER
Date of Birth/Death: 1958 -
Title: *Mutable Sea*
Instrumentation: fl s sax+cl 2 kbd vn vc db
Date of Composition: 1999
Duration: 15'
Publisher/MS: MS

Composer: STEPHEN GARDNER
Date of Birth/Death: 1958 -
Title: *You Never Know What's Round the Corner*
Instrumentation: fl cl perc [tom-toms] pf vn vc
Date of Composition: 1999
Duration: 15'
Publisher/MS: MS

Composer: JOHN GIBSON
Date of Birth/Death: 1951 -
Title: *Music for Seven Instrumentalists*
Instrumentation: fl cl vn va vc pf timp+perc [side drum gong whip]
Date of Composition: 1973
Duration: 12'
Publisher/MS: MS

Composer: DEIRDRE GRIBBIN
Date of Birth/Death: 1967 -
Title: *Seven Visions of a Dream*
Instrumentation: fl+picc+a fl+Tibetan bowl cl+E flat cl+b cl hn 2 vn va vc db+finger hp+Tibetan bowl hp
Date of Composition: 1995
Duration: 35'
Publisher/MS: MS

Composer: RONAN GUILFOYLE
Date of Birth/Death: 1958-
Title: *Avian*
Instrumentation: trbn cl+b cl t sax+fl 2 vn va vc gui b gui drums
Date of Composition: 1999
Duration: 48'
Publisher/MS: MS

Composer: BARY GUY
Date of Birth/Death: 1947 -
Title: *Bitz*
Instrumentation: picc+a fl cor anglais E flat cl+cl+b cl pf vn va vc
Date of Composition: 1979 rev. 1981
Duration: 15'
Publisher/MS: Novello & Co. Ltd

Composer: BARRY GUY
Date of Birth/Death: 1947 -
Title: *Bird Gong Game*
Instrumentation: improvising soloist fl ob cl+b cl tpt perc
Date of Composition: 1992
Duration: 17 - 23'
Publisher/MS: Novello & Co. Ltd

Composer: BARRY GUY
Date of Birth/Death: 1947 -
Title: *Holyrood*
Instrumentation: Version 1: fl s+a sax trbn perc gui mand db tape; Version 2: tpt s+a sax cl+b cl db pf perc
Date of Composition: 1998
Duration: 20'
Publisher/MS: MS

Composer: PAUL HAYES
Date of Birth/Death: 1951 -
Title: *We all have our Minimal Moments*
Instrumentation: fl cl 1 - 2 syntb
Date of Composition: 1996
Duration: 5'
Publisher/MS: MS

Composer: PIERS HELLAWELL
Date of Birth/Death: 1956 -
Title: *How should I your true love know?*
Instrumentation: fl cl perc pf gui va vc
Date of Composition: 1984
Duration: 6'
Publisher/MS: Maecenas Music

Composer: PIERS HELLAWELL
Date of Birth/Death: 1956 -
Title: *Sound Carvings from Rano Raraku*
Instrumentation: fl perc pf db
Date of Composition: 1988 rev. 1992
Duration: 18'
Publisher/MS: Maecenas Music

Composer: PIERS HELLAWELL
Date of Birth/Death: 1956 -
Title: *The Erratic Aviator's Donce*
Instrumentation: fl+picc+a fl bongos dancer [opt.]
Date of Composition: 1989
Duration: 11'
Publisher/MS: Maecenas Music

Composer: PIERS HELLAWELL
Date of Birth/Death: 1956 -
Title: *Sound Carvings from the Ice Wall*
Instrumentation: fl+picc cl+b cl perc pf va vc db
Date of Composition: 1994
Duration: 17'
Publisher/MS: Maecenas Music

Composer: ANN HOBAN
Date of Birth/Death: 1969 -
Title: *Kurvey*
Instrumentation: fl cl perc vn va vc pf
Date of Composition: 1993
Duration: 5'
Publisher/MS: MS

Composer: ANN HOBAN
Date of Birth/Death: 1969 -
Title: *Dialogue*
Instrumentation: fl cl mar vc pf
Date of Composition: 1994
Duration: 8'
Publisher/MS: MS

Composer: MICHAEL HOLOHAN
Date of Birth/Death: 1956 -
Title: *Triangulum*
Instrumentation: fl cl perc
Date of Composition: 1984
Duration: 7'
Publisher/MS: MS

Composer: MICHAEL HOLOHAN
Date of Birth/Death: 1956 -
Title: *Cassandra*
Instrumentation: electric fl [digital delay chorus pedal octave divider] perc
Date of Composition: 1989
Duration: 9'
Publisher/MS: MS

Composer: DONAL HURLEY
Date of Birth/Death: 1950 -
Title: *Sonata da Chiesa*
Instrumentation: fl ob timp hp synth org vc
Date of Composition: 1989
Duration: 12'
Publisher/MS: MS

Composer: DONAL HURLEY
Date of Birth/Death: 1950 -
Title: *Esprit*
Instrumentation: fl ob cl hn perc vn vc db
Date of Composition: 1993 rev. 1995
Duration: 9'
Publisher/MS: MS

Composer: DONAL HURLEY
Date of Birth/Death: 1950 -
Title: *Octorole*
Instrumentation: fl ob cl hn perc vn vc db
Date of Composition: 1994
Duration: 8'
Publisher/MS: MS

Composer: DONAL HURLEY
Date of Birth/Death: 1950 -
Title: *Partial Images*
Instrumentation: fl ob cl hn vib vn vc db
Date of Composition: 1996
Duration: 6'
Publisher/MS: MS

Composer: MARIAN INGOLDSBY
Date of Birth/Death: 1965 -
Title: *Written in Early Spring*
Instrumentation: fl cl vn va vc
Date of Composition: 1987
Duration: 10'
Publisher/MS: MS

Composer: BRIAN IRVINE
Date of Birth/Death: 1965-
Title: *First Song for Jamie*
Instrumentation: fl+picc harmonica s sax electric gui vn vc
Date of Composition: 1996
Duration: 5'
Publisher/MS: MS

Composer: BRIAN IRVINE
Date of Birth/Death: 1965-
Title: *I dreamt I dwell in marble halls*
Instrumentation: fl cl vn vc
Date of Composition: 1997 rev. 1998
Duration: 5'
Publisher/MS: MS

Composer: BRIAN IRVINE
Date of Birth/Death: 1965-
Title: *She dreamt she danced with Charlie*
Instrumentation: fl cl b cl vn vc
Date of Composition: 2000
Duration: 5'
Publisher/MS: MS

Composer: FERGUS JOHNSTON
Date of Birth/Death: 1959 -
Title: *Episodes 1*
Instrumentation: fl t trbn electric gui perc
Date of Composition: 1986
Duration: 6'
Publisher/MS: MS

Composer: FERGUS JOHNSTON
Date of Birth/Death: 1959 -
Title: *Liofa*
Instrumentation: fl cor anglais b cl hn 2 vn va vc
Date of Composition: 1994
Duration: 7'
Publisher/MS: MS

Composer: FERGUS JOHNSTON
Date of Birth/Death: 1959 -
Title: *Opus Lepidopterae*
Instrumentation: a rec gui / fl pf / fl hpd / ob pf
Date of Composition: 1996
Duration: 7'
Publisher/MS: MS

Composer: MARY KELLY
Date of Birth/Death: 1957 -
Title: *Triptych*
Instrumentation: fl ob perc
Date of Composition: 1986
Duration: 7'
Publisher/MS: MS

Composer: MARY KELLY
Date of Birth/Death: 1957 -
Title: *Tussenmeer*
Instrumentation: fl a sax vn vc
Date of Composition: 1990
Duration: 9'
Publisher/MS: MS

Composer: VINCENT KENNEDY
Date of Birth/Death: 1962 -
Title: *Episodes in the Life of Johnny Three Legs the Hero*
Instrumentation: fl cl vn perc [xyl cymbal tambourine snare drum bass drum chimes]
Date of Composition: 1997
Duration: 7'
Publisher/MS: Vincent Kennedy

Composer: JOHN KINSELLA
Date of Birth/Death: 1932 -
Title: *Symphony for Five*
Instrumentation: fl cl vn vc mar+perc
Date of Composition: 1996
Duration: 15'
Publisher/MS: MS

Composer: MARY McAULIFFE
Date of Birth/Death: 1947 -
Title: *Longship on the Liffey*
Instrumentation: Version 1: 2 fl perc pf gui vn; Version 2: pf
Date of Composition: 1988
Duration: 4'
Publisher/MS: Mary McAuliffe Publications

Composer: JOHN McLACHLAN
Date of Birth/Death: 1964 -
Title: *Frieze*
Instrumentation: fl ob cl hn perc vn vc db
Date of Composition: 1993
Duration: 8'
Publisher/MS: MS

Composer: DAVID MORRIS
Date of Birth/Death: 1948 -
Title: *Anton Bruckner meets Steve Reich*
Instrumentation: fl ob cl vn vc xyl pf
Date of Composition: 1985
Duration: 5'
Publisher/MS: MS

Composer: GRÁINNE MULVEY
Date of Birth/Death: 1966 -
Title: *Sextet Uno*
Instrumentation: picc+fl+a fl cl+b cl perc [vib crotales tom-toms] pf vn vc
Date of Composition: 1997
Duration: 14'
Publisher/MS: MS

Composer: AILIS NÍ RIAIN
Date of Birth/Death: 1974-
Title: *A Song for my Body*
Instrumentation: S fl+a fl+picc tpt perc pf vc
Date of Composition: 1998
Duration: 10'
Publisher/MS: MS

Composer: AILIS NÍ RIAIN
Date of Birth/Death: 1974-
Title: *Under the Rose*
Instrumentation: fl+a fl+picc vn+tea-spoons pf+dessert-spoons
Date of Composition: 2000
Duration: 7'
Publisher/MS: MS

Composer: KEVIN O'CONNELL
Date of Birth/Death: 1958 -
Title: *Variants*
Instrumentation: fl ob cel pf vn vc
Date of Composition: 1980
Duration: 12'
Publisher/MS: MS

Composer: PROINNSIAS Ó DUINN
Date of Birth/Death: 1941
Title: *The hearts a wonder*
Instrumentation: fl ca pf vn vc db
Date of Composition: 1960
Duration:
Publisher/MS: MS

Composer: JANE O'LEARY
Date of Birth/Death: 1946 -
Title: *Concortet*
Instrumentation: fl vn vc hpd
Date of Composition: 1979
Duration: 14'
Publisher/MS: A.P.N.M.

Composer: JANE O'LEARY
Date of Birth/Death: 1946 -
Title: *A Woman's Beauty*
Instrumentation: fl perc dancer speaker
Date of Composition: 1991
Duration: 15'
Publisher/MS: MS

Composer: JANE O'LEARY
Date of Birth/Death: 1946 -
Title: *Silenzio della Terra*
Instrumentation: fl perc [mar+tom-toms]
Date of Composition: 1993
Duration: 12'
Publisher/MS: MS

Composer: JANE O'LEARY
Date of Birth/Death: 1946 -
Title: *Into the Wordless*
Instrumentation: fl cl pf vn vc
Date of Composition: 1998
Duration: 15'
Publisher/MS: MS

Composer: MARTIN O'LEARY
Date of Birth/Death: 1963 -
Title: *Concertante 1*
Instrumentation: fl ob cl vn vc pf
Date of Composition: 1988
Duration: 9'
Publisher/MS: MS

Composer: SEÁN Ó RIADA
Date of Birth/Death: 1931-1971
Title: *Nomos No. 3*
Instrumentation: version 1 fl+picc vn bn, version 2 fl va bn pf
Date of Composition: version 1-1957, version 2-1962
Duration:
Publisher/MS: MS

Composer: SEÁN Ó RIADA
Date of Birth/Death: 1931-1971
Title: *Incidental music to The Playboy of the Western World*
Instrumentation: fl+picc vn bn
Date of Composition: 1956
Duration:
Publisher/MS: Gael Linn

Composer: SEÁN Ó RIADA
Date of Birth/Death: 1931-1971
Title: *Suite of Greek Folksongs*
Instrumentation: fl ob va vc pf
Date of Composition: 1958
Duration: 10'
Publisher/MS: MS

Composer: GERARD POWER
Date of Birth/Death: 1965-
Title: *Slides and Swings*
Instrumentation: fl ob perc [glock+xy] vn vc db
Date of Composition: 1995
Duration: 8'
Publisher/MS: MS

Composer: GERARD POWER
Date of Birth/Death: 1965-
Title: *Gelert*
Instrumentation: fl+picc ob cl tpt trbn pf
Date of Composition: 1999
Duration: 6'
Publisher/MS: MS

Composer: MICHAEL SEAVER
Date of Birth/Death: 1967 -
Title: *Dances in Dreams*
Instrumentation: fl kbd tape
Date of Composition: 1992
Duration:
Publisher/MS: MS

Composer: ERIC SWEENEY
Date of Birth/Death: 1948 -
Title: *Untitled Music*
Instrumentation: fl 2 cl 3 pf vn
Date of Composition: 1982 rev 1999
Duration:
Publisher/MS: Beaumaris Publications

Composer: GERARD VICTORY
Date of Birth/Death: 1921 - 1995
Title: *Presages*
Instrumentation: fl cl vn vc pf
Date of Composition: 1982
Duration: 10'
Publisher/MS: MS

Composer: KEVIN VOLANS
Date of Birth/Death: 1949 -
Title: *Walking Song*
Instrumentation: Version 1: fl hpd 2 pere [handclappers / finger clickers / claves]; Version 2: org
Date of Composition: 1984 / 1986
Duration: 7'
Publisher/MS: Chester Music Ltd.

Composer: JENNIFER WALSH
Date of Birth/Death: 1974 -
Title: *i slowly suspect my dog is turning into a retrograde amine*
Instrumentation: fl cl perc pf vn
Date of Composition: 1997
Duration: 7'
Publisher/MS: MS

Composer: JENNIFER WALSH
Date of Birth/Death: 1974 -
Title: *running and running and running and running and*
Instrumentation: fl tpt (and crystal glass) va vc pf
Date of Composition: 1999
Duration: 6'
Publisher/MS: MS

Composer: JAMES WILSON
Date of Birth/Death: 1922 -
Title: *The Temptations of Saint Anthony*
Instrumentation: fl [opt.] vn elec db electric gui+acoustic gui 2 perc+pf
Date of Composition: 1985
Duration: 10'
Publisher/MS: MS

Ensembles including flute and voice

Composer's Last Name: ELAINE AGNEW
Date of Birth/Death: 1967 -
Title: *The Golden Stag*
Instrumentation: fl el vn vc db perc gamelan speaker
Date of Composition: 1993
Duration: 45'
Publisher/MS: MS

Composer: MICHAEL ALCORN
Date of Birth/Death: 1962 -
Title: *Calypso's Song to Ulysses*
Instrumentation: S a fl s sax va db perc [vib mar 5 cymbals crotales]
Date of Composition: 1987 - 1988
Duration: 9'
Publisher/MS: MS

Composer: DEREK BALL
Date of Birth/Death: 1949 -
Title: *Alborada and Carnival*
Instrumentation: S fl cl vn vc perc pf
Date of Composition: 1997
Duration: 7'
Publisher/MS: MS

Composer: SEÓIRSE BODLEY
Date of Birth/Death: 1933 -
Title: *Pax Bellumque*
Instrumentation: S fl cl vn pf
Date of Composition: 1997
Duration: 14'
Publisher/MS: MS

Composer: BRIAN BOYDELL
Date of Birth/Death: 1917 -
Title: *The Feather of Death*
Instrumentation: Bar fl vn va vc
Date of Composition: 1943
Duration: 8'
Publisher/MS: MS

Composer: JOHN BUCKLEY
Date of Birth/Death: 1951 -
Title: *The Seasonable Month*
Instrumentation: S fl pf
Date of Composition: 1973
Duration: 16'
Publisher/MS: MS

Composer: JOHN BUCKLEY
Date of Birth/Death: 1951 -
Title: *The Words upon the Window-Pane*
Instrumentation: S Mez. Ct T Bar soli fl+a fl cl+b cl hn vn vc pf perc
Date of Composition: 1991
Duration: 22'
Publisher/MS: MS

Composer: DAVID BYERS
Date of Birth/Death: 1947 -
Title: *Moon Shadows*
Instrumentation: Mez fl+picc cl+b cl hn vn vc pf
Date of Composition: 1981
Duration: 20'
Publisher/MS: MS

Composer: DAVID CATHERWOOD
Date of Birth/Death: 1956 -
Title: *Child in the manger*
Instrumentation: s a bar fl [opt.] pf
Date of Composition: n. d.
Duration: 2'
Publisher/MS: Alfred Publishing Co. Inc. 7958

Composer: DAVID CATHERWOOD
Date of Birth/Death: 1956 -
Title: *Come Let us Join to Sing*
Instrumentation: s a b fl [opt.] kbd
Date of Composition: n. d.
Duration:
Publisher/MS: Warner Bros Publications [USA]

Composer: RHONA CLARKE
Date of Birth/Death: 1958 -
Title: *Surprise*
Instrumentation: S fl
Date of Composition: 1986
Duration: 2'
Publisher/MS: MS

Composer: PAUL COLLINS

Date of Birth/Death: 1965 -

Title: *This is just to say*

Instrumentation: S fl

Date of Composition: 1985

Duration:

Publisher/MS: MS

Composer: FRANK CORCORAN

Date of Birth/Death: 1944 -

Title: *Buile Suibhne*

Instrumentation: fl+picc+a fl ob cl+b cl hn perc vn va vc db speaker

Date of Composition: 1996

Duration: 16'

Publisher/MS: MS

Composer: RAYMOND DEANE

Date of Birth/Death: 1953 -

Title: *Tristia*

Instrumentation: S fl cl perc pf vn va vc

Date of Composition: 1980

Duration: 11'

Publisher/MS: MS

Composer: RAYMOND DEANE

Date of Birth/Death: 1953 -

Title: *Achair*

Instrumentation: S fl+ree ob cl perc bp 2 vn va vc

Date of Composition: 1987

Duration: 17'

Publisher/MS: MS

Composer: RAYMOND DEANE

Date of Birth/Death: 1953 -

Title: *The Wall of Cloud*

Instrumentation: 2 S Mez T fl+a fl+picc+ocarina/s rec cl+b cl+perc perc hp vn va vc db

Date of Composition: 1997

Duration: 85'

Publisher/MS: MS

Composer: DONNACHA DENNEHY

Date of Birth/Death: 1970 -

Title: *Two Yeats Songs*

Instrumentation: S fl

Date of Composition: 1992

Duration: 10'

Publisher/MS: MS

Composer: ROGER DOYLE

Date of Birth/Death: 1949 -

Title: *Me and They*

Instrumentation: female voice fl ob cl bn hn

Date of Composition: 1969 rev. 1974

Duration: 8'

Publisher/MS: MS

Composer: EIBHLS FARRELL

Date of Birth/Death: 1953 -

Title: *Windfalls*

Instrumentation: S fl cl vn hp [Irish] perc [bodhran bones / woodblock]

Date of Composition: 1990

Duration: 5'

Publisher/MS: MS

Composer: BERNARD GEARY
Date of Birth/Death: 1934 -
Title: *Three Love Poems*
Instrumentation: soprano, fl, vc, harpsichord
Date of Composition: 1980
Duration: 8'
Publisher/MS: MS

Composer: JOSEPH GROOCCOCK
Date of Birth/Death: 1913 - 1997
Title: *Canon Three in One*
Instrumentation: s rec fl vn
Date of Composition: n.d.
Duration: 3'
Publisher/MS: MS

Composer: JOSEPH GROOCCOCK
Date of Birth/Death: 1913 - 1997
Title: *My Land*
Instrumentation: voice fl ob cl bn pf 2 vn va vc db
Date of Composition: n.d.
Duration:
Publisher/MS: MS

Composer: DOUGLAS GUNN
Date of Birth/Death: 1935 -
Title: *Ah! Sunflower*
Instrumentation: S pf a rec / fl
Date of Composition: 1970
Duration: 2'
Publisher/MS: MS

Composer: DOUGLAS GUNN
Date of Birth/Death: 1935 -
Title: *Peregrinations No. 1*
Instrumentation: S vc a rec / fl
Date of Composition: 1972
Duration: 7'
Publisher/MS: MS

Composer: PHILIP HAMMOND
Date of Birth/Death: 1951 -
Title: *Narcissus*
Instrumentation: Mez fl cl hn vn vc pf
Date of Composition: 1981
Duration: 15'
Publisher/MS: MS

Composer: PAUL HAYES
Date of Birth/Death: 1951 -
Title: *To the Snake*
Instrumentation: S fl cl vc
Date of Composition: 1979
Duration: 10'
Publisher/MS: MS

Composer: MICHAEL HOLOHAN
Date of Birth/Death: 1956 -
Title: *Burn Out*
Instrumentation: voice fl cl
Date of Composition: 1986
Duration: 4'
Publisher/MS: MS

Composer: DONAL HURLEY
Date of Birth/Death: 1950 -
Title: *I Died for Beauty*
Instrumentation: voice [S] fl tpt pf
Date of Composition: 1986
Duration: 8'
Publisher/MS: MS

Composer: MARIAN INGOLDSBY
Date of Birth/Death: 1965 -
Title: *To a Child*
Instrumentation: S fl pf
Date of Composition: 1986
Duration: 5'
Publisher/MS: MS

Composer: MARIAN INGOLDSBY
Date of Birth/Death: 1965 -
Title: *Hot Food with Strangers*
Instrumentation: S Mez C1 T Bar soli fl cl+sax vn vc pf perc
Date of Composition: 1991
Duration: 20'
Publisher/MS: MS

Composer: FERGUS JOHNSTON
Date of Birth/Death: 1959 -
Title: *Three Songs on Words by e. e. cummings*
Instrumentation: S fl cl bn
Date of Composition: 1981 rev. 1982
Duration: 5'
Publisher/MS: MS

Composer: FERUS JOHNSTON
Date of Birth/Death: 1959 -
Title: *Timon of Athens*
Instrumentation: 2 fl 2 cl+b cl bn vn gui perc [tom-tom tambourine] 3 speakers
Date of Composition: 1983
Duration: 12' [suite]
Publisher/MS: MS

Composer: DENISE KELLY
Date of Birth/Death: 1954 -
Title: *Helas mon Dieu*
Instrumentation: Mez fl hp
Date of Composition: 1974
Duration: 8'
Publisher/MS: MS

Composer: DENISE KELLY
Date of Birth/Death: 1954 -
Title: *Idle Dreams*
Instrumentation: Mez fl hp
Date of composition: 1980
Duration: 9'
Publisher/MS: MS

Composer: MARY KELLY
Date of Birth/Death: 1957 -
Title: *Six Songs of Love in Close or Distant Evocations*
Instrumentation: Mez fl pf
Date of Composition: 1985
Duration: 9'
Publisher/MS: MS

Composer: ANNE KILGALLEN
Date of Birth/Death:
Title: *That Nature is a Heraclitean Fire*
Instrumentation: s fl pf
Date of Composition: 1979
Duration: 10'
Publisher/MS: MS

Composer: JOHN KINSELLA
Date of Birth/Death: 1932 -
Title: *Praise the Lord!*
Instrumentation: s a fl 2 vn pf
Date of Composition: 1995
Duration: 5'
Publisher/MS: MS

Composer: ELIZABETH MACHONCHY
Date of Birth/Death:
Title: *My Dark Heart*
Instrumentation: s fl ob hn vn va vc
Date of Composition: 1981
Duration: 19'
Publisher/MS: MS

Composer: PHILIP MARTIN
Date of Birth/Death: 1947 -
Title: *Garments of the Night*
Instrumentation: S fl vc pf
Date of Composition: 1981
Duration: 6'
Publisher/MS: MS

Composer: MARY McAULIFFE
Date of Birth/Death: 1947 -
Title: *Irish Suite*
Instrumentation: s s a 2 fl vn hammer dulcimer bodhran pf
Date of Composition: 1998
Duration: 33'
Publisher/MS: Mary McAuliffe Publications

Composer: MICHAEL McGLYNN
Date of Birth/Death: 1964 -
Title: *O Viridissima Virga*
Instrumentation: 4 S Mcz soli fl low whistle 2 hp
Date of Composition: 1991
Duration: 8'
Publisher/MS: MS

Composer: JANE O'LEARY
Date of Birth/Death: 1946 -
Title: *I Sing the Wind Around*
Instrumentation: S fl cl
Date of Composition: 1968
Duration: 2'
Publisher/MS: A.P.N.M.

Composer: JANE O'LEARY
Date of Birth/Death: 1946 -
Title: *Poem for a Three-Year Old*
Instrumentation: S fl cl
Date of Composition: 1976
Duration: 1'
Publisher/MS: A.P.N.M.

Composer: JANE O'LEARY
Date of Birth/Death: 1946 -
Title: *Inis Orr*
Instrumentation: fl vc pf speaker
Date of Composition: 1987
Duration: 5'
Publisher/MS: MS

Composer: JANE O'LEARY
Date of Birth/Death: 1946 -
Title: *Two for One*
Instrumentation: a rec+voice flute / fl
Date of Composition: 1986
Duration: 5'
Publisher/MS: MS

Composer: JANE O'LEARY
Date of Birth/Death: 1946 -
Title: *Is it Summer?*
Instrumentation: Mez fl
Date of Composition: 1988
Duration: 8'
Publisher/MS: MS

Composer: MARTIN O'LEARY
Date of Birth/Death: 1963 -
Title: *the silence of unsinging*
Instrumentation: S B soli fl cl gui vn vc
Date of Composition: 1986
Duration: 20'
Publisher/MS: MS

Composer: SEÁN Ó RIADA
Date of Birth/Death: 1931-1971
Title: *Serenade*
Instrumentation: solo bar fl ob bn hn sd
Date of Composition: 1955
Duration: 4'
Publisher/MS: MS

Composer: ERIC SWEENEY
Date of Birth/Death: 1948 -
Title: *Mise Henry*
Instrumentation: voice vn va / vc fl gui pf
Date of Composition: 1983
Duration: 13'
Publisher/MS: MS

Composer: GERARD VICTORY
Date of Birth/Death: 1921 - 1995
Title: *The Dreaming of the Bones*
Instrumentation: Bar 2 Mez / 3 Bar soli fl perc [b drum tom-tom bongos]
Date of Composition: 1948
Duration: 25'
Publisher/MS: MS

Composer: IAN WILSON
Date of Birth/Death: 1964 -
Title: *The Howler*
Instrumentation: S fl+a fl cl+b cl s sax+t sax vn va vc perc
Date of Composition: 1987
Duration: 5'
Publisher/MS: MS

Composer: IAN WILSON
Date of Birth/Death: 1964 -
Title: *Scatterings and Remembrances*
Instrumentation: T fl va hp / T pf
Date of Composition: 1991
Duration: 10'
Publisher/MS: MS

Composer: JAMES WILSON
Date of Birth/Death: 1922 -
Title: *Ode to Autumn*
Instrumentation: S fl pf
Date of Composition: 1968
Duration: 8'
Publisher/MS: MS

Composer: JAMES WILSON
Date of Birth/Death: 1922 -
Title: *Fand*
Instrumentation: S fl pf perc
Date of Composition: 1974
Duration: 22'
Publisher/MS: MS

Composer: JAMES WILSON
Date of Birth/Death: 1922 -
Title: *Air and Angels*
Instrumentation: voice fl pf
Date of Composition: 1979
Duration: 8'
Publisher/MS: MS

Composer: JAMES WILSON
Date of Birth/Death: 1922 -
Title: *Phurabelle*
Instrumentation: S fl cl hp pf gui vn va vc
Date of Composition: 1982
Duration: 9'
Publisher/MS: MS

Composer: JAMES WILSON
Date of Birth/Death: 1922 -
Title: *Rima*
Instrumentation: S fl cl hn gui hp pf vn va vc
Date of Composition: 1988
Duration: 7'
Publisher/MS: MS

Composer: JAMES WILSON
Date of Birth/Death: 1922 -
Title: *Nine Very Small Songs*
Instrumentation: S fl+picc cl+b cl hn vn vc
Date of Composition: 1991
Duration: 15'
Publisher/MS: MS

Composer: JAMES WILSON
Date of Birth/Death: 1922 -
Title: *Maze*
Instrumentation: Mez Bar soli fl cor anglais pf perc vn vc
Date of Composition: 1993
Duration: 20'
Publisher/MS: MS

Concertos

Composer: BRIAN BOYDELL
Date of Birth/Death: 1917 -
Title: *Partita Concertante*
Instrumentation: vn / fl hp 2222 2000 perc str
Date of Composition: 1978
Duration: 20'
Publisher/MS: MS

Composer: EIBHLIS FARRELL
Date of Birth/Death: 1953 -
Title: *Romanza*
Instrumentation: fl 1222 2200 timp str
Date of Composition: 1980
Duration: 15'
Publisher/MS: MS

Composer: PHILIP HAMMOND
Date of Birth/Death: 1951 -
Title: *Concertino*
Instrumentation: fl str
Date of Composition: 1978 rev. 1994
Duration: 10'
Publisher/MS: MS

Composer: FERGUS JOHNSTON
Date of Birth/Death: 1959 -
Title: *Flute Concerto*
Instrumentation: fl+picc 3333 4331 timp 3 perc str
Date of Composition: 1996 rev. 1997
Duration: 20'
Publisher/MS: MS

Composer: EAMONN Ó GALLCHÓBHAIR
Date of Birth: 1910-1982
Title: *Concerto*
Instrumentation: fl string orch
Date of Composition: 1960
Duration:
Publisher/MS: An Gum

Composer: A.J. POTTER
Date of Birth/Death: 1918-1980
Title: *Dá Fluiteanna – Concertino for two flutes and orchestra*
Instrumentation: 2 fl orch
Date of Composition: 1968
Duration: 6'
Publisher/MS: MS

Composer: A.J. POTTER
Date of Birth/Death: 1918-1980
Title: *Rapsóid Éireannaigh – Concertino for flute an orchestra*
Instrumentation: fl orch
Date of Composition: 1966
Duration: 10'
Publisher/MS: MS

Composer: JAMES WILSON
Date of Birth/Death: 1922 -
Title: *Concerto for Four Flutes and String Orchestra*
Instrumentation: 4 fl str
Date of Composition: 1978
Duration: 21'
Publisher/MS: MS

Composer: JAMES WILSON
Date of Birth/Death: 1922 -
Title: *Concerto Giocoso*
Instrumentation: fl ob cl hn bn soli 2222 4210 timp perc hp str
Date of Composition: 1998
Duration: 15'
Publisher/MS: MS