



Advanced Masterclass Information/Application

*Susan Milan and
Jean Ferrandis*

Saturday, March 20, 2010

Houston Flute Fest

Moore School of Music

University of Houston

Application Deadline: February 1, 2010

The Houston Flute Club is excited to announce that there will be two Advanced Masterclasses at the 2010 Houston Flute Fest:

Susan Milan and Jean Ferrandis

About Susan Milan:

In 1974 Susan Milan was appointed Principal Flute of the Royal Philharmonic Orchestra where she remained for eight years until her first son was one year old. Since then she has continued to have a multi-dimensional career as an orchestral guest principal, chamber musician, soloist, teacher and lecturer. In Great Britain she has performed concertos with all the major orchestras and she tours frequently throughout Europe, USA, Australia and the Far East. She has given numerous world and UK premieres and has inspired contemporary composers to write for her, among them Richard Rodney Bennett, Antal Dorati, Carl Davis, Jindrich Feld, Edwin Roxburgh, Robert Saxton, Ole Schmidt, and Robert Simpson and Cecilia McDowall. She has recorded the Schmidt Concerto for the Da Capo label and will soon be recording the Simpson Concerto for Hyperion. Recent commissions include a concerto from the American composer Keith Gates, Oiseau Soleil for flute and piano by the French composer Jean Sichel and The Moon Dances by the British composer Cecilia McDowall. Susan Milan is often featured on the BBC and has recorded concertos and recitals for the Chandos label. Recent commissions and dedications include "The Moon Dances" by Cecilia McDowall, "Sonata" by Brian Lock and "Octagon" by Ian Finney - all British composers. Susan Milan is often heard on the BBC and has recorded for Chandos, Hyperion, Omega, Da Capo, Upbeat and Cala labels. Her latest recording of contemporary British works for flute and piano, recorded with the pianist Andrew Ball, will be released in 2008 on the Metier label. In the chamber music field, Susan has formed The London Chamber Music Group featuring flute, oboe, violin, viola, cello, piano and harp. With members of this group, she has recorded the chamber music of Eugene Goossens for the Chandos label. In the academic field, she has researched and published 19th century repertoire for Boosey & Hawkes, written a number of technical books and is presently restoring her collection of historic 78 recordings of flautists 1910-1945 and issuing them on the Master Classics label. Susan is a Professor of the Royal College of Music, where she was herself a scholar at the age of 16. She was awarded a Fellowship of the Royal College of Music, which was presented to her by HRH Prince Charles in November, 1999. Susan has formed the Weber Trio, with her second son, Christopher, who plays the cello, and the pianist Andrew Ball.

About Jean Ferrandis:

Chance had it that he became flutist, but any instrument would have been suitable. Born a musician as some are born blond or brown-haired, Jean Ferrandis simply needed a tool to express himself. Why the flute? And why not... Though the flute in itself did not interest him –the violin or the piano would probably not have done any better!- Jean Ferrandis nevertheless soon became one of these infallible virtuosos, whose supreme elegance consists in rendering the technique invisible, so as to lend a free hand to expression. And, in fine, it is the flute that one rediscovers through him, an instrument used as a voice and freed of its impulsive image. Jean Ferrandis's flute goes to the core, that is, music. It matters little, then, to know for whom or for what music is meant, when it is so well served. After receiving a first prize at the Conservatoire National Supérieur de Musique in Lyon, in Maxence Larrieu's class, Jean Ferrandis is laureate of the Maria Canals competition in Barcelona, of the Munich competition, of the Prague Spring Festival competition, and

finalist of the Young Concert Artists in New York. The flute decidedly tries to charm him, but he still does not take her seriously.

“It is Pan himself!” This sublime compliment, from the mouth of Leonard Bernstein as Jean Ferrandis played under his direction, as well as cadenza composed by the master for him, would not alter this. With no other career plan than that to let himself be carried by life, friendship, and his desire for music, Jean Ferrandis travels a lot. In Russia, in the United States, in Japan, or in Korea, he gives concerts and master-classes and takes advantage of these travels to meet fellow citizens of our planet Earth. He plays in prestigious concert halls such as Wigmore Hall in London, La Fenice in Venice, Hamariky Hall in Tokyo and the Théâtre des Champs Elysées in Paris.

He chooses his chamber music partners according to human and musical affinities: Jean-Philippe Collard, Henri Demarquette, Ivry Gitlis, Jean-Marc Luisada, Emile Naoumoff, Marielle Nordmann, Gérard Poulet, Caroline Sageman, Dominique de Williencourt, Michel Michalakakos. At the Ecole Normale Supérieure de Musique, he teaches the art of living through music as much as he does the subtleties of the flute.

Since several years, he regularly directs the Saint Christopher Orchestra of Vilnius and the Saint Petersburg Camerata. This is a way for Jean Ferrandis to finally embrace a wider repertoire, even if it is as a flutist that he has recently recorded Carl Philip Emmanuel Bach’s Concerti with the Saint Christopher Orchestra of Vilnius. Unless the flute is, once again, a pretext to speak of something else: of Jean Ferrandis’s fascination for the man, Carl Philip Emmanuel Bach, as revealed by his interminable, unpredictable and tormented phrases; of the performer’s compassion for a son crushed by his father’s quasi-divine shadow. Human, too human... thus Jean Ferrandis moves on, carried by his passionate love for life and beings. And the music, amongst all that? It comes out on top, once more, since there is no greater musician than that who has understood and experienced the price of life.

2010 HFF Advanced Masterclass Rules:

- 1) Applicant must be a current member of the Houston Flute Club at the time of the Festival.
- 2) Applicant must be an Undergraduate/Graduate Student or Adult/Professional
- 3) If selected to perform in either Advanced Masterclass, a pianist will be provided

To apply as a masterclass performer, please submit the following with your completed application form:

1. Recording Guidelines:

- a. Please submit a recording of one piece of your choice on an unedited, unmarked CD, 10 minutes maximum.
- b. To maintain anonymity, please do not speak on the recording or list any identifying information on the case or recording itself.
- c. Repertoire with accompaniment may be recorded with or without accompaniment.
- d. The piece performed on recording must be the same piece that will be performed at the live masterclass in March 2010
- e. The decision of the judges is final. Recordings become the property of the Houston Flute Club.

2. Fees and Membership:

- a. Advanced Masterclass participation is open to any Houston Flute Club member college age and older.
- b. 2010 HFC Membership application and membership fees may be enclosed with the Masterclass application. Checks may be made payable to the Houston Flute Club.

Application Fee:	\$30.00 (non-refundable)
2010 HFC Membership Fees:	\$10.00 – Middle/High School/Undergraduate students, \$20.00 – Adult/Graduate Students

3. Biographical information:

Please send a resume and a bio of no more than 500 characters, including spaces, to be used in the program if selected.

4. Application Deadline: Postmarked February 1, 2010

Late and/or incomplete applications will not be accepted.

2010 Houston Flute Fest Advanced Masterclass Application Form

Name: _____

Address: _____

City: _____ State _____

ZIP _____

Telephone : (_____) _____

Email: _____

Current level: ___ College/Graduate School ___ Professional

Repertoire Performed on Recording:

Composer _____ Piece _____

Please indicate which Masterclass you would prefer performing in (Please indicate 1st or 2nd choice).

Please note: We will attempt to honor preferences, but there are no guarantees:

Susan Milan Class _____

Jean Ferrandis Class _____

Those accepted to perform will be notified by March 1, 2010

Please send completed masterclass application, HFC membership application (if not already a member), CD recording and appropriate fees, postmarked by February 1, 2010 to:

Kathy Daniel
10926 Kaleo Way
Conroe, TX 77304