



The Flute View

A Magazine For Flutists, By Flutists

Interview with Alan Weiss of Haynes Flutes

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Alan Weiss is the Artist in Residence at Haynes Flute and an active recitalist and chamber musician. A dear friend of mine, I had the pleasure of interviewing him this week.

Barbara: Can you share with us some career highlights?

Alan: Right after college I became the Principal Flute with the Virginia Symphony and Iceland Symphony as well as playing Assistant Principal with the Mexico City Philharmonic and the State Orchestra of Mexico. After five years I wanted to do other things and I got my MM at age 30 from Boston University. At age 32, I was appointed Assistant Professor at Boston University College for the Arts, where I taught for ten years. In 1987 I joined the Boston Classical Orchestra where I am co-principal with my esteemed colleague Linda Toote. In 2004 I was appointed Artist in Residence at Haynes Flute. Other highlights include recording my CD's and in 1995 performing my European solo debut with the Romanian Radio Orchestra.

Barbara: What recent experiences stand out?

Alan: Last month I played a duo with Lady Jeanne Galway at the Hochstein School of Music in Rochester, NY. And I really enjoyed recording my 2010 CD: Virtuoso Flute Trio's, with fabulous flutist Paul Fried and pianist Bryan Pezzone.

Barbara: What do you have coming up in the next few months?

Alan: On April 12th and 13th I will perform with flutist Claudi Arimany the Concerto for 2 Flutes by Franz Doppler. I'm performing a recital and lecture in Seville, Spain as part of the Spanish Flute Convention, playing music that I like- Caplet, Gaubert and Hummel. In July I'm playing a duet with Sir James Galway at the Galway Flute Festival in Weggis Switzerland, and then performing in Luxembourg for the 26th Flute Forum.

Barbara: Why did you leave the orchestra?

Alan: I loved playing in the orchestra, orchestra prepares you for being part of a team, but I have more of a passion for chamber music. It was never my goal to be a full time orchestral player, you need a certain personality to keep it going I think. You don't really pick your path, you just have to be prepared at the highest level so you are ready when the path picks you!

Barbara: Can you tell us about your position as Artist in Residence for Haynes flutes and how it came about?

Alan: I had always played a Haynes flute and I would often bring my BU students to Haynes to try flutes. In 2003 Haynes asked me to do some testing of flutes for them, which I had never done before. I started testing flutes for them part time. I got to know Qian Ni when he was a student at BU and he eventually bought Haynes and Eastman flutes. After he bought Haynes, Qian asked me to come to work for Haynes full time. He said: "I will create a job around your abilities- a unique position-Artist in Residence". So, I represent the company, exhibit instruments and assist in helping flutists find the best instrument for them. I travel 15 weeks a year for the company and attend certain events for Haynes. I am the liaison for the Haynes artist program too. I'm well versed in the history of Haynes flutes and field questions for people who are doing research in the Haynes archives.

Barbara: What is your typical day like at Haynes?

Alan: Each day is different, I do many different things and I get to use all of my various abilities. It's a business so it's very different from educational institutions. People love their jobs here and it is a pleasure to work at Haynes.

Barbara: What advice would you give to young players starting out?

Alan: Be practical- look at the US – there are maybe 20 full-time orchestra's- so at most 80 orchestra jobs, and the conservatories are graduating hundreds of flutists a year. You can't just have talent, you have to work hard and be proactive in the field. You need a lot of personal drive too. Create a better balance between music as an art and a business and you should be entertaining too. Be well read, know great literature, as we are often judged by what we are able to discuss and write about. I do like that people today are picking a 19th century career!

Barbara: What are your future professional goals, what's next?

Alan: I'd like to do more recording and to play music that I like, have my favorite pieces on a recording! Maybe record the Poulenc and the Franck. I'd like to record with my wife who's a wonderful oboist. I actually just edited a book my wife Ann Rosandich wrote called: The Illustrated Encyclopedia of Oboe Reedmaking.

Barbara: What is your typical practice day like?

Alan: I do have a specific routine in that I divide my time into three parts. First- scales and long tones, second, etudes and third, preparing and perfecting whatever literature I will be performing.

Barbara: What music would you bring if you were stuck on a deserted island?

Alan: I'd bring my Taffanel/ Gaubert, Syrinx, Mozart Concerto's, Bach Sonata's and some orchestral excerpts!

Barbara: Thank you Alan for a great interview and lively conversation!

To learn more about Alan go to his website: www.AlanWeissFlute.com