

'I was destined to be a flautist'

Ana de la Vega will give a varied recital in Nicosia next week including works by Faure, Bach and Chopin

Flautist Ana de la Vega will be giving a recital at The Shoe Factory, Nicosia on February 5. She will be joined by Romanian pianist Irina Botan for the performance.

Her love of the flute began from an early age and has taken her around the world through international engagements as soloist, recitalist and orchestral musician. Although Ana doesn't hail from a musical family, she was six when she realised she wanted to be a flautist. "One day, my sister and I were running around in the garden of the farm I grew up on in southern New South Wales, Australia and I suddenly heard Jean Pierre Rampal playing Mozart's Flute and Harp Concerto coming through my parents' speakers. I was mesmerised, stuck, frozen! It was at that specific moment that I realised, there was nothing else for me to do – I was destined to be a flautist."

Most flautists who win Principal positions in orchestras do not move frequent-

ly as there are so few positions, and yet Ana has held several such positions in orchestras across Europe. "Playing in an orchestra has been one of the greatest gifts – it's a very special feeling and has been one of the greatest sources of my learning and experience. I hope to soon return to orchestral playing as it is there, that I have marked moments where I have fallen more and more in love with music."

There is an almost never ending debate as to whether playing on a gold flute enhances the sound qualities. "Well, I play on a silver Muramatsu SR model with a Verne Powell headjoint."

The first Muramatsu flutes were created in 1923 by the late Koichi Muramatsu with leadership later passed to his son and with the factory today continuing under the guidance of grandson Akio Muramatsu. "I don't believe that gold necessarily enhances the sound quality – I believe that the true sound of a flautist is

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created in the construct of the head and vocal chords, just like a singer.”

Ana, together with her piano partner Irina Botan, have just founded the London International Players and will have their inaugural concert on March 27 in London. “It is an ensemble born largely of the Menuhin School and IMS Prussia Cove and comprises soloists and chamber musicians from many corners of the world. We have come together both by human and musical choice and in an era where ‘louder’ forms of expression have won attention, the LIP aspires to hold more traditional artistic values. We will have a flexible and changeable formation so members can maintain expanding and demanding careers and which will also allow flexibility in musical programming and exploration.

Ana’s Cyprus recital is varied in its pro-

gramming. “The largest part of the flute repertoire hails from France in the early 20th century with the flute having a great central focus at the Paris Conservatoire. Many works were commissioned by the conservatoire itself as competition entry pieces. Faure is a great love of mine and the Widor Suite is so beautiful although rarely played these days. Bach is one of the greatest challenges and I’m particularly delighted to play a piece for solo flute by Australian composer Nigel Edwards. He has been the most significant musical influence on me, and also been a mentor and supporter. We met when I was just eight and he has shaped and guided me ever since. A great piece by a wonderful man and a gifted composer.”

The young Australian’s performance will also feature music by Saint-Saens and Dutilleux.

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