

Dear Mr. Hammig,

I have just finished trying out a flute with a colleague in the large hall of the Philharmonic, (we will be playing the Christmas Oratorio there tomorrow) and I am sure that you would be interested in the results:

The flute most definitely lives up to its promises of having a life and soul all of its own, flexibility of tone and its promise of demonstrating an individual character.

The resonance experienced cannot be faulted no matter how far away from the stage one is sitting.

The listener is permanently enveloped in the sound of the flute and never has the impression, as is so often the case, that, somewhere up front on the stage, somebody must be playing the flute.

The intonation for our orchestra is perfect, also when one compares it with that of my colleague's Brannen gold flute. The sound of your flute, however, can be clearly heard to be more intense and more balanced than the other, a phenomenon which allows the timbre to ring particularly beautifully and, of course, in a poised way throughout all registers.

In addition, the musician can put his/her personal musical ideas into practice and create his/her own sound without any kind of resistance on the part of the flute despite the instrument's own strong character – and in the past such a possibility was not always the case with the Hammig flutes.

In short, and without an iota of exaggeration, I can honestly say that you have created a masterpiece, a unique instrument, second to none throughout the world (I personally am not a really famous flautist and actually do not belong to the upper echelons of the music branch. Nevertheless I have played many flutes available throughout the world, instruments of all price categories in order to be more able to compare their attributes).

With this tribute I would now like to bring the year of 2002 to a close and I look forward to enjoying continued collaboration with you in the future.

Kind Regards,

Raphael Weidlich