

A portrait of a man with short brown hair and glasses, wearing a black tuxedo jacket, a white dress shirt, and a white bow tie. He is smiling and holding a silver flute diagonally across his chest. The background is a dark, solid grey.

PAN

JOURNAL OF THE BRITISH FLUTE SOCIETY

Stefán Ragnar Höskuldsson

BFS Future Flute Fest

JULY 2018



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Pan

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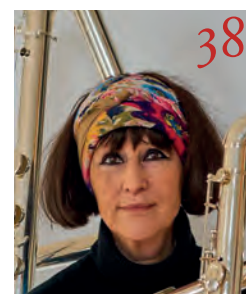
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FOCAL DYSTONIA

I enjoyed Carla's March Pan, but the article on Focal Dystonia rather shattered me.

If it mainly applies to musicians and sports people, perhaps those who get it simply don't have the right limbs, bodies, shapes of hand or wrists to cope with the torture of it all, or perhaps we start too young or play too much?

When adjudicating at BFS competitions for over 20 years, I could always tell by the stance, or position of holding the flute, at what age someone started the flute, and could forecast who would get hand and wrist problems soon! And I have too often been proved right!!

In working six days a week over 25 years with pro musicians, both with Atarah's Band (including guitarists) and with the

RLPO, there was a viola or two with repetitive stress syndrome as it was then called, but other than that, nothing, no one!

Yes—a horn player with a bad lip, but he started too late, practised too much, and just lost his lip. And he was mad!

A long time ago when I was principal with the RLPO in 1962, were we stronger, tougher, fitter? Did we practise less? We did not go to specialist schools except perhaps on Saturdays. Most of us then started on recorders and didn't begin the flute till about 11 and dare I say it, the musicians were mainly men!

I just don't know. It's not natural playing a flute for hours each day unless born with the right *shape, size and strength!* That's luck and nature—it's a very uncomfortable

instrument. And does it need hours of torture??

I am so lucky—I have played for 60 years and never had an ache anywhere!! Could it be because I play closed hole offset and I am very, very sporty and strong, and I have just the right shape fingers and strong wrists?

Whenever I have a body scan the first comment is always, "what do you do for a living? You have the organs of a pro sportsperson!" But I was born that way!! When I left school I thought of joining the Israeli army, being a pro discus player or a flautist. Playing the flute was the hardest physical work!

ATARAH BEN-TOVIM

DEAR FELLOW FLUTE PLAYERS,

I am an amateur player though I do teach a little too.

Over the past seven years, I have been experimenting with my flutes and read on the internet that there were some changes that could be made to improve the tone. I have two gold flutes, one of 9 carat with silver keys and another of 14 carat with gold plated keys.

Firstly, I had all the springs changed on the gold flute with silver keys, from 9.5 carat gold to platinum and immediately there was a more direct response and a more open tone. The difference was quite noticeable. Who would have thought the springs would make a difference! The next thing I did was the replace the 'donut', that half circle disc, placed inside the 'spare' G hole. On looking underneath the pad, I discovered it was made of plastic so I had it replaced by a 22 carat gold disc. The two As in the first and second octaves are still a bit flat but as nobody has ever complained to me about it, so I just accept it. But the top E is now amazingly easy, so it was worth the trouble.

Next on the 14 carat gold flute with sterling silver keys, I had them taken off and sent to be plated with 14 carat gold. This was a very expensive change and the flute was a little heavier when it was returned. The head joint on this flute is fitted with a zirconium riser and engraved rhodium lip plate together with the 24

carat gold cork assembly and crown, so it really is a top end headjoint. I don't much care for modern techniques, so I also plugged the open holes with 9 carat gold plugs. When I was watching my repairman, I discovered that the washers which hold the pads in place were of cheap metal and so I had those changed to platinum washers. When the flute came back, on trying it, the new keys and plugs seemed to affect the tone which was rounder and it seemed easier to make a louder tone on the lowest notes.

I remember reading somewhere that where the air first strikes the flute, the material it first encounters makes a big difference to the tone, and thinking about it, I realised that the air first strikes our teeth. After some thought, I talked to my dentist about replacing my three top front teeth with 18 carat gold ones. He didn't take me seriously at first until I explained my reasons and then he told me how much it would cost. I was rather shocked but on reflection and thinking about how much flute playing had cost me in my life, I felt that the outlay might be worth it. Just to see what my teeth would look like, I used a non-toxic, 'friendly' pot of gold paint (containing 9 carat gold)—to paint just the outside of my top front teeth. The taste was not nice but after it had dried, I was feeding my cat and when she looked up at me, she hissed and ran under the chair.

Also, the postman who only calls twice a week, backed away when I bid him 'good morning'. When I played the flute, however, the tone did seem more round and mellow. All the same, I am a bit reluctant to have this big operation unless the result justifies the cost.

The next day, I visited my granny who is in a care home and though I tried hard not to smile, when the carer brought the tea around and made a cheery joke, I laughed but granny screamed. It seems she went into shock. I was very sorry.

At the funeral, I played 'Home Sweet Home' on my 14 carat gold flute with silver keywork and my relations seemed to think it was a good choice.

Are there any BFS members who have had similar experiences with gold flutes?

Yours flutefully,
HAROLD B. DUDLEY



Contact the editor at
editor@bfs.org.uk



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MALCOLM POLLOCK

Kate Hill *Vice-Chair*

How did you first come to be involved with the BFS?

Karen Jones asked me if I was interested just as she was standing down from the council. I was pleased to be asked.

When did you first join the council, and what's your role now?

To be honest I can't remember but it is several years now. I was co-opted and then later became a full council member, and then last year the Vice-Chair of the Society. I have gradually taken on various jobs for the Society from inviting the adjudicators for the BFS annual competitions, booking the BFS Premier Flautist artists and liaising with the RAM over booking the Duke's Hall and on several occasions linking the recital in with the artist being the adjudicator for the RAM annual Flute prize competition kindly supported by Top Wind or All Flutes Plus biannually.

I am now helping Edward Blakeman plan and fix the next 2018 BFS London Flute Festival. This is the second festival we are working on together. This is taking a lot of my time at the moment. There is a never-ending list of all the things we could do or how to attract the audience, but time is a limit. I have many other home commitments including as a trustee for the Oxford Flute Summer School, which I love working on and The Friends of Nuffield Church which is a beautiful 12th century building where Lord Nuffield himself is buried. It has been known that I play the organ (keyboard only, I hasten to add) around Christmas time which comes with its amusement depending on which notes want to continue for more than their allocated time or maybe not at all! Gardening is another of my passions.



What's every-day life like for you?

Busy! And I am lucky that it is like this. Over the years I have always enjoyed teaching and having a wonderful musical life with the English Chamber Orchestra amongst many other orchestras and ensembles which have taken me all over the world. I was in the Haffner Wind Quintet for 22 years which was a wonderful way to make music with such special musicians.

I have been teaching at the Royal Academy for nearly 22 years. I so enjoy it and have the task of arranging many different classes for the flute department. Professionals seem to love coming and how lucky the students are that they do!

For fifteen years I had a second job as an alpaca farmer. We were looking after 140 alpacas at one stage. It was a lot of work even with outside help. We moved house nearly four years ago and inadvertently ended up renovating our new home. Suddenly we had a new massive project which, now it is over, we are really happy with. I don't miss the extra animal work, but I do miss the physical work of keeping outside and constantly moving and of course the contact with the alpacas. It was a good time, but you could guarantee that on a heavy concert day my husband would be in Australia and an alpaca would be really ill. Conflict of priorities—but like any sick person you can't say sorry I will look after you tomorrow! Stressful.

What are you most looking forward to about the festival?

The diversity of the programme. The idea of the festival is to highlight the many options that today's musicians have. There are so many genres for flute players to take part in nowadays. No longer is it orchestral playing and/or teaching alone. The diversity

is huge and so many students now enter a career with a portfolio which makes a very demanding and stimulating environment for them, if not hard work!

I find it amazing how many flute students end up doing something to do with the flute in so many different ways and of course if they divert to something non-musical all their skills are used in a different but very rewarding way.

Edward Blakeman's idea of the "Pit Stops" is an exciting idea. Anyone in the audience can choose from many of the performers for a short one-to-one conversation. Yes, you can talk to that amazing player and ask them about performing, how they cope, how they work on this or that, advice, what they love, the questions could be endless and so helpful, and yet so nice to actually get to know the performer for a short while. They are humans too!

Anything else you want to add?

When I think of how naive I was when I went to college and the quality of instruments in those days it makes me smile. I played on my closed hole, silver-plated Gemeinhardt flute until my last year at the RNCM! In those days we were amazed that some people knew the fingering for top D! How times and flutes have changed.

I have been very fortunate to have been so well guided by Trevor Wye (my college professor) to hear so many Moyse classes and of course later WIBB and Geoffrey Gilbert at the International Summer School that Trevor ran for many years. Those were very happy days and the immersion in the passion of music and flute sounds was so inspiring and lovely.

P

THE ROYAL SOCIETY OF
MUSICIANS
of GREAT BRITAIN

The Royal Society of Musicians is Britain's oldest music charity and its aims remain as relevant today as they were in the earliest years – to provide immediate financial assistance to musicians unable to work due to accident, illness or old age. Being a charity run by musicians for musicians, the Society is uniquely placed to fully understand the challenges faced within the profession.

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Medal for William Bennett

William Bennett has been awarded the Walter Willson Cobbett Medal for Services to Chamber Music by the Musicians' Company. Previous winners include Steven Isserlis CBE, Trevor Pinnock, Julian Bream, Peter Maxwell Davies, Christopher Hogwood, Edwin Roxburgh, Elizabeth Maconchy, Gordon Jacob and Edward Elgar. The award was presented at Salter's Hall, London in April. Other prizewinners included Brian May, who was presented with the Popular Music Lifetime Achievement Award.



Bouriakov at The Royal Academy

Denis Bouriakov, principal flute of the Los Angeles Philharmonic, has become a visiting Professor of Flute at his alma mater, the Royal Academy of Music.

THE 2019 AUSTRALIAN FLUTE FESTIVAL is open for proposals until 31 August. The theme is EXPANDING HORIZONS, and the festival takes place at the Sydney Conservatorium of Music from 5–8 July 2019. Guest artists include Denis Bouriakov, Matthias Ziegler, Wissam Boustany and Marina Piccinini. Full details at <http://www.australianflutefestival.com/main.html>

NATALIA JARZĄBEK has become principal flute of the Krakow Philharmonic Orchestra.

LEANNA KEITH has been appointed as a flute instructor at Cornish College of the Arts in Seattle.

WALLY HASE has been appointed as Flute Professor at Vienna University of Music and Performing Arts.

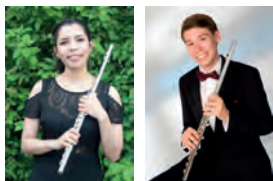




ROBERT WILLOUGHBY, NFA Lifetime Achievement award winner and former principal flute of the Cincinnati Symphony, died in March at the age of 96. A performer on modern and baroque flute, he taught at Oberlin Conservatory for 37 years, before moving to positions at the Peabody Institute and at the Longy School of Music of Bard College.



Prizewinning Publishers
UK publishers Wonderful Winds, Forton Music and Tetractys have all been named as prizewinners at the National Flute Association Newly Published Music competition. For a full list of winners see <http://www.nfaonline.org/Annual-Convention/2018/pdfs/2018%20NPM%20Winners.pdf>



International Flute Prize
Rute Fernandes, a former student of Michel Bellavance at the HEM in Geneva, has won First Prize in the 53rd Markneukirchen International Instrumental Competition in Germany. She is currently working as deputy Principal Flute at Zurich Opera. Second prize went to Joidy Blanco of Venezuela, and 3rd prize winner was Stefan Gottfried Tomaschitz from Austria.



Guangzhou First Round
The Guangzhou International Flute Competition has announced the first round participants. The competition begins in September and the Awards Ceremony takes place on 6 October. The Jury includes Yossi Arnheim, Qiling Chen, Mario Caroli, Maxence Larrieu, Susan Milan and Ruth Wentorf. Details at <http://www.cifcg.ch/>



ELISABET FRANCH has been appointed as Solo Flute of the Tianjin Symphony Orchestra in China.



PATRICK WILLIAMS, a 2014 graduate of the Curtis Institute of Music, has become Associate Principal Flute of the Philadelphia Orchestra.



STEPHEN CLARK has won the Alexander & Buono International Flute Competition, and performed at Carnegie Hall's Weill Recital Hall on 20 May.



SHARON BEZALY recently gave the premiere of a new flute concerto by Jeff Beal with the Minnesota Orchestra and Osmo Vänskä.



MEG STORER and **NOELIA COTUNA**, flute and harp duo, have won 1st prize in the Chamber category of the North London Camac Harp Competition.

MONTREAL FLUTE FESTIVAL will take place from 15–17 August 2018. Guest artists are Alexa Still and Amelie Brodeur. Full details at <http://www.montrealflutefestival.com/>



New Low Flutes Music
Alry Publications has launched a new series, called *The Bottom Line*, focusing on repertoire for low flutes. The series features original compositions for low flute ensembles by American composers, including by Alexandra Molnar-Suhajda, Phyllis Avidan Louke and Greg Lutz and arrangements by Matt Johnston, Paige Dashner Long and Judy Nishimura.

- Find all the hyperlinks in this issue at bfs.org.uk

- Send us your news.
- Contact the editor at editor@bfs.org.uk

World Shakuhachi Festival London 2018



OPENING GALA CONCERT: 31 July, Union Chapel, London
MAIN EVENT, INCLUDING CONCERTS, WORKSHOPS AND TALKS:
1–4 August 2018, Goldsmiths, University of London

The World Shakuhachi Festival 2018 offers a special opportunity for members of the British Flute Society and musicians of all kinds to discover the shakuhachi, the Japanese bamboo flute. The many similarities and differences between the two instruments make the shakuhachi at once approachable and challenging, familiar and fascinating, for those with experience playing the Western flute. End-blown and constructed from bamboo, the shakuhachi has a distinctive tone colour and playing technique, yet relies on a foundation of breath control, embouchure and careful listening common to many wind instruments. It is a route into learning about a new musical culture as well as a chance to

reflect on one's own. Indeed, traditional shakuhachi music has inspired many composers writing for the Western flute, helping to fill this repertoire with a variety of breathy effects, unusual trills and glissandi. This is the seventh World Shakuhachi Festival and the first time this major event has come to Europe, so we hope readers from across the UK will take up this rare chance to experience an instrument that has already captured the imagination of many flautists.

The World Shakuhachi Festival 2018 brings together many of the world's best performers of the shakuhachi, from all continents. It presents, at the highest level, a broad cross-section of traditional and contemporary solo and ensemble music for shakuhachi. As an instrument, the shakuhachi is familiar to many people, yet rarely named or recognised. It has put in appearances in many film soundtracks, including the final *Harry Potter* films, and is on the other hand enjoyed by many because of its deeply meditative quality. The instrument is, however, capable of a broad range of music, from quiet to energetic and stimulating, alone and grouped with other instruments, from Japan and elsewhere. The broad spectrum of its music will appeal to music lovers from all walks of life and with all tastes, from traditional to modern, from meditative to 'world music'.

The WSF2018 will offer a unique opportunity to experience the world of shakuhachi close up and in a variety not seen before in the UK or Europe. Our schedule is bursting with a wide range of concerts, practical workshops, lectures, talks, exhibitions, screenings and informal gatherings, bringing together around 40 top-level shakuhachi performers from Japan and another 40 from other countries to play and teach. Whether you are a seasoned shakuhachi professional, an enthusiastic hobbyist or simply interested in discovering new cultural and musical territory, WSF2018 is the place to be.

<http://wsf2018.com/tickets>



Adam Walker at Corbridge

Adam Walker joins artistic directors the Gould Piano Trio and clarinetist Robert Plane at the 20th Corbridge Chamber Music Festival on 3 and 4 August 2018.

Friday 3 August 1800

Mozart Flute Quartet in D K.285 (alongside Françaix Clarinet Quintet and Brahms B major Piano Trio)

Friday 3 August 2130

Villa-Lobos *The Jet Whistle*, *Chôros No. 2*, Ginastera *Impresiones de la Puna*

Saturday 4 August 1930

Poulenc Flute Sonata (alongside works by Huw Watkins, Vaughan Williams and Brahms Clarinet Quintet)

All concerts at St. Andrew's Church, Market Place, Corbridge.

www.corbridgefestival.co.uk

Tickets www.queenshall.co.uk

01434 652477

Fantastic Flutes, Clarinets and Whisky Galore!

ISLE OF RAASAY AUTUMN FLUTE AND CLARINET COURSES

15–19 October 2018

With Dana Morgan and Sarah Watts

Situated off the west coast of Scotland on the beautiful Hebridean island of Raasay, these popular courses focus on all areas of playing and technique, with ensemble opportunities, all in a relaxed and friendly setting.

For flute and clarinet players of intermediate to advanced standards, and for lovers of music and whisky, this October brings the second year of the Isle of Raasay Autumn Flute Course, which runs in conjunction with the Autumn Clarinet Course. The beautiful Hebridean setting is not only conducive to wonderful music making, it is also now the location for the first legal distillery on the island; well, a hop, skip and a jump from Raasay House and the Community Hall, where the course is based. Last year, course participants were treated to an unofficial 'behind the scenes' visit of the distillery, by the co-founder, Alisdair Day. This year, with the distillery officially open, there will be the option to take a proper tour before having the chance to hear and play some of Dana's fantastic flute collection—hiccups optional!



For further information:

www.raasaymusiccourses.com

info@raasaymusiccourses.com

Tel: Sarah Watts 07961 364758

Flute Wellness Day

Sunday 14 October 2018, 1000–1630

Barton Peveril Sixth Form College, Chestnut Avenue, Eastleigh, SO50 5ZA

Wellness is an active process of becoming aware of and making choices toward a healthy and fulfilling life. *Wellness* is more than being free from illness, it is a dynamic process of change and growth. As a flute player, come and experience different ways to incorporate *wellness* into your flute playing. The day will be led by flautists Sarah Newbold and Niall O'Riordan. There will be flute playing throughout the day as well as sessions on bodymapping (led by Sarah), Feldenkrais (led by Niall), yoga and pilates (led by local instructors).

Tickets are £25.

For more details contact Sarah Finch:

Tel: 07779927613

sarah@sarahheard.co.uk

New Generation Flautists

HAMPSHIRE FLUTE DAY

Now in its fourth year, and building on its past success, another Flute Roots day was held on Sunday 15 April at the Lantern Theatre, with over 60 flautists joining local professional flute trio, Flute Roots and the Hampshire Flute Choir, in a celebration of music from the movies and musicals.

This year saw the introduction of a new generation flute trio, Flute Roots Junior. Aged 9 and 10, Emme Hensel, Layla Anderson and Elizabeth Massey have become firm friends over the years, meeting at various Hampshire Flute Days. They have recently returned from a residential flute course with Liz Goodwin and Flutewise over Easter, where they worked together as a trio, and were keen to demonstrate their abilities with a short recital during the concert on Sunday.

As organiser of the Flute Roots day, Carrie Hensel said, "The main aim behind the day is to help inspire the next generation of flautists, some of whom will no doubt come into the Hampshire Flute Choir when they reach the higher grades". The enthusiasm being demonstrated by all those attending suggests that this aim is being met.

The next Hampshire Flute Day will be Sunday 4 November at the Lantern Theatre with Contemporary Folk flautist Philippe Barnes.

FluteDay.co.uk

CARRIE HENSEL



Front row left to right, Emme Hensel, Elizabeth Massey, Layla Anderson (Flute Roots Junior)

Back row left to right, Carrie Hensel, Jo Kidman, Claire Stocker (Flute Roots)

Averil Williams



It is with a complex mixture of sadness and loss, but also thankfulness and fond smiles, that I write a few inadequate words to let readers know that Averil Williams passed away on March 25th 2018 at the age of 78. Along with many others I am sad and cannot yet believe she is not around and still expect to be able to talk to her on the phone or see her at the next Guildhall or flute event. I am enormously thankful for what she did for me and so many others. Many of us will have tearful moments but also be able to smile at so many fond memories; she is very much still here in so many ways.

These words follow what now seems a timely article in the 2017 issue of PAN that paid tribute to Averil leading up to a wonderful celebration concert in the summer of that year. It honoured 50 years of teaching at Guildhall School of Music from 1966 to 2016—from its base in John Carpenter Street to the new premises at Silk Street and Milton Court. It was a beautiful and special occasion attended by many former students, colleagues and friends; a memory that so many of us will treasure. It also

celebrated her fabulous gift of a Kingma contrabass flute with new compositions premiered especially for the occasion. That goes a little way to illustrating her dedication to the department and to the flute over so many years. She was an integral part of the Guildhall flute faculty, with a ‘who’s who’ list of professors generating a rich and extensive group of alumni. As was elucidated in Nicholas Bricht’s 2017 article, many fine flute players were once Averil’s students; I recall Averil often referring to leading players as ‘fine’ flute players. Just as importantly, she had countless students who have gone on to contribute to society’s fabric in varied and equally valuable ways.

There have been many wonderful tributes to Averil with quite a number that can be seen on a Facebook page ‘In Memory of Averil Williams’ along with some fabulous photos. Here are few words I have seen written about Averil since we lost her—“A significant figure”, “a very special soul”, “kind and perceptive of everyone who got in her orbit”, “as a teacher—demanding, inspiring, supportive, very particular and sometimes a little



scary”, “interested, open, giving, generous, heartfelt and determined”, “challenging, reliable, imaginative, the voice of reason, immensely knowledgeable, elegant, charming, stubborn and forward thinking...in fact many contradictions but always sensitive, human and reflective.” I recognize and echo all of these words. Indeed, words interested Averil, and as a young student I would regularly have my vocabulary tested; she was the first to introduce me to *mellifluous*...what a lovely word. I recall we were discussing tone quality.

I first met Averil in 1981. Simon Hunt introduced me to her and Averil set about kindly teaching me how to play the flute properly. I had a long list of habits to improve upon or replace. *Moyse* was never far from her lips along with her admiration for her contemporaries WIBB and Jimmy—before they were Sir James Galway and William Bennett OBE respectively. Geoffrey Gilbert was also cited and of course many years later we now teach in the Geoffrey Gilbert room at Guildhall. Averil also contributed to a documentary about Gilbert. This was after her

pivotal time playing for the Icelandic Symphony when she was an active player back in the UK. Behind the flute scenes Averil was developing her Psychological interests which led her to train in Music Therapy and train at the Society of Analytical Psychology. She worked in most areas of NHS Adult psychiatry, including forensic work and divided her time between clinical work and the music profession.

Averil’s wisdom, dedication and friendship have always been, and will continue to be deeply valued. She has played a significant role in many people’s lives and, without knowing it, many, many more people’s lives. What amazing ripples in that surreal sea of Time Dominoes! From all those that have benefited from knowing and learning from Averil...a huge, HUGE THANK YOU!!!

IAN CLARKE with SARAH NEWBOLD & PHILIPPA DAVIES

Thanks to Lindsay Williams for the photographs.

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trade news



Flute Days! goes on the road



Following the great success of the first Wonderful Winds *Flute Days!* weekend in Devon last summer, Mel Orriss and Joss Campbell are delighted to be taking the event on the road around the country in the coming months.

28–29 July

The Ockment Centre, Okehampton, Devon, EX20 1NR

8–9 September

Yateley School, Yateley, Hampshire, GN46 6NW

6 October

Woodland Middle School Academy, Flitwick, Bedfordshire, MK45 1NP

Flute Days! presents a unique opportunity for players of all ages and abilities to get together for a day (or two) of fluting, using the extensive Wonderful Winds catalogue. The emphasis is very much on having fun with the flute and the events are designed to build confidence, in a friendly and supportive atmosphere.

The days begin with fun warm-up sessions, workshops on breathing and sound, and an introduction to playing the larger instruments of the flute family; players then play together in a large flute choir, using music sent out in advance in their Player's Packs. After lunch the players divide up into their smaller Chamber Music groups and have the chance to choose music from the Wonderful Winds library for sessions coached by Mel and Joss. Each day culminates in a free informal concert, where friends and family can come and hear the results of the day's work.

As well as a Wonderful Winds pop-up shop, **Just Flutes** will be in attendance, with a trade stand full of instruments, music, accessories and other goodies!

More information and application forms can be found on the relevant pages of the Wonderful Winds website wonderfulwinds.com, or simply get in touch with Mel at mail@wonderfulwinds.com or 07817 703844 to find out more or chat about having an event in your area.

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Future Flute Fest

STOP PRESS: Addition To Festival Programme

Come to the BFS Future Flute Festival on Sunday 19 August to hear the world premiere of *Amistad* by Simon Holt for two flutes, performed by Michael Cox and Joshua Batty. The performance, which takes place at 3pm, also includes a brand-new piece, *Bell-wether*, for solo alto flute by Colin Matthews, and a talk by Simon Holt about his work. *Amistad* was written in 2013 as an encore for Emmanuel Pahud and Thierry Fischer following their premiere of the Holt flute concerto, *Morpheus Wakes* at the Proms in 2014. The title is the Spanish word for *friendship*, and the piece is around six minutes long.



Tonbridge Flute Day Sunday 18 March, with Gareth Mclearnon And Abigail Burrows

Originally scheduled for the 4th but cancelled due to the snow, this event turned out to be a resounding success in spite of even more snow! We had a lovely mix of teachers, adult amateurs and advanced students. we worked at tone production with Gareth and further expanded on this with Abigail working on blending with others. We finished by playing as an ensemble using some of the techniques we had learnt. Thanks go to Patrick from Top Wind for his support and helping the day to be such a success and also Gareth, Abbie and Liz Goodwin.



BFS Flute Day with Lis Dooner

**Sunday 9 September
in Stoneyburn House, West Lothian**
The next BFS Scottish flute day features Lis Dooner who played, for a number of years, in the Scottish Chamber Orchestra. She is a renowned flute player, teacher and Baroque specialist. The day will involve 'a bit of everything' — warm up and flute technique, flute ensembles/flute choir and masterclass. Places are limited at these events so early booking is advised. Full details from mryswllmsn@aol.com
£45 for BFS members

Body Shop

The Body Shop on Saturday afternoon at this year's festival will be run by Sarah Newbold.

“ How do the great natural performers do it? They have understood instinctively that how we use our bodies affects the way we sound and play. So it makes sense that our playing and how we move will both be affected by how we THINK we are structured.

As a student years ago there was a certain taboo in talking about the body; people were mainly concerned with learning the instrument and really only talked about body in hushed tones, with a degree of shame and secrecy usually linked to injury. Nowadays students are beginning to understand that we are learning to play our bodies as well as the instrument, they are totally linked; so talking about the body is out in the open! We have flute players who are more expressive and communicative, moving well in order to play better.



This session will begin with a short introduction to balance and then focus on the arms within the context of the whole body.

ILLUSTRATION: WILLIAM BENNETT

BFS Sussex area flute ensemble

Sussex area rep Anne Hodgson runs a regular flute ensemble for adult BFS members at Grade 7 level and over. We meet about once a month generally on a Sunday morning in Hurstpierpoint, BN6, and subs are £5 per meeting. The emphasis is on enjoying playing, meeting fellow flute players, and learning a wide variety of new repertoire in a friendly supportive and non competitive group. There are opportunities to play bass and alto flutes and our first concert was on Sunday 3 June in Pyecombe Church, together with the Pyecombe Choir, in aid of Pancreatic Cancer UK. More concerts are planned for the autumn. New members are always welcome. Please email annehodgsonflute@gmail.com

New BFS YouTube Channel

The BFS has a new YouTube channel featuring a growing number of technique videos. Search YouTube for “British Flute Society”.

Flautissimo Tour



The Isle of Wight was the destination for Flautissimo’s 2018 May tour. We had 20 players take the ferry to the island and stayed in Shanklin at the lovely and very accommodating Brunswick Hotel—where we were able to rehearse after dinner on the Friday night in the lounge area of the spacious flat.

Saturday saw us playing two sets at Carisbrooke Castle—first in the diminutive chapel with a very appreciative audience and then outside. We were extremely lucky with the weather the whole weekend and played outside (seeking shade!) with barely a need for a peg. Saturday evening saw our, now traditional, games night with a hard-fought game of *Articulate* the main event. (We won’t mention that my team unfortunately kept landing on World and People and came a desultory last!)

We played at Osborne House on Sunday—first in the Durbar Room with its intricate Indian-style plaster work and a banqueting table recreating the scene of a dinner from the late 19th century—it felt very grand; then on the terrace overlooking the gardens leading down to the sea.

After a game of mini golf, a dip in the sea, walks and some 5k runs along the beach we finished our weekend on the Bank Holiday Monday with performances at the Donkey Sanctuary where we were joined by the very lovely Siobhan Cosgrove.

Highlights from our repertoire for the weekend included *Blue Train* by Hirose, *Four Dances from Merrie England* by Edward German arranged by Robert Rainford and our very special signature tune *Bob the Fiddler* by one of our players, Lucinda Pillow.

Flautissimo, the Southampton Flute Orchestra, always welcomes new players of Grade 5 and above and rehearses Friday evenings in Portswood.

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The British Flute Society Annual General Meeting 2018

The Annual General Meeting of The British Flute Society will be held
at 9.00 am on Saturday 18th August 2018
Footstool Restaurant, St John's Smith Square, London SW1P 3HA

AGENDA

1. Apologies for absence
 2. Minutes of the AGM held on 11 June 2017 to be approved
 3. Matters arising from the above minutes
 4. Election and/or announcement of new officers and council members
 5. Reports
 6. 2017 Accounts
 7. Future projects
 8. Questions and comments from the floor
-

Join the BFS Council Election of New Officers and Council Members

Council Nominations are required for the following posts:

- Legal Representative to serve for 2 years*
- Council Members to serve for three years

The BFS is looking for enthusiastic flute players who would be able to contribute to the running of the Society by becoming a member of the Council. Council meetings are generally held in London four times per year. Input between meetings can be chosen to fit around your schedule and availability. If you feel you have ideas or experience to offer, please contact Vicky Yannoula, the Society's Secretary, for further information and a nomination form. Nomination forms are also available to download from the BFS website (www.bfs.org.uk).

In the event that there are more nominations than vacancies, voting will take place at the AGM. Members of the BFS who will not be able to attend the AGM may obtain a postal voting form (which will include details of all nominations received) by application to the Secretary. The nomination form should be returned before 31 July 2018 and postal voting slips by 13 August 2018. Proxy voting is allowed (by appointment in writing).

*as approved on 11 June 2017, by members of The BFS in Special General Meeting, the activities and net assets of The BFS will be transferred to a new Charitable Incorporated Organisation (CIO). Under the CIO Constitution all trustees (Council Members) will be appointed for 3-year terms.

Nominations should be sent to arrive no later than 31 July 2018 to:

Vicky Yannoula, BFS Secretary, 16a High View Road, London SE19 3SS
Telephone: 07956 113541 Email: secretary@bfs.org.uk

www.bfs.org.uk

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THE ARSM

a great musical bargain

by ATARAH BEN-TOVIM MBE HON DMUS, ARAM, LRAM, ARCM

Letters after one's name always impress, and the new ARSM exam is a great way of getting letters after the name of any student or adult who has a Grade 8 and wants something else to work for. Already in its second year, in my view, it is a great success.

As the ABRSM Rep for SW France for over twenty years, and interpreter for all our exams here in Gironde, at Toulouse, Bordeaux, Arles and in the Pyrenees, I've already had ARSM candidates on flute, piano, singing and saxophone. It's a great exam: no scales, aural, viva, sight-reading or programme notes! There are twenty minutes to play or sing from the Dip ARSM repertoire and ten minutes' free choice, unlike ATCL which can be all free choice. All the candidates here did well and two got distinctions! Both were students trying for Oxford and found it to be a great help in getting an interview.

The flute students played Arnold Cooke's *Sonatina*, Handel's C major Sonata, CPE Bach's *Hamburger* Sonata and for free choice, Mozart's Rondo, Ian Clarke's *Sunstreams*, McCloud's *Homage à Poulenc*. All nice programmes, with no stress! The exam lasts thirty minutes' playing time, so the candidate needs to be fit. Assessment is by a general examiner, not a specialist, so musicality is more important than difficult repertoire—and results are usually given at the same time as other ABRSM exams.

When I last gave masterclasses at music colleges and universities, it was surprising how few students and teachers thought it worthwhile to take anything outside their of their degree courses. In a world when the young WILL travel, letters after the name are more universally recognised than degrees, as we are already seeing in Europe.

This year, I will have three adult amateurs taking the ARSM. If they have LCM Grade 8 they haven't even needed the theory. It is a great aim for the year, and they take a lot more regular lessons than usual, which is also helpful for the teacher's income!

Here is a quote from a teacher:

“ It seems like a very accessible diploma, not too daunting for younger students busy with A levels, etc, who might be put off by the quick-study and programme notes. It introduces them to performance, giving them the opportunity of learning how to plan a programme exploring a variety of styles and helping them discover hidden strengths. They also learn the art of timing and managing a 30-minute programme and

perhaps working in more depth with an accompanist. Communication is another valuable and transferable skill, which is central to the diploma and will serve them well in all walks of life. So, this may be a useful stepping stone to the more advanced diplomas.

Another teacher wrote:

“ The new ARSM Diploma is great, and creates an excellent link from Grade 8 to a professional diploma. It encourages a broad range of repertoire, looks at programme-balancing skills, instrumental technique, interpretation & communication and boosts performing confidence. Great!

A 16-year-old pupil of Liz Hargest, who got a distinction, wrote:

“ The most beneficial things were building up my stamina, playing all periods and types of music, practising specifically to master challenging passages, gaining a real depth of understanding of the music AND improving my technique quicker than I might if I had nothing specific to work towards after Grade 8.

And...at a fee of £155 for letters after your name, that's a great bargain.

Higher Diplomas

With only a Grade 8 and Grade 6 theory, a good exam to help towards a future career is the Teachers' Diploma. I don't think enough people consider this, but it comes in very handy if wanting to work in any of the 92 countries where the ABRSM exists, and it can be accepted as a teaching qualification.

It involves (1) A 1500-word essay, subject chosen from list of ten. One of my students did hers on the value of technical exercises. (2) Playing extracts from three Grade 6 pieces (no pianist) and answering questions on teaching them. (3) A long viva discussing the essay and other teaching points.

Of course, we also have our three professional performance exams but I am sure every reader knows about them! There is a high failure rate on piano as four out of five candidates fail the sight-reading, but fluters have no problem. Almost no one takes an FRAM, it seems.

Has everyone noticed the dramatic changes in the ABRSM scales syllabus? Candidates must do the 2108 scales for this year's exams, e.g. Grade 3 G minor finishes now on top D. Wow! Grade 6 scales are a walk-over. Now the scales are not too daunting, I can persuade my wayward adolescents to take a Grade 6. As universities regard it as equivalent to an A level or Bac, it's worth them working for.

British Flute Society

Premier Flautist Series



Sunday 4 March 2018, 1700
Duke's Hall,
Royal Academy of Music, London

Rowland Sutherland (flute)
Mary Dullea (piano)

The Royal Academy of Music is the host of the British Flute Society's *Premier Flautist Series*, a recital series showcasing British and International flautists in an hour-long performance with the opportunity for a Q and A in the second half. This particular Sunday afternoon, the concert was presented by Rowland Sutherland and pianist Mary Dullea, who presented a culturally diverse programme from America, Africa and the East, completed by introductions consisting of interesting and relevant knowledge of the works and their composers.

The programme alternated between solo works and pieces for flute and piano. Alexa Still's arrangement of two William Grant Still works for flute and piano provided the first of a series of American pieces. *Pastorela* began the programme, showcasing Sutherland's depth of vibrato and tone colour in a piece full of contrasting moods. Still also provided another piece later in the programme; *Bayou Home*, a song originally composed for voice and piano, now arranged for flute. Sutherland and Dullea kept the song-like qualities of the work, with sweeping lines and communication between the two parts.

The second piece on the programme was a solo piece by Dutch flautist and composer, Wil Offermans, who was inspired by Japanese culture during a tour to broaden his approach to contemporary composition. *Honami*, meaning to protect or defend, depicts a wave crashing over a rice field and inspired a

series of contemporary techniques to assist with this imagery, including flutter tonguing, pizzicato, singing whist playing, jet whistles and whistle tones, which Sutherland managed to maintain for a seemingly infinite amount of time. Multiphonics emerged from strongly established lower notes, giving the imagery of waves.

Sutherland's second solo piece took us to Uganda. Six music stands occupied the stage in order to hold the masses of music for Tamusuza's *Ektivvulu Ky' Endere* and *Ekitundu Ekisooka: Okwanjula Kw' Endere*. This was a celebration of the Ugandan flute, a recorder like instrument with five finger-holes that is used both as a solo and accompanying instrument. As such, percussive motifs underlie the entire piece, with techniques including key clicks, whistles or hissing and singing and playing. Sutherland gave a lively performance, demonstrating the spirit of dance and festivity associated with this work.

Dullea then returned to the stage to play McDowall's *Black with the Shadow and Wolves*, the second movement from *The Moon Dances*. The eerie haunt of low velvety notes was broken up by periods of quiet and dramatic tone changes created by tongue *pizz*. During this piece Sutherland turned to face the piano whilst Dullea held down the sustain pedal. Projecting his sound into the open lid caused the sound to reverberate, adding to the eeriness of the tone colours.

Fish Are Jumping by Robert Dick was Sutherland's final solo piece. Inspired by Jimi Hendrix's music, this work uses blues scales over a twelve-bar blues pattern, incorporating slides, bends and multiphonics as well as a short improvised cadenza. This piece has been performed by the composer himself many times, living up to his nickname as "the Hendrix of flute" due to his creation of guitar-like sounds on the flute and performance presence. Sutherland's performance added his own unique voice to the interpretation. The energy and clarity of techniques such as the multiphonics gave this performance another tone, like a jazz musician exploring a new way to improvise over the same given chords.

The concert finished with a selection of pieces by Bruce Stark—*American Suite: Grampa's grin* (hoe-down), *Blue* (Requiem) and *Street Beats* (New York City, a.m.). The duo have recorded this work in its entirety, and is available on Sutherland's website. This three piece selection, however, tied together a programme heavily inspired by American music and the inspirations that have helped make Sutherland the well-rounded, "fingers in many pies" musician he is today.

At the end of the concert the crowd eagerly awaited the Q and A session, led by Rachel Smith of the BFS. The audience were then given the opportunity to participate in this session and ask their own questions. Sutherland first explained how his mother had encouraged his playing, an encouragement which was transferred to his many mentors at Guildhall School of Music and Drama,

such as Philippa Davies and Kathryn Lukas, also studying jazz with the late pianist Lionel Grigson. His versatile musical catalogue has seen him working with jazz and popular music artists, as a contemporary artist, in orchestras, for film recordings and within many 'world-music' genres. Many of his contemporary works have been broadcast on BBC 3. The audience seemed keen to know more about the extended techniques used in this performance. Sutherland was able to give a succinct explanation of how to achieve these different sounds, e.g. rolling his tongue to produce the flutter tongue sound, using alternative fingerings and airspeeds for multiphonics and the sharp tongue movements needed to create tongue *pizz.* One audience member then asked Sutherland about his favourite genres to perform, to which he had no answer. Despite being seen by many as a new music or jazz performer, Sutherland prides himself in exploring all types of music, as showcased in today's recital. Following on from this, an audience member asked what new area he would like to work within. "Well, I don't know what else I can do!" was his initial response, a light humour which the audience responded to well. Indeed, it does appear that Sutherland does not have many areas left to investigate, proposing he should like to look more into urban music styles in the near future, seeing each new experience as beneficial to his overall musical practice.

This was informative Q and A session which followed an impressive, modern set of works by Rowland Sutherland and Mary Dullea. A charming concert.

EMILY HALL



PROGRAMME

William Grant Still, arr. Alexa Still

Pastorela

Wil Offermans

Honami

William Grant Still, arr. Alexa Still

Bayou Home

Justinian Tamusuza

Ekivvulu Ky' Endere (An African Festivity for Flute)

Ekitundu Ekisooka: Okwanjula Kw'Endere

(First Movement: Introduction of the Flute)

Cecilia McDowall

Black with Shadow and Wolves, from *The Moon Dances*

Robert Dick

Fish Are Jumping

Bruce Stark

Grampa's Grin (hoe-down), *Blue* (Requiem),

Street Beats (New York City, a.m.), from *American Suite*

THE BRITISH FLUTE SOCIETY

London Flute Festival 2018

Future Flute Fest

17-19 August 2018

St John's Smith Square, London

Edward Blakeman – Festival Director

Featured artists include (full schedule overleaf):

Philippe Barnes, Joshua Batty, Katy Bircher, Wissam Boustany, Sophie Cherrier, Ian Clarke, Michael Cox, Karin de Fleyt, Tilmann Dehnhard, Marion Garver, Shanna Gutierrez, Stefán Höskuldsson, Anne La Berge, Gareth Lockrane, Stephen Preston, Carla Rees, Mark Sparks, Peter Verhoyen, Amy Yule, Matthias Ziegler, and the BFS Young Artists.

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BRITISH FLUTE SOCIETY - *FUTURE FLUTE FEST 2018*

Friday 17th August

9:00-11:00 Doors open for registration, Trade Stands and Pit Stops!

11:00 Kingma Flute Concert – Opening recital with Carla Rees, Anne La Berge, Karin de Fleyt, Shanna Gutierrez, Marion Garver and Matthias Ziegler

12:00 Amy Yule recital with Seungwon Lee (piano)

13:00-14:30 Trade Stands

14:30 Peter Verhoyen piccolo recital with Tim Carey (piano)

15:30 Stephen Preston – Dance Workshop for All

16:30 Gareth Lockrane recital with Ross Stanley (piano)

17:30-18:45 Trade Stands

17:45-18:45 Flute Choir rehearsal conducted by Mel Orriss

19:30 Gala Concert of Baroque music with Katy Bircher, Brinley Yare, Eva Caballero, Flavia Hirte and friends

Saturday 18th August

9:00-11:00 Trade Stands and Pit Stops!

9:45-10:45 Sectional rehearsals for Flute Choir conducted by Mel Orriss

11:00 Stephen Preston – Ecosonic Workshop & Ideas, with Rosalind Ridout and Rosie Bowker

12:00 Philippe Barnes recital with Simon Lambert (piano)

13:00-14:30 Trade Stands

14:30 Ian Clarke recital with Tim Carey (piano)

15:30 Body Shop! with Sarah Newbold

16:30 Mark Sparks recital with Tim Carey (piano)

17:30-18:45 Trade Stands

17:45-18:45 Flute Choir rehearsal conducted by Mel Orriss

19:30 Sophie Cherrier Gala Concert with Fuminori Tanada (piano)

Sunday 19th August

9:00-11:00 Trade Stands

9:00-9:45 Flute Choir rehearsal

10:00 Flute Choir concert conducted by Mel Orriss

11:00 Wissam Boustany recital with Aleksander Szram (piano)

12:00 Tilmann Dehnhard workshop and recital

13:00-14:30 Trade Stands

14:30 BFS Young Artists recital – Francesca Biescas Rue and Ruby Howells with Tim Carey (piano)

15:00 Michael Cox and Joshua Batty perform the world premiere of 'Amistad' by Simon Holt in his presence

15:30 Final Gala Concert by Stefán Höskuldsson with Michael McHale (piano)

17:00 Festival Farewell!

The British Flute Society returns to St John's Smith Square in August 2018 for a second summer flute festival – this time celebrating all things new in the flute world: the instrument, its technique, its music. With celebrity recitals, workshops, a flute choir, trade stands and opportunities to meet players, teachers and composers, the Future Flute Fest 2018 is for everyone who loves the flute!

Booking is open to the general public via the SJSS website.

Three-Day Festival passes are available to BFS members.

The BFS have arranged for special deals on accommodation to all Festival attendees.

TO JOIN THE BFS VISIT WWW.BFS.ORG.UK



Stefán Ragnar Höskuldsson

Future Flute Fest

MEET THE ARTISTS

Part 2

What inspired you to start playing the flute?

I grew up in a small town in the north east of Iceland and started playing the recorder at the age of six. I loved listening to *Peter and the Wolf* by Prokofiev and was always fascinated by the “bird”. I still remember being enchanted by the shimmering sound of the flute. My father who played the piano and organ, encouraged me to take a lesson with my cousin—an accomplished flutist who lived in the same town, and she gave me my first lesson when I was eight years old. Needless to say I fell in love with the instrument.

As a child you made an epic journey for flute lessons once a month with Bernard ‘Benny’ Wilkinson, principal flute of the Iceland Symphony Orchestra; can you tell us a little about this experience? Did you find having longer gaps than usual between lessons helped you to define your musical personality or was it difficult to keep momentum?

When I was about nine years old I was in need of a teacher since my family and I had relocated to a different town in the east of Iceland. The Reykjavik Woodwind Quintet was touring around Iceland and they gave a short concert in my school. That is where I met Benny and had my first lesson with him. He decided that we could arrange to have a lesson every month or so in Reykjavik. My parents enthusiastically agreed! So my father would normally drive—about nine hours each way, or occasionally I would fly there. I did this for about six years, until I became a full time student at the age of 16 at the Reykjavik Conservatory. I think that this arrangement suited me quite well since I was so enthusiastic about the flute and practising. Benny would give me material to study every month and I had to plan my own practice time back home around my other school work and activities. I think this helped shape a good work ethic and I learned how to manage my time from an early age.

Benny, being such an amazing musician and teacher, would also constantly challenge me in every visit; he would delve deeply

into the music and he would explain the various different ways to phrase and understand a piece of music. He also taught me harmony and theory.

Who were your other major teachers and mentors and what did you get from each of them?

I finished my studies with Benny at the age of twenty and went on to the Royal Northern College of Music to study with the late Peter Lloyd. His approach was also unique in a way that he emphasized a certain finessing of articulation and technique through the interpretation of the repertoire. He introduced me to a different way of playing that involved a more forward way to articulate and that in return also helped open up my sound further. He always emphasized the nature of the flute being an instrument of colour rather than power. This concept also helped to get rid of tension in my playing.

During my time at the Royal Northern College, Wissam Boustany regularly came up from London to give classes and lessons. His playing and teaching had a major influence on me. He gets to the very core of the music by using improvisation combined with very refined intellectual understanding; this plays a major role in my preparation of concertos and recitals to this day.

During my years of study I also had the good fortune to attend William Bennett’s masterclasses. His playing and approach to sound, tone colour and phrasing remain an unending inspiration.

What’s your approach to practising, and how has it changed during your career?

I try to target my practice around the things I find challenging or music that I have a particularly difficult time understanding, in this way making the most efficient use of time. Since my practice time has become more limited over the years I find playing scales and arpeggios are the best warm up and most practical method of staying in shape. »



TODD ROSENBERG

Stefán with Chicago Symphony



Stefán and father

What are the differences (in terms of the challenges) between orchestral playing and performing recitals? How is this reflected in your preparation?

Preparing for symphonic repertoire is two-fold—practising your part and then score study—or how your part fits in with everything else. The challenging part about orchestral playing is listening, being together and in tune with everyone around you. Knowing where you are in the texture or harmony, leading line or accompanying etc. This is the real discipline of orchestral playing. This of course develops over time when you get to know the orchestral works better and how the acoustics work.

Recital and concerto preparation require the same things but more of an introspective work on my part. So the practising is more focused on my solo part and how it relates to the accompaniment or vice versa. After studying the music in great detail and paying close attention to the score I always prefer playing from memory, particularly the concertos. It is so much easier to become absorbed in the music that way.

How do you handle nerves?

Everyone gets nervous, there is no person that does not experience this very natural and normal sensation. It is important to learn how to deal with nervousness.

We have to learn how to look past the nerves and give full power to the music.

I have become used to nerves and try to understand and welcome them as something useful even; a helpful force instead of something destructive.

Preparation is the key to overcoming nerves and achieving a successful performance. If possible I like to start practising for a performance way in advance. Then when the time comes to perform the only thing one has to do is to let go of trying to control the situation and surrender to the power of the music.

Can you tell us a bit about the repertoire you'll be playing at the BFS Future Flute Fest and why you've chosen it?

I am very honoured to be invited to play a Gala concert at the BFS Festival. I basically chose the repertoire of pieces that I love the most. The programme starts with Debussy's *Prelude à l'Après midi d'un Faune*, I find this to be a fitting tribute in this year of Debussy's death centenary. Then I will play *II Skazkas* by Lora Al-Ahmad; this is a new work by an extremely talented young Bulgarian-Jordanian composer living in New York City.

I have been looking for pieces by up and coming composers and her music was recommended to me by Lowell Liebermann who is her composition teacher at Mannes College of Music in New York. The meaning of *Skazkas* is "fairy tales" and is inspired by Bulgarian children's stories; it brings up images of different characters and it is written in a very narrative yet evocative style. Taffanell's *Freischutz Fantasie* follows, one of his most brilliant works based on the folklore opera by Carl Maria von Weber. Then to open the second half I will play *Elegy* by Lowell Liebermann, a relatively new piece originally written for the clarinet and transcribed by the composer for flute and piano. To close I chose the epic César Franck Sonata. I studied this piece with Peter Lloyd so my performance will be a tribute to his memory.

And your teaching?

This year I joined the faculty of DePaul University in Chicago and I am very excited about teaching. I feel like I have started to see things in a fresh new light drawing on the wisdom of all of my great teachers and of course my own experience.

Apart from performing/practising, what other tasks form part of your professional life?

I would say taking care of my well-being holds high importance; exercise and meditation have helped me tremendously.

Who or what inspires you and why?

My two-year-old son and his state of wonder and discovery and how he spontaneously creates things without any fear or judgement.

What advice would you give to a musician embarking on a career today?

Do not give up under any circumstances, no matter how much adversity you meet, no matter how many difficulties you endure. If you love playing and you really want to share that love with the world—the world will listen. Be courteous to your colleagues and wish them well and those well wishes will come back to you.

What projects are you working on at the moment?

I am currently preparing for my concerto debut with the Chicago Symphony at the end of November. I am playing Mozart's D Major concerto and this will be without a conductor, a first time experience for me and definitely very exciting!

VISIT THE FEST 17–19 August St John's Smith Square, London



Sophie Cherrier



What made you start playing the flute?

As a child, I was learning dancing at the Conservatoire de Nancy. As part of the course, I had to learn *solfège*, so my parents encouraged me to learn an instrument. I wanted to play the harp but it was too big! Then I heard Jacques Mule, the flute professor, play his flute and I was inspired.

What have been the main milestones in your musical life?

I am so happy to have this life as a musician! I joined the Ensemble Intercontemporain when I was 20 years old...and I am still there. It has been my main activity, and playing under Boulez really showed me how to be a musician.

What does a typical day look like for you?

Most of my time is taken up with rehearsals, but I could not do just the Ensemble, and I don't like to be limited by the "contemporary music" label. Teaching is my passion and has always been an important part of my professional life. I teach at the CNSM (Paris Conservatoire). I also like to keep up with all of the important flute repertoire, and enjoy playing with orchestras and chamber music too.

What projects are you working on at the moment?

A project in Seoul (Gaubert's *Nocturne and Allegro Scherzando* with orchestra), a small recital and four days teaching. Then a quintet project with my Ensemble for a concert in the Wigmore Hall.

What will you be doing at the BFS Future Flute Fest?

I will be performing a recital with pianist Fuminori Tanada.

How do you handle nerves?

It depends. I try to breathe, and I do sport to relax.

What advice would you give to a musician embarking on a career today?

Stay curious for your whole life. Also keep in mind that it musical development never ends, so keep on practising and discovering and have fun!

What works written in the last 10 years particularly inspire or interest you?

Matthias Pintscher—*Beyond (a system of passing)*

What has been the most significant flute-related innovation of recent times, and why?

It is not so recent, but the midi flute has been very significant for me, and the evolution of it year after year has been very interesting. Instead of the flute player following a tape part, s/he has a dialogue with the computer, and can play freely. In certain situations, the computer will follow him.

What is the future of the flute?

Who can tell what the future is going to be? We can imagine or hope how things are going to be but the best for me is to be in the present. »



Aleks Szram

What made you start playing the piano?

There was always one in the house, which my mum and sister played. Watching Ashkenazy play on TV made it look very exciting so I thought I'd do it too(!)

Who or what inspires you and why?

I suppose I'm inspired by my curiosity more than anything else.

What will you be doing at the BFS Future Flute Fest?

Playing with Wissam.

What's your approach to practising?

I try to fix all the problems as quickly and efficiently as possible! I practise in ways that will help me to enjoy the performance.

How do you handle nerves?

I enjoy the adrenalin and am worried when it isn't there.

What does a typical day look like for you?

There isn't a typical day... I'm not sure that there's ever been one.

What achievement are you most proud of?

I'm quite future-focused, so I don't really allow myself to think back on any past achievements if I'm honest; it makes me feel complacent/lazy.

What have been the main milestones in your musical life?

I think that going to Canada to study in 2004, and coming back in 2007, were two moments where I definitely felt that I had entered a new phase. Other than that, things change very slowly all the time and I can't think of any milestone moments.

What advice would you give to a musician embarking on a career today?

Find a way to develop an investigative and contemplative form of practising that you look forward to. Be kind and helpful to everyone and remain open to opportunities; be enthusiastic to take on new challenges.

Apart from performing/practising, what other tasks form part of your professional life?

I teach and lead two programmes at Trinity Laban Conservatoire of Music and Dance.

What works written in the last 10 years particularly inspire or interest you?

In the last 10 years? The books of China Mieville.

What projects are you working on at the moment?

Recording the complete works for piano by Janet Graham for Prima Facie.

BFS FUTURE FLUTE FEST

17–19 August St John's Smith Square, London

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Mark Sparks



What made you start playing the flute?

My Mom took me to the music store and when I opened the flute case it smelled really good. So I took it home.

Who or what inspires you and why?

I'm inspired by many artists of diverse talents, including Renee Fleming, Wynton Marsalis, Riccardo Muti, and Jimi Hendrix. They are all completely sincere and authentic. As to what: only music's power to remind us who we really are.

What will you be doing at the BFS Future Flute Fest?

All things very close to my heart. Tim Carey and I are playing the Verne Reynolds Sonata. I truly love this piece and cannot wait to return to it with such a fun and inspiring colleague. I also have arranged and published with Presser the Schumann *Fantasy Pieces*, and I'm excited to present this great work. Katherine Hoover, composer, is a wonderful American musician, and a dear friend. I cannot wait to play her lovely, evocative *Spirit Flight*. It vividly conjures images of the American Southwest, an area of the world very dear to me.

What's your approach to practising?

I'm not sure. Usually it has something to do with desperation.

How do you handle nerves?

I do not "handle" nerves. I respect them and try to understand them, after all they, along with a few other perhaps not so respectable basic instincts, are all that I actually own! If they knock on the door at an inappropriate time, I tell them to please try again later.

What does a typical day look like for you?

Usually, fairly heavenly. I have a most blessed existence. Rather busy, I suppose.

What achievement are you most proud of?

Becoming myself as much as I have so far!

What have been the main milestones in your musical life?

I have many that I occasionally enjoy reflecting on. One I do think about more often is the privilege to be on the faculty of the Aspen Music Festival. These 25 years there have been unique.

What have been the biggest challenges in your career and how have you overcome them?

For me, like all flutists, the biggest challenge is to find your true sound. Still working on it!

What advice would you give to a musician embarking on a career today?

If you truly feel you will perish without music fully in your life every day, and you want to work hard at something without promise of satisfaction, success or wealth, it might be a reason to consider the career. I'm not at all sure "reason" is the right word.

Apart from performing/practising, what other tasks form part of your professional life?

Loving the music every day. It's a choice. Teaching, and students. I write...about flute, mostly. I'm trying to make some good arrangements. Also trying to write some innovative practice books. A bit too much email. Oh, and the rehearsals of course.

How would you define your musical personality?

Inquisitive, passionate; a bit of a plodder I suppose. »

Marion Garver



What made you start playing the flute?

Between cartoon music and my aunt playing in her room at 15 (1973)—I was 5 and fascinated!

What will you be doing at the BFS Future Flute Fest?

Performing Anne La Berge's new piece.

How do you handle nerves?

I'm still working on this; ensemble playing is easier for sure! Breathing deeply helps, and knowing the music is important. I haven't tackled adrenaline when it makes my jaw shake—that makes non-vibrato passages difficult!

What have been the main milestones in your musical life?

Being in a Woodwind Quintet in my final year of High School.
 Playing alto flute for the first time with the wind ensemble there on a John Cage piece with John in attendance 1986.
 Having my own 20th Century Classical Music radio show in Edmonton, Alberta on the University of Alberta Radio CJSR 1987–91. It was called *Opus .357*.
 Being in a Jazz Flute Quartet called the *Four Flutes of the Apocalips*.
 Releasing an electroacoustic album with Shawn Pinchbeck called *Resonance* in 1995.
 Attending California Institute of the Arts for my BFA 1992–1995 (where I changed to a more flexible embouchure).
 Meeting Eva Kingma and trying the Brannen Kingma System concert flute and hearing Matthias Ziegler on contrabass flute (my first time!!) at Flautissimo 1995.
 Completing my MA in flute performance at the University of California at San Diego in 1999.
 Getting my first contrabass flute in 2001.
 Learning how to play Ian Anderson songs with a Jethro Tull tribute band in San Diego 2001–2003.
 Being in *PocketSize Planet*, a funk and AfroCuban San Diego band 2002–2004.
 Playing with Duran Duran at a radio fundraiser on February 25 2005.

What have been the biggest challenges in your career and how have you overcome them?

Unfortunately, band directors and cuts in Arts education in California don't help private instrumental teachers very much. I'm still working on this...

How would you define your musical personality?

I'm pretty eclectic, but I enjoy alto flute pieces, playing in low flute ensembles and on solos for the big guys. I do break out Bach and some old pieces from time to time. I like things with a sense of humour.

What has been the most significant flute-related innovation of recent times, and why?

Eva Kingma's Kingma System, and the development of amazing Kingma System altos and basses as a result of the collaboration between Eva Kingma and Bick Brannen. I enjoy performing on them—they are so flexible and beautiful and easy to play.

More Festival information at www.bfs.org.uk



What made you start playing the flute?

I just remember wanting to do it, but my mother tells me it started like this: when I was six years old I saw someone playing the flute at a church service, and I told my parents I wanted to do that. They made me wait a bit to make sure I really wanted to do it. Two years later for my eighth birthday they took me to the music store to rent a flute. I do remember the flute teacher they had at the store told us I was too young and little to start playing flute and said no to teaching me because I couldn't immediately produce a sound on the headjoint. They found someone else to teach me, and I'd say it was a successful venture.

What will you be doing at the BFS Future Flute Fest?

I will be performing in the concert honouring Eva Kingma with some of my favourite people on this planet!

What's your approach to practising?

It's important to me to understand a piece in its entirety, so I always start with some time to study the score and hear it in my head; I like to find out what is it doing, what its formal structure is, how it is developing, what it is about, how the parts relate to each other (especially in ensemble works), etc. I plan my practice of a given piece based on what I discover in the study phase. Each piece can have a very different approach based on what it needs in order to learn it.

What advice would you give to a musician embarking on a career today?

A very dear mentor and friend once told me to "do what interests you most at any given time, and at the very least, you've led an interesting life." I think that's very true. There is no right path to follow as a musician, and you are free to invent your own. The real key is undying patience with yourself and unrelenting determination to keep going.

Apart from performing/practising, what other tasks form part of your professional life?

I teach privately with students of all age ranges, and present workshops focused on contemporary flute performance. With my ensembles I am involved in reading sessions with young composers, and workshops on writing for our specific instrumentation and flute in general. The largest part of my life is spent in developing and curating projects with colleagues, grant writing to secure funding for projects I want to do, in the logistics of organizing and managing projects (travel coordination, scheduling, etc.). It's a lot of administrative work.

How would you define your musical personality?

Not shy. I love to play and listen to all sorts of music from all periods of time. Of the old music, I am most partial to Renaissance and Baroque. I have a special place in my heart for the lute music of Sylvius Leopold Weiss. My greatest passion lies in the music of now, in creating and experimenting making new pieces, finding novel sounds and sound combinations, and I enjoy improvisation and performances that are "challenging" for the boundaries of music and performance art.



KARJAKA STUDIOS

Shanna Gutierrez

What has been the most significant flute-related innovation of recent times, and why?

I might be biased, but I have to say Eva Kingma's instruments and quartertone system. These instruments allow us to explore sounds beyond those of the "regular" instruments, such as a fully microtonal scale, more multiphonics, and the rich sound of her low flutes. This is the first full mechanical innovation since the Boehm system.

What projects are you working on at the moment?

In addition to a number of performance projects with my ensemble Collect/Project and solo projects, I am working on the continuing development of the *FluteXpansions.com* platform with Matthias Ziegler. I have two recordings in process right now, too. The first will be a debut solo CD of music for the Kingma open-hole bass flute and electronics, which I have commissioned as part of a long-term repertoire project. This will be out in November 2018 on pfMENTUM records. I am also recording all of Claus-Steffen Mahnkopf's works for flute for NEOS in 2019. »

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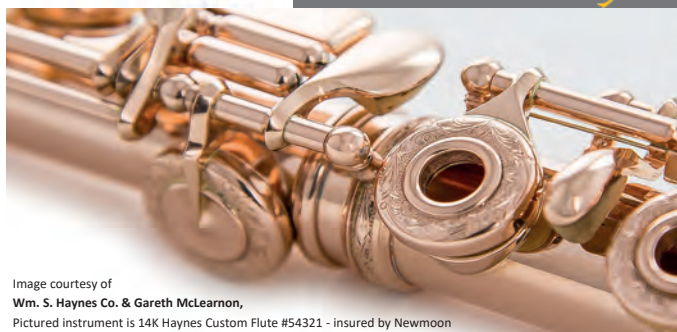


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Tilmann Dehnhard

What's your thang?

The flute's my thang! I play it, I teach it, I love it! I play the flute and sing and beatbox and circular breathe, all at the same time. Come and check it out! I improvise a lot but I also write things down and they get published and played by non-improvising musicians.

What made you start playing the flute?

I loved the sound of the flute and also that it was all shiny and silvery and had this mechanical complexity. It also fit very well with my hippie attire of that particular phase of my life. The hair's gone now, but the flute stayed. :)

What will you be doing at the BFS Future Flute Fest?

I will premiere my composition *Yorishiro* for flute solo, commissioned by wonderful flautist Wally Hase. The rest of the programme largely depends on the travel plan: I will try to bring my contrabass flute and electronics. If that doesn't work out, it will be just me and lots of flutes.

What's your approach to practising?

I used to spend so many hours per day with the flute that it didn't pose a problem that I had no plan at all. I still put a very high value on fiddling around and trying things out, as most of my musical ideas were found that way. Today I simply don't have enough time, so I go through a 10-minute routine to get my chops and the flute going and after that it's whatever upcoming project or piece needs preparation.

How do you handle nerves?

I love the butterflies! If I don't have a certain amount of tension, it's a warning sign for me, as it probably means a lack of attention, and mistakes lie ahead of me.

So the first rule for me: **Welcome the butterflies!**

When I play under stress I have this little guy's voice in my ear. He is a mean b***er, as he is an insecure, misogynous and terribly self-centred and negative son of a b. He is not interested in music at all. To stop him from taking over, I virtually sing along the music I play at that moment. I drown the guy's voice out and try to become the music.

So the second rule is: **Become the music.**

Be clear about the fact that you are not doing something life threatening. It's a challenge, but not a life threatening one. We musicians are not surgeons, not pilots, not judges. Whatever happens: all we do is entertain. None of your mistakes can do serious harm. Relax and give your best without the drama of fear. After all, it is only music.

So the third rule is: **After all it's only music.**

What achievement are you most proud of?

I once created a musical intervention in a historically tainted (overcharged) room. I created a sound installation at the Munich Flute Festival in a room with a dubious history: Hitler, Mussolini and Chamberlain sat at that very fireplace and discussed occupation strategies for eastern Europe. What a dark history. It was a challenge to intervene musically.

My sound installation consisted of a subtle multi-layered loop of flute sounds. I invited the visiting fellow flute players to participate musically by playing into an open microphone. My idea was that by adding a soft beautiful sound to the place, it may change or distract from or even overcome the terrible historical connotations of the place for the time being. I believe it was successful and I am very proud of that.

Apart from performing/practising, what other tasks form part of your professional life?

Composition. And improvisation. I perform as a Soundpainter and I give lots of workshops all over the planet.

How would you define your musical personality?

Best when challenged, sloppy when bored.

What has been the most significant flute-related innovation of recent times, and why?

Ian Clarke has found a quartertone fingering for the low register G quarter flat: close the keys as if playing a low C#, open just the tone hole of G, leaving the key down. Thanks Ian, what a great gift! I love it when seemingly impossible things suddenly get solved.

What is the future of the flute?

When the first bluetooth brain chip gets implanted, playing by heart will become playing by chip.

Additional artificial limbs will be the ultimate craze, soon. Pianists will love the extra pinkies. Flutists will benefit from the additional second middle finger as it will solve all left hand B \flat -problems. It will also double the potential for offensive hand gestures while you could still be on the phone with the other hand.



BOOK FEST TICKETS ONLINE at www.sjss.org.uk



JULY

- 2 Adam Walker**
Wigmore Hall, London 1300
- 3 Atéa Quintet**
Etchingham Festival, Etchingham Parish Church 1930
- 5 Julien Beaudiment Masterclass**
Lecture Recital Room, Guildhall School of Music 1700
- London Flute Quintet**
St James's Church, Piccadilly 1930
- 6 LSO Eclectica: Chinese Strings and Flutes. Gareth Davies**
Jerwood Hall, LSO St Lukes 1900
<https://lso.co.uk/whats-on/icalrepeat-detail/2018/07/06/1397/85/chinese-strings-and-flutes.html>
- 7 Ashley Solomon**
Pavilion Arts Centre, Buxton 1530
- Jeremy Salter: Ibert Concerto**
Old Mill Hall, Grove OX12 7LB 1930
- 12 Camilla Marchant & Thomas Ang**
Leatherhead Methodist Church 1230
- 13 Eddie Parker: Debussy Mirrored ft. Eddie Parker, Rowland Sutherland, Gareth Lockrane & Jan Hendrickse**
Parabola Arts Centre, Cheltenham 1630
- 15 Carla Rees, Heather Roche & Xenia Pestova—Cheltenham Composer Academy Showcase II**
Chapel Arts, Cheltenham 1400
- Nash Ensemble: Mozart Flute Quartets**
Jubilee Hall, School Lane, Seer Green HP9 2QJ 1930
- 16 Juliette Bausor, Daniel Bates & Simon Lepper**
Pavilion Arts Centre, Buxton 1200

- 18 Rosie Bowker & Aleksandra Myself**
Sidney Sussex Chapel, Cambridge 1310
- 22 Fiori Musicali Chamber Orchestra: Eva Caballero**
Castle Ashby Church NN7 1LQ 19.30
<https://www.ticketsource.co.uk/whats-on/northampton-9-miles/castle-ashby-church/castle-ashby-concert-br-nn7-1lq/2018-07-22/19:30>

AUGUST

- 1 Atéa Quintet**
Great Hall, Dartington College of the Arts 1715
- rarescale**
Harlaxton Manor, Lincolnshire 1930
- 4 Kristin Hammerset, Henrietta Hill & Tomos Xerri: Debussy Trio**
St Francis Xavier Church, Hereford 1715
- Corbridge Festival: Adam Walker**
St Andrew's Church, Corbridge 1800 & 2130
www.corbridgefestival.co.uk
- 5 Prom 29 & 30: Brandenburg Concertos Project: Fiona Kelly & Claire Chase**
Royal Albert Hall, London 1500 & 1930
- 6 Cavendish Winds**
St Martin in the Fields, London 1300
- 7 Alchemy Ensemble**
St Martin in the Fields, London 1300
- 9 Sussex Flutes**
All Saints, Hove 1300

- 10 Oxford Proms—Musicians of the Dreaming Spires**
St Michael at the North Gate, Oxford OX1 3EY 1930

Cavendish Winds
St James's Church, Piccadilly 1310

- 15 Atéa Quintet**
St Mary's Church, Burton Bradstock, Dorset 2145

- 16 Alena Walentin, Yuri Zhislin & Eluned Pierce**
St Mary's Church, Burton Bradstock, Dorset 1230

- 17 Gala Concert Burton Bradstock Festival**
St Mary's Church, Burton Bradstock, Dorset 1900

17–19 BFS FUTURE FLUTE FEST
St Johns Smith Square
<https://www.sjss.org.uk/events/british-flute-society-2>

- 24 Orpheus Wind Quintet**
Charlton House, London SE7 8RE 1300

- 25 Flute Ensemble Day with Carla Rees**
Sharrow Performing Arts Space, Sheffield 1000–1630
<https://www.sheffieldflute.co.uk/summer-ensemble-day.html>

- 30 London Bach Quartet: Flavia Hirte**
Leatherhead Methodist Church 1230

Emma Halnan & Anne Denholm: Mozart Flute & Harp Concerto
St Martin in the Fields, London 1930

SEPTEMBER

- 1 Judith Hall & Craig Odgen**
Parish Church, Bovey Tracey, Devon
1930
- 3 Proms at Cadogan Hall 8: Soloists
of the Berlin Philharmonic**
Cadogan Hall, London 1300
- 6 rarescale and the Guastalla String
Quartet**
St James's Church, Sussex Gardens,
London W2 3UD 1930
- 9 BFS Flute Day with Lis Dooner**
Stoneyburn House, Stoneyburn,
West Lothian EH47 8AU 1000–1700
- 20 Meraki Flute & Guitar Duo**
All Saints, Hove 1300
- 30 Atéa Quintet**
St Lukes Church, London W12

OCTOBER

- 15–19 Autumn Flute And Clarinet
Courses with Dana Morgan and
Sarah Watts**
Isle of Raasay
- 21 UCL Chamber Music Club**
Heldane Room, Wilkins Building,
Gower St, London WC1E 6BT 1310
- 26 Nash Ensemble**
LSO St Lukes, London 1300

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• in this issue at bfs.org.uk

• Send us your event listings
• for November to February
• by **15 September**
Contact the editor
editor@bfs.org.uk

JULY

- 8–13 Croatia Flute Academy 2018**
**Alena Walentin, Trevor Wye,
William Bennett**
Gradsko kazalište « Zorin dom »
Karlovac, Croatia
www.croatiafluteacademy.com
- 11 Emmanuel Pahud:**
Mozart G major Concerto
Concertgebouw, Amsterdam 2000
- 17 Barthold Kuijken: Innsbruck
Festival of Early Music**
Spanish Hall, Ambras Castle,
Innsbruck 2000
- 21 Elizabeth Rowe: Bernstein Halil**
Koussevitzky Music Shed,
Tanglewood, Lenox, Massachusetts
2000

AUGUST

- 1–5 World Flute Society Convention**
University of Wisconsin-Eau Claire
www.worldflutesociety.org/2018_convention_details
- 1–10 Falaut Campus 2018**
Fisciano, Italy
www.falautcampus.it
- 2–3 9th Singapore Flute Competition**
flute.com.sg/festival.html
- 8–12 National Flute Association
Convention**
Orlando, Florida
www.nfaonline.org
- 9 Alena Walentin & Christina
Bjørkoe**
Møn Sommerkoncert, Møn,
Denmark 1930
- 12 Atéa Quintet**
Møn Sommerkoncert, Møn,
Denmark 1500

- 13 Atéa Quintet**
Rudkøbing Church, Denmark
- 14 Atéa Quintet**
Fanø Sommerkoncerter, Fanø,
Denmark
- 17–19 Festival de Flûte de Montreal:
Amelie Brodeur & Alexa Still**
- 31 Big Flute Festival**
**William Bennett, Michael Cox,
Alena Walentin, Stephen Clark,
Patricia Morris**
Royal Irish Academy of Music
www.bigflutefestival.com

SEPTEMBER

- 1–2 Big Flute Festival**
Royal Irish Academy of Music
- 3–8 Course For Young Flutists**
Ithaca, Greece
- 19–23 World Flutes Festival**
Mendoza, Argentina
worldflutes.festival.org
- 30 Noemi Gyori: Ibert Concerto**
Béla Bartók National Concert Hall,
Budapest 1930

OCTOBER

- 4–7 La Côte Flûte Festival**
Gland, Switzerland
- 5–7 Concours Junior 2018**
Nyon, Switzerland (part of La Côte
Flûte Festival)
- 30–3 Nov International Competition
“Leopold Bellan”**
Paris, France
[www.concoursinternational
leopoldbellan.fr](http://www.concoursinternational.leopoldbellan.fr)

international events

Dutch Flute Society/Nederlands Fluit Genootschap (NFG) 25th Anniversary Flute Festival

17–18 November 2018

Het Cultuurgebouw, Hoofddorp,
The Netherlands

The Dutch Flute Society is celebrating its 25th anniversary with a flute festival in November 2018. The venue, arts centre “Het Cultuurgebouw” in Hoofddorp, is where the society was first launched back in 1992.

Appearing at the festival are a wide variety of flute players, some of whom have been closely associated with the NFG over its 25 year history, as well as younger international artists.

Peter-Lukas Graf will be opening the festival. There will be concerts and masterclasses by, among others, Aldo Baerten and piccolo specialist Jean-Louis Beaumadier. Raymond Honing will be presenting on historical flutes and Anne La Berge will be one of the artists heading up the contemporary section, with a concert featuring low Kingma flutes. Eva Kingma herself will, of course, also be there. Other guests include Mario Caroli, Adriana Ferreira and the Venezuelan flautist Etni Molletones, with a lecture on El Sistema, the revolutionary music education system where he started out his career.

With trade stands, a flute orchestra, pop-up concerts and more, this is an event not to be missed! Hoofddorp is situated conveniently close to Amsterdam Schiphol airport, for international guests.

Information is available (in Dutch) on the NFG website www.nfg-fluit.nl or from secretariaat@nfg-fluit.nl

PATRICIA WIND SMITH

reviews

12th Slovenian Flute Festival

19–20 May 2018

Zagorje ob Savi, Slovenia

In 1996, when the first Flute Days, as the festival was known then, were organised, probably none of us dared imagine that the event would develop into an international festival that happens every two years. So far more than 100 artists have, with their knowledge and talent, enthused more than 400 listeners at every festival. Thus, we are happy that the festival has become a permanent feature, and that it forms part of our identity.

This year's 12th Slovenian Flute Festival counts amongst the cultural events that bring with them a great many positive results, whether gaining new knowledge and experience, the acquisition and perusal of professional literature, or simply a relaxed social gathering of concert instrumentalists and their admirers, which can at least in part facilitate the forming of new artistic contacts, thus enabling the continued growth of ambitious plans.

At the varied nine concerts in this year's festival, we heard excellent performances by guest artists Emily Beynon (UK), Jasmine Choi (South Korea), Matteo Evangelisti (Italy), Christina Fassbender (Germany), Adriana Ferreira (Portugal), Stefan Keller (Switzerland), Rhonda Larson (USA), and Yuan Yu (China). The closing concert was by Slovenian group, Terrafolk with young excellent flutist, violinist and multi-instrumentalist,



Emily Beynon

MIHA MIKOS

An Černe. Besides the Concerts and Masterclasses there were two workshops, *12 contemporary etudes* by Stefan Keller and *Rhythmic Rubrics* with Rhonda Larson.

www.slo-flute-festival.org

MATEJ ZUPAN



Flute Ensembles Across Europe 2019

The European Flute Ensemble Event 2019

5–7 April 2019

Poznan, Poland

A new Festival is being planned in Poland in 2019 to celebrate Flute Ensemble activity across Europe. Organised by the European Flute Council (EFC) and hosted by renowned Polish flute players and professors Ewa Murawska and Ewelina Zawislak, the event will include concerts by attending flute ensembles and international soloists, workshops, lectures and a trade exhibition.

European flute ensembles of all levels and ages are encouraged to attend. We will encourage exhibitors, flute teachers, performers and flute enthusiasts to do the same.

An important ambition for the European Flute Council is to strengthen dialogue and joint working across borders and cultures. We believe that we are stronger together in terms of advocating the artistic value of the flute and the power of music in general, and that we can learn a great deal from talking to each other. We will therefore endeavour to encourage delegates to attend from every part of Europe, to have as diverse a group as possible. Full details will be available in September.

See <http://flautists.eu/feae2019/> for more details.

International Low Flutes Festival

The inaugural International Low Flutes Festival took place in Reston, Virginia on 6–8 April, and saw several hundred low flutes players from all over the world coming together for three days of performances. Organised by US low flutes player Chris Potter, the festival had been over five years in the planning. Festival headliners were Matthias Ziegler, Ali Ryerson, Suzanne Teng, and Peter Sheridan, and from jazz to world music, to Bach transcriptions to premieres and works for electronics, there was something there for everyone, and all sizes of flutes from piccolo to double contrabass were featured.

The festival opened with a performance by the Sakura Choir, comprised of festival attendees, and a premiere of a new work, *Tango Molto Basso*, by American low flutes composer, Jonathan Cohen. Friday's programme also included the Bach BeLow concert, including transcriptions of Brandenburg Concertos 3 and 6 by Margaret Lowe and an impressive performance of Bach's Double Concerto in D minor featuring soloists Carla Rees and Ali Ryerson. The Festival also featured an alto flute competition, the first specifically for alto players, and over 30 performers submitted applications in the run up to the festival. Friday saw the six finalists perform, with Brian Dunbar announced that evening as the first prize winner.

The headliners, who performed on Friday and Saturday evenings, all gave excellent performances, and it was remarkable how varied the four different performances were. Friday's concert opened with Suzanne Teng, performing her own meditative

compositions on a variety of low flutes as well as the flutes from around the world. Suzanne was followed by Peter Sheridan, who again performed on a variety of low flutes, but is a particular specialist on the subcontrabass. The following night's headliner concert featured jazz player Ali Ryerson and her band performing a mix of standards and lesser known pieces before Matthias Ziegler performing his own music for bass and contrabass.

Numerous flute choirs from the US, UK, Japan and Turkey performed throughout the weekend, but particularly enjoyable were the Istanbul Flute Ensemble, who played an all Turkish programme, including works inspired by national folk music and a fun arrangement of Mozart's famous *Rondo Alla Turca*, and the Japanese Jazz Flute Big Band—not least for the beautiful kimonos worn by the Japanese performers! Of the many workshops that took place during the Festival Mariana Gariazzo's session on performance anxiety was particularly well-informed and interesting, as was Nancy Nourse's workshop on writing and arranging for low flutes.

For attendees wanting to play as well as listen, there were plenty of opportunities to perform throughout the festival, with several sightreading sessions, numerous workshops and a further flute choir performance as part of the closing concert. As the festival drew to a close, the question on everyone's lips was 'when will the next one be?' Japan 2020 is now confirmed, so watch this space!

LAURA BEARDSMORE

...so they do say

by TREVOR WYE



Many years ago, I mentioned to Albert Cooper that it was a pity that bass flutes didn't resist the breath more than they do, so that we could blow them harder and make more noise. He had my bass flute at this time to replace the riser, the bit you blow into, with a deeper one. This change made a big difference. Later, he inserted a ring of Plasticine, a round 'worm' about 6mm in diameter around the inside of the bore at the socket end of the head joint. Plasticine is a little sticky and will adhere quite well to the metal. It made a difference, so much so that later, I put another ring inside of the bore at the end of the main tube, just before the foot joint. The effect these have is that the player is able to blow harder, and get a louder tone, especially on the lowest notes.

The rings have been removed twice for cleaning in 35 years, but otherwise have remained in place to this day when I decided it was time to remove them, clean the bore and test the bass with and without them. First, I made some new removable rings from 'artist's board' obtained from an art shop. It is of foam, white plastic coated on each side and about 5mm thick. I used the end of the foot joint to mark a circle on the sheet and cut two circles 30mm in diameter, (the bore of the bass flute) with sharp scissors. A hole was carefully cut through the centre of each of

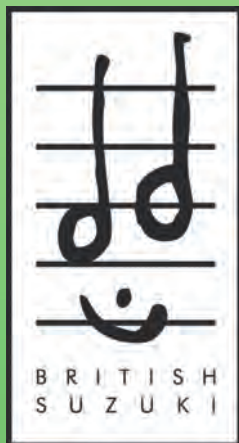
about 22mm in diameter leaving a ring which conveniently fits quite snugly in the bore, but is easily removable. I was able to try the flute firstly with and without each ring. This can be done quite quickly. Without them, when the flute was pushed to play louder, the tone was unstable. It was much more steady and a stronger, richer tone was available too, with the rings.

It is easiest for the reader to make Plasticine rings first to check whether it is worth the effort. Then the soft plastic rings can be made which are easily removable for cleaning.

A few years ago, a flutemaker/player introduced two thin (2–3mm diameter) plastic rings to be placed inside of the head-joint bore of a normal C flute, with a tool for positioning them and for their easy removal. I tried these over a few days, but they seemed to have no effect whatever.

Makers of the 17th and 18th centuries seemed to know the effect that fluctuations in the bore have on the tone and some of these techniques are still copied today by modern makers of the traverso.

Soon, I will try the same experiment with alto flutes.



Suzuki Method for Flute

Introductory Day for Suzuki Method Teacher Training

www.britishsuzuki.com



2 - 5 August 2018
Great Malvern

The internationally acclaimed Suzuki Method has a well established Flute Teacher Training course in the UK. The 2018/19 Teacher Training course will start from 2nd to 5th August in Great Malvern alongside the International Summer School at Malvern St James School. If you would like to find out more about how you can learn to teach the flute using this unique method and how to apply for the course please contact the British Suzuki Institute info@britishsuzuki.com or phone 020 3176 4170.

flute choir focus



Great Britain



Tutti Flutti Flute Choir



Name of Director Ruth Leech

Date Formed c. 2013

Rehearsals Every other Wednesday morning during term time, in a member's home in Fareham, Hampshire

Approx. number of members 9

Playing level of members Up to Diploma level

How many low flutes?

We are very fortunate to have two basses and two alto players. Due to the size of the group we are able to let players swap instruments for different pieces. The choir owns one of the bass flutes which can be loaned out to a member.

Our favourite repertoire includes:

We enjoy a really wide range of repertoire. We have played quite a few Wonderful Winds arrangements, including *Chattanooga*, *Eleanor Rigby* and *Hushabye Mountain*, as we particularly enjoy the way in which the melodic line often passes through the choir. Recently we had great fun with Zoe Booth's *Perhaps, Perhaps, Perhaps* with the Latin rhythms and we have reviewed some of her other arrangements on her website. Our repertoire also includes Disney songs, Scott Joplin, Mozart, Shostakovich, Tchaikovsky, Rossini, Handel and more... There is such a great selection available for flute choirs!

About us:

Tutti Flutti's start is linked to Pan as, when setting up the group, I wrote a letter to the Editor sharing my excitement about the group starting, which was then published in the magazine.

When the choir was set up the name was really important as we wanted to show that this is a flute choir open to all abilities. There are now so many wonderful arrangements for flute choir which have parts over a range of levels to suit all.

We are an extremely friendly group of a range of ages and take great pleasure from our cake, coffee and laughter half way through our rehearsal. We try to keep a balanced repertoire (not just in genre but in technique too) and often choir members will choose a piece for us to work on. Not all the members have lessons so we look at technique and tips related to our current pieces. Being a smaller group means that each player can really be aware of their tuning, tone, articulation and dynamics with in the whole. We busk once a year at Christmas in the local town centre for a chosen charity—this year it was for Mind—followed by a well-deserved coffee and muffin.

Facebook: Tutti Flutti Flute Choir



- Tell us about your flute choir!
 - Are you a member of a flute choir?
 - Would you like to see your flute choir featured here?
- Contact the editor
editor@bfs.org.uk

EVA KINGMA

“ I’ll have to reincarnate more than three times...

by MIA DREESE

Since *FLUIT*, the Journal of the Netherlands Flute Society, was formed in 1993, we have interviewed Eva Kingma many times, and each time there were new developments. One might think that the end has been reached, that she has constructed all flutes that we can imagine (or not). Here she answers my questions.

Can you give an overview of the types of flutes that are part of the flute family since we first spoke in 1993?

For me the development and innovation of building flutes is highly fascinating and a process that will not be finished in the near future. Often, I thought that the instrument I was building at that moment was probably the last ‘mad’ outpouring.

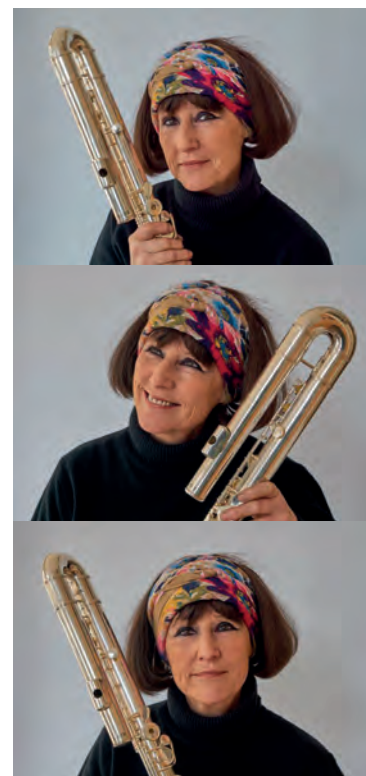
But each time I found out, by looking at it ‘differently and openly’, that it gave me new ideas that I could use for the next flute. In fact, it was my refusal to accept the instrument as it has been built for 150 years worldwide without making a few profound alterations—how ingenious the Boehm system could be.

I opened a door behind which a room appeared with many other doors. And behind each door again many rooms where I dance with much fun...

My great-uncle and flute maker Dirk Kuiper, where I ended up by chance in 1975, taught me undoubtedly about fantasy and ‘out of the box’ thinking. He could make something out of nothing, I always had great respect for him and found it fascinating.

In the ‘80s, the Dutch flute player Jos Zwaanenburg asked me to build an alto flute with open keys. That was the start of what I do now.

Together with my great-uncle we developed the so called Kingma System. Later, in a quick overview, the first Bass Flute with open keys appeared, followed by the Kingma System Alto and Bass, together with Bickford Brannen the Brannen & Kingma System C-flute, the Kingma & Brannen Alto and Bass, the Contr’alto, Contrabass and Subcontra.



What is your motivation to construct a new type of flute: sound, music, performers?

Sometimes it’s a special request. The Contr’alto for example was developed 20 years ago at the request of flute players in Scotland and Ireland. They are fond of instruments in G (one octave lower than the alto and perfectly suitable for flute choirs).

Sometimes it is by intensive cooperation with flute players. And contemporary repertoire, especially, has always stimulated me to try to invent technical constructions that support new ways of performance. That also gives composers much more freedom for composing.

And I always keep my ears and eyes wide open at exhibitions where flute players pick up my instruments. What is their feedback? How is the balance? Is it ergonomically comfortable? Especially with the big, low flutes it’s essential to avoid misery. With all nine different models I have spent much time and research on it.

Over the years I have developed an enormous preference for the low flutes.

Step by step at first, years ago I worked with Albert Cooper on the right pitch. Then of course the eternal search for ‘your sound’, weight, ergonomics, aesthetics, style, stability, and so on. In short...it is never finished.

What new flutes are you working on now?

At the moment I am working on a complicated full Kingma System Alto Flute for Robert Dick with all kinds of individual adaptations and extra options. And at the same time a similar model for the Swiss flute player Matthias Ziegler with also

“ For me failure has always been an option. If nothing is a failure you are not innovating enough.

unique adaptations, with some ‘solutions’ that I haven’t built before. On such moments I feel great, like a duck to water.

A few months ago, I also made a new construction for trill keys on the Contrabass Flute. I had been thinking for a long time, but I simply hadn’t come around to processing a solution. If someone ordered a Contra with trill keys I often invented an excuse because I had no time or rest to come to a solution. Now it works fantastically and the fifth Contra with trill keys has just been delivered.

In the summer a new instrument is coming, but it mainly exists in my head. I can’t tell you much about it; that paralyses me. I prefer at first to quietly develop it in the shadow and when the teething troubles are over, bring it outside. In all these 43 years there have been so often many frustrations and desperate moments, but I thought of them as a good experience.

For me failure has always been an option. If nothing is a failure you are not innovating enough.

I’ll have to reincarnate more than three times to realize all my ideas. That will never end.

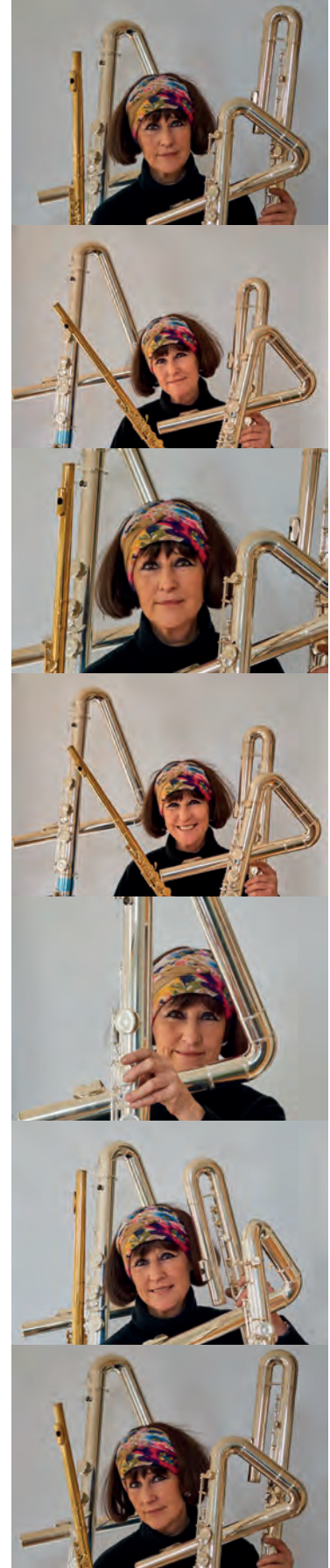
Which technical problems do you face with all the flutes? I see here in your workshop, for example, a machine that can produce your own flute parts.

Last year I made a big step after years of working on casting with Bickford Brannen in America. Now I am able to cast parts of all the flutes in my own workshop. It was a big investment in equipment and a very complicated process, but it gives an enormous feeling of freedom and independence. With these ongoing innovations we can make everything in my workshop. Together with silversmith David Kerkhof who has worked with me for 15 years.

You are not only famous in the Netherlands for your flute-making and the stimulus to performers and composers to write new music and perform, but this summer you’ll get the Lifetime Achievement Award by the National Flute Association in America. Can you tell me what will happen at the carte blanche concerts that are organized for/with you?

This award has overwhelmed me completely! On June 9 last year I received an email from the NFA. At first, I thought I had forgotten to pay for an advert! When I read it, it took me days before I understood the content. The only and highest award in our profession for something I always had experienced as so much fun. At first it was just a technical challenge for myself to see if I could get things done. I never had the intention of finding a ‘market’ for it. It has often been a lonely search...I also never realized that it could have a worldwide impact. I want to share this Award definitely with my teachers Kuiper and Brannen.

On August 9 in Orlando at the NFA convention, they have allowed me to put together a full evening programme with flute players for whom I have built instruments over the years. On August 11 is the official presentation. Well, I am very much honoured and I am thankful for all the chances I have got to work with fantastic makers and flute players.



This interview also appears in *FLUIT* July 2018, the magazine of the Dutch Flute Society.

Infinity Project

CIRCULAR BREATHING



Circular breathing is a technique used by woodwind players that allows them to play for a long time without a break. It involves simultaneously exhaling the air collected through the mouth whilst taking a breath through the nose.

During her studies, Polish flautist Natalia Jarząbek, winner of The British Flute Society Competition 2015, taught herself how to circular breathe. Thanks to the supervision of her teacher, Prof. Barbara Świątek-Żelazna, she perfected her skills, taking breaths inaudibly and invisibly without disturbing the quality of sound or intonation.

In 2017 Natalia and Prof. Świątek-Żelazna received the prestigious Ars Quaerendi award of the Lesser Poland Government to write a book about circular breathing and record a unique CD with pieces that rely on this technique to be viable on the flute. Inspired by the infinite possibility of continuing sound, and the capabilities of the flute as a musical instrument, this project has been titled *Infinity*.

Natalia and Prof. Świątek-Żelazna are currently teaching an intensive course to a group of flute players from all over the world, including principal players of many of the great orchestras as well as professors and students alike from universities and conservatoires. They are also working alongside medical specialists to further explore how the physicality of this technique can positively enhance flute playing; current research has found that using this technique not only gives breathing independence, but it can also provide greater air support, release the embouchure and encourage tongue flexibility.

Based on their experiences, Natalia and Prof. Świątek-Żelazna are co-writing a methodology on how to learn this circular breathing technique, and preparing instructional video materials, exercises and etudes to accompany the learning process. This book will also be published in English thanks to the assistance of British flautist and writer Katy Ovens.

The repertoire for the CD is greatly varied, including transcriptions of pieces for violin and piano (Paganini *Moto Perpetuo*, Chopin *Etudes*, Vivaldi *Chaconne*), modern pieces for flute (Ian Clarke *The Great Train Race*), as well as works commissioned especially for this project. Composers who have agreed to support the project are: Prof. Marcel Chyrzynski, Prof. Zoran Novacic, Dimitri Arnauts, Tim Mulleman, Szymon Brzóska and Ilio Volante. Natalia will be recording alongside her Infinity duo partner Emmy Wils, who is a talented young pianist from the Royal Conservatory in Brussels.

The CD will be recorded during the Summer of 2018 in Krzysztof Penderecki's European Music Centre and released by the DUX label. The book will be published in 2019 and the release will be combined with a series of lectures and concerts, to which invitations are growing with the developing awareness and interest in the Infinity Project. Further information can be found on the project's website: www.fluteinfinity.com

NATALIA JARZĄBEK
(ED. KATY OVENS)



Coming Up For Air

Coming Up for Air was formed as a creative response to medical conditions I was faced with over the past few years. In addition to asthma, I also had a chronic sinus condition which meant my inferior turbinates (the bilateral structures that swell when you have a cold or an environmental allergy) were completely obstructive. This caused severe difficulties in everyday living, as I couldn't breathe through my nose, taste, or smell. As a flautist this made inhaling laborious and sometimes quite noisy. Maintaining breath support caused head pressure and I constantly felt either too empty or too full of air. The condition ultimately required surgical intervention, which was generously supported through Help Musicians UK.

During this time, I was preparing Brian Ferneyhough's solo piece *Unity Capsule*. The instructions on page 19 state:

“ Last possible place to take a breath. When air reserves are exhausted, the actions for the remaining material are to be mimed silently. At an appropriate moment the indrawn breath emerges gradually over the residual key noise. After inhaling to the fullest possible extent, the final position is to be held for exactly nine seconds before releasing suddenly the breath at the same instant the instrument is rapidly (and demonstratively) lowered.



Here, the piece was deliberately doing to me what my body already dealt with in performance any piece of music: the feeling of being too full and too empty.

Performing *Unity Capsule* both before and after my operation, it was clear that there was a radical difference in my breath capacity and control. This led me to wonder what would happen if I commissioned pieces limited to a single inhale and exhale. So far, I have received nearly 40 pieces (from friends/colleagues and through an open call on *Sound and Music*) which all have vastly different takes on the possibility of a single breath. I am developing the project further through mentoring from YCAT Sounding Board and my PhD studies at University of Huddersfield.

KATHRYN WILLIAMS
kathryngwilliams.com



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Mendelssohn's *Scherzo* in one breath?

⋮ You can do it too!

A few months ago I published a video that has astonished many flutists around the world. I recorded myself playing the flute solo from the *Midsummer Night's Dream Scherzo* in one breath, without any circular breathing or breathing through the nose. My conclusion was that it is definitely possible and your playing can benefit a lot by practising it.

Why should you practise it in one breath?

Being able to play the whole solo in one breath is a clear indication that your staccato is efficient and works well. You won't spend any unnecessary air and you won't lose air during the solo. Your tone will be equally rich through the whole phrase and you can just imagine how easy it would be playing the solo with two breaths after that...

How can you practise it then?

The main idea here is to learn how to spend your air more efficiently. You should allow less air to come out of your lips, hitting the wall at the ideal spot, in order to get a resonant tone and hold your air longer.

Play the solo once and check yourself (in order to know your starting point): where in the solo does your air run out?

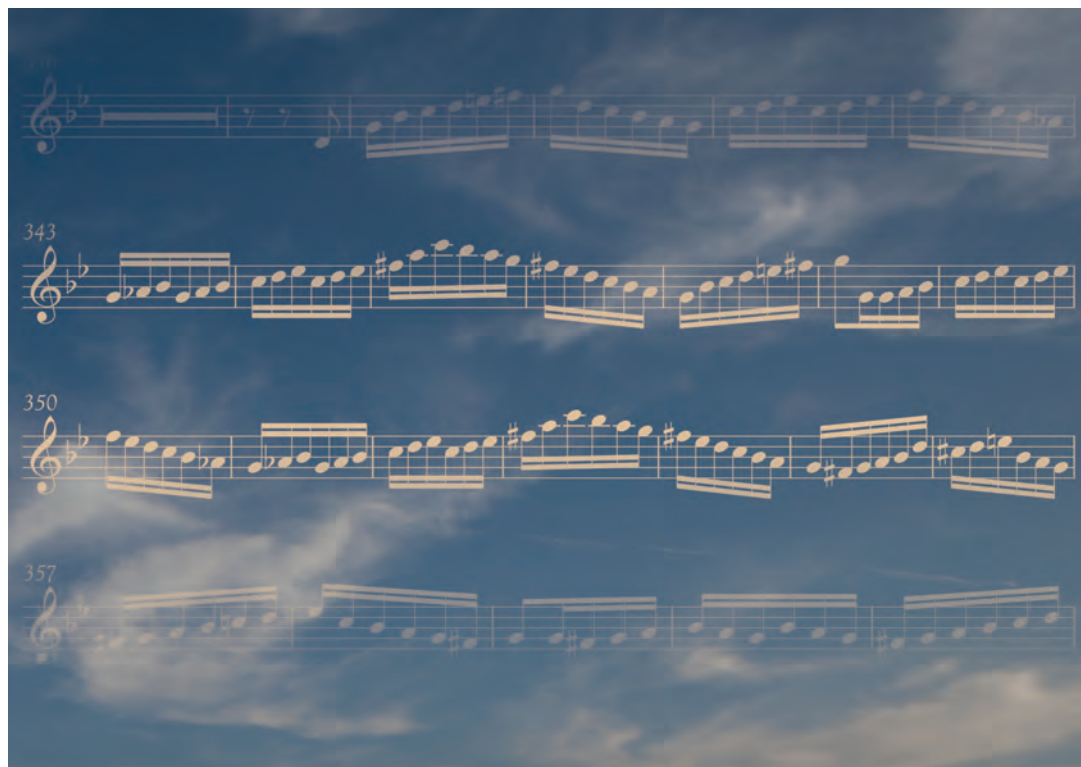
After that, you can start practising:

- 1 Start by practising the solo in legato, slowly. Increase the air speed you use and reduce the aperture of the lips. You should have a tone colour which is very focused and equal through the whole passage. If your notes don't sound equally and aren't focused, you lose precious air. Use the opportunity of playing it slowly in legato in order to concentrate on reducing your aperture and playing with equal tone colour.
- 2 Increase the tempo gradually, still played in legato. Make sure you can keep the same aperture and tone focus in tempo as well.
- 3 Add the staccato on top of what you have just practised. Make sure that your tone has the exact same focus, colour and dynamic as in the legato, and that your aperture doesn't get interrupted by the tongue movements.

I would not recommend trying it in an audition, but this process will make your playing at the audition much easier.

You can easily find my video on YouTube under 'Mendelssohn one breath'.

ORY SCHNEOR



CARLA REES/NICK ROMERO

Ory Schneor is principal flutist with the Munich Chamber Orchestra, Tongyeong Festival Orchestra and a member of the Geneva Camerata. He is the founder and instructor at FLUTEinWIEN—Private Masterclasses in Vienna (www.fluteinwien.com) and writes a successful blog with many playing exercises and professional advice.



Remembering
Peter Lloyd

Peter Lloyd, former principal flute of the LSO and much-loved teacher, passed away on 15 April 2018 at the age of 86. While embarking on his prestigious orchestral career, Peter Lloyd studied with Caratgé, Rampal, Geoffrey Gilbert and Marcel Moyse. Alongside his position at the LSO, he taught at the Guildhall School of Music before moving to America to become flute professor at Indiana University. He returned to the UK in 1993, taking up a post at the Royal Northern College of Music and founding the Scottish International Flute Summer School with Ruth Morley.

These tributes come from some of the many people whose lives he touched and who have been inspired by him musically, professionally and personally.

NINA ASSIMAKOPOULOS Peter was one of my two primary teachers. His focus on tone production, breathing, and phrasing were highly instrumental in shaping me as an artist. He was a kind and supportive teacher and his ability to inspire me to pursue my dreams, especially when faced with disappointments, is something I carry into my interaction with others on an ongoing basis. I was so lucky to have him as a teacher.

WISSAM BOUSTANY I suddenly came into Peter's orbit in 1981 when I was awarded the silver medal at the Shell LSO Competition (Peter was on the panel of LSO judges). Having fought hard on my behalf, Peter immediately took me under his wing and I began playing with him in the LSO—at that time, we had Claudio Abbado in common, whom we both adored (Peter through the LSO and me through the European Union Youth Orchestra and Chamber Orchestra of Europe). I never took lessons with Peter and yet he definitely became a mentor. We grew closer when we started teaching at the Scottish International Flute Summer School, which he founded with Ruth Morley; I would see him each year for an exhilarating week of fluting and he would hear my recital...over the years he developed a deep insight into my playing and what motivated me, and would give me his gentle feedback—I have been always fiercely independent, yet I always felt receptive to Peter's energy; this is what Peter was so wonderful at: he respected people and gave them space to be themselves. Peter was a star among stars in the LSO; in later years he often told me how liberated he felt from his anxieties, doubts and preconceived ideas, because he was able to give himself totally to his teaching, to the benefit of so many emerging flute players who came into his orbit, just as I did.

JOSS CAMPBELL Peter Lloyd was a fundamental influence on the player and teacher that I am today.

He came into my life at a time when I was totally disillusioned with fluting; I was a scholar at one of London's leading music colleges, but I spent two years disappointed and frustrated. I knew there was something missing in my studies and whilst on tour with the European Community Youth Orchestra, speaking to other flautists who studied with Peter, I realised he was exactly what I had been searching for. I got in touch and he not just sorted out the transfer to Guildhall, but fought the powers that be at my original institution, who had refused to consent to the transfer, and as such, any funding I received.

Peter opened up a whole new world of sound production to me. Every single lesson was a magical experience of finding beauty in sound and phrase. He gave me the freedom of my own sound and a voice to my soul; his words and ideas stay with me every time I breathe in to play. His legacy lives on in my teaching and I thank the cosmos every day for the honour of knowing and studying with him. A man who not only who shared his inspirational teaching, but always went the extra mile for those he believed in, with integrity, honesty, joy, and total support.

SIMON CHANNING I think all of us at the Guildhall felt privileged to be learning from Peter—there was a great sense of camaraderie between us, and for me, it continues to this day. He'd play little mind games with us—always telling us how well his other students were playing. We soon figured it out and laughed about it, but somehow it worked and spurred us on. We loved going to the Barbican to hear LSO rehearsals—the way his sound carried over the orchestra, warm and vibrant, was a wonder to us, and really unique. He made you feel special in the lessons and I don't think anybody had ever listened to me so intently before. It put you on the spot and prepared you for a profession where that is the norm. I am really proud to be able to say that I was his student.

IVY CHUANG I still remember vividly the first lesson I had with Peter. It was back to the year 2000 at the Royal Northern College of Music. I gently knocked on the door and Peter let me in. I said, "good afternoon Mr. Lloyd," and Peter said, "don't call me Mr. Lloyd, call me Peter". He was so friendly and I had a good two years studying with him after that. He was not only a great teacher but also my life mentor as well as a great friend. There was another time when we were having an excerpt class in his room, we all sat down on the floor with a glass of red wine, while listening to Peter's orchestra recordings at the LSO. Those were just few of my good memories with Peter. He will be greatly missed and I'm honoured to have been his student. »



Peter's Guildhall flute students, post exam curry and drinks, 1987.



RNCM 2007 LEFT TO RIGHT Stephen Clark, Jennifer Cooper (Brimson), Peter Lloyd, Adam Chidley, Katy Cameron (Welch)



RNCM 2009 Kathryn Williams and Peter Lloyd

STEPHEN CLARK I first met Peter when I attended the Scottish Flute Summer School at the age of 17, and he made a huge impact. At RNCM I wasn't allocated Peter as my teacher although I would often attend his group class. He was kind, thoughtful and gentle. He had such an enormous wealth of information that he would pour upon you, and when something improved he showed this enormous grin and he would slap you on the shoulders and you would leave the lesson feeling on top of the world. He was like a grandad to us and was quickly nicknamed "Grand Pierre" by my year group.

I asked him many times about his playing on the John Williams soundtracks. In fact, John Williams wrote a flute concerto for him. I couldn't find much about it and when I asked Peter, he said that it probably wasn't what I would be expecting. The next week he gave me a CD of him performing it with the composer. It wasn't the usual melodic, lush and beautiful sound we are used to hearing in John Williams' music for the movies. It was atonal, odd and kind of squeaky. The next week Peter asked if I'd be entering the RNCM Concerto Competition with it. I awkwardly (as I really didn't want to offend him) said "probably not!" and he erupted with laughter. That's without doubt my greatest memory of him. His legacy will live on forever.

PAUL GOODEY It was a privilege and joy to work with Peter Lloyd at the RNCM. Peter was one of the most inspirational teachers and musicians I have had the pleasure of working with. His knowledge was exceptional, and his teaching brimmed with passion and imagination. His care for the students was 100% so it was no surprise that musicians came from all over the world to study with him. But it was his personal attributes which added something extremely special—he was a very kind man, a gentleman and a man with tremendous wit. It was therefore always a joy to spend time with him both professionally and socially.

His love of music was completely open—he was equally at home teaching Bach or working with other teachers on repertoire such as Boulez's *Sonatine*. He therefore nurtured an open-minded and enquiring attitude in his students who usually performed a wide range of repertoire in their recitals including the 'classics' alongside challenging new music and many commissions created in collaboration with the composition department. I am so grateful that I had the honour of working with such a superb musician: a very, very, special man who I shall miss tremendously.

KAREN JONES When people ask me who my teacher was, although I subsequently spent two further years in Vienna and New York, I always reply simply, "Peter Lloyd". Everything about my approach to the flute stems from Peter's teachings. And the essence of that is sound, sound and sound. EVERYTHING was approached with tone quality first and foremost; technique, excerpts, everything, first and foremost focus on the sound. And that is now the way my teaching tends to lean too. I remember I would always play first in the lesson, and then Peter would reach for his flute and look at it enquiringly and then say, "hmm, I wonder if I can get anything going on this thing today!" And then EVERY time, the most glowing, warm and perfect sound you can imagine would just ensue and for ever more, that will be the sound that I desire always from my own playing and STILL try to emulate on a daily basis.



ABOVE Cool in 2010

EMER MCDONOUGH Peter taught me at the Royal Northern from 1994–1998. From the moment I met him he was such a reassuring and subtly supportive presence. It's not now with hindsight that I know I was lucky to have Peter as a teacher, I knew it then, in every single lesson, that the privilege of learning with someone of his pedigree must be treasured, appreciated and absorbed there and then. He had a beautifully natural way of teaching. He never imposed anything, he was never intimidating but rather he allowed one to evolve and to discover one's own abilities with his nurturing steerage. This gave students an independent musical confidence and so I simply adored playing to him. I do not exaggerate when I say I counted the days to the next lesson or class. Lessons on breathing were especially wonderful. Every student of Peter would say the same. It always made me laugh when he'd hover near me as I played, towering over me with his wingspan outstretched, with those long fingers fluttering like a sorcerer casting spell, chanting "Colour, colour, colour". I loved visiting him in later years and hearing his stories of his own flute journey. Stories of wonderful characters from Moyse and Rampal to the great conductors like Abbado. He would be lost in a mist of nostalgia when he talked about the Tuckwell quintet. On playing their recording of Barber's *Summer Music* to him really quite recently he stood transfixed, unwilling to believe it was himself playing.

"I really was rather good," he said. His playing is simply exquisite in this recording. This was typical of Peter so modest and self-deprecating. He never understood all the fuss about him. We his students did though. I shall miss him terribly.

ALISON MYLES As well as a distinguished orchestral musician, Peter Lloyd was an inspirational teacher who always knew how to draw out the potential of each student. When I was a postgraduate student, he also gave me great advice on how to keep a level head as a musician. Really, I use his guidance every day both in performing, practice and teaching.

Peter was one of the main sources of influence when compiling my tone book, *Inspiring Flute Tone*, so the dedication reads: “Peter Lloyd, one of the greatest orchestral players ever, with his glorious musicianship, floating sound and long lines flowing to the end of the phrase.” What a gift to the flute world to have the line continued by him from Gaubert to Caratgé.

SARAH ECKMAN MCIVER Every phrase I play, every inhalation, every lesson I teach, his inspiration and his way with music and the flute—there’s just a profound lasting effect that is impossible to quantify. I cherish my time with him, I honour him and remember him every time I play or teach, and my heart goes out to his family.

RUTH MORLEY There is so much to say about Peter. He has had such an enormous impact on flute playing around the world that it is difficult to overstate his legacy. The diaspora of his students is truly international and far-reaching. He was a rare talent, and an all-round brilliant human being, who was universally loved and respected.

Anyone who met Peter Lloyd, even once, remembered him for his stories, his endless good humour and his generosity. I was lucky enough to study with him in Manchester, and then we started the Scottish International Flute Summer School together. His teaching was life changing; he had a solution for everything, and unlocked potential again and again. His classes were legendary, always inspiring, informative and positive, and quite often we would all end up in the bar afterwards. His deep knowledge and musicality underpinned everything, and he managed to motivate everyone with kindness while pushing for the highest standards.

Peter was one of those rare life-enhancing people who always had a positive effect on a room full of people. He was an inspiration to so many people, he was always a pleasure to spend time with, and I will miss him enormously.

KATHRYN WILLIAMS Like other aspiring flute players have done for decades, I left my home country without hesitation at the offer to study with Peter at the RNCM. I was able to arrive from the States early enough to have a three-hour lesson every other day for a month before the term started. That month lay the foundation for the years ahead of working together, which are marked by countless stories of Moyse, Caratgé, the LSO, and (as he would have said) plenty of bloody hard work. A fellow asthmatic, his understanding of breathing with the condition was transformative for me; Peter was magnanimous in his ability to bring out the best in his students. I have missed Peter for years before he passed away. Dementia is cruel. But what he gave in his teaching is still fresh whenever I play and teach. Peter, with his trademark laugh, dashing grin, wicked humour, and shock of white hair, leaves an enormous legacy that I am honoured to have had a small part.

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LSO ARCHIVE/SUZIE MAEDER



Masterclass, Ohio State University 2007 with Kathryn Williams

Thanks to Joss Campbell, Stephen Clark, Ruth Morley and Kathryn Williams for the photographs.

- Stefán Ragnar Höskuldsson will dedicate his
- Gala recital to Peter Lloyd at BFS Future Flute Fest,
- Sunday 19 August at 1530.

PIED PIPERS

by DIANA AMBACHE

This article draws on interviews with William Bennett (WIBB), Emily Beynon, Susan Milan and Anthony Robb.

According to Aristotle, ‘The flute is not an instrument that has good moral effect. It is too exciting.’ Is that the problem? I don’t understand why the world doesn’t show more enthusiasm for listening to music by women; all I know is it isn’t fair!

However, in true Piper tradition, these works are now attracting attention and followers, for their distinctive voices, for their strength and appeal. Women composers have faced many challenges and their dedication and commitment can be heard in their music; perhaps we’re touching on the cliché that women have to work harder to see things through. But let’s look at what there is.

FRANCE

The French have a great tradition for wind playing and writing, with the flute perhaps the most prominent among them (probably with thanks to Paul Taffanel). So, they are here aplenty, and act as my starting point. **Louise Farrenc** (1804–75) had every reason to be interested in the flute: her husband played it. Additionally, he was a music publisher, and thus we have access to her scores. The Trio in E minor, op. 45 (1862) was also dedicated to a notable flautist: Louis Dorus, who was a colleague/teacher at the Paris Conservatoire. Emily Beynon described it as “the Trio that Felix Mendelssohn never wrote.”

Before appreciating her strengths, let’s remember that, with a foot firmly in the Sonata Form camp, Farrenc can sometimes over-stay her welcome. However, the music has a characteristic freshness, with an impish delight in surprises that wrong-foot the listener. The Trio’s slow movement opens with a deceptively simple flute tune, and then travels through aggressive

Repertoire by women composers



interruptions to a shadowy conclusion. She was always strong on *Scherzi*; pace and cross-rhythms give this one exuberance and fire. The end of the Finale has touches of darker harmonic colour and a far-from-conventional turn from minor to major.

Tony Robb remarked on her unusual sense of harmony, and her sympathetic writing for an instrument not greatly appreciated in the 19th century. Written before the Boehm system would have been universal, today we might describe the mechanism of that time as inferior: she was probably writing for a simple system wooden flute. However, the writing is certainly inventive.

Mel Bonis (1858–1937) wrote prolifically and included the flute in several of her compositions, most notably in the Sonata in C# minor, op. 64 (1904). There are aspects of her music-making that look like a great example of encountering obstacles and riding the challenges. Despite no support for her music from her family, and being married off to a similarly disinterested older man, she seemed to have used composing as her channel of expression. “Full of anguish, charged with urgency” was Emily’s account of the Sonata.

Life was not easy for Bonis. Aged 25, her family arranged for her to marry a man 25 years her senior; he didn’t like music. She brought up his children and three more of theirs together. Meanwhile she studied at the Conservatoire with César Franck, and there met a singing student, Amédée Hettich; they worked together and allegedly had an illegitimate child together.

WIBB is also fond of this Sonata, and managed to weave her amorous story into his interpretation. While Bonis’s granddaughter describes the first movement as light and pastoral, in WIBB’s opinion she sounds lonely and blue here. For him, the lively *Scherzo* suggests she might be off to see her boyfriend. The

“ Realising that a composer is a woman sometimes comes as a shock.

big, sad melody of the *Adagio* (which comes third) starts as a long theme, which gradually reduces in length, getting paired down to a three-note figure and less. It always goes down well with audiences; he described it as “smashing music with real tunes.” The dedicatee is another noteworthy Louis; Louis Fleury.

In 2015 we recorded *Scènes de la Forêt* (for flute, horn and piano). Fleury seems to have been a friend of Bonis and it is thought that he performed in the Trio’s première in 1907. The pictorial element had long been a strong tradition in French music, here heard in her uniquely descriptive and atmospheric language. It starts in the calm of the night, evoked with rocking chords; then there’s a *pointilliste* picture of daybreak; a modal, Catholic *Invocation* follows; and the Finale, *Pour Artemis*, is animated by hunting.

Tony was surprised and impressed by this Trio, by a composer he had not heard of before. She had clearly understood the flute and horn’s characters and technical limitations, and used her skill to balance their sounds naturally. Musically she seems to bridge between romanticism and impressionism; she combined being expressive and being depictive.

While Berlioz had quoted an ancient plainsong in his *Symphonie Fantastique*, Bonis makes a subtle, more veiled allusion to old religious music in the *Invocation*. Although the horn calls in the Trio’s Finale are thoroughly idiomatic, she is never predictable, using flexible phrase lengths, and the music seems open to a variety of interpretations.

SHOCK

Realising that a composer is a woman sometimes comes as a shock. On playing her *Flute Concertino* as a young teenager, Emily started giggling on the realisation that **Cécile Chaminade** was female; WIBB describes this as a terrific, popular piece.

Claude Arrieu’s name has also created some misunderstanding: Tony met the Arrieu *Sonatine* (1943) aged 12 and had no idea that she wasn’t male. He loved the piece, commenting on how well it is written for the instrument. WIBB describes it as “Light-hearted French music, popular with audiences.” Susan Milan talked of the imaginative French characteristics that typify Parisian neo-classicism, including ease and elegance. Anyway, how many composers can you name who’ve written a Wind Dixture? »



Mel Bonis (1858–1937)



Claude Arrieu (1903–90)



Germaine Tailleferre (1892–1983)

I stumbled upon **Germaine Tailleferre**'s Piano Concerto rather late in life and I was just amazed that I'd never thought about the women question. The compositions of Tailleferre (1892–1983) encompassed a wide range of music; she also has a typically French chic and wit. I think her most engaging flute work is the *Concertino* for Flute, Piano and String Orchestra; Jean-Pierre Rampal played in the first performance in 1952. She produced a work of limpid melodies and beautifully coloured harmonies; the music has a lightness of touch. The opening movement exploits the flute's pastoral qualities; this is interrupted in the middle with an amusing little samba. After a lyrical *Intermezzo*, the *Nocturne* moves along like a ceremonial cortège. The fizzing *Rondo* is a kind of *perpetuum mobile*/baroque toccata.

Billaudot said they'd found a new manuscript and changed their published edition; personally I found this version overwritten and was more convinced by the earlier one, even though the *Interlude* second movement had been adapted by the editor Desiré Dondeyne.

Tony was very taken with her individual character; he loved the *joie de vivre*, the textures and the harmonic language. In the *Concertino*, she created a different musical voice by the addition of the harp and timpani to the strings. The tongue-in-cheek of

the opening *Pastorale* made him smile. Over a slightly mesmeric ostinato bass, the *Nocturne* has a special oriental flavour; all this is brushed aside by the *moto perpetuo* of the final *Rondo*.

The French have excelled in short pieces that distil a special atmosphere. Susan's favourite in this arena is the **Lili Boulanger** *Nocturne*, for its searching, poetic, emotional effect. Although not quite so personal, *D'un Matin de Printemps* is fresh and bubbling. Tailleferre also wrote interesting, focused and evocative short works, such as the *Pastorale* (1942), *Intermezzo* (1946) and *Forlane* (1972). Amongst her film scores is one for solo flute *Tante Chinoise et les autres* (1957): http://www.akadem.org/medias/documents/2_Tante-chinoise-et-autres.pdf

Marcelle Soulage had the benefit of Nadia Boulanger as her teacher, and wrote a beautiful *Légende* during the war (1917, with oboe and harp). Other works include the Sonata in G major, op. 35, and *Eulos* for piccolo, 3 flutes, alto flute and bass flute (2005). From nearby Belgium, **Jacqueline Fontyn** wrote a lovely *Filigrane* (with harp, 1969; <http://www.jacquelinefontyn.be/index2.html>)

AMERICA

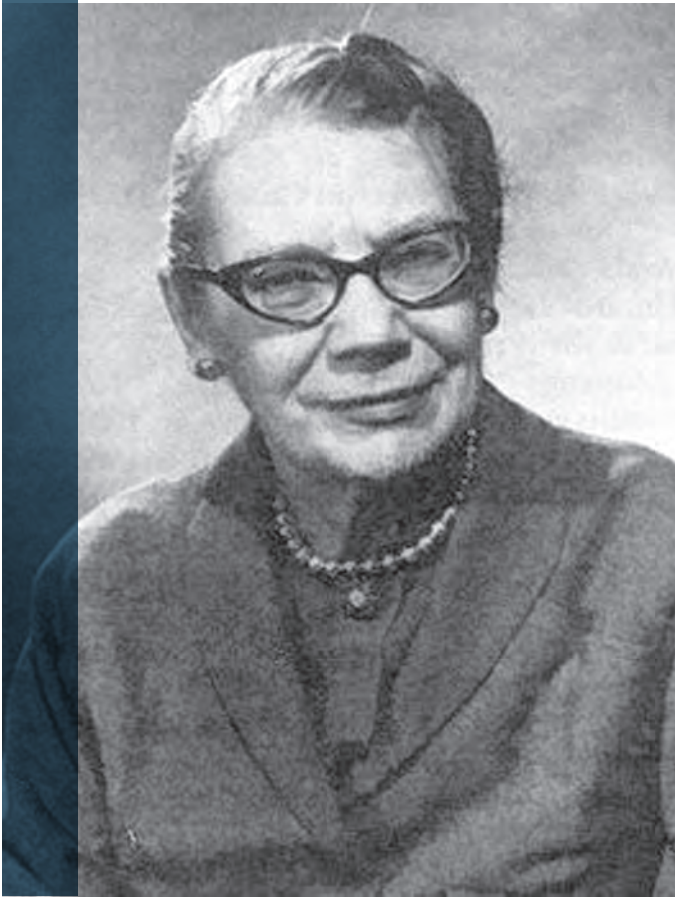
Of course other nationalities have also taken an interest in the flute. I'm particularly fond of the richly sensuous music of **Amy Beach** (1867–1944) and the Theme and Variations for Flute and String Quartet, op. 80 is a fine work. It was commissioned by the San Francisco Chamber Music Society in 1916; from this late-romantic composer, it has been much admired for its almost classical restraint. Beach showed a significant interest in native Indian music, expressed here by using the theme from her part-song *An Indian Lullaby*; the opening statement is followed by a flute cadenza; alternating slow and fast variations lead to a fugue, and then come full circle with a repeat of the theme.

Louise Talma (1906–96) was one of the foremost American neo-classical composers of the 20th century. There are three works with flute on our Ambache Chamber Orchestra Naxos CD of her music. The most substantial is *The Ambient Air* (1983); it is written for the unusual and beautiful combination of flute, viola and piano, and has four descriptive movements; they could be called pictures in sound. Her *7 Episodes* (1987) are a concise set of variations on a tender but doleful theme. From the same year, the intimate dialogue of *Conversations* was written for Patricia Spencer, flautist of the Da Capo Players.

As a flute player herself, **Katherine Hoover** wrote plenty of works for her instrument. Susan spoke warmly of the evocative *Kokopeli*, based on American-Indian pipe music. *Winter Spirits* op. 51 dates from 1991, and *To Greet the Sun* from 2004.

AROUND THE GLOBE

Moving from the west to the east, Russian-born **Sofia Gubaidulina's** *Garden of Joy and Sorrow* is for flute, harp and viola. Although Susan said it was challenging to learn, the tone colours are very interesting and rewarding to play, thanks to



Louise Talma (1906–96)

“ Yes, I am a woman;
and I am a composer.
But rarely at
the same time.

Thea Musgrave

“ Richly sensuous music

Gubaidulina’s instrumental understanding. And then going on down under, there’s **Anne Boyd**. Her *Bali Moods* have traditional Balinese gamelan music as their starting point. Susan was struck by the originality of her voice, and the fabulous flute writing, such as describing the effect of a flock of birds, which is amplified by the piano.

Apparently Mozart said “What’s worse than a flute?—Two flutes!” Ah well, I beg to differ. Surely we have to be curious about Gubaidulina’s *Quartet for 4 Flutes* (1977); it’s a study in differentiating different timbres on the same instrument. Then there are works by Katherine Hoover; and **Libby Larsen**’s *Vive, Celebration* for Flute Quartet (1988). And what/who on earth inspired the unusual combination of instruments in **Galina Ustvolskaya**’s *Dona Nobis Pacem* (piccolo, tuba & piano, 1971)?

As composers always find their own language, this quite impressive number of wind quintets by women is more than the bare list it looks like: Elfrida Andrée (1965); Claude Arrieu (1955); Grażyna Bacewicz (1932); Amy Beach (1942); Hanna Beekhuis (1967); Diana Burrell (1990); Doreen Carwithen (1953); Ruth Crawford (1952); Jennifer Higdon (2002); Elizabeth Lutyens (1960); Priaulx Rainier (1961); and Germaine Tailleferre (1979). There are more details on my information website www.womenofnote.co.uk/repertoire.htm (plus more flute ideas). »



Amy Beach (1867–1944)

BRITISH COMPOSERS

Moving to the UK, both Susan and I have got a soft spot for **Madeleine Dring** (1923–77). Creatively, she had a wide range: singer, pianist, artist and actor, as well as composer. While she was struggling to be recognised, being married to a classical musician might have been quite difficult. Sometimes people who don't explore her background don't always understand her character. If life was difficult, then laugh it off—that's the English sense of humour in her; she was a joker, similar to Malcolm Arnold. Possibly she liked to provoke, too.

With this pleasure in entertainment, her Trio for flute, oboe and piano (1968) shows all her delightful sauciness. It was written for the flautist Harold Clarke and Madeleine's husband, the oboist Roger Lord. In the opening movement, she creates a light-hearted cabaret atmosphere, skipping along through cheeky time changes; she floats an effortless *Andante* and finishes off with a fun-loving finale, playing gleefully with 'wrong notes'. She also wrote *Three Pieces (for flute and piano)* for WIBB; they are a Waltz, Sarabande and Tango.

Harold Clarke was **Cecilia McDowall's** father; and not surprisingly Cecilia has a feel for the flute. *Eleven* (1999) was written at the time of the Kosovo troubles, and means 'alive' in Hungarian; it came from her concern about what happens to culture during war. Susan commented on Cecilia's wonderful way with rhythm, and commissioned her to write *The Moon Dances* in 2003; it was inspired by the intense imagery of Lorca's poetry. It evokes contrasting aspects of dance, from a festive, carnival opening, via shadows of death, to a jazzy *Girl on the swing*, arcing across the sky.

Diana Burrell was commissioned in 1998 to write a Flute Concerto for the London Schools Symphony Orchestra. Then in 2001 WIBB asked her to make it into a chamber version, to record with the English Chamber Orchestra. Here's her description:

“ The soloist plays alto flute, standard flute and piccolo in the piece and the orchestral accompaniment tends to mirror the sound world of the instrument that is playing, hence the predominantly dark-hued sounds of the orchestra when accompanying the alto, the warmer sustained writing for the instruments which supports the flute and the light and dance-like music underpinning the piccolo. The flute reappears in the final coda of the work climbing higher and higher leaving behind the peaceful but earthbound string chord which brings the music to an end.

There are more splendid British women on one of Emily's CDs: she construed **Thea Musgrave's** improvisatory *Impromptu* as “feisty, fun fireworks” (with oboe, it was dedicated to Douglas Whittaker and Janet Craxton, 1967). Musgrave's *Primavera* is a virtuoso work for flute and coloratura soprano, and was based on lyrics by Peruvian Amalia Elguera. When interviewed about being a 'woman' composer she replied “yes, I am a woman; and I am a composer. But rarely at the same time.”

Then there's also Musgrave's *Orfeo II, An Improvisation on a Theme*. The BBC commissioned it for James Galway in 1975; originally with tape, it was soon rewritten with 15 strings, and

was intended as a simple retelling of the famous legend. The flute represents Orfeo; all the other elements and characters in the story are represented by the music for the strings. Orfeo's journey to the underworld exists only in his imagination. To heighten the effect of this separation of reality and imagination, much of the music of Euridice, the Furies, the Shades, is suggested by “memory elements” that is, quotations from the Orfeo of Gluck. They are woven into the fabric of the music. The whole work is thus focused on Orfeo; on his mourning for Euridice and his vain attempts to recover her. In the end he has to resign himself to her loss.

Maconchy's forthright expression doesn't suit everyone, but Susan said her *Colloquy* was a valuable addition to the repertoire. Lutyens also divides people; her Variations op. 36 (solo flute) were premièred by WIBB in 1960. They are pithy and slightly challenging, yet accessible, and have even been included in the ABRSM Grade Exams. Is there something here of Khalil Gibran's “When you work you are a flute through whose heart the whispering of the hours turns to music”?

Sally Beamish also identifies as Scottish; Emily commissioned *Words for my Daughter* in 1996; based on a poem by Janet Paisley, Sally had indeed just given birth to a daughter. The evocative combination of flute, viola and harp is used by **Hilary Tann** in her *The Song of Amergin* (1995). Susan enjoyed exploring it; the music refers to an ancient Celtic myth, and opens and closes with an *invocation* of 'I am'.

Another contemporary composer, with empathy for all the winds and who writes beautifully for the flute is **Cheryl Frances-Hoad**. There are sizeable flute parts in *Quark Dances* (written for the Ballet Rambert in 2014), and *Katharsis* (2015), which includes a flute cadenza to link movements. Tony characterised her as hard-working, committed and talented. Also creating with purpose and intent, **Tansy Davies** wrote *Undertow* (1999) for the Birmingham Contemporary Music Ensemble. Technically challenging, it describes the way that currents switch and are deceptive.

The right music in the right place can be special: Susan had a lovely example when she played one of the **Anna Bon** Sonatas in Sanssouci, Frederick the Great's Summer Palace near Berlin. Bon held the position of 'chamber virtuosa' at the Brandenburg-Bayreuth court, and the op. 1 Sonatas were dedicated to Frederick.

Generalisations tend to over-simplify, in assuming most cases are similar; for now, I assert that there are things that women sometimes do in their composing that relate to their life experience. Given that they have to make it through adversity and frequently deal with lack of encouragement, they seem often to use an inner conviction in their musical creations. Dedication and commitment are part of their composing; more words from Emily: “feisty, ballsy”. You might say “The lady doth protest too much;” however I think that Hamlet replied, “O, but she kept her word.”

Susan thinks that attitudes are changing, if slowly. From the First World War onwards, women have done more of what used to be traditionally men's jobs. So I say thank God for music; not only is it an illustration of the quality of the individual, it can be put to use in overcoming life's hardships. Women are 51% of the population; I don't imagine we will get 51% representation

“Delightful sauciness

“ It takes curiosity to move us beyond our comfortable habits of just playing the music we know.



Cheryl Frances-Hoad



Madeleine Dring (1923–77)

in the musical world, but we can increase our performances, audiences, appreciation and sense of value. It takes curiosity to move us beyond our comfortable habits of just playing the music we know; I think that this stretch and expansion also gives great rewards.

For me, it isn't about gender; it's about the character of the individual. For Susan, there is femininity in music by women. Maybe it's a subtle colour, it could be to do with empathy. There seems to be a sense of distinctive voices, a particular tone within the musical language. Emily remarked on the way having a baby changes a woman's life—time out, time for caring—relationships are reshaped. (I wonder how the better child-care arrangements in Nordic counties affect women's creativity?) There are other influences too, such as who you studied with, and the cultural assumptions of any particular period, not even counting whether

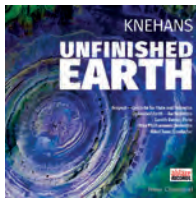
you are being taken seriously...

All of us, men and women, can play this music, and the more people who do this, the more we will appreciate women's contribution. This is not about politically correct diversity. Are you curious? I hope I have piqued your interest and you will wish to investigate some of these works. If you want to explore further, www.womenofnote.co.uk and follow any link that takes your fancy.

Shakespeare seems to have thought women are different, and here's his comment from *A Midsummer Night's Dream*: Francis Flute (the bellows-mender) says "Nay, faith, let me not play a woman. I have a beard coming." Of course Mozart celebrated the instrument's special qualities in *The Magic Flute*. Perhaps this brings me back to the Pied Piper—the charismatic musician who attracts all creatures.

reviews

recordings



UNFINISHED EARTH
DOUGLAS KNEHANS
GARETH DAVIES, FLUTE
Ablaze records Ar-00036 © 2018

This disc contains two works by American-born composer Douglas Knehans.

Tempest is a flute concerto and takes its idea from the movement of the wind around the world, and the 'deeper aspects of the human condition, the human experience, thought, reflection, psychology and emotion'. The turbulent opening is immediately arresting, and one can imagine the swirling wind flowing around powerfully. Pulsing rhythms and captivating brass lines reinforce this sense of power, before the mood breaks into a more gentle duo moment for flute and harp. Knehans' orchestration is imaginative and full of colour, making effective use of different timbral combinations and creating a transparency of texture through the use of solo lines from around the orchestra. The flute part is dazzling and takes centre stage with a sense of charismatic virtuosity. Challenging and exhilarating throughout, the first movement has the sort of energy one might associate with the opening movement of the Ibert concerto, but intensified and developed to reflect the 21st century flute and the modern world.

The second movement has a greater sense of stillness, and the flute line weaves around relatively static strings, low woodwind and some beautiful playing from the Brno Philharmonic's oboe section. Despite the stillness, an underlying intensity gives the music a brooding feel; this is music that deals with profound ideas, and as such, it is vital that the music, too, has depth. Knehans has achieved this convincingly; this is a piece which demands attention and holds you in its spell.

The final movement is full of rhythmic punchiness and fantastic orchestral energy. The scoring is once again highly imaginative, making use of bassoons and low brass in pounding rhythms punctuated by the strings. Over all of this, Gareth Davies astonishes and dazzles; displaying not only a phenomenal technique but also a magnetic energy and charisma which is spellbinding. I would not be exaggerating to say that this is one of the best flute recordings I have heard for a long time.

The concerto is followed by a three-movement orchestral work, *Unfinished Earth*, which deals with the subject of the change and evolution of the earth. Once again, Knehans doesn't disappoint; his richly microtonal language develops a powerful resonance, and the piece is full of colour and vitality. The use of dissonance is appropriate for the topic of the music, and adds to the music's emotional power.

This is an excellent CD, with some world class playing and an impressively vibrant compositional voice. Unmissable.

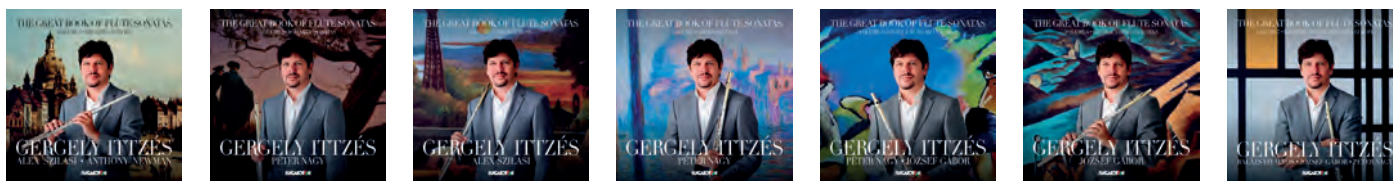
CARLA REES



PAGANINI DU PICCOLO
JEAN-LOUIS BEAUMADIER
Skarbo DSK4179 © 2018

Long-hailed as the *Paganini of the Piccolo*, Jean-Louis Beaumadier has established himself as one of the world's leading piccolo soloists. A prolific recording artist, this latest release features a potpourri of virtuoso salon works which capture the charming and ebullient musicianship of this highly-respected player. Beaumadier plays with a sparkling tone and dazzling technique, and his playing exudes personality. Guest flute player Shigenori Kudo serves as an ideal duet partner, and the ensemble playing in Ciardi's *Maria Padilla* is always precise and well-matched. Three different pianists feature on this CD, which was recorded in 2004 and 2007. They are Maria-Jose Carrasqueira, Laetitia Bognol and Anne Guidi. While the piano parts are predominantly accompanimental in style, they add to the sparkle and provide a firm rhythmic foundation over which the solo line can soar. Highlights for me include Andersen's *Moto Perpetuo* for its display of stamina and Donjon's *Mazurka de concert* for the beautifully fluid phrasing. The *Aida Fantasie* by Hugues is enormously entertaining, with an excellent blend of sound in the octave doublings between the flute and piccolo, and some impressive displays of technical facility combined with musical playfulness from all of the performers.

CARLA REES



GERGELY ITTZÉS THE GREAT BOOK OF FLUTE SONATAS

Hungaroton HCD 32773-9 © 2016–2018

This collection of seven CDs has been put together in an attempt to create a sound archive of the most representative flute repertoire of the last three centuries. The flute's repertoire is vast, so any collection such as this will have a large element of curatorial choice, which perhaps also gives some insight into the preferences and character of Gergely Ittzés, who has been working on this project for several years. The collection limits itself to works for flute and keyboard, and focuses on the sonata as a form which has existed across the centuries, and mostly contains the key works from each era, although some more obscure inclusions are also included. In total, 34 sonatas are heard here, providing around nine hours of listening.

Each of the seven volumes focuses on a different era or style; for example, Volume 1 covers the 18th century, while Volume 5 explores Soviet and Hungarian works and Volume 4 focuses on Impressionism. The breadth of repertoire included in this project is testament to Ittzés' versatility as a musician. Past convention attendees may remember his breath-taking command of extended techniques, often performed with a sense of humour and showmanship; much of this repertoire is stylistically a long way removed from that style of playing, and yet is always convincing and played with a sense of stylistic understanding.

The Bach recordings presented here have a sense of energy and use a wide variety of articulation. The ornaments are often quite florid, and convincingly make use of a combination of baroque idioms and the capabilities of the modern flute. The interpretations are imaginative and convincing and demonstrate a part of Ittzés' formidable musical creativity. Alex Szilasi's piano playing in the B minor sonata is light and well phrased, and it is interesting to hear the piano in contrast to Anthony Newman's harpsichord in the other baroque sonatas on this disc.

Volume 2, *Romantic Sonatas*, includes Kuhlau's 32-minute *Grand Sonata Concertante* op. 85. Kuhlau is one of those composers who undoubtedly belongs in a survey of Romantic flute music, since he made a large contribution to the repertoire, and yet he is often dismissed as being musically lightweight. Long works are also difficult to communicate to an audience,

since they involve a clear understanding of structure and the underlying musical journey, and there are very few flute sonatas of this length. Not only does Ittzés retain the listener's attention throughout, but he makes the music sing. This is a rendition which is both sensitive and charismatic, giving each phrase a sense of shape and character. The duo with pianist Peter Nagy works as a true partnership, each player taking over the dominant lines with just the right balance of flexibility and dialogue.

These characteristics carry through to the rest of the disc, and indeed to the series as a whole. Other highlights include the playful sonata by Czech composer Jindřich Feld (Volume 6), and the warm fluidity of tone and phrasing in the Gaubert First Sonata (Volume 3). The *Jongen Sonata* (volume 4) deserves to be better known and I was pleased to see it included here; this is another piece which demonstrates the expressive range of the flute in a long-form work which holds the attention throughout. On the same disc, the *Pilati Sonata* is another hidden gem; written when the composer was only 23, this is a fully formed work with much to offer. Two other 20th century works are worthy of particular mention, both written in the 1950s; the sonatas by Jolivet and Louis Andriessen (Volume 7).

Ittzés plays with a fine, clear tone which is rich in colour variation, and one has the sense that he has taken an intelligent approach to the interpretation of all of the repertoire, and that he has chosen each of the works because he feels they have something of value to say. His interpretations are individual and presented with conviction. He often makes use of circular breathing, which contributes to a sense of unrelenting energy in the line. His duo partners across the seven discs are consistently excellent and provide an equal voice in the sonata dialogue. The production values are also very high and match the technical precision of the playing; the sound is crystal clear, and the instruments are well balanced.

This is an ambitious project which presents an interesting selection of works performed with a strong sense of character and flawless technique.

CARLA REES

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SYZYGY
ALEXA STILL
Oberlin Music OC18-01 © 2018

This CD features six works of Venezuelan composer Efraín Amaya, composed between 1997 and 2014. The title of the CD comes from a movement of one of the pieces, and means “working together toward a common goal”.

From the outset we get a sense of Amaya’s compositional energy, with strong rhythmic writing an enjoyable feature of Jubilee for flute and piano, written in 2005.

The second movement is a calm and atmospheric musical depiction of the experience of watching a clock-maker at work; as such the strong rhythms remain present, but as backdrop to lyrical and twisting flute lines. The final movement is the title track of the CD, and the strong rhythmic energy returns with renewed vigour. The overall sense of drive is interspersed by some beautifully expressive flute writing, providing an enjoyable sense of contrast.

Amaya’s career has combined living in Venezuela with time studying and working in the United States; as such one can detect a wide range of influences in his music, from Latin dance rhythms to baroque counterpoint, minimalism and jazz. Music grows out of a tradition, and one of the challenges for living composers is the creation of an individual voice. This is something that Amaya has achieved convincingly, and while elements of his music have a comfortable familiarity (for example, the use of an essentially tonal harmonic language), there is an appealing freshness of approach and originality of style.

Extended techniques are used to create striking atmospheric effects and to further stretch the flute’s expressive range, such as in the opening of *Malagigi the Sorcerer*, and technical challenges are given space to assert themselves and further develop intensity of emotion.

The combination of flute and cello in *Pres-ent* is rich in expressive range and resonance. This playful work was written for a 50th wedding anniversary and as such features bright, energetic moments and the occasional dissonant episode. Darrett Adkins’ cello playing captures and holds the attention from start to finish, and the balance and ensemble between flute and cello is successful throughout.

One further work deserves particular mention, and that is the duo, *Pathways*, with Aram Mun joining Still on the flute. The use of whistle tones, and the imaginative approach to scoring, which shares the material between two equal voices, is especially worthy of attention.

Throughout the CD, Alexa Still’s playing reveals her technical mastery of the instrument, broad expressive range and uncompromising attention to detail. Well-matched by pianist Robert Shannon, this recording is a thoroughly convincing and well-communicated introduction to Amaya’s works, which are worthy of exploration.

CARLA REES



EIMEAR McGEOWN
INIS
Inis Records © 2018

Eimear McGeown’s new album *Inis* is epic, uplifting and powerful. This album has been ten years in the making and it is well worth the wait! Some of you might remember a fantastic performance by Eimear at the 2010 BFS Convention in Manchester; since then her creative mix of traditional Irish flute, whistles and classical flute playing has taken her all over the world.

Inis is named after an Irish word for island, from the title track composition composed by Eimear herself some years ago. Produced by the very talented John Tonks this album has a Celtic-crossover sound with a cinematic treatment. What makes it special is the joy and passion Eimear brings to each track, emotions and moods have been captured in a way that I often forget I was listening to a recording. To give you an example of what to expect, I could easily imagine this album as the soundtrack to a blockbuster movie such as *The Lord of the Rings*.

Eimear plays all of the flutes and whistles recorded, although the haunting sound of the traditional Irish wooden flute takes centre stage. *Inis* is a family affair too, with her sister Erin on violin and brother Dáire on banjo also featured on some tracks. There are many traditional Irish favourites given a refreshing new sound such as *She Moved Through the Fair* as well as uplifting jigs and reels that you cannot help tapping your foot to. There are innovative recordings of pop classics like Simon & Garfunkel’s *Sound of Silence*, which work surprisingly well, as well as even some classical tracks. The whole album is recorded with a flowing narrative that creates a very exciting musical journey from start to finish.

Inis breaks many boundaries. It is an album that everybody can enjoy, and I cannot recommend it highly enough. It can be purchased through iTunes, Amazon and your local Flute Shops.

NIALL O’RIORDAN

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ELIZABETH WALKER
BAROQUE STUDIES FOR MODERN FLUTE
 Wonderful Winds © 2016

This is an excellent book to guide Boehm flute players on how to approach baroque repertoire in a stylistically appropriate way. Drawing on traverso techniques and historically informed performance practices, the book is clearly laid out and easy to follow. Each chapter focuses on one of the main areas of style—including tone, metre and articulation, and there are three chapters dedicated to different types of ornamentation and one on how to apply this to repertoire confidently. Walker highlights the differences in approach between the baroque and modern flutes, especially regarding subtlety and variety in tone and articulation, and provides ample examples for practice. Extracts from the repertoire are included for further study, and the book is music, rather than text, heavy, allowing the player some space for intellectual and analytical enquiry. Many of the examples are supported by quotes from historical treatises, bringing together some of the important elements of baroque style into one place. A repertoire and reading list is provided for those who wish to go further. This book is an excellent starting point for anyone curious in getting the best out of baroque repertoire, and may well open the doors to a more detailed exploration. Highly recommended.

CARLA REES



NINA ASSIMAKOPOULOS
THE VIRTUOSIC FLUTIST
 Vayu Press © 2017

This is a beautifully presented book which is available as a PDF download or in hard copy. Subtitled *Brilliant Studies for the Next Step and Beyond*, this book outlines Assimakopoulos' teaching philosophy, which combines physical, interpretational and mental preparation to help produce a well-rounded musician. The book is organised in three main sections; the first gives the background to the approach in each of the main areas covered in the book—breathing, intonation, tone colour, vibrato,

grounding and tips on how to incorporate the exercises into individual practice. Triangle symbols are included in various places throughout the book, as suggested markers for focal points for each exercise. These can be used in a variety of different ways, encouraging creativity in the practice routine. The term 'Grounding' is used to define the physical engagement needed to assist technical freedom; this includes the use of support systems, posture, hand positions and various other physical set-ups. Thorough explanations are provided for each area, which provide factual information to support each of the exercises. The exercises themselves, in the second section of the book, are thorough and may be applied to a broad range of playing experience; the vibrato exercises in particular are very useful for helping to gain control. The final section of the book provides repertoire examples, with the by now familiar triangle symbol providing suggestions for closer attention. There is space provided for notes, encouraging a reflective approach to practice which can be enormously beneficial. A reference section at the end of the book gives a detailed and invaluable diagram of the respiratory system, as well as a selection of recommended resources. This is an interesting and detailed book which provides a fresh approach to the fundamentals of flute playing, and draws on the pedagogy of Assimakopoulos's main teachers, Peter Lloyd and Paul Meisen.

CARLA REES

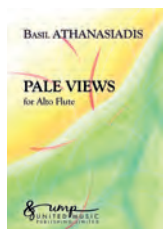


PHILIPPE BARNES
IRISH MUSIC ON THE SILVER FLUTE
 © 2017

This book serves as an ideal introduction for any Boehm flute players who are interested in exploring the traditional language of Irish Music. One of the most important elements in idiomatic Irish flute playing is the execution of a wide range of ornaments, and they are clearly explained here and backed up with examples from the repertoire. Barnes stresses the difference between classical ornamentation (which is essentially melodic) and Irish ornamentation, where the focus is on rhythm. He discusses differences in hand position and an appropriate approach to vibrato, and covers techniques such as feathering, cuts, rolls, cranns, bounces and slides. Each technique is clearly explained in straightforward language, and there is plenty of repertoire included to help skills develop in each area. Recommended.

CARLA REES

solo flute



BASIL ATHANASIADIS
PALE VIEWS FOR ALTO FLUTE
UMP © 2016

This is an eight-minute piece for solo alto flute, in four movements. Written in 2003, it has only recently been released in this published version. Taking its title from the Kazuo Ishiguro novel *A Pale View of the Hills*, the music depicts 'contrasting states of present and past, kindness and cruelty, tranquillity and disturbance'. The slow opening movement begins with a sense of stillness, and develops into an exploration of pitch and timbre, with techniques such as harmonics and fluttertonguing providing alternations of colour and texture. Phrases appear and disappear with frequently very soft beginnings and ends; one can almost imagine that the music still exists in the brief silences between the phrases, but that we just can't hear it. The turbulent second movement provides a technical challenge with its detailed chromatic writing. Demonstrating the alto flute's ability to be agile, this movement is marked *flowing*, and with triplet semiquavers at crotchet 126, this is great for advanced players to get their teeth into. In contrast with this sudden burst of energy, the third movement is marked *simple*, and is built around the rhythmic motif of five quavers and a crotchet, which is gradually developed as the movement unfolds. Here the relatively wide intervals require a controlled air flow, making this also an excellent technical study. The final movement combines some of the chromaticism and triplets of the second movement into a more serene pace, but a gradual *accel* to the end gives a sense of overarching drama. Athanasiadis' harmonic language is essentially tonal, but with the chromaticism providing an extra element of interest. This is an enjoyable piece which presents a range of different challenges to intermediate/advanced players. It is a welcome addition to the published repertoire for alto flute, and ideal for anyone looking for repertoire by living composers. My one niggle with this edition is that the page turns have been poorly thought out; the final line of the first movement is over a page turn, and the second and fourth movements also all have impractical page turns. However, this is a small point and the music is worthy of attention.

CARLA REES



HANNES RAFFASEDER
FANTASIE (1996)
Paladino Music © 2015

This is an enjoyable piece for solo flute, which bases its material on a speeding up trill at the opening. Raffaseder uses small groups of pitches (sometimes as small as just two notes) in an exploratory and playful way, until the groups are built into longer, angular and sometimes haunting phrases. There is a sense of playfulness; one has the feeling the composer is sculpting the material in different ways to explore different possibilities from a simple idea. In that sense, it is a true fantasie, and one gets a sense of the craftsmanship in Raffaseder's manipulation of the material.

The music develops into some rhythmically enjoyable semi-quaver passages, in which the placement of slurs and the moving around of patterns keep a strong sense of momentum. Eventually the pitches condense once again to smaller intervals and settle upon the limited pitch groups of the opening. Silence is a feature in the next section, with short notes punctuated between rests. The final section of the piece is a recap of some of the opening material, until we arrive once again at a speeding up trill.

The piece has no tempo marking; the only indication is to play freely and with expression. My version came out at around eight minutes in duration. This is an enjoyable, and well-constructed piece, with plenty of opportunity to explore the flute's expressive capabilities, as well as some moderate technical demands. It would work well as a step towards more demanding contemporary solo flute repertoire, and makes an unusual, and enjoyable, addition to a recital programme.

CARLA REES

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flute and piano



VARIOUS THE CHESTER FLUTE ANTHOLOGY

Chester © 2017

This anthology covers a large range of classic flute repertoire, from Bach to Bozza and many things in between. The collection comes in a handy forty page book, making it ideal for a student's first access to pieces such as Fauré's *Fantaisie*, Gossec's *Tambourin* and Godard's *Suite de trois Morceaux*, a selection of must-have works for the young performer. The anthology also includes a number of popular sonatinas and sonatas for flute and piano, although the occasional extract from bigger works like Mozart's Flute concerto in D major, K.314 can also be found. Important to note is the layout of the contents page, written in alphabetical order by composer rather than chronologically by page numbers, seemingly assisting with what would have been some tricky page turns. Despite the unstandardized layout of the music (pieces are written in many different fonts and sizes making one page look quite unlike the page before) the general structure of the book is desirable, including scene information for Debussy's *Syrinx* and piano cues to help with longer rests.

EMILY HALL



JONTY HALL JONTY TUNES FOR FLUTE AND PIANO: EASY TO INTERMEDIATE

Forton Music © 2017

This is a great set of little pieces, which have clearly been written with teaching in mind. They use key signatures found at Grades 3 to 5 and make extensive use of scale and arpeggio patterns, alongside other technical and musical aspects at this level.

There's a helpful set of hints and questions for each piece at the front of the book, guiding students to think about the tonality, structure, details and both musical and technical features of each one. Fun titles help to encourage players to think about different characters and styles—from the hopping *March Hare* to the soaring *My Kite*. There are a few jazzy pieces—I particularly like the jazz waltz *The Polka Dot Rainbow* as a lovely introduction to this style.

One Day makes very effective use of chromatic patterns and has some definite fingering challenges for players at the more advanced end of the range. *Going G–A–G–A* and *All at Sixes and Sevens* are brilliant for learning about and practising the use

of both harmonic and melodic minor patterns within the same piece. Other pieces make a feature of particular intervals, and a couple have very clear progression through the circle of fifths—another useful learning point.

All the pieces use a variety of articulation, from a mix of slurs and staccato in the easier pieces, to *tenuto* and *marcato* markings in some of the more complex ones. This is really helpful for introducing different types of articulation and encouraging precision in playing them.

Most of the piano parts are reasonably straightforward—always welcome if you're a flute teacher who is “not really a pianist”! There's even an easy version of the accompaniment to the last piece—the mischievous “*Here! Kitty, Kitty...*” which quotes from Rossini's *Cat Duet*. Players are encouraged to listen to the operatic duet and play around with rubato in this one, again exploring aspects of style and musicality in a fun way.

Whether you're preparing for exams or not, this book provides a good resource for learning and reinforcing lots of skills and knowledge at this stage, and I was impressed at just how many of these aspects had been included in twelve short pieces.

RACHEL SHIRLEY



RHEINBERGER arr. KORTMANN INTERMEZZO (1876) WIDOR arr. KORTMANN ALLEGRO CANTABILE (1879)

Verlag Dohr © 2017

Two new publications here, both flute and organ arrangements of pieces originally for solo organ. Both composers are primarily known for their organ works, but with notable output for the flute too; Rheinberger's *Rhapsodie in B Major* is a delightful little piece. Of course Widor's *Toccata* from his 5th organ symphony is exceptionally famous, with flautists being probably almost as familiar with his *Suite* for flute and piano.

It's great to see some more pieces from these two composers being made available for flute—the *Intermezzo* from Rheinberger's Organ Sonata in A minor, op. 98 and a less familiar movement, the *Allegro Cantabile*, from Widor's Organ Symphony No. 5. It's especially good to have more additions to the repertoire for flute and organ, playing on the similarities in sound between the two instruments. This similarity can prove to be a challenge in performance and I can see this proving particularly tricky in the Widor arrangement, where the suggested organ stops are predominantly ‘flutey’ ones; the organ part is busy, and the flute often ends up fairly close to it in the same octave. This could effectively create a sound almost like one instrument, but would depend on the particular acoustics of the venue and

careful balancing of dynamics—otherwise the flute could easily be drowned out. This is less of an issue with the Rheinberger, where the flute part sits mostly higher above the organ, although the flute may need to take all the dynamic markings up a notch to keep this balance.

Overall, both are enjoyable arrangements, having identified beautiful solo lines in the original organ pieces and making the most of the interplay of these with the accompanying parts. The Rheinberger in particular would make a good introduction to playing with an organ accompaniment, with the flute part manageable by a Grade 4–5 standard player. The Widor is more challenging (around Grade 7–8) with a faster tempo, more complex key signatures and wider range of both notes and dynamics.

RACHEL SHIRLEY



WILHELM POPP
ed. **SUSAN MILAN**
SONATINE op. 388 nos 3 and 4
Spartan Press © 2017

Popp was a German flute player and composer, who studied under Kummer and Drouet. He was a prolific composer with over 500 works in his catalogue. The Sonatines, op. 388 are a set of six works of moderate difficulty, each lasting under ten minutes. First published in Hamburg in 1888, they are written in a simple Classical style, with a good level of interest for both flute and piano.

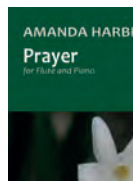
Sonatine No. 3 in D is in three-movement form, beginning with an Allegro con brio which features a characterful melody and some enjoyable passagework. There is a good sense of dialogue between the flute and the piano, and the melodic material is shared between the parts. The central *Romanze* is a 6/8 Andante, with gentle piano accompaniment supporting the flute's line. The final movement is a Polonaise, and features strong syncopated rhythms and a memorable main theme.

Sonatine No. 4 is in F, and explores some interesting chromatic colours in the first movement Allegro. The second movement is a *Pastorale* in 9/8, while the Finale is short and full of energy. This is the most difficult movement with some potentially tricky semiquaver passages; this would provide an achievable challenge to an intermediate player.

These are enjoyable pieces which are likely to appeal to a range of players. For students they are useful material for learning Classical style, perhaps in preparation for the challenges of learning Mozart. Their relatively short duration makes them suitable for recitals, and they are full of charm and character

to maintain interest. Susan Milan's edition maintains faithfulness to the manuscripts, and tidies up the articulations to ensure consistency throughout. The music is well presented with good consideration to page turns.

CARLA REES



AMANDA HARBERG
PRAYER
Presser © 2016, 2017

This is a short (four-minute) simple piece for flute and piano. As the title suggests, the music is reflective in style and gives an opportunity for an expressive interpretation across the whole range of the flute. The piece exists in multiple orchestrations, including as the second movement of Harberg's Viola concerto. The music is suitable for players from around Grade 3 level, although the breathing might be challenging in the long phrases for younger players. It provides an excellent opportunity for development of tone and dynamics, with a soaring melody in a simple rhythm. The piano part is mostly comprised of arpeggiated quavers, giving an undulating movement throughout the piece.

CARLA REES



ANDY SCOTT
RESPECTFULLY YOURS
Astute Music Ltd © 2017

From the first notes on the piano, the music welcomes the listener, and draws them into the flute line soon after. It's simply beautiful, and is a 'thank you' to Richard Rodney Bennett, written in memory of him. The two lines are generous to each other, and weave together with little complication, taking the listener through an expressive homage. The chords are reminiscent of the kind of music which Richard Rodney Bennett is associated with: lyricism leaning toward jazz influences. The piece requests a relaxed feel, with many of the gestures presented with a jazz ballade laziness.

Respectfully Yours was originally written for euphonium and piano, and it's now a welcome addition to the flute and piano repertoire. A gem.

LISA NELSEN

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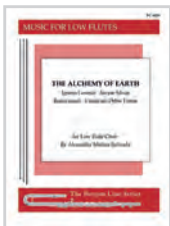
flute ensembles



PERGOLESI arr. **MATT JOHNSTON**
STABAT MATER DOLOROSA
Alry FC-438 © 2018

This is an effective arrangement of the first movement of Pergolesi's powerful choral work, for a low flute ensemble comprising 4 alto flutes, 3 bass flutes and contrabass. The arrangement makes a prominent feature of octave doublings, which adds resonance to the ensemble sound and gives a wonderful sense of depth (and excellent practice for developing intonation control). The first alto part goes enjoyably high, allowing the ensemble's full range to be used, and the richer lower tones are able to provide a sense of timbral contrast. The bass and contrabass keep a sense of movement with a strong quaver line, over which suspensions provide an element of dissonance. The technical challenges of this arrangement are relatively modest, leaving space for an ensemble to concentrate on resonance, depth of tone, intonation and the shaping of a melodic line. Recommended.

CARLA REES

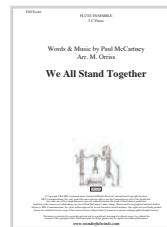


ALEXANDRA MOLNAR-SUHAJDA
THE ALCHEMY OF EARTH
Alry FC-420 © 2017

Low flute choirs are becoming increasingly prevalent, partly as a result of the work of the members of the NFA's Low Flute Committee, which provides opportunities for ensemble performance at the annual conventions and has embarked on a programme of commissioning. These commissioned works are mostly by American composers, and are designed to have a wide appeal. Alexandra Molnar-Suhajda's *The Alchemy of Earth* was commissioned by the Blessing Foundation and premiered at the 2014 NFA convention in Chicago. A flute player herself, her work reveals an excellent understanding of the potential of low flutes and brings out their idiomatic characteristics well. Low-end heavy, this piece is scored for two altos, 4 basses, contralto in G and contrabass. The first movement, *Igneus Genesis* is subtitled *Creation*, and uses a rhythmic ostinato in 5/8, punctuated by percussive sounds, to gain a sense of momentum. The second movement creates rich resonance in an almost Holst-like chorus, with parallel movement between two solo lines creating a sense of stillness. Semiquaver movement features in the third movement,

with scurrying lines moving between parts across the ensemble. Melodic material emerges over the top, and one can detect folk influences in some of the writing here. The final movement opens in stillness, and once again one can imagine this might have been written as a soundtrack for a film. A celtic-infused solo line emerges on a high alto flute, before the music develops into a fast-moving Irish jig. While there are some technical challenges in all of the parts, the writing is not so hard to be out of reach for intermediate/advanced players. The music is accessible and likely to be enjoyed by players of all ages.

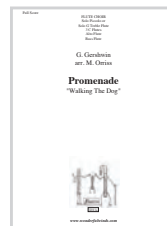
CARLA REES



MCCARTNEY arr. **MEL ORRIS**
WE ALL STAND TOGETHER
Wonderful Winds © 1984 (original version)

Making arrangements of copyright material is not easy, since obtaining copyright permissions is a time consuming, and often expensive process. It is not without considerable effort, therefore, that Mel Orriss is able to make these popular pieces available via Wonderful Winds. This piece, sometimes better known as *The Frog Chorus*, was a childhood favourite of mine, and it is great to see it available in a version for five flutes. This is fun waltz, with the wonderful tempo marking of 'ribbity'; the melody is often heard in the lower parts and despite the simplicity of the music, everyone has something interesting to do. This is enormous fun, and well put together.

CARLA REES

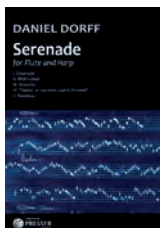


GERSHWIN arr. **MEL ORRIS**
PROMENADE "WALKING THE DOG"
Wonderful Winds © 2017

This is a lighthearted piece by Gershwin, which is enormously catchy and great fun to play. Arranged for solo piccolo or G treble with 3 flutes, alto and bass, the majority of the choir take on an accompaniment role, with melodic interjections spread out between the ensemble. Orriss is an accomplished arranger, and as a result the scoring is well balanced and idiomatic throughout. This is a relatively easy arrangement which is likely to have wide appeal.

CARLA REES

flute and harp



DANIEL DORFF
SERENADE
FOR FLUTE AND HARP
Theodore Presser © 2017

This five-movement piece wonderfully pays homage to the style and mood of the French medieval genre. In Dorff's musical language, and with songs and dances of the mid-14th century as the inspiration of the work, the flute and harp parts intertwine and dovetail to produce a magical atmosphere. The parts are extremely well written, and suit each instrument, the harp part being perfectly constructed around the pedals.

Movement 1 is *Estampie*, which means 'stomp'. This is a dance which is defined by strains (called Puncta) rather than a specific dance step. The flute has several very simple refrains that repeats throughout the movement, mimicking a young child singing as she dances.

Movement 2, *Mon Coeur*, is 'my heart'. This courtly love song evokes images of a troubadour serenading with the accompanying harmonies of layered melodies in each instrumental part. The flute plays down to low B, and there is a yummy part in this movement for lower octave richness. The fact that this is harkening to medieval times shouldn't mean the thinning of tone or lack of vibrato.

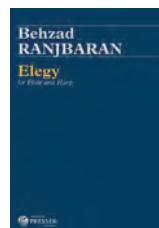
Movement 3, *Musette*, is a dance which contains a drone bass line and also refers to a medieval reed instrument. This movement is in six flats for the flute, and practical key indications for the harp pedalling. It is written very sympathetically for the instruments, and trots along in a spritely manner. The speed is indicated as 'Perky'.

Movement 4, "*Helas! Je Voy Mon Cœur A Fin Venir*" is a transcription of a beautiful well-known medieval song by Solage. This was originally written for a male singer with three instrumentalists. The direct translation is *Alas! I see my heart coming to an end*. There is much pathos in this song with the singer dying of a broken heart. Much of the style harkens to plainchant, with a direction to be 'staid, pale'. This is an incredibly moving part of the Serenade, being at once in a state of despair and desolation. It is a complete contrast to the other movements, and is complimented by them at the same time.

Movement 5, *Rondeau*, is the uplifting answer to the Solage song. This final movement is joyous with definite use of the more popular rhythms layered throughout the movement to give celebration of recent carnival parades.

With influences from neo-classical composers such as Stravinsky and the open chords of the American composers like Copland, Dorff has created a work that is fun, challenging and very engaging for the players and the listeners.

LISA NELSEN



BEHZAD RANJBARAN
ELEGY
FOR FLUTE AND HARP
Theodore Presser © 2017

Instantly appealing, the *Elegy* for flute and harp draws the listener into an exotic sound world. From the first grand chords and introduction of the harp, the piece extends the dreamy mood up until and with the flute line. This movement has been arranged for flute and harp (and also flute, harp and viola) from the second movement of the Concerto for cello and orchestra. The introduction by harp is expressive, but can be omitted, having the piece begin from bar 23. Although the harp part is well managed and arranged, the voicing was a bit awkward and felt like an arrangement rather than an original harp work. Technically satisfying, and without many rhythmic challenges, the lilting lyrical flute line offers beautiful atmosphere with eastern promise, using chord progressions similar to Tchaikovsky's *Arabic Dance* in *The Nutcracker*. The flute line wanders in different directions, and often there is no cohesion with previous material. This is probably intended and seems to add to the mood of the exotic. The *Elegy* is a versatile work that can be programmed in any recital.

LISA NELSEN



- To submit material for the next issues of Pan the copy dates are:

15 September for November issue

15 January for March issue

15 May for July issue

editor@bfs.org.uk

feature writers



DIANA AMBACHE has worked for over 30 years to improve the understanding and appreciation of music by women. She was shortlisted for the European Women of Achievement 2002 for her pioneering research and communication in this field, including the creation of the information website www.womenofnote.co.uk. The

only woman in the UK to found and direct her own Chamber Orchestra, the ACO ran from 1984–2008. She has made 16 new CDs, over half being recordings of music by women; and she has performed as piano soloist and chamber musician in some 30 countries on five continents. She also teaches English as a foreign language.

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MYSTERY MEMBER FOUND

J H McCallum has been found. Many thanks to Suzanne de Lozey for her help.


FOR SALE Flute; Hammig Aug Rich; grenadilla and silver; closed hole; 1953; restored and playing magnificently; £3500; Ian Puffett (Romsey Hants) 01794 368467 ian.puffett@gmail.com



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