

PAN

JOURNAL OF THE BRITISH FLUTE SOCIETY



JULY 2019

Pearl Flute

A Tradition of Innovation

“THIS IS MY FLUTE.
THERE ARE MANY LIKE IT,
BUT THIS ONE IS MINE”

Juliette Hurel Maesta 18K - Forte Headjoint
Principal Flautist of the Rotterdam Philharmonic Orchestra

pearlflutes.eu



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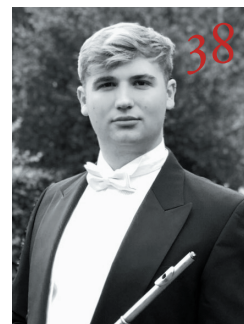
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meet the bfs council



What made you get involved with the BFS and when (and why) did you join the council?

I was invited to join the council by one of the other council members and I didn't even hesitate. I think it's been two years now since I became a Trustee of the Society.

Love for music and a desire to help the flute community even more than performing and teaching were the main factors in saying yes. It is tough in terms of finding time sometimes, but it is a joy to help people! I've been watching for years how Wibb has, with his kind heart and his contagious passion for the flute and music, been building a massive international flute family, and I wanted to do my bit to help him and the BFS to continue building this welcoming and friendly flute community.

What do you most enjoy about your connection with the BFS?

For me the BFS has been like an extended family for many years. When I was 16 and came to the UK for the very first time, I went to Wibb's summer school and then to the Convention in Manchester. Wibb's summer school was something beyond any expectations, and the convention after that just topped anything I could have hoped for! I still remember some of the mind-blowing recitals I heard during those three days. The atmosphere at the convention and the standard of playing were so, so fantastic. The BFS team were kind and all made me feel so comfortable—when you are 16 and by yourself in another country with another language, it can be quite lonely, but I felt very happy and comfortable thanks to wonderful flute community. These events made me feel like the flute world is one big family and real community—and I still feel that way!

How do you feel the BFS can make a difference?

I think the BFS has so much to give to the flute community. It gives young players an opportunity to perform and to compete in a friendly environment through the annual competitions. For amateur flautists it is a chance to perform in a flute choir and ensembles, and to browse flutes and music at the conventions/festivals, all in one place. At the main events, BFS gathers some of the very best flute players in the world. Even just going to one day out of the three can inspire and give you an input for the whole year. Also Pan is amazing—there is so much information in it and if one ever has a question about something, just flick through the magazines from different years and you will find an answer to any flute question!

What do you feel are the main challenges for the BFS council at the moment?

Perhaps that the world is changing fast and is becoming more and more digital. There is so much out there online—on YouTube especially. And often people just decide not to go out

of the house or travel, in what used to be the only way to experience a concert or a masterclass. That is not just a challenge for the BFS, but also for a lot of other organisations, especially those connected with Performing Arts. Even though it is important for the future of the BFS to engage more with its audience through social media, online channels etc, we also have to encourage the young audience to attend live events. As convenient as it is to stay at home in your pyjamas listening to some performances, it is never, ever going to be the same as experiencing it live in the moment, and sharing your thoughts and experiences with the person next to you.

What impact did winning the BFS competition have on your career?

I think back then we didn't have instruments as prizes, but the main prize was a recital at the Convention. Playing at the Convention was fantastic. Someone from the National Flute Association in the USA was at the recital and invited me to perform at the NFA convention. When I performed for the NFA in New York, Trevor Wye happened to be at the recital, and afterwards he approached me and invited me to share the Gala Concert with Emmanuel Pahud at the BFS. So one performance led to another and I certainly think that performing at the BFS Convention was the best prize I could win.

“ I have always been rather bubbly. ”

You inspire a lot of young flute players. What in particular do you feel inspires them the most?

That would be a question that would be better to ask the young flute players. I do, however, believe that one doesn't have to stick to just one thing. Whether it being performing in an orchestra or doing outreach, performing solo and chamber music—if a young musician feels like doing all of that, I think it is only wonderful and I encourage them all the way! The most important thing is to stay true to who you are. I have always been rather bubbly. I don't try to change myself on stage. Some people are sometimes rather surprised at how lively I am while I'm performing, but I believe that stage presence is strongest when you are being yourself! I guess I am also an example of a self-made musician. All you need to do is to follow your dream and allow it to take you where it takes you. »

Alena Walentin



You have made the UK your home and have had many important mentors here. Who do you feel has been most influential on your career, development and life in general?

I find it very hard to include everyone here, as I don't want to make the article so long that one would have to spend ages reading, but there are just so many amazing people that I would love to mention. What I have to say is that every teacher I studied with or had a coaching with has made their impact on who I am as a musician now and also what and how I teach. I also have some very dear friends in the UK, who have certainly played an important role in my life and made me feel at home here.

In my musical life, Wibb, of course, would be at the top of the list as he was the reason I moved to the UK. His masterclasses inspired me to practise and to love playing with other flute players. At his summer school I experienced what a flute family is, and then being able to study with Wibb for four years at the Royal Academy of Music was an absolutely priceless experience, which I will treasure forever.

Since moving to the UK, I have also met and studied with some absolutely incredible musicians. Christopher Green was a very special teacher for me—he taught me to see something special in every phrase I play and I feel without his teaching, my flute and piccolo playing would not have been the same. While studying at the Guildhall School of Music and Drama, my most colourful lesson was with Ian Clarke. I remember like yesterday coming out of that lesson and seeing the world in completely different colours, as if someone put the best Instagram filter on the world. One of the most impressive lessons I had was with Michael Cox—I remember listening to him demonstrating some excerpt for me and it was incredible—I never heard anyone making such huge dynamic contrasts. His ability to do absolutely anything on the flute is mind blowing.

Lorna McGhee's playing has been an inspiration to me since I first heard her when I was 16. Such beautiful, sincere and incredible playing. Denis Bouriakov, who I also met in the UK when I was 16, has been a revelation. He is a complete self-made musician, who has worked very hard, and kept on reaching for great heights but who puts equal value on family, friends and true musicianship. His life as a musician is an inspiration for me.

Sarah Newbold was an amazing example of the most fantastic time management. I once came to a lesson with her at the Guildhall with about 25 excerpts and said, "I'm really sorry to bring so much material, but I've got an audition in two days and was hoping if you could help me with these excerpts." Believe it or not, in one hour she managed to give equal time to each excerpt and managed to help me with each one, giving exactly the type of advice that I needed.

My jazz flute lessons with Gareth Lockrane and Andy Panayi have been great and even though I didn't decide to go down the jazz path, I feel I learnt a lot from them.

Studying conducting for two years at the Royal Academy of Music was also incredibly useful, along with chamber music coaching sessions at the Tunnell Trust and with Neil Black and Tim Brown were very special; especially memorable experiences with them were lessons on contemporary repertoire.

What are the main differences between the flute world here and in Russia?

It is difficult for me to answer this question as I moved to the UK when I was only 17 years old, so before I went to conservatoire and got to experience the flute world there. But from what I've noticed, the world of music there is changing as drastically as the development of the cities. Now with so many flights between the countries and easy access to information on the Internet, Google answers everything and any sheet music or recordings can be ordered very easily (while I was growing up, there was very little sheet music or CDs available and almost impossible to order from abroad) and more professors from abroad also now able to visit to give masterclasses and recitals. As a result, the development of the level of woodwind playing has been incredible in the last decade.

You are developing an impressive career as a soloist, orchestral player and chamber musician. What have been some of the major highlights so far?

I love all the travelling connected with work! It's so great to be able to see other countries, hear musicians there, share experiences and knowledge with fellow and young flautists. Some of my highlights were giving a solo recital at the Wigmore Hall, performing in a quartet with Wibb, Denis and Stefán Höskuldsson in the States, touring Denmark giving concerts with my husband Niklas Walentin, my chamber buddies Atéa Quintet and Trio Dahlia. Five summers at the Verbier Festival in Switzerland playing in symphony and chamber orchestras and coaching ensembles have certainly made their mark in my memory and on my life, as I met my husband there. Tours in Japan have also been very memorable—just to see how different cultures are and to try some of their incredibly beautiful food was wonderful. Some of the orchestral performances have been truly unforgettable! To name the few, I got to perform at Buckingham Palace and talk to Prince Charles, perform at the gorgeous Royal Opera House with incredible musicians, and at the Proms at the Royal Albert Hall. All these performances are lifelong memories.

Can you tell us a bit about your teaching work?

Teaching is one of my favourite things to do! It is just such a special feeling to hear the progress of a student or masterclass performer. Sometimes one little comment, carefully and well-chosen for that individual, can make all the difference in the world. I certainly feel that a lot of my teaching has been influenced by the wisdom of Marcel Moyse and William Bennett. A fair bit of my teaching has been based on my own research on what works and what doesn't. As a student, I also used to go to masterclasses for other instruments and for voice—I found those very interesting and they surely influenced the way I think about playing the flute.

I am extremely happy and humble to realise that I teach at four of the most fantastic educational establishments in the United Kingdom, being the Junior Royal Academy of Music, Guildhall School of Music and Drama, Royal Birmingham Conservatoire and City University of London. Each of those institutions are unique and students are different. I feel I learn as much from my students as they learn from me! Probably the most interesting and fascinating teaching experience for me was

last year when I was given my first student at GSMD, a second study flute player, and told that they had five hours of lessons with me. The student had never studied the flute before and by the end of these lessons with me, the student's aim was to be able to play in the shows on the flute. I love challenges and I was also curious whether I'd be able to teach someone in only five short lessons how to play the instrument—and we did it! The student played beautifully by the end of those sessions. So with the right guidance, the student putting full trust in the teacher, hard work between the lessons and right preparation from both teacher and student, it seems that it is possible to learn how to play the flute in such a short time!

What are the main differences you notice between teaching in universities and conservatoires?

Generally, the level at the conservatoires is higher of course, because the students aspire to be performers as their main field. Conservatoire students tend to practise more and spend less time on the academic subjects. In the universities it's the opposite. The academic part of the studies takes a lot of time—there are constant dissertations, essays etc. Of course, that doesn't mean that they are less keen! It's just that the university degree is different to the conservatoire degree.

What are your non-musical passions?

Outside of music, one of my favourite things is coffee. I read coffee magazines, try lots of different coffee companies and cafés, own a few gadgets for making coffee and even have a coffee Instagram account for fun. I also like to draw and enjoy photography. I'm also quite interested in design and cooking.

You have recorded CDs before, but have recently completed your first solo album. Tell us more about what we can expect.

This CD is very special as it is my debut recording as a solo musician, and contains some of my old and new absolute favourite pieces. The CD will have Six Pieces by Amirov, my own arrangement of Vitali's Chaconne and Sonatas by Bowen, Taktakishvilli and Schulhoff.

What have you been up to recently and what are your exciting upcoming engagements?

A few months ago I was in the States giving masterclasses in different universities. Especially memorable from that trip was Concordia College with their professor Debora Harris—fabulous level of students, such a warm welcome and events which were so well organised! Apart from my solo CD, I also recently recorded second album with my wind ensemble Atéa Quintet, where we recorded Alwyn's Concerto for Flute and Eight Winds. Next year my duo partner, harpist Anne Denholm, and I will be recording our first album as well. These are certainly very exciting projects for me. I have been invited to join Verbier Festival Chamber Orchestra on tour in Georgia—and I'm very excited about that too.

What are your plans for the next few years?

Live life to the fullest. It's not long from now that I will turn 30. And though I feel now that it's quite a stepping stone and I'm getting old, it's still a young age and I look forward



“

The only thing that makes each day similar is my consumption of coffee!

NICK RUTTER

to experiencing life in the thirties. The best bit about being a musician is that the world is your oyster. There are so many international collaborations awaiting that enrich our cultures, our lives and make the world as one rather than many different countries. We all know how difficult the profession of a musician is, but it is also at the same time is one of the most enriching, inspiring and beautiful professions to be part of.

What aspects of your career do you find the most challenging?

The admin bit and lack of hours in a day! Without my diary I would be completely lost!

I would love it if there were at least 36 hours in a day! But I am a workaholic, so I actually really like being busy. I do need though to learn a bit more about how to manage my time wisely. Not long ago I went on for three and a half months without a single day off and that wasn't fun. However, I am learning from the experience and trying not to forget to occasionally slow down and allow myself to take a day off!

What does a typical day look like for you?

Haha. There isn't a typical day ever! And I love it. No day is the same. Sometimes I rehearse, sometimes teach, on other days I perform in the orchestra, adjudicate competitions, coach ensembles, perform chamber music or solo or do an outreach session! Or several in the same day! I love that I have the possibility of doing all of these. The only thing that makes each day similar is my consumption of coffee!

P

BFS events survey—the results!

In April we ran an online survey asking what YOU want from BFS events. Thank you to everyone who took part! We had 216 replies from flute players of all levels from beginner to professional (154 members and 62 non-members). We asked what sort of sessions you'd like to attend at events, whether you prefer sessions to take part in or to listen/observe, and for any other suggestions.

The ten most popular sessions which participants would like to attend were:

1. Performances by professional players (68%)
2. Ensemble playing sessions (57%)
3. Tone (48%)
4. Breathing (48%)
5. Articulation (43%)
6. Individual masterclasses (43%)
7. Performances to take part in (42%)
8. Alexander technique (41%)
9. Piccolo (40%)
10. Q&As with professional players (38%)

There was also demand for sessions on teaching beginners and repertoire ideas from the teachers who took part.

Participants were asked if they would prefer sessions that they could take part in or to listen/observe. 73% preferred a mixture of the two, and there was lots of feedback that you would like more opportunities for involvement: “more workshops”, “previous events were not interactive enough”. Other suggestions included more sessions aimed at the adult or older amateur player, advice on instrument care, maintenance and repair, sessions on new music and extended techniques, a greater variety of musical styles being featured, and a strong preference for multi-room events including trade space.

Lots of those who responded were keen on attending events around the country, with the Midlands and North of England being particularly popular.

What are we going to do?

We're aiming to run the sort of events you want to come to! Our AGM event in June included the opportunity to play with an ensemble and a Q&A with professional flautists. We're organising an event in Sheffield in November which will feature a choice of sessions including flute choir/ensemble playing, Alexander Technique workshops, performances to listen to and take part in, and more! Plus we're looking at venues around the country to bring you more flute days and festivals in different areas, featuring the sort of workshops, performances and support with your playing that you've asked for. Keep an eye on the BFS website and social media for updates!

Keep in touch

We'd love you to keep the ideas coming. If you have any other suggestions for venues or topics or would like to offer to lead a session on your specialist area of flute playing at a BFS event, get in touch! Email Rachel at secretary@bfs.org.uk or drop us a line on Twitter or Facebook.

RACHEL SHIRLEY

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AGM

The BFS AGM took place on 30 June, just as we were going to print.

Nominations for named posts were:

Lisa Nelsen Chair

Alena Walentin Vice Chair

Julie Butler Treasurer (re-election)

Proposed new Trustees were:

David Barton

Alison Hardy

Katy Ovens

Nicola Rossiter

Susan Torke

For the latest updates and election results, see the BFS website.



Area Reps News

Welcome to new Area Reps Christina Brugger (Berkshire), Karin de Fleyt (Leeds/Belgium) and Pat Smith (the Netherlands). The BFS would like to thank Sarah Heard and Pat Daniels, who are standing down after many years as Area Reps.

Outgoing Council members

All of us would like to say a huge thank you to Kate Hill, Hugh Phillips and Abby Charles whose term of office on the BFS Council has come to an end. Kate served as Vice-Chair, and did a major part of the organisational work for the Future Flute Festival at St Johns Smith Square. Hugh will be a familiar face to many, thanks to his enthusiastic and friendly welcome at many BFS events over the years. Abby has worked tirelessly as membership secretary, since 2017, doing a lot of important work behind the scenes. They will all be missed!

Volunteers needed

We are looking for volunteers to help with bookkeeping. No previous experience is necessary. Please contact secretary@bfs.org.uk for more information.

New compostable wrapping

We are delighted to have been able to switch to a new compostable wrapping for Pan. This can be composted in your garden, or recycled.

BFS Flute Day, Sheffield, 30 November 2019

Save the date—we're holding a flute day at Channing Hall, Sheffield on 30 November 2019. Running from 10am–5pm, it will feature a range of sessions—ensembles to join in with, tone advice, Alexander Technique, flute maintenance and masterclasses—plus trade stands with a great range of sheet music, instruments and accessories. Look out for an email (and on the BFS website and social media and flyers in shops) with more details when booking opens soon!

Renew your membership!

Don't forget to renew your membership annually to ensure you keep receiving Pan and all of the benefits of being part of the BFS community. See bfs.org.uk for more information, or contact the Secretary.

Social Media winner

Anita Hall has won a year's membership to the BFS through our social media channels. Congratulations Anita!

The Council and Officers of the British Flute Society

Chair *See website*

Vice-Chair *See website*

Treasurer *See website*

Membership Secretary *See website*

Area Reps Liaison Kate Cuzner

AFT Liaison Lisa Nelsen

Communications and Advertising Sophie McGrath
Secretary and Events Coordinator Rachel Shirley

Council Members

Jonathan Rimmer; Rachel Smith; Julie Twite; Alena Walentin

Full contact details for all council members and officers are available from the Secretary.

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news



Peabody Piccoloist

Erica Peel, Philadelphia Orchestra piccoloist, will join the faculty at the Peabody Conservatory of Johns Hopkins University from next academic year, replacing Laurie Sokoloff who has announced her retirement.



Fierst at the NY Phil

Alison Fierst has been appointed Associate Principal Flute of the New York Philharmonic. Fierst studied with Alberto Almarza at Carnegie Mellon University, followed by graduate studies at the Manhattan School of Music.



New competition

The 1st Eugeniusz Towarnicki Flute Competition for Students will take place from 26–29 Feb 2020 in the IJ Paderewski Academy of Music in Poznań, Poland. The competition is open to undergraduate and postgraduate flute students and applications are due by 30 December 2019. For full information see www.towarnickicompetition.pl



Don Davidson

Australian-born flute player, Don Davidson, former Principal Flute of the Royal Opera House orchestra, died on 10 February 2019 at the age of 89. Davidson first studied geology and maths at Sydney University, before returning to study for an Arts degree, while at the same time studying flute at the Sydney Conservatorium. His orchestral career began with a position in the Tasmanian Symphony Orchestra in Hobart. In his late 20s he travelled to England, where he arrived in 1958. Following a brief spell as a maths teacher, he had an opportunity to play with the Hallé, impressing Sir John Barbirolli sufficiently to be invited to audition for the Principal Flute chair at the Royal Opera House. He won the audition, and remained in post for 34 years until his retirement in 1993.



Low flutes in Japan

Proposals for the 2020 International Low Flutes Festival in Urasyu, Japan are due by 10 July. See lowflutesfestival.org



Polish Premiere

On 30 March, Polish flute player Jadwiga Kotnowska premiered Hanna Kulenty's Flute Concerto No. 3 in Katowice with the Polish National Radio Symphony Orchestra. The concerto is a one movement piece lasting 25 minutes. The piece uses a large orchestra (with triple wind) and the solo flute part is amplified, and makes use of a glissando headjoint.



Intermezzo time

The La Côte Flute Festival will focus on education for the 2019 Intermezzo festival. Events include a musical fairytale based on Oscar Wilde's *The Selfish Giant*, created by local artists Gérard Demierre and Blaise Mettraux, and a concert from students of the Conservatoire de l'Ouest Vaudois. A Junior competition will take place with six categories open to flute players under the age of 16. The closing date for applications is 1 September.

Winning Beard

Christine Erlander Beard has come second in the professional division of the Instrumental Performance Category of the American Prize 2018–19, with Erin Murphy gaining 3rd prize.



Birthday Böhm

The 225th birthday of Theobald Böhm is being celebrated through a festival concert in the Nymphenburg Palace, Hubertussaal, Munich on 29 September at 11am. The concert features works by Böhm, performed by jurors of the Böhm competition which takes place the following week. Flute players include Hélène Boulègue, Guoliang Han, Hansgeorg Schmeiser and Irina Stachinskaya.



ANGELEITA FLOYD has retired from the University of North Iowa, where she has been Professor of Flute since 1986.



GERGELY ITTZÉS will be teaching at the new branch of the Juilliard School in Tianjin, China, from September 2019.



JAIME MARTIN will take up a new position as Chief Conductor of the RTE National Symphony Orchestra of Ireland in September.



24-year-old **LUC MANGHOLZ** has joined the flute section of the Vienna State Opera.



NED MCGOWAN has become a Pearl Contrabass flute artist.



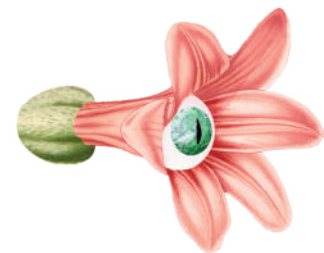
MARIO CAROLI is joining Ensemble Recherche from the 2019/20 season.



BIANCA FIORITO, student of Mario Caroli, has won First Prize at the international Krakamp flute competition.



DEMARRE MCGILL has become an Associate Professor at CCM, College-Conservatory of Music, at the University of Cincinnati.



Prague prizewinners

The winner of the 71st Prague Spring Music international Music Competition is Korean ChaeYeon Yu, a student of the Korea National University of the Arts. 2nd prizes went to Anna Talácková of the Czech Republic and Yu Yuan from China. Niamh McKenna, a student of Petri Alanko at the Sibelius Academy, was awarded the 3rd prize.

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New flute concerto

Karin de Fleyt will be giving the world premiere of a new concerto for flute, electronics and ensemble in Venice. The piece, by Vykintas Baltakas, has a working title of *Neon Sea*, and will be performed

with the Hermes Ensemble at the Teatro Goldoni during the Venice Biennale on 6 October. This will be followed by the Belgian premiere on 20 October as part of the Transit Festival in Leuven.

The composition balances animate and inanimate sound: a narrow area of tension where death and life are hard to distinguish from one another. Neon is a chemical element, a colourless, odourless, inert monatomic noble gas—under standard conditions—with about two-thirds the density of air. The name neon is derived from the Greek word, νέος (neos), meaning new. The buzzing of a neon lamp is the starting point for this composition in which the live instruments unnoticeably take over.

This work was initiated by Karin de Fleyt, and is heard alongside video footage by Kurt Ralske. In the creative process the original idea—a solo work for flute and ensemble—transformed into one common flute-like colour, which is achieved through melting and morphing all instruments of the ensemble together: flute, clarinet, viola, cello and percussion. The ensemble here is seen as a spectrum of the solo instrument.

<https://hermesensemble.be/en/productions/atlantic-wall/>



Come and record

Flute players of around Grade 6/7 are required for a recording session in Sheffield on Sunday 4 August, 2–5pm. We will rehearse and record *Cloudscape*, a short contemporary flute choir piece in twelve parts, written by Jenny Jackson. No payment is offered but we can provide tea and cake, and the opportunity to have a fun afternoon learning a new piece, meeting other flautists, and the experience of taking part in a recording session. If interested please contact Jenny at jennyjacksoncomposer@yahoo.com



Ruby Howells recital

BFS Young Performer 2018, Ruby Howells, will give a recital in Staffordshire on 3 November. The concert will take place at St Michael and All Angels Church, Adbaston ST20 0QE, arranged by the Adbaston Community Concert Society, who promote four concerts a year with a mixture of experienced and emerging performers.



New-look NFA

The NFA has launched a new website, which can be seen at nfaonline.org

Brand new Beaumadier



French piccolo virtuoso Jean-Louis Beaumadier has recorded a new CD of concertos with the Prague Radio Symphony Orchestra. The disk includes the world premiere recording of the Damase concerto, along with works by Liebermann, Andersen and others. The disk will be released on the Skarbo label in October.



Nielsen 2019 Winner

The 2019 Nielsen competition has been won by 24-year-old Joséphine Olech from France. Olech is currently principal flute in the Rotterdam Philharmonic, having studied at the Paris Conservatoire with Sophie Cherrier and Vincent Lucas. Marianna Julia Zolnacz (Poland) was awarded the second prize and Rafael Adobas Bayog (Spain) came third. See the interview with Karl-Heinz Schütz, Chair of the Jury, on page 19.



That's Progress

Progress Press has a new website: www.progress-press.com Founded in 1969 by Walfred Kujala, the company publishes a range of works for flute.

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Leicester Flute Day

7 April 2019

The first of what will hopefully be many Leicester Flute Days was held on 7 April, at the English Martyrs' School. The day was led by tutors Lisa Nelsen, Gareth McLearnon and Abbie Burrows, with excellent organisation and support from the team of Jo Conquest, Jenny Brooks and Jo Preston. The day was open to all flute players, and it was lovely to see a variety of ages and levels of playing, with everyone being well supported and included throughout the day.

The morning started off in the school's impressive auditorium (with great acoustics!), with an energising warm-up to get us all moving; much-needed to get going at that time on a Sunday morning! A massed flute choir session with Gareth then got everyone playing, starting to tackle the lively rhythms of *Circle of Life* from *The Lion King*. There were plenty of low flutes—and enthusiastic players of them—which made for a really rich sound.

After a break, players were divided into three groups by level of playing and assigned to different rooms. It had been a little unclear in advance about whether we could choose between the different sessions on offer, or would be allocated to them, but all of the workshops were well tailored to each group. We could perhaps have done with a bit more 'down time' during the day—to mix with other players, browse the All Flutes Plus stall, and recover between sessions of hard work and concentrating—but I think the variety of topics generally kept everyone's interest and energy levels up.

The first session I attended was Lisa's 'Masterclass'—Lisa very cleverly adapted this to the needs of the group, and rather than a traditional masterclass format, ran a session which dealt with performance nerves and stage presentation, giving everyone a chance to try out and think about how they felt about getting up on stage and communicating with an audience. Just getting up on stage with the challenge to "play a scale as you!" gave us plenty to ponder. Our group then spent 45 minutes with Gareth, exploring extended techniques and tone production—again this was flexibly adapted to the group in attendance and gave us ideas to take away and try out.

After lunch, Abbie and Gareth introduced everyone to their *Fluting Fairy Tale*, a fun story written by Abbie, with the traditional fairy tale elements of a princess, a prince and a witch... but also a flute! As they told the story, the players were invited to explore different ways of playing to help create the atmosphere—different styles for the different characters, spooky and stormy sounds, playing in major and minor keys. This was obviously aimed at a younger age group, and some of the adult players didn't really get into it; from my point of view, I got some great teaching ideas from it, and enjoyed a bit of escapism!



The rest of the afternoon was divided between flute choir sessions in our three different groups, a playalong of *A Million Dreams* from *The Greatest Showman*, Q&As with the tutors, and *Meet the Flutes* with an array of instruments from different countries. We finished the day with a quick rehearsal where we got to see what all the groups had been working on, then a performance to friends and family. The Junior Flute Choir had what I think for some of them was their first experience of performing with an ensemble, and did a great job under Abbie's supportive guidance. The Intermediate group, led by Lisa, wowed us with an improvisational piece, and the Advanced Flute Choir tackled Gareth's challenging *Single Yellow Line*. We all joined in again with *Circle of Life*, and it was brilliant to see how much progress had been made since the morning.

Well done to the Leicester Flute Days team for a really enjoyable and welcoming first event. As someone who teaches, runs an ensemble and puts on events, I was looking forward to a mixture of gaining some new ideas in those areas, and just relaxing and having fun playing, and it definitely ticked those boxes for me. I hope there will be many more!

RACHEL SHIRLEY



Christine Ring

20 July 1932–13 March 2019

Christine sadly passed away in March this year aged 86. There is no doubt that she will be fondly remembered by anyone that knew her, whether it be as their teacher, fellow musician, through one of the many flute days she ran in the North East, or from her work as Secretary of the BFS Council. Through her teaching and performances, Christine introduced many people to the world of early music, and one of her many legacies is the NORVIS Early Music Summer School, which she founded in 1971 with her husband Layton, who also sadly died earlier this year.

I have many happy memories of Christine as my very first flute teacher. A small but mighty lady, she was a kind and encouraging teacher, no matter who you were or where you were in your musical journey. The image of my lessons in her room, with recorders and music spilling out of boxes amongst the various period keyboard instruments, and Christine rushing off to fetch Layton to come and accompany me, or give an opinion or an explanation, I'm certain will stay with me, and many others, forever.

Christine and Layton had a joint service of thanksgiving in Hexham Abbey on the 25 March, which was attended by friends and musicians from far and wide, a testament to their warmth, generosity, and the extraordinary impact they had on all around them. A JustGiving page has been set up in their memory to raise money for Music for All, and there are pages for people to share their memories for each of them on Facebook.

ELIZABETH WRIGHTON

Remembering a generous virtuoso

Dubbed 'a true force of nature' by his mentor, Jean-Pierre Rampal, Robert "Bob" Stallman was definitely that. His seemingly boundless energy was infectious, and he was one of my very early influences in the wonderful world of flutes, flute music and the French flute family tree. Bob's part in my little flute career, and his seemingly massive reach as a flute player to many players, was at Domaine Forget on the banks of the St Lawrence River in Québec when he was giving classes alongside Alain Marion, Raymond Guiot, Timothy Hutchins and Lise Daoust. It was a heady couple of weeks, and because of Bob's attention to tone, subtlety of phrases and the beauty of rests, I was hooked! I was in touch with him at the end of my undergraduate studies to ask for advice for my future, and he did offer to teach me. The pull of Europe was too great, and I do wonder at the missed opportunity to study with this generous giant of the flute. It was lovely to be in touch again for the past 10 years.

The music publisher and editor, Henrik Svitzer, wrote of Bob's life: "Robert was an American- and French-schooled flutist of world class with a huge international solo career. He recorded dozens of universally acclaimed solo discs on VAI



Robert Stallman

12 June 1946–12 May 2019

Audio, ASV, Arco Diva, Biddulph, MHS, CBS Masterworks, Koch International, Northeastern and other labels. In 2006, Stallman and his wife, Hannah Woods, founded the Bogner's Café label, bringing Stallman's esteemed arrangements of works by classical composers to new audiences. Robert Stallman taught at the New England Conservatory of Music (1978-1982), Queens College, City University of New York (from 1980), Academie Internationale d'Eté, Nice, France (1985), and Boston Conservatory (1986-1990). Devoted to developing the next generations of musical talent, Stallman has conducted numerous masterclasses at schools and venues across the USA, as well as at the Académie Internationale, Domaine Forget and Montréal Conservatoire in Canada, National Conservatory of Mexico, Festival Internacional de Flautistas in Brazil, Hochschule für Musik in Mannheim, Académie Internationale d'Eté in Nice, Ameropa Festival in Prague, Odessa Conservatory, Konitachi School of Music in Tokyo, and the Shanghai Conservatory."

Sheryl Cohen, a well-known and much loved professor in Alabama, became friends with Bob 50 years ago at Rampal's summer class in Nice "...and I still remember every one of his [Bob's] lessons. The world has lost a magnificent artist whose gifts went well beyond playing the flute. I often listen to his CDs, but these past days I have been going through my collection, one after another. Bob possessed an extraordinary gift for bringing out the essence of what music is all about. I hear his humor, kindness...indeed, the beauty of his soul in every note. Bob. You lived well and left the world a better place. Thank you."

Many people who knew Bob spoke of his generous nature, and absolute dedication to bringing music from many genres to flute players to appreciate. He was very much interested in transcribing baroque, classical and romantic chamber pieces that would otherwise have been neglected or not played by flute players. Henrik Svitzer was very enthusiastic and supportive of Bob's desire to publish many of these ensemble works. "In the last three years he edited 10 different arrangements for Edition Svitzer. Some of these were three Mozart Rondos for flute and piano, Schubert's Rondo for two flutes and piano, *Alborada Del Gracioso*, *Le Tombeau de Couperin* and *Sonatina* by Ravel, *Six Épigrapbes Antiques* by Debussy, and more pieces will hopefully come out soon. Robert's editions are of the highest standard and when he suggested improvements to something (for example articulation, dynamics etc.), he always marked it carefully within parenthesis in the score so that we were always able to understand the original notation (Urtext) against his suggestions in respect to the composer. Robert Stallman's passing is a great loss for all lovers of music and the flute."

Flutist and professor at Longy School of Music in Boston, Sergio Pallottelli remembers: "The laughs, late night discussions, duets, travels to Peru and sharing stories; all some of his favourite things to do. Robert loved people, his friends, and above anything, playing his flute and making music. The lunch we had when we first met, in New York, I think lasted about six hours; that was just typical. I asked him what time it was and he responded that he knew the time, but had forgotten where we were! He remains one of the most beautiful flutists I have ever heard."

The family were deeply touched by the overwhelming outpouring of memories, wishes and extraordinary appreciation for Bob and what his life's accomplishments encompassed. His departure from us was sudden, and unexpected for some. He was truly a passionate musician and a generous spirit among us, and he will be sorely missed.

LISA NELSEN



I learnt this morning, with an immense sadness, of the death of the great American flute player, Robert Stallman, at the age of 73, on Sunday 12 May. He was a loyal friend.

Student of Jean-Pierre Rampal, he attended classes at the Nice Summer Academy in the 1960s, and then shared the stage with him many times, including a famous duo recital at Carnegie Hall in 1984—not forgetting their recording the following year of the *Fantaisie sur "Un bal masque" de Verdi* for two flutes by Luigi Hugues (CBS/Sony).

Bob Stallman was not only a formidable flute player and a superb artist; he was also a passionate musician of the highest order, whose energy and enthusiasm never weakened for a single moment; a musician of immense culture. It was these qualities that made him a remarkable teacher.

In love with his instrument and full of desire to expand its repertoire, he made numerous transcriptions over four decades, including by Bach, Haydn, Mozart, Schubert, Ravel...realised with sensitivity and intelligence. But that passion certainly did not get in the way of him also leaving evidence of his talent in music originally written for flute, witnessed through a remarkable discography.

In his personal style and voice, thanks to a magnificent sound, Bob Stallman will remain an authentic musician in the most noble sense of the term, without concession.

The Association Jean-Pierre Rampal sends its condolences to his wife Hannah and their relatives and close friends.

DENIS VERRUOST PRESIDENT, ASSOCIATION JEAN-PIERRE RAMPAL



2019 NFA NEWLY PUBLISHED MUSIC COMPETITION RESULTS

The National Flute Association have announced the results of their annual Newly Published Music competition, which celebrates commercially published works. The panel of judges considers both the quality of the publication and the quality of the musical content. Any works for flute published during 2018 were eligible for entry.

FLUTE CHOIR

Winner

Alexandra Molnar-Suhajda *Paths of Deeper Gold* (ALRY)

Rubén Flores *La Bruja Llorona* (ALRY)

Martha Stoddard *Seaside Suite* (Tetractys)

Tchaikovsky arr. Bruce Smith *Dances of the Cygnets* (BRS Music, Inc.)

Finalist

Catherine McMichael *A Celtic Offering* (ALRY)

Till MacIvor Meyn *Nordic Spirits* (ALRY)

Gary Schocker *Flute Flower* (ALRY)

Sharon Moloney *Soirées Musicales* (Forton)

Liz Sharma *Watching Light* (Forton)

Timothy Hagen *Big and Bright* (Owl Glass Music)

Alexandre Luigini arr. Eileen Walpool *Ballet Egyptien* (SilverWinds Publishing)

Honorable Mention

Roger Cichy arr. Katherine Borst Jones *Musings* (ALRY)

Roger Cichy arr. Katherine Borst Jones *Flute-da-Toot* (ALRY)

Saint-Saëns arr. Carla Rees *Danse Macabre* (Tetractys)

Handel arr. Carla Rees *Concerto Grosso, Op. 6 No. 1* (Tetractys)

Ian Clarke *Spells* (ICMusic)

Hugo Alfvén arr. Matt Johnson *Herdsmayden's Dance* (ALRY)

Tchaikovsky arr. M. Orriss *Waltz of the Flowers* (Wonderful Winds)

FLUTE & PIANO—ORIGINAL WORKS

Winner

Carter Pann *Giantess* (Presser)

Daniel Dorff *Concertino* (Presser)

Finalist

Amanda Harberg *Court Dances* (Presser)

Valerie Colman *Fanmi Imèn* (Presser)

Gaubert ed. Amy Porter *Treasures* (Carl Fischer)

Honorable Mention

Carter Pann *Double Espresso* (Presser)

Eldin Burton *Concertino* (Presser)

Tilmann Dehnhard *A String of Thoughts* (Universal Edition)

Yolande Uyttenhove *Sonate* (Edition Maurer)

FLUTE & PIANO—ARRANGEMENTS & TRANSCRIPTIONS

Winner

Dvořák arr. Robert Stallman *American Suite in A Major, Op. 98* (Fischer)

Various Composers arr. Nancy Andrew *The Paris Conservatory Flute Album* (Southern Music)

Finalist

Schumann arr. Mark Sparks *Fantasiestücke* (Presser)

J. Rosamond Johnson arr. Evelyn Simpson-Curenton *Lift Ev'ry Voice and Sing* (Presser)

Honorable Mention

Debussy arr. Emily Beynon *Prélude à l'après-midi d'un faune* (Scherzo Editions)

Various Composers arr. James Rae *You Must Remember This...* (Universal Edition)

FLUTE DUETS

Winner

Telemann arr. Sharon Sparrow and Jeffrey Zook *Telemann for Two* (Presser)

Traditional arr. Michael Losch *Klezmer Flute Duets* (Universal Edition)

Finalist

Pascal Proust *Prélu-duo et danse* (Billaudot)

Honorable Mention

Liz Sharma *Dance for Two Flutes* (Forton)

Laurence Dresner *Bailar A Una Memoria Olvidada* (ALRY)

Gary Schocker *One-sided Conversations* (Falls House Press)

FLUTE METHODS

Winner

Henrik Wiese *The Flute Audition Book: The New Essential Companion* (Universal Edition)

Robert Stallman *The Flutist's Handbook* (Fischer)

Honorable Mention

Gary Schocker *Extreme Sports* (Presser)

MIXED TRIOS

Winner

Nicole Chamberlain *The Blue Plate* for Flute, French Horn & Piano (Spotted Rocket)

Victor Herbert arr. Matt Johnson *L'Encore* for Flute, Clarinet & Piano (ALRY)

Finalist

Carter Pann *Melodies for Robert* for Flute, Cello & Piano (Presser)

Richard White *Four Myths* for Flute, Viola & Harp (Whitco Press)

Sinae Kim *Five Variations on a Korean Hymn Tune* for Flute, Clarinet & Piano (ALRY)

Carmela Mackenna *Serenade* for Flute, Violin & Viola (Cayambis Music Press)

Honorable Mention

Debussy arr. Timothy Bonenfant *Petite Suite* for Flute, Clarinet (in A) & Bassoon (ALRY)

Liz Sharma *Songs of the Night* for Flute, Violin & Piano (Forton)

Martin Rokeach *Going Up?* for Flute, Viola & Cello (ALRY)

Robert Russell Bennett ed. Janet Schlein Somers & Paul Mack Somers *Seven*

Postcards to Old Friends for Flute, Viola & Piano (Maurice River Press)

MIXED DUETS (FLUTE & OTHER INSTRUMENT)

Winner

Richard White *An Emily Dickinson Suite* for Flute & Harp (Whitco Press)

Louis Anthony deLise *Salone del Astor* for Flute & Vibraphone (ALRY)

Honorable Mention

Gary Schocker *Angelsong* for Flute & Harp (ALRY)

MIXED ENSEMBLES

Winner

Melinda Wagner *Unsung Chordata* for Flute, Clarinet, Violin, Cello, Percussion & Piano (Presser)

Gary Schocker *Airspace* for Flute, Oboe, Clarinet & Piano (Presser)

Finalist

Alexandra Molnar-Suhajda *Fleurs d'automne* for Two Flutes, Alto Flute & Cello (ALRY)

Stephen Barr *Monuments of the West* (ALRY)

Honorable Mention

Tim Knight *East Coast Pictures* for Woodwind Quartet (Forton)

WOODWIND QUINTETS & SEXTETS

Winner

David Baker *Wind Quintet* (Forton)

Finalist

Jonty Hall *Three Times Four* for Woodwind Quartet (Forton)

Yuri Povolotsky *Oui, Mon Cher Fufu!* (Forton)

Honorable Mention

Roma Cafolla *Eyes* (Forton)

Liz Sharma *Q The Music* (Forton)

LOW FLUTES (SOLO/DUO)

Winner

Nathan James Dearden *We ARE Determined* for Bass Flute, Narrator & Drone (Tetractys)

Nickos Harizanos *The Storyteller, Op. 203* for Alto Flute (Tetractys)

Honorable Mention

Jonathan Cohen *Patuxent Walk* for Alto Flute & Guitar (Tetractys)

LOW FLUTE TRIOS & ENSEMBLES

Winner

Jonathan Cohen *Metropolitan Contrarians*—Quartet for Contrabass Flutes (Tetractys)

Jonathan Cohen *Tango Molto Basso* (Tetractys)

Finalist

Alexandra Molnar-Suhajda *Owl Prowl* (ALRY)

Honorable Mention

Jonathan Cohen *Ali's Stowaway Caper* (Tetractys)

FLUTE & ELECTRONICS

Winner

Liljia Maria Asmundsdottir *And Burn Like the Bird into Eternity...* (Tetractys)

Finalist

Michael Cryne *In Cloud Light* for Alto Flute & Electronics (Tetractys)

Filipe Lopes *Variações sobre Espaço #4* for Flute & Wallace (Scherzo Editions)

SOLO FLUTE

Winner

Micah Hayes *I'm Not Connected to Anything* (ALRY)

Alfredo del Monaco *Chants* (Cayambis Music Press)

August Verbesselt *Drie Monologen* (Metropolis Music Publishers)

Finalist

Catarina Bispo *Reencontros num jardim efêmero* (Scherzo Editions)

Daniel Cueto *Tuhuayo* (Cayambis Music Press)

Alex Ford *Pan* (ALRY)

Honorable Mention

Howard J. Buss *Anne of the Waves* (Brixton)

Allen Molineux *JALS (just a little something)* (Brixton)

TWO FLUTES & PIANO

Winner

Leclair arr. Elizabeth Walker *Chaconne* (ALRY)

Finalist

William McGibbon arr. Elizabeth C. Ford *Complete Sonatas* (A-R Editions, Inc.)

Eugene Magalif *Gentle Prince* (Forton)

Honorable Mention

Russel Scarbrough *Silver Strand* (Falls House Press)

PICCOLO

Winner

Telemann (arr.) Zart Dombourian-Eby and Valerie Shields *Concerto in E Minor* for Piccolo, Flute & Piano (Presser)

Finalist

Gary Schocker *Sonata No. 3* (Presser)

Nicole Chamberlain *La Charmeur* for Piccolo, Piano & Silent Film (Spotted Rocket)

Honorable Mention

Nicole Chamberlain *Death Whistle* for Solo Piccolo (Spotted Rocket)

FLUTE TRIOS

Winner

Jonathan Cohen *One Ann Arbor Morn* (Falls House Press)

John La Montaine *Trio Sonata* (Fredonia Press)

Finalist

Judy Nishimura *Dance Suite* (ALRY)

Karol Beffa *Des Cartes et D'Estampes* (Billaudot)

Honorable Mention

Traditional arr. A. Cooper *Theme and Variations on 'Early One Morning'* (Wonderful Winds)

FLUTE QUINTETS

Winner

Liz Sharma *Flute Fanfare* (Forton)

Finalist

Wil Offermans *Forbidden Valley* (Zimmerman)

Honorable Mention

Jan Brandts-Buys arr. Gudrun Hinze *Quintet in D "Weinacht"* (ALRY)

FLUTE QUARTET

Winner

Charles DeLaney *Night Thoughts* (ALRY)

Finalist

Roger Derongé *Klezmorim* (Digital Music Print)

Ravel arr. Robert Rainford *Quartet* (Forton)

Peter Senchuk *Jazz Suite* (Forest Glade)

Honorable Mention

Debussy arr. Robert Rainford *Quartet* (Forton)

Daniel Dorff *Musetta Steps Out* (Presser)

Traditional arr. M. Orriss *Four Irish Tunes* (Wonderful Winds)

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CLAUDIA PRIELER

∴ interview

Karl-Heinz Schütz

by MIRJAM MIKACS & SANDRA STINI

On 15 April the ÖFG (Austrian Flute Association) met Karl-Heinz Schütz to ask him about the recent Nielsen Competition in Odense, Denmark, where this year he was Chair of the jury and responsible for the new programme.

Mr. Schütz, you recently returned from the Carl Nielsen Competition, which you won yourself in 1998. Would you please share your impressions with us of the competition?

The Carl Nielsen Competition takes place in Odense, Denmark and has existed for a very long time for violin, followed by clarinet in 1995 and flute in 1998. It takes place every four years. This year, competitions for all three disciplines (flute, clarinet and violin) were carried out simultaneously for the first time. Nielsen wrote solo concertos for these instruments; the violin concerto at an early age and the woodwind concertos towards the end of his life. Nordic Artist Management organizes the competition and has made it a very big event in collaboration with Medici TV! This year I was asked to take over the hairmanship and the programme arrangements for the flute. When I took part in the competition in 1998 at the age of 22 and emerged as a winner, I was impressed by the open and warm atmosphere in Odense. In all these years the very human component of the competition remains.

How is the competition organised?

In 1998 I think about 50 of us were invited. This year we received over 250 video applications and invited the best 24. Emmanuel Pahud, Rune Most, Thorleif Thedeen, Finn Schumacker (the CEO of the Odense Symphony Orchestra) and I each made our own preliminary decisions. Then we listened together to all the tapes that didn't have a majority and voted on who was finally

invited. It was a very complex process. I learned a lot of different things from it: what technical standards do video submissions have to meet and how do I cope with the huge flood of data when the internet server is overwhelmed by it? A lot of experience has already gone into this for the new Orchestra Academy of the Vienna Philharmonic!

Who was on the jury this year?

My task was to put together a jury consisting of internationally renowned flutists and musicians who, as far as possible, do not have a career in teaching. Teachers are not allowed to judge their own students, which means a maximum of transparency and fairness is guaranteed.


The members of the jury were: Emily Benyon, solo flutist of the Royal Concertgebouw Orchestra, Amsterdam, Andrea Oliva, solo flutist of the Orchestra dell'Accademia Nazionale di S. Cecilia in Rome, Soyoung Lee, solo flutist from Korea, Rachel Brown, one of the leading representatives of the historical flute. Also Torleif Thedeen, a solo cellist, and Alexander Taylor, music manager and programme director of the Oslo Philharmonic Orchestra and Fredrik Andersson, programme director of the Royal Stockholm Philharmonic Orchestra.

Why were managers invited in addition to flute professionals?

Managers give further and different views and perspectives to the judging process, which goes beyond the purely flute-specific. They can help with jury decisions, with moments when the decision-making becomes flute-orientated and would otherwise go round in circles. A music manager who says "this personality interests me" can, of course, influence decisions about music careers and that was a small part of the Nordic Artist Management's intention in organising the competition. And don't forget that we heard 24 flutists from 250 entries. That means we heard and saw 24 of the best young flutists of this generation. The jury can concentrate on things like musical personality, charisma and stage presence.

Did the jury mostly agree or was there much discussion?


I found the jury's work to be very homogeneous throughout the entire competition. Of course we had discussions, but in the end the jury always pulled together. There was only one situation where we flutists and the other members of the jury were completely opposed to each other, and that was about very flute-specific things in the commissioned composition! But that was easy to explain. »



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Does such a competition win help you climb the career ladder? How did it go for you?

I was in my second year when I won the competition. For me it was, if you like, the start, or the key to an international career. It's a great competition, a great reference, which I'm still proud of today and it was a great honour for me to be there this year.

In 1998 it was my greatest wish to play the Nielsen Concerto with an orchestra and to my own surprise I managed to do that. The first prize was the perfect addition, something I will never forget! And then, little by little, more engagements followed. The organizing agency, Nordic Artists Management's strategy in 2019 in any case is to represent the winners of the first prizes, and then a CD will be made and there will be further engagements.

Has anything changed in the 21 years since your success in 1998 from a flute playing point of view?

That is an interesting question indeed, because, for example, Emily Beynon and I discovered that it was nice to see and experience that you can still hear very clearly where someone comes from, despite the statement that in terms of 'sound' everything is at the same level internationally nowadays. There is a lot of native language and culture to be heard, wherever people come from; the cultural treasure is very rich, and that came across in the flute sounds here!

Josephine Olech, who studied at the Paris Conservatory with Sophie Cherrier and Vincent Lucas, won the competition, and in doing so has once again given the French flute school a strong sign of life. The second and third prizes went to Marianna Julia Żołnacz, in the class of Michael Kofler in Salzburg and Rafael Adobas Bayog, in the class of Andrea Lieberknecht in Munich.

Many interesting personalities could be experienced in all the rounds and different sound ideas and ways of making music were observed! It was a real pleasure!

In terms of sound, the three prize winners were quite different from each other.

In any case, the international level is very high and the participants of this year's Nielsen Competition came from Europe, Asia, Russia and America. If you look at the data from the live-streaming, the flute competition was the most successful compared to the other instruments. The Nielsen Concerto is very important for us flutists and it is very important for the identity of this competition.

Were there any other innovations in the competition under your direction?

In consultation with Emmanuel Pahud, who is Artistic Advisor to the competition committee, and Nordic Artists Management, we were able to achieve something in the programme arrangement that has never been achieved before in this form.

The task was to use the programming to find outstanding performers and great artistic personalities. So we deliberately took a step away from the classical flute competition, with its usual standard works, and I would say, developed it further.

The programme decision was as follows:

First round Bach organ trio sonata in an arrangement for flute and piano. The contestants could choose from four different sonatas. The standard repertoire of Bach flute sonatas always causes strong and sometimes naturally diverging jury opinions. Here, on the other hand, we were free from the usual prejudice and the interpreter was also able to leave the beaten track.

Thomas Larcher, an Austrian composer and a friend of mine, composed the piece *Deep Red, Deep Blue* for flute and prepared piano for the competition. He quotes Pink Floyd. The piano is prepared with little effort. The work is wonderful to present—comparable to other competition pieces like the Dutilleux Sonatine or the Fantasy by Georges Hüe.

The third piece was a French piece, either the Sancan or Dutilleux Sonatine or Gaubert Ballade.

Second round In this round, we ventured into a pioneering act. Traditionally, this round has always included a complete long sonata with piano from our repertoire and one of the greatest classical solo pieces of the 20th century. But Emmanuel and I wanted to try something new: *Play around Nielsen*. The idea was for the candidates to create a collage in which they put Nielsen's music in dialogue with the great modern solo pieces and other flute music from all centuries. It had to be organised in certain proportions; 51% of the music had to be "after Berio", up to 20% Nielsen and the rest free choice from 1700–1959. We received collages which could be called "ready for printing"—goose bumps! The highly impressive ideas of the competitors showed no boundaries to their ingenuity; especially Rafael Adobas Bayog, who was particularly impressive here!

Before their performances, the candidates briefly introduced themselves with a pre-recorded video message to communicate their motivations, what their piece consisted of and what is particularly close to their hearts.

All in all, we were able to get to know a huge amount of less frequently played pieces written by contemporary composers! The idea of the collage technique made it possible to get to know only excerpts of some works, which whetted the appetite for more!

In the semifinal C.P.E. Bach D minor concerto with a small string ensemble and harpsichord or Benda E minor, pre-classical concertos, or three Vivaldi concertos as a unit. The flutists led the concertos in the third round themselves without a conductor.

In the final Nielsen concerto and Mozart G major concerto (2/3rd movement) with orchestra.

∴ This interview first appeared in German on www.oefg.net



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trade news



Pearl Quantz 665 Limited model 2019

“A Tradition of Innovation” has been Pearl’s slogan for years; at Pearl Flutes we like to be trendsetters when it comes to the look of our flutes and we feel that we have succeeded this year. The new 665 limited edition model has stunning appearance thanks to the satin-finished heavy crown, lip plate and keywork. This not only looks very good, it also provides slightly more grip on the lip plate and keys which is beneficial to an optimum playing experience.

Also featured on this stunning flute is the latest addition to Pearl’s range of headjoints, *Brezza*.

Brezza offers you the sweet and softened tones that Pearl is famous for, in combination with strength and transparency. The best of both worlds!

The best of all is that all these features are being offered to you at no extra cost!

This limited edition model 665 will be available as of mid-August at your Pearl Certified Quality Dealer.



Universal Edition

This Spring saw the release of two new publications in *The Flute Collection* presented by Emmanuel Pahud. UE36762 is an arrangement by Pahud himself of Johannes Brahms' Clarinet Sonata in F minor Op. 120 No.1. The Clarinet Sonatas, composed in 1894, have become well established in the repertoire and sum up the compositional peak of Brahms' craft as a composer. Now the flute player can enjoy exploring this work in this fascinating new transcription, based on the Wiener Urtext Edition of the work.

The other new edition in this series is an arrangement of Antonin Dvorak's Quartet in F major Op. 96 *The American*, for flute and string trio by Stephan Konz. The spirit of this quartet fits perfectly into the natural sound of the flute which replaces the original first violin part. This will make a valuable addition to the chamber music repertoire available for the flute.



Wonderful Winds Summer *Flute Days!*

Wonderful Winds are back out on the road this summer, this time travelling to the North of England, with two weekends of *Flute Days!* in Leeds and Peterborough.

These well-attended weekends are open to flautists of all ages, playing at a level from Grade 1 and upwards and brings together amateurs, teachers and performers to experience an engaging mix of fluting opportunities. As well as essential work on sound and breathing, tips on warm ups, technique and ensemble work, players experience the exhilaration of playing in a big flute choir with multiple low flutes and the opportunity to meet fellow flautists from their area. The Saturdays are aimed at players from approx. Grade 1 to 5, with the Sundays suitable for more advanced players. The days are expertly coached in a wonderfully supportive environment by Mel Orriss and Joss Campbell with the whole Wonderful Winds flute library available for use during the weekend. The addition of Just Flutes and Wonderful Winds pop-up shops is the icing on the cake!

Leeds

Saturday 13 & Sunday 14 July 2019

Peterborough

Saturday 10 & Sunday 11 August 2019

For further information, please visit www.wonderfulwinds.com where you will find application forms and details of discounts and bursaries, or contact Mel at mail@wonderfulwinds.com or 07817 703844.

- Look out for a new **Wonderful Winds** website coming soon, with some very
- special launch offers!



JULY

- 2** **Aurora Trio, Deal Festival**
1930 The Pines Calyx,
St Margaret's Bay, Deal
www.dealmusicandarts.com/july-2.html#aurora
- 5** **Judith Weir premiere**
Nash Ensemble
1100 Pittville Pump Room,
Cheltenham
- 6** **Aurora Trio, Crowborough Arts**
1930 Green Lane Music Room,
Crowborough
www.crowborough-arts.org.uk/
- 7** **Mozart Flute & Harp Concerto**
Lisa Nelsen & Eleanor Turner
1500 Leamington Spa Town Hall
- 8** **Mozart Flute & Harp Concerto**
Katy Bircher & Oliver Wass
1930 Wigmore Hall, London
- 10** **Mark Taylor, flute**
Nathan Tinker, piano
1730 St Gregory's Church,
Cheltenham
- 12** **Adam Walker, flute**
Sean Shibe, guitar
2200 Wigmore Hall, London
- 13** **Wonderful Winds Flute Days!**
Leeds
1000–1800 School of Philosophy,
Leeds LS7 4PD
- 13** **Arnold Concerto No. 1**
Emma Halnan, flute
1930 St Mary's Church, Hitchin
- London Conchord Ensemble**
1930 St Mary's Church, Wendover
- 19** **Alpas Ensemble: Debussy Trio**
1300 Charlton House, London
- Brandenburg Concertos by**
Candlelight
Sarah de Bats, flute
1930 St Martin in the Fields, London

- 20** **Chamber Music Weekend**
–21 with Enigma14
Lisa Nelsen, flute
Guildhall School of Music and
Drama
https://www.gsmd.ac.uk/youth_adult_learning/short_courses_summer_schools/music/music_performance/chamber_music_weekend_for_flute_cello_piano/
- 21** **Aurora Trio**
Dean & Chadlington Summer
Music Festival
1400 Kingham Lodge, Kingham
www.chadlingtonfestival.org.uk/events/2019-festival-events
- 27** **Integrated Flautist Flute Day with**
Roderick Seed &
Emma Shubin
1100-1500 All Flutes Plus Warren
Room
- London Concertante:**
Mozart Flute Quartet in D
1930 St Martin in the Fields, London
- 27** **Flute and Harp Course with**
–1 Lisa Nelsen and Eleanor Turner
Aug MusicFest Aberystwyth
<https://musicfestaberystwyth.org/>

AUGUST

- 7** **Emma Halnan, flute**
Maksim Stsura, piano
Lake District Summer Music
Festival
1100 Ambleside Parish Centre
- 10** **Wonderful Winds Flutes Days!**
–11 Peterborough
1000–1800 The Peterborough
School, Thorpe Road, Peterborough
PE3 6AP

- 16** **Brandenburg Concertos by**
Candlelight
Martin Feinstein, flute
1930 St Martin in the Fields, London
- 17** **Summer Flute Ensemble Day with**
Lisa Nelsen
1000–1630 Sharrow Performing Arts
Space, Sheffield
www.sheffieldflute.co.uk/summerfluteday2019.html

SEPTEMBER

- 2** **Meera Maharaj, flute**
Dominic Degavino, piano
1300 St Martin in the Fields, London
- 3** **rarescale Kingma Ensemble**
1230 St Mary's Church, Potters Bar
- Emma Halnan, flute**
Daniel King Smith, piano
1300 St Martin in the Fields, London
- 15** **Beethoven wind music**
1900 Wigmore Hall, London
- 24** **Emma Halnan, flute**
Daniel King Smith, piano
1310 Chichester Cathedral

OCTOBER

- 2** **Emma Halnan, flute**
Daniel King Smith, piano
1930 Bideford Music Club
- 9** **Carla Rees, flutes**
Simon Emmerson & Scott Miller,
electronics
1300 Coventry University
- 12** **Carla Rees, flutes**
Simon Emmerson & Scott Miller,
electronics
2000 Iklectik, London SE1 7LG

19 **Emma Halnan, flute**
Daniel King Smith, piano
1930 Leighton Buzzard Music Club

20 **Aurora Trio**
1500 Mayfield Music Society,
Derbyshire

25
–27

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29 **Aurora Trio**
1300 Borough New Music, London

NOVEMBER

3 **Ruby Howells**
1730 St Michael & All Angels Church,
Adbaston, Staffs ST20 0QE

- Send us your event listings
 - for November–March
 - by **15 SEPTEMBER**
- Contact the editor
editor@bfs.org.uk

JULY

1–7 **Costa Rica Flute Festival**
Instituto Nacional de La Musica,
San Jose, Costa Rica

3 **Beethoven Serenade**
Lorna McGhee, flute
2000 Nordstrom Recital Hall,
Benaroya Hall, Seattle

9 **Cochran Wrenn flute & guitar
duo**
1930 Gore Place, Waltham,
Massachusetts

10 **Flute, Clarinet & Piano recital,**
Irean Kavčič, flute
2000 Palazzo di Varignana, Castel
San Pietro Terme, Italy

14 **Besson-Rio Duo**
Anna Besson, flute
Ludovico Rio, accordion
2130 Abbaye aux Dames, Saintes,
France

26 **Mozart Flute Quartet in D**
Anders Jonhäll, flute
2100 Korsholm Music Festival, Solf
Church, Solf, Finland

28 **Toward the Sea**
Anders Jonhäll, flute
1400 Korsholm Music Festival, The
Salting House, Korsholm, Finland

29 **Musical Toys**
Anders Jonhäll, flute
1400 Korsholm Music Festival,
Tikanoja Art Museum, Vaasa,
Finland

31 **Life Stories**
Anders Jonhäll, flute
1400 Korsholm Music Festival, Vaasa
Church, Vaasa, Finland

AUGUST

1–4 **National Flute Association
Convention**
Salt Palace Convention Center, Salt
Lake City, Utah, USA

23–25 **Japan Flute Association
Convention**
ACROS Fukuoka, Japan

31 **Anna Besson plays Quantz, Leo
and Scarlatti**
1500 Utrecht Early Music Festival,
Tivoliredenburg, Hertz, Netherlands

SEPTEMBER

8 **Musikfabrik**
1700 Berlin Philharmonie:
Kammermusiksaal

18 **Emmanuel Pahud**
2000 Berlin Philharmonie:
Kammermusiksaal

OCTOBER

3, 4 **Debussy/Sibelius/Haydn**
Håvard Lysebo, flute
1930 (3) and 1800 (4) Gothenburg
Concert Hall, Stora Salen, Sweden

4–6 **La Côte Intermezzo**
Théâtre de Grand-Champ,
Gland, Switzerland

6 **Baltakas Concerto premiere**
Hermes Ensemble
Karin de Fleyt, flute
1600 Teatro Goldoni, Venice, Italy

20 **Baltakas Concerto**
Hermes Ensemble
Karin de Fleyt, flute
2000 Transit Festival, Leuven,
Belgium

international events

14th International Adams Flute Festival

The Adams European Flute Centre in The Netherlands organised its 14th international flute festival from April 12–14, and it was a blast!

The increasing number of visitors from a broadening range of countries makes this festival by far the biggest annual flute festival in Europe.

Visitors could have classes and workshops from top class teachers from all over Europe, and the British flute world was very well represented too: Gareth Davies, Paul Edmund-Davies, Niall O’Riordan, Carla Rees and Gareth McLearnon were on the guest list.

We heard very high quality concerts from Wally Hase (Vienna), Olga Ivusheikova (Moscow), the Istanbul Flute Ensemble (Turkey) and the enchanting and impressive Belgian Trio Manestri with flutist Astrid Gallez. The final concert with Dutch flute ensemble 6Sense and Leipzig-based flute ensemble

Quintessenz was a worthy finale for this well-organized event.

The huge variety of workshops on breathing, Alexander Technique, improvisation, jazz (with the wonderful Ali Reyerson from the US), extended techniques, baroque interpretation, soundscape, Italian R&B, the North Bridge Flute Academy and a special programme for kids und 16 years of age made this year’s festival a real treat for flute players of all ages and levels.

We witnessed the premiere of the 1st European Contrabass Ensemble ¡HØÑK! with breathtaking arrangements and sound!

All of this took place on the first floor of the huge Adams shop in the south of the Netherlands, in a friendly and familiar atmosphere.

The 15th Anniversary Festival will take place on April 17–19 2020. You’re all invited!

PETER SWINKELS

GERT MOTHES



LEFT ¡HØÑK!
TOP LEFT Quintessenz.
TOP RIGHT Ali Reyerson.

Swedish Flute Festival

12–14 April 2019

The buildup to this festival began as it went on: with great care and warm smiles. All the information was offered well in advance of the starting date. The festival began as soon as we arrived with our hosts. There were several members of the Swedish Flute Society on the information desk at all times, and I never felt that any little request was too taxing. The classes included warmups in the mornings, clinics on basics and on improvisation in contemporary and folk music, performance enhancement, several masterclasses with the artists and flute choir rehearsals. There was activity at all times, and evening soirées on the Friday and Saturday at two pubs which included a jazz quartet...great for winding down after full days of chat and flute talk.

The concerts were varied as well. The Friday evening included new music with experimental speakers and flute, thanks to Åsa Karlberg with composer Torbjörn Grass. Andreas Ralsgård and Markus Tullberg performed duos on several wooden and metal flutes. With no other accompanying instruments, the Swedish and British folk duos for two flutes had all our toes tapping!

Saturday afternoon had works wonderfully performed by younger performers (Catrin Johansson, Kara Nilsson and Laura Michelin) and then we were treated to a flute and piano performance of the whole Ibert Concerto! Henrik Wiese (Bavarian Radio Symphony Orchestra) played stunningly and Tim Carey provided an excellent partnership to the piece. The local school flute choir and selected soloists also performed in the foyer. For the early evening concert, Ian Clarke, Tim and I shared the hour. I performed the Martinu *Scherzo-Divertimento* and Enesco's *Cantabile et Presto*, along with the world premiere of Paul Max Edlin's 'C'. Ian's performance was, as always seems to happen, renewed as if he was playing his pieces for the first time. His music seemed particularly touching and intimate that evening. *The Great Train Race* was a huge hit, but more poignant was *Touching the Ether*. I was privileged to share the stage with Ian

and Tim together, performing Ian's duo *Maya* at the end...an absolute live-in-the-moment experience.

The following and last day of the festival saw more rehearsals for the festival's final concert. A choir based in Stockholm preceded the festival choir, and although they were very well rehearsed and played well, I was disappointed that they hadn't participated in the whole festival, and only arrived to perform. The little community that had been created over the festival would have been even more enhanced by their participation through the whole weekend. This is a dilemma we share as flute societies, I think. The festival ended with a fabulous rendition of Ian Clarke's *Walk Like This*, lots of hugs and photos, and promises to return. Huge gratitude goes to the Swedish Flute Society, their chairperson, Cecilia Ekmark and all the members of the team!

LISA NELSEN



Tim Carey, Lisa Nelsen & Ian Clarke.

16th International Flute Festival, Brazil

Associação
BRAsileira
de Flautistas

The Brazilian Flute Association (Associação Brasileira de Flautistas, ABRAF) presents its 16th Festival in São Paulo, Brazil from 31 October to 3 November 2019. The festival will be hosted at Sala São Paulo, home of the São Paulo Symphony Orchestra, in partnership with the orchestra's foundation. Each guest artist will be invited to teach masterclasses and perform a recital at the festival. The final concert is a big celebration involving all of the guest artists and the festival's flute choir, made up of all the festival participants. The festival will also include the publication of a national research submission of works on flute pedagogy, repertoire and performance practice.

The festival will also offer a series of workshops as well as a trade exhibition of flute companies from all over the world, displaying not only flutes but accessories and sheet music.

Guest artists include: Christine Beard, Michel Bellavance, Karin de Fleyt, Gabriel Goñi, Christopher Lee, Ned McGowan, Milica Milojevic Bogdanovic, Sérgio Morais, Carla Rees, Takanori Yamane and the International Superflutes Collective!

The Festival also promotes ABRAFINHA!, a project aimed at young players aged 9–14, who will work with professional flutists in lessons, masterclasses and concerts, as well as giving them the opportunity to make music together, enhancing their flute playing, socialization, and many other skills.

We hope to see you at the Festival's 2019 edition in October and in the years following. Put it into your diaries and pack your bags!

See you soon!

ROGERIO WOLF

www.abraf.org

»

Flute Ensembles across Europe 2019

The European Flute Ensemble Event (5–7 April)



The city of Poznań was the venue for the first event to be put on by the European Flute Council (EFC) since its formation in 2015. The EFC collaborated with Professor Ewa Murawska and her Polish colleagues to stage a festival which showcased 14 flute ensembles containing players of all ages and experience from Poland, Portugal, Spain, France, the UK, Germany, Turkey, Israel and Sweden. In addition, professional artists from around Europe were featured in two concerts, there were workshops, masterclasses, trade stands and a very well supported Festival Flute Choir conducted by Sophie Dufeutrelle. The EFC organizing team included Jørn Schau (Norway), Torleif Ander (Sweden), Ruth Wentorf (Germany), Carole Reuge (Switzerland), Sibel Pensel (France), Gitte Tangen Dulat (France) and Malcolm Pollock (UK).

Our Polish hosts were most hospitable and provided some fine examples of the high standard of flute playing in the country. The weekend featured performances by leading Polish flautists Antoni Wierzbiński, Ewa Murawska and Łukasz Zimnik, and the festival opened with a presentation featuring a new book on the life and career of the distinguished player and teacher Barbara Świątek-Żelazna who attended the event throughout the weekend. In addition, we were treated to some truly excellent performances from student ensembles from Łódź and Warsaw, including two world premiere performances of works specially written for the occasion.

The energy generated throughout the weekend was in no small measure down to the quality and variety of the ensembles and

the repertoire they chose. We had sophisticated performances from players of all ages; students, professionals, teachers and amateurs alike. Some performances (from Catalonia's Flaustaff and Portugal's University of Aveiro Flute Ensemble) incorporated theatre and dance elements. Others displayed very high levels of sophistication in terms of changing colours, ensemble and intonation. We heard folk music from Poland, Israel, Portugal, Sweden and Turkey, tango by Piazzola and Gade, jazz from Bill Evans, music by Freddie Mercury, Marin Marais, Bernstein, Mozart and Grieg, and many contemporary works and first performances.

The excellent Friday night concert featured fine performances from Antoni Wierzbiński, Ewa Murawska, Łukasz Zimnik, Sibel Pensel, Lars Asbjørnsen, Ruth Wentorf and Sophie Dufeutrelle as well as the Marmara Flute Orchestra from Turkey and the Guards Flutes from the UK.

In the Saturday gala concert at the Paderewski Music Academy Gudrun Hinze and Milica Milojević-Bogdanović (piccolo), Carla Rees and Stefan Keller (alto flute) and Matthias Ziegler (bass and contrabass flutes) provided a superb concert in a recently built concert hall with excellent acoustics. As you would expect from these artists, we heard a great variety of styles. Carla and Milica performed Bach *Two Part Inventions* arranged for alto flute and piccolo, plus one of Carla's own compositions and the world premiere of a work by Daniel Kessner. Stefan revisited both CPE and JS Bach's unaccompanied flute sonatas on the alto flute in a jazz style with a drum kit. Gudrun performed both Damaré's *La*

Cracovienne and the European premiere of Amanda Harberg's *Piccolo Sonata*, whilst Matthias Ziegler played his own music for bass and contrabass flute superbly.

We were also fortunate to have lectures and workshops on particular aspects of flute ensembles given by the international artists, including the challenges of arranging for this combination, interpreting and communication, founding a flute ensemble, technical aspects of playing, improvisation and contemporary music for flute ensemble.

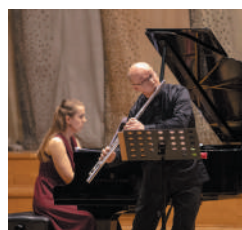
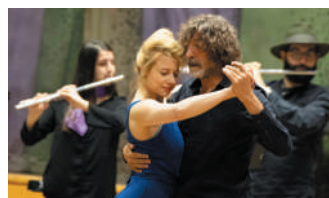
Throughout the festival our colleagues from the trade provided valuable support to the event. These included Adams, Flutissimo, Eva Kingma, Jarmula Music, Jan Junker, Mancke flutes, Piotr Smietana, Silesia Music Centre, Edition Svitzer, Alec Music and Merakel.

The Festival Flute Choir was rehearsed and directed by the indefatigable Sophie Dufeutrelle, and was made up mainly of local students, some of whom also took part in masterclasses. Their final concert, which included a work featuring Matthias Ziegler and his contrabass flute, and was a fitting end to a memorable event.

The weekend was well received by those who attended. Matthias Ziegler commented, "I have great memories of the Poznań event. The atmosphere was very different from many flute meetings I have attended before. To see all these young players wide-eyed, fascinated by the things that were presented was a great feeling. I enjoyed very much playing for this crowd." Stefan Keller commented, "Thank you very much for the wonderful flute event in Poznań. The gala concert in that great sounding hall was just fantastic!!!" And finally, Oriol Falques from Catalonia: "It was our pleasure to be there, sharing the days with the other groups and being part of this large 'flutist' family. One week after the concerts, the sessions, the dinner and the visits to Poznań, we are still remembering these days; it was really an unforgettable experience."

This was a very successful event, combining great networking opportunities for flautists from a wide variety of cultures, showcasing fine playing at all levels via the ensembles and international artists, and providing opportunities to think about some of the musical challenges of playing in and arranging for flute ensembles. The EFC will be looking into the possibility of working elsewhere in Europe in the future on other pan-European projects, maybe repeating the opportunity for flute ensembles to perform to each other, as well of course as furthering our links with our Polish friends!

MALCOLM POLLOCK



PHOTOS BY MALCOLM POLLOCK

Participating ensembles included:

Flautando (Sweden)
 University of Aveiro Flute Ensemble (Portugal)
 rarescale Flute Academy (UK)
 Munich Flute Orchestra (Germany)
 Les Vents Blancs (Switzerland)
 Mälardalens Flute Ensemble (Sweden)
 Les Flûtes d'Azur (France)
 Flaustaff (Catalonia, Spain)
 Istanbul Flute Ensemble (Turkey)
 Israeli Flute Choir (Israel)
 Guards Flute Ensemble (UK)
 Marmara Flute Orchestra (Turkey)
 Fryderick Chopin University of Music in Warsaw Flute Orchestra (Poland)
 Flute Orchestra of the Music Academy in Łódź (Poland) »



TOP WIND

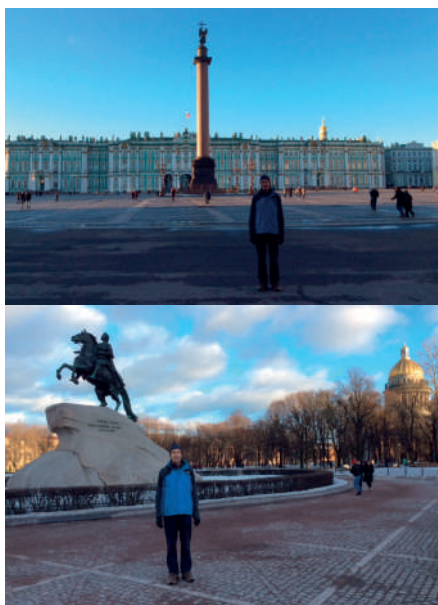


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FLUTES | REPAIRS | MUSIC | ACCESSORIES

The III International *Virtuosi of the Flute* Festival



The 3rd International *Virtuosi of the Flute Festival* took place in St. Petersburg from 21 to 26 February 2019, dedicated to the 225th birthday of Theobald Böhm. Guest artists were Walter Auer, Julien Beaudiment and Matvej Demin. The events took place in two modern buildings of the Mariinsky Theatre. For me, the highlights of the evening concerts were the Romantic flute concertos by Peter von Winter, Theobald Böhm (Op. 1, played masterfully by Nikolay Mokhov), Franz Danzi (Op. 231) and Karl Reinecke (Op. 283) on Sunday, and concertos by CPE Bach, the *Concertante* for two flutes (Op. 7) by Theobald Böhm and three concertos from the 20th century on Monday. The accompaniment in both concerts was performed by the famous Mariinsky Orchestra.

Masterclasses were given by each of the three international flautists, who also played in the three evening concerts and in two smaller concerts in the afternoon, one with works of Telemann, the other by Marina Vologdina for little children, and works and arrangements by Theobald Böhm were played. My slide lecture about my great-great-grandfather, which was translated into Russian by Pasha Mansurov, took place in the Shchedrin Room. Before the lecture Böhm's Op. 33 and Op. 18 were performed by Maria Arsenieva and I was very glad to see a great interest in the history of the instrument among Russian flute players.

LUDWIG BÖHM

Introduction of the Böhm flute in Russia

The first significant flute virtuoso in St. Petersburg at the Mariinsky Theatre was Joseph Guillou from France, in 1831. His successors were Heinrich Soussmann and Ernst Wilhelm Heinemeyer from Germany as well as Cesare Ciardi from Italy. Theodor Waterstraat from Germany was the first to play on a Böhm flute there, from 1857 onwards. Theobald Böhm's pupil Carl Wehner was in St. Petersburg from 1867 to 1884. He played on a wooden flute by Böhm & Mendler with open G \sharp key, and he later became principal flautist of the New York Philharmonic Orchestra. His successors in St. Petersburg were Ernesto Köhler from Italy, the first Russian flautist Fedor Stepanov, a pupil of Waterstraat, and before World War II, Karl Schwab and Julius Federgans from Germany. Further flautists in the 19th century at the Mariinsky Theatre were Antoine Sauvlet from the Netherlands, who had dedicated the lost work *Souvenir de la Volga* to Theobald Böhm, as well as Antonio Sacchetti from Italy and Adolf Rapp from Germany, who had bought several flutes from Theobald Böhm.

The first significant flute virtuoso in Moscow at the Bolshoi Theatre was, from 1856 onwards, Ferdinand Büchner from Germany. His successor from 1882 was Wilhelm

Kretschmann from Germany, who, as a pupil of Carl Wehner, was the first to introduce the Böhm flute to Moscow. Kretschmann's pupil and successor was Vladimir Tsibin, whose pupil and successor was Alexander Korneev, who died in 2010. So it can be stated that Theobald Böhm, by his pupil Carl Wehner, had a significant influence on the Russian flautists (see Zhukova, Natalia: *The History of Flute-playing in Russia: From Joseph Guillou to Alexander Korneev*. Saarbrücken 2013).

Until about 1980, most Russian flautists played on flutes from Eastern Germany by Uebel, Mönning and Hammig. Most students received these flutes as a loan from the Conservatories (see Wye, Trevor: *The Flute, the Hammer and the Sickle*, in: Pan, London March 1985, p. 17–22, June 1985, p. 19–24). The open G \sharp key is called the "German system" in Russia.

After about 1980, the significant Russian flautist Yuri Dolzhikov, who died in 2005 and who had attended several masterclasses with Jean-Pierre Rampal in Paris, introduced the closed G \sharp key in Russia. It was called the "French system" and it is a variant of the Böhm system. The closed G \sharp key was added to the Böhm flute in 1837 by Louis Dorus with the help of Louis Lot

in order to make the change to the Böhm system easier. The second essential modification of the original Böhm system took place in 1849, when Giulio Briccialdi gave a new design to the Bb thumb lever, which was invented three or four months before by Theobald Böhm. Today, most Russian flute players under the age of 50 years old, have their own Japanese or American flute with closed G \sharp key, whereas most of the older flautists play with an open G \sharp key. The open G \sharp key has by no means died out and my list of current players has grown to 358 individuals in 28 countries, with about 120 of them in Russia.

The advantages of the open G \sharp key are that it is more logical, easier to learn and it removes the necessity for the E mechanism and the additional tone-hole on the reverse side of the flute. The disadvantages are that it is hardly possible to try a flute with open G \sharp in a shop or at a flute festival and that it is very difficult to sell such a flute. At the recent festival in St. Petersburg, the two exhibitors, Nikolay Plotnikov from Moscow and Ivan Vasilev from St. Petersburg, only had very few flutes with them with open G \sharp , mainly by Sankyo. These flutes were the same price as the model with closed G \sharp . **LUDWIG BÖHM**

...so they do say

by TREVOR WYE



There are some so-called impossible trills on the flute, but are they? A difficult one is top G/A (G3/A3) for which some flutes have an extra key fitted. With some practice, this trill can be played for a short time by alternating the first trill key (1st finger RH) and the first finger of the left hand. It will need some practice but does get a clearer result than using harmonic fingerings.

In the opera repertoire, one work contains a trill from low C# to D#. The low C# key cannot be held shut with an elastic band because of the passages which follow. Either the player can hold the low C# key shut with the inside of their right knee, or an easier solution is to have a music stand (with music part

removed) placed to the players right. The upright stem can then be used to hold shut the C# key allowing the D# key to be trilled. Perhaps some cloth can be wound around it to avoid damage. Alternatively, I heard that one player strapped a piece of bandage around his knee with a cork stuck to it, placed on the inside of his knee.

There is a work scored for the usual two flutes: the first part has a trill from Ab to Bb and at the same time, the second part has a trill from low C# to D#. The solution after some discussion was to swop parts: the first player trills his D# key whilst the second player trills Ab and Bb with the left hand only and with his right hand, holds shut the first player's low C# key.



: flute choir focus

Great Britain



Flute Salad/Flute Cocktail



Name of Director Louise Rayner

Date Formed January 2006

Rehearsals Saturday mornings during term time in Yateley

Number of members 30 across 2 flute choirs

Playing level of members Beginner to advanced, school age

Flute Salad is for beginners to intermediate and Flute Cocktail for intermediate to advanced.

Where do you perform, and how often on average?

We perform at charity fund-raising events locally at least once a term and often perform at local festivals

Please tell us about one or two of your favourite pieces and what you like about them.

We love any music which involves percussion as well as our flutes—our favourites have to be *Chitty Chitty Bang Bang*, our *ABBA & Grease Medleys*, Selections from the *Wizard of Oz (If I Only)* and the *Capriol Suite* by Peter Warlock.

How many low flutes?

1 bass & 1 alto.

WE LOVE FLUTE SALAD!

Why do we love Flute Salad? Easy! It's a great way to improve listening and ensemble skills, playing with other people who share a love for the flute and, most importantly, it's fun!

Yes, we play serious music, but we include dancing, in pieces like the *Can Can*, wearing costumes (a yellow brick road in *The Wizard of Oz*, anyone!?) and using the flute or voice for sound effects in weird and wonderful ways. That said, performing in both silly and serious ways has built up our confidence as musicians, making music exams seem a lot less scary as we are used to playing in front of audiences. Confidence is also helped by learning that it's OK to make mistakes—a common comment in rehearsals is, "it's not a wrong note, it's the right note in the wrong place!"

We have also learnt from playing in Flute Salad that practising actually works! It's fun and exciting to see how our own improvement can impact on the whole group's performance.

AMELIA FEWINGS & RHIANNON BALDWIN

- 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

Ileana Ruhemann at 30

by IAN MITCHELL



Ileana and I met up for a chat in the Hackney Empire café on a cold January morning. For some years I have sat next to her in various projects with Gemini, the ensemble I direct, and occasionally she has even patiently put up with me waving my arms around in front of the group. So, when I found out that this year marks her thirtieth as principal flute in the BBC Concert Orchestra, I thought it would be interesting to hear about, and share with others, the story of her journey to get there in the first place and perhaps something of her life in the chair. I began by asking about the Ruhemann family name and if there had always been music present.

Ileana's paternal grandfather, Helmut Ruhemann, born in Berlin in 1891, studied painting in Karlsruhe, Munich, Paris and during World War 1 at the Prado in Madrid, where he met Casals. He married Anna, a German-speaking Czech, who was a very good, though never professional, singer with a voice perhaps more suited to Wagner operas than the Schubert songs that she loved so dearly. The Ruhemanns left Germany for England in 1933 with their two sons (the eldest was Ileana's father), due to the highly uncomfortable political situation. In 1934 Helmut took up a post at the National Gallery in London and was a picture restorer there for most of his working life, becoming the pre-eminent painting conservator and restorer of his profession.

Ileana's father played the flute for a while, but it was soon left on top of a cupboard where it gathered dust for many years. Her mother is also a keen music-lover, and her parents took her to lots of concerts and operas, which she thoroughly enjoyed. A particular memory was first hearing Bach's *Brandenburg Concerto No. 3* played by the English Chamber Orchestra.

From the age of five Ileana enjoyed attending The Young Music Makers—a Saturday morning school with teachers such as John Lubbock, Catherine Mackintosh and Nicholas Kraemer. About four years later there was a flute-playing Swiss au pair in the house, who, on a family country holiday, showed Ileana and her cousin how to play it. Her cousin couldn't get the hang of how to make a sound, but Ileana managed it straight away and was enchanted. She rooted out the old flute case from the top of the cupboard, blew off the years of dust and began lessons with local teacher Claire Wilson.

When time came to move to secondary school, she successfully interviewed for St Paul's Girls' School. However, her parents, in what Ileana believes was an inspired decision, decided instead to send her to the Central Tutorial School for Young Musicians (later becoming the Purcell School), based in those days in Hampstead, which had just 40 students. She enjoyed her time there: the teaching was good, and in a class of two, Latin lessons were particularly enjoyed, as was Maths. Subjects available were all arts—no sciences. Her flute teacher was Judith Pearce, for whom she had, and still has, huge admiration as teacher and player. At the age of 15, she joined the National Youth Orchestra, meeting a number of people who became life-long friends. Conductors during her time there included amongst others Kirill Kondrashin, Charles Dutoit (with the exciting Kyung Wha Chung as violin soloist) and Christopher Seaman.

After O levels it was decided that Ileana would move to South Hampstead School for Girls for perhaps more suitable A level teaching. She was hoping to take Maths and Higher Maths. However, the teaching was unfortunately somewhat mixed, so she dropped the Higher Maths, focusing on French, Music and Maths. There was an energetic music teacher there and a good choir which Ileana joined, singing a rich repertoire including *A Ceremony of Carols* with a newly found chum Imogen Barford, a fellow pupil, playing the harp. After South Hampstead High, Cambridge seemed the 'go to' place for her, like many of her NYO colleagues, and the clincher perhaps was that both her parents went there too. She won an instrumental scholarship at Girton College to read Music and went up the same year that male students were first allowed into the college. She was totally immersed in the music-making for three years, never saying 'no' to any request to play, and in one famous week played in twenty-six (yes, 26!) performances! Two NYO friends there with her were Roger Tapping (viola) and the ubiquitous Imogen Barford (harp). Later the three of them formed Jeux, which became a highly successful chamber group. »



“ Alain Marion's playing was almost on the edge of too much.





And what after Cambridge? Well, her mother would have liked her to study with Aurèle Nicolet in Freiburg. However, supported by various scholarships, she opted for private lessons in Paris with Alain Marion. Ileana says, “Marion’s playing was just the most expressive flute playing you could imagine. It was almost on the edge of too much. It was like pouring emotion into the flute.” After a year of private lessons, she auditioned to continue with him at the Paris Conservatoire. The panel on the day was Michel Debost, principal flute of the Orchestre de Paris and Marion himself. Thinking the audition hadn’t gone well (particularly remembering a last long, high, note not being terribly good) she went away for the weekend. However, she received a phone call from a friend saying, “Where are you? You are supposed to have started at the Con!” Apparently, she did indeed pass the audition and in those days the Conservatoire expected people to start immediately! So, she had a further year of lessons with Marion. He was musically very involved, and she learned much from his enthusiasm for putting the music across. An assistant dealt

with technical aspects, which was standard practice. Marion’s weekly class went on all afternoon and evening in masterclass style: all his students attended, and one sometimes had to wait three hours to play then suddenly stand up to perform the same piece as everyone else, somehow making it your own. Repertoire consisted of standard items with some interesting additions, including Mendelssohn’s Violin Concerto. No chamber or orchestral music was on the curriculum. The only thing that Ileana was obliged to do was nine hours of solfège a week as she was “so bad at it” (Ileana’s words!). There was a strict older lady teaching, and though Ileana could sing the correct notes in the exercises without any problem, she simply couldn’t get used to putting the appropriate solfège names to the notes—and that despite *The Sound of Music* being her favourite film!

Whilst in Paris there were engagements back in London. Judith Pearce had invited her to play second to her in the Orchestra of St John’s Smith Square, conducted by John Lubbock (of Young Music Makers all those years ago), and Jeux had regular work too. This was enough for her to decide after a year to leave Paris—totally unheard of at the Conservatoire—and return to London. Once back she she did the round of auditions, of which there happened to be plenty for flute at the time including SNO, Scottish Opera, CBSO, and trials with Opera North, BBC Symphony Orchestra and BBCCO. She was offered the Concert Orchestra job after a brief trial that involved very light arrangements for ‘someone like’ Frankie Howerd and she thought: “Is this what I want to do? No Beethoven, Brahms or Mahler...” However, her father said, “It’s a job, so think about it seriously and even if you don’t want it, take a day or two to enjoy the feeling of being offered one.” She realised how difficult it was to say no and said to me: “I’m so glad I didn’t, as I’ve just enjoyed it enormously, and appreciated it more and more.”

There are bound to have been changes for the orchestra over the years yet around her still in the woodwind section are several players who joined very soon after her: clarinettist Derek Hannigan; oboe/cor anglais Victoria Walpole; bassoon and contrabassoon Jane Gaskell. The principal piccolo chair, playing second flute as required, has only been held by three people in Ileana’s ‘reign’: Robert Dawes was there when she arrived; Christopher Green followed then went to Covent Garden; and Sophie Johnson currently holds the position. Ileana told me that while she continues to enjoy the job, at times it was a steep learning curve. Very early in her tenure, the orchestra would go into the studio, the red light went on and straight into a take. Of course, the orchestra knew the repertoire, so it was ok for them. However, for the new girl it was her first meeting with most pieces. In Vaughan Williams’s *Fantasia on Greensleeves* for example she had to learn very quickly—indeed before the second take—how much breath was needed for the solo! Recently, live on TV, the orchestra was expected to play a Malcolm Arnold work with little rehearsal. After they had played (virtually sight-read) the piece, the presenter came over to her out of the blue and asked (live, remember) what she thought of Arnold’s writing for flute. She did find that a somewhat challenging experience.

Nowadays the orchestra performs a wide variety of music, working with DJs, opera singers and all sorts in between. Players have to adapt to different styles very quickly—sometimes five times in a week. Ileana enjoys this, able to pick up what is required easily, but would love to do more Bach—even a movement of Brandenburg 4 on *Friday Night is Music Night* would be nice. Also, she admires a lot of British light music. There has been much wonderful orchestration and melodic writing, for instance from Robert Farnon, Eric Coates and Stanley Black, who wrote the haunting *Skylark* for solo flute and orchestra for her. Last November the orchestra went to China and the first half of the programme was indeed British light music, which the Chinese apparently lapped up. She is sure more UK audiences would too, given the chance. Whilst she has absorbed the jazz *style*, it is understood that members are not required to improvise, so occasionally specialist jazz instrumentalists are brought in to cover a sheet of chord symbols.

The orchestra is always very busy, but she does manage to wangle a little time off occasionally, for chamber music: a Gemini or Fibonacci Sequence chamber project or the odd Jeux event (the latter difficult these days as Roger Tapping lives in New York, being viola in the Juilliard Quartet). She has also been guest principal with other orchestras, including the BBC Symphony Orchestra, LSO, Royal Opera House, ENO, LPO, RPO and the Academy of St Martin in the Fields. She has often had solo appearances for BBC Radio 2 and 3 and at the BBC Proms, including recording Peter Maxwell Davies's *Flute Concerto* for BBC Radio 3, and was invited to give some of the first concerts in Bosnia, following the war, as a soloist with the London Mozart Players.

The little spare time she has is, if possible, spent walking, mainly these days in the Canary Islands, though she has walked Crete coast to coast amongst other ventures. She can also be a witty cartoonist, with one very amusing impression of the BBCCO wind section, showing, not particularly subtly, what each is actually doing behind their music stand during rehearsals. I hope the management never sees it!

Ileana played a Muramatsu flute for some time. Then she tried a Stephen Wessel hand-made instrument and plays it to this day, whilst recently changing from a John Webb to a Brannen headjoint.

30 years is a long time, yet it is obvious that Ileana continues to enjoy the job and all it brings (well, almost all—perhaps surprise live TV interviews excepted). Her vast experience is invaluable and must be very comforting for anyone coming new into the woodwind section. Here's looking forward to enjoying her playing for the next thirty years!

“ I was so bad at solfège!



bfs competition winners



FOLLOW-UP

Following their successes at this year's competition, we caught up with some of the winners.

Jack Reddick

Winner, Young Artist 2019

Can you give us some background about your flute playing life?

I'm currently in my fourth and final year at the Royal Academy of Music, graduating this summer from my undergrad. I started the flute aged 11, so I've been playing for 10 years. I learned with Carolyn Kelly at Whitgift School, then went to Chetham's School of Music, Manchester, to learn with Laura Jellicoe and then studied with William Bennett, Kate Hill and Karen Jones at RAM.

Why did you decide to enter the competition?

I've been entering for a number of years since secondary school, where my teacher, Carolyn Kelly, used to suggest I enter. And with it being the only flute competition of its kind in the UK, it's a great opportunity to play to a panel and audience of flute players and hear other players from around the country and Europe.

How did you feel on the day, and how did you deal with nerves?

With anything like this, nerves are very natural part of performing, particularly in a competitive environment. I tend to just try and focus on my breathing and try and get into the mind-set which I know helps me stay relaxed.



“ I'd never really seen myself as someone able to win a competition like this.

Can you tell us some general thoughts on your experiences of the day?

It was nice to see flute fellow flute players I hadn't seen for a while, and also very nice to meet new people I hadn't come across before. Seeing Atarah Ben-Tovim is also always another highlight for me!

What do you feel you learned from the experience of performing in the competition, and what impact has it had on your playing since?

It was a big confidence boost for me, as I'd never really seen myself as someone able to win a competition like this, so when I found out I'd won it was a huge shock! It helped me to feel a lot more confident about my playing, as well helping me to focus on the things I still need to work on.

What's next for you?

I'm going over to Miami to join the New World Symphony in September, which I'm extremely looking forward to!

Sofia Matviienko

Winner, Young Performer 2019

I was born in the small town of Pereshchepina in central Ukraine. I started to study the recorder at the age of five due to speech problems and found that I enjoyed it and wanted to do more. From the age of nine, I switched to the flute and moved to the city of Poltava to attend a music school. I graduated from the Poltava Academy of Arts with honours, but I received most of my knowledge and skills from the internet, YouTube master-classes and films of lessons by famous musicians such as Sir James Galway and Paul Edmund-Davies. I always try to take part in international flute events in order to develop my knowledge and meet with fantastic flute players; doing this, I won many competitions and participated in festivals in Argentina, Germany, Italy, Bosnia and others. In 2016, I played my first solo concert in Italy. I love to play at charity events, such as the annual St. Nicholas concert for children in Poltava, Ukraine. In 2017, I auditioned and received a full scholarship to attend the Purcell School, where I am studying now. There I play in the school orchestra under the direction of Paul Hoskins, where they trust me to play first flute. In addition to music, I learned to dance, play the piano, sing and draw.

Competitions are primarily a challenge of your own fears; the attentive preparation and the experience is important for all musicians. I also entered because I really needed a piccolo to play in the orchestra, and my family could not buy one for me due to financial difficulties. I want to develop my professional a career to perform more and to see more interesting places and cities. London is a very interesting city with many inspiring places. It is nice that, as well as participating in the competition, I could take the opportunity learn about the history of England and see some of London's monuments.

I do not prepare in a particular way for a particular contest. I have been practising every day for five years so that my performance touches the hearts of the audience. The day of the competition was good because the performance was not too early and there was enough time to warm up and run through the programme beforehand. When I play, I try to forget that I am in a competition and I just try to fascinate the audience.

I found it interesting and enjoyable to see how the other flute players projected and tuned in to their performances. I wanted my playing to hold a lot of interest so that everyone in the hall could see the picture that the composer is creating, through my performance. I tried to play so that everyone shared the feeling of beauty. I liked how professional one of the participants sounded. I thought that he had all the chances of winning a prize, but his programme was too long and this made him worry about the timings during the performance. I also wanted to play a big programme and was very doubtful whether to cut it or not. Now I know for sure that you need to play a programme with a margin of time so that it does not interfere with your performance.

I was happy to hear the result; now I can play the piccolo in the orchestra! And I was very pleased that the members of the jury saw and felt everything that I wanted to convey—it is so great!

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“ Competitions are primarily a challenge to your own fears.



VADIM SHULTS

“ Now I can play the piccolo in the orchestra!



Elise Fairbairn

2nd Place, Young Artist 2019

“Just go for it!”

Can you give us some background about your flute playing life?

I have been playing and learning the flute for approximately 15 years and wanted to carry this on within my academic studies, graduating in 2018 from the University of Hull with a combined Bachelors degree in Music and Theatre. It was during my academic studies that the motivation was sparked to push my personal and musical limits, and through taking this path, it has led me to now specialise in solo contemporary flute performance.

Why did you decide to enter the competition?

My teacher suggested I go for it! It was quite an overwhelming decision to make because I didn't think I would be good enough for the competition. However, I thought it would be a good way to listen to other performers at a similar academic level, and a way to improve and push myself into unknown territory.

How did you prepare for it?

Practice! Practise the tricky sections, practise passages in different ways, practise performing, practise on a different flute...practice.

How did you feel on the day, and how did you deal with nerves etc?

Relatively calm, but also excited! I had a busy head with travelling alone to London for the first time, so I was quite distracted about surviving on the tube more than anything else...! There's a great book called *The Inner Game of Music* that discusses performance anxiety and methods of achieving the best performance; this has become my little performance bible and I read so much of it that day! There's also a meditation technique, alternate nostril breathing—I do that just before I go on stage and it really steadies me.

How did you feel when the results were announced?

I could not believe it! I suddenly had a rush of emotions and it felt like all that hard work had paid off. I was really surprised and overcome by the news. I remember letting out a big sigh of relief that it had all been worth it.

What do you feel you learned from the experience of performing in the competition, and what impact has it had on your playing since?

Trust my gut and be who I am, try not to mould myself to suit what I 'think' people want to hear and see. Being a runner up in the BFS competition has given me a whole new wave of confidence, both personally and musically, and this carries through into my playing. I still get nervous when I perform, but I just remind myself of this achievement and my nerves soon turn into excitement!

What's next for you?

I'm hoping to attend some flute courses this summer and aiming to join an orchestra or small ensemble. There are no big plans set in stone, but I would just love to keep performing and entertaining an audience!

Anything else you'd like to add?

For anyone who is considering entering a competition, but don't think they're good enough or don't think they have enough experience, just go for it! The institution where you are based does not (necessarily) equate to your ability; it's based on the practitioner. It is your personal drive, combined with the guidance from your tutor, that will allow you to succeed.

Daniel Pengelly

3rd Prize, Young Performer 2019

I've been playing the flute for about six years and I live near Lingfield in Surrey but I've been having lessons with my teacher Dr Jessica Quiñones, who lives in Cornwall, on Skype for nearly four years. I also have lessons with Gareth McLearnon when he's back from his hectic performing and traveling schedule! I play a Haynes Q3 flute which has been generously supported by the H.R. Taylor Trust.

I've entered the BFS competition before, but last year I was a bit disappointed with my performance and so I really wasn't sure if I should enter this year as I knew that I was also moving up in to the older age group. I decided that it was worth entering because I really enjoyed playing in the venue, and it was a good opportunity to experience it again.

I chose one of my favourite pieces to play, *KBM* by Andy Scott, which was luckily a good fit with the time limit, and I had a 'trial run' at a local music festival beforehand.

I was quite nervous on the day, but everyone backstage was really friendly, and although I knew that my piece wasn't

“ I really wasn't sure if I should enter this year.

well known and was a bit worried that it might not be suitable, I really wanted to hear how it sounded with the acoustics of Regent Hall. When I came on stage, the adjudicators both looked so happy which was a relief, and I think that it helped me to feel calm and concentrate on my piece.

I think that it was quite good to play at the start of the round, as I was then able to relax and enjoy everyone else's performances.

When they announced my name in the results, they only said 'Daniel' and I was looking round everywhere as I thought there must have been another Daniel who I'd missed...when I realised they meant me, I was shocked but absolutely delighted!

I think the most important thing that I learnt was that it's worth having a go; to focus on the performance rather than the competitive side of it; and especially to follow some advice which I received from Wissam Boustany before my performance which was to 'play my socks off!'



Berkeley, Bowen, Arnold:

The Sonata for Flute and Piano in the 1940s in England

by **MARINA FIRPO**

In the field of composition for flute and piano, and more precisely in England during the 1940s, we find ourselves looking at the two Sonatinas by Lennox Berkeley (1903–1989) and Malcolm Arnold (1921–2006) and the Sonata by Edwin York Bowen (1884–1961). While they were composing in the same period and for the same instrumentation, Berkeley, Bowen and Arnold were each in different stages of their life and education.

LENNOX BERKELEY (1903–1989)

Composed in 1939, when the composer was 36 years old, the Sonatina Op. 13 can be described as neoclassical or in a modernist ‘early style’, as a result of the eminently Parisian background of the composer.

Berkeley was already fond of France: firstly due to the origin of his mother’s family, who he often went to visit, and secondly as a result of the years prior to 1932 that he spent in Paris, under the guidance and encouragement of Maurice Ravel, to whom the young Berkeley had first shown some music at Oxford in 1926.

That was how Lennox Berkeley came to study in Paris from the autumn of 1926 to 1932, under the watchful guidance of Nadia Boulanger. The Parisian years were extremely influential

in the composer’s later works. Not only did he learn enormously from Boulanger, but he had also the opportunity to make contact with the greatest composers of the time: Maurice Ravel, Francis Poulenc, Igor Stravinsky, Darius Milhaud, Albert Roussel and Arthur Honegger, and with everything that concerned the cosmopolitan cultural milieu which made Paris a true centre of modern art, gathering artists from all over the world.

The Sonatina Op. 13 was written for the recorder player Carl Dolmetsch. It became well known in the version for flute and piano championed by Sir James Galway, recorded forty years after the year of composition. The first performance took place on Saturday 18 November 1939 at the Wigmore Hall, as reported by *The Times*:

[...] The work is a success both for the instrument and for the composer. Mr. Berkeley has taken some time to find himself stylistically, but in this Sonatina his characteristic use of figuration sounds well in the crisp tones of the harpsichord and the melodic material for the wind instrument is happily conceived so that the whole effect is neat, piquant, and gay without seeming feather-brained. [...]

1 *The Times*, Monday 20 November 1939.



Figure 1 Maurice Ravel and Lennox Berkeley

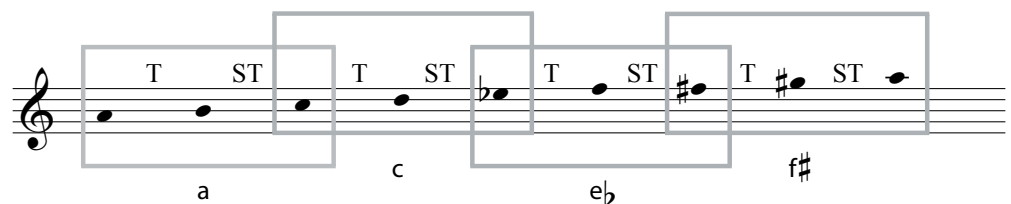


Figure 2 Octatonic scale.

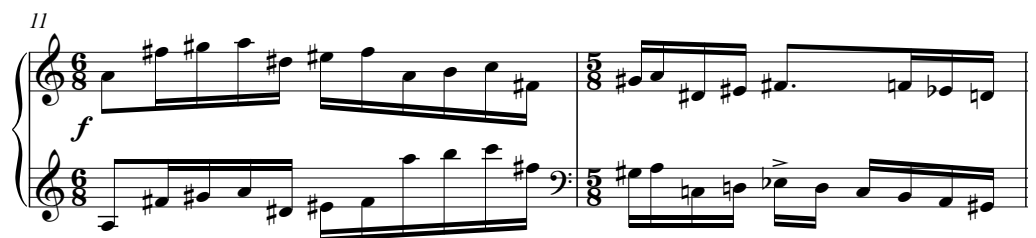


Figure 3 Right and left hand in unison on an octatonic scale in Berkeley's Sonatina Op. 13.

In this Sonatina Berkeley has created an eclectic combination of tradition and innovation. As Boulanger said, Berkeley had ‘a natural ear for harmony that made it unnecessary to think about it too much’² and in this work his natural ability can be seen where glimmers of tonality are heard in alternation with a motivic instability, creating a varied expressive universe.

A Stravinskian pianistic *martelé* (“hammered”) opens the *Moderato*, followed by figures derived from various combinations of octatonic modules. The interval of a minor third—a constitutive component of the octatonic scale—identifies itself as the major melodic element, subject to a continuous dialogue between the two instruments (figures 2&3).

The second movement, *Adagio*, is set in the Lydian mode. Common in Bartók, Debussy and Ravel, it colours different melodies by Berkeley from this period onward and can also be seen in slow movements by Britten (e.g. *Les Illuminations* [1939] nos. VII and IX).

The melody of this *Adagio* has much in common with the corresponding movement of Berkeley’s String Trio Op. 19 written in 1943.

The final *Allegro Moderato* is configured morphologically as a sonata rondo form. Wrenched, short scales, incisive rhythmic profiles cause a ‘pyrotechnic’ appearance to the movement, in which the two instruments create a dense dialogue between different figures.

EDWIN YORK BOWEN (1884–1961)

The Sonata Op. 120 by Edwin York Bowen finds itself in a completely different context. Written in 1946, when York Bowen was 62 years old, the music has a Post-Romantic edge, far from the groundbreaking ideas that will take place later.

Enfant prodige, Bowen began composing in the first decade of the 20th century, assimilating the modernist aesthetic. Saint-Saëns described him as ‘the most remarkable of the young British composers’³. Also an excellent pianist, he was known as the ‘English Rachmaninov’.

The Sonata Op. 120 for flute and piano was dedicated to Gareth Morris, who at the time was Principal Flute of the Philharmonia Orchestra. The first performance was given at the Wigmore Hall in May 1949, with Morris on flute and Bowen at the piano. The Sonata was broadcast on the radio with the same interpreters in 1947 and in 1950.

The influence of Brahms, Chopin, Rachmaninov, Strauss and Debussy is clearly evident in his work and it is this amalgamation of styles that makes Bowen’s sound world so remarkable.

As an example of this, in the first movement, Bowen inserts a passage from *Prélude à l’après-midi d’un faune* by Debussy, ‘squeezing’ it rhythmically and entrusting the figuration to the right hand of the piano (figures 4&5).

3 Cit. in <http://www.yorkbowen.co.uk/life.htm>

2 Peter Dickinson, *The Music of Lennox Berkeley*, The Boydell Press, 2003², p. 17.



Figure 4 A passage from Debussy found in the Sonata Op. 120 by York Bowen.



Figure 5 *Prélude à l’après-midi d’un faune*, C. Debussy (last bars).

In the Sonata Op. 120, Bowen pays particular attention to melody and the use of thematic ideas that can create emotions. His composition teacher Frederick Corder (1852–1932), in his treatise *Modern Musical Composition*, underlines the importance of character in music and the usage of the ‘technique of emotion’.

The only true function of modern music is to describe and arouse certain moods and emotions—not all, by any means: those that require words for their expression are beyond music’s reach; but the following is a fairly complete list of the sentiments which we may fairly endeavour to depict. Agitation, agony, despair, energy, exhilaration, expectation, gloom, joy, love, mystery, pathos, peace, terror, rage, patriotism, pleading. [...] As to the means by which we proceed, I will first mention the prime colours with which we paint. Music must be pitched either high or low; if high it produces a feeling of exaltation, if low a feeling of depression, whatever the composer may intend. It must be either loud or soft: as it swells the emotion becomes intensified; as it fades the sentiment swoons. Finally, it must be quick or slow: the heart beats with it and the feeling rises or falls with the speed more than with anything. All this is elementary and known to all, but we must always bear in mind that these six factors, height, depth, quickness, slowness, loudness, softness, are like modifying tints, which can be used to intensify or mitigate the emotion of any passage to which they may be applied.⁴

The Sonata Op. 120 unfolds with a first movement that is dominated by melodic invention, a subsequent *Andante piacevole* with simple and sweet tones, and concludes with an *Allegro con fuoco* where energetic and rhythmic aspects prevail.

MALCOLM ARNOLD (1921–2006)

The Sonatina Op. 19 by Malcolm Arnold was written in 1948, at the beginning of his career as a composer, when Arnold was 27 years old. In this work he shows a particular stylistic and technical eclecticism, influenced by his three great predecessors: Hector Berlioz, Gustav Mahler and Jean Sibelius.

In this work he pays attention to the performer’s sphere, the communicative yield and the impact of composition on the audience, arising from the fact that, before focusing on composition, Arnold had been a talented instrumentalist.

I write music because it is only possible to express the ideas and emotions. [...] Music appeals to me chiefly because of its abstract quality. It is not necessary tied to a story or a subject. [...] When a composer writes a phrase for a performer he should be acutely aware that the person he is asking to play his phrase is someone to whom the performing of music is just important as the composing of music is to the composer. Therefore this is a responsible task and not to be approached lightly. One must know that the phrase is absolutely necessary

to the whole work and that it is written in such a way as to give the player the finest possible chance to show himself at his best. In eight years I spent as an orchestral player I spent many hours practising difficult passages from all kinds of works, contemporary and otherwise, knowing full well that the result of them performance would be to clutter up an already over-thick texture. This sort of thing, of course, does not encourage a player to give of his best, and when one arrives at a place in the composition when one’s instrument must *tell*, one is too exhausted for this to possible. The number of climaxes in music that have suffered because of these circumstances is too numerous to mention!⁵

Winner of a scholarship to the Royal College of Music in 1938, Malcolm Arnold studied trumpet with Ernest Hall and composition with Gordon Jacob. Three years later he won the Cobbett Prize and in 1942 became the principal trumpet at the London Philharmonic Orchestra.



FABER MUSIC

Figure 6 Malcolm Arnold with his teacher Ernest Hall.

In 1948 he won the Mendelssohn Scholarship and left the orchestra to spend a year in Italy; during that time he devoted himself to composition and conducting, and left the orchestral profession on his return.

The Sonatina Op. 19 is dedicated to the flautist Richard Adeney, colleague at the LPO and dear friend. The first movement is characterized by rhythmic patterns and melodic and harmonic ostinati.

The next *Andante* derives its harmonic pattern from the ostinato exposed by the piano solo in the first eight opening bars (figure 7). The *pianissimo* unison of the two hands without accompaniment creates a spooky atmosphere based on a harmonic background which evokes remote tonal associations.

The third movement is situated, and not without a veiled irony, in a style which is specifically ‘British’, halfway between the pastoral *Idyll* and the atmosphere of *Café chantant*. The first subject evokes the tradition of British folk songs used in the 1930s by Vaughan Williams; the second refers to the eclectic mix of styles and expressive movements used in commercial music which includes popular music, jazz and *Gebrauchsmusik*.

⁵ Piers Burton-Page, *Philharmonic Concerto. The Life and Music of Sir Malcolm Arnold*, Lime Tree, 1994, p. 166.

⁴ Frederick Corder, *Modern Musical Composition*, Curwen & Sons Ltd, London 1909, pp. 68–69.

1

pp

a [i] eb b bb

5

c# c e a [i]

Figure 7 Initial ostinato in Sonata Op. 19 by M. Arnold, showing the emerging harmonic pattern.

CONCLUSION

In this analytical study, aimed at highlighting the stylistic traits of the Sonata for flute and piano composed in England during the 1940s, I have adopted the analytical approach outlined by Jan LaRue in *Guidelines for Style Analysis*, with the intent of exploring and disseminating scores performed less frequently. The choice of form and instrumentation provides a single point of contact between these three English composers, and this comparison emphasises their vision and personal sensitivity in interaction with the music. The differences between them provide a heritage for modern flute players to rediscover, with an opportunity to enjoy the different and contrasting nature of these works by putting yourself in their unique world.

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- **MARINA FIRPO** Born in Genoa
- in 1993, she passed the Diploma Accademico di II livello in Flute performance in the Class of M^o Claudio Montafia (one of the most brilliant students of Sir James Galway) at the Conservatorio C. Pollini of Padua in 2017. Her thesis focused on the research, analysis and evaluation of three sonatas by three English composers: Lennox Berkeley, York Bowen and Malcolm Arnold, with the support of M^o Michele Brugno.



Blake's Select Beauties for the German Flute

by TOM MOORE



Although the flute was among the most popular instruments in the American colonies, and in the new American nation, publications from the United States for flute were relatively few in number, and often only included collections of popular tunes, giving us a notion of the relative level of the development of the instrument in America, in comparison to the virtuoso literature developing in the early nineteenth century in western Europe, particularly in Denmark, the German lands, Austria, France and Italy (Iberia and eastern Europe were far behind in this regard).

One of the few surviving publications including more advanced repertoire for the instrument in the United States was published by George E. Blake around 1820.

Blake's Select Beauties for the German Flute; Consisting of Favorite Airs with Variations and Embellishments. To be Continued. No. ... Price 1 Dollar. Philadelphia. Published by G.E. Blake, at his Piano Forte and Music Store, No. 13 South 5th Street.

As far as I know the unique surviving copy of this is held at the Library of Congress, which has digitized it.¹ Although the title page notes “to be continued”, there is no evidence that any other numbers were ever issued.

Blake (1775–1871), a flutist himself, was honoured with an extensive obituary in the Philadelphia Evening Telegraph, which I excerpt below:

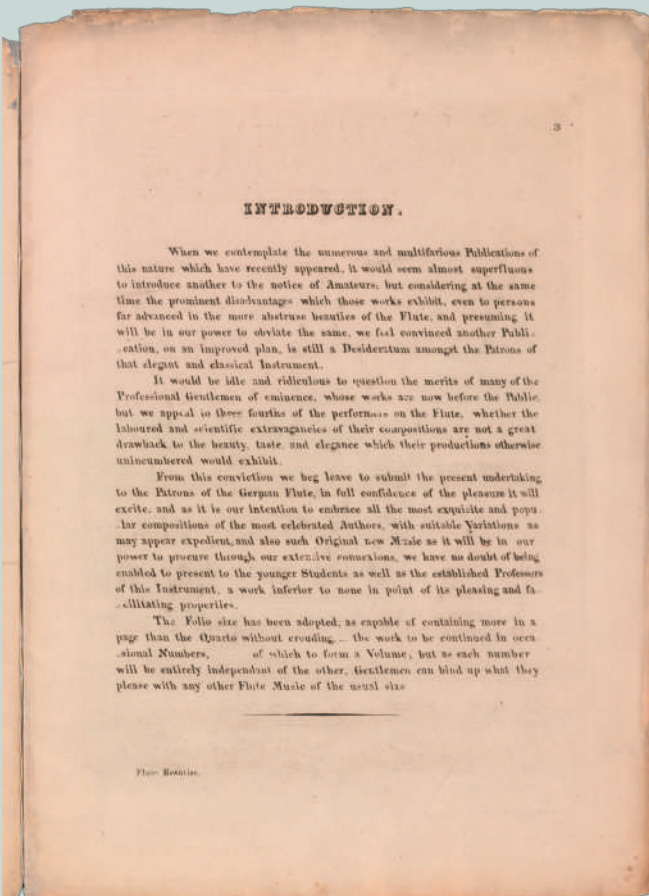
The venerable George E. Blake, who has kept a music store on Fifth Street, a few doors above Chestnut, for so many years past, died at his residence in the same building, last evening. Mr. Blake has attained the extreme old age of ninety-five years, and has long been regarded as one of the celebrities of this city. He has been for many years the oldest music publisher in the United States, and there is but one music house in the country whose original establishment antedates his. This is the music publishing house of Lee & Walker, Philadelphia, which was founded in 1772 [i.e. 1794] by George Willig who died very old in 1851.

Mr. Blake left England, his native country, at the age of sixteen, coming to Philadelphia where he worked for a while as a carpenter and taught music, but finally in 1802 opened a music store at 3rd, & Market Streets, from which he continued his business and residence for nearly fifty-seven years. The store is about 20 x 30 feet, and immediately in the rear is the small office in which the venerable nonagenarian was accustomed to pass much of his time. When Mr. Blake first started in business, he engraved with his own hands all the plates for the music which he published and this he continued to do for many years.²

Watson’s *Annals of Philadelphia* says the following about Blake:³

Blake & Willig were among the earliest music-publishers in Philadelphia. Mr. Blake died nearly one hundred years of age, at No. 13 South Fifth street. Mr. Blake stated that Messrs. Carr and Shetkey were publishing music previous to 1800, and that John Aitken was their predecessor for several years, at No. 3 or 5 South Third street. It will be remembered by many—a queer-looking building at the south-east corner of Third and Market streets. Many of the plain people at that time named the building “Jones’s Folly.” Mr. Blake, it seems, came over from England in the year 1793. The yellow fever was raging badly. Our city was truly desolate. He said everyone seemed “frightened out of their wits.” The year following, he began teaching the flute and clarinet over Aitken’s music-store, on South Third street. He related that one day he was called upon by a committee of Friends, threatening him, to stop teaching the clarinet to their boys, or “we will have thee put in prison.” »

OPPOSITE PAGE Detail of tuning slide on head joint of four-key flute by Weygandt (the latest technology). The flutes pictured in this article were made in Philadelphia, contemporary with the publication of *Blake’s Select Beauties for the German Flute*.



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LIBRARY OF CONGRESS, MUSIC DIVISION

This last anecdote relates to the strong Quaker presence in Philadelphia, which had been founded by members of the Society of Friends, as the Quakers were more formally known. The Friends had a strong testimony against music, as being something frivolous and a waste of time. Some Quakers nevertheless cultivated music, but had to do it secretly, because of social pressure.

In addition to the musical selections, Blake also included the following introduction:

Introduction

When we contemplate the numerous and multifarious Publications of this nature which have recently appeared, it would seem almost superfluous to introduce another to the notice of Amateurs; but considering at the same time the prominent disadvantages which those works exhibit, even to persons far advanced in the more abstruse beauties of the Flute, and presuming it will be in our power to obviate the same, we feel convinced another Publication, on an improved plan, is still a Desideratum amongst the Patrons of that elegant and classical instrument.

It would be idle and ridiculous to question the merits of many of the Professional Gentlemen of eminence, whose works are now before the Public, but we appeal to three fourths of the performers on the Flute, whether the labored and scientific extravagances of their compositions are not a great drawback to the beauty, taste, and elegance which their productions otherwise unencumbered would exhibit.

From this conviction we beg leave to submit the present undertaking to the Patrons of the German Flute, in full confidence of the pleasure it will excite, and as it is our intention to embrace all the most exquisite and popular compositions of the most celebrated authors, with suitable variations as may appear expedient, and also such Original new Music as it will be in our power to procure through our extensive connexions, we have no doubt of being enabled to present to the younger Students as well as the established Professors of this Instrument, a work inferior to none in point of its pleasing and facilitating properties.

The Folio size has been adopted, as capable of containing more in a page than the Quarto without crowding, — the work to be continued in occasional numbers, — of which to form a volume, but as each number will be entirely independent of the other, Gentlemen can bind up what they please with any other Flute Music of the usual size.



Detail of embouchure for one-key flute by Klemm & Bros. (1815 or after).

The volume contains exclusively music that might have been heard in the London of the time, with three works by Charles Saust, born in Germany, and emigrating to London in about 1809,⁴ two by William Bark, and one each by Powell and Smith. Of all of these, I have only been able to locate an additional source for the Bark variations on *The Ash Grove*.

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Complete view of Weygandt four-key, ivory rings. Thomas Jefferson Weygandt, b. 1800, had come to Philadelphia in 1820.



Complete view of one-key flute, Klemm & Bros.

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No. 1 Scotch air [with one variation, anonymous]

I have not yet been able to identify this anonymous Scotch Air.

No. 2 Paddy Carey with Embellishments—Blondeau

This is still a traditional tune among Celtic musicians, and dates back at least as far as about 1780.⁵ It is among the tunes included in *Riley's Flute Melodies* (vol. 2).

Paddy Carey's Fortune, or Irish Promotion⁶

Paddy Carey's Fortune:

Tw'as at the town of nate Clogheen
That Sergeant Snapp met Paddy Carey;
A claner boy was never seen,
Brisk as a bee, light as a fairy:
His brawny shoulders, four feet square,
His cheeks like thumping red potatoes;
His legs would make a chairman stare!
And Pat was lov'd by all the ladies!

...with five more stanzas...

No. 5 Madame Knittel's waltz

Madame Margareta Knittel was a clarinetist, certainly one of the only women performing professionally on the clarinet at this time. Originally from Zurich, she arrived in the USA in 1816. Her performance in Washington in 1818 was noted in a German-language periodical, *Amerika dargestellt durch sich selbst*,⁶ published in Leipzig, reporting on events in the new nation.

John Baron (*Concert Life in Nineteenth Century New Orleans*) gives extensive details of concerts for her benefit performed in New Orleans in 1819.⁷

No. 6 Life let us cherish—Saust [with three variations]

The origin for this very popular traditional song is a poem by Martin Usteri (from Zürich), with music by Hans Georg Nägeli.⁸

This was already anthologized in the *Neues Schweizerisches Museum* in 1793.⁹ It was included in the *Vollständiges Gesangbuch für Freimaurer*, which went through multiple editions between 1801 and 1819. The poetry for the English version seems to be anonymous, but was already anthologized by shortly after 1800 (it is included, for example, in *The Portfolio*, published in Philadelphia in 1802). The tune is also included in *Riley's Flute Melodies*. There is a set of six variations included as the third item in the four books of flute works attributed to Karl Kreith that are held at the Music Library of the University of California, Berkeley. I am not aware of any other source for this work by Saust.

German:

Aufmunterung zur Freude

Freut Euch des Lebens
Weil noch das Lämpchen glüht;
Pflücket die Rose,
Eh sie verblüht!

So mancher schafft sich Sorg und Müh,
Sucht Dornen auf und findet sie
Und läßt das Veilchen unbemerkt
Das ihm am Wege blüht.
Freut Euch...

...with six more stanzas...

No. 7 Ye banks and braes of Bonnie Doon—Saust [with two variations]

This is an original song published by Robert Burns in 1791, and also known as *The Banks o' Doon*. There are three different versions of the poem. Although it was a popular tune for the flute, sets of variations or fantasies on it are few. I have found no other source for the Saust work. »

4

№ 1.
FLUTE BEAUTIES.

Copy Right. Pr. J. Daltor.

SCOTCH AIR.

No. 1.
Moderato

Variation

Flute Beauties.

No. 8 In my cottage near a wood—Powell [with six variations]

The composer is probably Thomas Powell, whose publications included arrangements of favourite Scotch airs for the piano, such as *Kinloch of Kinloch*, *My love she's but a lassie yet*, *Roy's Wife of Alldivaloch*, and *We're a'noddin*, all published in London between about 1800 and 1830. Other notable versions for flute include a set of variations by Drouet, a setting for unaccompanied flute by Nicholson, and an embellished version by Dressler.¹⁰

An article in the *Musical Times* (1 Sept 1, 1895, p. 591–592, no author credited) traces the history of this tune, which began its life as a French song published in 1725 (*Dedans mon petit réduit*). The familiar words were published by G. Walker in 1806.

In my cottage near a wood,
Love and Rosa now are mine;
Rosa, ever fair and good,
Charm me with those smiles of thine.

Rosa, partner of my life,
Thee alone my heart shall prize;
Thou the tender friend and wife.
Ah! too swift life's current flies.

Linger yet, ye moments stay,
Why so rapid is your wing? ,
Whither would ye haste away?
Stay and hear my Rosa sing.

Love and you still bless my cot,
Fortune's frowns are for our good;
May we live by pride forgot,
In our cottage near a wood.¹¹

No. 9 Mio caro adone—Mozart [with two variations, and concluding Allegretto]

This is an anonymous adaptation of the Variations on *Mio Caro Adone* for piano by Mozart, K. 180. Variation 1 is taken from Mozart's Variation 3; Variation 2 is taken from Mozart's Variation 2; and the closing Allegretto (not labeled as a variation) is taken from Mozart's Variation 6. Mozart's set of variations, in turn, is based on an aria from *La Fiera di Venezia*, a three-act comedy by Salieri premiered in Vienna in January 1772.

No. 10 Ash grove—Bark [with six variations]

The composer is William Bark. He was also a flute maker, with an eight-key flute found in the Dayton C. Miller Collection of the Library of Congress (DCM 597). This set of six variations was published (with four additional variations, for a total of ten) in London by Gerock.

Bark has very few surviving publications, and almost nothing is known about his biography, but his *Selection of Airs* (for flute and piano) was reviewed in *The Harmonicon* (1829):

A Selection of Airs from the works of Eminent Composers, arranged by Wm. Bark. No. I. (Longman and Bates, Ludgate Hill.)

5

IN MY COTTAGE NEAR A WOOD. Powell.

No. 8.

VAR. 1.

VAR. 2.

VAR. 3.

VAR. 4.

VAR. 5.

Flute Beauties.

This is a useful publication, for it consists of airs so good in themselves, that the great facility afforded to both performers, in the manner of arranging them, will not, however powerful prejudice may be, render them unworthy the notice of those who are equal to things requiring infinitely more practical skill. The pieces introduced are the march in the *Opferfest*; an aria from *Le Solitaire*, by Carafa; *Aure felici*, by the same; a Portuguese Air; the Bridesmaid's Chorus in the *Freischutz*; and an air by Kummer.

The Ash Grove is an English version of an original Welsh folk song, *Llwyn Onn*.

No. 11 Andante grazioso—Mozart [from the piano sonata in A major, K.]

This is adapted from the opening movement of the sonata for piano, K. 331, in A, by Mozart, and uses the Theme and Variation 2, transposed into B♭.

No. 12 Tyrolian air—Smith [with six variations]

This is the same Tyrolian Air that is included, with variations, in the collection self-published in London by Drouet which includes a German Waltz and a French Air. There it appears in F major.

ENDNOTES

1. <https://www.loc.gov/item/2014565155/>
2. Apud: <https://www.library.upenn.edu/collections/rbm/keffer/blake.html>
3. John Fanning Watson, *Annals of Philadelphia, and Pennsylvania, in the olden time*, Volume 3, p. 151.
4. See my article (originally published in *Flute Focus*): https://www.academia.edu/1996397/C._Saust
5. [http://tunearch.org/wiki/Annotation:Paddy_Carey_\(2\)](http://tunearch.org/wiki/Annotation:Paddy_Carey_(2))
6. *Amerika dargestellt durch sich selbst*, No. 4, June, 1818, p. 16.

No. 13 Oh nanny wilt thou gang with me—Saust [with one variation]

There are also variations on this popular Scots tune by Dressler. The poem is by Dr. Thomas Percy.

O, Nannie wilt thou gang wi' me,
Nor sigh to leave the flaunting town?
Can silent glens have charms for thee,
The lowly cot and russet gown?
Nae langer drest in silken sheen,
Nae langer deck'd wi' jewels rare,
Say, canst thou quit each courtly scene,
Where thou wert fairest of the fair?

...with three more stanzas...

No. 16 Coolin—Saust [with minore and concluding maggiore]

This is a very popular Irish tune, also spelled *Coolun*, and known in Gaelic as *An Chúilfhionn* [The Fair-Haired Girl]. Other contemporary versions for flute include a set of variations for flute and piano by Charles Nicholson.

7. John H. Baron, *Concert Life in Nineteenth-Century New Orleans: A Comprehensive Reference*, p. xxiii.
8. *Allgemeiner anzeiger und nationalzeitung der Deutschen*, p. 713.
9. *Neues schweitzersches Museum*, p. 797-798.
10. See my article on Dressler's *Choix de jolies bagatelles*, published in *Analizar, interpretar, hacer música: de las Cantigas de Santa María a la organología: Escritos in memoriam Gerardo V. Huseby*, Melanie Plesch, editor, Buenos Aires: Gourmet Musical Ediciones, 2014, pp. 503-524.
11. *The British melodist; or, National song book*, p. 225-226.



KELLY NIVISON

reviews

concerts

Peter Lloyd Memorial Concert

Royal Northern College of Music, Manchester
31 March 2019

Sunday 31 March saw the memorial concert for Peter Lloyd take place at the Royal Northern College of Music in Manchester. The event was the brainchild of Kathryn Williams, a past pupil of Peter's, who, in collaboration with Kevin Gowland and the Royal Northern College of Music, brought together former colleagues and students to remember and celebrate Peter's profound influence on the flute world and the wider musical community.

The Haffner Wind Ensemble, featuring Emer McDonough (flute), Nick Daniel (oboe), Joy Farrell (clarinet), Lindsey Stoker (French horn) and Sarah Burnett (bassoon), filled the first half of the concert, paying tribute to Peter's time in the Barry Tuckwell Quintet by recreating their iconic 1980 recording, playing Milhaud's *La Cheminée du Roi René*, Ibert's *Trois Pièces Brèves* and Ligeti's *Six Bagatelles*. It was a truly stunning display of mastery and musicianship from all.

The second half of the concert saw Peter's past pupils take to the stage and opened with Emer McDonough (flute), Peter's relative Louise Innes (mezzo soprano), and Benjamin Powell (piano) playing Ravel's *Shéhérazade* from *La Flûte Enchantée* and Caplet's *Viens! Une Flûte Invisible Soupire*. Tears flowed in the audience at the beauty of music, Emer's tone and exquisitely beautiful playing so evocative of Peter's own playing, each of us lost in our own reveries of our time spent with him. Louise finished with her contribution of voice and piano with Clarke's *Down by the Salley Gardens* and Strauss' *Morgen* Op. 27.

Flute players Susan Milan and Kevin Gowland with Benjamin Powell (piano), then entertained the audience with Böhm's *Trois Duos de Mendelssohn et Lachner* Op. 33. Kevin was appointed as Deputy Head of Wind, Brass and Percussion/Director of Woodwind at the Royal Northern last year; an appointment that can only enhance the position of flute playing there. His contribution in organising this event, and his inclusion of all the current students to perform in the RNCM Student Flute Choir at the memorial concert, is testament to this.

The concert finished with the RNCM Student Flute Choir performing a beautiful interpretation of Ravel's *Pavane pour une infante défunte* and Walton's *Two Pieces from Henry V*, arranged and directed by Mel Orriss, who is also a past pupil of Peter's.

The finale of the concert was another arrangement, commissioned for this memorial from Mel, of Vaughan Williams' *Fantasia on Greensleeves*; where past pupils of Peter's joined the student flute choir on stage, with Kathryn Williams taking the solo and Eva Maeyaert, a current student at RNCM playing the harp. As ever with Mel's arrangements, they were magical. Mel has a true gift when it comes to arranging for flute choirs and the chosen pieces were the perfect end to the memorial concert in tribute to Peter.

All six of Peter's sons were in the audience for the concert, and they were joined from flautists as far afield as Canada and all across the UK; a true reflection of the high regard and love those who studied with Peter felt for him. Peter's eldest son, Sean, closed the concert with thanks from the family and his thoughts on what his father may have thought of the memorial.

The retiring collection saw proceeds going towards Dementia UK and to form a brand new RNCM Peter Lloyd Flute Prize.

There are JustGiving pages for those unable to attend but would like to contribute, they are:

www.justgiving.com/crowdfunding/peterlloydfluteprize
(contributions towards the flute prize)

www.justgiving.com/fundraising/peterlloydconcert
(contributions to Dementia UK)

JOSS CAMPBELL





English Chamber Orchestra

Ana de la Vega flute
Stephanie Gonley director

Cadogan Hall, London
19 Feb 2019

Mozart (1756–1791)
Flute Concerto in D major K314

Mysliveček (1737–1781)
Flute Concerto in D major Op. 48

It was with great anticipation that I collected my ticket for this concert. The English Chamber Orchestra is one of my favourite ensembles, and I was very curious to hear this ‘new kid on the block’; Ana de la Vega was a new name to me. The first piece was a beautiful performance of Grieg’s *Holberg Suite*. And then Ana slipped onto the stage in a very eye-catching long gold and black dress. She smiled at the leader and director, Stephanie Gonley, who started the introduction to Mozart’s Flute Concerto in D major. De la Vega came in appropriately, but from the first notes to the end of the last movement I’m afraid I just couldn’t really hear detail or colour above the orchestra. The ensemble weren’t overly loud or overpowering but the balance was tricky to manoeuvre, as were moments in the tuning of high passages in the flute part. There were moments when, to accommodate breath rather than phrases, whole sections of notes were just left out. I found myself feeling rather uncomfortable throughout the performance but hoping for a change in the mood or a gesture to play with the orchestral parts on a mutual level. I didn’t hear this, and to me the tone of the silver instrument sounded very wooden. This may have been intentionally played. The flute concerto by Joseph Mysliveček left me slightly more on the edge of my seat. It was good to hear a new work. Again, there was little definition or colour in the playing. I did overhear several audience members praise de la Vega for her poise on stage, and for her lovely interpretation of the two pieces. Sadly, I couldn’t share their enthusiasm.

LISA NELSEN

Les Sonores de France BBC Radio 3 Lunchtime Concerts

Adam Walker flute
Alasdair Beatson piano

LSO St. Lukes
22 February 2019



CHRISTA HOLKA

As part of BBC Radio 3's lunchtime concert series, Adam Walker and Alasdair Beatson presented lyrical elegance contrasted with provocative and intense precision. An exploration of French repertoire for flute and piano bestowed an opportunity for great contrast within the concert, while offering colourful and detailed performances of each work. The opening piece, Widor's Op. 34 Suite, exhibited controlled and expressive phrasing, with a contrast between rich tones in the lower octave of the flute, and sweet melodic lines in the upper register. Each movement had different levels of energy shared between both piano and flute, paired with a gracious vibrato that added a sense of warmth to the sonority.

A tasteful execution of Milhaud's Sonatine Op. 76 displayed a pure, mellow tone that embraced the delicate opening melody in contrast to the energetic finale of the Widor. Walker explored the multiple characters expressed throughout Milhaud's writing, and delivered a lively finale to contrast against the tranquility of Olivier Messiaen's *Vocalise* that followed.

Walker's performance of the *Vocalise* featured fluctuating piano harmonies paired with sensitive and expressive phrasing; a perfect build up for the next part of the concert. *Le Merle Noir* offered flexibility and flair within the cadenzas, followed by precision and clarity in duet moments. This contrast brought forward Walker's exploration of numerous tone colours, as well as the energy exuded throughout his performance. The meticulous use of contrasting dynamics mimicked the true sounds of bird song that Messiaen strove to perfect in this work, emphasising an in-depth understanding by both Walker and Beatson.

The finale, Pierre Boulez's Sonatine, held nothing but excitement, vigour, and a multitude of contrast in dynamics, colours, and contours. The difficulty of this work was presented with ease and fluidity by Walker, alongside a clear connection between both pianist and flautist. The rhythms presented a sense of clarity whilst still invoking the multiple lines interweaving within both parts. Each cell in the flute part had its own identity and contrast, which was mimicked by the piano. Being a world away from Widor, this particular work shows just how far flute music had progressed from 1877 to 1946. This thrilling and hair-raising performance concluded a diverse concert with energetic precision and a multitude of expressive qualities.

SOPHIE HOOPER

● PROGRAMME

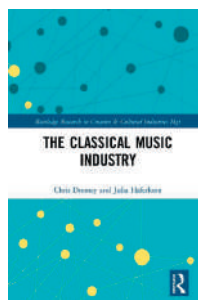
● **Charles-Marie Widor** (1844–1937)
Suite Op. 34 (1877)

● **Darius Milhaud** (1892–1974)
Sonatine Op. 76 (1922)

● **Olivier Messiaen** (1908–1992)
Vocalise (1935)
Le Merle Noir (1952)

● **Pierre Boulez** (1952–2016)
Sonatine (1946)

books



**CHRIS DROMEY &
JULIA HAFERKORN (ED.)**
THE CLASSICAL MUSIC INDUSTRY
Routledge ©2018

This book brings together a collection of essays from academics and industry leaders to create an overview of the current classical music world, in all its aspects. While the national press often makes mention of classical music ‘dying’, the tone of this book, as one might perhaps expect, is far more positive; its authors impressively demonstrate that our changing world presents opportunities and the potential to develop, enhance and improve the status quo. The authors seek to draw together different strands from within academic thinking and industry practice and learn from the common elements, i.e. music making, business, musicology, education, media and copyright.

The book is divided into three parts, covering *Principles and Practices*, *Identity and Diversity*, and *Challenges and Debates*. The first part gives a series of overviews of different parts of the industry, including artist management, music competitions, publishing and music collection agencies.

Marius Carboni’s article on the recording industry provides some fascinating facts regarding the current state of the industry, as well as a helpful discussion of approaches to marketing. There is evidence to suggest that the classical market still relies heavily on physical sales rather than digital downloads, perhaps as a result in differences in sound quality, while streaming is beginning to demonstrate an increase.

Sarah Osborn’s essay on publishing demonstrates how the main publishing houses are needing to adapt their models for the contemporary world, and how new business models are being created by smaller, independent companies such as Composer’s Edition.

Part Two deals with the more sociological aspects of the music industry, including a fascinating discussion by Christina Scharff of networking and the inequalities inherent within this crucial aspect of building a musical career. Scharff’s essay also comments on the challenges of parenthood for emotionally invested classical musicians, as well as on some of the inherent racial stereotypes within the classical music scene, particularly relating to a perceived ability to express emotion through music.

Dawn Bennett and Sophie Hennekam provide a fascinating overview of the lifespan of careers within the classical music industry, with a focus on performers and providing an interesting demonstration of trends. Brian Kavanagh’s article explores the potential for performing organisations to engage with digital innovations, offering case studies such as the LSO Live record

label and The Metropolitan Opera’s *Opera in Cinema* initiative, among others.

The final part of the book explores new ways of presenting classical music to audiences, including Julia Haferkorn’s insightful explorations of initiatives such as Gabriel Prokofiev’s *Nonclassical* club night, the Orchestra of the Age of Enlightenment’s *Night Shift* series and other innovative approaches such as those by London Contemporary Orchestra and the Multi-Story Orchestra.

Susanna Eastburn, Chief Executive of Sound and Music makes a compelling argument to retain classical music’s position as a living art form, urging for change and evolution to help ensure the voices of today’s composers are heard, while in the final essay, Chris Dromey gives an analytical exploration of the terminology used to present different types of classical music on radio broadcasts in his chapter on Radio as Public Musicology.

Each of the essays is written with authority and an attempt to broaden horizons and look for new possibilities and perspectives. The book shows that the classical music industry is as vibrant and engaging as ever, but it is up to all of us, professional and amateur, performers, composers and audiences, to keep our minds open and to explore new means of presenting and engaging with the music we love, from all eras of musical history, in order to help the art form to flourish for the future.

CARLA REES

»

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recordings



FREEDOM

DOLCE SUONO ENSEMBLE:
MIMI STILLMAN, FLUTE
CHARLES ABRAMOVIC, PIANO
WITH YUMI KENDALL, CELLO
Innova © 2015

Once in a while, with my reviewer hat on, a gift will land in my lap. The latest CD project, *Freedom* by Mimi Stillman and Charles Abramovic was that gift. The pieces are full of life and interest, each having its own microcosmic story entwined, within the music and without, through the discovery or commissioning of each work.

Stillman writes in the notes that the project began with the commissioning of a trio by Richard Danielpour for Dolce Suono Ensemble, with Stillman and Abramovic joined by cellist Yumi Kendall. The piece was borne out of a long-time desire to collaborate with the composer, and to express the plight of the Iranian people at that time. *Remembering Neda* was composed in the autumn of 2009, after conflict rose up in the wake of the elections in Iran. Danielpour found that he "...needed to say something about it in the way I am most articulate—through music." *Lamentation* begins with a slow procession and a building of the declamation from the upper voices. There is call and response between the cello and flute, with a kind of rhythmic heartbeat from the bass octaves in the piano...the people moving as one. The outcry and disbelief starts the *Desecration*, almost declaring the disbelief that what was happening was real. As the *Benediction* begins, there is another call and response: first piano, then unison flute and cello. Incredibly haunting, the pair split into their own voices, crying for the loss. The lines meet and converge throughout, with "...a cry for understanding in this most troubled place in the world."

David Finko was also commissioned by Stillman to write a work for her and Abramovic. She was drawn by Finko's lineage to Shostakovich and Prokofiev in the Soviet Union and his escape from Nazi control into the Stalin regime. His musical dialogue portrays the images of that time, "...a sole survivor roaming through this desolate landscape." The Sonata, in four movements, shows moments of anguish and melancholy along with a binding of voices in unison which hang together in the sharing moments of love, humour and destruction. There are true raw passions being played out between Stillman and Abramovic, lines of energy thrown out with a mix of sentiment in the duo's performance. Stillman is a force and truly gives from the inside, with ease of ability that only enhances the music, making the listener only aware of the music with little regard to the implement that produces it...although it's pretty special!

When I initially listened to Mieczysław Weinberg's *Five Pieces for Flute and Piano*, it shadowed Debussy from the first notes... and I thought 'oh dear'. I'm so glad I persevered because very soon into the first piece, I was struck with the beauty and lyricism of this forgotten work. Stillman was researching music

that was connected to the Holocaust, and a facsimile of the Weinberg was presented to her. There were no references to any performances after it was published in 1948, and so Stillman and Abramovic gave what is thought to have been the premiere in 2013. Weinberg was an associate and friend of Shostakovich, and, like his soviet comrades living and working in Stalinist Russia, lived in constant threat of imprisonment and death. He spent several months in prison around the time of composing the piece: there are moments of despair, hope, humour, elation, and absolute fury. After my initial reaction from the first notes of this work, I felt guilty because the piece as a whole is wonderfully soulful and needs to be performed and heard. These five pieces (*Landscape, First Dance, Second Dance, Melody* and *Third Dance*) weave together in portraits of the composer's thoughts while battling against the tyranny of the government's demands on the artists of Russia. Stillman and Abramovic offer that window into his life with only the knowledge of the surroundings of the composer at the time. For me, this is the gift they have managed to share through their recording. To offer a glimmer into the persecution of these artists' psyches of the 20th century after watching and experiencing the change in freedoms of artistic product over these years brings small hope for our vocations in this century. Stillman writes a dedication: "...to the artists who at different times and places have dared to express themselves whatever the risks, in recognition of the triumph of artistic freedom and of the human spirit." I highly recommend this recording.

LISA NELSEN



EPIGRAMS

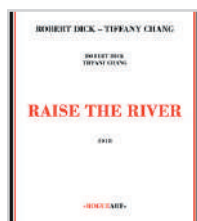
DANILO MEZZADRI, FLUTE
Blue Griffin Recording, Inc. © 2017

Danilo Mezzadri is a very accomplished flute player and professor from Brazil, working and performing in the Americas and Europe. Mezzadri is considered one of the great names in Brazilian music, and it's wonderful that he has come out with this solo CD. From the first sounds of the first piece by Guarneri, Mezzadri's voice is strong and true. These *Improviso 1, 2 and 3* were written between 1941 and 1949, yet run well together as a unit, complimentary to each other. The attention to the line and the journey of each piece has been well thought out. Each piece was dedicated to a different flute player; one of these, Hans-Joachim Koellreutter, a young flutist who escaped Nazi Germany and moved to Brazil, seemed to have influenced all the composers on the CD in some way. The composers were able to raise the standard of flute playing by taking guidance from Koellreutter over a number of years. The second group of pieces, *Melopéias 1, 2 and 3*, by Guerra-Peixe were composed in the same decade as the Guarneri works, but with what appears to be a stricter framework in compositional ideas. Number 3, however,

feels very much like a Brazilian ballade and dance, with beautiful lyrical phrases and rhythmic patterns mimicking the pulse of a samba. Santoro's *4 Epigrams* were also written in the early 1940s, and bring back a feeling of improvised lyricism and bird song, using, at the time, newly discovered extended techniques introduced by Koellreutter. A newer work, *Fantasia Sul America* is a popular competition piece, and played in many instrumental versions. The pieces by Lacerda are my favourite of the recording. These little works are full of colour and playfulness, and fantastic rhythms and dance...an innocence rediscovered, which contains a lot of fun. *Improviso* is a revised version (by the composer) and uses a three-note motif to explore the range of colours and dexterity of the instrument. *Ostinato* mixes major and minor modes, tearing around the flute in triplet rhythms. The *Variações sobre Escravos de Jó* was written as a competition piece for the Brazilian Flute Association, and is one of the longer pieces on the CD. It uses a popular drinking song as the basis for five attractive variations. The last and newest work from Lacerda is another improvisatory work, with echoes of a serenade, choro, waltz; this has the charm of dancers at one with each other. *Serestra #2* by Pitombeira is wonderfully vocal in style and inspired by the serenade traditions of Portugal in the early 19th century.

With this collection of solo works, Mezzadri has succeeded in bringing this treasure trove of repertoire to the attention of players beyond the Brazilian borders. The music varies from highly improvisational in style to dances with quite a range of agility and demands in colour and technique. Mezzadri has a lovely 'voice' with undertones of huskiness that adds to the stylistic performances of these solo pieces. His dexterity is enviable. It might have added to the 'authentic' if there had been more depth in the tone for an almost raw quality, and more variation in the speed of the vibrato, but that's a small personal desire here. This is quite an important CD, and a really good recording to add to libraries of solo flute repertoire.

LISA NELSEN



RAISE THE RIVER

ROBERT DICK, FLUTES,
TIFFANY CHANG, DRUMS
Rogue Art © 2018

Robert Dick's output as a composer and player is fuelled by a passion for music with a strong sense of personality and exploration. *Raise the River* showcases his limitless creativity whilst collaborating and communicating with percussionist Tiffany Chang. What must be noted going into this album is that every piece is improvised with only one 'rule' agreed upon between Dick and Chang before playing; they were simply not to repeat themselves from one improvisation to another.

Dick explores his mammoth arsenal of techniques throughout the set; from the percussive dialogues with Chang in *Thieves* to

the choking vocalisations of *Raise the River*, and the haunting contrabass multiphonics of *Recovered Memory*. A common and immensely impressive development that ties all of the improvisations together is the way in which each performer shifts the perspective of the piece; be this by Dick's open holed alto flute coming into the melodic forefront through extended timbral trills as in *Nine Portions*, or the way in which Chang expertly navigates and develops rhythmic material within the pulse.

Swedge sees Dick utilise his innovative Glissando headjoint and all the options open to him in terms of multiphonics, diffuse timbres, and glissandi. Towards the end of the piece there is an impressively intimate section where whistle tones are combined with shakers as the audience is drawn increasingly close to the performers.

There are moments where the listener can easily lose track of where the flute ends and the percussion begins, such is the amazing ability of the performers to blend their instrumental timbres; this can most easily be heard in *Bricolage* where the percussive effects of the contrabass flute blend seamlessly with the bass drum and toms of the drum kit.

Throughout the second half of the set the tempos are reduced and more space is given between gestures; as in *Palindromida*, which highlights Dick's outstanding multiphonic ability.

A personal favourite track is *This Once*, which uses thumb piano and G treble flute in an improvisation that instantly references the musics of east Asia. Dick explores the magical lower register of this rare flute, lending the wooden and resistive tonal qualities of the Asian flutes. Setting itself apart from the rest of the album, this piece has additional pitched material arising from the use of the thumb piano, which allows, for the first and only time, a melodic interaction between the artists. This short improvisation allows a brief moment of respite and reflection, showcasing a more intimate style and an excursion away from the jazz influences which dominate the rest of the album.

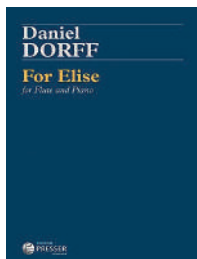
The penultimate piece, *Pirarucu*, is the second of the improvisations to reference world music, this time the music of South America. Chang plays almost exclusively on wooden instruments as the wooden piccolo provides the timbral qualities of a set of panpipes. Of all the improvisations in the set, this one highlights the duos impressive musical awareness best as melodic development and structure are so clearly highlighted it is easy to forget this is an improvisation.

In *Raise the River*, Dick and Chang manage to constantly develop material, keeping the listener active throughout its impressive running time of just under an hour. Dick's creativity in timbral manipulation is matched by Cheng's incredible rhythmic ability and intuitive choice of instruments. The fantastic mixing and mastering by Peter Karl allows the listener to get incredibly close to the performers, picking up every imaginative nuance and timbral shift. This is an album worthy of a listen by all, especially those interested in the process of improvisation, and flute playing at the very forefront of experimental imagination.

GAVIN STEWART

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sheet music · flute & piano



DANIEL DORFF
FOR ELISE
Theodore Presser © 2018

Published in 2018, *For Elise* is an eight-minute piece by American composer, Daniel Dorff. Written for flute and piano, *For Elise* was commissioned by Cindy Anne Broz to celebrate her three-year granddaughter, Elise. The piece takes influence from the French repertoire, beginning with a steady tempo and simple rhythm, reminiscent of a daydream or storybook. The music moves drastically forward when it enters a 6/8 rondo, with the marking 'exuberant'. The change in style helps navigate the music and brings a childlike playfulness to life. This form continues until the end of the piece, with jazz waltz elements keeping the momentum. There are some challenging passages that help to make this be an ideal and enjoyable piece for intermediate players.

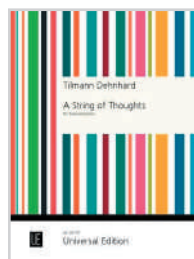
ELISE FAIRBAIRN



BELINDA REYNOLDS
BLUE PIANO
HeShe Music © 2018

This is a short and well-formed work for flute and piano from Belinda Reynolds, a composer based in San Francisco. Aimed at novice players, the simple melody in E_b major is heard over an uncomplicated piano accompaniment, which could be easily tackled by teachers who are second study pianists. The piece has two alternative lengths; a 16-bar version aimed at beginners, and a longer version which makes more extensive use of the high register. With the upper range extending to G, this makes good material for young players venturing into the third octave for the first time. The phrase lengths are short, which makes it ideal for developing breath control, and the melody is lyrical, promoting the development of tone quality. The edition is beautifully presented, although it is a shame to have spotted a few typos in the text. On the whole, this is an interesting piece which makes a good alternative from the standard repertoire at this level.

CARLA REES



TILMANN DEHNHARD
A STRING OF THOUGHTS
Universal Edition © 2017

This wonderfully effective contemporary duo is very approachable, and would be a great introduction to extended sound and finger techniques. With such an attractive title, I was looking forward to playing through this piece. The music is challenging enough for players from Grade 8 and beyond who'd like to present and play in an alternative sound world to the standard classical one. Textures and chords are threaded together by the constant 'A' throughout the piece in the piano. This does give a kind of linear grounding at the centre of the changes of oscillation and activity in the flute and piano. There are moments of rest but more of exploration into simple quarter-tone and multiphonic gestures while the piano is prepared for the performer to get inside the body of the instrument and use the strings directly with the hands. The flute player is asked to use diffuse air sounds, singing, bisbigliandi through alternating fingerings for one note, and reverse playing which gives the effect of playing backwards, much like playing a recording in reverse.

The cover is colourful and appealing, and from a first glance at the parts, I thought it was an interesting-looking duo. All the information my pianist and I needed was written out very clearly in the front of the piano part (perhaps the instructions could also be included in the separate flute part, especially for when the flute player needs to work without the pianist). The instructions were also written in a very friendly tone, offering advice and some tips on how to produce the effects that Dehnard wanted in the piece. The only two queries we had were in the piano part: the octave change in the bass line could actually be written in treble clef from bar 77; it would be quicker for the pianist to read this than to negotiate the part and risk accidentally reading lower. There was also an instruction for the pianist at bar 168 to "Dampen string with hand and hit key, let ring", but it was impossible without three hands...at least this is what was discovered when we played it.

I enjoyed this work, and found the textures captivating. I'd recommend working on this if you're interested in expanding your palette of the music of now. Dehnard's music is charismatic, very attractive and challenging in all the right ways.

LISA NELSEN

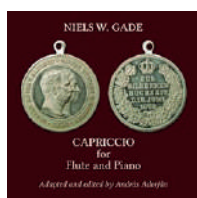


PAQUITO D'RIVERA
LA FLEUR DE CAYENNE
 Hendon Music Inc. © 2014

Written by Cuban jazz musician and multiple GRAMMY award winner Paquito D'Rivera, this short flute and piano piece is a take on the Venezuelan Joropo, a fandango-like dance. For Grade 8+ players who've enjoyed the likes of Piazzolla's *Tango Etudes*, this is a fantastic introduction to another Latin American style. It starts with a lyrical rubato introduction before launching into the main *Tempo Joropo* melody, which is fast and mostly quite high, but with restraint as the dynamic stays quite soft until well into this section, before really bursting into life with a rapid crescendo. The middle *Salsa Feel* section has a probably more familiar rhythmic pattern, playing with the main melodic material in a different style, before returning to the original melody leading to a dramatic ending.

This piece is a great opportunity to investigate a new musical style—there are recordings of it available played on various combinations of instruments, but you could also delve further into the Joropo style and think about how this feeds into your interpretation of the piece. The biggest challenges are getting to grips with the characteristic rhythmic patterns and some tricky top-octave sections, as well as playing really closely with the accompanist—there are some moments where rhythms need to come together accurately at speed. Overall, if you enjoy Latin styles of music, this is really joyous to play (and listen to)!

RACHEL SHIRLEY



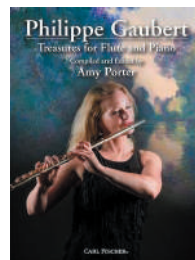
NIELS W. GADE
arr. ANDRÁS ADORJÁN
CAPRICCIO DF104
 Edition Svitzer © 2018

Originally for violin and piano, this work by Danish composer Niels W. Gade has been transcribed for flute by Andrés Adorján. It was written in 1878 for the leader of the Königlich Sächsische Hofkapelle in Dresden, but only published after the composer's death. The *Capriccio* is not well known among violinists, but perhaps this transcription can be a welcome addition to the Romantic flute repertoire.

There are two main themes. The first starts suddenly with a stark double octave E chord in the piano and the flute enters on the off-beat in dramatic fashion with a decoration of the dominant of A minor, the key in which the melody starts a few bars later. As one would expect of a violin piece, there are many jumps and arpeggio figures, but they are easily playable on the flute. The

tempo is *Allegro moderato* and the technical level is challenging, yet manageable. The writing is quite simple with some chromaticism, but mostly based around tonic and dominant relationships. Halfway through the first section, there is a *tranquillo* section which is more melodic, although still playful. The next theme is marked *più tranquillo* and explores the flute's lower register with a cantabile character, longer note values and long phrases. The structure is similar to the Wieniawski *Scherzo Tarantella*, but somehow not quite as musically satisfying. The piece certainly has elements of technical fireworks (especially in the cadenza sections); it covers almost the whole range of the flute (from low B to top C \sharp) and has some nice melodic passages, but one can see why this piece didn't really get much attention from violinists when they have such a wealth of better virtuoso pieces to choose from. Having said that, it is always great to have more Romantic repertoire, even if it is borrowed from the violin!

RODERICK SEED



GAUBERT
 ed. **AMY PORTER**
TREASURES FOR FLUTE AND PIANO
 Carl Fischer © 2018

This compilation of short works for flute and piano by French composer and flute player Philippe Gaubert has been edited by Amy Porter with the assistance of Penelope Fischer and forms part of a larger project which incorporates an instructional DVD (entitled *The Gaubert Cycle: The Complete Works for Flute and Piano by Philippe Gaubert*) and printed scores.

This volume contains eleven of the sixteen works for flute (it omits the Sonatas, Ballade and Sonatine) and focuses on the shorter concert pieces, many of which are ideal for intermediate players. There are several pieces dating from before the First World War, including the beautiful *Madrigal*, two *Romances* and a *Berceuse*, as well as the more challenging *Nocturne et Allegro Scherzando*, written as an end of year test piece for the Paris Conservatoire. The *Deux Esquisses* were written during the war, and the most substantial piece in this collection, the Suite was written in 1921.

This collection is a useful overview of Gaubert's output, and provides many useful works for recitals or exams. The edition is well presented, although sometimes quite densely packed to accommodate page turns and a couple of the old typographical errors remain uncorrected (see John Wion's *Flute Errata* website). Although it lacks the luxurious feel of the old French editions, the practicalities of containing the works in one volume more than compensate. Gaubert's music is a big part of our flute-playing heritage, and as such, this is an invaluable collection which might help to bring a wider knowledge of his music to the younger generation of players, as well as being an essential part of every flute player's library.

CARLA REES

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SOPHIE DUFEUTRELLE
THE FLUTE WAY 3: A FUN AND
INNOVATIVE APPROACH TO TAFFANEL
AND GAUBERT'S *DAILY EXERCISES*
Alphonse Leduc © 2019

I remember getting my copy of Taffanel and Gaubert's infamous *Exercices Journaliers* (I won't tell you how many years ago!). It was both exciting—it felt like a rite of passage into proper, serious flute-playing work—and intimidating—"what do I do with all these pages of notes?!" The original and similar works still very much have their place as part of rigorous technical practice, but the flute world has moved on, and that technical work needs to keep pace with it.

The third book in Sophie Dufeutrelle's *The Flute Way* series presents a new approach to the *Daily Exercises*, adapting them to the needs of the 21st century player and learner. Sophie builds on the foundation of the original, coming up with new ways of practising and playing with the exercises—the emphasis is on "delight" and creativity as well as technical ability. The exercises in this book aim to work on all the aspects of flute technique simultaneously, rather than separating out 'finger work'—recognising that in 'real life' this needs to work in conjunction with breathing, tonguing, tone etc.

I particularly like the sections where the scale exercises are arranged for two, three or more players; technical work is traditionally a solitary activity that working on it with others is such a refreshing idea, and I think would be wonderful for motivation! These would also work well as warm-ups for ensembles.

There are lots of detailed instructions for ways to work on the various exercises, suggestions for further ways to adapt them, and space to write down your own notes and ideas. There's also an introduction to basic flute beatboxing techniques, and ways to integrate these with the Taffanel and Gaubert exercises, which could be a good way into this way of playing—combining the familiar with new ways of articulating and making sounds.

Amongst the technical instructions and creative ideas, there is some really good general advice too, which it's always useful to be reminded of—the importance of good fundamental technique, of sensible use of the metronome, of setting yourself goals to work towards and keeping them in sight—knowing *why* you're working on each of the exercises and what you will gain from it. There's a lot of material here, giving plenty of options to choose from if you want to shake up and brighten up your technical practice.

RACHEL SHIRLEY



PIERRE RODE
arr. **MATHIAS VON BRENNENDORFF**
12 CAPRICES
HH Musikverlag © 2017

Pierre Rode (1774–1830) was a French violinist and composer, who is known as the dedicatee of Beethoven's Op. 96 Violin Sonata. He was a virtuoso player who toured Europe and lived at various times in his life in Paris, Moscow and Berlin.

As well as 13 concertos and several other works for violin, he wrote a set of 24 *Caprices* for solo violin, published in 1815 and covering all of the major and minor keys; these have become standard repertoire for advanced players. The selection of 12 presented here are arranged for flute by Mathias von Brenndorff, and form part of a collection of various volumes of etudes by Romantic composers presented by HH Musikverlag.

Rode's *Caprices* are an enjoyable set of advanced studies, with appealing melodic writing and harmonic progressions combined with rapid fingerwork and opportunities to practice triple tonguing, fast ornaments and grace notes. These transcriptions make full use of the flute's range and provide excellent practice material for adventurous players wanting to incorporate low Bs and high C sharps and Ds into fast semiquaver passages.

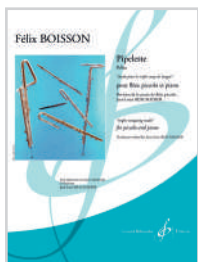
The edition and arrangement are presented with a good level of care; I was using a PDF version but a printed version is also available. The layout is clear, although just occasionally the music feels a little cramped (and perversely there are also a couple of bars which are uncomfortably widely spaced), and some inconsistencies with the use of the *8va* symbol are mildly irritating. On the whole, the arrangements work well, though there are a few moments where they are less idiomatic for flute—for example there are some octave grace notes on semiquavers and moments of right hand little finger awkwardness which give away the fact that these were originally intended for the violin.

Overall, though, this book is a welcome addition to the repertoire, and makes an enjoyable change from Andersen, Paganini, Chopin et al. The music is fun to play and full of little technical challenges. Learning these would be a great summer project for advanced players looking for something a bit different.

CARLA REES

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piccolo and piano



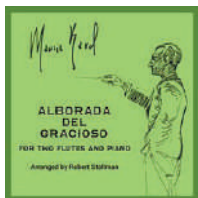
FÉLIX BOISSON
ed. **JEAN-LOUIS BEAUMADIER**
PIPELETTE POLKA
Gérard Billaudot Éditeur © 2018

This is a charming and fun piece by the French composer Félix Boisson (1846-1921), who was known for producing a large quantity of light pieces for the many balls and parties of the time. Other pieces written by Boisson have titles like *Bayonet*, *Croquette* and *Chirpy*, which give one an idea of the composer's style.

The subtitle of this *Pipelette Polka* is "triple tonguing study", so one can presume there is a fair amount of triple tonguing to negotiate. In fact, it is only used occasionally at first (roughly once a bar), adding a bit of spice to the polka melody. The final section, however, is somewhat of a triple-tonguing *tour de force* and the piece finishes with a great flourish. There are two main sections: the Introduction, which starts in the piano and is taken over by the piccolo in a deceptive legato cadenza passage; followed by the Polka proper, where all the tonguing takes place! This is a great little encore piece that could give flautists a good opportunity to use their piccolos in recital. It would also be good for students who have just learned triple tonguing and are looking for something fun and musical with which to practice their newly acquired technique, since it works well on both piccolo and flute. Beaumadier has edited the piccolo part tastefully and suggested that the level would suit an intermediate player. It is fairly short and sweet, being only five minutes in duration. I look forward to seeing more of these little gems.

RODERICK SEED

flute duos



RAVEL arr. **STALLMAN**
ALBORADA DEL GRACIOSO
Edition Svitzer © 2016

Originally for piano (from the suite, *Miroirs*, written in 1905), this edition presents *Alborada del Gracioso* in a version for two flutes and piano, arranged by Robert Stallman.

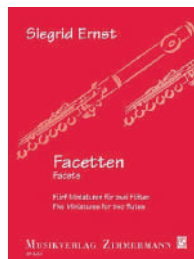
The arrangement keeps Ravel's piano writing at its centre, sometimes distributing some of the material into the flute, and sometimes adding doublings at higher octaves. The more lyrical slower sections are often heard in this version with both flutes

- playing in octaves, or with one player in a higher register than the original to fit within the flute's tessitura. As such, the flutes add colour and weight to the pianistic basis of the work, influenced by Ravel's later version for full orchestra.
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The scores are well presented, with page turns carefully considered in the flute parts. The piece is not without its challenges; there are opportunities for fast triple tonguing, and creating a convincing sense of ensemble while maintaining flexibility and stylistic rubato requires a good deal of work from even experienced players. There are some fast intervallic leaps which also require a good deal of control of both the embouchure and the air speed. The piano part also retains many of the challenges presented in the original solo piano version, and forms an integral part of the ensemble.

This arrangement is likely to appeal to advanced players and Ravel-lovers, who will happily engage in the time taken to produce a convincing performance. A great addition to a duo recital programme.

CARLA REES



SIEGRID ERNST
FACETTES
Zimmerman © 2017

This is a set of five intermediate level miniatures for two flutes. Written with amateur musicians in mind, the pieces reflect compositional styles of the twentieth century and are based on extended tonality.

The first piece, *Fragen* (Questions) is a succinct dialogue between the two parts, providing an enjoyable harmonic interplay through lyrical phrases. *Intermezzo* has an exploratory opening, before settling into triplet-based rhythmic unison. The third movement, *Vogelkonzert* (Bird concert) encourages creativity in the performer. Cells of percussive articulations and rhythmic patterns, which mimic birdsongs, can be repeated at will and played in any order, with the option for added improvisation. The melodic material has been transcribed from birdsong and the piece ends when both performers arrive at the same motif. This is a fun exploration of contemporary performance ideas, and likely to be an entertaining experience for players of all ages. *Dancing Lights* features a rhythmic ostinato which is shared between the parts, with a simple melodic accompaniment. The final movement, *Sounds Breathe* is an introduction to spatial notation; the music is clearly notated and demonstrates an alternative approach to the notation of relatively simple material.

This is an excellent set of pieces which is musically, intellectually and creatively stimulating, and ideally suited to amateur players and students. The edition is well presented and this is a wonderful introduction to contemporary music styles without any sense of dumbing down. Highly recommended.

CARLA REES

flute trios



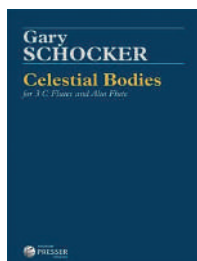
MELANIE THORNE
SUITE FOR THREE
Sempre Music © 2016

Repertoire for flute trio often seems to be a bit neglected in comparison with the multitude of duets and quartets available, so good compositions for three flutes are always welcome. This Baroque-influenced suite in three movements is suitable for players from around Grade 4; the second and third parts are easier (and lower) whilst the top part is more challenging and always takes the highest line, up to the occasional top G and A. It starts with a *Grave* introduction followed by a fast jig-type section, with some real detail to follow in terms of articulation and dynamics. The second movement is a *Bluesy Minuet*, with some jazzy harmonies and slinky triplet rhythms, plus some lovely legato tongued low notes in the flute 3 part. The third movement is a lively Gavotte, starting off in typical style but adding a slightly modern twist in both tonality and rhythm in a faster section towards the end.

This is a fun piece to play, and fairly easy to bring together as an ensemble. From a teaching point of view, this would be ideal for getting students together who have already had some experience of the various Baroque dance movements in their solo repertoire—a good way of further exploring the different styles and features of each of them, whilst working on coordination and balance as an ensemble.

RACHEL SHIRLEY

ensembles



GARY SCHOCKER
CELESTIAL BODIES FOR 3 C FLUTES
AND ALTO FLUTE
Theodore Presser © 2017

This short quartet was written in memory of Detroit Symphony Orchestra's Assistant Principal Flute, Philip Dikeman "from his Powell Flutes family", and is thoughtful and reflective. Featuring gently flowing quavers in 6/8 and 9/8, the four parts often move in parallel to create close, intriguing harmonies. This is a piece

- to really work on the quiet end of your dynamics, including
- moments where you're instructed to play with 'no breath'—done well, this creates a calm, contemplative atmosphere.

This is suitable for players from around Grade 5 or 6 upwards. There's no key signature, so reading the accidentals can be a challenge in places on the first couple of times through. The alto part mainly stays in the low and middle registers, with a run up to high E \flat in the climactic section near the end. Flutes 1 and 2 have some top register notes, but generally the parts sit low in the range, adding to the peaceful mood of the piece.

I've tried this out as a quartet and as a flute choir with multiple players on each part, and it works well both ways. It's a modern piece which is likely to have broad appeal—I can see it working as a gentle concert opener or for a quiet moment amongst livelier pieces.

RACHEL SHIRLEY

flute choir



MOZART
arr. **RAINFORD**
SYMPHONY NO. 40 K550
Forton Music © 2018

This is an unabridged arrangement of the complete symphony, in the original keys, for a flute ensemble comprising piccolo, G treble, 4 flutes, alto, bass, contralto, contrabass and optional sub contra and double contra. The middle movements use reduced forces in a four part texture.

The original score is treated with respect, and it is nice to see the whole array of the flute family used to benefit from the whole range of available tessitura, which contributes towards creating an orchestral sound. For practical purposes the parts are graded in terms of difficulty, which is ideal for educational purposes (although perhaps not so ideal for a group of matching level players). The majority of the important melodic material is therefore in the first flute part, but interest is maintained even within the accompaniment parts.

The light energy of the original score has been retained in this arrangement, and there are also opportunities for lyrical playing at appropriate moments. As such, this arrangement serves as a worthy introduction to Mozart's symphonic writing for flute players, helping to develop the right kind of tone colour, rhythmic control and shaping of the phrases. The music is enjoyable to play and could be tackled by an intermediate ensemble.

CARLA REES

concertos



KEVIN MALONE
ANGELS AND FIREFLIES
 Composers Edition © 2011

Pieces like this make me wish I had a handy string orchestra to play with regularly; there are plenty of well-written contemporary works out there which, for mostly economic reasons are not performed nearly often enough. *Angels and Fireflies* can be played on the flute or the recorder, and as a result the flute part is not especially demanding, or high, but it is idiomatically written and emotionally effective. Written in 2011, but first published more recently by Composers Edition, the piece has been recorded twice, once on recorder (by dedicatee John Turner) and once on flute (Victoria Daniel), both with the Manchester Sinfonia on the Metier label.

The piece commemorates 9/11, and the title refers to the fireflies that the composer saw appearing over the site where United Airlines flight 93 crashed in Pennsylvania, during a visit in 2006. Premiered by Tadeu Coelho in North Carolina on 11 Sept 2011, the performance marked the 10th Anniversary of the 9/11 disaster and was broadcast live to the Imperial War Museum North in Manchester.

The music is both poignant and poetic. Particularly engaging are the duos between the flute and solo violins, with the strings acting almost as echoes of the flute's line, as well as the haunting solo flute line that ends the piece. The harmonic language is chromatic and a tense, creating a captivating atmosphere. The solo line is balanced well with the ensemble, Malone always creating space for the parts to balance clearly. Rhythmic pulsations which appear and disappear in the strings help to add a sense of forward movement, combined with accented held chords. The spaciousness of some of the chord voicings are enormously appealing, enabling static moments to create a strong emotional impact. This is economical music; it is not overly complex or dense, but each note has a reason for its existence and placement, and the sense of simplicity allows the ideas space to take their place within a logical and clear structure which combines four images—*Mountain, Fireflies, Angels* and *The Transambiguation of the Evening*.

In one continuous movement, slow sections are interspersed with more energetic outbursts and as the piece unfolds I felt I detected the influence of Ives, as well as a quotation from a folk melody, combined in a way that feels entirely new and sincere, creating a new interpretation of the American landscape.

This is an appealing work which packs a lot into its 13-minute duration and deserves to be more frequently heard. If anyone has a string orchestra to hand and wants to try this out, get in touch!

CARLA REES



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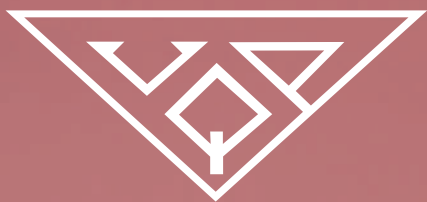
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