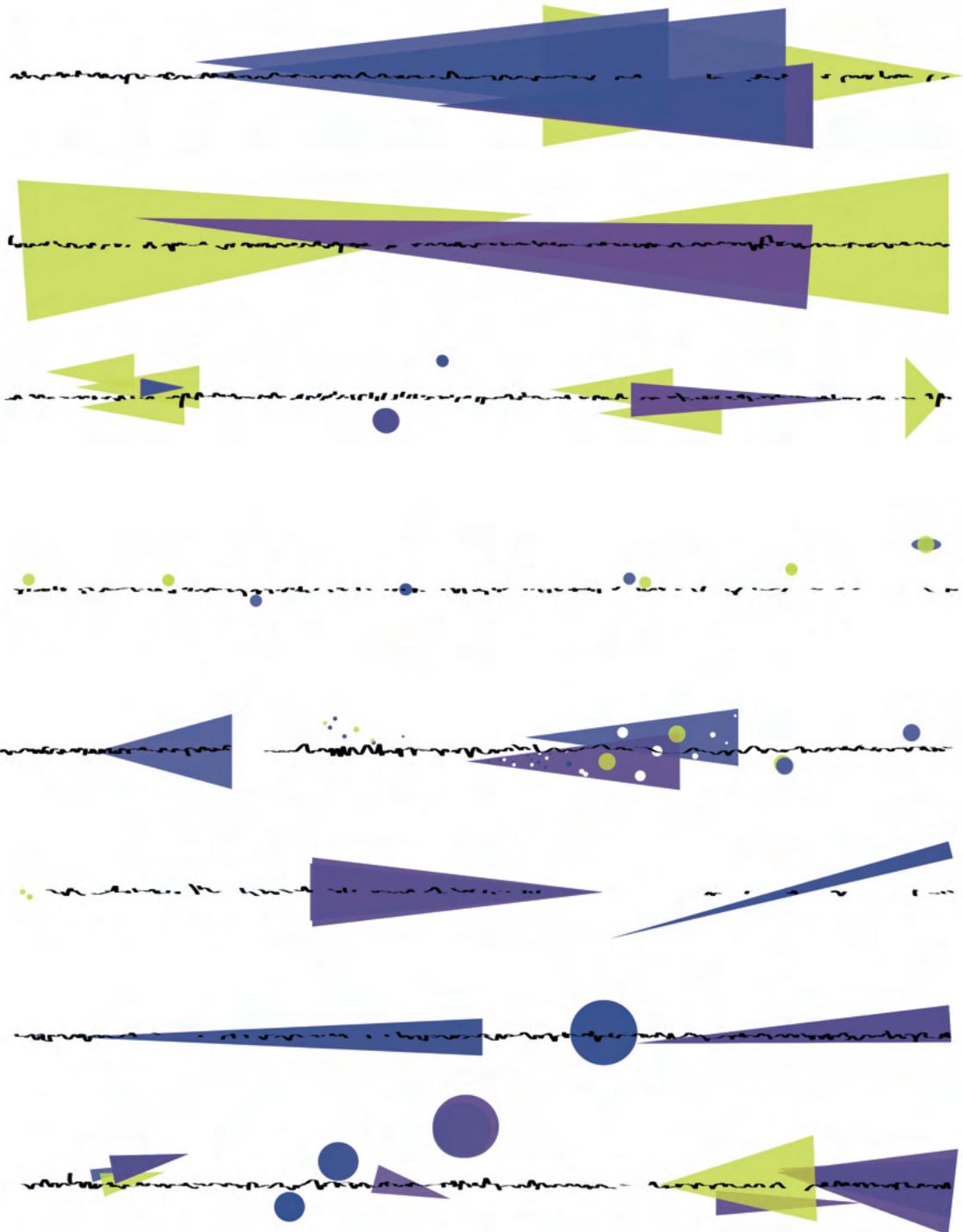


# PAN

JOURNAL OF THE BRITISH FLUTE SOCIETY



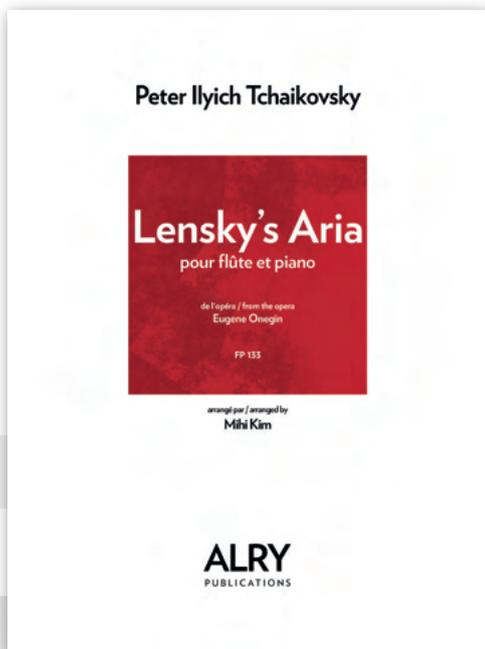
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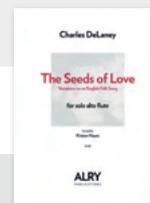
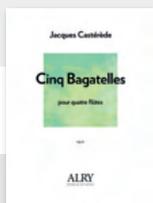
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[membership@bfs.org.uk](mailto:membership@bfs.org.uk)

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### Pan

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### Editor

Carla Rees  
[editor@bfs.org.uk](mailto:editor@bfs.org.uk)

### Design and Layout

Nick Romero

### Cover image

Scott L. Miller

### Proofreaders

Megan Wheeler, Emma Cordell,  
Matt Henderson, Gavin Stewart,  
Liz Wrighton & Lisa Nelsen

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# contents

## news & events

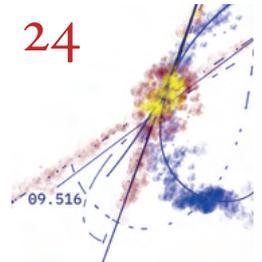
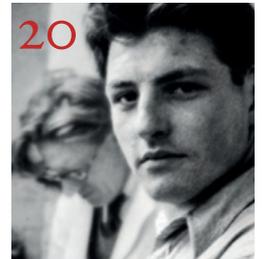
- 2 **BFS NEWS**
- 3 **NOTES FROM THE CHAIR**
- 9 **LETTERS**
- 10 **NEWS**
- 16 **TRADE NEWS**

## features

- 20 **THE QUIETLY-SPOKEN PERFECTIONIST**  
An appreciation of the flutemaker Roger "Angus" Harris by *Arthur Haswell*.
- 24 **REIMAGINING PERFORMANCE: THE INTERNET AS A CATALYST FOR CHANGE**  
*Carla Rees* explores how the pandemic has created new ways to collaborate in music.
- 29 **ATARAH'S TREASURY OF BRITISH FLUTE REPERTOIRE**  
Take a journey with *Atarah Ben-Tovim* through this curiously under-explored area of flute music.
- 33 **TEACHER TALK**  
*Lea Pearson* shows how an update of teaching methods can lead to pain-free playing.
- 38 **PLAYER STORIES: PART 1**  
*Sophie McGrath* delves into the fluting tales of some of this year's BFS Competitions entrants.
- 44 **BEGINNERS' GUIDE: TEACHING "LITTLE" FLUTE PLAYERS**  
An introduction by *Stéphanie Superle* to the art of teaching very young students.
- 47 **DUTILLEUX SONATINE: A NEW LIFE**  
A new orchestration shows this beloved piece in a different light. *Lisa Nelsen* talks to the artists behind the recording.
- 52 **SHEDDING LIGHT ON FORGOTTEN MUSIC: PLAYING LOST FLUTE REPERTOIRE FROM THE NETHERLANDS IN WORLD WAR II**  
Dutch composers banned by the Nazis have had their works revived by *Avner Geiger*.

## reviews

- 55 **RECORDINGS**
- 57 **BOOKS**
- 59 **ACCESSORIES**
- 59 **PERFORMANCES**
- 60 **INSTRUMENTS**
- 61 **MEET THE REVIEWERS**  
The second in a series introducing our reviewing team.
- 62 **SHEET MUSIC**
- 64 **CLASSIFIED ADS**



# bfs news

## Annual General Meeting

Our AGM will take place later in the year, probably in September. As in previous years, this will be more than just a meeting; it'll be a celebration of another year of flute playing, and we'll be welcoming several special guests. Keep an eye on our social media and look out for an email with further details. We anticipate that the event will take place online.

## Check your direct debits!

We are steadily working our way through new systems to make sure all of our financial activity is running smoothly so we can continue planning some exciting events for the future.

As a quick reminder, please can you check any PayPal direct debits to make sure they reflect the new membership rates and to cancel them if you have already renewed your membership through the BFS website.

## Teachers' directory

We're putting together a directory of members who are teachers, which will be published on the public area of our website. If you're a teacher and want to be included, log in to your BFS account, select 'manage your account' and, on the profile tab, scroll down to 'be in our teacher directory' and select 'teacher'. This is a great opportunity to increase your visibility to potential students.

It's already possible for members to find teachers by logging in to your BFS account and searching the member directory by category. You can also filter the results, enabling you to select teachers from a particular geographical area.

## Competitions

We were thrilled to have thousands of people watch the Competitions via our Zoom and Facebook livestream! Thanks to everyone who watched, commented and filled in our audience survey—we'll be taking all your feedback on board for next year.

## Share your news in Pan



If you have news—from a competition win to a new release or professional update—we'd love to feature it in Pan. Our new 'share your news in Pan' page in the Members' Area has more details on how to submit.



## Weekly videos

Thanks to Sarah and Emily, after a spring break our weekly members-only video series is back. We kicked off with Body Mapping specialist Lea Pearson's Warmup Wednesday taking us through a whole-body warmup, followed by sonic innovator Shanna Pranaitis's Technique Tuesday video on expanding your toolkit for creating sound. You can find all the videos in one place on our new 'weekly videos' homepage in the Members' Area.

Continuing the series of videos started during lockdown, there are a number of new videos in the pipeline. Members who are interested in contributing are encouraged to contact us at [communications@bfs.org.uk](mailto:communications@bfs.org.uk)

## Check your junk/spam email!

Some members have reported that emails from [bfs.org.uk](mailto:bfs.org.uk) addresses are being filtered to their spam folders. Make sure you don't miss out on our communications from the BFS by checking your spam folder and marking us as a trusted sender in your email client.

# notes from the chair



*Overwhelming* ... this is the best word I could use to describe these last four months. The content available online for us to watch is overwhelming. The sheer number of possibilities to reinvent one's apparent career is almost limitless. The number of new stars, masterclasses, genres of music, discussions, interviews, concerts, and motivational content is off the scale ... and I can't keep up ... so keep it coming!

February proved to be incredibly busy with our annual competition, and there's news here about the event. I hope you've had a chance to catch up with the videos online. The Council were active in every aspect of the online experience and helped to keep the flow of all the competitors from one to another. It was a wonderful opportunity to actually 'meet' all the players as their videos were queued up for their spot in the competition presentation. I enjoyed engaging with everyone and hearing the pieces they had recorded for the adjudicators. Thank you for being amenable throughout the days! We've had some live chats together with some of the winners and the judges to hear their views on preparing and taking part in the competition, and how it benefitted their own development. We've also used the opportunity to talk through aspects of the competition that may help competitors to move forward to their next goal and gain general feedback for future events.

On this topic, we've started a new 'Live Chat' feature on social media, hoping to engage the BFS community, providing a space for people to ask questions, and discovering what's new with members who are players, teachers and mentors. We're planning to cover a huge array of subjects from 'life after college' to 'fearless performing' to 'loop machine' and 'painless playing'. And there are so many more! Feel free to request an artist to join in the chat. These will be streamed monthly—keep an eye on our social media for more details.



One of the reasons I joined the BFS back in the late 1990s was to meet people. I'd been working in Canterbury after studying with Trevor Wye at his Flute Studio and wanted to stay connected to the wider world somehow. I'd met Hannah Lang who was editor of *Pan*, and Kenneth Bell was the Chairman when I was asked to become a council member. Everyone looked active and the events were a great place to enjoy some fabulous playing and chat with students, up-and-coming players and professionals. I saw a way to get noticed too ... and this is why I'm asking you to send us your events, photos and news about everything you've been doing these last few months. We want to share your stories, work, ideas and successes. Please do get involved in presenting your unique corner of the BFS ... it's essential in the building of our connections.

**LISA NELSEN**

---

## education corner

### Calling all young flautists!

What are you doing in your part of the country? We would like to hear your news. Are you at music college and have just performed your final recital? Are you at a junior music college and are working with a fabulous teacher? Are you playing in your local youth orchestra and love the pieces? Have you just experienced an online masterclass and want to tell others about it? We are looking to create a section in *Pan* dedicated to you.

We are looking for representatives in your music colleges and universities, Saturday music centres, youth orchestras and local communities to come together and share what you have been doing.

Please contact Susan [susan.torke@bfs.org.uk](mailto:susan.torke@bfs.org.uk)

Looking forward to hearing what you are doing!



## Volunteers

We're always keen to hear from members who would be interested in volunteering their time to help support the BFS's activities. At the moment, we'd particularly like to hear from people who are interested in book-keeping or being involved in the membership team. However, if you have other skills you'd like to contribute, we'd also love to hear from you. Get in touch with [info@bfs.org.uk](mailto:info@bfs.org.uk)

## New volunteers

We're delighted to welcome two new volunteers to the team: Sarah Heard, who is managing our online video series, and Emily Myles, who is assisting with social media as well as managing the online video upload process. Read about them (*right*)—and thanks to both for all their enthusiasm and hard work already!

## Area reps

A big welcome to Elise Fairbairn, who is our new area rep for North Yorkshire, and Jiayi Wang, who is our new rep for Central London and Shanghai. We are always looking to widen our network of area representatives, so if this is something you would be interested in doing, please get in touch for more information. Don't forget that as members you can get in touch with your area rep to find out if any events are happening locally, share news, and get involved in the flute community where you live.

## Be in our video

We're making a video introduction to the BFS and we'd love to include soundbites and stories from members. If you're interested in sharing your thoughts and stories of the BFS, please get in touch at [communications@bfs.org.uk](mailto:communications@bfs.org.uk)

## Monthly chats with Lisa

We're excited to launch a new series of monthly live chats, with Chair Lisa Nelsen in discussion with leading lights of the flute world (via Zoom and Facebook livestream). The series began with Adam Walker on 27 June—find all the details of upcoming chats in member emails and on our website and socials.

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## Sarah Heard

Sarah Heard has joined our communications team. She says:

“I am thrilled to be saying a big hello to all the members of the British Flute Society. I am excited to be taking over the reins from Julie and curating the BFS Members' Area video content. I first joined the BFS in 2006 and was hooked after attending the convention at RNCM. Then came many more conventions, teachers' CPD days and,

of course, reading Pan. For many years I was fortunate enough to run flute days in Hampshire, often at Winchester Cathedral. I have such fond memories of all the brilliant musicians and teachers I encountered during that time, and I can't wait to get in touch with some of them again. The challenges of the past year have, at times, felt insurmountable, but it has allowed me to virtually reunite every Friday with members of Flautissimo who rehearse in Southampton. I had to leave the group in 2019 when I moved to Manchester, and it's been a real bonus being able to play with them again from a distance! I currently work at both Chetham's School of Music and the Royal Opera House—a silver lining to working remotely is that I can work for ROH from the comfort of my flat in Manchester, although nothing beats the buzz of being in that iconic building. I have livestreamed and Zoomed and also worked hard to move the entire Outreach programme at Chetham's online. It's not the same as being there in person but technology has been a lifeline to many and has made connecting with those far away possible at the touch of a button. The BFS is a thriving community and I hope we can continue to connect and inspire each other through the videos until the time comes when we can embrace booking tickets, travelling and meeting in person once again.”



## Emily Myles

Emily began flute lessons aged 8, inspired by her primary school teacher's passion for music within the school. She was a member of The Magic Flute Quintet throughout high school, as well as playing in local orchestras and holding a scholarship

at the area's music centre. Whilst studying Music at Gonville and Caius College, Cambridge, she balanced her studies with a new love for singing, as a choral scholar. Emily currently works for Cambridgeshire Music, delivering individual lessons and coaching the woodwind ensembles. She will be pursuing an interest in the self-identity of musicianship as a form of social empowerment as she begins a Master's in Music Education at UCL this coming autumn.



## matt's legal corner

### Dealing with negative online reviews

More people use online reviews than ever before. Facebook, Yelp, Google, and even Instagram posts give your clients the opportunity to review your services. Good reviews can help convert visitors into paying clients as well as giving you greater reach and a higher Google ranking position.

But a lot of people use online reviews to complain, so what can you do if the reviews are not what you'd hoped? Proving defamation can be difficult and costly, not least because likely or actual 'serious' harm to your business resulting from the statement must be shown, so what alternatives are there?

A simple first step is to check the operator's website policies and contact their legal or customer service team. If the review contains spam or offensive content, a simple email should get the review removed.

Secondly, some legal protections exist in English and Welsh law under the Defamation (Operators of Websites) Regulations 2013. Under this legislation, a reviewee may send the website operator a 'notice of complaint' detailing (amongst other things) the statements in the review which are factually inaccurate, or are opinions not supported by fact.

The notice compels the website operator to contact the reviewer and ask for permission to delete the offending statements or disclose the reviewer's personal details to the reviewee, so legal action may be brought directly against them. If the website operator does not manage to contact the reviewer, the statement must be removed, or the website operator risks liability.

Irrespective of any actual intention of legal action, this escalation may sober a reviewer into reconsidering their actions and deleting the offending review. Similarly, a website operator may choose to remove the review rather than risk being caught in litigation.

Being proactive can help mitigate against negative reviews. Establishing good dialogue and a clear policy to address issues (and gather praise) from your clients gives you the chance to preempt negative reviews. Another option is to respond to reviews promptly, courteously, and briefly. A quick search online should give some useful templates for you to adapt, ensuring engagement to let potential new clients understand the reasoning and reach a balanced conclusion.

This information and commentary in this article do not and are not intended to amount to legal advice. Always seek an opinion directly from a qualified lawyer in relation to your circumstances.

**MATTHEW HENDERSON**

Comments, questions, suggestions to:  
[matthew.henderson@bfs.org.uk](mailto:matthew.henderson@bfs.org.uk)

»

## The Council and Officers of the British Flute Society

**Chair** Lisa Nelsen

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**Treasurer** Vacant

**Legal Advisor** Matthew Henderson

**Secretary and Events Coordinator** Emma Cordell

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### Council Members

Kate Cuzner, Nicola Rossiter, Rachel Smith, Gavin Stewart, Susan Torke

Full contact details for all council members and officers are available from the Secretary: [secretary@bfs.org.uk](mailto:secretary@bfs.org.uk)

### UK Area Representatives

**Berkshire** Christina Brugger [cb.365@outlook.com](mailto:cb.365@outlook.com)

**Cambridgeshire** Janna Hüneke [jannahuneke@gmail.com](mailto:jannahuneke@gmail.com)

**Cardiff** Justine Swainson [justineswainson@outlook.com](mailto:justineswainson@outlook.com)

**Cheshire** Dawn Savell [dawnsavell@ntlworld.com](mailto:dawnsavell@ntlworld.com)

**Derry/NI** Sarah Murphy [smilesmurphy@gmail.com](mailto:smilesmurphy@gmail.com)

**Hertfordshire** Wendy Walshe [wawalshe@mac.com](mailto:wawalshe@mac.com)

**Hertfordshire (Hitchin)** Liz Childs [lizchilds60@hotmail.com](mailto:lizchilds60@hotmail.com)

**Kent** Rachel Stewart [mrsrastewart@gmail.com](mailto:mrsrastewart@gmail.com)

**Lancashire** Mark Parkinson [occam@blueyonder.co.uk](mailto:occam@blueyonder.co.uk)

**Leeds** Karin de Fleyt [karindefleyt@skynet.be](mailto:karindefleyt@skynet.be)

**Leicestershire** Joanne Conquest [jo.conquest@yahoo.co.uk](mailto:jo.conquest@yahoo.co.uk)

**E London/Essex** Kate Cuzner [kflutecuz@gmail.com](mailto:kflutecuz@gmail.com)

**C London** Jiayi Wang [jiayiwang11@hotmail.com](mailto:jiayiwang11@hotmail.com)

**NW London** Jocelyn Campbell [josscampbell@hotmail.com](mailto:josscampbell@hotmail.com)

**Midlands** Liz Wrighton [midlandsflutes@gmail.com](mailto:midlandsflutes@gmail.com)

**Surrey** Roderick Seed [roderickseedflute@outlook.com](mailto:roderickseedflute@outlook.com)

**Sussex** Anne Hodgson [annehodgsonflute@gmail.com](mailto:annehodgsonflute@gmail.com)

**Swansea** Hugh Phillips [hughdphil@hotmail.com](mailto:hughdphil@hotmail.com)

**N Yorkshire** Elise Fairbairn [elisefairbairnflute@gmail.com](mailto:elisefairbairnflute@gmail.com)

**W Yorkshire** Tracey Smurthwaite

[traceysmurthwaite@gmail.com](mailto:traceysmurthwaite@gmail.com)

### International Area Representatives

**Australia** Derek Galloway [derekgalloway01@yahoo.com.au](mailto:derekgalloway01@yahoo.com.au)

**Belgium** Karin de Fleyt [karindefleyt@skynet.be](mailto:karindefleyt@skynet.be)

**Canada** Samantha Chang [samantha.flutist@gmail.com](mailto:samantha.flutist@gmail.com)

**France** Atarah Ben-Tovim [atarahflute@wanadoo.fr](mailto:atarahflute@wanadoo.fr)

**Germany** Sabine Baumert [sabine.baumert@web.de](mailto:sabine.baumert@web.de)

**Italy** Geoffrey Warren [info@geoffwarren.com](mailto:info@geoffwarren.com)

**Shanghai** Jiayi Wang [jiayiwang11@hotmail.com](mailto:jiayiwang11@hotmail.com)

## flute choir news



### Flutes & Co, Cumbria

Flutes & Co have been having weekly Zoom rehearsals of seven trio pieces ready for our outdoor Spring and Summer plays, first in groups of six and from 17 May with up to 30 players. Our outdoor 'pop-up concert' locations include a bandstand, a village green, the garden of a nursing home, a castle and our wet weather plan is a cow shed! Trios include arrangements of *Feed the Birds*, *California Dreamin'* and *Uptown Funk*.

**SUE NICHOLLS**

### Woking Flute Choir



In the absence of playing together we've been able to feel connected, supported and inspired through the exchange of random photos, jokes and snippets from our locked-down lives which have provided a wonderful insight into the amazing creativity and socially beneficial endeavours of one another. One activity has been sewing over 1000 masks and scrubs sets for the NHS, which has taken front stage to the flute, as the picture shows.

**PAULINE BURCH**

#### Newcastle/Northumberland

We have some members looking to join a flute group in this area. If you know of any existing groups or would also be interested in joining or forming a group in this area, please get in touch with Liz via [areareps@bfs.org.uk](mailto:areareps@bfs.org.uk)

### Cambridgeshire

The **Stapleford Granary Flute Choir**, run by Janna Hüneke at Stapleford Granary, Cambridge, has been rehearsing online during lockdown and started up in-person rehearsals on 7 June. The venue is perfect for distanced rehearsals and we will also be using FluteShields. There are still some spaces if you'd like to join the group.

**Footcamp** is a monthly online practice-session/workshop with Janna Hüneke. This is suitable for all amateur flute players for a focused session on one aspect of technique. So far, we have covered Extended Scales, Dynamics & Tuning, Articulation, and Trills. To sign up, please send Janna an email on [jannahuneke@gmail.com](mailto:jannahuneke@gmail.com) and she will send you any sheet music used (though all is shared onscreen) and the Zoom links. The fee is just £8 (or £4 unemployed/students) per session. (You can also have a link to a recording of the session if you wish, included.)

The **eFlute Academy** continues to provide excellent online classes and workshops for keen flute players across the globe. We have 3 classes a week, sometimes more, all for a very modest sum of £30 pm, and the option to watch classes on catch-up if you can't make them live. It's a very friendly and supportive adult group, run by Abigail Burrows and Janna Hüneke. Please do get in touch if you have any questions or would like to give us a try.

**JANNA HÜNEKE**

### Malvern Flute Choir

Since the first lockdown our small group has been meeting weekly via Zoom. We've enjoyed playing along to pre-recorded tracks and being able to chat and keep in touch with each other online. We're really looking forward to being able to meet in person again, but plan to alternate online and live rehearsals so that members from further afield can still join us.

Quotes from our members:

“ I joined Malvern Flute Choir in the midst of lockdown 1, so have only experienced playing with the group via Zoom. This had three advantages; firstly, I had something to put in my diary each week! Secondly, not having played for 25 years, being on mute was a bonus whilst I reorientated myself with the instrument and navigated the music. And thirdly, joining such a group suddenly became more accessible for those of us with childcare issues or living a distance away. Remote playing with the group has worked extremely well but I'm really looking forward to meeting my fellow flautists and playing together in person. It's great to have rediscovered my childhood hobby.

“ Although online playing isn't the same as playing with a group in person, it's kept my flute dust-free and I'm grateful for having the group to keep me motivated during this time.

## Flautissimo, Southampton

We have been rehearsing on Zoom right from the beginning of the pandemic last March for both Piccolissimo and Flautissimo. We use pre-recorded tracks of all the flute parts, recorded by Jo Price, our Music Director and a couple of our members Jen Oulton and Melanie Haydon. Recently we've enjoyed sharing our favourite pieces of music just before the break, in a section called *My Kind of Music*, when a member plays a recording of a piece of music with particular meaning or memories for them. We had a visit from Carla Rees and have also had workshops led by our own members on things like 'How to get the most out of the recording equipment you have', 'Looking after your flute' and 'Transitioning from flute to piccolo'. We also have our very own bespoke Pilates warmup led by our in-house Pilates teacher Hannah Plom. As we move into the next stage we are looking forward to being able to offer blended rehearsals so that those that want to meet in person can and those that want to continue on Zoom for now, or live in different parts of the country, can continue to be part of our orchestras.

Quotes from our members:

- “ Our Zoom rehearsals have been really important to me, both in keeping up my playing (especially more challenging pieces than I would have chosen for myself) and in meeting up with other players each week. Being online has also given me the opportunity to get to know other players much better than I did before. I appreciate the variety that is in our sessions: rehearsing, physical and technical warmups, sharing of technical knowledge, sharing of favourite music, fun!
- “ Flautissimo is a great thing to do on a Friday evening, fun, friendly and musically challenging. It's been a lifeline during lockdown and we have all become a lot more tech savvy!

### JO PRICE

## Tutti Flutti, Hampshire

For our flute choir, small has definitely been beautiful. Over the last six months we have been rehearsing weekly on Zoom with a half-hour coffee and chat time at the end. I created recordings so that when we were playing it was possible to hear all the parts. We have enjoyed focusing on duets such as the *Mechanical Duets* and two Chopin Waltzes, some Devienne and *Around the World in Twenty Duets* by Alfie Pugh—we thought that if we could not travel in person, we would travel musically! It led to some great discussions about places we had visited. We had a Christmas event where we played all the numbers we would have done when busking and made a donation to Cancer Research. In May we returned to live rehearsals—again our smaller size made this more possible. The majority of our group are younger retired and for them the weekly session has brought community, creativity, fun and laughs.

### RUTH LEECH



## Flutes Unlimited

Flutes Unlimited is a community flute choir based in Glasgow for players of all ages from around Grade 5 to advanced. Our members include music teachers, music students and graduates, school age flute students and keen amateurs. We've been running since 2011. When it became obvious that we weren't going to be able to meet in person for a while, my role of musical director changed considerably as I began to work out a programme of online sessions.

I wanted to make it a learning experience for everyone as it's rather lonely playing muted for a whole two-hour rehearsal. The idea was to have a long goal of a video project which we could work away at for part of the evening and combine this with some work on technique and tone, performances from members and visits from invited guests. We even did some yoga sessions.

One of the positives of this period is that we were able to have visits to our sessions from fabulous guests from far and wide. We enjoyed a flute maintenance session from Joy Roberts of Haynes dialling in from Boston, and welcomed visits from Mel Orriss from Devon, Gareth McLearnon from London and Clare Southworth from Hove. We even had a session on American flute choir repertoire from Chris Potter all the way from Colorado.

Feedback from members after our first term running this way was very positive but they really wanted to play a bit more—after all, their Sunday evenings used to be a dedicated two hours of fluting. I had to think again how I could incorporate this and so now each session starts with a warmup or two with backing tracks that I share and then we do a couple of duets with the duet partner being the only one not muted—not much fun for them but great for everyone else as it almost feels like playing with another human!

The big hit of this term though is what we have named 'Fluteoke'. I found a fabulous resource called Tomplay—the app contains hundreds of flute pieces (and many other instruments too) with wonderful backing tracks—I can share my screen and the group can play along as the music scrolls down and the band plays. We now end each session with Tomplay and we have covered just about every genre—we even had a special Valentine's Fluteoke night.

We've made the most of the situation, learned a lot and met some wonderful guests who have been so generous with their time, but we can't wait to be together again for the banter, the tea breaks and most of all for that lovely feeling of being part of that Flutes Unlimited sound.

### ANDREA KUYPERS



## BFS Competitions prizewinners

The 2021 BFS Competitions took place online on 21 and 28 February. The events on both days were held on Zoom, hosted by BFS Chair Lisa Nelsen. Details of each day, including comments from the judges, can be found on the BFS website [bfs.org.uk](https://www.bfs.org.uk)

### SCHOOL PERFORMER

1st	<b>Aksinia Khomenko</b> ( <i>Nocturne</i> by Kolodub Zhanna and Etude No. 25 <i>The Russian Dance</i> by Ernesto Köhler)	£100 Just Flutes voucher & the chance to perform at a BFS event
2nd	<b>Natalie Drake</b> ( <i>Hypnosis</i> by Ian Clarke)	£40 June Emerson Wind Music voucher
3rd	<b>Ailish Steele</b> ( <i>Sunstreams</i> by Ian Clarke)	Beaumont Music flute bag & cloth

Highly Commended

**Yam Ka Wang** (*Study in A, No. 16* by Demersseman and *Les Plaisirs*, 2nd movement from Suite in A minor by Telemann)

#### Audience vote winners

1st	Manni Geng
2nd	Emme Hensel
3rd	Aksinia Khomenko

### YOUNG PERFORMER

1st	<b>Maša Majcen</b> ( <i>Image</i> by Bozza)	Pearl Flutes PFP-105 piccolo & the chance to perform at a BFS event
2nd	<b>Aleksandra Esakova</b> ( <i>Zigeunerweisen</i> ( <i>Gypsy Airs</i> ) by Pablo de Sarasate)	The Newmoon Insurance Prize: a £150 voucher for All Flutes Plus
3rd	<b>Daisy Noton</b> ( <i>Fantasia No. 2</i> by Telemann)	£20 Forton Music voucher and Beaumont Music flute bag & cloth

Highly Commended

**Igor Mikhaylovskiy** (*Nocturne et Allegro Scherzando* by Gaubert)

#### Audience vote winners

1st	Aleksandra Esakova
2nd	Alanagh Bohan
3rd	Georgia Campbell

### ADULT AMATEUR

1st	<b>Sagar Masani</b> ( <i>Pan et Les Bergers</i> from La Flûte de Pan by Mouquet)	The Benslow Music Prize (a complimentary place on a Benslow Music course of his choice) & the chance to perform at a BFS event
2nd	<b>Marion Gough</b> ( <i>Kokopeli</i> by Hoover)	The Newmoon Insurance Prize: a £150 Just Flutes voucher
3rd	<b>Victoria Earthey</b> ( <i>Concertino Op. 107</i> by Chaminade)	£30 Wonderful Winds Music voucher and Beaumont Music accessory

Highly Commended

**Hannah Lindsey-Clark** (*L'Alouette des Champs* by Le Thièrè) and **Steven Coyle** (*Syrinx* by Debussy)

Commended **Julie Crombie** (*Fantasia No. 2* by Telemann)

Special Mention **Peter Moody** (*Méditation* from *Thaïs* by Massenet)

#### Audience vote winners

1st	Matilde Rahtz
2nd	Liza Davis
3rd	Sagar Masani

### YOUNG ARTIST

1st	<b>Sofia Matviienko</b> ( <i>Homo Ludens</i> by Volodymyr Runchak)	Yamaha TW-E3A Truly Wireless Earphones & MusicCast WX-010 Wireless Speaker, a £275 All Flutes Plus voucher & the chance to perform at a BFS event
2nd	<b>Wong Ka Wing Karen</b> ( <i>Tsuru-no-Sugomori</i> ( <i>Nesting of Cranes</i> ) Traditional Japanese, arr. by Wil Offermans)	Wiseman Cases traditional flute case and a £100 ALRY Publications voucher
3rd	<b>Sarah Maschio</b> ( <i>Caprice No. 4</i> by Paganini)	£30 Forton Music voucher and Beaumont Music accessory

Highly Commended

**Sophie McLaughlin** (*Within* by Ian Clarke); **Imogen Davey** (*ΔP* by Imogen Davey); **Daniel Ephgrave** (Excerpts from *Carnaval de Venise* Op. 14 by Génin; *Un Oiseau en Mai* by Sichler)

#### Audience vote winners

1st	Japheth Law
2nd	Imogen Davey
3rd	Wong Ka Wing Karen

## SPECIAL AWARDS

Best piccolo performance	<b>Japheth Law</b> ( <i>Sprite</i> by Patrick Nunn)	£25 All Flutes Plus voucher & the chance to perform at a BFS event
Best low flute performance	<b>Emily Hicks</b> ( <i>Walpurgis Fantasie</i> by Götttsche-Niessner)	£25 Tetractys Publishing voucher & the chance to perform at a BFS event
Best performance of a piece by a woman composer	<b>Imogen Davey</b> ( <i>ΔP</i> by Imogen Davey)	£25 Furore Verlag voucher & the chance to perform at a BFS event
Best performance of a piece by a Black, Asian or Minority Ethnic composer	<b>Ece Selin Yüksel</b> ( <i>Aegean Whispers</i> by Hakan Halit Turgay)	£25 ALRY Publications voucher & the chance to perform at a BFS event

## HAYNES PRIZE

The Haynes Prize of a handcut solid silver headjoint was awarded to **Aleksandra Esakova**.

# letters



Dear BFS

I have just spent the morning watching the Adult Amateur section of the current flute competition and I wanted to thank you so much for a well organised and thoroughly enjoyable event. To my great surprise my entry was played, and as a relative beginner (two years) I was given so much encouragement and support with lovely comments and Lisa was so lovely. Having heard the first five entries I felt quite disheartened as they were absolutely amazing and I nearly died when Lisa said that mine was next!!! However, I now feel renewed motivation and enthusiasm to persevere and work even harder to improve. I do hope you continue with this even when Covid is over, if you do, I will be back next year! Thank you so much, the BFS has so much to offer, the website is great and has been so useful during lockdown with the daily 'lessons' and tips.

Thank you so much.

**JOAN GOUGH**

Dear BFS

What a joyous day yesterday was ... brilliantly run, beautifully presented ... with so, so many magical moments. As Richard Shaw said to me, "it was wonderful to hear such passionate, confident and heart-felt performances with their own distinctive personalities," ... says it all.

I have heard almost every competition player, since Julie Wright and I started this almost 25 years ago calling it then The Performance Plus competition.

So, big advantages online (as long as you have a genius team to run it!):

1. No nerves! So, we got the best out of the players ... especially the adults.
- 1b. This meant we could really appreciate the high standard of flute teaching around the world ... so, so much improved over the years.
2. No anguished parents sitting in the hall ... no tears, no stress!
3. About 150 people watching the event ... including both classes of players listening to each other ... that never happens live.

4. So nice meeting most of the players before and hearing them talk and communicate ... and what a glorious lot they were.
5. Having competitors from other countries.
6. Timing was brilliant.

I could go on ... a great day.

We don't know what the future holds ... but this was FABULOUS for me. In my lockdown world in France, it restored my joy in life, and made me appreciate how blessed I am to have spent 68 years teaching the flute to young and old and had this modern miracle available so that I could hear these wonderful fluters yesterday.

THANKS TO ALL

**ATARAH** ... ex Chairman!





## Lifetime Achievement Award for Atarah

Dr Atarah Ben-Tovim MBE has been awarded the Lifetime Achievement Award, sponsored by the ISM, at the Music and Drama Education Awards. The award was for ‘a person working in music or drama education whose career has been marked by an

exceptional commitment to improving the lives of others through the arts’. The Awards website states: ‘Atarah helped set the agenda for family orchestra concerts and workshops—a model that has been widely replicated and has become a standard part of orchestral and music education outreach. From her work as a performing flautist and through their vast impact as a writer and radio broadcaster, she has brought a love of music to millions of children, and sought throughout to empower students to develop their own strengths and their own ways of loving and performing music. There is no praise high enough for our ‘Pied Piper of Rossendale’, who has truly spent a lifetime giving inspiration to children in the UK.’



## Quintet joins faculty

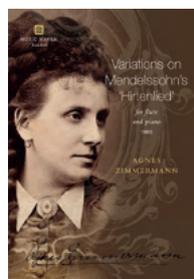
The American wind quintet, Imani Winds is joining the faculty of the Curtis Institute of Music in Philadelphia.



## Musical birds

Sara Minelli is recording *Where Song was Born*, a cycle of 24 Studies for

flute(s) and piano by Edward Cowie, with pianist Roderick Chadwick for a release on the Métier label in the autumn. Drawing on Cowie’s 12 years living in Australia, the music presents a series of bird portraits in sound of Australia’s most musical birds.



## Historic flute repertoire discovered

Music Haven Publishing has announced the publication of an exciting new discovery of historic flute and piano repertoire by Agnes Zimmermann—an important 19th-century female composer, a lost voice from the past whose music is slowly being restored to its proper place in

the musical canon.

Since there is so little for flute in the 19th-century German repertoire, Zimmermann’s 1880 piece, *Variations on a theme by Mendelssohn*, constitutes an important addition.

For further information, please see:

<https://www.musichaven.co.uk/scores/variations-on-mendelssohn%27s-%27hirtenlied%27>



## New legends

Karen North has released a new publication called *Lyrical Flute Legends* which includes newly commissioned works for intermediate flute players from Grade 2–5. Pieces include new compositions by Gary Schocker and Elena Kats-Chernin, as well as arrangements by Brahms, Dvořák and Mendelssohn. Look out for a review in a future issue of Pan.



## Jaime Martin stays on

Jaime Martin’s tenure as Music Director of the Los Angeles Chamber Orchestra has been extended for a further five years to June 2027. From January 2022 he will be Chief Conductor of the Melbourne Symphony Orchestra. He is also currently Chief Conductor at the RTÉ National Symphony

Orchestra and will be Principal Guest Conductor of the OCNE (National Orchestra and Choir of Spain) for the 22/23 season.



## Three piccolo successes

Denisa Geislerová (*left*) has won the audition for the piccolo position at the National Theatre Orchestra in Prague.

Ruth Pereira Medina, a student of Mario Caroli and Silvia Careddu, has been made Principal Piccolo of the Deutsche Oper in Berlin.

Mario Notaristefano has won the Solo Piccolo position at the Braunschweig Staatsorchester.



### New post for Ebonee Thomas

Ebonee Thomas takes up a new post as Assistant Professor of Flute at UMKC Conservatory (University of Missouri-Kansas City) this autumn. Ebonee is Second Flute and Piccolo of the Dallas Opera and was previously Principal Flute of the Knoxville Symphony and Florida Grand Opera.



### The Sparks method

Mark Sparks has retired from the St. Louis Symphony Orchestra after two decades as Principal Flute. He plans to write a series of method books to develop tone and phrasing through orchestral repertoire.



### NFA targets teachers

The NFA has launched a guide of Selected Flute Repertoire and Studies. Aimed at flute teachers, and developed by the NFA's 2020 Pedagogy task force, this is a searchable online database of repertoire and educational materials for flute, from beginner to postgraduate level. For more details see <https://www.nfaonline.org/publications/selected-flute-repertoire-and-studies/>



**TILMANN DEHNHARD** has a new website—see it at [dehnhard.com](http://dehnhard.com)



**TERRI SÁNCHEZ** has been made Assistant Professor of Flute at Bowling Green State University.



**GARETH DAVIES** celebrated 21 years as Principal Flute of the London Symphony Orchestra in May.



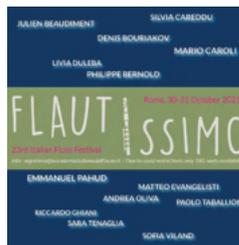
**ASTRID BJELLAND** has won first prize in the Tampere Flute Fest International Young Artist Competition. She is a Master's student of Ulla Miilmann at the Royal Danish Academy of Music.



### Five alto pieces from Cheneour

Paul Cheneour has released recordings of his *Five Silhouettes* on YouTube. These five pieces for solo alto flute are based on poems from a series *Unfinished*, created to inspire a mood

or as an imaginative entrance to the solo flute pieces. See <https://www.youtube.com/watch?v=hyEvlzEth0k>



### Rome welcomes Flautissimo

Flautissimo, the 23rd Italian Flute Festival, is planned for Rome on 30–31 October 2021. Guest artists include Julien Beaudiment, Philippe Bernold, Denis Bourriakov, Silvia Careddu, Mario Caroli, Andrea Oliva and Emmanuel Pahud. For more

information email [segreteria@accademiaitalianadelflauto.it](mailto:segreteria@accademiaitalianadelflauto.it)



### Return of La Côte

The La Côte Flute Festival is set to return this autumn from 7–10 October in Gland, Switzerland. The programme will be made up of many of the concerts and workshops originally planned for the 2020 event. A proportion of the festival's budget will be used for a socio-cultural project which will allow around 30 children from disadvantaged families in the local area to receive a year of flute tuition.





## Stardom for Flute Center

The Flute Center of New York

has been featured in a short programme for CBS, called the Dig. Watch it on Facebook here: <https://www.facebook.com/watch/?v=322466545917630>

## The European Flute Festival 2021: reinspiring flute playing post-Covid.



28 October 2021, 1100–1600. Online.

The European Flute Council is organising an online festival on 28 October, featuring contributions from leading European players, flutemakers, publishers and societies.

Access to the festival will be free of charge and more details will be available in due course on the EFC website ([www.efc.agency](http://www.efc.agency)).

## courses & workshops



### Transform your teaching

Lea Pearson is running a Transformational Teachers group, which is designed to integrate whole body wisdom with the tradition of excellence in flute teaching. The group provides access to a community of educators with fortnightly meetings,

online course materials and monthly masterclasses. For further details see <https://musicminuspain.kartra.com/page/IRI31>



### A week in Italy

Camilla Hoitenga is leading a week-long flute course at the Casa della Musica San Michele in Italy from 31 August to 5 September. Aimed at students and young professionals, this week of music-making will include both solo playing and chamber music.

See <https://cdmsanmichele.com/en/events/camilla-hoitenga-flute-and-contemporary-chamber-music-masterclass/>



### August Benslow

Liz Walker and Richard Shaw are holding a residential course for post-Grade 8 flute players at Benslow from 23–27 August.

The course 'offers an inspiring and refreshing

opportunity to refocus and re-inspire after the summer vacation and long disruption from COVID-19'. For details see <https://benslowmusic.org/index.asp?PageID=2762>

### Luxembourg flute and piano summer school



The 33rd International Forum for Flute and Piano will take place in Diekirch, Luxembourg between 23 July and 1 August. Masterclass teachers include Carlo Jans, Mario Caroli, Rute Fernandes, Olga Ivusheikova, and Sébastien Jacot.

See <https://www.forumflutepiano.com/flute>



### Education Education Education

Professor at the Musikhochschule Münster and former Principal Flute of the Israel Philharmonic, Eyal Ein-Habar has launched a new educational website

for flute players. Designed for a variety of levels, the information is divided into chapters with video lessons providing an opportunity to explore each topic in detail. The chapter on sound includes videos on each of the core areas of sound production, including breathing, support, mouth, tongue, lips and intonation. Other chapters include common mistakes, musicianship, practice techniques, repertoire and well-being. The full programme has almost 300 minutes of videos included, with access costing €50 [www.myflute.co](http://www.myflute.co)



### Summer in Vence

The Association «à travers la flûte» is holding a summer school at Vence Conservatoire from 25–29 August. The faculty includes Silvia Careddu, Julien Beaudiment, Michel Bellavance, Sibel Pensel and Carole Reuge. For more information see [www.atraverslafute.fr](http://www.atraverslafute.fr)

- Send us your news.
- Contact the editor at [editor@bfs.org.uk](mailto:editor@bfs.org.uk)



## Oxford Flute Summer School

15–20 August 2021

Oxford Flute Summer School looks set to take place in person this year. Radley College is open for summer courses, and bookings are open. Book your place at [www.oxfordflutes.co.uk](http://www.oxfordflutes.co.uk)

Course teachers Kate Hill from the Royal Academy of Music and Robert Winn from Cologne School of Music, together with Robert Manasse and Carrie Hensel, will be there in person, and Lorna McGhee will join remotely during the week. Radley College has plenty of individual practice rooms, a huge concert hall and acres of beautiful grounds to relax in. The course directors say, “after the past year of isolation and lockdown, especially hard for musicians, why not treat yourself and replenish your musical soul with us this summer”.

Now in its 35th year, the course directors, Janet Way and Katie Bycroft, are happy to be contacted with any questions or to provide more information about the course.

[admin@oxfordflutes.co.uk](mailto:admin@oxfordflutes.co.uk) 07745377643



## Focus on your wellbeing

*Adagio* are hosting a weekend of workshops on 21 & 22 August ‘designed as a virtual space for you to focus on your wellbeing’. Including warmups, Feldenkrais, breathing, meditation, Tai Chi and a session on resilience, this is an opportunity to explore different approaches to music-making with greater physical and

mental ease. Workshop leaders include Dianne Hancock, Xenia Pestova Bennett, Jashan Daniel, Carmel Cardona and Missie Frank.

For more details see:

<https://www.rachelshirley.co.uk/ad-agio-workshops.html>

## Online piccolo academy

The International Piccolo Flute Academy has launched online. A monthly subscription of €6.99 provides access to tips, advice and



educational materials with a roster of internationally recognised piccolo players including Nicola Mazzanti,

Gudrun Hinze, Peter Verhoyen, Natalie Schwaabe, Marta Rossi, Rena Urso and Pamela Stahel.

See <https://internationalpiccolofluteacademy.com>



OXFORD FLUTE  
SUMMER SCHOOL

15<sup>th</sup>-20<sup>th</sup> AUGUST 2021

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Winner of Category A, Aksinia Khomenko from Russia.

## Koechlin International Flute Competition

The first Koechlin International Flute Competition took place online in the spring and culminated in an online Seminar/Winners' Concert on 29 April.

80 competitors from 20 countries filmed themselves performing at least one of the *Chants de Nectaire* by Charles Koechlin, along with other own choice repertoire.

The youngest competitor, 8 years old, from India played a keyless bamboo flute and the oldest was born in summer 1944; the year in which the *Chants de Nectaire* were composed.

Our distinguished adjudicators—Pierre-Yves Artaud, Gitte Marcusson, Marc Grauwels, Kathleen Stevenson and I—had a wonderful experience listening and commenting on some very expressive, beautiful and exciting performances. Competition was tough but First and Second places were unanimous in each of the five categories! It was delightful to hear from Pierre-Yves about a chance encounter with Koechlin's son in Paris in the 1970s during which he asked if his father had by any chance composed anything for solo flute. A package of 96 manuscripts arrived on the doorstep a couple of months later!

The most popular work by Koechlin was a piece entitled *Le Chevrier*—the Goatherd, a charming minute of quasi-improvised music which can also be played on piccolo. Another favourite was *Danses au Soleil du Matin dans la Campagne* which has some intriguing arpeggio-like figures with no third. *Jeux de la Lumière*, *Jeux de Naiades* and *Le Désir qui crée les Mondes* each had nine performances. Naturally many people chose to pair Koechlin's music with the French classics—Honegger's *Danse de la Chèvre* and Debussy's *Syrinx*—but there were also many contrasting programmes; popular choices were Telemann Fantasies, Ferroud's *Trois Pièces* and Piazzolla *Tango Etudes*. Diego Hoshino and Amelie Donovan gave us improvisations inspired by the Japanese composer Ryuichi Sakamoto and a Traditional Irish folk tune respectively.



Congratulations to the following:

### Category A 14 years and under

**1st place** Aksinia Khomenko (Russia)

**Joint 2nd place** Emme Hensel and Teodora Sion (UK)

**Highly Commended** Diego Hoshino (UK)

### Category B 18 years and under

**1st place** Anna Lia Proschmann (Germany)

**2nd place** Daisy Noton (UK)

**3rd place** Annie Banks (UK)

**Highly Commended** Amy Cleverley (UK)

### Category C 25 years and under

**1st place** Dascha Schuster (Germany)

**2nd place** Mio Sasaki (Japan)

**Highly Commended** Tilly Coulton (UK),

Daryna Bachynska (Ukraine) and Katie Taunton (UK)

### Category D 25 years and over

**1st place** Jonna Järvitalo (Sweden)

**2nd place** Hanna Vigren (Sweden)

**Highly Commended** Jessica Jiang (Germany) and Sirius Chau (UK)

### Category E 18 years and over amateur

(i.e. not having studied music for FE)

**1st place** Amelie Donovan (UK)

**2nd place** Susan McDowell (USA)

**Highly Commended** Hannah Lindsey-Clark (UK)

I am very grateful to Billaudot publishers for allowing a selection of Koechlin's music to be made available for competitors. Huge thanks also to Just Flutes and All Flutes Plus for generously donating vouchers, to Billaudot for five volumes of the *Chants de Nectaire* complete, to the 'Amis de Koechlin' and the adjudicators.

It was a real pleasure to hear so many dedicated flautists from around the world performing this unduly neglected composer and to receive so many positive comments about his music, many people playing it for the first time. I sincerely hope that this competition will be a re-birth for Koechlin's wonderful flute music!

**NICOLA WOODWARD**

**SANFORD DRELINGER (1943–2021)**



DRELINGER.COM

On 10 April, Sanford Drelinger succumbed to Covid. Sandy, a cancer survivor, was known to be very cautious and apparently displayed none of the hallmark symptoms such as loss of taste and fever. His sudden decline came as a huge shock to everyone around him.

Sanford Drelinger came from a family of jazz/big band musicians, with his father Artie (or “Art”) being especially well-known. Sandy was a serious flute student and attended Juilliard but found good employment early on as a recording engineer. He excelled in the business, going on to design and hold patents on numerous items of recording equipment. He was also a frequent associate of Julius Baker. Sandy’s friends will fondly remember the startlingly accurate impressions that Sandy would do of Julius, and also of many other well-known artists.

Sandy’s ears, keen observation and attention to very fine detail lent themselves to his work as a headjoint maker. His mechanical skills and innovation to the method of headjoint construction made it possible for him to identify and distinguish between incredibly slight differences, producing a consistent catalog of hundreds of headjoint designs, each with particular characteristics that he knew intimately. His exceptional hearing along with his fine observation skills enabled him to fit anyone with a headjoint that was much more suited to that individual and would dramatically improve their playing. With devoted fans like Samuel Baron and Thomas Nyfenger, both widely admired flute players in the New York area, there was soon high demand for his work. His customizing of the headjoint included hundreds of lip plate and chimney shapes (cast as one unit) in every precious metal, headjoint tubing in every precious metal and then some alloys of his own design (for example, his “Karritium”), and an optional blowing edge insert of platinum or gold (the “air reed”). He was one of the first to experiment with Super Silver (Argentium). He designed stoppers with shapes that effectively elongated the tubing for higher frequencies (“toot-sweet”). He experimented with baffle-like internal dimensions in the headjoint tubing, which dramatically increased volume. His wooden headjoints, at first a contemporary flute player’s answer to the desire to sound like a baroque instrument, eventually included models equaling the metal versions, intended for every type of music. And he obsessed over his construction methods for the wooden headjoints until he found how to ensure the wood could not crack.

Drelinger is perhaps best known for his ergonomic UpRite headjoint. He invested heavily in expert acoustical research and constantly revised the attachments and the design of the case for well over 20 years. The UpRite has brought tremendous joy to many flute players who were otherwise unable to continue playing.

Along the way, Drelinger also invented a myriad of accessories such as his own extension keys, special cleaners, pads to reduce flute movement in the case, and a workshop full of wonders in machinery and special applications, such as his super-fast electro silverplating process.

While Sandy’s ears were pivotal to his ability to select his exact headjoint to fix a player’s idiosyncrasies, those who visited his workshop got a glimpse of how music and sound dominated his life beyond headjoints. Sandy had an encyclopedic knowledge of music and recordings. Excited and eager to share his latest discoveries and fervent enthusiasm for beauty in recordings across surprisingly diverse genres, Sandy would somehow traverse a dozen or more phenomenal performances within minutes ... a whirlwind of sonic activity!

Sandy didn’t trust people easily and sometimes took offense when none was intended. He was also forthright in saying what he thought, making for some particularly fraught relationships. But those who were patient and persistent enough to get to know Sandy and to withstand the occasional storms, learned a tremendous amount, enjoyed Sandy’s stand-up comedy, and grew to know him as a fiercely loyal, generous and very caring soul with an extraordinarily brilliant mind, complicated somewhat by what might be best described as a touch of paranoia and obsessive-compulsive disorder. Our flute-centric world has lost one of the most imaginative and substantive inventors and contributors of our time. Sandy’s friends mourn this and the loss of a uniquely exceptional human being.

**ALEXA STILL**

**PAUL TAUB (1953–2021)**

Seattle-based flute player Paul Taub died of a heart attack on 12 March 2021 at the age of 68. A dedi-



icated member of the National Flute Association of America and a champion of new music, he was heavily involved in the NFA’s commissioning programme and played an important part in the creation of a wide range of new repertoire for the flute, and premiered works by Robert Aitken, John Cage, George Crumb, Sofia Gubaidulina, Pēteris Vasks and others. He was the founder of Seattle Chamber Players and taught on the faculty of Cornish College of the Arts from 1979. Born in New York in 1953, he studied at Rutgers University and CalArts, and his flute teachers included Robert Aitken, Michel Debost, Samuel Baron and Marcel Moyse.



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## Jenny Haysom retires from Just Flutes

After 36 years of remarkable service to the flute community, Jenny Haysom has retired. Jenny will be well known to many of you flute players as the fountain of all knowledge when it came to sourcing obscure and out-of-print flute repertoire. Here at Just Flutes, Jenny was known as Sherlock for her detective-like research, her uncanny ability to locate the most challenging and difficult-to-find pieces, and for helping players

out wherever they happened to be around the world. I remember one performer (who will remain nameless) had lost the flute part to a concerto they were about to perform in New York, and we had to fax over (remember them?) multiple pages of the lost work literally moments before their performance and saved the day.

I first met Jenny when we both worked at Charterhouse Instruments in Clerkenwell way back in the late 70s. Both of us were, of course, new to the music business back then, but we both learnt a great deal from those days (pre-computers and mobile phones). Little did we know we would be working together when, in 1984, Just Flutes relocated to Walton-on-the-Hill in Surrey and I desperately needed a sheet music manager. Jenny was the obvious choice and remained a loyal, and much-valued and appreciated member of the Just Flutes team until her well-earned retirement last year.

Unfortunately, the pandemic completely changed the shop environment we had enjoyed for all those years and for months on end we were operating with a skeleton staff and online sales only. I do not think any business has been immune or untouched by this crisis and, of course—dealing exclusively with wind instruments as we are—we have had to completely rethink how we do things to assure the safety of work colleagues and customers alike. Although the pandemic hastened Jenny's decision to retire, I owe her a huge debt of gratitude for being a crucial part in establishing and growing this business to where we are today. I am sure Jenny won't mind me saying that as she is now over 80 years of age she has definitely "done her time" and served the flute players' cause admirably.

We hope to be able to re-open our sheet music department for walk-in customers from July as things stand currently. We will confirm this through our website and social media outlets.

**JONATHAN MYALL**



### New releases from ALRY

ALRY has launched several new releases this year, including several arrangements for alto flute. These include Palaschko's 14 Melodic Exercises, 3 Meditations by Loeb and Fantasy Pieces by Vecsey. Flute choir titles include Matt Johnson's arrangement of *For the beauty of the earth* by John Rutter, and baroque lovers will enjoy Elizabeth Walker's *Vocalise—Baroque Arias For Flute, A Guided Collection*.

### Busy year for UE

Universal Edition (London) has had a busy year despite Covid. As well as publishing our own publications we also represent a number of international music publishers. We now represent a total of eighteen companies in the UK and worldwide which gives an amazing wealth of repertoire we can offer from the brilliant talents of Tilmann Dehnhard and his publications such as *Flute Beatboxing* (UE36619) and *The New Flute* (UE35320), plus music from Emerson Edition, Wonderful Winds, International Music Company, Edition Dohr and Ut Orpheus Edizioni to name just a few companies. To see a full list of the companies and flute music we have available please download our Complete Flute Music catalogue from our website <https://app.universaledition.com/media/pdf/9c/1d/45/UE-Complete-Flute-Catalogue-1.pdf>

Three recent works which have just been released are from Wonderful Winds: B015a *The Teddy Bears' Picnic* arranged by Mel Orriss for five flutes, or if you are looking for a great new sonata then look no further than PC002 and the Jason Carr Flute Sonata. The last new publication is from Paladino Edition PM17 and is an arrangement of the Mozart Duos K.423 and K.424 by Eric Lamb and Martin Rummel for flute and cello. You can hear a complete performance of this new publication by the arrangers on YouTube: <https://www.youtube.com/watch?v=eW52sy4r6m8>



### Wonderful Winds' eclectic selection

My edit list at Wonderful Winds is usually quite diverse, but the past few months have seen a particularly eclectic selection of new music!

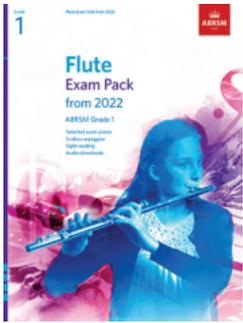
For wind quintet, we have the exuberant *Ready for Anything* by Novello/Academy Award nominated composer Gary Yershon. You may already know his *Lockdown Variations* for solo flute, which took the honour of being our first publication for a solo instrument. Something to get your teeth into!

In complete contrast, Alfie Pugh has produced new flute choir arrangements of the Victorian classic *Daisy Bell* (featuring bicycle bell/horn of course!)—a lot of fun for groups recongregating.

Most recently though, I've been enjoying working with Judith Hall on publishing her critically-acclaimed Mozart Flute Concerto cadenzas, which you may well have enjoyed on her best-selling CD of the Concertos with the Philharmonia. These cadenzas really are something special: elegant, playful, and full of the same wit and sparkle that you'll hear in Judith's Mozart performances. She has also added a brand-new cadenza for the Andante in C major K. 315 especially for this new publication. What a complete treat!

**MEL ORRIS**





## New ABRSM syllabus

ABRSM are delighted to announce their new Woodwind syllabus will be launching on 8 July 2021 for use in exams from January 2022.

Featuring refreshed repertoire for Flute, Clarinet, Saxophones, Oboe, Bassoon and Recorders, the new syllabus promises to cover a broad selection of music from a wide range of composers.

Developed using feedback from over 600 teachers, you'll discover a whole host of new pieces, commissions and arrangements, as well as seeing that your most loved pieces still feature.

To support the release, we will be publishing new exam materials which you can pre-order today!

- **Exam Pieces:** Includes nine selected pieces as well as audio download codes. Perfect for Performance Grade exams. *Available for Clarinet (Grades 1–7), Flute (Grades 1–7) and Saxophone (Grades 1–5).*
- **Exam Packs:** Includes selected exam pieces as well as the current scales and arpeggios and sample sight-reading tests. Perfect for use in Practical exams. *Available for Clarinet, Flute and Saxophone at Grades 1–5.*

There will be no changes to scales or sight-reading requirements, and the current supporting publications will continue to be valid.

### What's new?

- Refreshed repertoire lists for all woodwind instruments at all grades, with some of the most popular pieces retained from the 2018–2021 syllabus.
- New list structure encourages a balanced programme, helping you to develop different musical skills.
- Duet option included in Practical Grades for the first time—up to Grade 3 and extended in Performance Grades at Grades 1–3.

For candidates wishing to present pieces drawn from the 2018–2021 syllabus, a one-year overlap period (up to 31 December 2022) now applies to all countries—including the UK and Ireland. All three set pieces must be prepared from the same syllabus.

To find out more, visit: <https://www.abrsm.org/en/our-exams/information-and-regulations/syllabus-updates/>

Also find out more about our supporting apps available at: <https://www.abrsm.org/en/exam-support/apps-and-practice-tools/woodwind-practice-partner-apps/>

## Haswell rebuild open/closed flute

One of Haswell Flutes' recent projects has been to rebuild a flute with open holes on the right hand and closed holes on the left. This arrangement, proposed by Albert Cooper, aims to give the optimum balance of sound and the best intonation. The donor flute was already in excellent condition. Haswell Flutes have remade the mechanism so now it feels and plays like new.



Contact the editor at  
[editor@bfs.org.uk](mailto:editor@bfs.org.uk)

**COPY DATES**  
**15 Jan** for March issue  
**15 May** for July issue  
**15 Sept** for November issue

## Just Flutes showroom now open

Just Flutes re-opened their Croydon showroom in May for instrument trials after almost five months of being online only.

- Customers wishing to play-test a new instrument can book an appointment at [justflutes.com](http://justflutes.com)
- Just Flutes are offering two appointment lengths suitable for students and professional players.
- They are keeping the trying of instruments Covid-safe by sanitising their 16th-century practice room and instruments using a UV-C lamp (which sterilises water droplets in the air and on surfaces), isopropyl alcohol followed by ventilating the room with a high-powered fan between customers. Instruments are quarantined after use.
- They have extended opening hours, offering evening appointments on Tuesdays and Thursdays, and are also offering Sunday appointments.
- Just Flutes also continue to offer video consultations and home trials.
- Just Flutes remain closed to walk-in customers for now due to social distancing limitations, but are hoping to be able to re-open fully in July following government guidelines.

### New Tetractys titles

Tetractys Publishing has launched several new releases and is delighted to welcome composer Sophie Pope to its catalogue. Pope was born in Sheffield in 1988 and now lives in Germany, following studies at the RNCM, Manhattan School of Music and the Hochschule für Musik in Stuttgart. Four of Pope's pieces for flute have been released so far: *Mond(schatten)*, a duo for flute and bass flute written for BFS's Germany Area Rep Sabine Baumert, *To a Crow* for flute and electronics, *Life Scenes* for flute quartet and *Zwei Kreise* (Two Circles) for solo flute.

Other new releases include several works by Korean/American composer Sungji Hong, such as *Amabile Saki* for flute and piano and *Sweetness of Stars* for solo flute, both of which are suitable for intermediate to advanced players. Andrew McBirnie's *The Sun by Day*, originally written for Kingma System flute and piano, has been made available in a version designed for standard open-hole flute and Talia Erdal's piccolo work, *(I'm)Migration*, written for Israeli piccolo player Lior Eitan is also newly available.

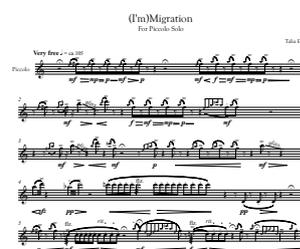
Keep an eye out for more new releases coming soon, including *You Can Dance if You Want To* for alto flute and piano by David Bennett Thomas (hear it on YouTube here: <https://www.youtube.com/watch?v=BAfml08e3b0>) and Sungji Hong's NFA-commissioned work, *Vidimus Stellam*, due for release in August.



Sophie Pope.



Sungji Hong.



Talia Erdal and her piccolo work, *(I'm)Migration*.



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# The quietly-spoken perfectionist

## An appreciation of the flutemaker Roger “Angus” Harris (1931–2019)

by ARTHUR HASWELL

In 1998, Philippa Davies, visiting a flute workshop in London, found just two craftsmen at their benches, one chatty the other quiet. Between them they had clocked up nearly a century of flutemaking. She tried their latest thin-wall wooden flute and ordered one for herself. ‘It was very easy to play,’ she says; ‘with a lovely mellow sound. I felt immediately at home.’ She can be heard playing her wooden Flutemakers Guild on recordings of Bach made with Maggie Cole. Only a year or so after that meeting, both craftsmen had retired and the last flowering of a once-vigorous industry had folded its petals.

Many flautists recall Harry Seeley, who was outgoing and sociable; fewer are able to say much about his colleague Roger Harris, who hand-crafted Philippa Davies’ flute, perhaps because he had a quiet and self-effacing manner. Having spoken with Harry several times about him, in 2012 I asked for an introduction. Harry got back in touch to say that Roger would be happy to chat with me. I felt nervous, but the softly-spoken man with a South London accent at the other end of the line turned out to be kind-natured and generous with his time.

Roger Harris had expected to follow his father into carpentry, but, since both he and his father were flautists, it seemed a good idea for him to try his hand at flutemaking. At that time, it was still possible for a fourteen-year-old school-leaver to sign on at Rudall Carte for a seven-year apprenticeship. Near-contemporaries who passed through this process included Albert Cooper (known to his colleagues by the nickname “Harry”) and Ewen MacDougall (Mac). When young Roger arrived in May 1945, he found a workshop that had been idle during the war years. Gradually the craftsmen began to return from military service. The great oblique windows on the top floor that allowed natural light to flood the workbenches, and which had been shattered by bomb blasts, were reglazed. Discovering that Roger’s father had been in the Scots Guards, his new colleagues dubbed him “Angus”, by which the flute world came to know him. Chatting one day, I asked which name he preferred. ‘Either,’ he replied. ‘I answer to both—I’m a good dog!’

Angus’ first duties included sweeping the floor, brewing tea, lighting fires in the grates, and making pads. When a younger

apprentice, Roger Charters, joined the shop, the two of them alternated in fetching lunch—rolls and buns—for everyone from a bakery in Goodge Street. ‘Angus had a phenomenal memory,’ Charters says. ‘When it was his turn, he didn’t write anything down, yet he’d remember the orders perfectly. He was a lovely lad. And a very good flute player. He played in the Lloyds Orchestra in the City of London.’ Angus developed into such a fine flautist that his father took him for an audition to the Royal College of Music, but for whatever reason Angus continued his apprenticeship. He moved on to repairing flutes and other wind instruments. After National Service he found his apprenticeship had been shortened, no doubt because of his exceptional progress. After a further year as an ‘improver’ he was accepted full-time.

Like his father, Angus played the 1867-Patent system. His colleagues at Rudall Carte were more than happy to give him any work that came in on such a complex and difficult mechanism. One day the foreman sent him to a cupboard packed with unsold High Pitch (A=452.5) 1867-Patent flutes. ‘There were loads of them on the shelves,’ Angus recalled. ‘Some had been there for years and years, covered with dust. I had to take them out and use bits off them and try to make a Boehm flute. I’d have to use what I could, the keycups and all, but there was a lot of keywork to make, and you had to lengthen the strap to fit a modern-pitch (A=440) body.’ This turned out to be an excellent way to learn the practical business of keymaking without the pressure of producing a flute to order. Afterwards Angus went on to make flutes in Monel, an alloy that Rudall Carte had popularised before the war, and finally graduated to the highest echelon, which not every maker reached, of hand-crafting silver mechanisms for wooden flutes.

‘You had to be flexible,’ Angus recalled. ‘Sometimes there was a lull in silver flutes, so you made a German Silver (nickel) one if required. When there was nothing new to be made, you did some repairs.’

At that time there were no shops where a flautist could buy a professional-quality flute off the shelf. Almost every player of ability acquired a Rudall Carte, and had to visit, or post an order



ROGER CHARTERS

Angus Harris at his bench in the Rudall Carte workshop c1950.

to, its showroom, which lay behind an imposing three-bay facade complete with classical portico and royal warrant. Its walls were lined with mahogany cabinets. Once the order had been taken, the shop manager would summon the foreman by pressing a button that rang a bell on the foreman's desk in the workshop. During Angus' time, the foreman was Len Hinde. He would fetch the order's specification—whether silver or wooden body, silver or nickel keys, open or closed G $\sharp$ , open or closed holes, etc.—and decide which flutemaker was best suited to the job. The body for a wooden flute would be made by the wood turner in the workshop downstairs. The maker would have a certain amount of time to complete the flute, up to four weeks for a Boehm-system, a bit longer for an 1867.

The makers were not paid a wage, but were on piecework, only receiving their money on completion. Each bought or made his own tools. Swiss files were particularly prized. A friendly and enthusiastic atmosphere held in the workshop, so much so that, although the working day began at 8 o'clock, the staff would gather in the cafe on the corner of Berners Street and Mortimer Street beforehand to enjoy a sociable cup of tea and a roll. Only Fred Handke, the greatest and most experienced maker, responsible for gold flutes and those ordered by the top players, kept apart, working in one corner with his own lathe that no-one else touched, and always referred to as "Mr Handke".

“ I'm a good dog!

Harry Seeley, discussing the various makers, once said he regarded Angus as the equal of Handke. Harry had joined Rudall Carte in 1956 and counted himself lucky to have learned Boehm flutemaking from Angus. However, the Berners Street workshop had long been starved of investment. The greatest flutemakers of their generation struggled with worn-out Victorian equipment. In making a mechanism, some parts were forged, while others relied on castings. 'We pressed the key cups out on a fly press initially,' Angus told me; 'then hand-turned each cup on a treadle lathe. In the early days the castings for the keywork and the tips that go on the end of the body and socket were sand castings, and really rough. You had to do a lot of work to come down to a smooth surface. Then the lost wax process came in, which was better and neater. But even so you could get some terrible castings. You'd find working on them there'd be a hole in the middle.'



MARTIN GORDON

Roger (Angus) Harris at the FMG workshop.

The building's fabric had also become dilapidated. A shaft and belt drive that ran above the heavy machines downstairs shook the floor. This was not conducive to fine work on small silver mechanisms, but the flutemakers found a solution to the problem by drilling a secret hole through the floorboards. When one became fed up with the vibrations, he would uncover the hole and, poking a broom stick down through it, displace the main belt. The heavy machinery would stop, and with it the shaking. For half-an-hour peace would reign and fine work could be accomplished, before the wood turner's assistant, who maintained the equipment, set the belt back in place and restarted the vibrations.

In December 1958, Boosey & Hawkes, the company's owner, closed Berners Street and moved flutemaking to the workshop at Wheatstone's, the famous old concertina maker in The Angel, Islington, which it also owned. Conditions were hardly an improvement. Les Eggs, starting work in 1959, found the opposite of the clean and tidy benches he'd known at school. 'I felt I was walking into an age that had not caught up with modern times,' he later recalled. 'It seemed so old to me, especially a foot-operated lathe, something I'd never come across before.' Angus left and went to work for Selmer's in Charing Cross Road, where he stayed for a couple of years, repairing various wind instruments just as he had during his apprenticeship. In 1961 he married Maureen, establishing a partnership that would endure for nearly sixty years.

While this was a particularly happy period for Angus, his old colleagues were experiencing further upheaval. In December 1959 Boosey & Hawkes transferred flutemaking to its Denman Street premises. This turned out to be noisy and uncongenial. Senior craftsmen such as Handke and Frank Charlton retired. A group of the younger makers formulated a plan for setting up a new company, to be called Flutemakers Guild, with the aim of re-establishing the tradition in which they'd trained. Harry invited Angus to join them.

With fresh investment, the FMG workshop boasted modern equipment. The craftsmen were finally able to improve their working techniques, creating new castings and in time adopting the latest Cooper scale. FMG made its first sale in November 1961, with Angus completing his first flute in July 1962. By the end of their second year of trading Flutemakers Guild had fulfilled 27 orders, all for silver flutes. In 1963 the company received an order for an 1867-Patent system flute. The work naturally fell to Angus. Demand for 1867 flutes had dwindled since their heyday. Angus had completed a previous order at the old Berners Street workshop in 1957 for the early music specialist Alan Lumsden. Since then, the Carte castings had been lost, so Angus had to forge each part anew. This was the last 1867-Patent system flute ever made and was described by Harry Seeley as 'A beautiful piece of work'.

As FMG prospered, the company took on young craftsmen to learn from the masters. By the early 1980s there were half a dozen flutemakers at their workshop in Shacklewell Road, while another, David Keen, worked from home in Norfolk, periodically travelling down to deliver one completed flute and take away materials for the next. While silver flutes continued to make up the majority of orders, demand gradually increased for wood. Angus and his colleagues found themselves returning to their inherited tradition. No makers could have been better suited to the task of developing wooden flutes for the modern player. As before, a craftsman would be entirely responsible for a flute, and now that included turning the wooden body and headjoint. Each maker had his own identifiable design quirks. 'I used to do something on the thumb B $\flat$  key,' Angus explained. 'Going down from the head it would be round till you got to the barrel. Then it would go into a V-shape down to the lever. Half and half. So if you see a flute with a thumb key that's half V and half rounded, it's one of mine.'

Though their flutes were in demand from players all over the world, the flutemakers' wages hardly matched what a skilled craftsman might expect. Eventually Angus left for a job at a Ford manufacturing plant just ten minutes' walk from his back door. 'It was producing small pressings for the door winding mechanisms and windows,' Angus remembered; 'and brackets for springs, and all the smaller body panels'. Despite some trepidation at going to work in a large factory, he found the place congenial. And Maureen was astonished at how much fatter his first wage packet was than any he'd brought home from FMG.

Angus worked at Ford for fifteen years, retiring aged 65 in 1996. But his flute career was not over; in fact, it was about to enter an Indian summer. He learned from Harry Seeley that FMG was down to only two craftsmen, while its order book was

overflowing for wooden flutes. Angus returned to the workshop for three days per week. The rest of the time he worked at home. He also made the cases, while Maureen produced pads, stamping out felt with a circular cutter. Angus' standards proved to be as high as ever: if he noticed even the slightest imperfection in a piece of keywork he would take it apart and start again.

This final series by Angus Harris and Harry Seeley is widely regarded as the peak of British wooden flutemaking. Each body was thinned-throughout, so the wood had to be hand-carved along the entire length, leaving the toneholes proud, in a process that took a lot of time, and a great deal of skill, but which decreased weight and increased resonance. The list of customers reads as a who's-who of international flautists. Angus contributed seven flutes, the first, finished in October 1996, being to a commission from Sebastian Bell. After Bell's death it sold for a five-figure sum and made its way to the USA, where it is now owned by Paula Bing. 'The flute has colour and resonance,' she says. 'There is no thinning of the harmonic spectrum in high register. I love the ease of sound production.'

Angus completed his next flute at the end of January 1997. This was taken for stock by Jonathan Myall, who to this day regrets not simply buying it for himself. Whiling away an afternoon at Just Flutes, Ian Denley took it to the practice room and was surprised shortly afterwards to be told that he had been playing non-stop for several hours and the shop was about to close. He took out his cheque book and remains the proud owner.

The end of FMG came unexpectedly. In 1998 Harry Seeley was forced to retire by ill health. Angus brought in a craftsman from the jewellery workshop upstairs to help out, and completed his final

“ The flutemakers found a solution to the problem by drilling a secret hole through the floorboards.

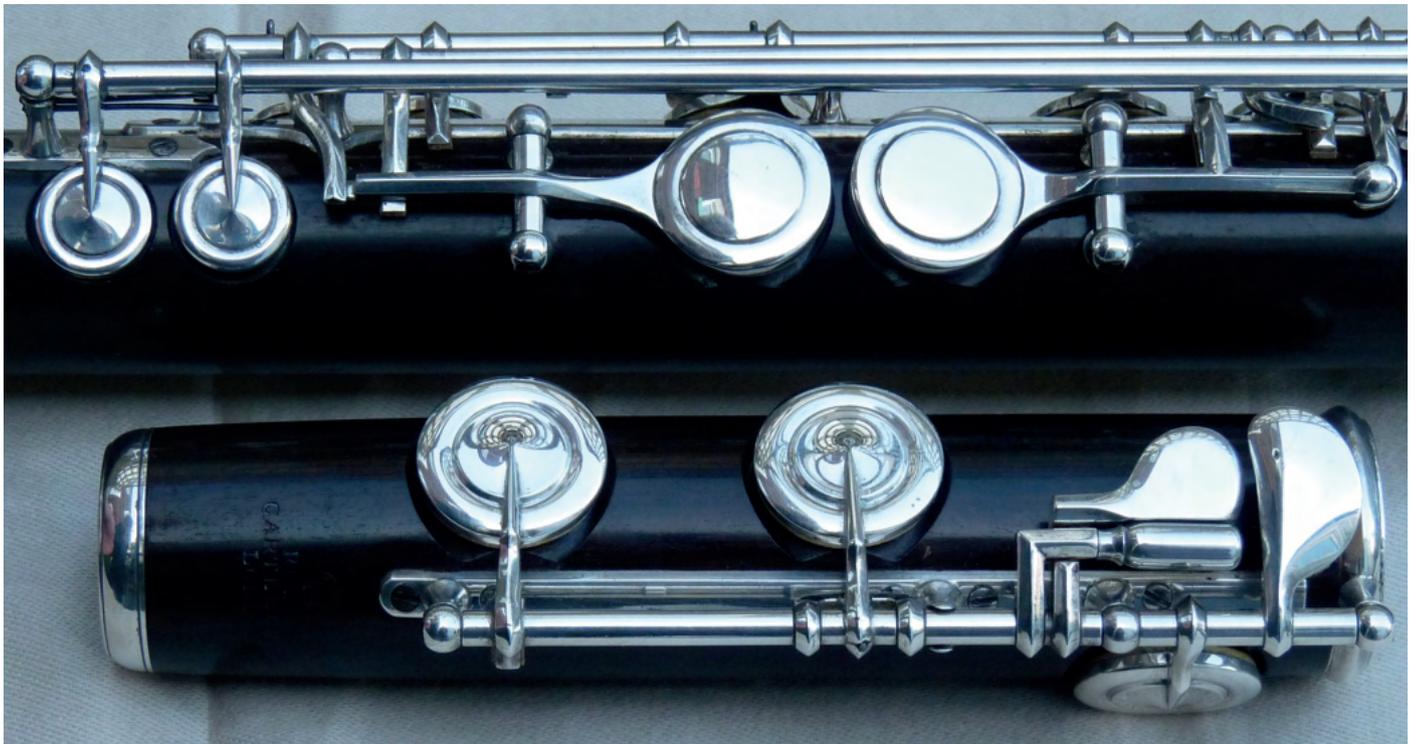
flute, for Til Schwartz, in April 1999. 'There were still orders for wooden flutes,' Angus recalled. 'Many came from the continent, particularly Germany. There was no shortage of work. It seemed to be that everyone wanted one. But when you are down to two people you can't produce them. You've got to make the wooden body, and make the keywork and put it on ... it's a long job.'

With Angus' retirement the last British company hand-crafting concert flutes closed its doors. Today only two or three makers, working alone, continue the tradition. The situation is so dire that it has been recognised by The Heritage Crafts Association, which has placed flutemaking on its critically endangered Red List.

Roger "Angus" Harris continued woodcrafting in his retirement, making animal figures for his grandchildren and a Welsh dresser for Maureen.

She describes him as 'Meticulous. Quietly-spoken. Unassuming, but with a keen sense of humour. A perfectionist.'

P



Rudall Carte 1867-Patent flute made by Angus Harris in 1957.

# Reimagining performance:

## The internet as a catalyst for change

by CARLA REES

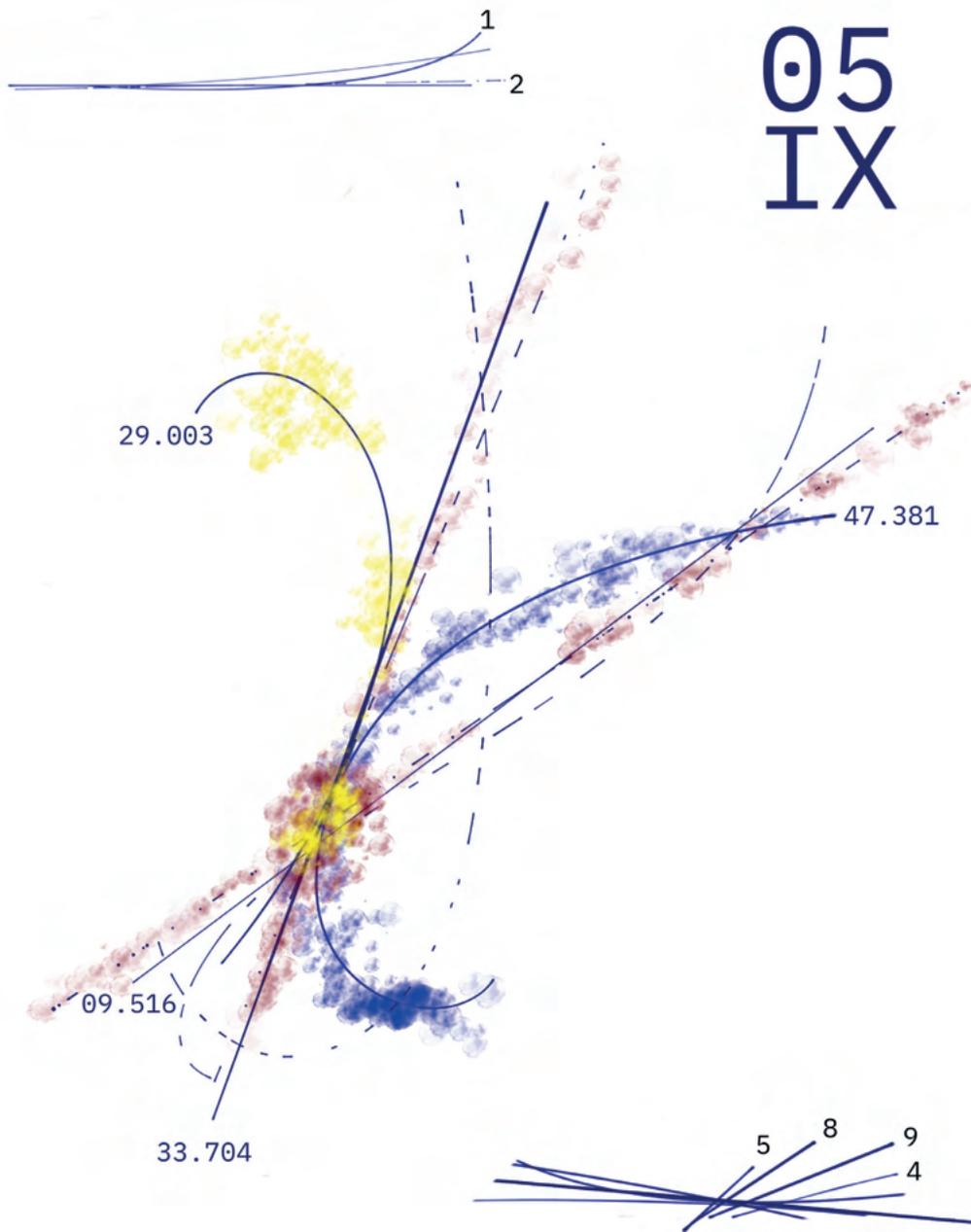
It goes without saying that the pandemic has been extraordinarily challenging for musicians. Like many of us, my pre-Covid life included performances, international travel, chamber music, collaboration, teaching ... I watched my diary empty virtually overnight, and with it, a large proportion of my income. But it was more than that—not being able to rehearse meant not being able to test new ideas, develop research projects or use any of the finely polished ensemble skills which we work on every day. It even made me consider my identity—am I still a performer if I'm not performing? This is a familiar story to all of us, and I don't need to explain what it feels like not being able to play music together, not to mention only being able to practise at reduced dynamics in small spaces!

Early on, musicians of all kinds moved online, livestreaming concerts from their homes, compiling videos where everyone plays their individual part and someone stitches it all together, or pre-recording tracks from home and playing them out over YouTube. It was a way of surviving, working together and making sure music didn't completely disappear, but sound quality can be variable as a result of dry home acoustics, low quality equipment (not many of us had a home studio set up already) and often a lack of technical know-how (how many of us have now become amateur sound engineers?), and it also cannot capture the magic of live interactions with other performers and the audience.

Music is by and large a social activity—we work in ensembles of various sizes from duos to orchestras, and even in my life as a soloist I collaborate on a daily basis with composers, other performers, instrument makers, sound engineers ... and also with audiences through interactions in performance. Spaces are hugely important elements of performance, as the sound reflects

“Creating new musical material in the moment is not only possible online, but highly enjoyable.

from the different surfaces of the hall and performers learn to interact with, and get the best out of, the resonances created. There are also the visual aspects of performance to consider—the intimacy of watching someone playing live, right in front of you, and the atmosphere that can create. Music creates a relationship with time; it changes the audience's perception of time and creates an immersive experience which can take the listener out of the normality of everyday life. Watching a pre-recorded video on Facebook or YouTube is good but doesn't quite have the same impact. We all found our ways of coping; it quickly became clear to me that there was a need to reinvent and reimagine in order to be able to practise our art at all, beyond individual practice within the confines of our homes.



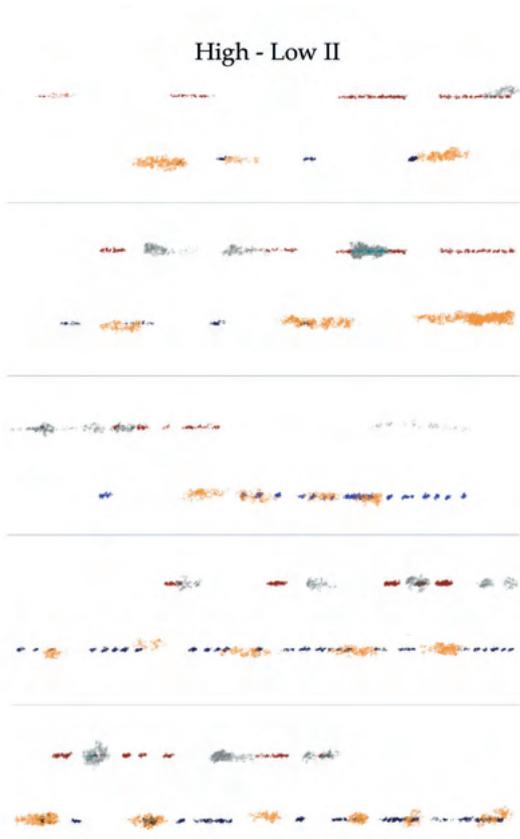
## TELEMATIC PERFORMANCE

One of my long-term collaborators is composer and computer musician, Scott L. Miller. Scott is based in Minnesota, and we have worked together on various projects for the last ten or so years, all of which have relied on one or both of us travelling between continents and working intensively for a few days. That was yet one more aspect of musical life that could have stopped with the pandemic. However, as part of his broader research in Virtual and Augmented Reality, Scott began exploring the field of telematic (over the internet) performance, and we found this opened up some exciting new possibilities.

Anyone who has used Zoom (and let's face it, that's pretty much all of us now) will know that even two people speaking at

the same time causes the sound of one to cut out. This, combined with poor sound quality, is a disaster for music, as it means that you cannot use these sorts of systems to play music together. It's fine for solo performances, and there have been huge leaps in Zoom's ability to handle audio over the last year, partially thanks to practically every instrumental teacher in the world moving to online systems for their work and Zoom responding accordingly. In terms of ensemble playing, though, it's no-go, and that's even without considering the latency issues caused by the internet.

Various different platforms have sprung up over the last year to try to remedy some of these issues. Apps such as Soundjack, Jamkazam, Sonobus, Jamulus and others are now buzzwords in the music world. One of them, Jacktrip, is an established »



**HIGH-LOW II**

This is an example of a score where the colours can be distributed amongst different performers to create a range of dialogues and textures.

“ There is a greater potential to reach a wider audience online.

hardware-based solution developed by Chris Chafe and his colleagues at Stanford University over the last 20 or so years. This is a sophisticated system which is capable of enabling large ensembles to work together with relatively low latency, assuming everyone has access to the right hardware and powerful internet servers. Netty McNetface, the platform we have been using most, is a free, open-source app which allows up to 12 people to connect at the same time. It is easy to use (once the right settings have been worked out) but requires access to a server; an early part of the process was therefore Scott learning how to set up a server that would mean we could connect whenever we wanted to.

The technology is still in its infancy, and each platform still has its drawbacks. We’ve tried quite a few over the last year. Some worked brilliantly for a while and then stopped working completely, others were so complicated to set up that without a PhD in internet systems and a large heap of luck, it was impossible to connect. Sometimes the internet just doesn’t want to play ball, but with Netty, using Scott’s own server, we have found a reliable and usable connection can be set up in seconds on the majority of days.

It became clear very quickly that in order to play music online, we’d need to consider what sort of music might be suited to the platform. Latency and dropouts are a very real problem—not just because of bandwidth and distance issues but also because of the way the internet is set up in different countries and the interaction between different Internet Service Providers (the last year has been quite a steep learning curve in this regard). Data is sent in packets, meaning a dropout can cause a missing chunk of sound which can’t be replaced. Latency can happen at lots of different stages in the transfer of data, meaning that different people in different locations have varying experiences, so coordinating exactly, as one might in a chamber music performance, is highly challenging, to say the least.

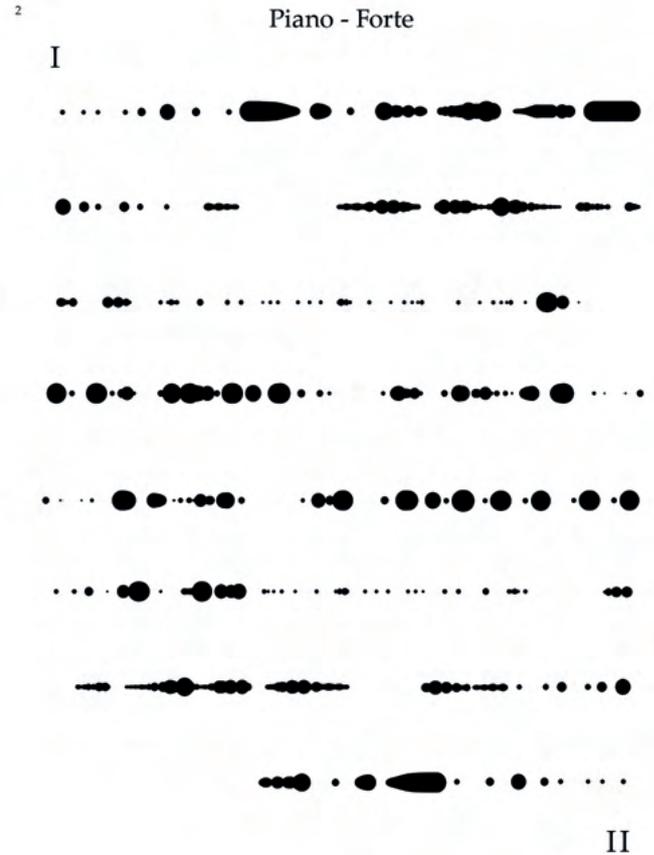
However, aspects of the work I was doing with Scott prior to the pandemic could be transferred and developed for telematic platforms. One of our major projects in recent years is *Islands*, a work for flute and electronics where the score is an image of a place, and my part is improvised in response to electronic sounds, which are themselves responding to the volume levels in the room.<sup>1</sup> The piece has elements which return in each performance, and new elements which are created in the moment. These elements combine to create a unique experience at each performance.



**05 IX**

This was written for rarescale. The score is divided into a series of individual parts. Each player works from an individual part in order to contribute to the piece as a whole. There are 4 parts which can be played in any combination, with one or more players interpreting each part simultaneously.

<sup>1</sup> For a description of *Islands* and to see the score, see <https://www.oca.ac.uk/weareoca/music/solo-flute-quartet/>  
A recording is available here: <https://www.youtube.com/watch?v=VN72nnHyVWM>



This approach is ideally suited to telematic performance. Although the environment-specific electronics are not so viable in this context, responding to a combination of visual and sonic elements to create new musical material in the moment is not only possible online, but highly enjoyable. Improvisation requires listening and responding, but does not necessarily need an exact coordination, in the same way that chamber music does, so latency issues are less relevant than in other forms of music-making, and can even become part of the music's creation.

Using graphic scores as a form of notation is not new, and there are numerous examples of extant scores which have been used in different contexts. For this project, Scott has created his own sets of scores, some of which are shown here. Graphic scores allow the performer a good deal of agency; they provide a focus for interpretation, as well as an underlying structure and (often) a mood or atmosphere (although there is scope to interpret that in different ways too), but they do not tell the performer what notes to play, or how fast to go. Each player has space to develop their own musical expressive language in response to the visual impetus of the score. Within an ensemble situation, this could potentially mean multiple interpretations happening simultaneously, except that the process of listening and responding means that players react to each other in order to create a unified approach. This can include dialogue (even arguments!), a range of textures and allows space for diversity of ideas which can encourage us all to explore areas of new ground. Different colours can be assigned to different players, or we can build in random elements, such as each individual choosing where to start within

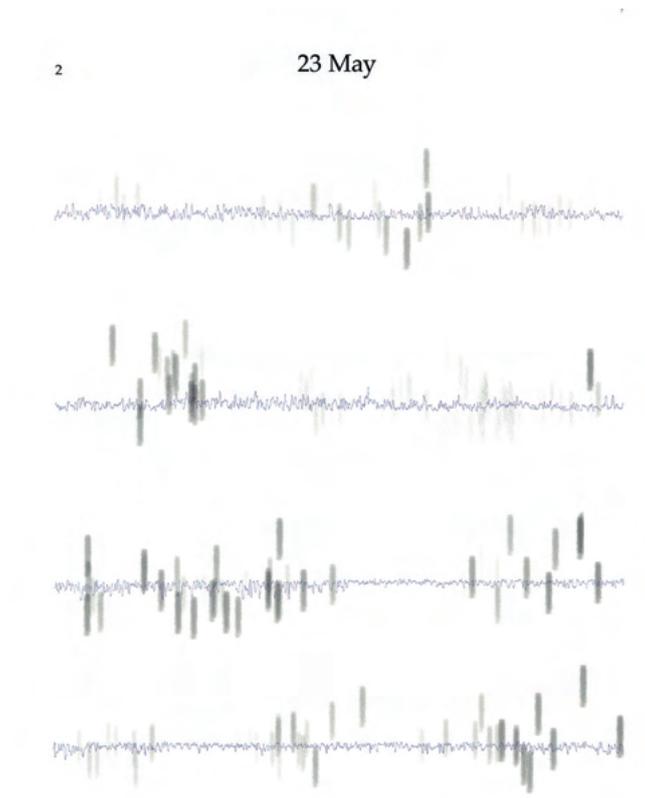
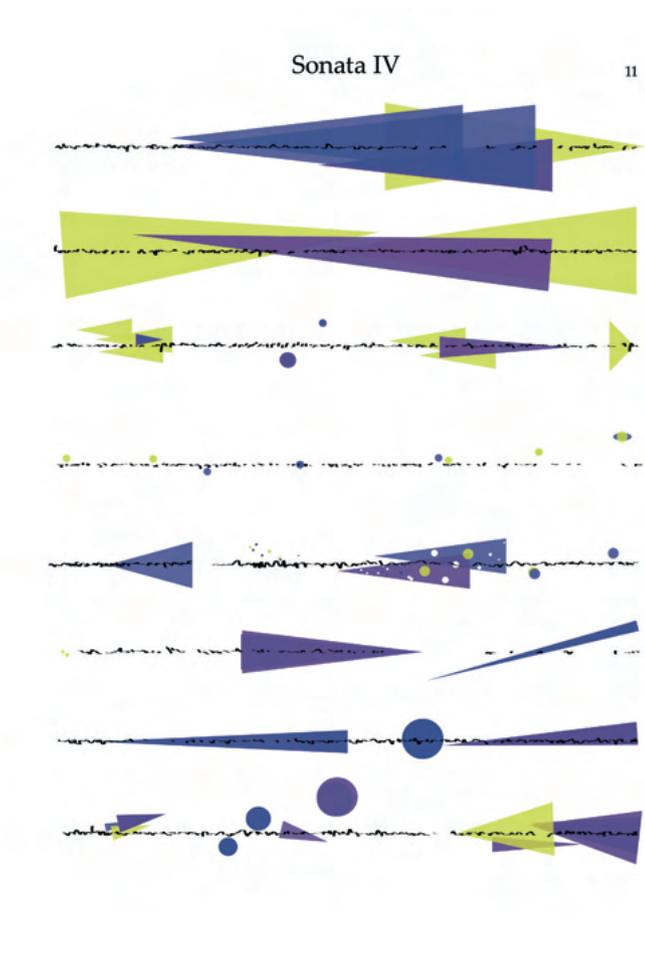
#### PIANO-FORTE (above)

This is designed as a table-top canon (as was often seen in Renaissance part-books, where players would sit around the table and read the music in the orientation of their view). Player one starts at the top of the page and reads from left to right. Player two starts from what looks like the end and plays the music in reverse (or rotates the page and reads from the top!)

the image. Listening to how others respond to the same material is a fascinating learning experience in itself, and it can be a lot of fun trying to follow where each of the players is in the score.

There's something quite magical about performing with people in different locations and creating a shared musical experience at a distance. In this context, the performance itself can't be experienced anywhere else other than the internet—the sound is a mix, created at Scott's computer from everyone's individual microphone feeds, including his live-processed electronics, and broadcast via YouTube. Each of the performers can hear the others through headphones as we play and can adjust the balance between the parts through volume controls for each player. We can choose to hear the others, or not to<sup>2</sup>. Yes, we could all be in the same room, playing together, but each of our individual locations brings something extra to the experience. Even just »

<sup>2</sup> One experiment I undertook with clarinet player Sarah Watts was to explore what the end result would be of music played 'blind', without hearing each other. The result demonstrated how much listening and responding is part of the process but was nevertheless extremely interesting and could be explored further.



knowing that we're experiencing different times of the day from our fellow performers can have an impact on the sort of music we play. I genuinely feel that some of that magic would be lost if we were in the same space. There is a sense of occasion created by all being online and playing together; seeing that there are viewers for the livestream helps to get a sense of audience presence too. There is an added advantage, which is that there is a greater potential to reach a wider audience online, especially taking into account asynchronous views as well.

This project has been important to me both personally and professionally. It has given me the opportunity to continue to develop a meaningful long-term collaboration with Scott, as well as with clarinet player Sarah Watts, who is a founder member of my ensemble, rarescale. We have given regular online performances over the last few months and have also recorded a CD over the internet, which was released in June. It has enabled me to work with and learn from colleagues I have never met in person; it is normal to meet new colleagues in performance work, but these are people situated on a different continent and we wouldn't have had the opportunity to work together without a lot of travel and expense. It has provided me with an outlet for my performance work over the last year, helped a lot with my well-being (despite everything, I have found a way to still be a performer) and allowed me to continue to develop my research work. Most importantly, I think, it has provided me with a new and invaluable musical and creative challenge which has opened up new areas for exploration.

I am sure that this approach to music-making will continue to be part of my future musical life. There is a lot of potential for further development, and this style of playing may even develop into a new genre of its own, as the technology advances and more people explore the potential of telematic performance. There is scope to foster even closer links between music and visual art, as well as to explore new ways to help the audience experience to evolve. The world of VR and AR beckons, and the possibilities are exciting.

### ⋮ Performances

1. After a few months of recordings and tests, our first performance took place on 5 December 2020 as part of the NottFAR symposium.

<https://www.youtube.com/watch?v=Vlmd9T1kqPI>

2. This performance took place on 17 Jan 2021. The other performers are based in New York and Minnesota, and we never met in person. (Apologies for the tech issues with Scott's microphone which means his introductions were not broadcast!)

[https://www.youtube.com/watch?v=5WlIV3W\\_k\\_E](https://www.youtube.com/watch?v=5WlIV3W_k_E)

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# Atarah's Treasury *of* British Flute Repertoire



by ATARAH BEN-TOVIM

The 2021 Online BFS Competitions were amazingly organized. For us non-tech types, it seemed very futuristic: young and old competitors played their pre-recorded offerings without nerves. Everyone was well prepared, showing a high standard of teaching all round the world. It was great being introduced live by Lisa to some of the performers from Moscow, China, and even London, before hearing their recordings. The event was watched by many on Zoom and Facebook and was altogether a great success.

The repertoire was different from 2020 when almost 80% of the pieces were French, mainly from the Louis Moyse *Flute Music by French Composers* album. I wonder how many flute players would have heard of Gaubert, Taffanel, Enesco, Hüe, Büsner et al without it!

This year in lockdown, we had 86 players with a very varied repertoire from Bach to Hoover and many unaccompanied works. Among the British offerings we had one by Cecilia McDowall, two by Ian Clarke,

one by Dave Heath, two by Edwin Roxburgh and Hamilton Harty's *In Ireland*.

Why am I a British repertoire buff? Is it my wooden flute or my age? And why do so few people play British music for competitions? In five minutes I could name at least forty pieces of differing levels by British composers that would work well in competitions. At a recital by Jimmy [Sir James Galway] in Paris many years ago, I asked him before the audience whether he liked any British flute repertoire. 'It's boring,' he said, 'not worth playing'. Yet on YouTube he plays a Malcolm Arnold concerto wonderfully and also had a sonata written for him by Lennox Berkeley.

So, let's explore some of the wonderful British repertoire. The following works, taken from my collection of over 100 British compositions for flute, are suitable for performance in competitions at levels from early grades to young adult professionals. Those marked with a \* have been set for ABRSM, Trinity or Guildhall exams during the last sixty years.



**\*The Serious Doll from Elgar's Wand of Youth Suite, arr. Spiegel**

During one session when the RLPO was recording for EMI, on the second day I saw this piece for the first time on the music stand in front of me. A lot of black ink on the page, and there was time for only one run-through before the take. It is the most wonderful orchestral flute solo—except perhaps for *The Chinese Flute* from *Das Lied von der Erde*—yet is it ever studied in orchestral masterclasses?

**In Ireland by Hamilton Harty for flute and piano**

Originally written for orchestra with solo flute and harp, this arrangement for flute and piano would be great for any audition or advanced competition. It's a truly original work, and very hard to get together with the piano! Although rarely played today, for me this knocks many of the French *concours* pieces into a cocked hat.

**\*Suite Antique by John Rutter for flute and piano**

In 1979 Duke Dobing commissioned this wonderful addition to our flute and string repertoire and the composer arranged it beautifully for flute and piano. Each movement is a gem: *Prelude* is good for high notes; *Chanson* for soul; *Ostinato* for rhythm; jazz *Waltz* for technique! In the last movement, I switch to the piccolo for those impossible final bars.



**Pastorale and Burlesque by Mátyás Seiber**

Am I the only person in Britain who ever played this amazing work with an orchestra? That was in 1967! Very tricky *presto*. I wrote on my original flute part 'not too fast'. For flute courses at my house in France, I bought the entire set of string parts (which I treasure to this day) and watched the expressions of the participants' faces!

**\*Concerto No. 2 by Gordon Jacob**

If you don't know this wonderful concerto, listen to a few bars of Alexa Still playing it on YouTube. The 3rd movement used to be set for the LRSM diploma which is when I first played it in 1962.

**Brigg Fair by Delius (an arrangement, of the orchestral introduction, for flute and piano by Paul Harris)**

Another solo flute opening that can take an orchestral Principal by surprise!

**\*Sonatina by Lennox Berkeley**

Originally written for treble recorder, this has often been set for exams, and is very popular with adult amateurs. The piano starts the first movement with an aggressive chord, so we have to be careful not to play too passionately! Think of a recorder sound when playing the beautiful slow movement. When I performed it with the composer, it sounded wonderful on the wooden flute.

**\*Le Tombeau de Poulenc by John McLeod**

John and I were students together at RAM, when he wrote a flute and oboe duet for me, which I still play, but for two flutes. This suite of three pieces has been used for different grades by ABRSM. *Berceuse* (Grade 6) is great for high notes; *Prélude* (Grade 7) has a wonderful theme. The last movement is quite tricky. Marvellous teaching pieces.

**\*Summer Music by Richard Rodney Bennett**

The *Siesta* movement used to be set for Grade 5. It's a glorious melody and the best piece I know for low notes. Richard was very versatile. I used to play jazz with him.





**\*Six Pastiches by Cecilia McDowall**

My good friend Simon Hunt—we shared a French government scholarship with Caratgé in 1961—edited and published over 100 works for flute. Daughter of flautist Harold Clarke, Cecilia has written a marvellous variety of works, of which *Pastiches* has inspired countless beginners. Indeed, her entire repertoire is so valuable for teaching and playing.

**\*Sunstreams and Hypnosis by Ian Clarke**

While Chair of BFS, I awarded a Floscar to Ian, whose works have done more than anyone else's to encourage students to continue learning in adolescence. I never get tired of teaching these two. Set for Grades 7 and 8, they do well at competitions.



**\*Prélude Français by Bryan Kelly**

Bryan is a prolific writer for the flute, and a great cook when he lived just a few miles away from me in southwest France. *Prélude* is another very original piece that inspires and pushes young players to the next level!



After my twelve favourites, next are some British unaccompanied works which would work well for competitions or auditions.

**\*Divertimento for Solo Flute by William Alwyn**

Each movement has its particular challenge. The *Fughetta* is a duet for one flute! Philippa Davies, whom I started teaching when she was nine, is one of the few people who plays it brilliantly. It is set for FRSM, but rarely performed.



**\*Sonatina for Solo Flute by Richard Rodney Bennett**

This 3-part sonatina is interesting, and musically satisfying. It has been often set for exams with the first movement for Grade 8 and now the whole sonatina for DipABRSM. I have never heard it at a competition. The last movement is very tricky.



**The Ecstatic Shepherd by Cyril Scott**

Often described as the English Debussy, Scott was a prolific composer. I loved playing this piece.



**\*Fantasy by Malcolm Arnold**

This was composed for the Birmingham International Woodwind Competition in 1966. Arnold was commissioned to write a technical challenge for each of the four wind instruments and did! It was a memorable competition, in the final of which we played the Nielsen or Berkeley Concerto with a live orchestra. Galway won with an unforgettable Mozart D.

**Aspects of a Landscape by Paul Reade**

This marvellous suite of short unaccompanied bird pieces was written for Philippa Davies. It's challenging, interesting and technically exciting. He is the same composer who wrote the theme tune for *Play School* and *Victorian Kitchen Garden*.



**\*The Pied Piper by Gordon Jacob**

This is in the excellent Trinity Grade 8 book after being out of print for a long time. The first movement *The Spell* is beautiful and moving; the brilliant *March to the River Weser* is written for picc. Why do so few people play this? It was my audition piece for the CBSO, when I didn't get the job in 1962 because Hugo Rignold said I would drive the First Flute mad!





**The Great Train Race by Ian Clarke**

Ian once played this at a children's concert, walking round the Barbican among 2000 children, who loved it. Many young players love this introduction to new techniques (singing and playing at the same time). Jethro Tull, Robert Dick and Ian have done so much to extend the flute in new directions.



**Coltrane by Dave Heath**

A fusion of jazz and Native American themes originally written by this virtuoso flute player for sax in homage to John Coltrane. Young players love the passion and intensity.

**20 Commandments by Mike Mower**

Published by his own imprint, Itchy Fingers, these are good as studies or performance pieces. Interesting pieces which cover a range of styles.



**Eighteen for Solo Flute by Andy Scott**

Scott is a sax player, but so much of the flute writing in his prolific output is exciting, and innovative.

**Flight by George Benjamin**

In researching this article, I gave some young professional players two minutes to name any British pieces they knew. They all mentioned *Flight*. Rumour has it that at the first performance, the player did not turn the page over, leaving it incomplete, upsetting the composer.

**Invocations of Pan by Chris Ball**

*Syrinx* has inspired so many pieces including this attractive work. Chris also wrote some great recorder pieces that I love teaching.



**Stardrift by Edwin Roxburgh**

Often played at competitions. It must be set somewhere for an exam. Hard to listen to, but appealing to advanced students. He is a fine oboe player, and certainly the writing of this is perfect for our instrument.

**Two Pieces for Flute Alone by Peter Maxwell Davies**

Surprisingly, I have never heard these fascinating contemporary pieces from the great Scottish composer of *Orkney Wedding* at any competition.

**Fantasy Pieces by Derek Bourgeois**

These difficult pieces are full of memories of all the students I coached for NYO auditions. Good to listen to, but formidable to play.

**Pictures and In the Sun by Hilary Taggart**

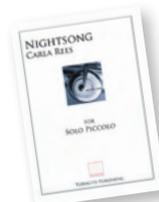
Perfect repertoire for competitions. I love *Sphinx*, and *Kerry* won the 2019 competition. All her numerous excellent publications make me wonder whether she will be the Köhler or Garibaldi of our day.

**Nightsong by Carla Rees**

Playable and playful, this is published by her own imprint Tetractys for solo piccolo. It is played by my French conservatoire students for their *concours* and auditions.

**The Metamorphoses of Britten by Benjamin Graves**

Written for flute or alto flute. I am an alto fan, having played it a lot with a Barcus Berry pick-up in my Ben-Tovim Ensemble (amplified viola and cello, electric and classical guitar and bass guitar).



# Teacher talk

by LEA PEARSON, DMA, LBME

Have you noticed that of many of your students are in pain?

Physical pain, for sure; but there's also a whole lot of emotional pain and anxiety going on.

More than 60% of our high school students experience tension or pain while playing.

And almost 70% of university students this year reported being depressed or suicidal.



- How many of your students have endured a difficult year?
- How many of your students (and colleagues for that matter) worry about performing?
- How many complain of tension or pain?
- Or worse, don't complain, because they don't think they should?
- How many are constantly and debilitatingly self-critical?

Every single musician I meet has had at least one, or all of those experiences. I see it every day with students all over the world. And it hasn't changed in the 25 years that I've been helping musicians recover joy and ease.

For many of us, our capacity to fully express ourselves musically is limited by tension, pain, and self-judgment. Unknowingly, we live in a perpetual state of contraction that jeopardizes facility, breathing, and most importantly, our unique and authentic artistry.

Pain and anxiety go hand-in-hand. When we lose touch with our own experience, we ignore the mountains of information our body is giving us.



- We lose confidence in our ability to figure out what's wrong;
- We think we're never good enough;
- We compare ourselves with others;
- We worry about performing.

Does this sound familiar? I bet a lot of us have experienced this, including myself. Left unattended, it can become a downward spiral, lasting for decades! I've worked with adults in their 70s who were still traumatized by teaching that cultivated fear, inadequacy, and disembodiment.

This year, especially, we have so many students in need of help. In "painxiety," as I call it: a combination of pain and anxiety. Unfortunately, our traditional system of studio teaching does not equip us to address the many difficult experiences that students bring into the studio.

If we want to be able to support and nurture students for a lifetime of free and expressive music making, we need a system that teaches students, from day one, the following:



- Making beautiful music is grounded in knowing how our body works.
- Articulating **our** experience—physical, emotional, & mental—is what empowers us to govern our own learning and find our artistic voice.
- In a profession rife with constant and necessary evaluation, we always have value and are good enough!



“ What should have happened from my first lesson to prevent me from ending up in a 30-year journey of pain?

Twenty-five years ago, I began teaching this way to help my students learn to play with less tension and more ease. I discovered that not only did they get more comfortable in their bodies, but their playing also became freer and more expressive.

I come to this work from personal experience.

For 30 years I played in pain, starting at age 18 when my left hand went numb. But the real problem began years before that, when I was a beginning flute student.

It was the teaching that I had—or DIDN'T have—that was the problem. Quite simply, nobody ever told me that I needed to know more about my body. Nobody said it wasn't my fault that I couldn't play the way I wanted: rather, it was physical tension that limited my technique, breathing, and expression.

Over the years I had some amazing teachers. Only one of them mentioned the extreme tension in my body, but she didn't have the right tools to help me. I learned a lot about flute technique and repertoire and études and practice strategies: but not what I needed the most, which was how to cooperate with my body.

Even when I went to a musicians' clinic at a famous hospital, the doctors who watched me play said I looked fine. They had no idea why my hand was going numb.

The level of pain and injury among professional musicians—75–85%—is outrageous and utterly unacceptable! How is it that someone could invest so much time, money, and energy in a profession and not be given the information and tools they need just to make it work, let alone thrive?

I believe much of that much of our collective pain and anxiety is attributable to our traditional method of instruction.

I'm not a researcher. I can't give you studies. But people tell me things they don't tell their teachers. I hear stories every day of harm caused by our rigid, archaic model of top-down, master-student, teacher-focused instruction. This is why I am so passionate about helping students learn to play with ease: with student-centred, body-focused, collaborative instruction!

Recently I got curious: in an ideal world, what should have happened from my first lesson to prevent me from ending up in a 30-year journey of pain?

Many things. But the most important one is that every teacher should have been curious about what I experienced when I played.

? Was I comfortable as a 10-year old holding the flute?

Every teacher should have been more interested in how and what I was learning, than in what they thought they should teach.

? What's your reaction to playing this piece that way?

Every teacher should have been asking me questions. Lots of questions, about how I used my body to make sound with the flute.

? What happens to your sound when you bend at the hips, knees and ankles? Why do you think it changes?

If you are a teacher, you may be getting curious: how do I do this?

It's simple. Start asking questions.

Let's say a student plays a passage and you notice several things that they could correct. What would you typically do? Start with one problem and work your way through what they need to fix and how they should fix it? Or start telling them all at once?

Have you considered how the student experiences this download of information? Often, they are overwhelmed. They are so focused on trying to understand and do what you say that they go OUT of their own experience of what they just played. They lose valuable self-reflection time that could help them improve.

And here's the kicker: by telling them what to do, you have just deprived them of the opportunity to figure it out for themselves.

Let me say that again: by telling them what to do, you have deprived them of the opportunity to figure it out for themselves.

I doubt that is the outcome you want.

So what can you do instead?

Here's the big shift.

Instead of **telling** them how to fix the problem, **ask** a question, a non-judgmental, non-assuming question.

Like, "What did you notice about the way you played that passage?" Get them to say something.

If they're not sure, you could be a little more specific, based on what you observed:

- "How did your neck feel?" or
- "How was your breathing?" or
- "Was there a place where you got tripped up on a difficult passage? How did your body react to that?" or
- "What did you notice about your tonguing?"

Get them to observe what they're doing, AND to articulate it in words.

Why?

Because when they observe and articulate what they're doing, it activates more areas of the brain and they learn more fully, more deeply.

More importantly, they take ownership over their work, and are able to do it for themselves when you're not there.

"Seek first to understand, **then** to be understood," said Stephen Covey, the famous productivity guru.

Seek to discover what students are thinking, feeling and experiencing before you decide what they need. Help them become connected to their whole body. We actually know, from decades of educational research, that the best way for students to learn is to discover for themselves. The least effective way to is to be told what to do.

It's interesting to note what percent of lesson time you spend telling your students what to do. Think about it. You probably learned this method very young, as I did.

You played something. The teacher told you what to correct. You tried to fix it, or you went home and tried to fix it.

Repeat again and again, for years.

- How did this make you feel about yourself?
- Did you lose confidence in your ability, when you were being constantly corrected?
- Did you admire and want to please your teacher at the expense of valuing yourself?

This is the system we've inherited, where the teacher is the expert, instructing the student. The student obligingly tries to do what the teacher asked, without checking in to see if it works for them and their body (which, by the way, may be very different from their instructor's ...).

I'm not asking us to change the content of what we teach, but to revise the **process** by which we impart it. A process that integrates self-discovery with body awareness to help each student find their own unique artistic path.

Nor am I suggesting we become therapists, or have advanced somatic training. But if we want to help students recognize and ameliorate the effect of "painxiety" on their playing, we need to become better **collaborators** with our students.

Instead, I'm recommending three steps to help your students become more confident and more connected to their bodies, so they can play the way they want.

## 1 Observe!



From time to time, even on screen, watch your student's whole body. Don't watch the music: observe what they're doing with their bodies.

- Are there places where they seem stiff?
- Is their breathing free?
- Are they gripping the instrument?

Just see what you notice.

## 2 Inquire!



Refrain from telling them what to do and instead get curious, as we just talked about.

Also, get them to be curious. It's so much more fun and interesting when you engage them this way; and by the way, it's less of a burden on you!

Just keep asking questions. They will get better and better at understanding what works, what doesn't, and why. Oh, and don't forget to listen to their answers; help them go deeper to find solutions.

## 3 Validate.



This is different from praising. When they do something that works well, help them identify what they did and celebrate! Get them to stop, to cheer themselves on, and then—here's the important part—have them tell you exactly what they did to create that wonderful result, so they can do it again another time.

- Were they more connected to their feet?
- Did they loosen their grip on the flute?
- Did they breathe more freely?



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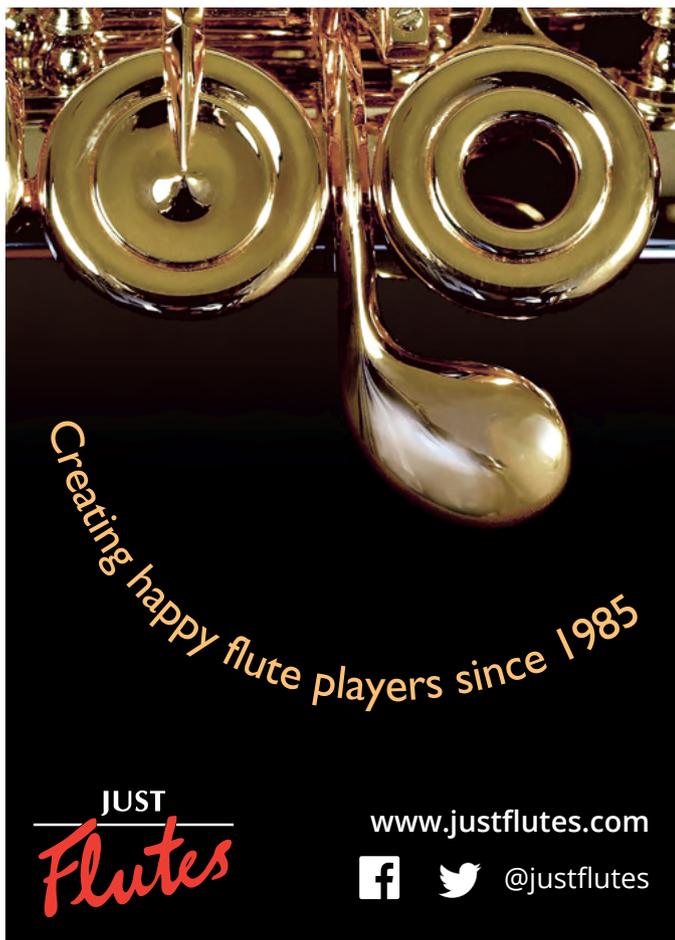
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“ Let’s update our teaching methods and create a world where all can have a lifetime of joyful playing!

Have them write it down, or better yet, watch the video recording of their lesson and take notes.

Two important things are happening here. One, they are flooding their body with endorphins, lighting up the reward centre of the brain, and more deeply embedding the learning. Two, they are making better distinctions about what works and what doesn’t work to create the music they want, which will streamline their practising.

Sound fun? It is!

Several studio teachers in my Transformational Teacher group are amazed at how much better and faster their students learn when they use these three basic strategies: Observe, Inquire, Validate. Students who never said anything before are now noticing, commenting, and enjoying what they’re doing!

Can you visualize the future: a studio recital where your students play confidently in performance? Where their breathing is easy, they are comfortable on stage, and whatever level of artistic expression they are at, their spirit can be heard and enjoyed?

I hope you are intrigued by this method of inquiry, and how empowering it is to observe and validate your students’ process. If you’re already teaching with this method, hooray! We have a lot of amazing teachers like you, and I am grateful for every single one.

But no matter how good a teacher you are, we’re all limited by an archaic system. A system where students are primarily told how to correct the things they don’t do well, and where the teacher’s knowledge is often more valued than their own experience. A method that frequently passes on harmful and inaccurate information about the body, creating fundamental problems that affect playing for decades!

Like my student Mariah, who discovered that her tendinitis was actually rooted in the tension created by a teacher’s criticism about her breathing in high school. Once she uncovered that information, we could address the source and resolve that tension. And she could step into her own beautiful artistry.

Young people are living in a time of uncertainty and anxiety. A recent Australian university study reported that 63% of students now identify as suicidal or depressed.

It breaks my heart. Doesn’t it break yours? They need music to help them feel whole and safe. We should be helping them heal, not contributing to pain and tension with our outdated, top-down method of instruction.

So I’m here to make some “good trouble\*”.

Let’s update our teaching methods and create a world where all can have a lifetime of joyful playing!

\*Rep. John Lewis, of the American civil rights movement.

Want to find out how you’re doing with virtual teaching? Here’s a self-assessment to explore the strengths and challenges of teaching online:

[onlineteachingstyle.com](https://www.onlineteachingstyle.com)



One of the world’s first Body Mapping Educators, and author of *Body Mapping for Flutists: What Every Flute Teacher Needs to Know About the Body*, **DR LEA PEARSON** has been helping thousands of musicians recover their ability to play with joy and ease for 25 years.

Guiding performers from the US to China, Dr Pearson has taught at London’s Guildhall School of Music and Drama, The US Air Force

Band, and at more than 100 colleges, conservatories, military bases, conferences, camps, and festivals.

Now a leader in the field of online studio instruction, Dr Pearson is creating new models to help teachers engage students in deeper learning experiences. She hosts *The Transformational Teacher*, a virtual group for teachers exploring ways to help students with embodied performance, and is the author of several articles on the subject.

Dr Pearson holds a DMA in flute performance from Ohio State University, was a Fulbright Scholar at the Sibelius Academy in Helsinki, and holds BA and MA degrees from Hampshire College and Stanford University.

# Player stories

## Part 1

From scientists and ski athletes to young composers, **SOPHIE McGRATH** delves into the fascinating fluting stories of this year's BFS Competitions entrants.

Keep an eye out for Part 2 in the next issue of Pan.



## Erika Khederian

14, North London

“ I like playing duets with my twin sister

I've been playing flute since I was 8 years old and for the last two years, I've been at the Junior Royal Academy of Music. Earlier this year, I won the junior category of the woodwind prize in Junior Academy, and I've participated in the BFS Competitions for four years, winning the School Performer 2nd prize last year. I love playing the flute because I can be so expressive with it and just go into my own world, and I love the gorgeous sound of listening to amazing flautists play.

My sister Alissa and I are both lucky enough to be musicians and I love playing duets for flute and cello with her, by composers such as Beethoven, CPE Bach, Mozart and Haydn. We've performed at a Christmas concert for the past four years. Usually, we play to our mum and dad but we also send videos of us practising together to our grandparents, who live abroad. Last Christmas, my sister and I performed *Duetto III* by Franz Danzi for flute and cello in an online Christmas concert. The preparation wasn't too hard and I found it very comfortable to play with her and very fun. It's very easy to communicate with my sister and understand each other's music, so I really like doing duets with her.

Having a twin sister is just like having any sister, really! But they look like you, talk like you and are the same age, so we have similar interests, and a similar sense of humour and style. Sometimes my sister gets annoying, but I guess that's the same with any sibling!



## Julie Crombie

59, Edinburgh

“ The flute was my physiotherapy treatment

If it wasn't for the fact that I needed 17 stitches to repair slashed tendons on two fingers, I never would have taken up the flute again. I'd started playing when I was about 9 and had lessons, did all the grades and played festivals, but by the time I got to 19, life took over and I just stopped. Then, on New Year's Day 2012, I was clearing up after a dinner party and my casserole dish broke in my hand and sliced my fingers—not very nice! I had to get rushed to A&E and had eight stitches in one hand and nine in another; I wasn't allowed to drive or work or even fasten a button because it was such a deep cut.

I had an operation and then went on to have physiotherapy. I'd been thinking about taking the flute back up, and the physio thought it would be really good if I did—and that was the kick up the backside that I needed. I was getting married in 2013 and so, to make me do it, I came up with the idea that I would play at my wedding and surprise everybody.

I haven't looked back. I played *Jesu Joy* on my old flute at the wedding, in memory of my grandpa who taught me the music—it was one of his favourite pieces. Even though I cringe when I listen to myself on the wedding video, at the time it was a big deal. People were surprised—other than my mum, nobody had heard me play ever. It was quite something.

I was a bit rusty to start with, but I've really embraced it. I've got involved with all sorts of groups and gone on music courses: I joined various Edinburgh ensembles and orchestras and a little chamber group and formed a wind quintet with some colleagues just prior to lockdown—watch this space! I'm also doing flute lessons over Zoom and a lot of playing with the Flutes at the Barns ensemble via Skype.

Playing the flute has helped with my fingers' flexibility and mobility, and I'm about 90% recovered. I don't have quite the same movement though and I have to work hard at it. There are

some note combinations that I find more difficult and have to spend longer practising. I'm waiting until December to do the ARSM performance diploma in person—thankfully I haven't got tired of the pieces! Getting a distinction is a bit of a dream; depending on how well I do, I might go onto the other bigger exams.

I enjoy learning to play music but also learning about it: how it was put together, when it was composed, the whole context and history behind it. I never used to do that before, and it's given me more of a sense of the pieces. After a 35-year break, playing the flute has really become a major part of me.



## Sasha Esakova

17, Moscow area

“ I'm a ski athlete

I started playing the flute when I was four—my parents thought that it could help prevent the flu and pneumonia. They also decided that I should take up sports—I started with gymnastics but I had a neighbour, Nikita Kryukov, who was a ski champion in the Vancouver Olympics, and after his victory, like many boys and girls, I started skiing. I also run long-distance (10km and more)—the longest distance I've run is 21km. My teachers and parents have supported me in both music and sports, and I've had good results in both: as an athlete I've participated in Russian and international running and ski competitions such as the Tartu marathon and St. Petersburg White Night marathon, and as a musician I've won many contests in Spain, Lithuania, Bulgaria, Serbia, Greece—and the BFS contest this year. Sports and music opened the world for me.

When I entered Gnessin Music School I decided to become a musician. The news that I was going to stop practising skiing came as a great surprise to my coaches. I still visit my ski club, but only twice a week—it gives me strength and endurance in my flute playing. Now I pay more attention to playing my flute, practising 4–6 hours a day. I miss my instrument if I leave it even for a day at home. »

# Imogen Davey

21, London/Manchester

“ I want to push the boundary of how electronic and flute elements interact

I'm currently in my third year of undergraduate studies at Guildhall School of Music and Drama, where I'm a scholarship holder. I've always been interested in doing creative things, and I realised that attending a conservatoire would give me a high level of performance training and also offer me the space to experiment with composition.

The Coronavirus pandemic left me a lot of time to compose freely. This allowed me to experiment and write more personal music, since most of what I'd written before was meant to be examined. The majority of my compositions focus on flute and/or electronics. My work deals with contrasts between processed and unprocessed material, and human and machine collaboration—I encourage the audience to question the boundary of electronic and acoustic sound.

$\Delta P$  (Delta P) was written in the first Coronavirus lockdown, around May 2020. I was isolating on my own and I decided to take on a large project to focus my mind. I set out to write a piece for live electronics—I wanted to have the electronics react to my flute playing, so that I had more control over the sound in the moment of performance. I was interested in how I could show the listener that all the sounds were in the same realm as the sound of the flute. I'd listened to many works for acoustic instruments and electronics, and many seem like a duet between a performer and a separate electronic entity. I wanted to try and push the boundary of how the electronic and flute elements could interact, sometimes forming a single sound, and sometimes being extremely separate and contrasted.

$\Delta P$  works with a click track. The performer has to listen to the click to know where they are in the music and to hit certain accents, but they also have to be very free and expressive with their playing. It serves as a great challenge for me as a performer, since it's a very different skill than playing with another musician who can adjust to you. The introduction of the piece asks the performer to improvise using whistle tones, which are sent through an infinite delay. If the player makes a mistake such as accidentally producing an ordinary flute sound, it's replayed over and over again by the delay effect! It's a powerful feeling to perform when the flute can be used to produce such a range of sounds, from quiet and eerie to loud and distorted. I enjoy the fact that when I perform, I can have the range of timbres of an orchestra by using a single instrument. It feels exciting when the audience cannot predict what sounds might come next, since the way they're created is largely hidden from them.



I always feel nervous to perform my own work, since people are hearing both your playing and the composition which you've worked hard on and thought a lot about. Despite this initial fear, I'm still motivated to continue writing, since I love presenting my work to others. I'm honoured that my composition and performance was so well received at the BFS Competitions, and I'm also really excited to be living in a time where female composers are finally getting the recognition they deserve.

I would love to learn more about writing for other instruments and ensembles, and I'm currently writing a piece for my flute, viola and harp ensemble, Trio Farben. I still have a great amount to explore in the world of electronics, so I am interested to learn more. Working with electronics is usually a challenge—live performance is often very complex and practising electronic pieces can be impractical and difficult. However, in my opinion, these challenges are worth it since I'm always captivated while watching performances with live electronics.

# Trudi Higgins

60, Southwest France

“ My geese listen to me playing!

One very unpleasant music teacher ruined my dreams of becoming a musician. My ambition at the age of 10 was to play oboe in an orchestra (via the clarinet), but when I went to secondary school, the clarinet teacher looked at my hands and said, ‘you’ll never play the clarinet, they’re too small, get out’. And that was that.

At the age of 32, I still loved music and wanted to do something, so my husband bought me a clarinet. We moved to France and I met Atarah Ben-Tovim, who guided me through Grades 1–8 in about four years. I was playing clarinet in her flute orchestras, which was frustrating as they got all the good bits, and I thought, ‘I’ve got this amazing woman here, why not make the most of it?’ Three years later, I’d taken my Grade 8 flute.

The BFS Competitions was my first ever competition. I’m part of a little chamber orchestra but because of Covid, nothing was happening, and Atarah encouraged me to have a go. I debuted *The Phoenix*, the first composition for flute by young composer Spencer Spivy. I had a schoolfriend, Paul Crabtree, who’s now a composer and teacher in San Francisco, and said he’d love me to play this piece by one of his students and see what I thought. I asked Spencer to change certain things that weren’t quite right for flute, but I thought it was really clever, well-written and exciting to play. I found it very nerve-wracking to record—I wanted to do the piece justice, and I had no experience recording. The best part for me was watching everybody else. It was incredibly exciting to be part of—I was stuck to my chair for the whole day, absolutely transfixed.

The flute is a large part of my life. In a normal world, it takes me out of the house 3–4 times a week to various orchestras and meetings, and I play every lunchtime for an hour. I’m a full-time receptionist in a nearby town and I have the keys to the music school, so I just let myself in and play. I live in a big house in the countryside with a beautiful garden, ducks, geese, chickens and lots of visiting wildlife like deer, wild pigs and pheasants—it’s a dream. In spring when I play the flute with the windows open, my two beautiful white geese come up to the window of my music room and listen. They won’t move the whole time I’m playing—it’s extraordinary! They love the flute, but they’re not particularly bothered by the clarinet. My chickens will also come and sleep on the porch while I play them Welsh lullabies. It’s strange how birds love the sound of the flute!



I’d like to do my diploma, though I’d find it difficult, working full-time, with the amount of studying that’s needed—it could be a great goal for when I retire. If I’d been able to play when I was younger, I’m sure I would’ve made a career out of it, but I’m doing what I can with it now. Not only has music brought me joy and a sense of wellbeing, it has also given me friends that I would never have if I didn’t play music—it’s brought me into a huge family. It’s got me through bad times and wonderful times, and without it, I would be an empty person. Being able to play an instrument helps you express yourself and develop as a person—it’s just absolutely vital. »





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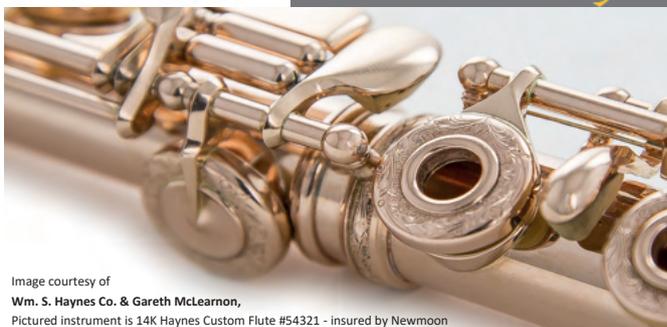


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**Simon Kelly**  
21, London

“ I performed in a mask designed by Broadway costume designers

I've spent the last three years studying music at the University of Manchester, and from September I'll be doing a Master's in Music Performance at the Royal Academy of Music. During the pandemic, all the university departments had to have the same Covid guidelines, which included wearing a mask in all buildings—a bit of a shame for musicians! The university had to get specialist masks for wind students, and for the flute players, they sourced fabric masks designed by out-of-work Broadway costume designers who were making PPE [the Broadway Relief Project].

I had to wear the mask for all one-to-one lessons and whenever I was practising within the building. I also wore it for my video submission for my second year recital (delayed by Covid) as well as my Master's auditions and the BFS Competitions recording. That was an interesting experience, especially since I expected a lot of the other competitors would have masks, but it turned out I was the only one!

I was worried before getting it as I didn't think it would sound good, but it's very simple, and sound-wise I've had absolutely no issues. Doing a 20-minute recital, all the condensation would build up and it would get very sweaty and hot, but it could've been a lot worse.

For my final recital in May, I didn't have to wear it as they'd ordered in perspex screens that went around you—it was good as I didn't have to worry about fainting. I was considering throwing my mask away because I don't want to see it ever again, but I'm slightly cautious that maybe in 20 years if I'm still performing, there'll be some new global pandemic and I'll have to fish it out from the sock drawer!

This year I took an electro-acoustic composition module. The Pro Tools digital audio workstation was licensed to us for the year because during lockdown we couldn't use the facilities, and I also used Max, an improvisation coding feature that lots of interactive

performances with flute and electronics use. I set up small microphones in my house, and my first composition submission was a piece about working from home—everything in the piece was recorded within one room. Covid really led me to use the environment I had—I didn't have all this big recording equipment, but I was still able to utilise the environment in a unique way.



**Emme Hensel**  
12, Hampshire

“ I compose music, including a suite for flute

I started playing when I was 5 on a Nuvo flute. My goal was to get my Grade 8 before leaving primary school and I've done that, so now I'm hoping to start exploring more with improvisation. I'm a member of the National Children's Orchestra, Hampshire Flute Choir and Hampshire County Youth Wind Ensemble—face-to-face rehearsals have just started up again, which I really missed during lockdown.

Whilst home learning, I did a lot of recordings and started doing compositions—inspired by the eFlute Festival and Flutewise. I wanted to keep challenging myself and was really pleased to find out about the weekly Flutewise challenges of recording ourselves playing a piece or composition based on a theme. My suite *The Sounds of Nature* was based on nature and first came from my improvisations based around certain things in nature, sometimes incorporating the sound they actually make. The suite was for flute and backing track and I put pictures to the music on iMovie. For one of the movements, I even put the music to a storyline!

Recently, I won the NCO Junior Composition prize. We had some composing workshops with Jonathan James, which led to the challenge of composing music to a clip from a *Wallace and Gromit* film. I really enjoy composing because you have so much freedom with what you do—often I start my composition from improvisation. There are so many possibilities, and although I sometimes don't know what to write next, sometimes I am just playing a piece and a melody will come to me.

# Teaching “little” flute players

by STÉPHANIE SUPERLE

From birth to age eight, children develop at a rapid rate. That saying, “kids soak it up like a sponge” refers to the formative years where kids learn more quickly than at any other time in life. The first five years are especially crucial for physical, intellectual, and social-emotional development. Yet, flute lessons typically start after this time in a child’s life. That is, until now!



### ● **The early years for flute players**

For anyone curious about teaching “little” flute players, you might be wondering what age group I’m referring to within the formative years. Many flute teachers are seasoned pros at teaching beginners when they start music in school or beginning at around 8 to 11 years of age. The early years for flute players begin as early as age three or four depending on the development of the child.

### ● **What are the best things about early years teaching?**

During these formative years, play is a child’s main way of learning and developing. Not only is play fun for kids, it also gives them opportunities to explore, observe, experiment, learn and solve problems. This also gives YOU the opportunity to think outside the box when it comes to teaching fundamental skills like making the first sounds, first notes, rhythms—anything, really! What’s more, little flute players are like boomerangs; what you give to them in love, joy, fun and play, they throw back at you times a million. They are little balls of positive energy just eager to learn and love you right back.

### ● **What special considerations do you have to keep in mind?**

Children mature and develop at different rates, so it is important to keep each child’s development in mind when assessing their readiness to start learning any musical instrument at this age. Research shows that a 5- or 6-year-old child has an attention span of about 10–15 minutes (2–3 minutes per year of their age). Knowing the research allows us to understand that it’s inappropriate to ask a child of this age to sit still in a lesson for 30 minutes! Instead, it is our responsibility to organize our lessons in a way that keeps calling their attention within this time frame in developmentally appropriate ways.

Another thing to keep in mind when creating lessons is the various styles of learning. Repetition through play is vital for these early years. That means moving! Running, dancing, hopping, walking, incorporating anything that involves movement to reinforce skills in a new way. Whether you’re teaching virtually or in person, start thinking about how you can teach or reinforce a concept through movement. Can you incorporate more than one sense? Come up with a few ideas and then watch how your students create their own adaptations from your spark.

### ● **What are the challenges of teaching this age group?**

Remember, young students are little balls of positive energy! They buzz around with excitement and are capable of soaking up information—with rules, structure, and even a routine. One of the biggest challenges of teaching this age group is developing classroom management strategies to ensure students stay (relatively) on task. My go-to strategy is to stay organized with a detailed lesson plan. With older students, I usually have a rough guide of what I’d like to accomplish in a lesson or class. With young students, every minute of a lesson is planned with back-up activities on the ready, just in case. Obviously, I plan for fun and have “flex time” for creativity and discovery but it’s important to be able to call back a student’s attention when needed. With group classes, it’s also important to be realistic with yourself about how many students you feel you can manage at once. Remember, a group is more than one!

### ● **What flutes are available for small people?**

BFS members will have enjoyed Karen North’s article in the March 2021 issue introducing many flute players and flute educators to the Nuvo TooT as a “prelude” to learning the flute. With new instruments like the Nuvo TooT and Guo Shining Piper, learning the flute as young as four is now as easy as finding a quarter-size violin! These instruments are short, lightweight and have keys so small hands no longer have to struggle to cover holes like on a recorder or fife. As Karen mentioned, the Nuvo TooT even has a “first lip plate” so all children can be successful making a sound right from day one! How awesome is that?!

For families or teachers who would like to start learning on a regular student flute, it is important to select an instrument that fits the child. Curved headjoints are available to bring the body of the flute closer to the child’s body so they don’t overextend their arms. The Nuvo Jflute has a “donut headjoint” which has turned the parts of a curved headjoint into a single piece. There is also the Jupiter waveline flute that has a teardrop-shaped headjoint for the same reason. Start with your local music shop to see what they have to offer.





STÉPHANIE SUPERLE

### How to get started teaching early years

Some of you may be feeling that childlike excitement and want to dive right in! The good news is that there are a handful of teacher training programmes available to get you started (listed in alphabetical order):

- The Colour Flute Method
- The FlutePlay Community & Learning Platform
- The KinderFlute Method
- The Suzuki Flute Method
- Windstars Teacher Training (by Nuvo)

One thing to consider before any training programme is to decide what kind of instrument you feel most comfortable teaching and what kind of lesson programme you would like to start! Knowing your comfort zone will allow you to choose a teacher training programme that will support you in getting started so you can learn and lead with confidence.

### What repertoire would you recommend to start with?

The answer to this question depends largely on what type of flute you choose to start with! It is important to note that both the Nuvo TooT and Guo Shining Piper are chromatic instruments; however, they are based on five fingerings. This means that, depending on what method book you choose to start a young flute player on, the chromatic fingerings will be different than on a student flute.

Generally speaking, because this age group is so different than teaching older beginners, I tend to look for materials with larger writing and notation, lots of “white space” to encourage student creativity, fun activities mixed into the curriculum, and lots of playful repetition. There are many method books written by living authors who actively teach this age group! Many have websites with free resources so you can explore before investing. Remembering that all children are unique and learn in their own way, I’m a huge advocate for finding resources that meet the needs of my students rather than one method for all.

### What tools and resources are available for teachers?

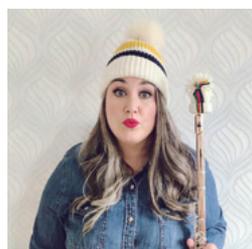
There are so many amazing new tools and resources available for this age group, it’s astounding! If you’re looking for a place to get started, the FlutePlay shop is like Etsy for early childhood flute educators, providing a platform to share their books, activities, and resources. Because many contributors have their own websites with additional content, the FlutePlay website is a convenient place to start exploring everything that is available for teaching this age group. From there, you will find links, information, and supporting resources for many of the method books and activities.

### Final Thoughts

Teaching the flute from the early years is an exciting area in flute pedagogy that is supported by active educators, growing resources, and smaller instruments for smaller bodies. Not everyone will gravitate to teaching these young learners, and that’s ok! We all have our own superpowers! But for those who are even the slightest bit interested in diving in, there’s no better time than NOW! Harness your inner child, have fun, be organized, get creative, and you’ll be amazed at what you and your little flute players learn and create *together*.

#### USEFUL LINKS

- <https://www.colourstringsbooks.com/flute/colour-flute-a.html>
- [www.fluteplay.ca](http://www.fluteplay.ca)
- [www.kinderflute.com](http://www.kinderflute.com)
- <https://europeansuzuki.org>
- <https://nuvo-windstars.com>



#### STÉPHANIE SUPERLE

(“su-PEARL”) is a Canadian flutist, educator, and the founder of FlutePlay: a global community of early childhood flute educators dedicated to reimagining the future of flute pedagogy. In an industry

traditionally marked by competing methodologies, FlutePlay is cultivating a community where #littleflute families and educators can connect, create, and collaborate on all things little flutes.

Through FlutePlay and her private studio, Stéphanie aspires to make flute one of the top three instrument choices for young families starting their musical journeys, while showing future generations that *flute is for everyone*.

Stéphanie lives with her husband and daughter in a little suburb just north of Toronto. She is an aspiring rollerskater, avid baker, and enjoys her coffee with a hint of maple syrup. To read more about Stéphanie and her work, visit [www.stephaniesuperle.com](http://www.stephaniesuperle.com)

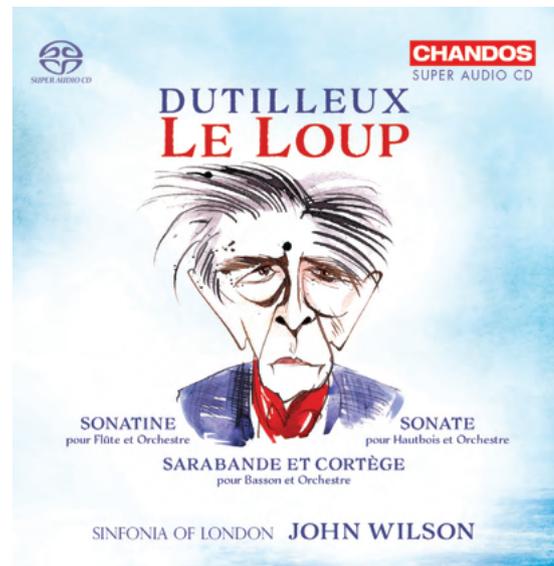
# Dutilleux Sonatine: A new life

by LISA NELSEN

One of the most beloved pieces in the flute and piano repertoire is Henri Dutilleux's *Sonatine*. It was composed and published in 1943 as a *pièce de concours* (test piece) for the Paris Conservatoire, as were other works by Dutilleux for oboe, bassoon and trombone. They were written for the students to learn new and current repertoire, and to prove their worth as graduating students from the conservatoire. As the story goes, and as music historians have recorded, Dutilleux would not discuss these works with anyone. Many flute players have tried over the years but have been rebuffed. In an interview with Claude Glayman, Dutilleux said, "the flute piece ... has been recorded many times abroad, although I have never wanted it to be recorded in France because it doesn't yet sound really like my music. But I haven't put an embargo on that". He wanted to move away from the formulaic approach of these exam pieces; his Op. 1 was given to the Sonata for Piano written in 1946, and the works composed before this were practically obliterated from discussion and study by Dutilleux for most of his life.

There is a more current history in the making, however. Composer, Kenneth Hesketh, an ex-student of Dutilleux who had maintained correspondence with him through his later years, has made versions of Dutilleux's wind *concours* pieces for soloist and orchestra. A conversation ensued between Hesketh and his Royal College of Music colleague, conductor John Wilson, where they decided to work on a project that brought the pieces to the concert platform. Wilson was "dreaming up projects for Sinfonia of London and recording arrangements by composers of other composers' music. I wanted a companion piece for a Dutilleux album". The ballet, *Le Loup*, was the centrepiece of the album's programme, and Wilson wanted to showcase the wonderful soloists who play in the orchestra. And so, the *Sonatine* was planned for flute player Adam Walker to perform.

I asked Wilson, Walker and Hesketh about the process of the recording and orchestration of the *Sonatine* becoming reality. They each gave me some time on Zoom to chat. Each spoke happily at length about their admiration for each other, and about how well the *Sonatine* and the other wind pieces worked in their orchestral guises.



Hesketh remembers scoring the flute *Sonatine* first, and then asking if Wilson would be interested in the rest.

**John Wilson** We did some of Dutilleux's piano pieces (*Au gré des ondes* with the BBC Philharmonic) ... not sure who started the conversation about what other pieces could be done. Ken had transcribed Dutilleux piano pieces for chamber orchestra (for the Göttingen Symphony Orchestra). There may have been a conversation between Ken and Dutilleux about making this arrangement (of the *Sonatine*). [Hesketh has since said "no discussion between myself and Dutilleux took place concerning these pieces".]

I heard that Dutilleux really hated all those early pieces because they were under the spell of Ravel, and he had to shake them off. Ken said he had made arrangements of the early wind and piano pieces ... he may have said it first, and I stored the information. I'd always known that Ken is »



Dutilleux and Ken Hesketh at QEH before the festival, 2005.

skilled and can take on anybody else's style. He's very good at getting to the heart of the composer's style ... [he's] particularly adept at scoring. Scoring piano music is really hard! You can't just say 'I'll put this with that instrument!'. You put the pedal down (on the piano) and immediately you have to find the sustaining sound ... and it's not the same with the orchestra ... you can 'gild the lily'. Ken never does that.

The perfectionism of Dutilleux's composition is mirrored by Ken's perfectionism of his craft. Ken has taken care of meeting the levels of composition in the parts and really caring about the detail. There's not one note in the orchestration that shouldn't be there. We all know that music has to have form. Orchestration has to have form! You can't just say 'I'll have a bit of harp here and a bit of oboe there. You have to plan the progression of the instrumentation so that it has a logical flow to it. Everything is used with perfect economy, perfect amount of style ... it's really quite something, what Ken has done.

Walker was very complimentary about the sound colours:

**Adam Walker** It's quite seamless. Having played the piece a lot with piano, the way Hesketh has done the orchestration is quite discreet, but at the same time highlights certain harmonies that you've kind of taken for granted before. And mood and atmosphere, talking about the orchestration just now ... the beginning feels misty and mysterious. As the music unfolds, so does the orchestration,

and you get new colours as the sound blooms. Different instruments and different forces grow. You notice the piece in a different way.

**John Wilson** [The flute is] never swamped. It's sometimes easier to balance with a well-orchestrated piece than with a piano. A well-judged pizzicato with divided strings makes less sound than a piano.

**AW** It really flowed. I think of the first movement like a voluptuous dance. You have all these sheeny textures but underneath that you have the pizzicato hierarchy continuing. It keeps it all flowing.

**JW** It is so transparently scored that anything which is even remotely off-centred tells, there's no room to hide. Every note has its place in the orchestration. We [Sinfonia of London] worked quite hard to get it really, really good.

**AW** I was concentrating so hard ... I can't remember!

**JW** When we recorded it, Adam just stood in the middle of the orchestra, which was great.

**AW** It feels quite symphonic in a way. The orchestration has extremes. The flute and piano version feels a bit like a Paris Conservatoire test piece. I think with this version it feels very much symphonic in a natural way. Often the scoring of flute concertos is fairly conservative. What I like with this is that it really feels like one of Dutilleux's symphonic works. You get percussion, trumpet, bass clarinet ... lots of bass clarinet! ... harp ... it feels very soloistic with this combination.

**JW** It's not a huge orchestra. It's an orchestra with 45 players, so it's a chamber ensemble really. All the string players play soloistically, which, in terms of sound, makes it sound like a larger ensemble. He uses the harp, celeste, vibraphone and crotales to get this luminosity in the sound. Ravel had only been dead six years when the Sonatine was written. Dutilleux was still very much under the influence of Ravel and Prokofiev.

**AW** It does remind me of Messaien with the trumpet bits ... little fanfares.

**JW** Dutilleux said 'he had to kill the master' ... or

“ It feels less naked this way, and much more like a hug.

something like that. It's a quote you can find online. He really felt he had to kill Ravel off to move to the next stage. It sounds absolutely as fresh as paint. It doesn't sound like something that's been orchestrated just for the sake of it. I think it sounds like a really useful addition to the repertory ... as if it was meant to be.

**AW** As an addition, it's quite a useful piece. When you're asked to play pieces like the Ibert or Nielsen that are not quite the length of a concerto, it's nice to have another piece to go with it. I think it's a very good piece to go with these.

**JW** A luxury encore.

Wilson then left the conversation at this point to let Walker and I talk about the flutistic (geeky) points in the piece where I wanted his opinion:

**AW** The way it's been orchestrated, with all these new colours and vibrancy, it wasn't in a way that was obstructive, and I didn't have to change anything. It was like playing with a massive colourful piano. In that sense, I didn't have to change my setup. In terms of breathing, I played exactly as I would with piano. Obviously with an orchestra, you can't take quite so much time to breathe as you might with piano in certain places ... because there's too many people and a conductor ... but it was never an issue. It's so cleverly orchestrated that it was never a problem. In terms of phrasing, having these extra colours and prods in certain directions in terms of colour is quite instructive in how to phrase. The anchor points are all quite clear and vibrant. It feels less naked this way, and much more like a hug.

**Lisa Nelsen** I noticed that, listening to a rough cut of the recording, you played the *ad lib* flutter tongue section instead of triple tongue.

**AW** It can be quite nice triple-tongued, but I quite like the *légère* section to be strident. It's possible to triple at this speed, but it's a bit fatty with orchestra. With piano you can slow it down a bit and do the swell, but with orchestra which has this big rhythmic impulse going already ... and there's a massive crescendo, so to have this effect of WHOOSH, I think you can do more with the effect and add variety. That's why I like to flutter-tongue. Even with piano.



The opening of Ken Hesketh's new orchestration.

There are so many different ways you can interpret it. What I liked so much about this recording is here [at figure 8]. It feels militant and unfolds into a softer texture; it has an impression of something darker, and then relaxes into 'aaahhhh ok'. I just had to do the cadenzas on the spot in the recording process. It wasn't like I did them while everyone else had a cup of tea. It had that element of performance to it that I couldn't just sit back. There were a lot of keen ears around me ... so there was an element of surprise involved. The atmosphere is lovely in the orchestra ... very supportive. Everyone has their full-time jobs [in other ensembles] and then we all come together. There's a mix of age, and the collective energy is really giving.

Ken Hesketh and I have been friends for years, and whilst I've always found his flute parts terrifically difficult and initially challenging to prepare to perform, they're always idiomatically written for the instrument. I wouldn't be able to 'whistle »



Dutilleux with his wife Geneviève.



Dutilleux with George Perle.

the tunes', but the language in which he writes has become very much part of my thoughts and encourages a fascination in the intellect of his dialogue that's stayed with me to this day. I'd only been living in the UK a few years when I became a member of Continuum Ensemble, London, and we were preparing to premiere Ken's piece, *Torturous Instruments*. Just before this time Ken had attended the Tanglewood Summer Academy in the USA, having been accepted by then composer-in-residence Henri Dutilleux to be one of the students there.

**Ken Hesketh** In 1995, along with many other young composers, Tanglewood was (and still is) seen as one of those 'way stations' on the way to beginning a career, to getting noticed. I had sent my application and scores but had really expected a rejection.

To my great surprise and joy, Dutilleux had been interested in my work and I was invited to go. What was interesting about his process of choosing, apart from the sonic nature of the work, was that he had noted the calligraphy, which was important to him, because his own was exquisite (he said you could gain a lot regarding personality through the physical writing as well as the music).

I attended the course, along with seven or eight other students, four Brits, three Americans, one French and a Greek composer/auditor. Dutilleux spoke about his post-

*Métaboles* work (1964) and the early music absolutely did not come up for discussion. There were performances of *Les Citations* for oboe, harpsichord, bass and percussion, the string quartet *Ainsi la nuit*, and a number of orchestral pieces [Nicholas Daniel gave the premiere of *Les Citations* in 1984. *For Aldeburgh '84* was the original title]. In 2010, Dutilleux extended *Les Citations* by inserting sections from *Le Loup* [the ballet from 1953, that is the centrepiece of this recording], which was a great favourite of Geneviève's [Dutilleux's wife].

He was absolutely uninterested in discussing the pieces written during the war years [this includes the conservatoire test pieces] and a little before and after, though the Piano Sonata (Op. 1, 1946) and the first two Symphonies clearly still had value for him. The period of those *pièces de concours*, mid to late '40s, were from another world, and a closed one. He had recently finished his work, *Shadows of Time* written for conductor Seiji Ozawa and the Boston Symphony and young voices, and the channelling of his response to the war is more individually expressed in his final style in this piece, where a musical memorial to the Holocaust can be found [the middle section was dedicated to Anne Frank and the children who died innocently between 1945 and 1995].

I think it is obvious to say that this period of French music is of great interest to a musician of John Wilson's personality, understanding, and musical nature. He naturally feels this music in emotional and technical terms. The soloists all gave stunning interpretations as one would expect with the calibre of players in John's orchestra, and Adam I think has this style utterly at his command, the typical French luscious low flute sound and incisive higher registral material ringing out and complementing yet defining the new orchestral colours. This period of Dutilleux speaks with a specific type of nonchalance and languidity which somehow you don't quite get in, say, the music of Poulenc or others of the group *Les Six*. There is great wit and élan in Poulenc but with a type of objectivity and perhaps cynical detachment (and later a religiosity). Debussy and Ravel may have greater orchestral luxury, harmonic colour and adventurousness, but still it's not the same sort of emotion ... there's something about the colouring and pacing of *Le Loup* which is of its time and reminds me of a composer such as Auric, say the language of the Piano Sonata of 1932 (Auric was also a film composer, *Passport to Pimlico* being a great example). In *Le Loup* one hears references to *Pétrouchka*, to Ravel and *Les Six*, but it has been digested, and is fully Dutilleux. As to what led Dutilleux forward to his mature style, Caroline Rae mentions the 'foreign leavening' of composers such as Bartók, Berg, Schoenberg and Lutosławski and I think that's absolutely correct, but hardly spoken of, especially when Dutilleux's work is all too often placed alongside Ravel, or Berlioz etc.

Dutilleux never wanted a restaging of *Le Loup* as he thought the choreography dated. However, a performance was given by Ballet de l'Opéra de Paris in 2010, and as Geneviève had just died he seemed to have let things go ahead. It's interesting that at the end of his life, those war years, and specifically Geneviève's fondness of *Le Loup*, crowded around his work particularly during the time of the composition of the late song cycles (2002 and 2009).

In the liner notes in the CD, Hesketh says, "My approach to orchestrating these works has been to stay within the instrumental palette specific to their time; though, where appropriate, I utilised colour combinations found in the composer's later period (for example, the use of tuned percussion). However formulaic the genre of the *pièce de concours*, it is clear that Dutilleux explored and sought constantly to advance in style."

**KH** [Further to the Tanglewood period] Dutilleux would always bring a bottle of wine to everything: lessons, chats, a party at Serenak ... and he was smoking Gauloises in those days. At the time I smoked and he gave me a box of Gauloises, as a gift as I 'might like these'; after I'd smoked one pack of the things I wasn't sure why I didn't throw up on the spot ...!! Of course, I kept smoking them to be polite ...

At the same time that Dutilleux was there (in Tanglewood), Oliver Knussen and Reinbert de Leeuw were there too (Reinbert would smoke rather wretched rollies). I seem to remember at least one photo taken in a haze of smoke with all these great composers puffing away. Dutilleux was quite the shutterbug at the time, with a new camera with a timer. I remember one set of attempted photos where Dutilleux didn't quite make it in time for the photo after pushing the camera shutter button.

Why did I orchestrate the wind pieces? Of course I like the music, and I just thought they were crying out for orchestral clothing. Also, like the Ravel and Debussy arrangements I've made over the years, they were excellent opportunities to exercise my own colouristic abilities, such as they are.

Hesketh introduced me to Dutilleux in 2010 while we prepared to perform a small festival of his music at the Purcell Room in honour of his soon-to-be 90th birthday. Dutilleux and I began to chat about his recent trip to Toronto, which quickly turned to his enquiry of whether or not I knew his little flute and piano piece. I said I did, but that I understood he didn't like to discuss it with anyone. He patted my hand and said, "I've made my peace with the Sonatine ... it's made me a lot of money. Maybe it's time for me to write a new flute piece ..." He trailed off, and Hesketh, who was sitting behind him just shook his head and mouthed that he had no time. We were so close!



**JOHN WILSON** is in demand at the highest level across the globe. In the UK, he performs regularly with most of the orchestras, including the London Symphony, London Philharmonic, BBC Scottish Symphony and City of Birmingham Symphony orchestras, in their main seasons and at festivals such as Aldeburgh, Glyndebourne and the BBC Proms. For many years he also appeared widely across the UK and abroad with the John Wilson Orchestra. In Europe Wilson has conducted many of the finest orchestras including the Royal Concertgebouw, Budapest Festival, Swedish Radio Symphony, Oslo Philharmonic, Bavarian Radio Symphony, Royal Stockholm Philharmonic and DSO Berlin and further afield he has conducted the Sydney Symphony Orchestra.

[johnwilsonconductor.com](http://johnwilsonconductor.com)



**ADAM WALKER** is at the forefront of woodwind soloists, and incredibly active in everything that is possible to do as a flute player! In the past year, Adam stepped down from his position as one of the Principal Flutes of the London Symphony Orchestra, and has recently launched a recital CD with pianist James Baillieu and violist Timothy Ridout; whilst his new chamber ensemble Orsino released its first CD centred around music of the French *Belle Époque*.

[adamwalkerflute.com](http://adamwalkerflute.com)



**KENNETH HESKETH** has been described as "one of the UK's most vibrant voices, having a brand of modernism that reveals true love for sound itself" (International Piano) and as "a composer who both has something to say and the means to say it" (Tempo magazine). Hesketh has received numerous national and international commissions and has worked with leading ensembles and orchestras in the USA, Far East and Europe. He is a professor of composition and orchestration at the Royal College of Music, honorary professor at Liverpool University and active as a guest lecturer.

[kennethhesketh.co.uk](http://kennethhesketh.co.uk)

#### **Hesketh's works for flute**

*Gabo's Opus* for solo flute (2005) Schott

*Entanglements (Dance scenes)* for Alto Flute (2014) Cecilian Music

*What if...? (op[er]er)* for flute, clarinet, violoncello and piano (2009)

*Interludio e Nube Lontana (Derivato)* for flute and harp (2019) Cecilian Music

# Shedding light on forgotten music

## Playing lost flute repertoire from the Netherlands in World War II

by AVNER GEIGER

In March 2020, I found myself, as many of us did, with ample spare time on my hands. With no concerts in sight, I saw this unusual free time as a creative opportunity to explore forgotten, but fascinating flute repertoire. A musical treasure box which had remained closed for decades was opened, and I started a process of exploration and discovery, shedding new light and bringing forgotten music to life.

### A GROWING INTEREST

In the past two and a half decades, there has been growing interest in the music composed by the so-called “Holocaust Composers”. The focus has often been on composers such as Schulhoff, Haas, Klein and Ullmann (the “Theresienstadt composers”), who left behind some exceptionally powerful pieces which have been researched and performed more and more in recent years.

Inspired by this, I started asking myself: “How could I, as a flute player, contribute to this important effort of bringing lost music to life?”

As I began searching for unfamiliar music I came across a wonderfully informative online catalogue of music and biographies called *Forbidden Music Regained* by the Leo Smit Foundation. This is a remarkable organization, founded in 1996 by the prominent flute player Eleonore Pameijer and pianist Frans van Ruth.

The organization’s aim is to research, discover, regain and distribute “lost” musical works by Dutch composers who were persecuted for racist and political reasons by Nazi Germany in the Second World War, and to tell the story of those composers.

This vast source of information, including biographies, as well as numerous recordings and links to the sheet music, is available online free of charge (<https://www.forbiddenmusicregained.org>).

Thanks to the activity of this organization this music is now being played more often in the Netherlands, and I believe it should also become better known worldwide.

### BANNED COMPOSERS

This was a generation of interesting composers, some of whom were already established, while others were just at the start of their career as the war started. Their works were banned and often remained highly unknown both inside and outside the Netherlands for decades after the war.

Generally speaking, Dutch composers have never quite enjoyed very high recognition. The Dutch giants of painting—the Golden Age artists of the 17th century such as Rembrandt, Vermeer and Frans Hals, and later painters like van Gogh and Mondrian—are some of the most influential figures in art history. Concert halls around the world frequently welcome famous soloists, conductors and orchestras of the “Orange Kingdom”. For some reason, it is a different case when it comes to this country’s composers, which are, in the main, unfamiliar to most music lovers.

### THE NETHERLANDS IN THE 20s & 30s

In the 1920s and 1930s, the Netherlands, especially Amsterdam, had a vivid cultural and musical scene. There were excellent musicians, ensembles, conservatories and orchestras, as well as a blossoming theatre scene.

Dutch composers have often been greatly influenced by their larger neighbouring countries. Whereas in the 19th century, the Netherlands embraced more of a German influence, the French style took over in the 20th century. The musical revolutions in Paris in those decades resonated strongly with many of the pre-war Dutch composers. Stravinsky’s revolutionary ballets, Ravel’s mixture

“ A musical treasure box which had remained closed for decades was opened.

of jazz and classical style, and the unmistakable buoyancy and suaveness of *Les Six* (including Milhaud, Poulenc and Honegger) had great impact. This French influence might also be the answer to why Dutch composers, too, wrote so much for the flute!

This French influence became even more of a political statement as the war approached, a cultural counteraction of sorts to the German-Nazi regime.

Before the war, Dutch Jews were well integrated into society and were not directly confronted with much antisemitism. Jews were an integral part of cultural life in theatres and orchestras. Composers such as Leo Smit, Henriëtte Bosmans and Dick Kattenburg often had their works performed by orchestras and played on the radio, thus allowing them to forge promising artistic careers.

### THE NETHERLANDS UNDER THE NAZI OCCUPATION

After the Nazi invasion in May 1940, new discriminatory laws were made by the occupying regime, which gradually limited the freedom and rights of Jews.

Jewish composers, as well as anyone who refused to cooperate with the Nazi occupation, became banned and their music was forbidden. In 1942, as deportations to concentration camps started, some composers were able to evade capture by going into hiding. Many of those who were deported to the camps were murdered, and both their stories and their music were lost.

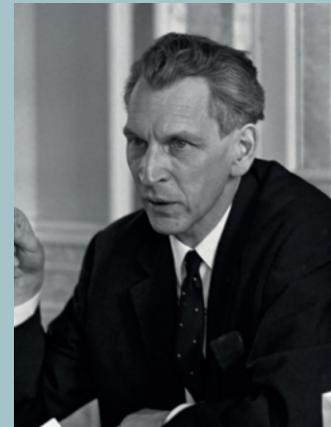
In my search I came across numerous pieces which I believe should find their way into our often too finite repertoire. I felt sheer joy in discovering pieces I had never heard or played before. My excitement was enhanced by the touching life stories of these composers.

It took many decades and dedicated research by the Leo Smit Foundation for some of this music to be rediscovered and played



WIKIPEDIA

Leo Smit in 1918.



JAC. DE NIJS / ANEFO—NATIONAAL ARCHIEF

Marius Flothuis in 1967.

again. Here I wish to highlight the stories of just a few of these composers whom I personally find particularly interesting and touching and whose musical works I recently performed and recorded.

**Leopold “Leo” Smit (1900–1943)** was born in Amsterdam to a Jewish family and studied both piano and composition at the Conservatorium van Amsterdam. In 1927, he moved to Paris, where the music of Ravel and Stravinsky made a deep impression on him and where he had close contact with the famous group of composers, *Les Six*. In late 1937, he and his wife returned to Amsterdam, and Smit started making a name for himself in the local musical scene. As the Nazi occupation started, Smit did not go into hiding. In February 1943, he completed the second movement of his last work, his Sonata for flute and piano. Shortly afterwards, in April 1943, he was deported to camp Sobibor, where he was killed three days later.

Recording this second movement, I felt the heavy weight of this tragedy in the written notes. In fact, the first and third movements are still very joyous and Milhaud-like, but the second movement is something completely different: at times a broken prayer, at times a broken song sung over troubled waters. I was deeply moved by the embedded foreseen tragedy as we recorded this sonata.

**Marius Flothuis (1914–2001)** was a composer, musicologist and the artistic director of the Concertgebouw Orchestra in Amsterdam.

At the young age of 23 he became the orchestra’s assistant artistic director, but in 1942 he lost this position due to his ideological refusal to register with the Kultuurkamer, the regulatory cultural agency installed by the German occupation forces in the Netherlands.

Flothuis was active in the resistance until his arrest and imprisonment in 1944 in the Vught Concentration Camp, from which

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LEO SMIT FOUNDATION

Fania Chapiro.

he was later deported to Sachsenhausen. Despite all these hardships, he not only managed to survive but even to compose during his imprisonment! After his return to Amsterdam and his recovery, Flothuis held numerous positions including as the artistic director of the Concertgebouw Orchestra from 1953–74.

His piece *Aubade* (morning song), was composed in Vught in 1944 for the birthday of his friend and fellow prisoner Everard van Royen.

Van Royen performed *Aubade* himself at the camp and later near the barbed wire fence separating the men's and women's camps. Tineke Wibaut-Guilonard described that event:

“ At the corner, just a few meters from the fence, on the women's quarter side, a crowd of women was standing, breathlessly listening, close to each other, surrounding Guusje, Everard's wife. After the last tones there was silence, a deep silence. Then from the women's camp the *Ave Maria* is heard, sung by the bright girl's voice of Louise de Montel, 'the Nightingale of Vught'.

This was one of those moments, that we as prisoners of Vught forgot the reality of our situation. A moment of hope and confidence.

Source: Text by Joyce Kilian

**Fania Chapiro (1926–1994)** was born in Indonesia (a former Dutch colony).

At the age of 9, she wrote in her diary: “I have decided to become a composer and a wonderful pianist”. The eruption of the Second World War changed everything, yet she composed many works despite the surrounding chaos, using traditional forms and boisterous virtuosity. The war years were highly challenging for her family as well as for her teacher Sem Dresden. Nevertheless, she survived and continued developing a career as a pianist and as a composer.

We recorded the *Nocturne* from the flute sonata, which I am looking forward to playing in its entirety soon. This movement is so unique, a depiction of a dark and mysterious night with a feeling of threat and dread awaiting, a composition full of patience and tensed emptiness between the flute and the piano.

### RECORDING THIS MUSIC

In order to make this project more accessible, I have made video recordings, together with the pianist Yannick Rafalimanana (<https://yannickrafalimanana.com/bio>). We spent a day at an old Berlin Brewery which was transformed into a concert space. In this dark, atmospheric surrounding we created a few videos which are distributed by the Dutch label, Donemus Records, and are accessible online under the title *New Life* on most online music and video platforms.

The project will continue this year with live concerts, recordings of additional repertoire, interviews and also the “loss and survival” story of my own family in the Netherlands during the days of the Nazi occupation. All of this information will be made accessible online.

In many senses, I feel that playing music which has been forgotten can bring back something of the human spirit which was silenced.

I wish to thank the Leo Smit Foundation, [www.forbiddenmusicregained.org](http://www.forbiddenmusicregained.org) for the valuable information, as well as Andre Boers, Benny Geiger, Marcel Tröger and Francesco Camuglia for their help in writing this article.

• **AVNER GEIGER** is an Israeli flutist living in Berlin.  
• [www.avnergeigerflute.com](http://www.avnergeigerflute.com)

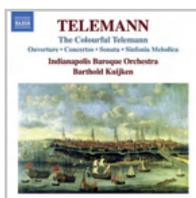


JONAS BRANDAU



# reviews

## recordings



**TELEMANN: THE COLOURFUL  
TELEMANN**  
INDIANAPOLIS BAROQUE  
ORCHESTRA  
BARTHOLD KUIJKEN, FLUTE  
Naxos © 2020

As Barthold Kuijken writes in the booklet notes, “Telemann wrote music that stands out for its delightful and remarkably generous character, each piece like a leisurely walk with a good friend”.

The dramatic French-style Overture in C minor TWV 55:C4 sets the scene for our journey with the Indianapolis Baroque Orchestra and Telemann. It captures the listener’s attention with varied textures, moments of syncopation and some wonderful solo baroque oboe playing.

The Concerto for Two Flutes in G major TWV 53:G1 is a great contrast to the Overture. The opening movement is an amusing conversation between the soloists and the orchestra. The soloists (two flutes accompanied by bassoon) start with a dignified, serene theme. The orchestra, however, insists on a spritelier character, the violins playing semiquavers, as opposed to the flutes’ melodious quavers, and the continuo instruments picking up the pace with quavers after the bassoon’s ponderous crotchets. The *Allegro* that follows provides more solo sections where the flautists can shine. Barthold Kuijken and Leela Breithaupt create extra interest with ornamented flourishes. The *Largo*, though simple, is a masterclass in ornamented repeats, and the two flautists imitate one another delightfully. The final *Presto* provides a rowdy, folksy conclusion to a marvellously fun concerto.

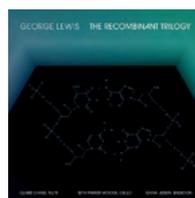
The other concerto on the disk (Concerto for Two Flutes, Violin & Cello in D major TWV 54:D1) displays a lovely range of colours. The four soloists bring their own instruments’ characters to the fore. Particularly enjoyable is the interplay between the cheeky, chirpy flute duo and the solo violin (Allison Nyquist) in the opening *Vivace*. The *Siciliana* showcases all soloists in turn, giving each the chance to shine. It is followed by an *Allegro* which was charming, but I felt could have sparkled even more. The closing *Gavotte: Presto* rounds off this work with wonderful imitative writing between the soloists.

The Sonata in E minor TWV 50:4 is an earlier work. It is composed for strings and oboes and is in five movements: *Gravement*, a fugal *Alla breve*, *Air* which features solo oboes, *Tendrement*, and *Gay*. For my taste, the faster movements could have been a touch lighter and spritelier.

The *Sinfonia Melodica* in C major TWV 50:2 concludes this celebration of Telemann with panache. There is colourful contrast in the seven movements of this dance suite. From the bright opening *Vivace assai* to the dark and expressive *Sarabande*, this piece is a showcase of Telemann’s versatility in different dance forms. Following on is an upbeat *Bourrée*, a charming *Menuet en rondeau*, a French *Loure* (slow Gigue), a *Chaconnette* and to finish a lively *Gigue en canarie*.

*The Colourful Telemann* certainly does what it sets out to do, namely to “present works from different periods of Georg Philipp Telemann’s life, reflecting his lively personality and exploring his seemingly unlimited invention over a wide variety of styles and genres.” It is a charming exploration of Telemann’s compositions.

**ROSIE BOWKER**



**GEORGE LEWIS—EMERGENT  
(THE RECOMBINANT TRILOGY)**  
CLAIRE CHASE, FLUTE  
New Focus Recordings © 2021  
The sheet music for *Emergent* is  
available from Edition Peters © 2014

*Emergent* sits at the juncture of two projects; flautist Claire Chase’s *Density 2036* and composer George Lewis’ *The Recombinant Trilogy*. Both projects seek to develop repertoire for solo instrument and electronics and the relationships between performer, composer, and technology.

As a work for flute and electronics, *Emergent* is an exciting and dynamic piece that requires a formidable technique—that, Chase has in spades. There exist two recordings of *Emergent*, the one under consideration here and the one included in Chase’s *Density 2036 Part i & ii* (2013–14). The experience of listening to them is vastly different. This is, in part, due to the way in which the electronics work with the flautist; live interactive digital delays, timbral transformations, and spatialisation make for a complex sound throughout the work. The live flute and the electronics are indistinguishable as each pans around you as you listen, creating a wash of chirping birds that shift and distort. From a recording perspective, the work by Chase’s long-time collaborator, percussionist/composer/electronic music guru, Levy Lorenzo is astounding. The sound is perfectly balanced throughout the performance and the various extended timbres are caught and manipulated with crystalline clarity. »

The techniques and interactions between solo acoustic instruments and electronics are at the centre of the other works in the *The Recombinant Trilogy: Not Alone* (Cello), which simultaneously seemingly manages to reference both blues music and the cello works of Bach, and *Seismologic* (Bassoon) which alternates between the introspective and the violent. All three works on the album expertly juxtapose differing musical ideas as the performer and electronics engage in a dynamic entanglement.

From a performance perspective, *Emergent* asks a lot of the flautist, from crisp and steady articulation across a range of metric modulations, to expressive aeolian sounds and subtle tongue rams all with complex rhythms and passage work. A personal favourite moment lies at the centre of the work where chaotic ideas are repeated and intertwined with each other as the electronics shift around the live flute. To tackle this piece would be a significant undertaking, but if the right context for performance can be found it would be sure to be a highlight of any programme.

**GAVIN STEWART**



**DANIELE VENTURI—LUMEN**

LISA CELLA, FLUTES; MARK MENZIES, VIOLIN; FABIANA CIAMPI, HARPSICHORD  
Stradivarius © 2021

This disc brings together nine works for flute written between 2006 and 2015 by Italian composer Daniele Venturi, recorded by flute player Lisa Cella. From the outset, the music demands attention. Recorded in a highly reverberant acoustic, the disc presents each of the pieces (and instruments) in a sense of space, allowing elements to come to the fore while others move into the background. This reminded me a little of the coloured reflections from light flowing through a stained-glass window; different colours have different intensities which become fascinating and even spell-binding. The success of this disc is also in large part due to the exceptional playing by Cella, who has the utmost of control and presents every note with care and direction. The playing is flawless throughout, from all three instrumentalists, who communicate the ideas and soundworld of Venturi’s music with impressive technical mastery and detailed expression.

The title track, *Lumen*, presents delicate timbral transformations which give space and depth to the solo flute line. Each register has its own part in a dialogue, and most remarkable is the extreme quiet of the high register, with normal sounds transformed into whistle tones, contrasting against a richer and more robust low register. Venturi turns our preconception of the flute as a bright, high instrument on its head and makes us consider its sound in a new way.

*Arlia*, for flute and violin, contains some wonderfully spooky singing and playing from Cella, which combines with the violin’s sound to create a powerful atmosphere. *Le Chant del nane Perìòt*, for alto flute and live electronics, uses the electronics, as well as the flute player’s singing voice, to extend the flute’s timbral range even further, to great effect. *Shooting stars night* for solo bass

flute departs from the slow tempo for some moments of activity, contrasting against the rich low register resonance. The use of slow glissandi is particularly interesting here, alongside the extremely soft potential of the bass flute which is used impressively. *Radi* is a highly effective pairing of flute and harpsichord, drawing on baroque influences but maintaining a contemporary voice through extended playing techniques on the harpsichord in particular which transform its sound. This duo demonstrates the contrast between the two instruments in a brief flurry of activity.

It is clear that Venturi has an understanding of, and affinity for, timbre; his music unfolds at an unchanging tempo and with a sense of stillness, drawing the listener into the quiet landscape and making us part of that world. Harmonics feature frequently in the music, along with whistle tones, bringing out the more fragile aspects of the flute’s character. I feel resonances of Nono, Berio and Sciarrino, without any kind of lack of originality; this music is clearly part of the highly celebrated Italian tradition but has its own distinctive voice.

**CARLA REES**



**ANDRÉ JOLIVET—COMPLETE WORKS FOR FLUTE 2**

HÉLÈNE BOULÈGUE, FLUTE  
Naxos © 2020

The notes that accompany this CD are worth reading and reveal enough about Jolivet to support an understanding of the imaginative and creative output of the composer. It has encouraged me to learn more. Even though Jolivet grew up with artistic parents, he wasn’t encouraged to follow a career as a composer. Of course, as with many who are unable to ignore the call, he left his job as a teacher after attending the premiere of Varèse’s *Amérique* ... the rest is history. Varèse became his mentor, and while having influence from and contact with him and Messiaen, Jolivet found his voice, drawing influence from Japanese, Balinese, and African music. The CD notes also cite Bartók as an inspiration.

These chamber works take pulse and harmonic movement through intricate voicing with pagan and ritual grounding. And so, the music affects the listener at a base level rather than purely intellectual. The technical ability needed to play these pieces, however, is immense. They are not for the faint-hearted! Even the *Pastorales de Noël*, written for amateur players, needs some form of breath control for the lines. Its simplicity is beautiful, and Boulègue, David Sattler (bassoon) and Nicolas Tulliez (harp), play this with balanced voices, matching in mood and colour. The same can be said of all the works here, but I particularly like this trio and the *Petite Suite* for flute, viola and harp.

One would of course assume that Jolivet wrote this suite to accompany the Debussy *Sonatine*, but this wasn’t the case. He originally wrote it as stage music for a play that wasn’t performed (1941), and it was only published after Jolivet’s death. There are flavours of the *Sonatine*, but that’s all. It is a much ‘newer’ piece and follows the ‘plot’ of the original play. The characteristics

of the work reveal dialogues of tenderness, daydreams, and burlesque comedy by the end, giving fantastic lines to the three players, charming and demanding, but, again, excellently performed here. In fact, the whole recording is wonderfully matched chamber-musically speaking. Boulègue and her colleagues from the Orchestre Philharmonique du Luxembourg give and take as Jolivet seems to demand.

What a fabulous collection of chamber works for flute and various other instruments this is. Having not heard the first recording in this series, it was a pleasure discovering new works, and a couple of favourite pieces of mine: the *Suite en concert* (such beautiful clarity and precision together), and the Sonatine for flute and clarinet (the extraordinary colours used here draw out such longing). The musicians who are playing alongside Hélène Boulègue collaborate with her playing at an extremely high level, and the dialogue throughout is wonderfully balanced. Boulègue's mastery of all the pieces is excellent.

**LISA NELSEN**



**HOFFMEISTER'S MAGIC FLUTE  
VOLUME I: CHAMBER MUSIC BY  
FRANZ ANTON HOFFMEISTER**

BORIS BIZJAK, FLUTE  
LANA TROTOVŠEK, VIOLIN  
PIATTI QUARTET  
SOMM Recordings © 2020

*Hoffmeister's Magic Flute* is a 70-minute collection of chamber music recorded at St Nicholas' Church, Surrey. The Piatti Quartet feature on four out of the five works, supporting the soloists Boris Bizjak on his hand-built Yamaha grenadilla flute, and Lana Trotovssek on her 1750 Pietro Antonio dalla Costa violin, providing an energetic and strong collaboration.

The music is incredibly charming, each movement dispensing a distinct musical conversation. There are special moments throughout the album that sketch vivid drama; one example is Bizjak's intense and powerful sound in the *Allegro* of the Quartet in C minor, containing such strength in the opening theme, supplying the listener with a special and captivating tone. Furthermore, Richardson's cello line in the *Andante* of Trio (Sonata) in B $\flat$  major creates rich tonal depth, drawing the listener into this unique sound world.

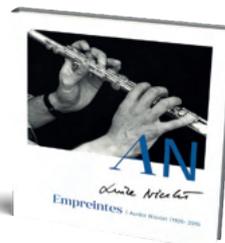
Comparisons and similarities can be made to the works of Mozart and Vivaldi throughout the album, but I believe this is what makes the CD appealing. The progression of the album is well thought out, taking the listener on a journey through drama, romance, and adventure. A personal stand out moment is the Trio (Sonata) in D major, with such liveliness and purity of the instruments, you cannot help but be absorbed by the remarkable sound they create together.

Bizjak is wonderfully virtuosic; he supplies such vibrancy, colour, and understanding to the music, resulting in an incredibly relaxed recording. Bizjak is a great partner for Hoffmeister's exploitations and utilizations of the flute, with frequent moments often sounding effortless.

This easy listening album is the perfect accompaniment to the relaxed afternoon, complimented with a warm drink and a roaring fire. It is an ideal introduction to Hoffmeister's work for the flute and I would recommend it if you are looking for a sophisticated yet theatrical CD to add to your collection.

**ELISE FAIRBAIRN**

## books



**EMPREINTES:  
AURÈLE NICOLET 1926–2016**  
La Côte Flûte Festival © 2020

This beautifully designed hardcover book celebrates the life of legendary flute player Aurèle Nicolet through testimonials and reminiscences from his students and colleagues. The front cover alone, with its close-up image of Nicolet's hand positions, is a masterclass in itself!

The book is written in a mixture of French, German, and English with English translations provided on the accompanying website. The articles are organised by type, for example with commentaries from former students in Berlin and Freiburg, private students (including Emmanuel Pahud and Silvia Careddu), as well as reflections from colleagues such as Barthold Kuijken and Denis Verroust, interviews (including with Heinz Holliger and Emmanuel Pahud) homages and press archives. Illustrated with images from throughout Nicolet's life, this book is a fantastic tribute to someone who was a much-loved and important part of the flute world.

The book's creation has been a labour of love from Carole Reuge, director of La Côte Flûte Festival, who, since Nicolet's death in 2016 has been collecting souvenirs, images and archival documents in order to bring this tribute together on behalf of the Swiss flute playing community. The testimonials create a wonderful picture of Nicolet's life and work, often conveying a clear affection for the man himself, as well as a good deal of respect and admiration for his musicianship and approach to teaching and playing. The range of people included demonstrates in part Nicolet's reach, including representatives of flute companies (Lafin and Muramatsu), conductors, journalists and others; many other testimonials were submitted which could not be included due to the limitations of the size of the volume. Nicolet's own voice appears too, in a reprint of an interview made for *Traversière* magazine in 1985.

Nicolet was a pioneer of new repertoire, an inspirational teacher and a fine musician with a distinctive voice; this wonderful book, along with his impressive discography, will ensure that his legacy continues.

**CARLA REES**

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**PATRICIA GARCÍA &  
FERNANDO CURIEL**  
THE CONTRABASS FLUTE:  
A GUIDE TO SOUND RESOURCES  
Ediciones del Aula Taller © 2021

The contrabass flute is becoming increasingly popular with composers and performers alike, although so far there has been very little documentation of its capabilities for extended techniques. Argentinian authors contrabass flute player Patricia García and composer Fernando Curiel's new publication is therefore a welcome addition to the literature and will undoubtedly serve as a useful guide for the development of new repertoire.

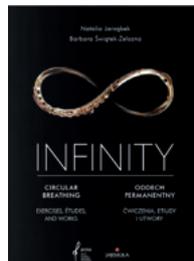
This bilingual text has been translated into English by Mariana Stratta Gariazzo, with the original Spanish also included for reference. The first chapter provides a brief history and overview of the contrabass flute, before the book embarks on an exploration of the available sounds and techniques in the subsequent chapters. Each technique is explained clearly and any differences from the smaller members of the flute family are noted. This includes details of response (such as how long it takes to perform a tongue ram), dynamic range and stability. The book assumes a familiarity in how to execute each technique but provides some very helpful sound examples (accessed via a QR code) to demonstrate how they apply to the contrabass flute. Repertoire examples are also provided to show approaches to notation, and these also serve as a tantalising glimpse into Argentinian repertoire for contrabass flute. One small presentation niggle is that these extracts are not always presented with a clef; one can assume treble clef but additional clarity here would be welcome.

The list of techniques is comprehensive, and there is even a list of techniques which are used on the flute which cannot be applied effectively to the contrabass flute. There are a few areas where greater detail might be helpful—particularly, for example, in the section on singing and playing, where it might be useful to outline the differences in effect between singing above the contrabass flute and singing in unison with, or below it. This is a small point, though, and the guidance given is excellent throughout.

There is also a brief section on amplification, which provides some useful tips on microphone placement, and a series of comprehensive fingering charts for quartertones, alternative fingerings, timbral trills and multiphonics. Finally, there is a list of repertoire by Argentinian composers which will undoubtedly be interesting to explore.

This is an extremely useful reference source which fills a gap in the available literature on low flutes; bringing together both practical experience and theoretical ideas, this book is well presented and clearly written. Highly recommended.

**CARLA REES**



**NATALIA JARZĄBEK &  
BARBARA ŚWIĄTEK-ŻELAZNA**  
INFINITY: CIRCULAR BREATHING  
PCMA/Jarmuła Music © 2020

This beautifully-presented publication in two volumes—a course book and a book of etudes, exercises and works—is designed to teach the process of learning circular breathing from beginner to proficiency. Written by Polish flute player Natalia Jarząbek with the support of her teacher Barbara Świątek-Żelazna, this is a comprehensive step-by-step manual which is clearly explained throughout. The process of learning circular breathing may seem daunting, and can take patience and time to master, but in the course book, each of the stages is broken down into small, manageable steps which can be practised individually. Each step is clearly explained, so that students can gain a detailed understanding of what is required physically, as well as how each step fits into the whole process contextually. Beginning away from the flute, the method first teaches the physical processes involved, before moving into tone production and then producing a polished circular breathing technique. Jarząbek's approach differs a little from Robert Dick's (specifically in terms of how to move the air from the mouth while breathing in through the nose) and different players may find one approach suits them better than the other, so I would recommend exploring both.

In addition to the method of learning the technique, Chapter 1 provides a useful history of circular breathing to provide a sense of context, and Chapter 6 gives an overview of how the technique can be applied to a range of repertoire from the baroque to the present day, including transcriptions and orchestral repertoire.

The exercises, etudes and works presented in the second volume are discussed in a commentary in Chapter 7, clearly describing the purpose and method of approach for each one. These begin relatively simply, with trills and then moving semiquavers of increasing difficulty and non-vibrato notes, to provide experience of circular breathing within a musical context (following on from the completion of the method outlined in the course book). The remainder of the book is made up of transcriptions (including Pasculli's *Le Api* and Chopin's *Étude Op. 10 No. 2*) and a wonderful selection of new compositions, including some by Jarząbek herself, which provide excellent opportunities to put new skills into practice. Many of these feature fast-moving repeated patterns and dazzling virtuosic displays, while Paweł Siek's 2020 work, *385 x 40 Mpx* makes full use of the flute's capability for a wide range of timbres.

This is an excellent set of books and a welcome addition to the available literature on this topic. Highly recommended.

**CARLA REES**

## accessories



### ENSO CARDS FOR MUSICIANS

Available from  
<http://www.eleanorturner.biz/SHOP.php>

Enso Cards are a set of 35 practice cards with Japanese artwork on one side and quotes, questions or ideas on the other side, designed to stimulate the thought processes for efficient practice and to provide new challenges. Designed by harpists Eleanor Turner and Elizabeth Bass, the idea behind the cards came about as a result of the loss of focus and productivity felt by so many musicians during lockdown; without concerts to work towards, meaningful practice was often very challenging. The Japanese Zen concept of *ensō* is a circle, drawn by hand in just one or two brush strokes, expressing a moment of creative freedom. It is said to depict the character of its creator and the moment of its creation. In these cards, the enso images have been drawn by Iñaky Turner, who began studying Japanese with Megumi Keisen.

The cards are beautifully presented in a custom-made black box, and produced to a high quality. The images themselves are all subtly different and could be used as a graphic score or starting point for improvisations within a practice session. The text statements are helpful prompts which encourage the consideration of a deeper musical communications. Examples include:

*Allow your vulnerability to be seen and heard.*

*Although physical movement created the sound, it is your imagination that breathes life into it. To make something happen in music, first you must imagine it.*

*Your musical voice is inherently unique. Nobody else can share your expression and perspective.*

For anyone in need of a boost of inspiration, these cards are ideal; even the care with which they are presented inspires extra care in one's approach to playing music. They also encourage us to take time to explore familiar ideas in new ways, or to find new areas of focus and inspiration. They are also available with a stationery set, including inspirational postcards and a pencil and sticky notes which are ideal for jotting down ideas and memos during practice. This is a little bit of self-care luxury which can provide positive steps to rebuild our musical lives post-lockdown. Treat yourself!

**CARLA REES**

## performances



### NICOLA WOODWARD

TELEMANN FANTASIES COMPLETE

CityMusic Live  
Sunday 16 May 2021, 17:00

There is no hustle and bustle of a theatre foyer, no programmes for sale or drinks to purchase, instead it is an emailed link, password, and a timer on the screen counting down until show-time. Hosted by CityMusic Live, I am sitting in anticipation for *Nicola Woodward: Telemann Fantasies Complete*, a concert solely dedicated to performing all 12 Fantasias in their entirety. The limited programme, perhaps attracting a somewhat niche audience, was executed very technically yet was pleasantly vibrant and multifaceted in regard to performance interpretation. There were moments that you forgot you were listening to the same composer for an hour and a half.

Woodward's performance was engaging throughout, performing the entire concert from memory with the addition of a verbal introduction for each Fantasia. Unfortunately, due to connection problems, Woodward's enormous efforts were slightly hindered as the audio was "hit and miss" and I missed out on some of the verbal introductions. Performed mostly in pairs, Number 5 was performed alone, while 8, 9, and 10 were presented in a group of three. A standout moment was the *Allegro* movement within Fantasia Number 4; it was a fun, fast, and ferocious performance which really grabbed me through the laptop screen, taking me away from my home and making me feel like I was in the same room as Woodward.

A benefit to attending online concerts is that you always get the best seat in the house, the bar has your favourite drink, and you do not have to worry about holding in that cough during the 'quiet bit'. A downside of attending online concerts is unstable internet connections. The occasional 8-bit quality (both in audio and video) that brings Telemann into the modern era interrupted the flow and ultimately led to an abrupt blackout followed by another emailed link to a new viewing platform.

Woodward's performance was excellent throughout. The only thing I wished for was more dramatic contrast, for example between the *Presto* and *Largo* in Fantasia Number 5. Fortunately, Fantasia Number 12 was filled with plenty of drama, keeping me on my toes and really showcased Woodward's knowledge and understanding of these pieces.

Performing all 12 Fantasias in one performance (or twice, in this case) is no mean feat, and to start the entire programme again, as though you have not just previously played 20 minutes worth of material is difficult even in the best of circumstances. Woodward's stamina and energy is inspiring, and although there were moments of questionable interpretational ideas, her playing was incredibly strong, illuminating and a perfect lesson in how to communicate your ideas with an audience.

**ELISE FAIRBAIRN**

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# instruments

## PEARL ELEGANTE PRIMO

The Pearl Elegante Primo is a ‘foundation handmade Japanese flute’, and the latest flagship of the Pearl brand. Featuring standard Pearl hallmarks such as the pinless mechanism and one-piece core bar, this flute also has a handmade silver head and body with drawn tone holes and silver-plated keys. The model I tested had the Vivace headjoint, offset G, split E and a B foot.

Slotting into Pearl’s range just under the Cantabile model, the Elegante Primo (EP925RBE) retails for around £3000, pricing it in the middle of the intermediate range. I would have liked to have tested it alongside its main competitors for comparison but that was unfortunately not possible at this time.

My first impressions of the flute were positive; it comes in an imitation wood case which is nicely designed and durable, and has the feel of what you might get with a professional flute. This also has a Cavallaro-style case cover, with an external pocket. Although perhaps a small factor in choosing an instrument, it’s nice when the case and cover are well designed and aesthetically pleasing!

The instrument itself looks beautiful (I love the amazing shine of a brand new flute!) and enjoyable to play. The sound, from the outset, was clear and rich with a good resonance and clear response across all the registers. I was impressed by the ease in which the flute could glide between octaves; large interval slurs, which can often be challenging, were tackled with ease. The sound is even between registers too, and there is a lovely richness in the low register which I really enjoyed.

The Vivace head is advertised as having a wide spectrum of tone colours; I found it enjoyable to play and extremely responsive. Fast extended range scales were a breeze, with high C and D coming out effortlessly. Playing loud on this flute is quite comfortable; playing softly is more difficult, especially at the extremes of the dynamic range, but that is to be expected within this price bracket. The range of available tone colours is suitable for the level of the flute, and on the whole I was impressed by how stable the response felt across the entire range.

I found intonation took a little while to get used to; for reference, I’m used to playing microtonal music on a Kingma System flute, so I need very precise intonation control, which is well beyond the aims of an intermediate flute. However, even with normal playing in mind, there were still some adjustments to make. It was initially quite a challenge to get the first harmonic of the low B in tune with the normal fingering for that note—which is a helpful test for how far to pull out the headjoint. When I finally found a position that worked, the rest of the flute was quite out of tune, so I repeated the exercise with the low C instead and this worked much better. Further experiments suggested that the low B is a little high compared to the C, which goes some way to explaining the problems I had. In general, with the C octaves tuned, the flute had (for me) a slight tendency towards flatness in the low register and sharpness in the high register, but within a short space of time I was able to adjust to an acceptable level. Every flute needs to be ‘learned’ in terms of

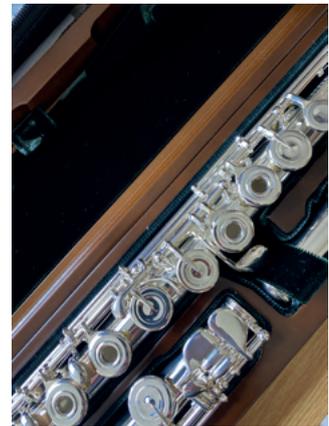
its tuning and where to position each note; I usually allow a year to really get to know a new flute properly, so a period of adjustment is to be expected. There is no perfectly in tune flute (the notion of ‘in tune’ itself is something that changes according to context), but it is important to select an instrument with a scale that suits your way of playing and that can be easily adjusted. I found the adjustments needed for the Pearl Elegante Primo to be reasonably small and—most importantly—consistent—there were no notes that stood out as being particularly problematic and I didn’t have to compromise anything about the tone quality in order to get the notes in tune.

Ergonomically, the flute felt very comfortable on the whole, although reaching the footjoint keys was a little more of a stretch than on my own flute, and the trill keys are a little high for easy access in more complex situations, such as multiphonics where you might need to hold a key and a trill key down at the same time. These are not insurmountable issues though, and very minor relative to the wonderful sound of this flute.

I very much enjoyed playing this instrument and will definitely be recommending that my students consider it when looking for a new flute. It would also be a great back-up flute for pro players. It feels easy to play, has a good build quality and a great sound. Give it a try!

**CARLA REES**

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## : meet the reviewers

Here is the second in a series of introductions to the members of our team of reviewers.



### ANNE HODGSON

Anne Hodgson was a Junior Exhibitioner at the RCM and went on to study at TCM with Ann Cherry and GSMD with Averil Williams. She spent many years as a freelance performer and teacher in London before

settling in Sussex in 1999. With over three decades of experience, Anne currently teaches and coaches ensembles at Lancing College, Brighton College, Hurst College and Worth Abbey. Many students achieve music scholarships and go on to play in national and county ensembles.

Anne is a resident soloist with Musicians of All Saints, with whom she recorded the revised version of the Suite for flute and strings by Jeremy Dale Roberts. She is a founder member and bass flute player with Sussex Flutes quintet, giving regular recitals and Flute Days for students and teachers. She is also a member of the Mistral Wind Quartet and was previously part of the Zaffre flute and harp duo with Sally Course. Anne is a former Trustee of the British Flute Society, and maintains her involvement with the BFS as an Area Rep. As well as being an adjudicator for the British and International Federation of Festivals since 2009, she has an Open University degree and is a qualified garden designer.



### KATY OVENS

Katy is a freelance flautist living in London. She performs regularly both as a chamber and orchestral musician throughout Europe. She is a founding member of Trio Aeolian and the award-winning quintet Cavendish Winds. As an orchestral player, Katy has performed with the Royal Northern Sinfonia, Nonclassical, the National Symphony Orchestra, Orchestra Vitae, Constella Opera Ballet Orchestra, Dorset Opera, Ensemble Eroica and the Euphonia

Orchestra. Alongside her performing career, Katy is also a teacher and workshop leader. She is passionate about sharing her love of music with people in her local community and works regularly with Wigmore Hall Learning, Create, Involuntary Movement and the BBC Proms. In her spare time, Katy enjoys cycling and going for long walks around Ally Pally with her dog.



### EMILY HALL

Emily Hall has a keen interest in new music, music from different cultures, low flutes (bass and alto) and the Kingma System flute. She studied Music with Psychology at university, and since then has completed a Master's in Performance Psychology at the Royal

College of Music, specialising in stress and how levels are altered by musical interaction and performance.

She teaches around South West London, in schools and at music centres, running flute ensembles and wind bands; all of this provides a great platform for trying out some of the review repertoire!

She performs in a flute and piano duo and a flute, piano and voice ensemble, as well as with rarescale Flute Academy.



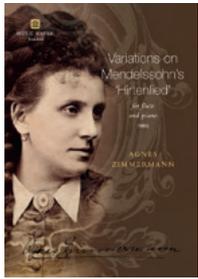
### DILJEET KAUR BHACHU

Dr Diljeet Kaur Bhachu is a musician, researcher, educator and activist based in Glasgow, Scotland. She studied on the renowned BA Applied Music programme at the University of Strathclyde, graduating in 2011 with Honours as well as a love for playing many kinds of music, a treasured

outcome of a musically diverse course. She studied flute there under Katherine Bryan and Andrea Kuypers. She then went on to pursue research, whilst also working in community music, playing in theatre pit bands, and with various pro-amateur ensembles in Glasgow. Diljeet completed her PhD at the University of Edinburgh in 2019. Diljeet has carried out research investigating flute players' experiences and beliefs about skills such as memorisation, and is currently engaged in research in the field of music education more widely.

Diljeet is active as an improvising, experimental musician, fusing flutes with electronics, words and other instruments. Diljeet is a spoken word artist and poet herself, and she also collaborates frequently with other poets to provide music for their words. She arranges music for flute ensembles, and has written music for flute duos. She performs her own compositions with local flute friend Hannah Lee, and also has a band with Georgie White (Sounds of Yell, Painted X-Ray) called Velma. She regularly does work as a session musician, lending flutes to music of various genres, and plays in the live band for Glaswegian protest musician Kapil Seshasayee. You can hear some of Diljeet's music at [www.soundcloud.com/diljeet-bhachu](http://www.soundcloud.com/diljeet-bhachu) and find more of her work and collaborations at [www.diljeetbhachu.com](http://www.diljeetbhachu.com). She also writes reviews for the Flutist Quarterly.

# sheet music · flute & piano



**AGNES ZIMMERMANN**  
VARIATIONS ON  
MENDELSSOHN'S *HIRTENLIED*  
Music Haven © 2020

Mendelssohn wrote just one piece for flute, called *Hirtenlied* (Shepherd's Song) which was a short melody which he composed in 1829 during a visit to London, possibly for Drouet. Here, Mendelssohn's melody becomes the subject of a theme and variations, written by Agnes Zimmermann in 1880. According to the foreword of the edition, Zimmermann was born in Germany in 1847, and moved to London as a child. She studied piano and composition at the Royal Academy of Music and developed a reputation as a pianist, performing in duos with Clara Schumann, violinist Joseph Joachim and cellist Alfredo Piatti. She later composed music which she performed in her own concerts, some of which were published by Novello.

This is a beautifully presented first edition, based on the manuscript (held at the Royal Academy of Music) by Peter Fribbins and William Drabkin. Each of the three variations brings out a different aspect of the theme, with the first focusing on dotted rhythms, the second one allowing the piano to take centre stage, and the final variation providing space for the flute to shine through flowing semiquavers. Both instrumental parts are written with a sense of idiomatic understanding and dialogue. The flute part is of intermediate difficulty.

This is a wonderful addition to the published flute repertoire and would make an ideal addition to a recital programme. It is very exciting to have access to a new work by a woman composer, particularly one who clearly had a successful musical career, and I hope it will become an established part of our repertoire.

**CARLA REES**



**HANS-GÜNTHER ALLERS**  
PETITE SUITE  
Edition Dohr © 2019

This five-piece Suite is characterised by contrasting moods which are emphasised by their titles: *Circus Fanfare*, *Dream Piece*, *Curious Rondino*, *Lullaby* and *Acrobatics*. Written with the purpose of educating the player, these pieces help to develop rhythmical and tonal understanding through a range of styles. Rhythmic, tonal and motivic features drive the changes in atmosphere, so they really do provide some necessary study of these features of musical playing! Changing and irregular time signatures test the

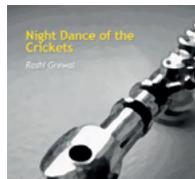
learner's rhythmic agility and accidentals appear throughout. Articulations such as accents, slurs, staccatos and tenuto markings are included in various combinations to challenge the learner. Dynamics are varied and these pieces could be used as a tool for teaching a variety of performance directions. The range of notes doesn't reach above a middle register A or below a low E.

Each piece fits onto a page or less, foregoing the intrusion of page turns anywhere other than between pieces. The piano part is equally well spaced with easy page turns and a clear copy of the flute part. Rhythmic and harmonic interest is shared between the flute and the piano, which makes these pieces a great opportunity for working on ensemble skills. Whilst the piano part is not advanced, strong accompanying skills would work best to aid the flute player.

Hans-Günther Allers has said that these pieces should be played in an order to suit the performer and that the order given is a suggested option. This can be a great opportunity for the learner to take control of what they are playing and experiment with an order they like. I've also used this piece as a sight-reading practice for more advanced players; you can try with or without the piano part to add or take away a further level of pressure.

**EMILY HALL**

## flute choir



**RASHI GREWAL**  
NIGHT DANCE OF THE CRICKETS  
ScoreVivo © 2018

Published in 2018, *Night Dance of the Crickets* is a 5-minute flute choir piece written for two C flutes, piccolo, alto, bass, and contrabass. The work was composed when Grewal, ill with cold, could not rest due to the *orchestra of crickets* outside the bedroom window. This helps explain the haunting and sinister sound of the piece, with performance directions *angry*, *menacing* certainly bringing the atmosphere of a displeased composer into fruition!

In addition to the performance directions, there are dissonant harmonies and textures, further providing the listener with a sense of unease. There is heavy use of repetition, supplying a hypnotic undercurrent, with additional and simple layers added on top the second time through.

The contrabass plays a leading role filled with ostinatos and solos, and has sweet dialogue in the middle of the piece with the alto, but this is delivered at a cost to the other parts by having a 43-bar rest. Furthermore, the pitch range for all the instruments is relatively small and safe, but there are nice moments when glissandos and flutter tonguing is required.

With multiple time changes complementing the dance-like style, there is, unfortunately, a lack of diverse articulation. Predominantly using slurs, I feel all parts would benefit from some staccato markings to contribute to the style. Additionally, the dynamic range is relatively small, with little use of crescendos or diminuendos, but perhaps what is lacking in these areas will allow

the flute choir more freedom to add their own creative spins.

Overall, I think this piece has the potential to be energetic and possibly quite theatrical, but I believe it would need a strong creative group to allow the music to shine.

**ELISE FAIRBAIRN**

## chamber music



### DEBUSSY

DES PAS SUR LA NEIGE FOR FLUTE,  
CLARINET, HORN AND BASSOON

Transcription by  
GIULIANO FORGHIERI  
Ut Orpheus © 2020

*Des pas sur la neige* is the sixth piece in Debussy's first book of Préludes, written between 1909 and 1910. The colour and voicing in this transcription doesn't always play to the instrument's strengths for such a delicate piano work. As an ensemble, it would be challenging to balance convincingly, particularly with the gradient of dynamics ranging from *ppp* to *p*, and there are moments where balancing would be easier if the bassoon and horn parts were swapped. Overall, this arrangement could be a challenging yet fun piece to add to a wind ensemble's repertoire.

**KATY OVENS**

## flute quartet



### JONATHAN D. CAMPBELL

DAKOTA SUMMER:  
SCENES FROM THE PRAIRIE  
Falls House Press © 2018

This is an attractive programme piece for four players, in five short movements, evoking pastoral scenes from the Dakota Prairies. Flute 1 doubles piccolo, flute 2 is C flute throughout, flute 3 doubles alto and flute 4 doubles on bass. There are a couple of swift but manageable instrument changes. It's clearly printed on good quality paper with sensible page turns and the most challenging parts are in parts 1 and 2, although there is plenty of interest for each part. It is around nine minutes long in total. This piece is well worth learning; it is sweetly melodic and is well written for the four players.

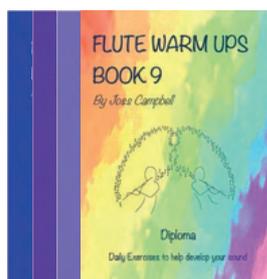
*Summer Skies* opens with a languid, hazy feel, then brings in semiquaver sextuplets alternating between flutes 1 and 2, mimicking birds high above. Movement 2, *Fields*, is faster and more energetic, with fast semiquaver movement to depict the machinery and human activity. Movement 3, *Country Church* is a

Swedish hymn, with bell effects, leading straight into movement 4, *Dakota Dance*, a lively folk song for piccolo and 3 C flutes. The final movement, *Cemetery and Sky* takes us back to an elaborated version of the opening movement and to a reflective end.

Pre-Covid I was working towards a performance of this with the Mid Sussex BFS adult amateur flute ensemble, all playing at at least Grade 8 level, who really enjoyed it. This would be suitable for an advanced school flute choir and is very audience friendly. I would include this in a lunchtime or evening concert with my own flute quartet, hopefully in the not-too-distant future!

**ANNE HODGSON**

## studies & exercises



### JOSS CAMPBELL

FLUTE WARM UPS BOOKS 6-9  
Self-published © 2021

These new volumes follow on from the books covering Grades 1-5 which were reviewed in the previous issue of Pan. Having seen the previous books, I had high expectations for the higher grade volumes and I wasn't disappointed.

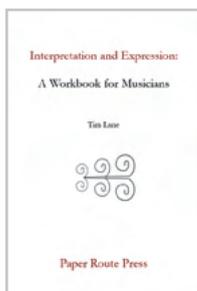
These new additions to the series, covering Grade 6 to Diploma, present a logical and thoughtful progression through various different keys and a gradually extended range. Many of the exercises are based around the set scales for each grade, providing a variety of approaches which enable students to learn the finger patterns while focusing on tone quality and sound production. This embeds the musical interest into each scale and effectively enables the student to maintain some enjoyment—and active involvement—in scale learning.

I particularly enjoyed the chromatic breathing exercises, which gradually expand the length of the phrase and provide quite a test for stamina! I found them almost meditative and an excellent way to manage air flow. The harmonics exercises also provide excellent training for intonation and tone quality. The books cover intervals, bell sounds, different articulations, different dynamics and the whole range of the flute, with each exercise providing variety and focusing on a different aspect of playing—ideal for stopping students from becoming bored! As in Books 1-5, the purpose of each exercise is clearly explained, with just enough detail to give focus to the task. This is likely to be particularly useful for independent adult learners without regular access to a teacher.

This is a helpful and well-considered series of books which are ideal for students of all levels and may also provide a starting point for new ideas and different ways of developing tone quality. I will certainly be including these in my daily practice on flutes of all sizes; these books are an essential item in any flute player's music library.

**CARLA REES**

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**TIM LANE**  
**INTERPRETATION AND EXPRESSION:**  
**A WORKBOOK FOR MUSICIANS**  
 Paper Route Press © 2020

As the title suggests, this book is a helpful and in-depth guide to interpretation and expression. The first part breaks down the technical aspects required for expressive playing, based on the recognition that sounds change, and it is those changes in sound that can create a sense of emotion in performance. Lane discusses the concept of direction in music and seeks to analyse these movements, breaking them down into small, controllable elements which are explored through a combination of thoughtful consideration and technical practice. This is a detailed and intellectual section which holds a large amount of valuable information, although the way it is presented is quite academic in style and may be a little dry for some players. The examples provided for practice are useful but somewhat abstract; this is helpful in the sense that it gives an opportunity to create expression through a combination of sound changes on phrases that do not immediately present an emotional meaning.

Part 2 of the book provides plenty of repertoire examples as ideal practice fodder for the skills learned in Part 1. The examples are divided between pieces with words and without, and pieces are provided from a wide range of musical history. In the Music with Words section, the text is always provided, which helps to give a sense of context to the work. A huge range of music is included, from renaissance to 20th century, classical to folk. Along similar lines to Moyses's well-known *Tone Development through Interpretation*, I found the choice of pieces to be both appropriate and enjoyable. One slight area of confusion was that it is not immediately clear if the book is designed specifically for the flute; the title states 'Musicians' which suggests it may be designed for a broad range of instrumentalists, but the image on the front cover represents the air flow of the flute and many of the pieces included come from the flute's repertoire. However, some of the extracts go lower than the flute's range—some of these are clearly adjusted for the flute, whereas others aren't, and I found that inconsistency a little frustrating.

The book is spiral bound, which makes the 190+ pages easy to manage. The printing is sometimes a little fuzzy and the musical text is printed quite small, but these are minor niggles; overall this is a fantastic collection of practice material which is a welcome addition to the library.

**CARLA REES**



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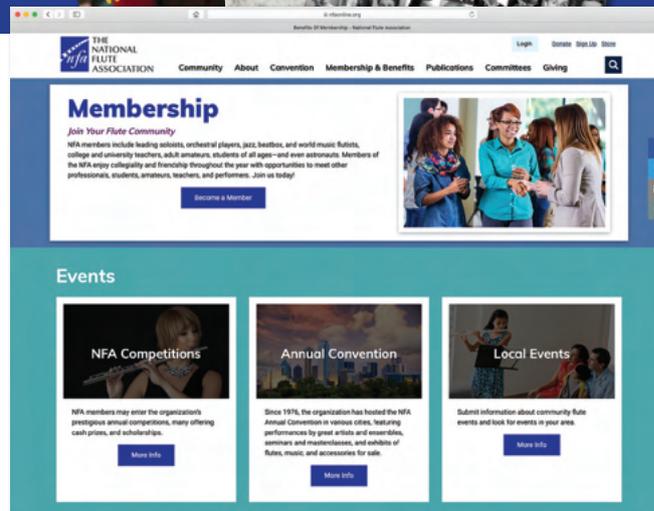


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