



PAN

JOURNAL OF THE BRITISH FLUTE SOCIETY

BFS Future Flute Fest
meet the artists

MARCH 2018



contents



The British Flute Society

President

William Bennett OBE

Vice President

Wissam Boustany

Honorary Patrons

Sir James Galway
and Lady Jeanne Galway

Chairman

Malcolm Pollock

Vice Presidents Emeritus

Atarah Ben-Tovim MBE

Sheena Gordon

Secretary and Advertising

Vicky Yannoula

secretary@bfs.org.uk

Membership Secretary

Abby Charles

62 Llanfair Road,
Cardiff CF11 9QB

membership@bfs.org.uk

Pan

The Journal of the British Flute Society

Volume 37 Number 1

March 2018

Editor

Carla Rees

editor@bfs.org.uk

Design and Layout

Nick Romero

Cover image

Carla Rees

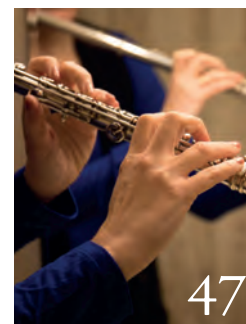
Printed by Magprint

Views expressed by contributors
are their own and do not necessarily
reflect an official view of the
British Flute Society.
All copyrights reserved.

Registered charity No: 326473

ISSN 2052-6814

2	FROM THE EDITOR
2	LETTERS
3	MEET THE BFS COUNCIL: Vicky Yannoula
4	NEWS
7	OBITUARY: Harry Seeley
8	TRADE NEWS
10	...SO THEY DO SAY <i>Trevor Wye</i> on lip covering and the sounds of historic players.
11	FLUTE CHOIR FOCUS Discover the workings of Sheffield Flute Choir
12	EVENTS LISTINGS
14	INTERNATIONAL EVENTS
	bfs future flute fest 2018
16	FESTIVAL SCHEDULE
16	PIT STOP AND BODY SHOP! <i>Edward Blakeman</i> unveils the new group session at this year's fest. Illustrations by <i>William Bennett</i> .
18	MEET THE ARTISTS PART 1 This year's performers reveal all.
	bfs competition 2018
32	LIST OF WINNERS
34	PHOTOGRAPHS by <i>Malcolm Pollock</i>
	features
36	BFS COMPETITION WINNERS: Where Are They Now? Success stories from past competitors.
40	DISCOVERING THE UNDISCOVERED: Breathing Life Back Into The Past <i>James Dutton</i> rediscovers unjustly neglected treasures of English flute music.
47	MUSICIAN'S FOCAL DYSTONIA: Strategies, Resources And Hope <i>Joanna Cowan White</i> explains this devastating condition and how to confront it.
	reviews
56	RECORDINGS
58	BOOKS
60	SHEET MUSIC
64	FEATURE WRITERS
64	CLASSIFIED ADS





NICK ROMERO

After a couple of issues as Acting Editor, I am delighted to have been offered the permanent post as Editor of Pan. I have been involved with the BFS since I was a teenager, and have seen it change and develop over the years, both through being a member and through my various official roles, including photographer, Assistant Editor and Convention Programme Director. At a time when the internet provides a constant source of news and information, a print magazine has unique challenges; my aim is to help Pan to evolve and develop to reflect our changing society and the broad range of interests amongst our membership. You'll notice some changes in the present issue, and perhaps more in the future too.

For me, the most important part of Pan is you, the readership, and I welcome your suggestions, comments, feedback and ideas. I invite you to send me your news, events, proposals for articles and anything else that you want to share with me. If there's anything you'd like to know about any aspect of flute playing, please let me know – I can try to find answers for you. Let's keep the dialogue open, share knowledge and use Pan as a place to explore our shared passion for the flute.

Contact me at editor@bfs.org.uk

CARLA REES

COPY DATES

15 May for July issue
15 Sept for November issue
15 Jan for March issue

letters

I've just been enjoying yet another superb and fascinating issue of Pan and all that therein is. It was interesting to read about Dorico, the "Rolls Royce" of notation software, which will be very useful to those at the more "pro" end. However, Rolls Royces never come cheap and not everyone can afford or justify the very best, especially if one cannot qualify for an educational or other significantly reduced price. As an amateur flautist and choral singer, my needs for notation software are relatively occasional and modest. A couple of years or so ago I looked for music notation software more appropriate to my needs and budget than Sibelius or the like.

Two free programs stood above the rest and I decided to have a go with MuseScore. I suggest that anyone, who is in my type of situation or who wants to try out this sort of software before spending several hundred pounds, should download MuseScore 2.1 from the MuseScore website.

I have used it for typesetting flute & piano and chamber music (replacing manuscripts, lost parts, fuzzy downloads, etc.), for clarifying badly set vocal scores, for preparing choral rehearsal files (playback with one's part emphasised using the in-built synthesiser) etc.

Its basic capabilities are very similar to those you describe for Dorico. The main differences appear

to be as follows. There is no "Engrave" mode whereby the notes are locked whilst the layout is adjusted. There are no facilities for adjusting temperament or tuning, quartertones, orchestral cues or fingering charts (none of which I need). However, as with all complex software, it is possible that some of these and other features may be lurking awaiting to be discovered when needed.

There is an excellent website, including documentation and online forum, and I have found that points I have posted have been answered very quickly and effectively. It is no surprise that they invite donations to help continue with their development and services.

I suggest that it would be very helpful to many BFS members to draw attention via Pan to free/cheaper notation software like MuseScore.

With kind regards

RICHARD GUISE

PS As an example, I attach a second *Romance* by Edward German (another one is currently available). This one is available only as a fuzzy free download of a very old out of copyright edition. The score was set using MuseScore and the part generated from it. The flute part notes are then linked so that corrections to one appear on the other but the typesetting adjustments are not linked.

Flute

Romance
for Flute and Pianoforte

Edward German

Allegro moderato ♩ = 100

Piano

Flute

Rall.

a tempo

Cresc.



The Council and Officers of the British Flute Society

Chair Malcolm Pollock

Vice-Chair Kate Hill

Treasurer Julie Butler

Membership Secretary Abby Charles

Secretary and Advertising Manager Vicky Yannoula

Council Members

Andy Findon; Anne Hodgson; Alena Walentin;

Carole Jenner-Timms; Rachel Smith;

Julie Twite; Kate Cuzner; Hugh Phillips

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

UK Area Representatives

Avon & Somerset Carole Jenner-Timms 01761 233982

Cardiff Justine Swainson 029 2075 1313

Cheshire Dawn Savell 01925 416647

Cumbria Suzanne de Lozey 01539 560054

Derry/NI Sarah Murphy 07811 107065

East Sussex Anne Hodgson 01273 812580

West Sussex Julie Twite 07738 228053

Hertfordshire Wendy Walshe 01707 261573

Hertfordshire (Hitchin) Liz Childs 07711 080275

Kent Pat Daniels 01732 770141

Lancashire Mark Parkinson 01257 410856

Leicestershire Elizabeth Rowan 0116 2514595

E London & Essex Kate Cuzner 01787 273628

NW London Joss Campbell 07930 093564

Oxfordshire Kate Hill 01491 681915

Scotland Marysia Williamson 01501 762510

Southampton/Hants Sarah Finch 07779 927613

Swansea Hugh Phillips 01792 865825

West Yorkshire Tracey Smurthwaite 01924 211538

International Area Representatives

Australia (NSW) Derek Galloway +61 4 50045753

Canada (Ontario) Samantha Chang +001 416 801 9196

France Atarah Ben-Tovim +33 5574 74428

Italy Geoff Warren +39 85 4155549

FOLLOW US



BritishFluteSociety



@BritishFluteSoc



@britishflutesociety

bfs.org.uk



AKOUSON CLASSICAL

We are delighted to introduce **VICKY YANNOULA**, who became Secretary of the BFS last November. Born in Corfu, Vicky is an active professional pianist who trained at the Royal College of Music and has since developed a successful portfolio career encompassing performance, music management and teaching work. She is currently the Music Director of the Llangollen international Musical Eisteddfod and Head of Scholarships & Artistic Planning at the Drake Calleja Trust. She also runs her own music agency, Akouson Classical Artists, she is the Music Director of the Hackney Youth Orchestras Trust Summer School, and has previously held management and academic posts at Trinity College London, Middlesex University and the Kathleen Ferrier Awards, as well as being Head of Keyboard at Ardingly College. She has performed at venues such as the Queen Elizabeth Hall, Kings Place and the Thessaloniki Concert Halls, and has made world premiere recordings for Resonus Classics and Toccata Classics. She has a wealth of experience to bring to the BFS and plenty of creative ideas; we look forward to working with her to bring these to fruition over the months and years ahead.

She says:

"It is with great pleasure and enthusiasm that I join the British Flute Society as its new Secretary. As a pianist, I have worked with many flautists over the years. The sound of the flute has always fascinated me, and its repertoire transports me to an enchanting, most colourful place. There is nothing better than working for an organisation that is led by a dedicated team of passionate individuals who believe in making a true contribution to flute playing and to music-making, encouraged and appreciated by so many members of the public. I look forward to my work as Secretary of the BFS and to doing my best to help run the organisation and drive all its activities forward."

Flutewise 30th

Congratulations to Flutewise, who have reached their 30th Anniversary! Liz Goodwin formed the organization in 1988, with the aim of motivating and inspiring young people to play the flute and make music. Initially a magazine, the first issue appeared in January 1989 after a year of planning and preparation. Flutewise now exists online, and via a wide range of live events. Over the last 30 years Liz has worked tirelessly alongside numerous esteemed flute players who have volunteered their time and energy to help support and encourage young players. Plans are underway for a celebratory event in early 2019. For updates see www.flutewiselive.org



LADY JEANNE GALWAY

Sir James Galway with Nick Bailey (Classic FM)

Galway Award

Sir James Galway has been awarded a Churchill Award for his contribution to Classical Music. In partnership with the Telegraph, the Churchill Awards are organised by Churchill Retirement Living and honour the achievements of the over 65s in the UK. The 2017 awards were announced at the Mandarin Oriental Hotel in London on 1st February, and the Classical Music award was presented by Nick Bailey of Classic FM. Other award recipients this year included Sir James Dyson (Business), Lord Melvyn Bragg (Literature), Sir David Jason OBE (Stage and Screen) and Sir David Attenborough (TV). Sir James Galway joins prestigious winners in the Churchill Awards Classical Music Hall of Fame, including Sir Neville Marriner, John Rutter CBE and Sir Karl Jenkins CBE.



10 Years at the Guards' Chapel

The Guards' Chapel Recital Series has reached its 10th year. Set up by Lance Corporal (now Sergeant) Rachel Smith, principal flute of the Band of the Coldstream Guards, the series began in January 2009. The recitals take place at the Guards' Chapel, Birdcage Walk, London on the last Tuesday of each month, starting at 1.10pm, and feature musicians from the five bands of the Guards Division playing music in a variety of styles. The Guards Flutes will play in the concert on 29th May, and entrance is free.

GERGELY ITTZÉS is working on a recording project of epic proportions; entitled *The Great Book of Flute Sonatas*, this is a series of seven CDs of sonatas for flute and keyboard from across the eras. The first four discs are already available, and include music by JS Bach, CPE Bach, Handel, Mozart, Kuhlau, Reinecke, Karg-Elert, Gaubert, Poulenc, Jongen, Ravel and others. The remaining will be released in April on the Hungaroton label.

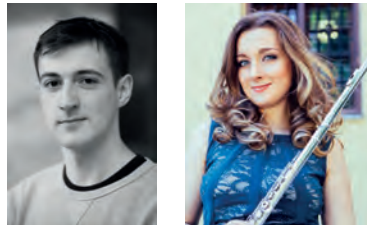


ALEXA STILL has released a new CD. This disc, entitled *Syzygy*, has been released on the Oberlin Label, and includes works by Venezuelan composer Efraín Amaya. Look out for a review in the next issue of **Pan**, and see www.oberlin.edu/news/flutist-alexa-still-releases-syzygy-oberlin-music-label for more information.

MIA DREESE has launched a CD in commemoration of the 25th anniversary of the death of Belgian flute player, Eric Dequeker (1953-1992). Dreese and Dequeker studied together under Frans Vester, and this recording of them playing together was made in 1984. The CD features duos by WF Bach, Mozart, Briccialdi and Koechlin, and is available directly from Dreese at a price of €10 plus shipping. Contact the editor for further information.

Southbank Sinfonia

The Southbank Sinfonia has announced their new orchestra for 2018. The orchestra was formed in 2002 to act as a springboard into the profession for talent young musicians. This year's flute players are Taylor MacLennan and Silvija Ščerbavičiūtė.



For more information see www.southbanksinfonia.co.uk

Tedx Talk on Musicians' Injuries

Noémi Györi has given a Tedx talk on dealing with injuries as a musician. The talk, for Tedx Danubia, took place in the Béla Bartók Hall of the Palace of Arts in Budapest, with an audience of more than 1300 people. The full talk is available on YouTube.

Geoffrey Gilbert Documentary

Gentleman of the Flute, an award-winning documentary about Geoffrey Gilbert is now available on Amazon UK as a DVD and digital download. The film explores Gilbert's career, and features interviews with family, students and colleagues, including Sir James Galway, William Bennett, Trevor Wye and Angeleita Floyd. Deleted scenes can be seen in the Geoffrey Gilbert Archive YouTube channel.



ELISABET FRANCH has won first prize in the Flute Soloist category of the IMKA Music Competition in Sarajevo.



JEFFREY KHANER premiered a new concerto by Samuel Jones with the Philadelphia Orchestra in January. The concerto is published by Presser.



JENNY ROBINSON, a Royal College of Music alumna, has become the Principal Flute of the Canton Symphony Orchestra in Ohio.



Royal Academy of Music master's student **DANIEL SHAO** has been awarded the Sussex Prize for Outstanding Woodwind Player at the Royal Overseas League Annual Music Competition.



KEVIN GOWLAND has become Director of Woodwind at the RNCM, and takes up his new role in April. A former student of Susan Milan at the RCM, he was principal flute in the CBSO for 17 years before moving to the Orchestra of Opera North.



NEW FINGERING CHARTS by Karl Kaiser have been made available as a free download from the Wenner Flutes website. These charts cover single-keyed baroque flutes, as well as transverse flutes with additional keys, and will be helpful to students. See www.wennerfloeten.de/en/main/service/fingering-charts/

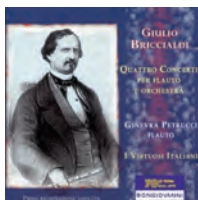
AREA REPS NEWS

Coffee, cake and chatter on 14th April 1000-1200 in Stoke Row, RG9 for BFS members living in Oxfordshire, Buckinghamshire or Berkshire. Optional flute ensemble(s) from 1200 to 1300. Contact kate@katehill.co.uk if you would like to join in.

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

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

A recording of the complete works of Franz and Albert Doppler has been made. The brainchild of Spanish flute player **CLAUDI ARIMANY**, this project has taken approximately ten years of research, preparation, study and finally the recording of more than 90 works across 10 CDs. The collection includes numerous flute players, including Jean-Pierre Rampal, Maxence Larrieu, Shigenori Kudo, Philippe Bernold, Robert Aitken, Clara Novakova, Matthieu Dufour and Walter Auer. The first five discs are available now, with five more being released over the coming months on the Austrian label Capriccio.



GINEVRA PETRUCCI has released editions of Briccialdi's four flute concertos via Ricordi/Hal Leonard. Released to coincide with Briccialdi's bicentennial, this is the first complete edition of these works. Ginevra Petrucci is an Italian flute player with a busy performing career. She is a visiting professor at the Royal Academy in Dublin and Principal Flute of the Chamber Orchestra of New York.

Royal Free Seeks Musicians

The Royal Free Hospital in Hampstead is seeking musician volunteers to take part in their Live Music programme. Lilly Matson, who is one of the organisers of the programme, says: "The Royal Free wants to lead the way at bringing the Arts into hospitals, and so we are in the process of creating a regular schedule of performances to entertain patients, family members and staff in our hospital. We hope that the programme will be exciting and varied, drawing on all of the different Arts and showcasing a range of stimulating performances both on the wards and in communal spaces around the hospital. We also hope to hold a larger annual concert which will showcase some of the music and performance that has gone on around the hospital throughout the year.

We have had a number of flute players who have played as part of the programme already, but we are always on the lookout for new and talented artists."

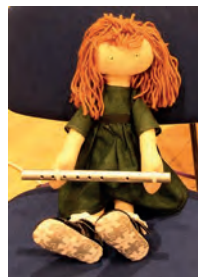
The performances take place in the main entrance of the hospital or on the wards, and visits usually last around an hour, but there is plenty of flexibility. They are looking for one-off and repeat visitors, and travel expenses are covered.

For further details contact elise.donaldson@nhs.net or visit the website at www.royalfreecharity.org/do/live-music

Journey With Luna

Sarah Finch and Joanna Price will be leading workshops as part of the Luna's Magic Flute Project in Chandlers Ford on 7 July. Journey with Luna on a train and explore galloping horses in fields, turtles under the sea and a dragon in a cave.

For further details see www.sarahfinch.pro/instrumental-courses.php?id=Luna



FluteFling Winter Workshops

(see also www.flutefling.co.uk/workshops/)

FluteFling Saturday afternoon workshops are normally held on the 3rd Saturday of every month at Tribe Party in Portobello, Edinburgh, providing adult flute and whistle players with inspiration, ideas and support to further develop their music. Led by traditional flute and whistle player Gordon Turnbull in a relaxed setting, come along to learn and develop traditional techniques while building up a repertoire from Scotland, Ireland and beyond.

The workshops are suitable for adults already playing tin whistles and low whistles in D or wooden simple system (Irish) and modern classical (Boehm) flutes. Musicians returning to the instrument are most welcome. If in doubt, please contact Gordon. Teaching is by ear, but sheet music and recordings will be provided. Different experience levels will be accommodated within the workshop.

<https://fluteflingmarch2018.brownpapertickets.com/>

KATHRYN WILLIAMS will appear at the Eavesdropping Symposium at Oxford House, Bethnal Green on 17th March. Kathryn will be presenting PIXERCISE (piccolo + exercise), written in trans-Atlantic collaboration with Annie Hui-Hsin Hsieh. The Eavesdropping Symposium is an opportunity for artists to reflect together on female creativity and the legacy and future of women in new music. For full details, see www.eavesdropping.london/symposium/

CLARE CHASE will be in residence at the Aldeburgh Festival from 8th to 24th June. She will be performing works selected from her *Density 2036* project on 14th June, including music by Varèse, Reich and Marcos Balter. The festival also includes a sunrise (4.30am) performance of Feldman's iconic trio, *For Philip Guston* and a performance of Bernstein's *Halil* with the BBC Scottish Symphony Orchestra. snapemaltings.co.uk/season/aldeburgh-festival/



Garner Headjoints has a new name. They are now known as **GEOGHEGAN HEADJOINTS**, made by the Geoghegan Company.

The company has always been owned and operated by Michael Geoghegan (pictured above), and their previous arrangement with Brad Garner has now come to an end.

New Guildhall Course

Guildhall School of Music and Drama has announced a new short course on entrepreneurship skills for performing artists. Aimed at over 18s, this two-day course is aimed at performers and is structured as a series of practical workshops to help musicians develop the necessary business skills for a thriving career. The course takes place on 21st to 22nd April. For more details see www.gsmd.ac.uk/youth_adult_learning/guildhall_creative_entrepreneurs/short_course/entrepreneurship_skills_for_performing_artists

Aesthetica Art Prize

Julie Groves, flute player in the London Myriad Ensemble, has been longlisted for the Aesthetica Art Prize for her immersive sound art performance work *And so I met my Other's Other*. Her work will be published in the Aesthetica Art Prize Anthology 2018, showcasing work from 100 of the most exciting artists from around the world. See juliegroves-soundart.com/works/and-so-i-met-my-others-other/

New Appointment for Abigail Burrows

Abigail Burrows has been appointed as a flute teacher at the Purcell School. She says, "I am thrilled and honoured to be working at the Purcell School. Having attended the school myself for nine years as a wayward flute-obsessed youngster, I am delighted to be returning as a flute-obsessed (and perhaps still a little wayward) flute teacher! I feel truly privileged to have the opportunity to work with such talented students and colleagues at this prestigious institution."

Harrold William Seeley

27 March 1932–7 December 2017

Esteemed flute maker Harry Seeley died on 7th December, aged 85. A memorial service was held at Eltham Crematorium on 3rd January, and included a music played on one of Harry's flutes, by Aysha Williams from Amsterdam. Harry began making six-keyed flutes in 1948, before joining Rudall, Carte and Co. in 1955. In 1961 he became one of the seven founder members of the Flutemakers Guild, with whom he worked for the rest of his career.

Martin Gordon, who worked alongside Harry at the Flutemakers Guild, shares some memories.

BELOW Harry chatting with American wood flute player Felix Skowronek



ABOVE Left to right, standing, Roger "Angus" Harris, Christopher Bouckley, Martin Gordon, Harry Seeley, Howell Roberts. Kneeling, front, Ewen McDougall

I first met Harry at the Flutemakers Guild workshop in North London, I was interviewing for an apprenticeship opening. There was a cubicle around the entrance which served as the office and waiting area for customers. I was chatting and showing examples of my work to Ewen McDougall. Harry poked his head around the curtain, and after he introduced himself he joined the conversation. As I recall, Harry was interested in a dulcimer I brought to show my ability. Harry always was the "wood person" at the Guild. He would invariably show enthusiasm,

interest and admiration for all types of craftwork, and this was a very endearing characteristic.

Harry, Ewen and Roger could always be counted on for stories of misdeeds and high jinks going back through their careers. Too many to recite here though always entertaining!

I knew Harry Seeley to be an excellent craftsman who took great pride and interest in his work. He was always curious and eager to learn new things. I'm very glad that my path brought me to know and work alongside Harry.

MARTIN GORDON

OBITUARY

Association of Flute Traders

Abell Flute Company

111 Grovewood Road, Ashville, NC 28804, USA
+1 828 254 1004 www.abellflute.com

All Flutes Plus

60-61 Warren Street, London W1T 5NZ
020 7388 8438 www.allflutesplus.co.uk

Astute Music

4 Sunnymill Drive, Sandbach, Cheshire, CW11 4NB
www.astute-music.com

Burkart Flutes & Piccolos

2 Shaker Rd #D107, Shirley, MA 2048, USA
+1 w978 425 4500 www.burkart.com

Eva Kingma Flutes

Hoofdstraat 12, 9444 PB Grolloo, The Netherlands
+31 592 501 659 www.kingmaflutes.com

Forton Music

6 Lakeland Close, Forton, Preston, Lancashire PR3 0AY
www.fortonmusic.co.uk

Just Flutes

46 South End, Croydon CR0 1DP
020 8662 8400 www.justflutes.com

Mancke Flutes

Eulner Str. 41, D-54662 Speicher, Germany
www.mancke.com

Newmoon Insurance Services Ltd

85 High Street, Tunbridge Wells, Kent, TN1 1XP
01892 506884 www.newmooninsurance.com

Pearl Flutes

Craenakker 28, 5951 CC Belfeld, The Netherlands
07771 880462 www.pearleurope.com

The Tutor Pages Ltd

Kemp House, 152-60 City Road, London EC1V 2NX
020 8248 2208 www.thetutorpages.com/flute-teachers

Top Wind

2 Lower Marsh, London, SE1 7RJ
020 7401 8787 www.topwind.com

Universal Edition (London) Ltd

48 Great Marlborough Street, London W1F 7BB
www.universaledition.com

Verne Q Powell Flutes Inc

1 Clock Tower Place, Maynard, MA 01754 USA
+011 978 4616111 www.powellflutes.com

VIENTO Flutes

Mittelweg 15, 35647 Waldsolms, Germany
+49 6085 9888378 www.viento-flutes.com

Wonderful Winds

44 Exeter Road, Okehampton, Devon EX20 1NH
01837 658745 www.wonderfulwinds.com

Wood, Wind & Reed

106 Russell Street, Cambridge, CB2 1HU
01223 500442 www.wwr.co.uk

trade news



Eva Kingma

Applications are open for the Grolloo Flute Sessions, which return at the end of August for the fourth time. The festival is a unique opportunity for advanced players to spend time in Eva Kingma's workshop in Grolloo, The Netherlands, with tuition from, and the opportunity to exchange ideas with, Matthias Ziegler, Wissam Boustany and Ian Clarke. In addition to Tim Carey, this year Bulgarian pianist Kamelia Miladinova will be in residence for the first time. Currently working at the Royal Conservatory in The Hague, Miladinova is an active chamber musician and accompanist. Grolloo Flute Sessions 4 includes classes on improvisation and other aspects of flute playing, individual lessons and public concerts. Participants are invited to come and work on repertoire of their own choice, ideally encompassing one traditional and one contemporary piece. For further details, see www.grollooflute.com

Pearl Flutes

Pearl Flutes is celebrating its 50th anniversary this year. To mark the occasion, they have released several limited edition flute models across the range, including Cantabile, Quantz and Maesta models. These models are completed with features that make them both aesthetically and tonally unique, including special 50th anniversary engravings, a wooden lip plate on the Quantz model and a new compact sterling silver inner Bridge mechanism and Opera Series ribbing on the gold Maesta model.



The
ABELL FLUTE
C O M P A N Y



*Specializing in Boehm
system wooden flutes,
headjoints and
whistles, handmade' in
grenadilla' and
sterling silver.*



111 Grovewood Road
Asheville, NC 28804
USA

828 254-1004
VOICE, FAX

www.abellflute.com




MANCKE



Germany
mancke.com

U.K. exclusive representative

JUST
Flutes
THE PRINTED MUSIC
& FLUTE SPECIALISTS

Jonathan Myall Music
www.justflutes.com
+44 (0)20 8662 8400

NEW!

The Kingma & Brannen Alto

"The best of two worlds ..."



KINGMA
&
Brannen

info@kingmaflutes.com
www.kingmaflutes.com

Please check our website for availability!

...so they do say

by TREVOR WYE

Performers may know the effect that the amount of the lip covering the mouth hole has on aspects of flute playing. Covering more with the lower lip creates a smaller and sweeter tone; uncovering gives a louder and more projecting tone. Each has other effects too. We can use this knowledge, together with historic reports, ancient printed music and some imagination to find out how some famous players of the past actually sounded. This guide may help you:

Covering

Enables octave playing and makes large intervals easier to play with speed, especially when slurring.

Articulation is affected too, possibly because of the smaller tone which makes for a more precise and cleaner attack. It is perhaps due too to the lips being slightly nearer to the opposite edge of the mouth hole, but playing very loudly is much harder.

Uncovering

A louder tone is obtainable and the tone projects more perhaps because the fundamental of the flute's five harmonics is louder in relation to the other four. *Low notes travel the furthest*, as mariners well know, which is why ship's foghorns only sound very low notes.

History tells us that players and audiences admired both the big tone and expression in the playing of Charles Nicholson (1795–1837). Similarly, audiences loved the agility and extraordinary technical skill of Louis Drouet (1792–1873). Both played the standard eight-keyed flutes of the time, as did Theobald Boehm (1794–1881). All three gave recitals in London in the 1820s and 30s.

Nicholson experimented with his flutes, enlarging the finger holes to play with a broader range of dynamics and a bigger tone. Drouet played the standard eight-keyed flute all his life and was noted for his formidable technique and articulation.

In May 1817, both Nicholson and Drouet played concerts in London within two weeks of each other. The large number of amateur flutists in the audiences commented in the press on Drouet's amazing technique and articulation calling him the 'Paganini of the flute'. They also admired Nicholson's great power of tone and expression. Already, the reader can glimpse how each player actually sounded and this is underlined even more by an examination of the pieces that each wrote both for publication and performance. Looking through Drouet's flute solos, it is striking how he writes octaves and double octaves quite freely and to be played at speed especially in such solos as the *Variations on God Save The King*.

Nicholson's solos, on the other hand, rarely require fast octaves or lightning articulation, relying more on expression, the use of vocal techniques and a broad range of dynamics to capture the imagination of his audience.

Both players wrote in the style in which they preferred to perform.

Boehm wrote to a London player something to the effect that,

“...I pull the head joint out a little, not as much as some, but more than most...”

He wrote again later:

“I did as well as any continental flutist could have done in London, in 1831, but I could not match Nicholson in power of tone, wherefore I set to work to remodel my flute. Had I not heard him, probably the Boehm flute would never have been made.

He also says:

“I was struck with the volume of the tone of Nicholson, who was then in the full vigour of his talent. This power was the result of the extraordinary size of the holes of his flute, but it required his marvellous skill and his excellent embouchure to mask the want of accuracy of intonation and equality of tone resulting from the position of the holes, which was incorrect and repugnant to the elementary principles of acoustics.

We can use our imagination to 'hear' all three players: Drouet with his small, sweet tone and extraordinary agility; Nicholson's big expressive tone with his introduction of the use of *gliding* and *vibration* (glissando and vibrato) clearly set out in his *Preceptor* (Tutor). Both players seemed less concerned with intonation. In the middle of the two is Boehm, the average player.

Older players may remember the Contest Concert at the 1990 BFS Flute Convention in Manchester, which featured a re-enactment of those two London concerts of 1817 with Maxence Larrieu and William Bennett taking the parts of Drouet and Nicholson respectively. Bennett played Nicholson's *Variations on Home Sweet Home*, the playing of which was one of the most expressive performances you could ever hear and made some listeners cry. This was followed by Larrieu's playing of Drouet's own *Variations on God Save the King*, which brought thunderous applause and a standing ovation.

Without wax cylinders, 78s, loudspeakers, headphones, LPs, CDs or cell phone recordings, with a little imagination, we can still recapture the sounds of those historic players of long ago.



Charles Nicholson



Louis Drouet

NATIONAL PORTRAIT GALLERY

BIBLIOTHÈQUE NATIONALE DE FRANCE

flute choir focus



Great Britain



Sheffield Flute Choir



Name of Director Rachel Shirley

Date Formed 2010

Rehearsals Once a month on a Saturday morning, at Sharrow Performing Arts Space, Sheffield

Approx. number of members 25

Playing level of members Around Grade 5 up to professional level

How many low flutes?

5 altos, 3 basses. Instruments are all owned by individual members but we're always happy to share them and let other people try them out.

Where do you perform, and how often on average?

We perform on average every couple of months, with a busier time just before Christmas. We play at craft fairs, farmers markets, and assorted local events including the brilliant Classical Sheffield festivals (www.classicalsheffield.org.uk) – these give local groups opportunities to play in all sorts of venues around the city. We've particularly enjoyed performing in the Winter Gardens and Kelham Island Industrial Museum, as two very contrasting venues!

Our favourite repertoire includes:

Mixing the Malt - Peter Martin (arr. Paige Long): this is a fun, folk-style piece which we enjoy for its beautiful slow opening featuring the altos, and the energetic tune that follows. It's exhilarating to play and always popular with audiences.

Steel City Shuffle - Tim Knight: Leeds-based composer Tim wrote this piece for us in 2016, inspired by his earliest visits to Sheffield which were all railway-related. The steel-related landscape of those days and the hive of activity at the railway stations created the atmosphere of the *Steel City Shuffle* - lively, light-hearted and busy. We love the fact it was inspired by our home city, all the parts have interesting bits to play, and the tune is very catchy (you can find us playing it on YouTube if you'd like to hear it!).

About us:

There are a lot of flute players in Sheffield and very long waiting lists for orchestra places. The flute choir was originally set up by local flautist and teacher Kathryn Hathaway to give all these players somewhere to play! We have over 60 members on our mailing list, but currently a 'hardcore' of about 25 who play with us regularly – it's always been a group where you can just come along as and when you can, so even if you can only make one or two rehearsals a year, you're very welcome. The main aim of the group is to support players to gain skills that aren't so easy to learn through individual lessons or practicing on their own at home – listening and communicating as an ensemble (we play un-conducted), sight-reading in a 'real life' situation, playing harmony parts, trying the other sizes of flute, gaining confidence in performing, and widening their experience of different genres of music (classical, jazz, tunes from musicals, contemporary – including getting to grips with different types of notation and techniques). Our members learn a lot from each other and are always helping each other out - we took part in a research project run by a music student from the University of Sheffield, and she commented on the strength of our 'peer learning'. We love working with local composers to create new flute ensemble works (two of these have recently been published) – the process of workshopping these new works is a great experience for everyone involved. Equally as important as all of this is the chance to meet other players and spend time with other musicians with really varied backgrounds and experiences of flute playing – our tea breaks are long and our enthusiasm for cake is legendary!

www.sheffieldflute.co.uk/sheffield-flute-choir

www.facebook.com/sheffieldflutechoir

www.twitter.com/shefflutechoir

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

MARCH

- 4 BFS Premier Flautist Series: Rowland Sutherland (flute) Mary Dullea (piano)**
Duke's Hall, Royal Academy of Music
London NW1 5HT 1700
www.bfs.org.uk
- Flute Skills Day with Wissam Boustany, Elizabeth Walker and Susie Hodder-Williams**
Wells Cathedral School 0930–1600
wells.cathedral.school/flute/
- The Really Flutewise Flute Day with Abbie Burrows, Gareth McLearnon and Liz Goodwin**
The Schools and Somerhill
Tonbridge 0930–1600
- 14 Liz Walker and Continuum – the development of baroque chamber music style**
Chapel of the Ascension, Bishop Otter Campus
University of Chichester 1930
www.funingtonmusicgroup.org.uk/programme-for-2018.html
- 15 Rachel Shirley (flute), Tim Knight (harpichord/organ/piano)**
Ripon Cathedral 1300
- 16 Alena Walentin (flute) Niklas Walentin (violin) Viv McLean (piano)**
Craxton Studios, 14 Kidderpore Ave
London NW3 7SU 1930
- 18 Celebrating Debussy Katherine Bryan (flute)**
Glasgow Royal Concert Hall: New Auditorium – RSNO Centre
Glasgow G2 3NY 1430
- 19 Pixels Ensemble Fiona Fulton (flute)**
Philharmonic Hall
Music Room, Hope Street
Liverpool L1 9BP 1930
- 19 Ensemble Intercontemporain Sophie Cherrier (flute)**
Wigmore Hall, London 1930
- 24 Piccolo Day with Andrew Lane**
Sharrow Performing Arts Space,
Sheffield 1000–1630
www.sheffieldflute.co.uk/events.html
- 24-25 Cornwall Flute Festival 2018 with Ian Clarke and Tim Carey**
Truro School TR1 1TH
www.cornwallmusicstrust.org/news/2017/9/9/cornwall-flute-festival-saturday-24th-and-sunday-25th-march-2018
- APRIL**
- 4 Noemi Gyori Dinalra Klinton (piano) Widor Suite, Prokofiev Sonata, Boehm Grand Polonaise**
St Mary's Perivale London 1930
- 7 Atea Quintet**
St Saviourgate Unitarian Chapel,
York 1930
- 8 Cambridge Flute Feast Day with Paul Edmund-Davies, John Alley and Elisabeth Hobbs**
Coton Village Hall
Cambridge 9.30–1700
- 10 Katherine Bryan (flute)**
Stoller Hall, Manchester 1330
- 14 Ox, Bucks & Berks Area Members event**
RG9 1000-1300
contact kate@katehill.co.uk for details
- 14 Sheffield Flute Choir**
Gleadless Methodist Church
Sheffield 1900
- 17 Mozart Flute & Harp concerto Fiona Slominska (flute) Catrin Finch (harp) European Union Chamber Orchestra**
Royal Concert Hall
Nottingham 1930
- 27 Feldman Crippled Symmetry Richard Craig (flute) Damien Harron (Percussion) Philip Thomas (piano)**
Upper Chapel
Sheffield 1930
- 28 rarescale Flute Academy**
St Mary's Church
Potters Bar, Herts 1930
- 29 Bath Flute Feast Day with Paul Edmund-Davies, John Alley and Elisabeth Hobbs**
New Oriel Hall, Larkhall
Bath 9.30–1700
- MAY**
- 8 Rachel Shirley (flute), Tim Knight (harpichord/organ/piano)**
Wakefield Cathedral 1300
- 10 Claire Wickes (flute) Tomos Xerri (harp)**
St John's Smith Square
London 1305
- 12 Building Harmonic Flutes Patrick Rudant (flute)**
St John's Smith Square 1030
- 12 Patrick Rudant (flute) Couperin**
St Johns Smith Square 2145 (London Festival of Baroque Music)
- 29 Guards Flutes Music by Bach, Rossini & Guiot**
Guards Chapel, Birdcage Walk,
London SW1E 6HQ 1310

JUNE

- 1 Emmanuel Pahud (flute)**
Oxford Philharmonic Orchestra
Mozart Flute Concerto No 1 in G
Sheldonian Theatre, Oxford 1930
- 2 Edison Ensemble**
Carla Rees (flutes)
Schott Music London
www.edisonensemble.com/events
- 9 Bernstein Halil**
BBC Scottish Symphony
Orchestra
with Claire Chase (flute)
Snape Maltings Concert Hall 1900
- 14 Mozart Flute and Harp Concerto**
Emma Halnan (flute)
Catrin Finch (harp)
London Mozart Players
St John's Smith Square 1930
- Density 2036**
Claire Chase (flute)
Britten Studio, Aldeburgh 1500
- 16 National Flute Orchestra**
Salendine Nook Baptist Church,
Huddersfield 1930
- Feldman at Sunrise**
Claire Chase (flute)
Britten Studio, Aldeburgh 430am
- 21 rarescale**
Carla Rees (flutes)
St James' Church,
Sussex Gardens, London 1930
- 30 Rouse Flute Concerto**
Katherine Bryan (flute)
Trinity Orchestra Harrow
Trinity Church Harrow 1930

MARCH

- 10-11 Journées Européennes**
de l'Orchestre de Flûtes
European Flute Choir
Competition and Concerts
Nice Conservatoire
www.atraversl flute.fr
www.flutefestival.ch

APRIL

- 1-3 3rd Toronto Latin American**
Music Festival
tlaff.ca
- 3 Emmanuel Pahud (flute)**
Khatia Buniatishvili (piano)
Darius Milhaud Conservatoire
Aix-en-Provence 2030
- 6-8 International Low Flutes Festival**
Reston Virginia
- AFE Convention**
Valencia, Spain
- 21 Duo NewFLow**
Mechelen, Belgium
- 20-22 Adams Flute Festival**
Ittervoort, Netherlands

MAY

- 12-13 Stockhausen Klang**
Helen Bledsoe (flute)
Elbphilharmonie Kleiner Saal
Hamburg
- 19-20 12th Slovenian Flute Festival**
slo-flute-festival.org

JUNE

- 9-10 International Competition**
for Young Flautists
Music School Wetzlar, Germany
www.floete.net

AUGUST

- 1-5 World Flute Society Convention**
University of Wisconsin–Eau Claire
www.worldflutesociety.org/2018_convention_details
- 9-12 National Flute Association**
Convention
Orlando, Florida
- 31 Big Flute Festival**
Royal Irish Academy of Music
www.bigflutefestival.com

SEPTEMBER

- 1-2 Big Flute Festival**
Royal Irish Academy of Music
- 19-23 World Flutes Festival**
Mendoza, Argentina

OCTOBER

- 4-7 La Côte Flûte Festival**
Gland, Switzerland

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

● Send us your event listings
● for July to October
● by **May 15th**
Contact the editor
editor@bfs.org.uk

international events

USA

The schedule has been announced for the **First International Low Flutes Festival**, being held in Reston, Virginia from 6–8 April. Featured artists include Ali Ryerson, Peter Sheridan and Matthias Ziegler. British participants include Gavin Stewart, Margaret Lowe, Carla Rees and rarescale Flute Academy. The festival includes low flute choir performances, solo recitals, workshops and reading sessions. lowflutesfestival.org/schedule/

The next **NFA convention** will be held in Orlando from 9–12 August. The theme of this year's event is dedications, and the Gala concert artists include Matthias Ziegler, Julien Beaudiment, Carol Wincenc, Julia Bogorad-Kogan, Jasmine Choi, Zart Dombourian-Eby and Marianne Gedigian.

IRELAND

The **Big Flute Festival** takes place at the Royal Irish Academy of Music from 31st August to 2nd September. This exciting event has grown from the Big Flute Challenge to become Ireland's National Flute Festival, and this year's event includes the launch of Ireland's National Flute Orchestra, conducted by Richard Murray and with soloist William Bennett, Bill Dowdall and Stephen Clark. The festival's schedule also includes workshops and concerts with artists such as Patricia Morris, Brian Dunning, Tom Doorley, Joshua Batty and Michael Cox.

For more information see www.bigflutefestival.com

SWITZERLAND

La Côte Flute Festival in Gland, near Geneva, Switzerland, returns from 4–7 October. Artists include Emmanuel Pahud, Sophie Cherrier, Bartold Kuijken, Jacques Zoon and Nobutaka Shimizu. For full details see www.flutefestival.ch



GERMANY

The German Flute Society presents an **International Competition for Young Flautists** on 9th and 10th June 2018 at the Music School in Wetzlar, Germany. Performers may present works for solo flute with or without piano accompaniment, and there are two rounds for each age group (12–14, 15–17 and 18–21). All participants will have the opportunity to take part in a Flute Orchestra and there are also workshop opportunities running alongside the competition. The application deadline is 30th April 2018. For more information and to register, see www.floete.net



SPAIN

The 5th Convention of the **Spanish Flute Association** takes place at the Joaquín Rodrigo Conservatory of Music in Valencia from 6–8 April. Recitals and masterclasses will be presented by some of the top flute players in Spain, as well as international performers. Guest artists include Evangelina Reyes, Wendela Van Swol, Janos Balint, Karl-Heinz Schütz and Ulla Miilmann. See afeflauta.org



NETHERLANDS

The 13th **Adams International Flute Festival** takes place from 20–22 April 2018 in Ittervoort, The Netherlands. The Festival includes the final of the Dutch National Flute Competition, as well as workshops on Alexander Technique, breathing, Jazz flute, low flutes and baroque interpretation. Masterclass teachers include Paul Edmund-Davies, Juliette Hurel, Vidar Austvik, Anna Garzuly and Emily Beynon. The festival also includes concerts and showcases. For full details see bit.ly/2BUw0wk



PERU

The **33rd International Flute Festival**, Lima, will take place from 21–25 May, under the directorship of César Vivanco Sánchez. More details will be available soon from www.facebook.com/FIFLimaPeru

Flutist Quarterly DIRECT TO YOUR DESKTOP



Join the National Flute Association as an e-member and pay lower rates and no postage charges.

Receive *The Flutist Quarterly*, the annual membership directory, and the Convention program book online!

E-membership brings you each issue of the magazine without the delay or expense of postage! As an e-member you also will receive our monthly e-newsletter, be qualified to register for the annual NFA convention and apply for competitions, and enjoy other membership benefits.

Call 1-312-332-6682, contact vpampe@nfaonline.org, or visit nfaonline/The-Organization/Membership/



Registration now open!

GALWAY

WEGGIS FLUTE FESTIVAL
WITH SIR JAMES & LADY JEANNE

20-29 JULY 2018
WEGGIS, SWITZERLAND

Held in the beautiful lakeside town of Weggis, Switzerland this 10 day Festival offers flutists of all abilities the chance to participate in a wonderfully supportive environment with the Master and other world renowned artists.- Masterclasses

The Galway Flute Academy is about giving flute players of all levels, the opportunity to learn from the master of the flute in person and online.

[First Flute Course](#) | [Flute Festival](#) | [Masterclasses](#)
[Residentials](#) | [LiveLearn](#) | [FlutePlayer Series](#)

Find out more and sign up for updates at
galwayfluteacademy.com

: bfs future flute fest

FRIDAY 17th August

0900 to 1100	Doors open for registration, Trade Stands and Pit Stops!
1100	Kingma Flute Concert - Opening recital with Carla Rees, Anne La Berge, Karin de Fleyt, Shanna Gutierrez, Marion Garver and Matthias Ziegler
1200	Amy Yule Recital with Seungwon Lee (piano)
1300 to 1430	Trade Stands
1430	Peter Verhoyen - Piccolo Recital with Tim Carey (piano)
1530	Stephen Preston - Dance Workshop for All
1630	Gareth Lockrane Recital with Ross Stanley (piano)
1730 to 1845	Trade Stands
1745 to 1845	Flute Choir Rehearsal conducted by Mel Orriss
1930	Gala Concert of Baroque Music with Katy Bircher, Brinley Yare, Eva Caballero, Flavia Hirte and friends

SATURDAY 18th August

0900 to 1100	Trade Stands and Pit Stops!
0945 to 1045	Sectional Rehearsals for Flute Choir conducted by Mel Orriss
1100	Stephen Preston Recital
1200	Philippe Barnes Recital with Simon Lambert (piano)
1300 to 1430	Trade Stands
1430	Ian Clarke Recital with Tim Carey (piano)
1530	Body Shop!
1630	Mark Sparks Recital with Tim Carey (piano)
1730 to 1845	Trade Stands
1745 to 1845	Flute Choir Rehearsal conducted by Mel Orriss
1930	Sophie Cherrier Gala Concert with Fuminori Tanada (piano)

SUNDAY 19th August

0900 to 1000	Trade Stands
0900 to 0945	Flute Choir Rehearsal
1000	Flute Choir Concert conducted by Mel Orriss
1100	Wissam Boustany Recital with Aleksander Szram (piano)
1200	Tilman Dehnhard Workshop and Recital
1300 to 1430	Trade Stands
1430	BFS Young Artists Recital
1530	Final Gala Concert Stefan Hoskuldsson with Michael McHale (piano)
1700	Fauré <i>Cantique</i> for everyone! End of Festival

PIT STOP AND BODY SHOP!



Have you ever thought how much easier it would be to play the flute if only you could get your body to do exactly what you wanted it to?



And have you ever wished you could ask some specific flute playing questions to a top professional in a one-to-one session? If so, **Pit Stop and Body Shop** at the **BFS Future Flute Fest** this summer is for you.

I can't promise you'll get four wheels changed in thirty seconds, or a shiny new respray(!) but it's not just racing cars that need to be kept tuned up and in prime condition. Of course we talk a lot about tuning in terms of our flutes, but what about ourselves? Watch any great player closely and you can see that the 'instrument' is so much more than just the actual flute: the mind and body are also working in harmony.

So when Kate Hill and I were thinking about what it means to be a flute player today and for the future (the theme of this year's festival) we wanted to fill the programme not only with virtuosity and fantastic music-making - although there will be lots of that! - but also focus on the physical and mental mechanics of being a player. We've set aside a group session to explore ways in which our bodies can enhance or inhibit our music making; we've asked Stephen Preston to demonstrate how gesture and the dance specifically infuse baroque music; and we're offering individual drop-in consultations about all aspects of the flute and flute playing.

Now we need your input. What are the techniques you want to hear about in the Body Shop? Alexander, Feldenkrais, mindfulness... whatever? And what do you want to ask about in the Pit Stops? Breathing, tone production, articulation, instruments, auditions, repertoire, nerves...? The list could go on forever!

Just drop us an e-mail at editor@bfs.org.uk with your ideas and comments - anything flute related - and we'll hope to line up the right people with the answers. Please put **fff** in the subject line.

Meanwhile, thanks to William Bennett for these sketches of flute players in various bodily contortions - and for two wise cats. They are observing - as cats do - and hoping we will take note about how much they have to teach us about balance, suppleness, poise and... everything really. But that's another story.

Looking forward to hearing from you and then seeing you at the BFS Future Flute Fest.

EDWARD BLAKEMAN



bfs future flute fest

MEET THE ARTISTS

Part 1

What made you start playing the flute?

I actually fell in love with the idea of playing a wind instrument when I was eight years old, when my parents took me to an oboe recital in Beirut and I heard the oboe for the first time. I was shocked at the power of the sound and nagged my parents, but they discouraged me from playing the instrument because I was still too young and they said there was not a lot of repertoire written for it. Eventually I just got a flute as a surprise birthday present, when I turned 12.

Who or what inspires you and why?

My passion for the flute seems to be internally driven, rather than being inspired by external things. I have always been fiercely independent and have therefore never been interested in copying or modelling myself on someone else's success. I am inspired by a desire to make the world a warmer, kinder place, a place where love can take precedence over division, hate and (inevitably) war. I know that when love is burning within my heart, it infiltrates into the sound of my flute and (ultimately) the hearts of those who listen.

Wissam Boustany

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

I will be giving a recital with my duo partner Aleksander Szram. We will be playing Hummel's Sonata in D (so lively, colourful and unpredictable), Bowen's Sonata (such lush, charming and romantic English music) and we will be giving the UK premiere performance of a new piece I am writing in honour of flute-maker Eva Kingma who is receiving an NFA Lifetime Achievement Award this summer – my piece is titled *Future Blossom*.

What's your approach to practising?

My approach is to simply fall in love with every aspect, every moment, every muscle used, in whatever I play. This involves cutting out any practice that does not directly lead to an expansion of that love and committing musical and technical decisions I make to memory.

How do you handle nerves?

By understanding what causes them and loving the challenge of dealing with them. Most nerves are caused by our attitudes to life in general and the degree to which we have prepared ourselves for a performance. I love the process of testing my beliefs in difficult circumstances, because this proves the validity (or not) of my methods of work... so the pressures of playing in public are a very important part of our development as people and musicians.

What does a typical day look like for you?

I need to keep a careful balance between my practice, teaching and administrative work. Recently I have also been developing my conducting, so I have a lot of score-work to do, not to mention the building of my new orchestra, the Pro Youth Philharmonia.

What have been the main milestones in your musical life?

Every person touched is a milestone. When I formed my initiative Towards Humanity in the mid-1990s we held a peace concert for the Middle East in the Royal Albert Hall. My memories of Claudio Abbado and the Chamber Orchestra of Europe also loom large... I still draw inspiration from Claudio to this day.

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

I had a breakdown of confidence in the mid-1980s, which left me unable to play a single note without a thousand doubts invading my mind. I had to gradually rebuild my confidence over the period of a few months. This was a very painful period for me but I emerged a much stronger and deeper person and musician out of it. This coincided with my decision to play all my solo work from memory and allowed me to 'find my voice' as a flute player – to really work out what was coming from ME, as opposed to my previous (wonderful) teachers. This was a real coming of age for me.

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

Keep it simple... and if love is not burning within every situation you are dealing with, you are probably only working with a very small percentage of your true potential. Idealism is not a dirty word... use it to motivate yourself and those around you to make the world a better place. Yes, it is tough out there – but many of our perceived limitations are self-imposed.

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

Teaching is a huge part of my life. As mentioned, I am also currently making a huge transition into conducting, which I am finding incredibly stimulating. I hope that this hard work will reach fruition over the next years.

How would you define your musical personality?

I would define myself as a 'sensualist' and a 'communicator'. My approach to making music is essentially sensual (rather than historic, academic or technical). When I succeed in fully igniting my emotions and senses, I feel I am being authentic and true to myself.

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

To tell you the truth, I am finding it increasingly difficult to decide on what new repertoire I really want to play, these days. This leads to me playing my own compositions quite a lot, or those of my colleagues who I feel very close to (like Ian Clarke). And because I don't compromise on the issue of memorizing, this sometimes limits what I decide to learn.

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

There are many innovations... but I believe that Eva Kingma has developed the Boehm system to a new dimension and provided the foundations for the future development of the flute. Generally flautists have been relatively slow in reacting to these changes; I believe that the Kingma System is going to become much more prevalent in the near future, when production costs become lower. We are already seeing her big flutes gaining popularity, but I think the future belongs to the Kingma System and all the subtle fingering possibilities that this facilitates.

What projects are you working on at the moment?

I am working very intensely at the moment, building up to the launch of my new orchestra, the Pro Youth Philharmonia, which is taking place at the Cadogan Hall in London on 13th April 2018. There will also be concerts in Oxford (14th) and Stoke-on-Trent (15th).

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



Peter Verhoyen

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

I'm very happy with the invitation to perform at the BFS Future Flute Fest!

In my recital programme, I will present recent works from a Flemish and a British composer—Matt Smith's Fourth Sonata and Piet Swerts *Le Tombeau de Ravel*. Making the connection with my very latest CD project of French music transcribed for the piccolo, I will perform a version of Maurice Ravel's *Mother Goose Suite* for piccolo and piano, and I also will play a transcription of the Saint-Saëns *Introduction et Rondo Capriccioso*.

What's your approach to practising?

As I have a very busy schedule, there is not much time left to practise. I'm very grateful to my conservatory teachers as they were very demanding and expected a lot of hard work on various technical aspects of flute playing. Once you get yourself to really practise all those scales, articulation and tone exercises, these aspects will stay at a high level for the rest of your life. Aside from working on the basics, I also try to analyse new compositions so I can practise them in an efficient manner.

How do you handle nerves?

Strangely enough, I'm at a point where being nervous is not a huge issue anymore. I'm more worried about not being nervous enough when I'm tired after an exhausting working day and I still have to go on stage to perform a long orchestra programme. Although it is not very healthy, I often drink espressos to bring back the nervous vibes you need as a piccolo player sometimes. I try to be very strict taking some time to rest before a concert and having enough (but also not too much) food before going on stage.

What achievement are you most proud of?

The piccolo master's programme at the Royal Conservatoire of Antwerp was one of the first in its kind to be developed. I had been teaching piccolo as a second subject for a couple of years. I discussed the importance of being able to play the piccolo well (which is asked for more and more also for 2nd flute jobs) with my colleague Aldo Baerten, who is also principal flute at the Royal Flemish Philharmonic. We decided that a specialist master's programme for those who already finished their flute master's would be the ideal preparation course for people aspiring to have an orchestra job. The piccolo class has an average of six students each year, coming from different countries such as Spain, Australia and Slovenia. Aside from a very thorough audition preparation course, we also work at developing recital and concerto programmes for the students. We have visits from piccolo experts such as Sarah Jackson, Nicola Mazzanti, Patricia Morris, Gudrun Hinze and Jean-Louis Beaumadier. Most of our graduates have a permanent orchestra job or are very frequently playing as freelance musicians.



What have been the main milestones in your musical life?

The piccolo recital CDs with pianist Stefan De Schepper were very important in developing my piccolo skills. For the CD *Piccolo Polkas*, I combined some of the better salon music polkas with newly written compositions for piccolo and piano with addition of tuba, bassoon, clarinet and cor anglais. I invited my orchestral colleagues to join me for this. For my newest CD, *La Gazza Ladra*, I behaved like a thieving magpie and recorded some highlights from the violin and oboe repertoire.

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

With the idea that a small country should be great in small things I decided to start up a composition project with some Flemish composers I had been working with already through my chamber music project Arco Baleno. When I filed my first funding request, the response I got was that the Flemish government didn't want to spend money on a project concerning a second rate one-coloured musical instrument such as the piccolo. After receiving this letter, I remember spending the rest of the day working in the garden as a way of fighting my frustration. Now, 14 years later, I'm very happy with all those new Flemish compositions (I commissioned more than 25 piccolo pieces!), and am delighted to have been invited to present many of these piccolo gems at flute conventions in the UK and USA.

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



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

When talking to young musicians I try to encourage them to specialize in a specific domain of flute playing. When I was young myself, I was very interested in baroque flute, modern techniques, orchestral playing and chamber music. It is, however, just not possible to make a career in music being some kind of a chameleon.

To be a happy piccolo player you most certainly need to have the ability to be very focused, bright and virtuoso for a very short time after very long periods of rest. But you also have the privilege to play some wonderful solos, which are always very easily heard by the audience.

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

I think the development of the modern flute has brought the instrument close to perfection, but for the piccolo there is still some work to be done.

I'm very happy with the newly constructed C-foot piccolo by Anton Braun. Although there is still a small character change in the colour of the instrument, this piccolo made it possible for

me to play and record some arrangements of music written for oboe, violin or flute, which wouldn't have worked on the normal D-foot piccolo.

What projects are you working on at the moment?

The International Flute Seminar Bruges is a flute summer course in a non-competitive atmosphere where flute and piccolo players of every level can get equal attention. Professional flute players preparing for orchestra auditions and young talents preparing for competitions get the same amount of lesson time as adult amateur flute players. The wonderful surroundings of the Zevenkerken Abbey are perfect for the organisation of a week dedicated to sharing thoughts on flute playing and music making. There are warm-up sessions, concerts, teachers' brainstorming sessions, audition training, and we have an onsite Alexander technique teacher. We start the day with a jogging session and end the course with some Zumba dancing. Of course we take some time to visit beautiful Bruges as well. Within the past five years our International Flute Seminars proved to be a great success. For next year we are working on a special project for young talents. »



10% Member Discount





Image courtesy of
Wm. S. Haynes Co. & Gareth McLearnon,
Pictured instrument is 14K Haynes Custom Flute #54321 - insured by Newmoon

Policies tailored to suit your requirements:-

- Single or Multi Instruments
- Loss, Theft & Accidental Damage cover
- Worldwide, UK or Premises cover (per instrument)
- Instrument excess £0, £100 or £250
- Unattended vehicle cover as standard
- Hire & courier costs paid in the event of a claim
- Grace cover for hired or borrowed instruments

Call 01892 506884 or visit
www.newmooninsurance.com for full details


New Moon Insurance Services Limited is registered in England No. 6610290.
Registered Office: Pantiles Chambers, 85 High Street, Royal Tunbridge Wells, Kent TN11 1XP

THE YOUNG FLUTE PLAYER

by Karen North

"A delightful and thoroughly well thought through programme of learning for all ages, but in particular, young people."

- Paul Edmund-Davies



www.theyoungfluteplayer.com
Popular Australian Flute Method

NOW available in the UK!

Jonathan Myall Music | www.justflutes.com

Anne La Berge



What made you start playing the flute?

Both of my parents were semi-professional musicians and they had strong opinions about the most appropriate instrument for me to play. They wanted me to play an orchestral instrument but there was no string programme at that time in our schools. They decided I should play the flute when the school band programme approached all the 10 year olds in the school district. We lived in the countryside of rural Minnesota and our driveway was a long walk through many different weather extremes. They thought it would be easy for me to carry it to and from school.

Who or what inspires you and why?

I have many sources of inspiration for creativity. Visual artists Cindy Sherman and Kara Walker have inspired me because their art is political, social, sometimes shocking and always stunning to look at.

Novelists Louise Erdrich and Toni Morrison have inspired me for many years. I love their writing craft, their storytelling styles and that they also weave political and social issues into their work that concern me, such as racism and feminism.

Carla Scaletti is a personal and a professional inspiration! She invented and continues to develop the highly powerful and uniquely personal Kyma System, the audio processor that I use for composition and live improvisation.

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

I am performing a piece called *Conduits* that I composed for an ensemble of flute players who all play on Kingma System flutes.

What's your approach to practising?

I play a regime of exercises to stay in shape, which include my own versions of harmonics, scales, arpeggios and multiphonics. I still revisit the Taffanel and Gaubert scale patterns regularly too. Then I practice improvising or I play some Bach or I practice the music I need to learn.

Practising is a personal maintenance time for me. I fit in physical stretches and balance exercises between different exercises as part of my routine.

Practising the flute is also a time for me to explore different depths of awareness in my body, my thoughts and where I direct my attention from moment to moment.

How do you handle nerves?

I focus on the music, I stay aware of my entire physical and emotional presence and I work to clearly communicate my message to my audience at all times.

What achievement are you most proud of?

My compositions that bring sound, text and technology together. I am proud of my tenacity to continue to make music that explores new sounds, new concepts and new technologies.

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

I have faced being marginalized throughout my career. This has affected me as a woman composer, as a flute player in the free improvisation scene, as a woman working with music

technology and as an immigrant. I have not overcome my feeling of 'not-belonging' although I have developed effective ways to work with it.

How to overcome challenges? I continue to communicate actively with my colleagues to help clarify why specific inequalities are still present in our societies today. I continue to challenge myself and my colleagues to recognize why I am confronted with feelings of discrimination and what I can do to actively keep them in check in order to do my best work and to contribute both as an artist and as a person in the fields where I am so deeply invested.

I have served on the board of directors of the Women in Music Foundation in Holland and I am now head of the Gender Working Group for the Composers Association of Holland. I continue to address gender issues in all the various coaching that I do. I play in ensembles that use technology and improvisation where I am still the only woman and make sure that I am a major voice in the groups. Most important to me is that I continue to create work that directly expresses my passions without compromise.

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

I would propose that young musicians explore the many facets of music making with the understanding that they are truly responsible for guiding, changing and supporting music as an essential art form for us all.

I would advise that young musicians develop a vision about what they love about music and pursue avenues where they can make that vision real.

I would also advise working in teams early on to develop a balance between individual excellence and teamwork.

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

Composing, researching how to use technology while improvising and composing, and coaching.

How would you define your musical personality?

I am a maverick who loves sound and I am willing to go out on a limb to find ways to make music that is raw, veracious and gives room to performers to respond and shape the music in real time.

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

Kingma System flutes. They offer abounding pitch and multiphonic possibilities.

What projects are you working on at the moment?

I am working on a composition project where sounds and score material can be downloaded from the internet and assembled into different versions of a piece so that various levels of musicians can perform the work. The performance possibilities will range from fully improvised to fully composed versions.

»

Mel Orriss

Who or what inspires you and why?

I am constantly inspired by the fabulous flute ensembles that play my music with such enthusiasm; young players and their directors who have such fun with the music, amateur adult groups who work so hard on their music and make friends along the way, and professional players who relish the opportunity for some “flutes only” action! It’s always such a boost to see videos of their performances, and to hear news of how music has enriched their lives.

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

I’m very excited to have been asked to lead the massed Flute Choir sessions at the BFS Future Flute Fest. I shall be continuing Atarah’s work championing the small publishers who produce such a varied and inspiring repertoire for ensembles worldwide, and giving everyone the chance to have a jolly good play!

What does a typical day look like for you?

I’m lucky that a working week is quite varied, with time split between teaching, directing, arranging/composing, and running Wonderful Winds. I enjoy the variety, even within the business, tackling all sorts of tasks including finances and copyright that I never imagined I’d be dealing with.

Most days start either with headphones on working out something that my brain has been computing overnight, or answering emails and requests from customers; some asking for help choosing suitable music, others who need a part transposed, or want to know how quickly *Sleigh Ride* can jingle its way to Australia! Next, I get on with packing up orders and emailing each customer to say “Thank You”—no automated systems for that at Wonderful Winds, since I like to try and find out about their various groups, where time permits. On a teaching day I try to get this done before I leave the house, so I can get the music on its way the same day. If I’m not teaching, the rest of the day will be spent arranging, composing, or editing and publishing pieces from our great team of arrangers and composers.

What achievement are you most proud of?

I’m a great believer in saying yes, with my fingers crossed! I think a highlight (so far) has to be arranging and conducting Shaun Davey’s *The Relief of Derry Symphony* in 2013. It was massive undertaking, to take a 45 minute orchestral piece and make it work for Massed Flute Bands, percussion and soloists. It was a real honour to be asked, and to work with such a dedicated team of musicians. I’m very glad I accepted the job, as it has led to several other commissions in Northern Ireland and forged some great friendships.

What have been the main milestones in your musical life?

Studying flute with Peter Lloyd was without doubt one of the major milestones. His focus on sound and resonance still



informs my teaching on a daily basis; pupils from the littlest tot upwards all breathe, blow and find their “voice” on the flute. Another important milestone was the first piece I sold online, to a customer who is now a great friend!

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

The biggest challenge without a doubt has been coping with losing the ability to play the flute due to embouchure dystonia, a little bit like losing a limb! We all define ourselves as something, and to make the change from “I’m a flautist” to “I’m a musician” has been at times a great challenge. I miss playing enormously, but am extremely fortunate that the void is filled to some extent by constantly creating music for others to enjoy.

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

Say yes to everything, turn up early, learn the dots and bring a pencil! Soak up every experience of playing, inside and outside your comfort zone, and don’t imagine that the ‘best’ or only option is to be a high flying performer.

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

The increased availability of alto and bass (and bigger) flutes has created a marvelous opportunity for flautists to play together and learn vital ensemble skills. Playing in flute choirs has a hugely positive impact on every player, keeping them focused on being part of a team, communication, listening, learning to compromise. An endless list of skills!

What projects are you working on at the moment?

I’ve just completed some new pieces for a programme called *A Night of Nonsense and Fantasy* to be performed in Wells in 2018. These pieces have been particularly fascinating to work on as they tie in with my interest in the Neo Victorian Steampunk genre. It feels like way too much fun to be work, and I get to narrate, which is always a bonus! Also in the pipeline is a very exciting new flute duet book by Alfie Pugh, which should be published soon.

»

More Festival information at www.bfs.org.uk



all flutes plus

the definitive flute centre



**Take it
away**



**Retail
Finance**

www.allflutesplus.com

Online & instore for music, instruments, books & accessories

all flutes plus 60-61 Warren Street, London, W1T 5NZ

tel: 020 7388 8438 email: afp@allflutesplus.com

Katy Bircher



What made you start playing the flute?

James Galway of course!

Who or what inspires you and why?

Inspiration comes from so many different sources and by no means all of them are musical, although they inform and develop my playing. I also take great inspiration from my instrument – the baroque flute – which continues to demand exploration!

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

I am being joined by some colleagues for a concert which aims to show what it was like when the 'new' transverse flute came into being at the start of the 18th century – the instrument, the repertoire and the players.

What's your approach to practising?

I have a young family, so at the moment I fit practice into whatever pockets of time present themselves and I'm often standing in the middle of wild games of hide and seek or going to the moon or similar. As crazy as this sounds, I find it's rather good for the concentration and then in the rarefied atmosphere of the concert hall, things can seem a bit easier!

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

I have a busy teaching schedule with students of all ages and I also need to keep up with research into 'new' repertoire.

How would you define your musical personality?

Maybe sponge-like?! I find such inspiration in my colleagues and this makes me constantly expand and develop my playing and my musical horizons.

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

Well, I think this is not the answer you are expecting, but, for me, the most significant innovation in the flute's history remains the change from cylindrical to conical bore at the end of the 17th century! This has to be the most radical step in its development, allowing not only a fully chromatic range, but also a wider dynamic and expressive range, which allowed the flute to hold its own with other instruments and grow alongside them.

What is the future of the flute?

It's difficult to know where anything is headed at this particularly precarious time, but I feel confident that the flute will always have a place in the world. There is something about its closeness to the human voice that touches and moves us.

Karin de Fleyt

What made you start playing the flute?

As a young child I heard music around me all the time, as many musicians came over to our house to work with my father, a saxophonist and viola player. He bought me my first James Galway album which I used to play along to all the time!

Who or what inspires you and why?

Passionate musicians/artists always trying to become better and willing to learn.

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

I will be playing with my duo partner Carla Rees (NewFlow duo) and will play together with some great musicians!

What's your approach to practising?

A busy schedule makes me realise how valuable my practising time is.

Practising never stops, I enjoy it a lot and find it difficult to switch off when doing other things.

How do you handle nerves?

I am fortunate in not having to suffer from nerves; I feel most at ease when performing. But in my teaching I work a lot on strategies to overcome nerves when performing.

What does a typical day look like for you?

I don't have a set routine, but when at home it is morning practice, teaching or rehearsing and spending time with my family.

What achievement are you most proud of?

The many collaborations I was part of that led to wonderful projects and beautiful relationships.

What have been the main milestones in your musical life?

Working together with Karlheinz Stockhausen for many years, performing his complete flute oeuvre.
Having worked with many composers who became dear friends.

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

Having chosen a non conventional flute career, managing my own performances has been a great learning curve. I feel privileged to being able to choose the projects I want to be involved in!

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

Once you know what you want to do in music, enjoy it to the fullest and do everything you possibly can to achieve your dreams.

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

I am lecturer at the professional teachers' training programme at the School of Arts in Ghent and flute tutor at Leeds College of Music.



PAUL CLIFF

How would you define your musical personality?

I am a lifelong learner, always on the look out for ways to express myself.

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

Works that challenge me on a technical, musical and personal level.

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

The quartertone flutes from Eva Kingma as they offer the perfect balance between a very reliable instrument and an endless scope of timbres.

What projects are you working on at the moment?

I am doing a PhD on creative collaboration at York University.

What is the future of the flute?

Aspiring flutists. »



TOBY AMIES

What made you start playing the flute?

I started the flute when I was 11. When I got to secondary school we had the option to learn an instrument; I'm pretty sure it was clarinet, trumpet, violin or flute and my mum was a big James Galway fan. I think she mainly wanted me to learn flute so I could play *Annie's Song*. I'd actually started playing piano and guitar much younger, but I found a real affinity with the flute and it just seemed right straight away. I should have been delighted to be the only boy surrounded by loads of girls, but I was much too shy to talk to any of them.

Who or what inspires you and why?

In terms of flute players I'd have to say James Galway was the one I listened to most at the start. For wooden flute players in traditional music I would also say Michael McGoldrick, Niall Keegan, Brian Finnegan and Seamus Egan. Later I discovered Jorge Pardo, who played flute with Flamenco guitar legend Paco De Lucia, and Jazz flautist Gareth Lockrane. In addition Mike Mower's playing and compositions were probably a big influence; his duet book *Not The Boring Stuff* was one of my favourites. I bought some of his saxophone quartets and transposed them for flutes—I used to try and get my friends to play through them, long before we were good enough!

Philippe Barnes

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

I'll be playing pieces from my album *Madrid Sessions*, which is a slightly misleading title... I recorded the album in Spain with pianist Tom Phelan, but the material is all Irish tunes and contemporary Celtic compositions written by Tom and me. As well as that I'll be premiering some beautiful new pieces for flute and piano by Lee Westwood, titled *The Nymph Suite*. I'll also have my new book, *Irish Music on the Silver Flute* with me for anyone who's interested in expanding their palette!

What's your approach to practising?

I've never managed the fabled eight hours a day! I also don't play every day (don't tell my teacher!). I like to do short, focused practice, so I'm not just going through the motions. When I was a teenager I used to spend hours just doing tone exercises. The neighbours either side always said they enjoyed hearing the practice, but the lady whose garden backed onto ours hated it; she used to call up in the middle of the night and play a recording of the *Pennywhistle Jig* onto the answerphone in retaliation. I'm always careful to practice in a room far away from neighbours now!

I always liked having a written out structure to my practice, so:

1. Harmonics
2. Tone
3. Scales
4. Study
5. Pieces
6. Anything else.

I'm usually working towards a particular gig or recording session so I'll mostly be working on that, interspersed with some standard classical repertoire to keep everything working properly.

How do you handle nerves?

I don't really get nervous playing—unless I'm unprepared. Public speaking on the other hand... I struggle a bit with talking to big groups of people. I'd much rather be playing than talking!

What does a typical day look like for you?

It's always doing something different, three or four times a week I start the day with a 45 minute gym session at a small club nearby. I had quite bad asthma when I was young, which was also one of the reasons I started the flute as my parents had heard it might help. So I find if I exercise regularly I get ill less and don't have any trouble with aches or stiffness from playing.

There's always admin and emails to deal with (that's the other side of being a musician). I try and take a walk in the middle of the day to get some fresh air and it helps to re-focus for the rest of the day. I'll also do some practice—some days flute, some days guitar.

It's rare to have a "night off"; either I have a gig, a rehearsal or I'm going to play at an Irish music session in a pub somewhere.

What achievement are you most proud of?

Probably when I heard that one of my tunes *Up* was being played in a traditional music session in Glasgow. I think the tunes I write are usually too odd to become part of the common repertoire, but I'd love to walk into a session and hear people playing one of my compositions. Not too long ago I was also sent a video of a Japanese band playing the same tune, so that's also pretty cool to see how far my music has travelled.

What have been the main milestones in your musical life?

Probably touring with the David Munnely band around the U.S.A. and playing in Australia with my Celtic Jazz-Funk group All Jigged Out. I've done a lot of TV performances over the years too, which are always a great experience and nice memories to look back on. I'd always wanted to get on MTV one day—even though I can't sing or dance—so I was delighted to play flute for Shakira on MTV 5-star. My other highlights have been playing whistle on the Classic Brit Awards with Amy Dickson, performing with Bryn Terfel and Only Men Allowed for the Royal Variety Performance and Pixie Lott and The Proclaimers on the National TV Awards.

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

Look after your health and make sure you're prioritising exercise—it will help with stress, and mean you can focus better when you're playing.

Try and work with people you like, who are supportive and motivate or inspire you.

Listen to lots of other flute players—recordings, concerts, YouTube—your sound and style will be shaped by everything you listen to, and it's so easy to find it now.

Always be early for everything. It doesn't matter if you're the best player—you probably won't get booked again if you're always late.

If you put time into projects you believe in it will pay off—some of the smallest gigs I've done have led to playing the biggest.

What projects are you working on at the moment?

I'm just finishing a book about the techniques I've developed to play Celtic music on the Boehm flute, called *Irish Music on the Silver Flute*. I couldn't find a decent wooden flute when I was younger, so I learnt all the tunes on my classical flute and adapted the ornamentation to work with the keys. I've been meaning to write the book for about 20 years, so I'll be glad when it's out in the world!

I also have a new solo album I'm working on slowly and a new album with London Irish band CrossHarbour coming soon. The Attab Haddad Quintet, the Oud-led Arabic/Flamenco fusion band I perform with is due another album soon too.

BFS FUTURE FLUTE FEST

17-19 August St John's Smith Square, London
Box office +44 (0)2072221061



MEET THE ARTISTS PART 2 will appear in the July issue of Pan



The British Flute Society London Flute Festival 2018



Future Flute Fest



ST JOHN'S SMITH SQUARE

17-19 August 2018

St John's Smith Square, London SW1P 3HA



Box Office 020 7222 1061
Book Online www.sjss.org.uk
St John's Smith Square Charitable Trust,
Registered charity no: 1045390
Registered in England.
Company no: 3028678

www.bfs.org.uk
Registered charity no: 326473

BFS London Flute Festival - *Future Flute Fest!*
17–19 August 2018
St John's Smith Square, London SW1P 3HA
Prices frozen at 2016 rates!
Book by 28 February 2018 and save up to £25!

Ticket options	Full price	Concessions
Early Bird Three-Day Festival Pass (BFS members only - promotion code EBBFS2018) Entry to all events 17–19 August <i>rate applies to bookings made by end of 28 February 2018</i>	£125	£100
Three Day Festival Pass (BFS members only - promotion code BFS2018) Entry to all events 17–19 August <i>rate applies to bookings made after 28 February 2018</i>	£150	£120
Friday 17 August 2018—Full Day Festival Pass (single day - entry to all events)	£60	£48
Saturday 18 August 2018—Full Day Festival Pass (single day - entry to all events)	£60	£48
Sunday 19 August 2018 —Full Day Festival Pass (single day - entry to all events)	£40	£32
Friday 17 August 2018 evening recital only	£20	£16
Saturday 18 August 2018 evening recital only	£20	£16
Sunday 19 August 2018 afternoon recital only	£20	£16
Booking opens: 15 January 2018. Box Office: +44 (0)20 7222 1061 or book online: www.sjss.org.uk Booking fees apply: £2.75 per transaction for telephone bookings; £1.75 per transaction for online bookings. St John's Smith Square Charitable Trust, registered charity no: 1045390. Registered in England. Company no: 3028678		



Accommodation Options

Festival attenders must arrange their own accommodation but we have negotiated special rates nearby

University Halls Accommodation

Accommodation at Marylebone and Alexander Fleming Halls

A 10% discounted rate of £46.80 for a single standard room at Alexander Fleming Hall and £61.20 for a single en-suite at Marylebone Hall. Please use the following code: BFS2018 in order to obtain the discount. For further information and to book online visit: <https://www.westminster.ac.uk/business/facilities-and-services/summer-accommodation/book-online-now>

The In & Out (Naval and Military Club)

No.4 St James's Square, London SW1Y 4JU



This offer is for a limited number of rooms - book early!

To book please contact Marta Wyszynska Tel:+44 (0) 20 7827 5744 or Email: marta.wyszynska@theinandout.co.uk

Please quote the reference number 90458 and your BFS membership number

The In & Out Club in St. James's Square have generously offered some accommodation for members of the British Flute Society for the Friday, Saturday and Sunday of the BFS London Flute Festival.

Room type	Mon-Thurs	Fri-Sun
Directors' Double (double occupancy)	£260	£145
Directors' Double (single occupancy)	£230	£145
Twin/Double (double occupancy)	£185	£125
Twin/Double (single occupancy)	£165	£125
Superior Single	£145	£75
Officers' Cabin	£120	£75

Prices include continental breakfast and VAT, terms and conditions apply.

Box office: www.sjss.org.uk
 Tel: +44 (0)20 7222 1061
 Visit www.bfs.org.uk
 for all the latest news
 and follow us on
 Facebook and Twitter!

**Visit www.bfs.org.uk
 for further festival information**

••• bfs competitions 2018

PHOTOGRAPHS *by* MALCOLM POLLOCK

The BFS returned to Regent Hall on 14th February to hold the 2018 competitions. As in previous years, there were three rounds: **School Performer** for players 13 years old and under, **Young Performer** for ages 14–18, and the prestigious **Young Artist** Competition for players aged 19–24.

The standard was high across the board, and it was wonderful to hear so many aspiring flute players performing in a supportive and friendly atmosphere. Accompanists Jo Sealey and Richard Shaw once again did an excellent job of performing beautifully and putting the competitors at their ease. The judges this year were Abigail Burrows, Andy Findon, Susan Milan, Siobahn Grealy and Gareth McLearnon. First prizes included piccolos from Yamaha and Pearl, and an Amadeus Alto Flute by Haynes.

This year's Young Artist winner was **Daniel Shao**, who is currently studying for a master's at the Royal Academy of Music under Samuel Coles, following studies at the Purcell School and Oxford University. He says:

“ I am really chuffed to have won this competition! I was feeling a little worn out as I had also had the Royal Overseas Competition during the two days before, but had a long nap on the day and was feeling ready to perform in the evening. During the warmup I was practising my final note in the piece and struggling to keep it in tune, but Alena Walentin (formerly Lugovkina) came in and gave me a new fingering, which was the perfect one! Onstage, most of the piece went as I had prepared, but I failed to remember the new fingering fully so it cracked for a moment before I changed to the right one...maybe a lesson for the future! I am really happy to have taken part in such a brilliant competition, always run so smoothly and with a great atmosphere, such useful and detailed feedback from the judges (rare in many competitions) and range of flute playing involved.

The BFS would like to thank the generous sponsors of this year's competition:

SCHOOL PERFORMER

Yamaha, Beaumont, Wonderful Winds

YOUNG PERFORMER

Pearl, BFS Flute Festival, Beaumont, Top Wind, June Emerson Wind Music

YOUNG ARTIST

Wm. S Haynes Co, BFS Flute Festival, Beaumont, All Flutes Plus, Just Flutes

Details of how to enter next year's completion will be available soon.



full list of winners



BFS SCHOOL PERFORMER 2018

1st Prize Winner Lilly Smith

2nd Prize Winner Patrick O'Regan

3rd Prize Winner Josh Chong

Merit Medals Erika Khederian & Daniel Pengelly

Special mention Amelia Durdy



LEFT TO RIGHT: Josh Chong, Daniel Pengelly, Amelia Durdy, Lilly Smith, Erika Khederian, Patrick O'Regan

BFS YOUNG PERFORMER 2018

1st Prize Winner Ruby Howells

2nd Prize Winner Anna Rhodes

3rd Prize Winner Daisy Noton

Merit Medals Pooja Low & Clíodhna Scott



LEFT TO RIGHT: Anna Rhodes, Clíodhna Scott, Ruby Howells, Pooja Low, Daisy Noton

BFS YOUNG ARTIST 2018

1st Prize Winner Daniel Shao

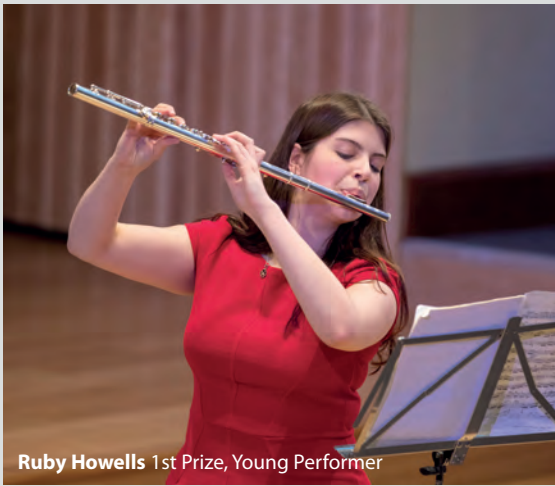
2nd Prize Winner Jagoda Krzemińska

3rd Prize Winner Victoria Creighton

Special mention Hannah Foster & Megan Storer



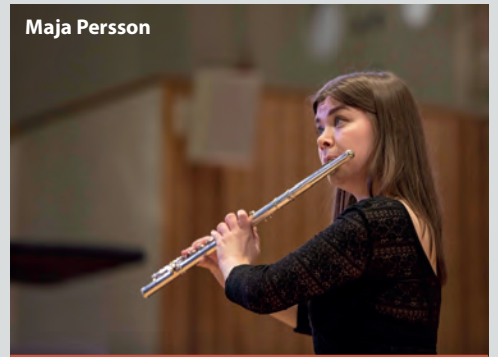
LEFT TO RIGHT: Daniel Shao, Jagoda Krzemińska, Victoria Creighton



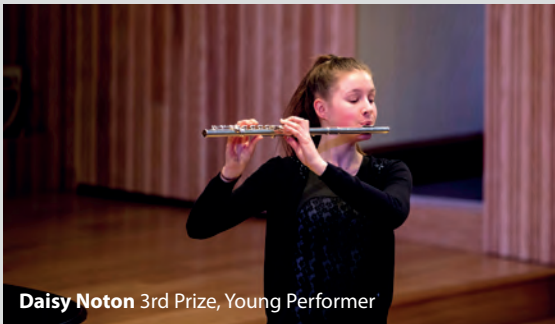
Ruby Howells 1st Prize, Young Performer



Ka Wing Wong



Maja Persson



Daisy Noton 3rd Prize, Young Performer



Leanna Esther Devalaban



Nicholas Sabisky



Megan Storer Special Mention, Young Artist



Jagoda Krzemińska (2nd Prize, Young Artist) with judges Siobahn Grealy and Gareth McLearnon



Hannah Foster Special Mention, Young Artist

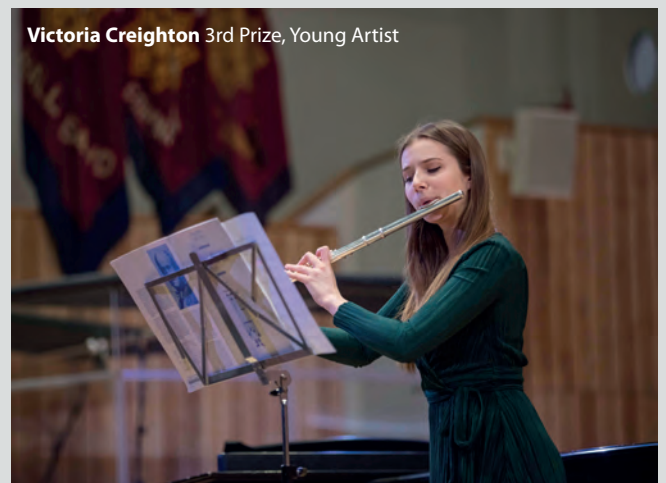


Christopher Lai



Lilly Smith (1st Prize, School Performer) with judges Abigail Burrows and Andy Findon

Ruby Howells (1st Prize, Young Performer) with judges Abigail Burrows and Susan Milan



Victoria Creighton 3rd Prize, Young Artist

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

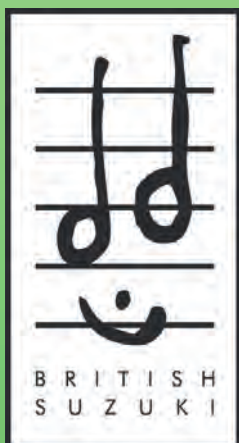
THE ROYAL SOCIETY OF **MUSICIANS**

26 Fitzroy Square, London W1T 6BT | 020 7629 6137

enquiries@royalsocietyofmusicians.org

www.royalsocietyofmusicians.org

Registered Charity No. 208879



Suzuki Method for Flute

Introductory Day for Suzuki Method Teacher Training

www.britishsuzuki.com



4 April 2018

Trinity Laban Conservatoire, Greenwich

The internationally acclaimed Suzuki Method has an established Flute Teacher Training course in the UK. There will be an Open Day at Trinity Laban Conservatoire of Music and Dance in Greenwich, London on 4th April 2018. If you would like to find out more about how you can learn to teach the flute using this unique method please contact the British Suzuki Institute info@britishsuzuki.com or phone 020 3176 4170.

••• bfs competition winners

WHERE ARE THEY NOW?



NICK RUTTER

Alena Walentin (Lugovkina)

WINNER, YOUNG ARTIST 2008

Since winning the BFS competition, loads of things have happened in my career!

I finished my studies at the Royal Academy of Music with distinction and also became an Associate of the Royal Academy of Music, which was a huge honour. I then completed my master's at the Guildhall School of Music and Drama and also did the fellowship there! Already while studying, I realised that United Kingdom had become home for me and so I made London my permanent home. Since graduating, I have played a lot of chamber music, as a member of the Atéa Quintet (a wind quintet; we've just recorded our first CD and our second CD will be on its way in 2018) and in duos with violin, harp, piano and guitar. I also got really into doing outreach work; in these sessions I feel music makes a huge difference and has an impact on people's lives.

I have played in many wonderful orchestras as Guest Principal flute as well as Guest Piccolo, such as the Royal Opera House Orchestra, the Philharmonia, the Royal Northern Sinfonia, BBC National Orchestra of Wales, Royal Liverpool Philharmonic and others.

I have also been appointed as a flute teacher at City University, London and I'm now in my fifth year coaching chamber music and giving flute classes at the Royal Birmingham Conservatoire. I have also continued playing recitals around the world; including tours in USA, Denmark, Japan, Taiwan, Singapore and Russia in the last two years.

Also, last summer I got married, so if you see Alena Walentin in programmes or posters—that is me!



Helen Wilson

WINNER, YOUNG ARTIST 2007

Taylor MacLennan

WINNER, SCHOOL PERFORMER 2010

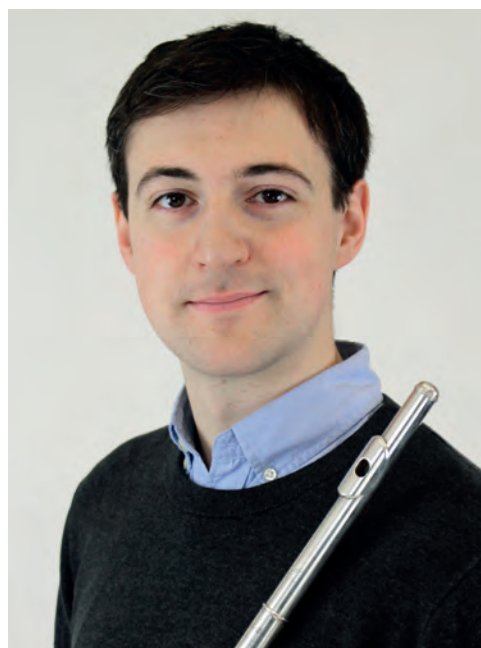
When I won the 2010 BFS School Performer Competition I was in my final year at St Mary's Music School in Edinburgh. I then went on to study at the Royal College of Music, where I completed my bachelor's and master's degrees. I was also awarded an Artist Diploma in Performance from the RCM in 2017. Over the years, I was fortunate enough to study with most of the RCM's incredible flute teachers, including Simon Channing, Sue Thomas, Katie Bedford, Daniel Pailthorpe and Paul Edmund-Davies. During my time at the RCM, I had the opportunities to work with conductors such as Ashkenazy, Norrington and Haitink, who all inspired me towards pursuing a career in orchestral playing. I have subsequently worked with the English National Opera and Northern Ballet and I have recently been invited to join Southbank Sinfonia. Aside from orchestral music, I am very passionate about the performance of new music. In 2012, with some of my friends, I formed the contemporary music group, Explore Ensemble. Since then we have performed at St John's Smith Square, Handel House and the Huddersfield Contemporary Music Festival and we're looking forward to our upcoming debut at King's Place.

Taking part in the BFS competition was a great opportunity for me to perform in front of a supportive and appreciative audience as well as receiving expert advice from some of the best flute players in the country. As a result of winning, I was incredibly honoured to be invited to play at that year's BFS Convention alongside many world-class flute players. I am very grateful to the BFS Competition as this experience gave me the confidence to continue on the path to where I am today.

It is 11 years since I won the BFS Performance Plus competition—I played Gade's *Tango Fantasia* and have since never been able to let the piece go and still play it all the time! Actually that would be my advice for anyone entering the competition—play a piece that you LOVE! I always enjoy watching people who seem like they're having a great time and when you're performing it helps turn any nerves into an exciting positive energy that will work with you rather than against.

I now work as a freelance musician for orchestras, shows, sessions and chamber music, and I also teach, write and arrange music. I've recently finished a run of *An American in Paris* at the Dominion Theatre in the West End playing flute, piccolo and alto flute. Orchestral credits include BBC Philharmonic Orchestra, BBC Concert Orchestra, John Wilson Orchestra, London Symphony Orchestra, Royal Northern Sinfonia, Hallé Orchestra, Opera North Orchestra, Royal Philharmonic Concert Orchestra, Multi Story Orchestra, National Symphony Orchestra and Sinfonia Cymru. I love playing in various chamber ensembles including Tempest Flute Trio (www.tempestflutetrio.org) and have given solo recitals as a Park Lane Group Young Artist and Concordia Foundation Artist. Currently, I am a flute teacher at the University of Manchester and have led workshops, sectionals and classes for various organisations including National Youth Wind Orchestra and Live Music Now!

Although I'd describe myself first as a classical flautist, I've always had a huge interest in jazz, world and popular music. Whilst I was at school I went to weekly improvisation classes and at college I had jazz flute lessons and held the flute chair in National Youth Jazz Orchestra. Having these opportunities has taught me so much about harmony, playing in different styles and writing/arranging music, which are skills I regularly draw upon now and areas I'm constantly hungry to learn more about!



SOUTHBANK SINFONIA





Katy Ovens

SECOND PRIZE, YOUNG ARTIST 2014

I'm currently working as a freelance flautist based in London, doing a huge variety of work from solo and chamber music with my quintet, Cavendish Winds, and trio, Trio Aeolian, to teaching, leading workshops and playing in orchestras. I was awarded second prize in the BFS Young Artist Competition in 2014 whilst I was in my first year of studies for a Master of Arts in Performance at the Royal Academy of Music. Looking back, this competition was a huge building block for me in developing my confidence as a young musician. I chose to pick a more unusual piece, Ibert's *Jeux*, as with the time restriction I imagined there would be quite a few recurring popular pieces. I also used the competition as an opportunity to work closely with a pianist I had met that year, Seungwon Lee, with whom I still play with regularly with today. I learnt a lot from the experience and the feedback from the judges, as well as from fellow students and teachers in the audience, and it without doubt helped me become the musician I am today.

Jessica Kabirat

WINNER, YOUNG ARTIST 2009

For the past two years I was working at Gothenburg Opera, whilst also being on trial for principal flute in the Swedish Chamber Orchestra and principal piccolo in Gothenburg Symphony Orchestra. At the end of 2017 I moved to Oslo, Norway where I am a successful freelance flute player, playing regularly with orchestras such as Norwegian Opera and Oslo Philharmonic.

I look back fondly at my experience in the BFS competition. It was a fantastic platform for me as a young flute player to have the opportunity to perform and compete in a friendly environment. It was also great to meet other flutists and hear new repertoire!



ANDREW MASON

Entering the British Flute Society's Young Artist Competition was a fantastic experience for me and I'd definitely recommend it to any aspiring flute players. It's a great opportunity to perform to an expert panel and receive feedback on your playing. There are also some great prizes on offer! Winning the competition meant that I was able to give a recital at the BFS convention, which I thoroughly enjoyed. Since the competition, I have completed both my undergraduate and master's degrees at the Royal Academy of Music and Guildhall School of Music and Drama respectively and I am now enjoying a lot of orchestral playing, freelancing with orchestras including the Philharmonia, London Symphony, London Philharmonic, BBC Philharmonic and Royal Liverpool Philharmonic orchestras.

Luke O'Toole

WINNER, YOUNG ARTIST 2014

Kathryn Williams

SECOND PRIZE, YOUNG ARTIST 2012

In 2012, I was contemplating going back for a master's but wasn't sure how I would manage it as a single mum of my one year old daughter. I wasn't even sure if I could get to London for the BFS competition with my daughter in tow, but a friend was free to push her in the pram around Oxford Street while I played, so I decided to go for it. I played the first movement from Kalevi Aho's *Solo III*, which is an incredibly slow and delicate climb of quartertones. During the performance, I felt in control and able to express myself through the flute for the first time in a very long time. I wasn't concerned about the result because just being able to perform again was enough for me, but I was delighted to win second prize! I did get my master's, followed by an International Artist Diploma from the RNCM. I'm now studying for my PhD in contemporary performance practice at Huddersfield, where my current project is commissioning pieces that are limited to a single breath. My daughter is now seven, plays the violin, and occasionally writes pieces for me. For me, the competition was the impetus for everything that followed!

www.kathryngwilliams.com



Meera Maharaj

WINNER, SCHOOL PERFORMER 2007 AND YOUNG PERFORMER 2009

The first of many performances in the BFS competitions was when aged 11, I spotted the flyer in my copy of Pan and somehow decided it would be a good idea. I had no idea how these things worked, had never been in a competition before and brought my 15-year-old friend to play piano with me. I am now a first year master's student at RAM, studying with Michael Cox, following four wonderful years at RNCM. Later competition success in the Dutch International Flute Competition and Academy Flute Prize was certainly aided by enjoyable early experience gained through the friendly and supportive BFS competition. Not only have I had the opportunity to learn about the thrill of performance, but I have also met some amazing musicians.





DISCOVERING THE UNDISCOVERED

Breathing life back into the past

by JAMES DUTTON

When one thinks of Louis Fleury, one of the pre-eminent flautists of the late 19th and early 20th centuries, one invariably associates him with French music—and of course one piece in particular—*Syrinx* by Claude Debussy. He famously gained huge success by playing it in darkened theatres, where its haunting atmosphere transfixed many audiences.

Perhaps though, you wouldn't associate him so much with the English composers Cyril Bradley Rootham and George Henschel? Indeed, you may not have even *heard* of these names. I have to admit, until early in 2017 I was unaware of either as well. However, they both wrote works for Fleury in the same year, 1921. A series of chances led me to finding out about them both and subsequently recording them, among other repertoire that had lain more-or-less undiscovered for decades. A meeting with an old friend, a first performance since the early 1930s of a long-forgotten military march, and hours spent rummaging through dusty library boxes and attics brought to light a collection of (I hope!) wonderful works which were undeservedly neglected.

The project as a whole developed from a conversation with my friend Mike Purton in early 2017. He was formerly principal horn with the Hallé Orchestra, and has worked as a record producer for many years. We first got to know each other through his many wonderful recordings of military bands, several of which I have been involved with during my career. As we discussed the project of a CD of flute and piano repertoire, we soon came to the conclusion it would be a fascinating and worthy idea to uncover pieces that had never been recorded before.

The common link between the works is that all the composers studied and/or taught at the Royal College of Music in London. As an alumnus myself, alongside my accompanist Oliver Davies, also a former student, professor for over forty years and Head of the Department for Portraits and Performance History, it became an obvious choice. Oliver's invaluable insight and research skills helped enormously in bringing the project to fruition. Both Peter Horton, former Deputy Librarian at the RCM and Mike Purton drew on their extensive knowledge in providing ideas for repertoire to explore. As much as I have always loved performing the "standard" repertoire for flute, there was something wonderful about breathing life into works that very few had played—certainly in the recent past. Only some of the pieces are still in print, and none have been recorded in this form for commercial release before.

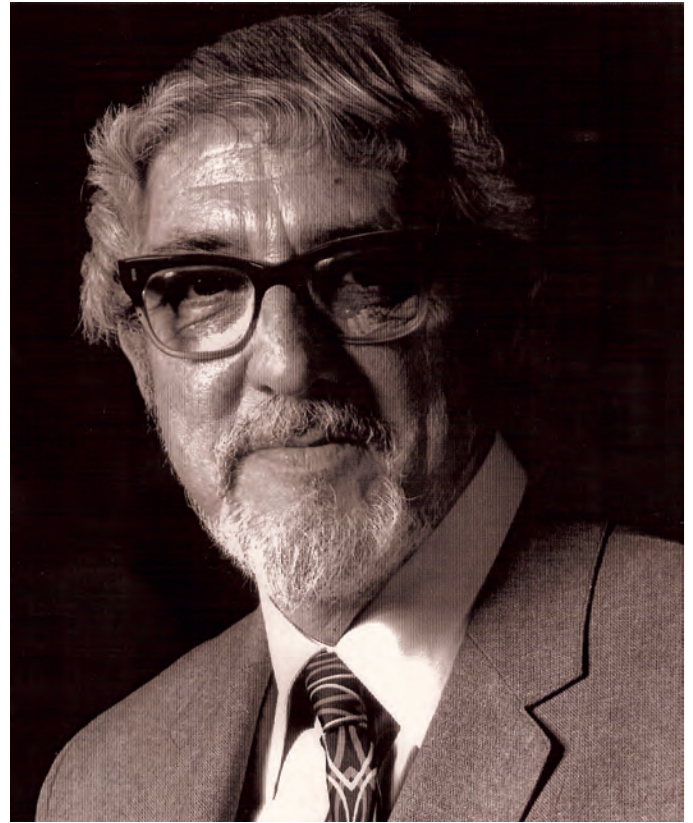
The works cover a wide range of musical style, idiom and era. The earliest dates from 1907; the gloriously wistful and lyrical *Idyll* by **Richard Henry Walthew**. He was one of the earliest students of the Royal College of Music in its current home, studying with Hubert Parry in the early 1890s. His work brings to mind the musical language of Elgar, and the *Idyll* was written for Eli Hudson. It's hard to imagine a piece whose style is further removed from those we tend to associate with him—no virtuoso piccolo playing required in this! Hudson himself made precious few recordings on the flute, and it's certainly very interesting to have come across a work which demonstrated his ability to hold a singing legato line and create an emotional connection, rather than dazzle with his extraordinary facility. Although dedicated to



Stanley Bate

“ There was something wonderful about breathing life into works that very few had played

DOUGLAS COPELAND VIA THE SALZEDO FAMILY



Leonard Salzedo

Hudson the first performance was given by Albert Fransella on September 5th 1907, and not as one might think at an intimate chamber music venue or salon evening, but rather at the Henry Wood Promenade Concerts! At this time though they were at the Queen’s Hall on Regent Street, not the Royal Albert Hall—they moved after the bombing of the Queen’s Hall during World War II. Fransella was the principal flute of the Queen’s Hall Orchestra and also had the honour of being a soloist in the very first Prom Concert in 1895—when he played the Benjamin Godard *Suite de Trois Morceaux*. I was delighted that my pianist Oliver Davies found the *Idyll*, because it had a particular relevance to me. Walthew’s great-grandson David was until quite recently the principal clarinet of the Band of the Scots Guards—where I have been performing as principal flute for over twenty years.

Moving forward nearly eighty years, the most recent work is called *Cantiga Morisca* and was written in 1981 by **Leonard Salzedo**—a composer born in London of Spanish-Jewish ancestry. This is one of two pieces for solo flute on the recording. It’s only two minutes long, but conjures an evocative and haunting atmosphere within an outwardly conventional framework—there are no extended techniques or even asymmetric time signatures to be concerned with! A smoky flute line brings more than a hint of a muezzin to mind as it swoops up and down. Salzedo was very well known as a conductor, having been musical director of the Ballet Rambert and principal conductor of the Scottish Theatre Ballet for many years. He did compose a number of film scores including *The Revenge of Frankenstein* among other horror films—and for anyone familiar with the fanfare that preceded Open University programmes on

BBC2 from the 1970s through to the 1990s, they may not have realised it was actually the first six bars of Salzedo’s *Divertimento* for three trumpets and three trombones dating from 1959.

Two full sonatas by **Stanley Bate** and **Robin Milford** sit at the centre of the recording—both in their stature and chronological position. Stanley Bate was a wonderfully creative and intense composer who studied with Vaughan Williams, Nadia Boulanger and Paul Hindemith. Several of his symphonies and other orchestral works have been recorded by the Royal Scottish National Orchestra and show a real craft for orchestral writing and colours.

At first Oliver and I had considered his *Sonatina for Treble Recorder (Flute) and Piano*—this was commissioned by Manuel Jacobs at the same time as Lennox Berkeley’s well-loved *Sonatina*, among other companion works in the same series by Peggy Glanville-Hicks (Stanley Bate’s wife at the time), Alan Rawsthorne, Walter Leigh, Peter Pope and Franz Reizenstein. It is a fine work, but we eventually decided against using any repertoire that was also intended for other instruments. Very luckily, Oliver had remembered that in his attic he had an edition of his *Flute Sonata* dating from 1937. A relatively early work (op. 11) it was written while he was studying in Paris with Boulanger on his two-year Octavia Travelling Scholarship, which also saw him journey to Berlin to work with Hindemith.

»

Robin Milford



MILFORD TRUST

Nadia Boulanger was particularly impressed with his work, writing:

“Among the young composers of today, very few have such importance as his...he is also a remarkable pianist, and his contribution to contemporary music is rather exceptional.”

Vaughan Williams was equally effusive in his praise, and in a letter to the Australian pianist and philanthropist Louise Dyer in April 1937 writes:

“I hear how kind you have been to Stanley Bate. He has a great talent and I hope he can stay out his year with Nadia Boulanger.”

Louise Dyer was the founder of Editions L'Oiseau Lyre in Paris, and published the Flute Sonata in 1938. It was accompanied by a sample recording of the work—by none other than Marcel Moyse! As it was only available with the sheet music and on subscription, I think it's still safe to claim the first commercial release of this work...but in quite rarefied company to say the least! As this sample recording appeared alongside the original publication of the work it's quite possible to infer that Moyse gave the first performance of the work. It proved popular back in Bate's native England as well. In an article on him in the *Musical Times* of October 1938, it describes his blossoming under the tuition of Boulanger as giving “...a profusion of new works...at least one of outstanding worth...” It goes on to describe a recent broadcast performance by John Francis and Millicent Silver.

Bate also toured frequently as a pianist, especially in Australia, and both North and South America. The Flute Sonata was also played widely—he accompanied Moacyr Liserra in Brazil during a tour of several of his works in 1945. While indulging in further research for the sleeve notes, we found Bate's own copy of the published work in the RCM library. It has the distinguished American flautist Edith Sagul's address in New York written on the front, together with her notes for performance added to the flute part. The solo part, and to some extent the piano accompaniment were lacking several areas of dynamic marking, and also some ambiguous articulation. It was fascinating to discover that the editorial decisions Oliver and I made corresponded extremely closely with those that appear on Bate's own copy.

An almost exact contemporary of Stanley Bate (in fact they both died within weeks of each other in 1959), Robin Milford did gain success as a composer of songs, many of which are still performed today. Although his Sonata in C dates from 1944, some seven years after Bate's, the musical language is perhaps more typically English pastoral—sometimes almost naive in its simplicity but with a deceptive sense of development—described as “a work of rare charm and ingenuity” in the *Monthly Musical Record*. Another pupil of Vaughan Williams, he was held in high regard by his teacher who wrote:

“If I wanted to show the intelligent foreigner something worth doing which could only come out of England, I think I would show him something of the work of Milford...”

High praise indeed!

Milford's life was full of almost unbearable pain and tragedy—his five year old son Barnaby died in a cycling accident close to his home, and for a large part of his life he suffered from severe depression. He had attempted suicide on several occasions, and sadly he finally succeeded in taking his own life weeks after his publisher contacted him asking him to collect all remaining unsold copies of his works. A truly tragic tale—and although his music radiates sunshine at times, there seems to be always an underlying hint of sadness. All three movements gently fade into the distance, as if he were almost unsure how they would end—perhaps a metaphor for how he saw his own life and work.

As the only French player featured as a dedicatee, it is perhaps telling that Louis Fleury should have two of the most lyrical pieces written for him which were both composed in 1921. It's likely that he met the composer **Cyril Bradley Rootham** (affectionately referred to as CBR) while on one of his many visits to England to perform at venues across London and further afield. A highly regarded teacher who thought more of promoting his students' work above his own, he numbered among his pupils a young Arthur Bliss, and as we will meet later, Armstrong Gibbs. I came across the existence of his *Suite in Three Movements* op. 64 purely by chance only a matter of weeks after the conception of this project.

At a performance by the London Military Band, we were fortunate

to have been joined by Dan Rootham, Cyril's grandson—and the conductor Alastair Jones, who brought along his reworked and newly typeset edition of CBR's March for Military Band, written in 1933 for the Cambridge Branch of the Royal British Legion. A delightful piece, and in our conversation after the concert, I asked them both if he had happened to write anything for flute and piano. Within days I had received a copy of his Suite, and it quickly became obvious that it would certainly be included on the final list of works chosen. Although outwardly not a particularly complex work, its three movements nonetheless weave some magical lines between the flute and piano, not least at the end of the first movement, Passacaglia, where the repeating phrase is gradually broken down and drifts into the distance, like wisps of smoke on an autumn wind. A wonderfully expressive Saraband and a lively Jig complete the work. A programme dating from February 14th 1922 at The Music Society in Westminster (a very early performance but not listed as the first) has Fleury pairing the work with *Syrinx*, though of course it is still under its original title of *Flûte de Pan*, nine years after its composition. The *Suite in Three Movements* certainly became a popular work at the time and received its first broadcast performance in Glasgow during 1928 by Samuel Campbell.

George Henschel, although not known so widely as a composer, nonetheless had a remarkable musical career as a baritone singer and conductor. A hugely successful concert soloist, he later became the Head of the Singing Department at the RCM, succeeding Jenny Lind. He was the first conductor of the Boston Symphony Orchestra, and was later associated with the Royal Scottish National Orchestra. He had been friends with Louis Fleury for many years before he wrote his Theme and Variations for him in 1921—while researching the work I found existence of a number of letters (sold at an auction in France several years ago) written between the two, dating as far back as 1914. Very interestingly, many of the later letters deal with the composition of exactly this

piece. Henschel writes “I have not forgotten of my promise to write some variations for your instrument...I shall endeavour to make it worthy of your beautiful art.” He also jots down quotes from the work, to see if Fleury likes them, discusses the key (originally in E major, he wisely changed it to F!) amongst other queries. He had intended to base it on a Scottish folksong, but subsequently decided to compose his own theme, followed by seven variations. They take dance forms as their inspiration—among them a Sicilienne, Minuet and Hornpipe. Henschel had been lifelong friends with Brahms, and the final variation acts almost as a reverential coda to the great man in its sense of lyricism, space and time. It's certainly the most demanding work to perform of all those I chose—over 13 minutes and with almost no rest for the soloist. One point which emerged from the correspondence between soloist and composer was Fleury's recommendations regarding “rests for respiration”—well I can only assume he must have had lungs with a superhuman capacity, because there still remain precious few respiratory pauses! Interestingly no English publisher took up the work, and it was eventually published by Leduc in Paris. Fleury performed the work many times, and in one of Henschel's final letters to him, he congratulates him on achieving “great success with my little work.”

Probably the most well-known composer included in this project is **Cecil Armstrong Gibbs**. A student of both Vaughan Williams and Cyril Rootham (for organ rather than composition), and a contemporary of Arthur Bliss, he composed a large number of songs which remain popular to this day. His most famous instrumental work is probably the slow waltz *Dusk* for orchestra and piano, which was requested to be played at the future Queen Elizabeth II's 18th birthday party at Buckingham Palace, and has been recorded many times. Although written in 1957, his Suite in A for flute and piano has a conventional structure of five dances as its inspiration—Prelude, Minuet, Sarabande, Gavotte and *Quick Dance*. »



“ I can only assume he must have had lungs with a superhuman capacity, because there remain precious few respiratory pauses! ”

The Cambridge Music Scene about 1925. From left to right Gordon Bryan, Cyril Rootham, Arthur Bliss, Sir Dan Godfrey, George Dixon, Armstrong Gibbs, Patrick Hadley

It also exists in an arrangement for flute and string orchestra.

Gareth Morris was principal flute of the Philharmonia for a quarter-century and taught at the Royal Academy of Music for forty years, which is where he would have met the composer **Norman Demuth**. Although Demuth studied at the Royal College he became a lecturer at the Academy and became very well-known for his biographies of French composers. His love for and works on Dukas, Roussel, Ravel and d'Indy among others certainly influenced his composing style. The substantial solo work he wrote for Gareth Morris in 1953 is titled *Three Pastorals after Ronsard* for solo flute. The outer sinuous and more tranquil movements frame a short and lively scherzo-like dance. His rhythmic language in the slower sections is reminiscent of the opening of Messiaen's *Le Merle Noir* with added semiquavers in otherwise simpler groupings lending a lilting and slightly unsettling feeling to the music. Each movement is preceded by a quote from the 16th century French poet Pierre de Ronsard's works. Demuth is almost entirely unknown as a composer—his pupil Gordon Langford who gained success both through his own compositions and Hollywood orchestrations is quoted as saying he was unfairly neglected. Among some of his other works are a Viola Concerto, the ballet *Prometheus* and the *Pioneer Corps* quick march—coincidentally the corps that Robin Milford served in during the Second World War—albeit briefly before he suffered a mental breakdown and was discharged.

The only living composer to feature in these works is **John White**,

born in 1936, and in fact a fellow student at the Royal College of Music with Oliver Davies. The charming *Duettino* (1962) is his first published work, and blends an outwardly simple Andante with the exotic sounds of early Messiaen and sinuous lyricism of Charles Koechlin. John's style developed hugely over the years and this represents a very early voice in his compositional canon. Although miniature in form at a shade over two minutes there are spectra of colour and texture, coupled with nuances of suspension and resolution that demand a lot of thought in its interpretation. Among many of the works I chose for the recording, it too was published in Paris—perhaps indicative of the enduring popularity of the flute in France.

Convincing interpretative thought is something that all these works demand—because none of them are particularly well-known and in the consciousness of the listener, it is imperative that they are performed in a way that is as persuasive as possible. Every nuance and every appoggiatura needs to be shaped and loved as much as anything written by more established composers. If anything, it's harder because the natural inclination may be to think “well, there's a reason these works are unknown because they're not worth performing”. It has been a very worthwhile challenge to develop interpretations which I hope will convince listeners of the merits of these neglected pieces, and other flautists to consider programming them in their own recitals. The importance of challenging preconceptions can't be underestimated—I believe new works (whether truly 'new' or rediscovered from the previous century) should be championed at every opportunity!

P

33rd William Bennett International Flute Summer School

with *William Bennett & Lorna McGhee*

22 - 29 July 2018 at the Woldingham School Surrey UK

Information : www.williamsbennettflute.com enquiries to : mmichie@msn.com

Michie Bennett, Minhee Cho - Assistants
Seungwon Lee & Joseph Havlat - Piano

Sponsored by: * Top Wind * UK Altus
* Miguel Arista *The Della Rocca Family



“When I’m performing,
it’s like nothing
else matters.”



The Resona Piccolo

will inspire you, enhance
your performance, and
lead you to your success.

Available At

JUST
Flutes



#ResonaFlutes #ResonaPiccolos
#MakeMusic

Resona®
by Burkart



Purple Rich. Intense. Dramatic.

Like an artist painting on canvas, flautists need a variety of colors to express their musical voice. Miyazawa allows you to paint your sound with an expanded tonal palette you never thought possible. Communicate the intensity of purple and liberate your imagination.

M
MIYAZAWA[®]

www.miyazawa.co.uk

MUSICIAN'S FOCAL DYSTONIA:

Strategies,
Resources
and Hope



KENNEN WHITE

by JOANNA COWAN WHITE

In 2006, I performed an orchestral piece with loud articulated notes above the professional range of the flute. Two weeks later I had lip tremors during a recital and a gradual loss of ability to focus the lips, so I cancelled concerts. By the time I saw a neurologist, the problem was gone and did not return for five years.

Then, in the summer of 2012, I learned a beatbox piece, and two weeks later, the tremors were back.

Beatboxing does not cause focal dystonia. But it is strenuous on the lips, I'd suffered a previous lip injury, I practiced this new technique vigorously for many days, and I was under stress from other medical challenges—and I believe all these factors conspired in the return of the tremors.

This time, the tremors did not go away. The next month I performed at the NFA convention in Las Vegas. I was so worried about lip tremors that my fingers started shaking as well. When I blew into the flute after that day, even in the practice room, my lips and fingers quivered. Actually, my fingers shook any time I held them over the flute keys.

I went immediately to the Cleveland Clinic, but it was another 18 months before I received the diagnosis that had become increasingly obvious to me and set out to find people who could tell me what to do about it.

FOCAL DYSTONIA

Definitions of the condition vary—even the name is a misnomer since the condition is in the brain and can manifest anywhere—but most researchers describe focal dystonia as a task-specific movement disorder, with the majority of current researchers listing it as a neurological condition. “Dystonia” means “poor tone” or “tension.” Co-contraction of opposing muscles is usually in the description, but pain is not a common element.

Musician's focal dystonia, unlike generalized dystonia, manifests in a specific part of the body, although occasionally in more than one part and sometimes later in a different part. While we hear about flutists with hand or embouchure dystonia, it is possible for the condition to appear in the jaw, lips, tongue, larynx, breathing muscles, and elsewhere. Focal dystonia strikes experienced musicians and affects more males than females.¹ Although people are often diagnosed in their 30s and 40s, people over 50 can get it, as can college-age musicians. About one per cent of musicians have focal dystonia.²

Finger symptoms include involuntary abnormal movements, curling or flexing fingers, tremor, and loss of control; embouchure symptoms include rapid tremors, air leaks, difficulty focusing, involuntary muscle contractions, or lip-lock. Some people have symptoms in one hand and later in another; in some, symptoms move from lips to jaw, and some people who make physical changes to avoid dystonia develop the disorder in a new way. Sometimes similar activities such as drinking out of a glass (embouchure dystonia) or typing (hand dystonia) produce symptoms.

Often dystonia starts insidiously with the vague feeling that something is not quite right or the tongue is heavy and slow. There might be a slight air leak, or the fingers might not cooperate. Some musicians have trouble in a certain register of the instrument, with tonguing, or in certain kinds of technical passages.

Many initially blame themselves, practice harder, and find the problem only gets worse. Some can barely make a sound or play a passage. Others can mask the symptoms, but only with a sense that nothing “feels” right and that they might not make it through the performance. Some mention a sudden inability to control their fingers or their vibrato. Some feel a need to manually shift the embouchure from note to note.

“When I bring my instrument to my face, it feels foreign, like

someone having to write with their non-dominant hand,” said one person in an interview.³

HOW AND WHY

The cause of musician's focal dystonia is still unclear. Possible triggers are a change in playing technique, a change to a new instrument, more playing time, high-pressure concerts, life stressors or trauma, previous nerve entrapment, faulty technique, lack of sleep, injury, repetitive fine motions, overuse injury, and high anxiety or perfectionism, and researchers increasingly think genetics play a part. A mysterious confluence of biological, physiological, psychological, and social factors seems to cause the brain to change.^{4,5} Researcher Joachin Farias believes that a “hypersensitive response of the nervous system” to stressful or traumatic events causes “cortical shock,” disrupting neural circuits.⁶

Anyone can develop focal dystonia—it manifests beyond music as writer's cramp, a club-swinging problem golfers refer to as the “yips,” and in sports with repetitive motions like tennis and baseball. But musicians make faster, more highly skilled repetitive motions than most people, which highly develops parts of the brain, and they also must play with near perfection and thus are more prone to focal dystonia than the general population.⁷ Some believe a combination of factors stimulates a negative neuroplasticity: “what fires together gets wired together” in an unfortunate way. Brain function problems in focal dystonia include alteration of sensorimotor representation, faulty inhibition of muscle activity, faulty perception of sensory information with reduced ability to process it, and impaired sensorimotor integration. Researchers are not always clear which of these cause and which are a result of dystonia. New research reveals that many parts of the brain are involved.⁸

The somatosensory cortex of the brain contains a map of different areas in the body. The five fingers on one hand, for example, have distinct corresponding locations in the brain. With focal dystonia, these brain maps get confused, overlapped, or blurred.⁹ Hand dystonia patients show overlap or blurring of finger representation, while embouchure dystonia patients show overlap of lip and tongue representation.¹⁰ Brains in people with focal dystonia might have an abnormal absence of the inhibition that stops opposing muscles from contracting at the same time, causing unwanted output from some of them. Researcher Joachin Farias believes that in dystonia, certain muscles can become hypotonic, causing the opposing muscles to become overactive in compensation,¹¹ in turn resulting in muscle tone asymmetry.¹² He also points out that dystonia can cause deficits in cognition, perception, or emotion regulation.¹³

“ Music is like drinking water, breathing air, eating food. It is the center of everything and when it is taken away, it is confusing, rough, difficult.

Anon.

The Stigma

Compounding the challenge of focal dystonia is the stigma surrounding it. Until recently, there has been little information about focal dystonia prognosis, so performers and teachers, understandably, keep quiet. When those who deal with this confusing and devastating condition are without support, hopelessness sets in.

With abnormal sensorimotor integration in focal dystonia, perception can be inaccurate; the brain receives confusing information, or it processes sensory information incorrectly, so a person might have trouble distinguishing stimuli, making normal control of motions impossible.¹⁴ Some doctors and physical therapists believe focal dystonia has at least a partially similar brain process to what goes on in other conditions such as chronic pain,¹⁵ phantom limb pain,¹⁶ or “mind/body syndrome.” These all include remembrance of past symptoms, which triggers the brain to produce a physiologic reaction that sparks fear, setting up a cycle that is difficult to interrupt.

HEAD AND HEART

Although most now discuss focal dystonia as a neurological rather than psychological condition, as it was thought to be a century ago, some do believe that psychology is at least part of its root cause, and whatever its aetiology, focal dystonia clearly has psychological components. Sometimes it begins after a stressful life event or during a stressful period. If you have it, getting up in front of an audience when you are no longer certain of controlling what comes out can trigger extraordinary performance anxiety, even for those who did not struggle with it before. Some theorize a connection of focal dystonia to the limbic system¹⁷ or to emotional expression.¹⁸

Some who develop dystonia must change careers, and while losing a skill or job can adversely affect anyone, performers tend to have identities closely tied to being a musician. Adding to their sense of isolation, musicians with focal dystonia might feel not only that people do not understand what they are going through, but also that other musicians are afraid to hear about their struggles. And even when others are willing to listen, it is difficult to explain a problem that is not always visible or tangible.

Despite the general secrecy surrounding focal dystonia, some high-profile musicians have spoken out about their experiences, among them pianists Gary Graffman and Leon Fleischer, who discussed it as far back as the 1980s; guitarists Leona Boyd and David Leisner; violinist Peter Ondijian; Chicago Symphony oboist Alex Klein; former New York Philharmonic principal trumpet player Phil Smith and trumpet player Jon Gorrie;

trombonists David Vining and Jan Kagarice; and guitarist Billy McLaughlin. Vining, in his book *Notes of Hope*, compiled stories from musicians dealing with challenges including focal dystonia.¹⁹

Flutists have written or have been featured in articles and books, among them Ernestine Whitman,²⁰ Roger Martin,²¹ and Andrée Martin²² (*The Flutist Quarterly*); Alison Young²³ (the *Minneapolis Star Tribune*); John Wion²⁴ (*Wood, Silver, and Gold*); David Greenhalgh²⁵ (*Pan*); Andrea Brachfeld²⁶ (*The Flute View* and *The Flute Journal*); Mark Dannenbring²⁷ (*The Flute View*); Michael Parloff²⁸ (*Musicians' Health*); and Anna Détari²⁹ (online). Susan Fain, in her dissertation, interviewed flutists with different performance challenges, including dystonia.³⁰

Musician's focal dystonia, a once-taboo topic, is starting to appear on the Internet. The closed membership Facebook group “Musicians with Dystonia” has more than 600 members. Focal dystonia websites and blogs include those by flutists Andrée Martin and Anna Détari, but all musicians' stories are valuable.

Music is a language, and losing that voice can bring frustration, depression, and sadness. Having focal dystonia, akin to forgetting how to ride a bicycle,³¹ can be overwhelming. It makes performing effortlessly a past dream, makes demonstrating while teaching difficult, and can change lives. Despite the anguish, some people learn and grow in their search for answers, becoming better teachers or being catalyzed into closer examination of their lives.

Researchers are pursuing promising avenues but have not yet found magic. Different approaches work or fail for different people; it takes extraordinary persistence and patience to persevere, and setbacks are inevitable. Part of the problem is that performing demands a high level of accuracy, so partial success makes it hard to maintain a career. Some might choose to limit their recovery efforts at some point. But there are resources.

“Not being able to play seemed to have suddenly cut off my most profound way of communicating.”

Andrée Martin (from her blog)

And there is now more hope, the most spectacular example being Klein's June 2016 winning of the Chicago Symphony principal oboist position despite a 12-year hiatus from that same position due to focal dystonia. Trumpeter Philip Smith urges people not to give up despite the “ugliness” of focal dystonia. He believes that “you can put Humpty Dumpty back together.”³² Researchers too, long known for saying focal dystonia has no cure, are beginning to be more optimistic about potential prevention and/or treatment.

Researchers are finding more ways to study the body—and are more aware of the need for more accurate ways to measure focal dystonia and its effects. Recent examples include fMRI imaging^{33, 34} and 3D motion capture,³⁵ which show our bodies in motion while playing an instrument—inside *and* out—and even provide numerical data. These developments promise diagnostic and pedagogical advancement. »



Practise 100 short new “licks” with note grouping.



Mirror boxes can help with finger exercises and effectively retrain the brain by tricking it.

KENNEN WHITE

STRATEGIES AND TREATMENTS

Today, there are musicians and researchers who believe focal dystonia can be overcome. Most use what Vining calls a “cocktail” approach of multiple strategies to return to ease of playing.³⁶ Working with a professional interdisciplinary team is ideal.³⁷ Some benefit from an examination of technique, a heightening of kinaesthetic awareness, or an improvement in ergonomics or in body balance/posture. Some find it easier to work when the nervous system is calmed or when body tissues are freed up. Some try medical intervention, behavioural approaches, or addressing sensory perception deficits; some learn about muscles, and others tackle emotional or psychological aspects. A few report recovery time in months, but it usually takes years.

The bottom line: Things that help the mind or body feel better can complement treatments that address the root of the problem.

Brain retraining—neuroplasticity—is currently popular, but there are many different ways of doing this, partly because everyone’s brain is different. The main concept is that once old neural pathways become corrupted, new pathways must be used to relearn what we once knew.

Botox injections were among the first formal efforts at treatment, tried as early as the 1980s with hand dystonia. Studies report mixed results, but some musicians have benefited. It can take time to find the correct injection location and dosage, and benefits wear off after a few months. Some experience side effects or do not find it helpful, and the treatment can be expensive. Researchers seem to agree that Botox, difficult to administer for embouchure dystonia, does not prove statistically useful for this form of dystonia anyway. A temporary solution for those it helps, Botox does not tackle the root of focal dystonia’s brain dysfunction.

Oral medications, as might be expected in the medical world, were also early approaches. Some musicians have used

beta blockers, but while this helps some, it does not address the dystonia itself and, as with any drug, it has side effects. Trihexyphenidyl, an anticholinergic drug, blocks a certain neurotransmitter in the brain. There is report of benefit but not with embouchure dystonia, and some musicians object to side effects, one of which can be dry mouth.³⁸ A few other drugs have been tried. Overall, drugs target symptoms rather than the cause of focal dystonia.

Physical therapy, some researchers believe, is essential for dystonia rehabilitation.³⁹ In addition to strengthening exercises, myofascial release, and massage, physical therapists have used splinting, brain retraining, and imagery.

Altering stimuli, it has long been known, can “trick” the brain into thinking it is doing something new instead of carrying out the old motion that triggers a dystonic reaction—using a broomstick instead of a flute to practice fingering, for example. Some try a different instrument (like a recorder) to blow without the familiar sensations that trigger dystonic motions.

Changing brain connections has been helpful to some: doing something distracting while playing to make the brain forget it is doing the familiar task that has become paired with dystonic motion. Fostering new brain connections—putting away familiar music for several months, choosing 100 new “licks” to practice in small fast groups (global motion), switching up the order every day, even going to the park to navigate with a map or playing games or cards to help clear up the brain confusion—might help some.⁴⁰

Sensory training, for a disorder that features an abnormality of sensory discrimination, has been tried to facilitate normal sensory processing and perception. People have been asked to feel items in a tray of sand, to match objects, to “read” dominos, or even to read braille.⁴¹

Will a Break Help?

Taking time off from playing does not make focal dystonia go away, but some people are unable to perform much until rehabilitation produces results. As to whether or not those who can play well enough to hide symptoms would be better served by suspending performance for a while, there is no consensus. It is a personal decision, one that is difficult to answer and that indeed might have different answers at different times.

David Vining famously stopped all regular playing while he retrained his brain for ten thousand hours; he returned to and maintains a performing and teaching career. Joachin Farias told me he has had musicians do well when they keep performing in their ensembles. If a musician sounds good to others and is making progress, and if she can manage the anxiety of playing with so much uncertainty, it is possible to recover while in school or while maintaining a career, but it is admittedly difficult.

Sensory motor retuning involves training while non-dystonic fingers are splinted, helping the brain to unlearn the confusion of hand dystonia by restoring organization in the sensorimotor cortex.⁴² At the Institut d'Art, the team draws upon this approach, among others, to treat patients.⁴³

Instrument or technique modifications have helped some musicians. Modifications such as using different headjoints, lighter or upright flutes, extended or rebuilt keys, and thumb ports or support systems to hold instruments can solve ergonomic problems. Re-examining playing methods or doing something unconventional to avoid triggers, such as using an unusual fingering or different finger to play a note, could help to foster the forging of new brain pathways. Some musicians work with flute makers (such as Sandy Drelinger) to have flutes or headjoints built that address individual problems.

Kinaesthetic awareness work is another approach. Certified Alexander Technique teachers have assisted people with efficient body use for decades. The offshoot of Alexander known as Body Mapping takes this a step further by educating people about the difference between their inner “map” of the body and how it actually aligns and functions. Several musicians in Vining’s *Notes of Hope* who successfully navigated performance challenges worked with these practitioners to improve their “body maps.”⁴⁴ The Feldenkrais Method, also about awareness and movement, has helped some. Stacey Pelinka wrote a chapter about it for the NFA-published book, *The Flutist’s Handbook: A Pedagogy Anthology*, Vol. 2.⁴⁵ Andrée Martin cited Feldenkrais as one of the

things that led to greater awareness for her,⁴⁶ and Vining speaks of his success with this method, noting the value of acquiring a global awareness of how we use our whole bodies to play.⁴⁷ Many other approaches to body work and body understanding are available. Music teachers study optimum ways to play, and schools of thought centre around particular pedagogical methods.

Muscle, breath, and movement work are also used in treatments. A diagnosis of overactive vs. underactive muscles can lead to movement-based treatments.⁴⁸ Having a rehabilitation coach, doing exercises rhythmically to restore internal timing, and limiting excess muscle tension can be helpful for some, as can consulting someone who understands arm muscles such as a physical therapist or facial muscles such as a flute teacher.⁴⁹ Some musicians with embouchure dystonia learn from blowing without the instrument, even working with straws and coffee stirrers. “Moving air,” freeing up the breath to help with focal dystonia, and taking advantage of meditative breathing techniques⁵⁰ have been suggested approaches. Joachin Farias, in his new book, *Limitless*, has proposed a whole paradigm of dystonia in which movement therapies, relying on neuroplasticity, can effect rehabilitation.⁵¹

Tempo and note-grouping work address practice methods that turn sideways some familiar pedagogical approaches. A “slow down” method—working with a tempo so slow that it does not trigger dystonic reactions—has been tried in treatments taking from one to six years.⁵² In a “global motion” approach, someone with dystonia tries playing a short passage she knows in one quick motion (like the fluid swing of a tennis racquet) instead of breaking it down into discreet motions, thus using alternate brain pathways.⁵³ While the pedagogical literature abounds with discussions of note grouping, global motion practicing is about taking a small-note group your brain has learned and playing it in one fell swoop. This can help *anyone* learn to play faster. »

Playing another instrument, such as a recorder, is one treatment approach.



KENNEN WHITE

Basic biofeedback from mirrors and audio and video recording devices, long used in music study, can be invaluable to our efforts to perceive and/or change any facet of playing. The use of mirror boxes in treating hand focal dystonia patients draws on phantom limb pain research by V. S. Ramachandran, in which a person hides the affected hand inside the mirror box, while seeing (in the mirror) the moving image of the unaffected hand, tricking the brain into believing that hand is healthy.⁵⁴ People have tried more complex forms of biofeedback, such as HeartMath, to monitor muscle, heart, or brain activity to teach people how to perceive what a body is doing and to change it or to calm it down.⁵⁵ Methods like fMRI and 3D motion capture show scientists what is going on in our bodies while we play and could eventually help us to change dystonic patterns.

Visualization and imagery are already used by musicians (and athletes), utilising resources such as the work of Don Greene, Noa Kageyama, Jon Gorrie, and many others. Watching other performers can help those with focal dystonia because our brains have mirror neurons that fire when we observe motion in another person, activating a similar part of the brain as when we make the same motion. Graded Motor Imagery,⁵⁶ a method devised by the Neuro Orthopaedic Institute (Australasia) for treating pain and movement problems, is one possible facet of brain retraining for focal dystonia.⁵⁷ Since the brain draws upon past experience of pain—or, in this case, dystonic movements—to recreate symptoms, we can break the chronic cycle by using this rehabilitation system.

Psychotherapy can provide much-needed support for a disorder that can profoundly affect the core of musicians' identities; in fact, many who write or tell their coping stories list psychotherapy as a key ingredient. One researcher cautions that it is difficult to recover from focal dystonia until underlying depression is addressed.⁵⁸ Psychotherapy can also be useful in learning to manage heightened performance anxiety and the ups and downs of progress that many experience. Since some think focal dystonia has at least partly a psychological aetiology, therapy could theoretically be helpful at the root level. But in any case, since focal dystonia symptoms create fear of being unable to perform, which then can trigger more symptoms, therapy can help us interrupt the cycle. Although no controlled studies for effectiveness have yet been conducted, anecdotal evidence is strong that psychotherapy helps in multiple ways. Some musicians choose to tackle performance issues by drawing on the assistance of **performance anxiety** coaches, psychologists like Noa Kageyama, the "Bullet Proof Musician," "centring" trainer Don Green, and others. Flutists Helen Spielman and Amy Likar each offer online performance anxiety resources.⁵⁹ **Cognitive approaches** can help redirect thinking in the face of adversity, because our thoughts about ourselves can spiral down in focal dystonia, feeding the fear of failure and increasing symptoms.

Other creative and mind-body approaches propose sideways steps from your usual musical life: integrating dance,⁶⁰ practicing folk or world music instead of classical music, or giving improvising a try. Holistic approaches address general health concerns such as lack of sleep, nutrition,⁶¹ and regular physical



KENNEN WHITE

Work with muscles and kinesthetic awareness has helped some, including the author. The drawings are from *The Artist's Complete Guide to Facial Expression* by Gary Faigin

exercise.⁶² The musicians I interviewed also derive help from other resources that emphasize life philosophy and spirituality. Since the physical and psychological are linked in focal dystonia, considering the purpose of music and where we fit into our world helps some with dystonia to direct the focus away from performance fears that heighten dystonia symptoms. Meditation, currently lauded and scientifically proven to change the brain, helps some people focus and calms the relentless negativity of focal dystonia. Some report benefit from hypnosis. People have also tried yoga, acupuncture, vocal coaching, speech therapy, massage therapy, and martial arts. Many report that learning what triggers their own dystonic symptoms and also what keeps symptoms at bay can be a painstaking but invaluable process. »

My Approach

Diagnosed with focal dystonia, I learned I was “lucky” because my symptoms did not progress to the sharper muscle contractions some experience, so I could hide the difficulty. But with my brain signals corrupted and the resulting lack of control over my muscles, playing was fraught with fear, exacerbating the symptoms in a hard-to-break cycle.

The 18 months before my diagnosis were horrible, and the first year after diagnosis was still scary until I began to have success with “brain retraining.” I kept playing, but with less confidence. In my chamber groups, my colleagues let me select repertoire I could manage, but I stopped playing solo repertoire. I demonstrated less in lessons, although it was some time before I told my students why.

Finally, after the tides turned, my playing started to improve until I reached the point where making music was more natural and satisfying and I knew I could keep going.

The complete list of what I tried is many pages long. Four sessions (four days in a row) with Joachin Farias at the University of Toronto, and one later follow-up, marked my turning point. Not only did Farias explain focal dystonia to me in a way that made sense, but his biomechanical and brain rehabilitation expertise, in addition to his being a flutist himself, enabled him to suggest very specific finger and facial exercises and brain retraining methods.

Farias showed me how to use new brain connections to relearn what I once knew. I could play scales right away, for the first time in three years, and technical passages comfortably again after a few months of practicing in the new “global motion” way he described and by choosing 100 new “licks” to practice in small fast-note groupings, switching up the order every day.

Neurologist Eckart Altenmüller advised, after I asked about flutist’s embouchure dystonia retraining, that some have had success with facial muscle work. Farias worked with me on this, and I also worked with Keith Underwood, who teaches about specific facial and pharyngeal muscles.⁴⁹ The lessons with Underwood were useful

both in confirming the track I was on and in offering new ideas to try.

I was lucky to have an astute physical therapist (for an unrelated shoulder issue); she knew of physical therapist Nancy Byl’s research in treating focal dystonia. She tried myofascial release (neck and face) and somatosensory training and taught me facial muscle exercises. Following a conference, she tried Graded Motor Imagery, working with me on it for a year in a case report, and will eventually write scientifically about it.¹⁶ Graded Motor Imagery trains brain connections using right/left discrimination training, mirror work, listening, imagery, and video-watching—which helped me regain comfort performing and gave me guidance with specific retraining.

I also found invaluable the help of an outstanding psychotherapist, first in dealing with this identity-threatening condition, and then, once I learned to play in a new way, for assistance working through my heightened levels of performance anxiety. Since focal dystonia symptoms evoke fear of failure, and fear exacerbates symptoms, therapy was essential to my decision to continue performing. It gave me perspective, self-knowledge, understanding of the mind/body connection, and encouragement to persevere, and helped me gather the courage to share my experience.

Critical to my success, I worked on my own in countless ways—as do most people with this condition. The process of figuring out what works, unbelievably time consuming and discouraging, required more patience than I knew I had.

In one of my favourite discoveries, I found approaches that enabled me to enjoy playing again: playing low- and middle-register melodies borrowed from colleagues on other instruments and from music of other cultures; focusing on the expressive capabilities of music; and avoiding the flute music that caused me such distress.

I also tried consulting doctors, seeking out musicians with focal dystonia for advice, playing the recorder and a different flute, beta blockers, finger exercises, mirror and mirror-box work, video recording,

biofeedback, visiting a vocal coach, speech therapy to relax the tongue, meditation, yoga, and lots more. Like most, I found many things a bit helpful (except beta blockers, which helped not at all).

It was mainly the brain retraining—switching things up for new neural connections, graded motor imagery, global motion practicing, and dealing with dystonia-related anxiety—that brought positive change and cleared up some of the cognitive fuzziness that can be a part of focal dystonia. But muscle knowledge (I play with a more lifted face and more engaged facial muscles), kinaesthetic awareness, finger and facial exercises, relaxation techniques, and remembering why I play music in the first place all helped.

I received input from, among others, Jan Kagarice, who had me focus on where the air goes, and who got me hopeful; David Vining, who suggested that I “switch up” the tonguing slightly to avoid the learned dystonic trigger; Helen Spielman, who was empathetic; Barbara Conable, before I had focal dystonia; and Lea Pearson, who encouraged me to work on balance and grounding. Tess Miller and Leone Buyse discussed general flute concepts with me.

Incidental—but also important—have been my explorations in creative writing. Just before my focal dystonia emerged, I started studying and writing poetry, unaware that this development of a new art and voice would be critical while I dealt with the threatened loss of another.

Early in my journey, trumpet colleague Neil Mueller, who had successfully found a way around focal dystonia, shared his story with me. He admitted how difficult it is to go through this but offered hope for future ease of playing. This was invaluable.

Now that I have newly found that ease of playing for myself, I try to keep fears from revving up the mind-body cycle of negative interactions that make musician’s focal dystonia so formidable. I remind myself that I have the strength to weather the ups and downs.

JOANNA COWAN WHITE

Transcranial magnetic stimulation, a procedure in which magnetic fields stimulate the brain, is used for treatment of pain and depression and has been tried both in diagnosis and treatment of focal dystonia. Case studies document success with it in alleviating musician's dystonia symptoms.⁶³ It may have promise, but scientists seem to agree it needs more testing for risks.⁶⁴

Surgery with risks, such as deep brain stimulation⁶⁵ is almost never discussed and has been called "controversial"⁶⁶ and "obsolete,"⁶⁷ even more so now that non-invasive solutions hold such promise and newer theories of aetiology render it unnecessary.⁶⁸

Individual coaching is available from, among others, Anna Détari, Joachin Fabra, Joachin Farias, John Gorrie, Jan Kagarice, David Leisner, David Vining, and the Institute de l'Art.

PREVENTION

Focal dystonia does not appear suddenly because a musician has done something wrong. Nevertheless, the topic of prevention is being discussed. Advice from educator Gerald Klickstein applies to avoiding musical injuries in general: Never push through fatigue or injury; increase playing time in stages; acclimate gradually to any unfamiliar instrument; initiate technical changes in increments; curb new hand-intensive or repetitive tasks; commit to healthy practice habits; and adopt good use.⁶⁹ Pedagogical

advice regarding focal dystonia includes teaching technique in which no extraneous energy or motion is expended in playing.⁷⁰ Researchers cite practicing with breaks, utilizing mental practice, switching up kinds of motion, avoiding repetitive motion, warming-up and cooling down, and avoiding overuse.⁷¹

Other recommendations are using a multi-disciplinary wellness approach to support music students;⁷² keeping instruments in perfect playing condition to minimize muscle strain;⁷³ varying speed, force, and the nature of motor tasks;⁷⁴ and moving away from our highly perfectionist classical music culture toward a more positive, artistic, and holistic approach.⁷⁵ Efforts in Germany to introduce programmes emphasizing the latter have cut down on the rates of medical issues in musicians, including focal dystonia.⁷⁶

In the U.S., music schools have increased the performance health information available to students, integrating applicable courses into the curriculum, inviting guest speakers to discuss musician's health, and making health practitioners available to student musicians. The Performing Arts Medicine Association, formed in 1989, later worked with the National Association of Schools of Music to make musician's health information available to all universities, and its journal, *Medical Problems of Performing Artists*, has featured many articles on musician's focal dystonia.

Excellent resources on the benefits of a healthy approach to music study include Janet Horvath's *Playing Less Hurt*⁷⁷ and

ENDNOTES

1. Lim, Vanessa K., and Eckart Altenmüller. "Musicians' Cramp: Instrumental and Gender Differences." *Medical Problems of Performing Artists* 18, no 1: 21.
2. Altenmüller, Eckart, and Hans-Christian Jabusch. "Focal Dystonia in Musicians: Phenomenology, Pathophysiology, and Triggering Factors." *European Journal of Neurology* 17 (2010): 31–36.
3. White, Joanna. "Focal Dystonia Confidential Interview Project." Internal review board-approved focal dystonia phone interview study at Central Michigan University, 2016. Unpublished.
4. Altenmüller and Jabusch, "Focal Dystonia in Musicians," 36.
5. Frucht, Steven J. "Focal Task-specific Dystonia—From Early Descriptions to a New, Modern Formulation." *Tremor and Other Hyperkinetic Movements*. <http://www.tremor-journal.org/index.php/tremor/article/view/230> (2014), 1–8.
6. Farias, Joachin. *Limitless: How Your Movements Can Heal Your Brain*. fariastechnique.com/store-books-dvds-joachin-farias (2016): 50, 196–97.
7. Konczak, Jurgen, and Giovanni Abbruzzese. "Focal Dystonia in Musicians: Linking Motor Symptoms to Somatosensory Dysfunction." *Frontiers in Human Neuroscience* 7 (2013). [Journal.frontiersin.org/article/10.3389/fnhum.2013.00297/full](http://www.frontiersin.org/article/10.3389/fnhum.2013.00297/full).
8. 3rd International Congress on Treatment of Dystonia. <http://www.treatment-of-dystonia.org>.
9. Byl, Nancy N., Michael M. Merzenich, Steven Cheung, Purvis Bedenbaugh, Srikantan S. Nagarajan, William M. Jenkins. "A Primate Model for Studying Focal Dystonia and Repetitive Strain Injury: Effects on the Primary Somatosensory Cortex." *Physical Therapy*, March 1997, 269–84.
10. Hirata, Yoshihiro, Matthias Schulz, Eckart Altenmüller, Thomas Elbert, and Christo Pantev. "Sensory Mapping of Lip Representation in Brass Musicians with Embouchure Dystonia." *NeuroReport* 15, no. 5 (2004): 815–18.
11. Farias, "Limitless," 20.
12. Farias, "Limitless," 200–01.
13. Farias, "Limitless," 203–04.
14. Rosenkranz, Karin, Katherine Butler, Aaron Williamon, and John C. Rothwell. "Re-gaining Motor Control in Musician's Dystonia by Restoring Sensorimotor Organization." *The Journal of Neuroscience* 29 (2009): 14627–36.
15. Grossnickle, Karen. "Case Report." Central Michigan University. (2015–16). [Intended for publication.]
16. McKenzie, Alison. E-mail to author on May 4, 2016.
17. Altenmüller, Eckart, and Hans-Christian Jabusch, "Focal Dystonia in Musicians," 31–36.
18. Farias, "Limitless," 103.
19. Vining, David. *Notes of Hope: Stories by Musicians Coping With Injuries*. Flagstaff, AZ: Mountain Peak Music. 2014.
20. Whitman, Ernestine. "Struggling with Focal Dystonia." *The Flutist Quarterly* 20, no. 3 (1995): 46–48.
21. Martin, Roger. "Tonal Imagination – Overcoming Focal Dystonia." *The Flutist Quarterly* 30, no. 4; revised January 2013, posted at <https://innovativeperformanceand-pedagogy.wordpress.com/2013/01/14/tonal-imagination-overcoming-focal-dystonia/>.
22. Martin, Andree. "Focal Dystonia: My Journey Inward." *The Flutist Quarterly* 37, no. 1 (2011): 28–30.
23. Miller, Kay. "When Focal Dystonia Strikes Musicians, Careers End." (*Minneapolis*) *Star Tribune*. December 17, 2006.
24. Wion, John. *Wood, Silver & Gold—A Flutist's Life*. New York: John Wion. 2007.
25. Greenhalgh, David. "Living with Focal Hand Dystonia." *Pan: The Journal of the British Flute Society* 32, no. 2 (2013): 28–31.
26. Brachfield, Andrea. "My Success Story with Focal Dystonia." *The Flute View*, March 1, 2014. <http://thefluteview.com/sections/issues/march-2014>. *The Flute Journal* (2016). <http://flutejournal.com/?s=focal+dystonia>.
27. Dannenbring, Mark. "Overcoming Focal Dystonia." *Flute View* (2014). <http://thefluteview.com/sections/lifestyle/health-and-wellness>.
28. Goldensohn, Ellen. "When the Music Stops." *Musicians' Health* (Fall 2012): 78–81.
29. Détari, Anna. "Focal Dystonia Story." <http://musicians-focal-dystonia.com/anna-detari-focal-dystonia-story>.
30. Fain, Susan. *An Application of the Principles of Anatomy, Physiology, and Neurology to the Balancing and Playing of the Flute*. Ann Arbor: ProQuest, 2009.
31. Smith, Phil. *International Trumpet Guild Masterclass*. YouTube. Columbus State University, March 22, Columbus, Georgia. 2016.
32. Smith, 2016.
33. Iltis, Peter, Erwin Schoonderwaldt, Shuo Zhang, Jens Frahm, and Ekhart Altenmüller. "Real-time MRI Comparisons of Brass Players: A Methodological Pilot Study." *Human Movement Science* (August 2015): 132–45.
34. Willis, Sarah. "15: Music and Science." Sarah's Music, Blog: Episode Extras. <http://sarah-willis.com/sarahsmusic/e/15/>
35. Schoonderwaldt, Erwin. Bach Preludio—player movements www.youtube.com/watch?v=guLX2dTC6Sg. Bach Preludio—bow movements www.youtube.com/watch?v=z1A1KXTdcS8.
36. Vining, David. "My Dystonia Narrative." davidvining.com/embouchure-help-2/embouchure-help/.
37. Farias, "Limitless," 209.
38. Jabusch, Hans-Christian, and Eckart Altenmüller. "Focal Dystonia in Musicians: From Phenomenology to Therapy." *Advances in Cognitive Psychology* 2, no. 2–3 (2006): 207.
39. Farias, "Limitless," 225.

Gerald Klickstein's *The Musician's Way*,⁷⁸ which promote warm-ups, give healthy approaches to playing and learning, and advise us to consider the communicative aspect of music.

EARLY SYMPTOMS

It is critical that musicians and teachers keep focal dystonia on the radar. Fortunately, the vast majority will not get focal dystonia, but people should know the signs so they can avoid the common pattern of misreading early symptoms, practicing harder, and thus cementing in faulty brain connections.

Farias, in his book, *Intertwined*, describes three stages of focal dystonia: a change in our perception of our bodies and movements followed by developments of fast tremors and, finally, muscle spasms.⁷⁹ A developing pervasive feeling of lack of control while playing that does not go away—especially in music you have always been able to play easily with flow—is worth keeping an eye on. A new feeling that your instrument is foreign or that something is not quite right or the tongue no longer feels facile are common early sensations with focal dystonia.

Tremors in muscles that are just learning to do a new task might simply signal muscle weariness—but the arrival of persistent tremors in someone who has always played without them could be a warning, as could trouble with vibrato. Of course, tremors and incoordination are hallmarks of many neurological conditions, so it is critical to see a doctor such as a neurologist

who can rule out other conditions.

Muscle contractions that interfere with movement and uncooperative fingers or lips bear checking into. In the experience of many people I have talked to, doctors—even movement disorder specialists—are not always well versed in musician's focal dystonia, but awareness of the condition is more common than it was a decade ago. Even so, it sometimes takes more than one medical visit for a diagnosis, especially if the symptoms are mild and difficult to observe. There is no definitive test for focal dystonia.

Musician's focal dystonia is a devastating condition, but there is hope for recovery, even complete. (See "My Approach.") Each person must forge her own path, although no path is easy or straight. We musicians, who are accustomed to working toward a clear goal, get frustrated by focal dystonia, which does not have clear-cut steps to follow—but we can draw upon our strength at working for the long term.

In the meantime, sharing information and having empathy toward musicians who deal with performance challenges can help us all. While musicians and researchers work on the focal dystonia puzzle, we can each contribute by keeping ourselves informed about musician's wellness and by fostering a holistic and healthy approach to the learning, performing, and teaching of music.

This article first appeared in the Winter 2017 issue of *The Flutist Quarterly*, the member magazine of the National Flute Association, and is used with permission. nfaonline.org



40. Farias, Joachin. Author's consultation sessions, September 2015 and March 2016.

41. Butler, Katherine and Karin Rosenkranz. "Focal Hand Dystonia Affecting Musicians. Part II: An Overview of Current Rehabilitative Treatment Techniques." *The British Journal of Hand Therapy* 2, no. 3 (2006): 79–87.

42. Butler, Katherine. "Focal Hand Dystonia Affecting Musicians." *Neurology of Music*. London: Imperial College Press, 2010. 367–392.

43. Institute de l'Art, Fisiologia i Medicina, Terrassa. <http://www.fcart.org/dystonia/english>.

44. Vining, David. *Notes of Hope: Stories by Musicians Coping With Injuries*. Flagstaff, AZ: Mountain Peak Music, 2014.

45. Pelinka, Stacey. "Awareness, Movement, and Discovery: The Feldenkreis Method and Flute Performance." *The Flutist's Handbook: A Pedagogy Anthology, Volume 2*. Santa Clarita: The National Flute Association, 2012. 141–144.

46. Martin, Andrée. *The Flutist Quarterly* 37, no. 1 (2011): 28–30.

47. Vining, "My Dystonia Narrative," davidvining.net.

48. Farias, "Limitless," 27.

49. Underwood, Keith. keithflute.com/Keithflute/Muscles.html.

50. Dětari, Anna. "Mind Monkeys." <http://musicians-focal-dystonia.com/mind-monkeys/>

51. Farias, "Limitless," 211–12.

52. Sakai, Naotaka. "Slow-down Exercise for the Treatment of Focal Hand Dystonia in Pianists." *Medical Problems of Performing Artists* 21.1 (March 2006): 25–28.

53. Farias, Joachin. *Author consultation sessions*, September 2016.

54. McKenzie, e-mail, May 4, 2016.

55. HeartMath, <http://www.heartmath.com>.

56. Gradedmotorimagery.com. Neuro Orthopaedic Institute Australasia.

57. Grossnickle, Case Report, 2016.

58. Farias, Joachin. *Intertwined: How to Induce Neuroplasticity*. e-book (2012). <https://www.amazon.com/Intertwined-neuroplasticity-approach-rehabilitating-dystonias-ebook/dp/B007P2EEHG>.

59. Spielman, Helen. <http://www.performconfidently.com>. Likar, Amy. "Performance Anxiety: A Resource Guide," *FQ Plus*, March 5, 2012, <http://www.nfaonline.org/publications/FQ-Plus>.

60. Leung, Wency. "Using the Brain to Retrain the Body to Overcome Dystonia." *The Globe and Mail*. March 6,

61. 2015. Byl, Nancy N. and Alberto Priori. "The Development of Focal Dystonia in Musicians as a Consequence of Maladaptive Plasticity: Implications for Intervention." *Music, Motor Control and the Brain*. New York: Oxford University Press (2006): 293–308.

62. Jabusch, Hans-Christian, Franziska Buttkus, Volker Baur, Maricruz Gomez-Pellin, Laurnet Bouillet, and Eckart Altenmüller. "Setting the Stage for Prevention and Treatment: New Therapeutic Approaches in Musician's Dystonia." International Symposium on Performance Science, http://www.hfmd.de/fileadmin/hfmd/pdf/IMM_Musikermedizin/Jabusch_et_al_TreatmentMusiciansDystonia_IPS2009.pdf. (2009)

63. Rosenkranz, Karin, Katherine Butler, Aaron Williamon, and John C. Rothwell. "Regaining Motor Control in Musician's Dystonia by Restoring Sensorimotor Organization." *The Journal of Neuroscience* 29, no. 46 (Nov. 18, 2009).

64. Furuya and Altenmüller. "Acquisition and Reacquisition of Motor Coordination in Musicians." *Annals of the New York Academy of Sciences*. The Neurosciences and Music V 1337 (1). (March 2015): 188–124.

65. Farias, "Limitless," 70.

66. Furuya and Altenmüller, "Acquisition and Reacquisition." 188–124.

67. Institut d'Art. <http://www.fcart.org/dystonia/english>.

68. Farias, "Limitless," 211.

69. Klickstein, Gerald. "Can Focal Dystonia Be Prevented? 7 Sensible Precautions." *The Musician's Way Blog*. <http://musiciansway.com/blog/2011/09/can-focal-dystonia-be-prevented>.

70. Conable, Barbara. "How To Resolve Dystonias: A Movement Perspective." *The International Musician* 100 (July 2002): 10–11.

71. Jabusch, et. al., "Setting the Stage."

72. Palac, Judy. "Playing Healthy, Staying Healthy. Collaborating for Musical Health and Wellness: It Takes a Village." *American Music Teacher, Musician Wellness Series* (June/July 2015): 28–30.

73. Butler, Katherine and Karin Rosenkranz. "Focal Hand Dystonia Affecting Musicians. Part II: An Overview of Current Rehabilitative Treatment Techniques." *The British Journal of Hand Therapy* 2, no. 3 (2006): 79–87.

74. Byl, Merzenich MM, Cheung S, Bedenbaugh P, Nagarajan SS, Jenkins WM, "A Primate Model for Studying Focal Dystonia and Repetitive Strain Injury: Effects on the Primary Somatosensory Cortex," *Physical Therapy* 77(3) April 1997: 269–84.

75. Altenmüller, Eckart. "Empowering Musicians: Teaching, Transforming, Living: Promoting Health and Wellbeing When Making Music: A Holistic Approach In Music Education." *American Music Teacher*. June/July 2016: 50–52.

76. Altenmüller, "Empowering Musicians," 52.

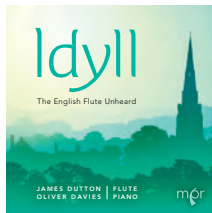
77. Horvath, Janet. *Playing Less Hurt, An Injury Prevention Guide for Musicians*. New York: Hal Leonard Books, 2010.

78. Klickstein, Gerald. *The Musician's Way: A Guide to Practice, Performance, and Wellness* (first edition). New York: Oxford University Press. 2009.

79. Farias, "Intertwined," 18.

reviews

recordings



IDYLL THE ENGLISH FLUTE UNHEARD

JAMES DUTTON flute

OLIVER DAVIES piano

© 2018, Mike Purton Recording Services MPR101

Purchase from mikepurtonrecording.com

This disc is a collection of forgotten British flute pieces from the twentieth century, researched and recorded by James Dutton and Oliver Davies. Each of the composers featured here has a connection with the Royal College of Music, as do both of the performers. Richard Walthew's *Idyll* opens the disc; this is a charming Romantic-style work with simple lyrical melodic lines and perhaps a hint of a French influence. Already, one gets a sense of the quality of this repertoire and its potential for a revival of interest; at five minutes in duration, this would be a suitable recital piece which deserves to be better known. Cryril Bradley Rootham's *Suite in Three Movements* has a more folk-influenced language, with some sparse writing capturing the attention, as melodic lines are passed between the flute and piano and the end of the first movement. The second movement retains its simplicity, but soaring and flowing flute lines provide a sense of space and freedom. The final movement is rhythmically more energetic and has a bright feel. Sir George Henschel's Theme and Variations was written in the same year. After a simple but effective opening, a dotted rhythm variation gives the music a cheerful feeling, which made me think a little of an English gentleman going for a stroll on a Sunday afternoon! This is a work with an enjoyable sense of charm and poise. This recording is well paced; the tempos are well judged, allowing the music to speak for itself without force or oversentimentality. Each of the variations has a distinct character which comes across well in this recording.

The Sonata in C by Robin Milford has three contrasting movements, with a playful opening giving way to a song-like central movement, while Cecil Armstrong Gibbs, perhaps one of the best known composers on this disc, is represented through his op. 144 Suite in A, a collection of five dance movements. The Minuet has an influence from popular song, while the Sarabande provides a sombre, folk-inspired moment of reflection.

Norman Demuth's *Three Pastorales after Ronsard* are for solo flute, and begin with a wonderfully expressive *Tranquillo*. The second movement is almost comically brief, and provides a sparkle of energy. The final movement has evocative weaving, twisting lines which hint at exotic harmonies. Written for Gareth Morris, each of the three movements is inspired by a quote from Ronsard, the 16th century poet. A second unaccompanied flute work, Salzedo's *Cantigua Morisca* is a short work at under two minutes' duration, with Spanish influences and a song-like feel. The opening of Stanley Bate's Sonata immediately brings to mind the style of Hindemith, both in the shape of the lines and the harmony. In fact, Hindemith's flute sonata was written in the previous year. The expressive second movement is beautifully played here, and the music maintains stylistic links with European modernism, while providing a platform for the flute to demonstrate its range of lyrical expression. The angular and dancing final movement is rhythmically strong.

The disc ends with John White's *Duettino*, a short, convincing work with a contemporary feel and a distinctive personality.

This CD is recorded with clarity and a warm tone quality; the instruments are always well balanced and both performers play with impressive accuracy and conviction. I particularly enjoyed the sense of simplicity that comes across in this recording; that's not to say that the music is particularly easy, but one has the sense when listening that the music, and its interpretation, has been carefully considered and is presented in a clear, logical way, with appropriate expressivity, without giving in to overindulgence. These are two instinctive musicians who judge the pacing and expression of the music with sensitivity and intelligence. There are some real gems amongst the repertoire here which deserve to be better known with contemporary audiences; well worth exploring.

CARLA REES



LES EXQUISES ALLÉGORIES

AI GOLDSMITH flute
MILES GRABER piano
Titanic © 2017

Ai Goldsmith studied in California with Sheridan Stokes, David Shostac and Isabelle Chapuis, and was also mentored by Robert Stallman for several years. She is currently active as a soloist, chamber musician and teacher. Her latest CD release includes Romantic repertoire by Frühling, Giesecking and Schubert, as well as a contemporary piece by Smirnov.

Carl Frühling was an Austrian composer and pianist. His *Fantasia for Flute and Piano op. 55* is a sumptuously rich 15 minute reverie, with soaring flute melodies heard over rich piano textures. Many of Frühling's works were lost and unpublished during his lifetime; the score of the *Fantasia* was found by Steven Isserlis in a library in Vienna, and is now published in an edition by Emily Beynon.

Another 15 minute *Fantasia* comes next, this time by New-York based Siberian Grigory Smirnov. The opening is haunting, with plenty of space and some beguiling harmonies which hint at a French influence. Written in 2003, the piece develops into a strong rhythmic energy and more angular lines. Flutter tonguing features regularly throughout the piece, as does a chromatic language with a rich and colourful dissonance. Bell like piano tones and a Ravellian flute line bring the work full circle, ending with spacious and well-paced lyricism.

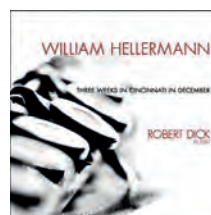
Two works by French-born German composer Walter Giesecking appear on this CD, the *Sonatine* and the perhaps less well-known *Variations on a Theme by Grieg*. Like Smirnov and Frühling, Giesecking was also a pianist, and the piano parts in these works also reveal an excellent understanding of the nature of the instrument and how it can be used in conjunction with the flute. Never overpowering, Giesecking's piano writing creates an array of colours and textures which both support and converse with the flute. Written in 1938, perhaps originally for violin, the *Variations on a Theme by Grieg* make use of the full range of the flute, with the exquisitely expressive fourth variation standing out in this recording. The *Presto* that follows features dotted rhythms interspersed with the main thematic material and fiery outbursts. The final movement's opening piano introduction is reminiscent of Debussy, perhaps unsurprisingly given Giesecking's reputation as a specialist performer of Debussy's music. The *Sonatine* was written in the previous year, and the opening theme immediately captures the attention in this recording. The second movement is

playful and song-like, while the explosive final movement opens with a sudden burst of energy.

Also on this disc is a beautiful gem by Schubert, the *Litany for All Souls' Day*, heard here in an arrangement for flute and piano.

This is an enjoyable recording of some unusual repertoire. Goldsmith's strengths lie in her expressive melodic playing, and impressive high register control, and her duo with Miles Graber is first rate. Every piece on this disc is played with sensitive musicality and a sense of commitment and communication.

CARLA REES



THREE WEEKS IN CINCINNATI IN DECEMBER

(WILLIAM HELLERMAN 1979)
ROBERT DICK flute
New World Records © 2017

Robert Dick knows how to take things to another level. This recording does no less. Premiered in 1979, *Three Weeks in Cincinnati in December* is the product of a close collaboration between contemporary flute icon Robert Dick and William Hellerman, an experimental composer. This recording was made some 37 years later, by Brooklyn-based New World Records, and Dick is still the only flute player who has played this piece – which is really no surprise when extended technique authority Dick, himself, describes it as “an uphill marathon run on a continuously steepening course”!

Listening to *Three Weeks...* is an experience in itself. 51 minutes and 31 seconds in duration, it is a feat for performer and listener alike. This is not music for a flute player to listen to in the background. You cannot ignore the sheer effort, energy and concentration that goes into every second of this piece – 51 minutes and 31 seconds of extended techniques, recorded in a single take. *Three Weeks...* is an intensive exploration of overtones, pairing Hellerman's interest in circular breathing and multiphonics with Dick's incomparable control of breath pressure and ability to manipulate the notes of each chord.

The first few minutes unfold with fluttering whisper tones, whistling in the air. The subtlety of this playing has an element of serenity in it. It is fascinating to hear multiphonics in this piece knowing that the composition process uncovered new possibilities in this area. At moments like 19:00 you can hear a simple but beautiful melody sung in harmonic overtones. There is something rather unsettling about the abdominal tremolo that can be heard throughout much of *Three Weeks...* – “sharply rhythmic breathing that produces a stream of short bursts” – I suppose it should sound unsettling, as if you can almost feel the sudden movement of the air in your own body. This is best listened to with a good quality pair of headphones for an up-close-and-personal experience.

DILJEET BHACHU

»



FLUTE SECRETS

TREVOR WYE

Novello © 2017

This excellent new book, written by Trevor Wye and edited by Susan Maclagan, is essential reading for any curious flute player. Aimed at students, there is also plenty here to occupy teachers and professional players, helping to fill in gaps of knowledge and offering sage advice on a number of flute-related topics.

Trevor Wye has a lifetime's experience of all things flute; as well as being a performer and teacher with numerous best-selling pedagogical publications to his name, his interest and background in engineering allows him to explore the workings of the flute in a more technical way.

Have you ever wondered why or how (scientifically speaking) particular things work or don't work on the flute? For example, what is actually going on in the sound when we change tone colour, and how exactly do we do that? How can you tell if your flute is out of tune with itself? What are the technical names of the different parts of the flute? Many of these questions are eventually demystified with experience and some intellectual enquiry, but this book contains many of the answers, presented in a way that is clear, concise and easy to understand.

The book is organised in five main sections, each of which covers a different aspect of flute playing. Following a helpful annotated diagram of the flute's mechanism, Section One deals with the instrument itself, and includes excellent advice on choosing a headjoint and a new flute. Wye provides a good range of practical tips, including perhaps most importantly, checking the allegiances of the people offering advice to avoid any kind of bias. His advice on flute buying includes some helpful exercises to try. Choosing a new instrument can be daunting, and the suggestions given here will be particularly helpful to anyone without access to an experienced teacher when making important (and often expensive) instrument decisions. All of the different keywork options are explained, making this book equally useful as a reference resource.

Section Two is entitled *Educational Assistance* and includes a number of tips on playing, practising and an extremely helpful list of special fingerings and trills. Useful further resources are also pointed to for various different aspects of flute playing. I had expected to see a heavy reliance on Trevor Wye's own publications as further examples, but while they do appear as logical next steps, many other useful sources are suggested too.

The third part of the book, which tackles *Professional Strategies*, is an excellent addition, and this section alone makes this book essential reading for undergraduate students. There is plenty of practical advice here (for example, on how to make your own short stick for the piano), as well as lots of common sense about different performance situations. There are invaluable tips based

on Wye's extensive experience as a competition judge on the international circuit, and some particularly intelligent advice on intonation.

Notes on stylistic approaches to repertoire form fascinating introductory material on performance practice in different eras, with pointers for where to go for further information. Here Wye reveals an impressive depth of knowledge, and shows great encouragement towards exploring all areas of the flute's repertoire, including extended techniques and early music. His message is that it is important to become a rounded musician, and that involves careful study of every part of our instrument. He stresses the importance of being part of the flute community by attending conventions and joining flute societies. Attending flute recitals, he says, is also an important part of being a flute player, as an opportunity to learn, be inspired and discover new repertoire; this is essential for students and their teachers alike. This section also includes business advice, such as tax, and copyright, and a short section on musician's health.

Section Four is about how to teach and the communication of ideas in this context. It includes some thoughts on setting up a teaching business, and help with solving some of the common problems found in flute playing.

The final part of the book covers the mechanical side of the flute, including a detailed, but useful, discussion on the calculation of the flute's scale. Wye instructs us how to check our instruments for tuning problems, and how to correct them. His hands-on approach might seem daunting to many, but even without making any physical changes to the instrument, having a detailed knowledge of your own flute and its intonation idiosyncrasies can be invaluable. Despite being technical in approach, this section of the book is written with the flute player in mind, and doesn't require a detailed understanding of maths and physics.

Much of the information in this book is aimed towards orchestral playing but can easily be applied elsewhere, and any interested flute player will find many fascinating tidbits of information. While there is some repetition, this is usually cross-referenced, and means this can be used equally well as a reference book or for reading cover to cover.

Overall this is an excellent book with much to offer. It is written with a sense of generosity, and the opportunity to benefit from Trevor Wye's vast experience, knowledge and inquisitiveness is well worth the cover price. This is essential reading for students in particular, and would be a welcome addition to any flute player's library.

CARLA REES



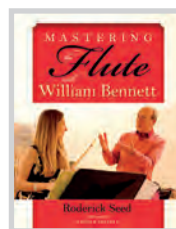
**6 WEEKS TO FINALS:
THE COMPLETE SYSTEM
FOR AUDITION SUCCESS**

SHARON SPARROW
Presser © 2016

Sharon Sparrow became the Assistant Principal Flute of the Detroit Symphony Orchestra in 2014, having been a member of the orchestra since 1997. She is also a dedicated teacher and her own flute studies were at Juilliard and Mannes College of Music, under Julius Baker, Thomas Nyfenger and Geoffrey Gilbert. *6 Weeks to Finals* is a thoughtfully devised method for audition preparation, which combines practical ideas and tips (“Make sure your instruments are in the best shape possible”) with a thorough approach to the preparation of audition material over a six-week time span. Mental preparation is also an important part of the process, and this book draws heavily on concepts used by sports psychologists and successful athletes. Sparrow outlines the importance of preparing for every eventuality, including sleepless nights and lack of food, as well as developing the right sort of mental attitude to be able to present your best at the audition stage. She gives advice on handling the pressure and nerves that inevitably come from these sorts of situations, and provides helpful suggestions based on her experience as an audition candidate as well as on the selection committee. Also extremely interesting are the short interviews with her own orchestra’s Personnel Managers, who have many years of experience in overseeing the audition process. Although this book is aimed primarily at orchestra auditions, with a little intelligent adaptation, the ideas presented here would be equally as useful for a number of different performance situations, including other types of audition, competitions and even exams. A number of sources for further investigation are also provided for those who wish to explore the ideas in greater depth.

This is an invaluable book for anyone with a high-pressure performance on the horizon, and equally useful for teachers in helping their students to prepare. Sparrow’s writing style is easy to read and the ideas are presented clearly and concisely. Recommended.

CARLA REES



**MASTERING THE FLUTE
WITH WILLIAM BENNETT**

RODERICK SEED
Indiana University Press © 2018

Written by Roderick Seed, a former student of William Bennett’s at the Royal Academy of Music and at the International Summer Schools, this book brings together the main ideas behind Wigg’s teaching through a combination of exercises and explanations. Covering topics such as sound production, intonation, embouchure and phrasing, this volume offers an invaluable insight into how to achieve the hallmark Bennett-school sound.

William Bennett has been a highly esteemed flute professor for many years, and the stellar successes of his former students in both orchestral and solo careers is testament to the quality of his teaching, combined with the calibre of students that have passed through the doors of the Royal Academy of Music. His approach is based on a combination of factual knowledge—Seed’s book begins with a clear technical description of how a flute sound is made and incorporates descriptions based on fact (physics) rather than feel—and musical sensitivity. Examples of Wigg’s musical approaches include a detailed explanation of intonation which includes difference tones and necessary adjustments between just intonation and equal temperament, as well as using prosody to analyse and interpret a phrase. This combination of intellectual understanding and musical instinct is supported by a range of useful exercises and vocalises designed to help develop skills in each area.

The book is clearly written, and while it assumes a certain level of knowledge, may be adapted by teachers to suit students of all ages. The format lies midway between being a book and sheet music, meaning that it is portable but also appropriate for the music stand. I found the diagrams of sound envelopes (the shape of an individual note) particularly useful, and while the ideas presented might not be entirely new (Wigg’s teaching has already had a heavy influence on numerous other players and teachers), each exercise has much to offer.

CARLA REES

COLLECTION GASPAR HOYOS

This collection of works is edited and presented by esteemed flute player, Gaspar Hoyos. Hoyos is currently principal flute of the Orchestra Symphonique et Lyrique in Nancy, France, and frequently performs as a soloist and chamber musician. He studied in America with Paula Robison and then with Raymond Guiot, and became the last flute player to receive tuition from Jean-Pierre Rampal.

JS BACH arr. GASPAR HOYOS

SONATA BWV 1028

Edition Robert Martin © 2017

This is the second of three sonatas for Viola da Gamba, thought to have been written in Leipzig some time after 1730. The sonata has four movements, and shares some thematic material with the St Matthew Passion.

Bach's music has a history of being reappropriated for other instruments, both by Bach himself and by arrangers from different eras. In this transcription, Hoyos has added some ornamentation and slurs according to his taste; these are based on logical decisions and stylistic understanding, and are well suited to the flute. The score is clearly presented with well thought-out page turns. The flute part is faithful to the Gamba original, apart from necessary octave transpositions. The harpsichord part includes some figured bass in the Andante, along with a realization. This is a transcription that works well, and a welcome addition to the flute's concert repertoire.

RAVEL arr. GASPAR HOYOS

KADDISH

Edition Robert Martin © 2017

Kaddish is the first movement from Ravel's *Two Hebrew Melodies*, written in 1914 for voice and piano. It has been arranged for other instruments before, including versions for violin and cello. The text in the original vocal version comes from a mourning prayer, and is in Aramaic.

The piece opens with a haunting melody heard under bell-like high-pitched repeated piano notes. The accompaniment remains simple throughout, supporting the melody line with arpeggiated harmonies which would also be well suited to the harp or guitar. The flute part remains in the low register for most of the piece, making this a beautiful sonority exercise. While the notes themselves are relatively simple, some decorative writing ensures interest is maintained, and there is plenty of scope for a wide range of expression, despite a lack of notated dynamics. This is a beautiful little miniature which will suit players of a range of abilities.



LUIS ANTONIO CALVO arr. GASPAR HOYOS

MALVALOCA

Edition Robert Martin © 2017

Calvo was a Columbian composer, whose music often drew on his national tradition.

Malvaloca is sometimes also called *Piano Dance*, and was originally written for solo piano. The original title refers to a pale violet flower (Hollyhock), and is a melancholy love song. In this arrangement, the flute often doubles the piano melody by an octave. Repeats are used to allow the flute greater freedom to decorate the line, and these are idiomatically written. Relatively simple but effectively adapted for the flute, this is an enjoyable work which will provide intermediate students an opportunity to explore Romantic Latin American repertoire, as well as being an interesting addition to the recital repertoire.

CARLA REES



CHRIS POTTER (arr.)

THREE VOCALISES FOR ALTO FLUTE AND PIANO

Falls House Press © 2017

A charming collection of three familiar vocal pieces – vocalises by Rachmaninoff, Faure and Ravel – set in a comfortable range for the alto, so ideal for those just starting to get familiar with the instrument. These pieces really encourage you to think like a singer – there's plenty to work on in terms of dynamic subtlety, tone control and blowing through the long phrases. There are a few more challenging runs and interval leaps, but the focus is really on the sound and flow. Good arrangements which work well to help you develop your alto playing, and would also make a beautiful, serene addition to a recital.

RACHEL SHIRLEY



NICOLAS CHÉDEVILLE (1705–1782)
IL PASTOR FIDO
 Bärenreiter Urtext © 2017

The six sonatas that make up the *Il Pastor Fido* collection were originally thought to have been written by Vivaldi. The work's history is outlined in a detailed preface by Federico Maria Sardelli in a translation by Michael Talbot; at the time these Sonatas were written, Vivaldi was popular in France and a number of composers, including Blavet, Corette and Boismortier, were influenced by his style. Publishers were keen to gain rights to print Italian works, as they were highly profitable. However, after allowing 12 collections of music to be published, Vivaldi stopped consenting to having his works published, as he could make more money by selling individual manuscripts himself.

Around ten years later, in 1737, op. 13 appeared in Paris, published by someone with no prior connection with Vivaldi. The music was a collection of dances and sonata movements ranging between simple airs and more complex musical ideas. However, sales were disappointing and the music was not reprinted after the first run. The true author was not revealed until 1990, when a declaration, dated 1749, was found by Philippe Lescat; the work was a forgery written by Chédeville and published by one of his distant cousins. The reasons for the forgery are unknown, but it is possible that it was to help promote the musette, a type of bagpipe, by giving the impression that a composer such as Vivaldi had written for it as part of this collection.

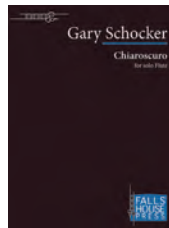
The best known of the six pieces is probably the G minor sonata, which is often performed on its own. The collection contains pieces in a broad range of difficulty, with some suitable for those relatively new to the flute, and the hardest pieces closer to Grade 8 level. Mostly in simple keys (e.g. C and G major), the pieces also use a moderate range, rarely going above the second octave. As such, these pieces serve as an enjoyable entry to baroque music for those looking for something a little different than the mainstream composers.

This well-presented edition from Bärenreiter Urtext comes with separate parts for the flute and basso continuo, as well as a full score, all printed on the familiar cream paper. The parts are generally well laid out, although some of the pages in the continuo part especially feel a little cramped.

This edition also includes a fascinating thematic survey, demonstrating the original source material that Chédeville used in order to make the collection seem to have been genuinely written by Vivaldi. This includes numerous quotes from original Vivaldi pieces. There are detailed notes on performance, including advice on instruments, ornamentations and slurs. A critical commentary also points to errors in the manuscript and the details of the source material.

CARLA REES

solo flute



GARY SCHOCKER
CHIAROSCURO
 Falls House Press © 2017

Blending old and new, this suite of four movements for solo flute has the modernity you would expect from Gary Schocker, woven into elegant melodies more reminiscent of renaissance dances. As Schocker's programme note explains, *Chiaroscuro* (Light and Shadow) takes its name from the Renaissance painting style, juxtaposing light and dark. Originally composed in 2011 according to Schocker's website, this edition from Falls House Press went to print in 2017. For the advanced player this makes quite a straightforward sight-read – but watch out and don't be fooled by the melodies taking an atonal turn! The first and third movements also appear within reach of intermediate-to-advanced players. Across the suite, the sharp contrast of *piano* and *forte* dynamics keep us reminded of its title.

The middle two movements are the most obviously 'renaissance' – a minuet and sarabande, respectively. Dainty, elegant, and you could almost predict where the melody is going to go were it not for Schocker's atonal twists and turns. The minuet also features a rogue high register D, although, if that is out of reach, it wouldn't take away from the piece to play it an octave lower. The fourth movement, *Allegro Picante*, is perhaps the least 'renaissance-like' in its qualities – rather it has more of a Latin vibe, which isn't surprising; a quick internet search to translate *Allegro Picante* also alludes to Latin music, and *picante* itself means 'spicy'. It is also the most challenging – the heavily accented rhythms give more of a Latin dance vibe, with lots of syncopated rhythms and some time signature change, and another high D. This movement is definitely my favourite – it is fast-paced, exciting, full of contrasting 'chiaroscuro' dynamics; the kind of piece with which to end a recital on a bang.

Although the movements are short, they could work as standalone pieces in a programme. For those less inclined to play older music, *Chiaroscuro* is a great middle ground for exploring renaissance ornamentation through more adventurous, 21st century melodies.

DILJEET BHACHU

GROLLOO FLUTE SESSION 4

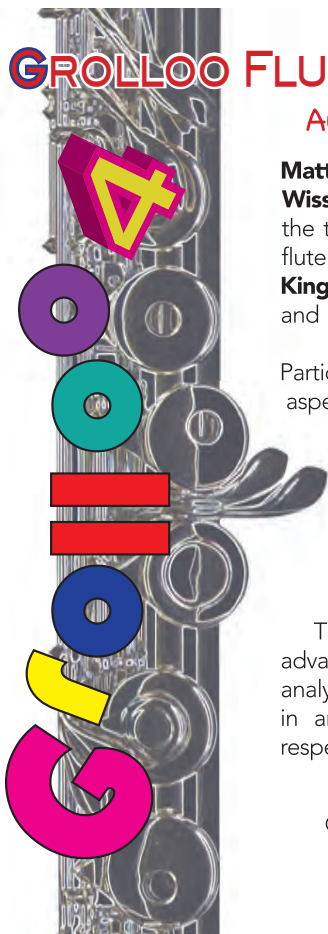
August 22 - 26, 2018

Matthias Ziegler, Ian Clarke and Wissam Boustany are presenting the third edition of this innovative flute course, together with Eva Kingma and pianists Tim Carey and Kamelia Miladinova.

Participants will be exploring many aspects of practice, performance and musical development in fully interactive discussions and workshops. Five full days of inspired music-making and vibrant exchanging of ideas in Grolloo, The Netherlands.

This course is seeking to give advanced players an opportunity to analyse and develop their playing in an atmosphere of openness, respect and curiosity.

Check the website for details:
<http://www.grollooflute.com>



flûte
FESTIVAL
LA CÔTE FLÛTE FESTIVAL

LE RENDEZ-VOUS AUTOMNAL DE LA FLÛTE EN SUISSE
DU CLASSIQUE AU JAZZ!

04 OCTOBRE
07 2018

ARTISTES
EMMANUEL PAHUD
ANDRÁS ADORJÁN | PHILIPPE BERNOLD |
ALEXIS KOSSENKO | BARTHOLD KULJEN |
NOBUTAKA SHIMIZU | SIBEL PENSEL |
MATHIEU SCHNEIDER | MATTHIAS ZIEGLER |
JACQUES ZOON

L'ORCHESTRE DE CHAMBRE DE GENÈVE |
LES AMBASSADEURS | LEMANIC MODERN ENSEMBLE |
UNIVERSAL FLUTE ORCHESTRA JAPAN
...ET BIEN D'AUTRES !

LIEUX
GLAND | THÉÂTRE DE GRAND-CHAMP | TEMPLE
NYON | CONSERVATOIRE | CHÂTEAU
PRANGINS | CHÂTEAU

PAYS INVITÉ
JAPON

RÉSERVATIONS
BILLETTERIE EN LIGNE
BUREAUX DU FESTIVAL | GRAND' RUE 41A | 1196 GLAND
INFO@FLUTEFESTIVAL.CH | WWW.FLUTEFESTIVAL.CH | 079 484 60 24

Sonata I

Minor for Harp
Bwv 1056, 2nd movet

**OXFORD FLUTE
SUMMER SCHOOL**

19TH - 24TH AUGUST 2018

ROBERT WINN KATE HILL ROBERT MANASSE

ADDITIONAL CLASSES WITH:

PETER VERHOYEN ADAM WALKER

PICCOLO ANTWERP SYMPHONY ORCHESTRA PRINCIPAL FLUTE LONDON SYMPHONY ORCHESTRA

 **all flutes plus**
the definitive flute centre
www.allflutesplus.com

www.oxford-flutes.co.uk

0118 9507865 07745377643

jway@oxford-flutes.co.uk

chamber music



MICHAEL WEBSTER
MAGIC FLUTE FANTASY/
SONATA CHO-CHO-SAN
Theodore Presser © 2016/2017

These opera-based trios for flute, clarinet and piano make excellent use of themes from the Mozart's *Die Zauberflöte* and Puccini's *Madama Butterfly* with well-balanced parts that encourage players to think (and sound) like singers. Working sequentially through the plots, they're equally appealing to those who already know the operas and as an introduction to these great works. As Webster suggests in the introduction to the *Magic Flute Fantasy*, they could also work well as educational pieces, adding commentary and participation to tell the whole story. Suitable for players from around Grade 7–8 upwards (the *Magic Flute Fantasy* includes some piccolo).

RACHEL SHIRLEY



W.A. MOZART (1756–1791)
FANTASIE IN d KV397
ARRANGED FOR FLUTE AND GUITAR
BY NOÉMI GYÖRI AND KATALIN KOLTAI
Doblinger © 2016

Mozart's D minor Fantasia is a well-known piano work which makes use of arpeggiated chords and expressive melodies. A brooding Andante establishes the minor mood, and thematic ideas are playfully developed, interspersed with cadenza-like flourishes. A simple major-key Allegretto follows, bringing the work to a more cheerful close.

This is a work which is so pianistic in its approach it is difficult to imagine it successfully transcribed for other instruments, but this version for flute and guitar is surprisingly effective. Forming part of the Classical Flute and Guitar collection by flute player Noémi Györi, who is studying for a PhD at the Royal Academy of Music, and guitarist Katalin Koltai, this is a clearly presented edition with logical musical decisions. The guitar part is well voiced, maintaining clear textures and balanced chords, with fingerings provided throughout. The flute part is suitable for a player of around Grade 7 standard; the main difficulty comes from the florid cadenza passages, though they are mostly scalar. Regarding the transcription, the only obvious (and necessary) compromises are the octave shifts within the cadenzas to allow the material to remain within the flute's range.

Overall this is a welcome addition to the repertoire, and has been put together with care.

CARLA REES

flute ensembles



PETER SENCHUK
NORTH STAR OVERTURE
Forest Glade Music © 2017

This short piece for flute ensemble (piccolo, four C flutes, two altos, bass and optional contrabass) was commissioned for the NFA Collegiate Flute Choir and premiered at the 2017 NFA Convention. The composer describes it as portraying “the feeling of looking into the night sky on a cold, crisp evening to find the North Star”. It opens with airy tones from the lower flutes depicting the ‘rustling wind’ and ‘twinkling’ repeated notes from the higher parts, before gradually building into a lively, joyous melody.

The freeness of the opening section (players play their repeated notes ad lib, and are encouraged not to be in sync with each other) and the brief usage of ‘wind tones’ would make this a good step into contemporary music for both ensembles and audiences. The rest of the piece is notated conventionally and makes really effective use of repeated melodic and rhythmic patterns. Changes of time signature and tempo require good communication within the ensemble. Similarly the sections where many parts are in rhythmic unison at a brisk tempo, especially the ending, are likely to need some work to get them really precise and ‘together’.

The piece works well for a group with varied levels of experience – with some practice, the flute 3 and 4 parts should be manageable by players from about Grade 5, whilst flutes 1 and 2 are suited to more advanced players (with a higher range and slightly more exposed and complex melodies). The low flute parts are mostly long sustained lines, with alto 1 having the most melodic and rhythmic interest. The alto 2 and bass parts are fairly straightforward so could be a nice introduction to low flutes for those without much experience of them. The optional contrabass part doubles parts of the bass line – it would be nice to have to add some extra depth but the piece doesn't lose anything if your group doesn't have one. I was particularly impressed with the piccolo part – this is a delight for a confident player, with sparkling melodies and flourishes that really shine out above the rest of the ensemble.

RACHEL SHIRLEY



feature writers



ROBERT BARCLAY

JOANNA COWAN WHITE, DMA, professor of flute at Central Michigan University, is principal flutist with the Saginaw Bay and Midland Symphony Orchestras and can be heard with her chamber groups, the Crescent Duo and Powers Woodwind Quintet, on White Pine Music and Centaur Records. With degrees from the University of Southern California, Northwestern, and the University of Michigan, she has served as secretary of the National Flute Association and is a reviewer for *The Flutist Quarterly*.



UNI PHOTOGRAPHY

JAMES DUTTON studied at the Royal College of Music, winning several prizes for his performances. He has also been awarded two Worshipful Company of Musicians' Silver Medals and a Fellowship in Flute Performance from Trinity College. He was a Park Lane Group Young Artist, giving the world premiere of Julian Anderson's *Colour of Pomegranates* for alto flute and piano. Since 1997 he has been principal flute of the Band of the Scots Guards in London, appearing in

venues across the world. As a recitalist he has recently performed with Tom Ottar Andreassen, co-principal flute with the Oslo Philharmonic. In April 2018 he makes his solo recital debut in Oslo, and will also be returning to Minneapolis for a second residency as a guest of University of Wisconsin-River Falls, giving several recital and concerto performances. You can read more about him at jamesduttonflute.com

classified ads



- BFS members are entitled to place a Classified advertisement, including photo, into the magazine at no cost. This benefit to members applies only to personal, non-commercial advertisements. Professional and commercial advertisements can be placed at reasonable rates. To place a Classified advertisement in the next issue of PAN, or to enquire about advertising rates, please contact secretary@bfs.org.uk

MYSTERY MEMBER ENQUIRY!

If anyone knows H L Evans or J H McCallum, please get in touch with us at secretary@bfs.org.uk as we would like to make contact. Thanks to Andy of Top Wind for his help in locating a previous mystery member!

FOR SALE Yamaha YPC82 piccolo, silver head. Very good condition. No longer needed £1,500 ono. Cambridgeshire area for collection. Contact Clare on 07871 416281 or davoharri@me.com



FOLLOW US

- BritishFluteSociety
- @BritishFluteSoc
- @britishflutesociety

bfs.org.uk