

PAN

JOURNAL OF THE BRITISH FLUTE SOCIETY



MARCH 2020

Pearl Flute

A Tradition of Innovation

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

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

[pearlflutes.eu](https://www.pearlflutes.eu)



contents



The British Flute Society

President

William Bennett OBE

Vice President

Wissam Boustany

Honorary Patrons

Sir James Galway
and Lady Jeanne Galway

Vice Presidents Emeritus

Atarah Ben-Tovim MBE
Sheena Gordon

Secretary

Rachel Shirley
secretary@bfs.org.uk

Membership Secretary

membership@bfs.org.uk

The British Flute Society is a Charitable Incorporated Organisation registered charity number 1178279

Pan

The Journal of the British Flute Society

Volume 39 Number 1
March 2020

Editor

Carla Rees
editor@bfs.org.uk

Design and Layout

Nick Romero

Cover image

Carla Rees &
Nick Romero

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.

ISSN 2052-6814

news & events

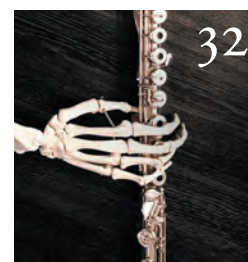
- 2 **BFS NEWS**
- 4 **NOTES FROM THE CHAIR NEWS**
- 6 **FLUTE CHOIR NEWS**
- 11 **TRADE NEWS**
- 13 **EVENTS LISTINGS**
- 14 **INTERNATIONAL EVENTS**
- 16 **FLUTE CHOIR FOCUS: WOKING FLUTE CHOIR**
Conductorless democracy in action.

features

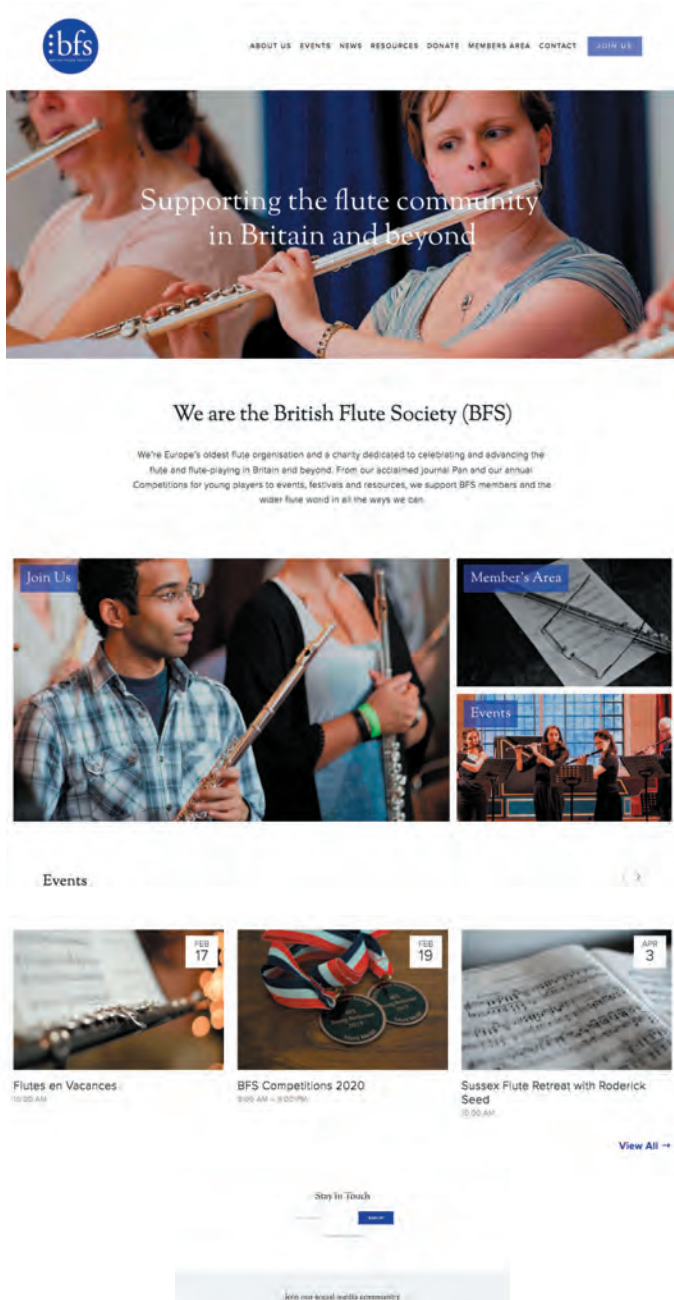
- 24 **ALEXANDER MURRAY: I'VE GONE ON LEARNING THE FLUTE ALL MY LIFE**
Cressida Godfrey examines an astonishing career seven decades long and counting.
- 32 **CASE FOR MOVEMENT EDUCATION**
Kelly Mollnow Wilson shows them how to do it freely and efficiently through Body Mapping.
- 39 **WILLIAM BENNETT'S HAPPY FLUTE FESTIVAL**
Edward Blakeman describes some of the enticing treats on offer this summer in Wigg's feel-good festival.
- 40 **GRADED EXAMS AND BEYOND: EXPLORING THE OPTIONS AVAILABLE**
The range of exams can be daunting for student and teacher alike. *David Barton* gives a comprehensive review.
- 42 **STEPHEN WESSEL: A NATIONAL TREASURE**
Judith Hall gives a personal appreciation of the flutemaker in the year of his retirement.
- 44 **A NEW VOICE: THE FLUTE OF PIERRE GABRIEL BUFFARDIN**
The only extant flute made by Buffardin, teacher of Quantz, recently came to light. *Michael Lynn* explores the instrument and its maker.

reviews

- 48 **RECORDINGS**
- 52 **CONCERTS**
- 52 **BOOKS**
- 55 **SHEET MUSIC**
- 64 **LETTERS**
- 64 **CLASSIFIED ADS**



The brand new BFS website



Over the past year, the BFS Council and I have been busy behind the scenes developing a brand new website. We wanted to create something more attractive, easy to use and useful—making it easier to manage membership and access member benefits, showcasing clearly what the BFS does, and providing more resources for members and the wider flute community.

Taking inspiration from the style and fonts of Pan, I created a basic design for the new website, with the Council contributing many helpful ideas and suggestions. We then enlisted the design chops and coding skills of developer David & George to finesse the site, creating something that (we think!) is clean, elegant and simple to navigate, with a colour palette drawing on the rich blue that's one of our new logo colours. As well as a visual makeover, we've added new content and made existing content easier to find—for example, there is more information about the BFS, a new resources section with more educational content including videos; more information on awards and opportunities; and directories of flute choirs, retailers and repairers as well as members. We've also made sure the site is optimised for mobile so it's just as useful on the go.

After extensive research, we've also moved to a new membership system, MembershipWorks, that is integrated into the site. It has lots of features to make membership more straightforward, such as a range of payment options (including credit card), a timeline of payment activity, a powerful directory search, and automated email reminders when, for example, your membership is due for renewal. It also allows the BFS to accept online donations, which as a membership charity is an exciting and much-needed step.

We're thrilled to finally be able to share the new website with you, and we welcome your feedback and suggestions—we plan to keep adding to and refining the site, so please do drop us a line at info@bfs.org.uk

Thanks to everyone who has advised and assisted with the website's design and technical development, including the Council, Rachel Shirley, Carla Rees, Kate Hill, Abby Charles, the developers at David & George, Nick Romero, who created the new logo, and Malcolm Pollock, who contributed much of the site photography.

SOPHIE McGRATH

British Flute Society Competitions 2020

This year's competitions took place on 19 February at London's Regent Hall and received nearly 70 entries across the three classes. The BFS School Performer Competition, for players aged 13 and under, and the BFS Young Performer, for players aged 14 to 18, were judged by Sarah O'Flynn, Sub-Principal flute of the Britten Sinfonia, and Susan Torke, flute teacher at the Junior Royal Academy of Music. Adjudicators for the Young Artist Competition were renowned soloists Wissam Boustany and Silvia Careddu.

The young performers presented repertoire ranging from Bach to Edwin Roxburgh, with Mozart and French Romantic works also appearing. Accompanists Jo Sealey and Richard Shaw worked tirelessly throughout the day and helped to put the performers at ease.

The BFS would like to thank the donors of the prizes—Yamaha, Just Flutes, Wonderful Winds and June Emerson Wind Music—as well as Lisa Nelsen, Alison Hardy and Carla Rees who will give lessons to the winners. Thanks also are due to the BFS team (led by Rachel Shirley) who worked behind the scenes to make sure the day ran smoothly, and to all of the competitors, teachers and parents without whom the competition could not take place.

The Prize winners were:

SCHOOL PERFORMER

- 1 **ISAAC SKEY**
£100 Just Flutes voucher, lesson with Lisa Nelsen & opportunity to perform at BFS event
- 2 **ERIKA KHERDIAN**
£40 June Emerson voucher & free entry to a BFS event
- 3 **TAMON BYAS**
Free entry to a BFS event

YOUNG PERFORMER

- 1 **DANIEL PENGELLY**
£100 All Flutes Plus voucher, Lesson with Alison Hardy & opportunity to perform at BFS event
 - 2 **SANDRA SIUDAK**
£50 Wonderful Winds voucher & free entry to a BFS event
 - 3 **SAMUEL FINCH**
Free entry to a BFS event
- Special mentions: Clíodhna Scott, Stratford Ryan

YOUNG ARTIST

- 1 **STEFAN CUNNINGHAM**
Yamaha YPC62 piccolo, lesson with Carla Rees & opportunity to perform at BFS event
 - 2 **LUCY DRIVER**
£250 Just Flutes voucher & free entry to a BFS event
 - 3 **JYOUNG KIM**
Free entry to a BFS event
- Special mentions: Wong Ka Wing, Daniel Ephgrave, Fiona Sweeney, Japheth Law



Sarah O'Flynn & Susan Torke



Isaac Skey



Stefan Cunningham



Wissam Boustany & Silvia Careddu



Alena Walentin & Atarah Ben-Tovim



Richard Shaw & Lucy Driver



Daniel Pengelly, Samuel Finch & Sandra Siudak



Jo Sealey & Sandra Siudak

notes from the chair



Now that we're firmly ensconced in the Roaring 20s, the Council are extremely excited to launch a new website. There is more information in this edition of Pan, but I'd like to personally thank the Council Members on the ground (Sophie McGrath, Julie Butler and Rachel Shirley) working on the format and style, and to everyone who offered helpful advice as to the content. We are open for changes to the website, but felt very strongly that we needed to provide a very accessible site for the members and newcomers to our community.

Thank you to Nick for the new logo design. We think it's very eye-catching, and represents the transformation of the BFS as we move into a new era.

There's quite a bit of localised activity that you can read about in this issue. We'd like to encourage more members, as well as their local representatives, to gather as groups for play-days, workshops and coffee mornings. It's wonderfully encouraging to hear of events taking place, pop-up or long-planned, in more places around the UK. We can help to encourage the trade to get involved as well in these events at a more local level. When planning, take in to account that they'll need more lead-in time to organise the journey and to cater for the specific needs of the participants attending the events. We'd like the dealers local to the events to get involved as much as possible so that we can support them as they have done with us in the past. It's also a great opportunity to try out new instruments and accessories that



would otherwise only be available through the post.

I'm very pleased with the response of the members to become involved in the events. I'd like to make a continued plea to you all to pass your ideas to us: events, artists, workshop topics, education forums ... the list is endless, but you HAVE to get involved. The BFS can only work with members when we know what and how the members want to work in their area. We have a few events coming up, and hope to list many more in the future.


LISA NELSEN


Introducing the new Area Rep for Germany—Sabine Baumert


Sabine is the new BFS area representative for Germany. She had already been a piano teacher for more than a dozen years when she started learning the flute. The instrument—especially the big bass flute—became the instrumental love of her life. Even though she is Head of Department for keyboard instruments in a music school in Southern Germany, she loves playing the bottom part in flute orchestras. Sabine is a member of the Deutsche Gesellschaft für Flöte, the German sister organisation of the BFS, and wants to encourage contacts between the two organizations as well as offering possibilities of Continental BFS members to get together. Please do not hesitate to get in touch via email: baumertsabine8@gmail.com



FOLLOW US

 BritishFluteSociety

 @BritishFluteSoc

 @britishflutesociety

bfs.org.uk

BFS Coventry Christmas gathering

Sunday 15 December

Flute players of all ages from across the Midlands met at King Henry VIII School to spend the afternoon playing festive tunes, accompanied by teas, coffees and mince pies. Here's what some of the participants thought:

“ A lovely, inclusive afternoon of flute playing with players of different abilities supporting each other and enjoying our favourite pastime. Would definitely recommend this as an afternoon well spent. Bring on the next event please.

Sharon Stevens

“ We had lots of fun playing Christmassy pieces and meeting other flute players! It was a great opportunity to improve our playing and get in the festive mood.

Lucy and Meera

Pop-up concert

Lisa writes ...

Alena and I hosted a little pop-up concert in Market Harborough before Christmas to raise some funds for the BFS. It was just the two of us, and we had a little adventure in flute duos and solos after a power outage in the town, having also trusted the use of our iPad! With 50 people in attendance it was quite a lovely little event!



The Council and Officers of the British Flute Society

Chair Lisa Nelsen

Vice-Chair Alena Walentin

Treasurer Julie Butler

Secretary and Events Coordinator Rachel Shirley
Communications and Advertising Sophie McGrath

Council Members

David Barton, Kate Cuzner, Alison Hardy, Katy Ovens, Jonathan Rimmer, Nicola Rossiter, Rachel Smith, Julie Twite, Susan Torke

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

UK Area Representatives

Avon & Somerset Carole Jenner-Timms 01761 233982

Berkshire Christina Brugger cb.365@outlook.com

Birmingham/W Mids. Liz Wrighton 07919 114861

Cambridgeshire Janna Hüneke 07973 107126

Cardiff Justine Swainson 029 2075 1313

Cheshire Dawn Savell 01925 416647

Cumbria Suzanne de Lozey 01539 560054

Derry/NI Sarah Murphy 07811 107065

E Sussex Anne Hodgson 01273 812580

W Sussex Julie Twite 07738 228053

Hertfordshire Wendy Walshe 01707 261573

Hertfordshire (Hitchin) Liz Childs 07711 080275

Lancashire Mark Parkinson 01257 410856

Leeds Karin de Fleyt 07787 388796

Leicestershire Jo Conquest jo.conquest@yahoo.co.uk

Lincolnshire Ruth Ayres Harris 07972 642134

E London/Essex Kate Cuzner 01787 273628

NW London Joss Campbell 07930 093564

N Wales/Anglesey Emily Knowles

Oxfordshire Kate Hill 01491 681915

Swansea Hugh Phillips 01792 865825

W Yorkshire Tracey Smurthwaite 01924 211538

International Area Representatives

Australia (NSW) Derek Galloway +61 4 50045753

Belgium Karin de Fleyt 07787 388796

Canada (Ontario) Samantha Chang +001 416 801 9196

France Atarah Ben-Tovim +33 5574 74428

Germany Sabine Baumert +49 7154 4812

Italy Geoff Warren +39 85 4155549

news

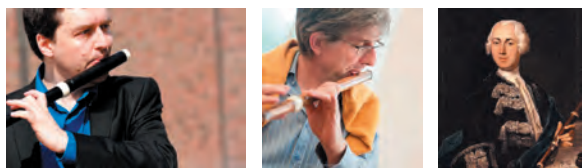


Big win for Jessica Carr

Congratulations to Jessica Carr, who recently won the Nottingham Young Woodwind

Player of the Year. Jessica is a Year 12 music scholar at Oakham School, where she studies with Lisa Nelsen. She competed in the first round and semi-finals of the biennial Nottingham competition in October 2019, in which she won both the senior woodwind class before being selected as the top woodwind player in the semi-finals. Jessica gave an excellent 20-minute recital of music by Fauré, Gluck and Enescu in the competition finals on Sunday 17 November at Nottingham University, in front of adjudicator Clare Hammond, after which she was presented with her trophy and £250 prize.

Complete Quantz



Baroque flute specialists Alexis Kossenko and Benedek Csalog have launched a new collaboration. The Quantz Project will be an online collection of high quality recordings of Quantz's complete works, available for free download. The recordings will be made on copies of Quantz flutes at baroque pitch over the next 5–8 years. For more information, and to listen to the first recordings, see <http://the-quantz-project.com/>



MD needed in Birmingham

Birmingham Flute Choir is looking for a new Musical Director to start in September 2020, replacing Sandy Hay who is stepping down after 18 years in the role. See <http://bit.ly/2tLstmf> for more information. The closing date for applications is 9 April.



The future of music education

The Department for Education has launched a consultation on the future of music education

in England, in preparation for a revision of the National Plan for Music Education. The Call for Evidence invites musicians, teachers, young people and their parents to share their views. The Call for Evidence closes on 13 March and can be found at <http://bit.ly/2ODH7Da>



New York gala

As part of its 100th anniversary celebrations, the New York Flute Club held a Gala Centennial Concert at Merkin Hall, New York, on 17 November. The

concert featured the premiere of a newly commissioned work by Gabriela Lena Frank, *Five Andean Improvisations*, performed by Carol Wincenc and published by G. Schirmer. Other performers also included Robert Langevin, Mindy Kaufman, Paula Robison, Robert Dick, and Linda Chesis, with repertoire by Barrère, Martinu, Burton, Hoover, Dick and Brant, almost all of which were premiered at the New York Flute Club. Historian and musicologist Nancy Toff is compiling a list of all of the works premiered at the New York Flute Club over its 100 year history, which will be available later in the year.

<https://nyfluteclub.org/>



Pappoutsakis winners

The final round of the 40th annual Pappoutsakis Competition took place on 26 January at the Longy School of Music of Bard College, Boston, MA. This year's finalists played music by Damase, Takemitsu and Andres. The winner was Alyssa Primeau from Boston University (student of Linda Toote), and Antonina Styczen from the Boston Conservatory at Berklee (student of Sarah Brady) was awarded second prize and the Fenwick Smith Memorial Prize.

<http://www.pappoutsakis.org>



Grand Prize for Mulsant

French composer Florentine Mulsant has won the SACEM Grand Prize for Contemporary Music. SACEM is the French collecting society, similar to PRS in the UK, and this award is similar to a lifetime achievement award. It is the first time it has been awarded to a woman. Mulsant was born in Dakar in 1962 and studied in Paris from 1977, first at the Conservatoire and then at the

Sorbonne. Her music is an extension of the French traditions; influences come from Debussy, Ravel, Messiaen and Dutilleux. Her flute works include the solo work *Envol* Op. 56, written in 2015, Variations for flute and piano Op. 11 (1995), 6 duos for flute and other instruments Op. 65 and the 2017 Piccolo Concerto, commissioned by Jean-Louis Beaumadier. Mulsant's music is published by Furore Verlag, a specialist publishing house for the music of women composers.



Guildhall short courses

Guildhall School of Music and Drama has launched its 2020 short courses programme. Highlights include a chamber music weekend for flute, cello and piano trios with Enigma14 in August, a body mapping course with Sarah Newbold and Philippa Davies, an introduction to Music Therapy, as well as courses in

conducting and ensemble direction, creative music training and musical skills such as theory and aural. For more details see: https://www.gsmd.ac.uk/youth_adult_learning/short_courses_summer_schools/music/

Gland resounds

La Côte Flute Festival returns to Gland, near Geneva, in October. The festival will run from 1–4, with guest performers Julien Beaudiment, Silvia Careddu, Jasmine Choi, Dieter Flury, Felix Renggli, Sarah Rumer, Serge Saitta, Karl-Heinz Schütz, Charles Zebley and Matthias Ziegler. There will also be a trade exhibition, Junior Competition and an Academy, with professors taken from

the performers of the festival. This will be four days of intense music and flute playing, with 30 to 40 events each day. www.flutefestival.ch



GUDRUN HINZE has stepped down from the Leipzig Flute Quintet Quintessenz. Her last concert with the group took place on 8 November. She will be replaced by Jeremie Abergel, piccolo player in the Hannover State Opera.



NAOMI LUTHER has been appointed as 2nd flute and piccolo with the Graz Philharmonic.



ALENA WALENTIN has been appointed to teach the flute at the Royal Conservatoire in The Hague, The Netherlands. She will take up the post in September, and will also be continuing with her teaching roles in the UK.



VICTORIA CREIGHTON and **IRIS DAVERIO**, both students of Julien Beaudiment at the Conservatoire National Supérieur de Musique in Lyon, have become members of the Gustav Mahler Youth Orchestra.



The German Flute Society's **INTERNATIONAL COMPETITION FOR YOUNG FLAUTISTS** will take place from 27–29 March at the Music Academy Rheinsberg. www.floete.net



The first **PUERTO RICO FLUTE SYMPOSIUM** will take place from 7–14 June. www.prfssymposium.org



The **XII WORLD FLUTES FESTIVAL** takes place in Mendoza, Argentina from 16–20 September. worldflutesfestival.org



New ABRSM online service

The ABRSM have launched a new online service, including online exam booking, which allows you to choose your own exam date and venue, and change appointment times. Exam results will also be provided online within a week of the exam through digital mark sheets. See gb.abrsm.org for more details.



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

Learn low flutes in Sheffield



Sheffield Flute Choir is hosting a Low Flutes Day with Carla Rees on Sunday 21 June at Sharrow Performing Arts Space in Sheffield. Suitable for all flute players age 16+, the day will provide advice on repertoire, tone production, technical problems, posture and intonation. There will also be opportunities for ensemble playing and the day will end with an informal performance as part of Make Music Day 2020. <http://bit.ly/31s61uH>

Flutes on the Costa del Sol



The Sixth international Flute Convention of the AFE (Spanish Flute Association) takes place in Málaga from 1–3 May. The event will also include a competition for young players under the age of 20. Guest artists include Michel Bellavance, Adriana Ferreira, Felix Renggli, Gaspar Hoyos, Hélène Boulégue, Joïdy Blanco, Nuno Inacio and Robert Dick.

afeflauta.org



Finland fest

The First Tampere International Flute Festival takes place on 25 and 26 April. The Festival seeks to bring a 'new forum for learning and inspiration' and will also incorporate a Young Artist Competition. For more information see tampereflutefest.com



Domenico Cimarosa winners

The prizewinners have been announced in the 2019 Domenico Cimarosa International Flute Competition. The jury was comprised of Mario Caroli, Christian Farroni, Elisabet Franch, Marc Grauwels, Ulla Miilmann, and composer Luigi

Esposito. First Prize went to Yui Sakata from Japan, while Aleksandra Zvereva came second and Lu Shangcong from China received the 3rd Prize.



Visit Norway

The 2020 Norwegian Flute Festival features international artists Yossi Arnheim, Hélène Boulégue, Tilmann Dehnhard and Francisco Lopez, alongside a roster of respected Norwegian players including Trond Brekka, Kristin Hammerseth and Jørn Schau. The festival takes place at the Toneheim Folk High School from 22 to 24 May. <https://www.flute.no/festival-2020>

Perform with Sinfonietta Rīga



Flute players born in or after 1990 are invited to apply to take part in the Jurjānu Andrejs VII International Woodwind Competition, hosted by the Jāzeps Vītols Latvian Academy of Music. The closing date is 1 June 2020, and there will be

three rounds, with finalists performing with the Latvian chamber orchestra Sinfonietta Rīga. For further information see <https://ej.uz/competition2020>

Deep sounds

The Midlands New Music Symposium will take place at the Music Department at Nottingham University from 7–9 May. The Symposium seeks to explore and celebrate the diversity of current contemporary music and sound practices in the fields of composition, performance and technology. The three-day event will include a series of presentations, discussions, workshops and concerts around the theme of Deep Sounds, focussing on works



for low pitched instruments. An all-comers' Low Flute Choir will form part of the event, with a performance on Sunday 10 May. For more information see <http://symposium.nottfar.org.uk/>



Come and play with Solent Flute Choir!

Saturday 7 March 2020, 1–5.30pm

Petersfield Methodist Church, 6 Station Road, Petersfield GU32 3ED
Join the Winchester Flute Choir, Tutti Flutti (Fareham) and Chichester Flute Choir for Fun, Friendship, Flute Playing and Cream Tea!

Cost: £5 to cover costs; any profits will go to charity.

All flute players are welcome, so please bring a flute-playing friend! We will be sharing our favourite pieces, exploring new music and enjoying a cream tea!

Please contact Sarah Craven, Ruth Leech or Julie Twite to register and reserve your place: solentflutechoir@gmail.com



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

: flute choir news



Crossing borders for musical collaboration

A concert in the magnificent St John's Renfield church in Glasgow's West End on 6 October 2019 was the final event in a weekend of musical collaboration and friendship building between Glasgow-based Flutes Unlimited and Cumbrian-based Flutes & Co, and their musical directors Andrea Kuypers and Sue Nicholls.

Flutes Unlimited first met Flutes & Co when they were looking for a tour venue in 2018, and Flutes & Co offered to host a joint concert in their area. The Kendal-based flute choir were able to secure the use of the Sunbeams Music Centre in Penrith—a fantastic facility offering musical projects to enhance life for disabled and disadvantaged people in Cumbria—and the two choirs spent a day together rehearsing (and socialising and eating!) followed by a sold-out evening concert.

Flutes Unlimited were excited to be able to return the favour the following year, and members of Flutes & Co made the journey north on Saturday 5 October for an afternoon rehearsal in Glasgow followed by a night out together for dinner, with the chance for the visitors to enjoy Glasgow's cultural offerings the next morning. Flutes & Co's line-up differs from Flutes Unlimited in its use of more low flutes (they are lucky enough to have a Contrabass) and the addition of a drumkit and double

bass, so the combination of players led to an exciting new sound for the Glasgow audience on Sunday afternoon. The concert's programme included performances by both choirs individually; a highlight for Flutes & Co was their stylish rendition of *The Lion King* while Flutes Unlimited had an opportunity to perform again their new commission by Mel Orris, which was premiered earlier this year: *A Love, A Lad and a Lassie*.

Joint performances, including Randy Newman's *You've Got a Friend in Me* and Elgar's *Nimrod*, were well received and the concert was rounded off in style with a rollicking rendition of Irish jig *The Butterfly* arranged by Denis Barbier. Working together has proved to be a winning formula for the two groups and strong bonds have been formed, particularly amongst the members of both groups who attended the Flutes du Soleil flute course together in France. This is run by Andrea, the musical director of Flutes Unlimited, alongside Chris Cowie, their treasurer and principal alto flute player. There will undoubtedly be further collaborations between these two groups in the future on both sides of the channel!

www.flutesunlimited.co.uk

www.flutesandco.org.uk

www.flutesdusoleil.com



Creating happy flute players since 1985

JUST
Flutes

www.justflutes.com

  @justflutes

The
**ABELL FLUTE
COMPANY**

❖


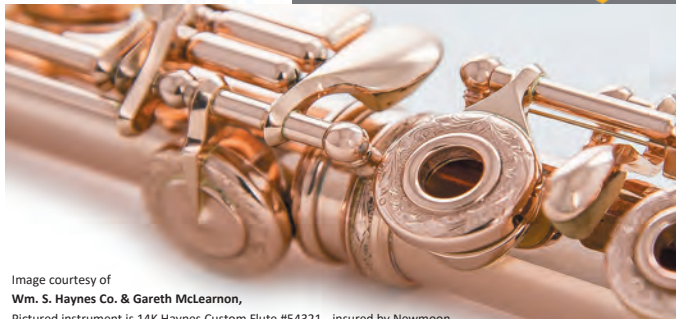
*Specializing in Boehm
system wooden flutes,
headjoints and
whistles, handmade in
grenadilla and
sterling silver.*

❖

111 Grovewood Road
Asheville, NC 28804
USA

828 254-1004
VOICE, FAX

www.abellflute.com

 **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 TN1 1XP




Germany
mancke.com

U.K. exclusive representative

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

trade news

Association of Flute Traders

Abell Flute Company

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

ALRY Publications, LLC

6304 E. 113th Ave, Tampa FLO 33617, USA
+1 2062748204 www.alrypublications.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
+1 978 425 4500 www.burkart.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, 152–160 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

Unit 62, Dartford Business Park, Victoria Road,
Dartford, Kent DA1 5FS www.universaledition.com

Verne Q Powell Flutes Inc

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

Wonderful Winds

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

Yamaha Music Europe GmbH

Sherbourne Drive, Tilbrook, Milton Keynes, MK7 8BL
01908 366700 www.yamaha.com



New Universal agreement with June Emerson

Universal Edition has entered into a new agency agreement with Emerson Edition. June Emerson Wind Music needs no introduction to the world of woodwind and brass players; for many years they have supplied musicians with sheet music with their fast and effective service. Many years ago they also set up their own publishing operation and their extensive catalogue of titles is respected worldwide with many set on the UK examination boards.

From 1 January 2020 all Emerson Edition publications can also be purchased through UE's distribution agent in Germany, mds. This new agreement between Emerson Edition and Universal Edition London is on a non-exclusive worldwide basis.

As well as supplying publications, Universal Edition London will also be marketing the publications worldwide and will carry a significant number of Emerson Edition publications for delegates to browse at UK conferences.



New CD from Pearl Artist Juliette Hurel

Principal Flute of the Rotterdam Philharmonic and long-term Pearl Artist Juliette Hurel has released a new CD with pianist Hélène Couvert. The disc is entitled *Compositrices à l'Aube du XXe Siècle* (Women Composers at the Dawn of the Twentieth Century) and features works by French composers Mel Bonis, Lili Boulanger, Clémence de Grandval, Cécile Chaminade and Augusta Holmès. Released on the Alpha Classics label, Hurel plays on her 18k Pearl Maesta Flute on this recording. Look out for a review in a future issue of Pan.

Spanish deal for ALRY

ALRY Publications and partner company United Music and Media Publishers (Belgium) are proud to announce the acquisition of the catalogue of Periferia Music. Formerly based in Barcelona, the Periferia catalogue consists of many titles for flute, ranging from solo flute with electronics, to large flute orchestra with organ. While many of the composers hail from Catalonia (Spain), there is also a large representation from Central and South America, as well as Eastern Europe.

MARCH

- 4 Florilegium**
Ashley Solomon, flute
1930 Wigmore Hall, London
- 5 Jagoda Krzemińska, flute**
Julia Klimek, piano
1305 David Josefowitz Recital Hall,
Royal Academy of Music
- 7 Solent Flute Choir: Fun,
Friendship, Flute Playing and Tea!**
1300–1730 Petersfield Methodist
Church GU32 3ED
see News for more info
- 9 BBC Young Musician 2020
Woodwind Final**
1900 Royal Welsh College of Music
and Drama
- 13 The Music Party**
Rachel Brown, flute
1900 Foundling Museum, London
- 14 Nielsen Concerto**
Lisa Nelsen, flute
1930 St Andrew's Church,
Chippenham
<https://nwso.org.uk/concerts/>
- 15 Trio Aquilae
with Lisa Nelsen, flute**
1500 The Methodist Church,
Northampton Road,
Market Harborough LE16 9HE
- 16 À Deux flute and harp duo**
1930 St Paul's Hall, Huddersfield
- Alena Walentin recital**
1930 Unitarian Meeting House,
Churchgate Street, Bury St
Edmunds, Suffolk IP33 1RH
- 19 Needlemakers Wind Prize**
1800 Silk Street Music Hall, Guildhall
School of Music and Drama
- 22 Adult Flute Day
with Christine Hankin**
1000 Just Flutes, Croydon CR0 1DP

- 24 Handel on the Move**
Lesley Holliday, flute
1830 Handel & Hendrix, London

**Aquilae Duo
with Lisa Nelsen, flute**
1930 Lampeter Music Club
Old Hall, Lampeter University

- 25 Bloch Concertino**
Karen Jones, flute
1930 Cadogan Hall, London

- 28 Flutes & Co Flashmob**
1300–1500 Arnside Pier,
Arnside, Carnforth LA5 0HA

APRIL

- 1 here.here: Music of Greg Caffrey
with Carla Rees, flute**
2000 Iklectik ArtLab,
Old Paradise Yard, London SE1 7LG

- 4 rarescale Flute Academy**
1300 St Mary at Hill, Lovat Lane,
London EC3R 8EE

Pelléas Ensemble
2000 Holmes Chapel Leisure Centre,
Crewe

- 6 Emily Beynon recital**
1300 Wigmore Hall, London

- 7 Carla Rees & Milica Milojevic
Bogdanovic, flutes**
1930 Norwegian Church,
Cardiff Bay CF10 4PA

- 14 RPO Miniatures: Harp, flute & cello**
Emer McDonough, flute
1945 Hawth Theatre, Crawley

- 15 Meraki Duo**
1300 Alderley Edge Methodist
Church

- 17 Feinstein Ensemble**
Martin Feinstein, flute
1930 Kings Place Hall One, London

- 19 Galliard Ensemble**
Kathryn Thomas, flute
1830 Conway Hall, London

- 22 Eva Oertle recital**
1930 Stoller Hall, Manchester

- 23 Maderna 100/Classical Remix**
Carla Rees, flute
1930 Italian Cultural Institute,
London SW1X 8NX

- 30 Alena Walentin, flute**
Anne Denholm, harp
1245 St Mary the Virgin Church, St
Mary's Square, Aylesbury HP20 2JJ

- 24 Kings Lynn Festival: Marsyas Trio**
1100 Kings Lynn Minster

- 25 Patrick Williams, flute, Ian
Crowther, oboe & Stephen
Barlow, piano**
1930 Eastern Crypt, Canterbury
Cathedral

- 29 Concertgebouw Winds**
1930 Royal Welsh College of Music
and Drama

- 30 Mozart Flute Quartets, Marie-
Christine Zupancic, flute**
1310 CBSO Centre, Birmingham

MAY

- 2 Veronika Klírová, flute**
Ben Dawson, piano
1200 Royal Pump Rooms,
Leamington Spa

**Intimate Notes—Manchester
Baroque Chamber Concert**
1930 St Ann's Church,
Manchester M2 7LF

- 5 Duo NewFLOW**
Karin de Fleyt & Carla Rees, flutes
1500 Royal Armouries Museum,
Leeds

- Highlight your event with an enhanced listing!
- Contact secretary@bfs.org.uk for advertising rates and more information.

- 7** **Enigma 14 with Lisa Nelsen**
1930 Oakham School Chapel
- 7** **Nottingham New Music**
-10 **Symposium: Deep Sounds with rarescale**
Nottingham University
Music Department
- 8** **Les Talens Lyriques**
Jocelyn Daubigny, flute
1930 Wigmore Hall, London
- 21** **Alena Walentin, flute**
Anne Denholm, harp
1300 St Mary's Church, Stoke
D'Abernon, Surrey KT11 3PX
- 29** **Enigma14 at Benslow—**
-31 **chamber workshops for flute, cello and piano**
- JUNE**
- 2** **Galliard Ensemble**
1930 Concert Hall, Reading
- 3** **Hannah Cresswell, flute**
Contance Chow, piano
1230 St Nicholas' Church,
Brighton BN1 3LJ
- 5** **Telemann and Bach; Annabel Knight, baroque flute**
1310, CBSO centre, Birmingham
- 16** **Daniel Shao, flute**
Joseph Havlat, piano
1945 United Reform Church,
Broxbourne, Hertfordshire EN10 7BQ
- 18** **Leeds Symphony Orchestra**
Woodwind Quartet
1305 Otley Courthouse,
West Yorkshire LS21 3AN
- 21** **Low Flutes Day with Carla Rees**
1130–1730 Sharrow Performing Arts
Space, Sheffield S7 1BE
<https://www.tickettailor.com/events/rachelshirleymusic/305932>
- 27** **rarescale Flute Academy**
1930 St Mary's Church, Potters Bar
EN6 1QQ

MARCH

- 5** **Mozart Concerto in G**
Kersten McCall, flute
1900 Sibelius Hall, Lahti
- 15** **Mercadante Concerto No. 2**
Zofia Neugebauer, flute
1100 Konzerthaus, Dortmund
- 17** **Sir James Galway recital**
2000 Davies Symphony Hall,
San Francisco
- 22** **Nielsen Concerto**
Yusuke Yanagihara, flute
1400 Suntory Hall, Tokyo
- 25, 26** **Lara Uusi teos (ke) premiere**
Claire Chase, flute
1900 Musiikkitalo Concert Hall,
Helsinki
- 26, 27** **Penderecki Flute Concerto**
Stathis Karapanos, flute
2000 Konzerthalle Bamberg,
Keilberth Saal

APRIL

- 5** **Beethoven Trio**
Emmanuel Pahud, flute
1400 Kurhaus Weinbrennersaal,
Baden-Baden
- 23–25** **Nielsen Concerto**
Jeffrey Khaner, flute
1930 (23 April)/2000 Kimmel Center
Verizon Hall, Philadelphia
- 24–26** **Lara Double Concerto**
Claire Chase, flute
1100/2000/1400 Walt Disney Concert
Hall, Los Angeles
- 25** **Mozart & Buoni**
Emmanuel Pahud, flute
1800 L'Auditorium de Lyon, Lyon
- 30** **Ligeti Double concerto**
Elizabeth Rowe, flute
2000 Symphony Hall, Boston

MAY

- 8, 9** **Mozart Flute & Harp Concerto**
Philippe Bernold, flute
1100/2000 Music Hall, Cincinnati
- 10** **Schulhoff Concertino**
Silvia Careddu, flute
2000 Musikverein, Vienna
- 14** **Mozart Flute & Harp Concerto**
Philippe Pierlot, flute
2000 Maison de la radio, Paris
- 23** **Nevermind Mr Bach**
Anna Besson, flute
1130 Bergkirche St Moritz, Hallau
- 23–27** **23–27 Montplaisir Flute Holidays**
with Janna Hüneke
and Marion Gough
Montplaisir, France
<http://www.monplaisirholidays.com/flute-school-london-at-monplaisir/>
- 28–30** **Khachaturian Concerto**
Emmanuel Pahud, flute
2000/1900 (30 May) Philharmonie,
Berlin

JUNE

- 1** **Mercadante & Cimarosa:**
Michael Marktin Kofler, flute
2000 Cuvilliés Theatre, Munich
- 3** **Bülent Evcil, flute**
Anneleen Lenaerts, harp
2000 St Esprit Catholic Church,
Istanbul
- 7** **Bach B minor Suite:**
Susanne Barner, flute
1100 Laeiszhalle: Grosse Saal,
Hamburg

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

international events

European Flute Council conference

Nice 2019



TOP Gala concert.

MIDDLE Sarah Louvion & Sibel Pensel play Doppler.

BOTTOM Nina Pollet.

The European Flute Council (EFC) held its 2019 conference at the Conservatoire de Nice on 25 October, and delegates from France, the UK, Norway, Sweden, Switzerland, Albania, Portugal and Denmark attended the event. The EFC was formed in 2015 as a loose supporting network of European flute associations, and the Council organises a yearly opportunity for them to meet.

The current organising committee were re-elected for the period 2019–2020, and it was agreed that Jørn Schau (Norway) and Malcolm Pollock (UK) should jointly chair the group. The other members are Carole Reuge (Switzerland), Sibel Pensel (France), Torleif Ander (Sweden) and Ruth Wentorf (Germany).

The EFC's first collaboration had been to support a major event in Poznań in April 2019 focussing on flute choirs. This was judged a great success by the meeting, and feedback from those who attended had been extremely positive. Future possible events were also discussed during the weekend in Portugal and Albania, and it was agreed to look at these options in more detail before committing the EFC to them.

Jorge Salgado Correia from the University of Aveiro in Portugal gave a presentation on his work as a professor and researcher. He particularly focussed on his approach to artistic research involving his university flute ensemble and other students.

The EFC had prepared a draft strategic plan to help it move forward over the next five years, and this was discussed and approved via a presentation by Malcolm Pollock. Priorities based on an analysis of the current environment included continuing to support high profile events and where possible smaller scale projects, working to develop effective relationships between European flute societies, developing a voice for the flute world based on effective advocacy and influencing skills, exploring options to leverage financial support for projects, seeking additional support and expertise if needed, and supporting possible academic research projects into flute playing and teaching.

The EFC committee will be working hard to develop this plan further over the next 12 months.

MALCOLM POLLOCK

The 4th Maxence Larrieu International Flute Competition

Nice, 20–26 October 2019



L to R Torleif Ander (Sweden); Carole Reuge (Switzerland); Maxence Larrieu; Sibel Penseil (France); Pascal Gresset (France); Jorge Salgado Correia (Portugal); Jørn Schau (Norway); Elvis Rudi (Albania).

65 young flute players from all over the world entered the 2019 Maxence Larrieu competition, organised by Sibel Penseil and the Association à Travers la Flûte and supported by the Conservatoire de Nice.

The international jury included Maxence Larrieu, Emily Beynon, Jocelyn Aubrun, Jaeyoung Bae, Quiling Chen, Niurka González Nuñez, Sarah Louvion and Felix Renggli. All of the jury played in a Gala Concert on the evening of 25 October (which was also Larrieu's 85th birthday!), and the final of the competition took place on 26 October, featuring four outstanding young artists.

Each finalist was required to perform a new piece, *Toscane*, by Conservatoire director Thierry Muller and the CPE Bach D minor Concerto with the Nice Philharmonic Orchestra,

after which the overall winners were announced. An additional group of European Flute Council members (whose 2019 conference coincided with the event) formed the jury for the Muller performances.

Nina Pollet (France) was the overall winner of the competition, Silvia Rosas Ramalla (Spain) was in second place, Hélène Macherel (Switzerland) was third and Alberto Acuna (Spain) was fourth. The prizes were most generous: first prize was 8000€, a gold Song headjoint and the recording of a CD, and a number of European festivals had offered to feature the finalists in their upcoming programmes. All four of these musicians showed outstanding potential and I wish them every success in their future careers.

MALCOLM POLLOCK

NFA Flute Choir Commission

Julia Wolfe's new work to receive 12 premieres

The National Flute Association of America has announced its next Special Project Commission, a new work for 12 flutes by Pulitzer Prize winning composer, Julia Wolfe.

“What I love about this project is the broader statement it makes about the importance of inclusion and community within our field. The value of commissioning new repertoire cannot be overstated as it brings vibrancy, in many ways the very breath of life, to our art.” Coordinator of the Chicago premiere, Jennie Oh Brown’s words eloquently summarize the importance of this commission as well as the NFA’s commissioning programme as a whole.

Julia Wolfe’s work for twelve flutes is the most recent Special Project Commission of the NFA. It is being premiered by twelve ensembles in twelve cities across the USA and around the world in April, and the ensembles will come together for a mass performance, conducted by Lifetime Achievement Award Winner Ransom Wilson, to close the Friday night Gala Concert at the NFA convention in Dallas in August.

Recognition of Wolfe’s compositional work is extensive and impressive, including a Pulitzer Prize, a MacArthur Fellowship, a Herb Alpert Award in Music, and she was named the 2019 Composer of the Year by Musical America. Wolfe’s music is known for her diverse influences—from Beethoven to Led Zeppelin—as well as an exciting physical and powerful presence. In conversation, Wolfe speaks of her strong connection to community and education, including amateur, university, and professional ensembles alike.

Some of the twelve premieres will be performed by existing flute ensembles, such as the Heartland Community Flute Choir in Omaha, coordinated by Christine Erlander Beard, and the Frost Flute Ensemble at the University of Miami, coordinated by Jennifer Grim. There are also several ensembles formed specifically for this premiere. Members of the Japan Flutists Association will come together in Tokyo under the leadership of Takanori (Fred) Yamane, while in The Netherlands, Ned McGowan has formed an ensemble with professional colleagues as well as students from the Utrecht Conservatory. Many of the ensembles feature a mix of professional, student, and amateur flute players.

Further American performances will take place in Seattle, Texas, New York (where it will form part of the programming of the 100th anniversary season of the New York Flute Club), Nashville and in Boston, where it will be performed at Flutistry Boston and with an ensemble primarily comprised of flutemakers. The Boston performance is coordinated by the New Music Advisory Committee Chair, Sarah Brady who said, “I love the idea of showcasing all of our community, including the people who make all of us sound so great! These flutemakers build new instruments every day and now will be performing new music together by one of our greatest living composers.”

This project is also an opportunity to reach beyond the borders



PETER SERLING

of the USA and embrace the international inclusivity of the NFA. The premiere in San Diego, coordinated by Michael Matsuno and Rachel Beetz, features international ties, as the ensemble is a coming-together of flute players from Los Angeles, San Diego, and Ensenada (Mexico) in representation and celebration of San Diego’s cross-border nature.

Takanori (Fred) Yamane in Tokyo shared that “It is a great honour to join this memorable project. We cannot wait to perform the work, and we hope that this concert will be a good chance to let Japanese flute players know about the NFA’s history and about Wolfe’s artistic work.”

Similarly, Carla Rees shared that “We’re hugely excited to be able to present Julia Wolfe’s piece in the UK. The rarescale Flute Academy is made up of current university students, recent graduates and young professionals, and it’s a real honour to be able to introduce these young players to Wolfe’s music, as well as to help them connect with the wider flute world. International projects such as this are so vital to bringing the flute world together, and helping us all to develop stronger links with friends and colleagues around the world.”

LISA BOST-SANDBERG

- Flutist, composer, and improviser **LISA BOST-SANDBERG**
- teaches flute at the University of North Dakota and performs frequently as a soloist, chamber musician, and orchestral flutist. Currently serving the NFA on the Board of Directors and as a member of the Archives and Oral History Committee, she chaired the New Music Advisory Committee from 2015–2019.

Julia Wolfe premieres

SATURDAY 4 APRIL

Tokyo, Japan

Japan Flutists Association / Takanori (Fred) Yamane
1500, Powell Flutes Japan Artists Salon DOLCE

London, United Kingdom

rarescale Flute Academy / Carla Rees
1300, St. Mary at Hill Church, Lovat Lane EC3R 8EE

Omaha, Nebraska

Heartland Community Flute Choir / Christine Erlander Beard
1400, Recital Hall, Strauss Performing Arts Center,
University of Nebraska at Omaha

Boston, Massachusetts

Flutistry with Boston Flutemakers / Sarah Brady
1900, Flutistry Boston

WEDNESDAY 8 APRIL

Miami, Florida

Frost Flute Ensemble Concert / Jennifer Grim
1930, Gusman Concert Hall, Frost School of Music, University of Miami

THURSDAY 9 APRIL

Utrecht, The Netherlands

Flutes in Wolfe's Clothing: Utrecht Conservatory Flutists + Guests /
Ned McGowan
1900, Fentener van Vlissingen Hall, Utrecht Conservatory

Nashville, Tennessee

Blair Flute Ensemble / Molly Barth
1830, Main Lobby, Schermerhorn Symphony Center

TUESDAY 14 APRIL

Denton, Texas

Nova New Music Ensemble Concert / Elizabeth McNutt
2000, Voertman Hall, University of North Texas

SUNDAY 19 APRIL

Seattle, Washington

Seattle Flute Festival / Paul Taub
1140, Town Hall Seattle

San Diego, California

Flutists of Southern & Baja California / Michael Matsuno, Rachel Beetz
1400, Recital Hall, Conrad Prebys Music Center,
University of California San Diego

New York, New York

New York Flute Club Concert / Jayn Rosenfeld
1730, Engelman Recital Hall, Baruch Performing Arts Center

TUESDAY 21 APRIL

Chicago, Illinois

New Music Chicago Presents / Jennie Oh Brown
1200, Preston Bradley Hall, Chicago Cultural Center

The 15th Adams International Flute Festival

Many years ago, when Peter Swinkels (the 'brains' behind the Adams European Flute Centre) asked me if I might be interested in taking part in a new festival that he was organising, I wasn't instantly eager to sign up. Of course, I love the flute, everything related to it and the music written for it, but I have always been somewhat shy of the 'frenzied flute gluttony' that more often than not takes place in flute festivals or conventions around the world. The idea of flute players in their hundreds or even thousands, descending like a plague of locusts, to gorge themselves on flute playing and nothing but flute playing for several days, quite frankly fills me with the kind of horror reserved only for the most terrifying nightmares.

"It really isn't going to be like that," Peter insisted. "I want to organise a festival which has a great, relaxed atmosphere, lots of varied classes and events to suit all tastes, where at the end of the day, we can all meet up and have good food and wine and where everyone, be they participating in any way, just has a truly memorable and wonderful time." So, I grudgingly and reluctantly accepted, thinking that he had probably lost some of his common sense or even sanity. No flute gathering could ever realistically hope to achieve what I considered to be the impossible.

Peter was a brave and quite possibly stark raving bonkers man!

But you know, something that I don't like to admit to too often happened. He was right and darn it, I was wrong.

For 14 years now, the Adams International Flute Festival has achieved exactly what Peter hoped it would do and so good has each year been that when I have been asked to return yet again (I believe that I might be one of the few who has attended all 14 festivals so far!), even though I try to say 'NO', my lips and mouth form the word 'YES'.

Over the years, thousands of flute players and music enthusiasts in general, have walked through the doors of this very special festival and drenched themselves in what has to be one of the most constructive and warm atmospheres ever created for such occasions.

The 15th anniversary festival this year, I have no doubt will be just as good as all of the previous events and quite possibly even better. Something to seriously look forward to.

Now I really must start planning how I will finally say 'NO' to the 16th festival!

PAUL EDMUND-DAVIES



ABRAF Festival

The 16th ABRAF Flute Festival took place in São Paulo in Brazil from 31 October to 3 November 2019. Expertly organised by ABRAF's President, Rogerio Wolf and his team, the festival featured performers from Brazil as well as international guests, and offered a varied programme of recitals, masterclasses, workshops and ensemble playing. A trade exhibiton also offered opportunities to get to know more about the flute world in Brazil.

The festival was held in the exquisite Sala São Paulo, an imposing building which was formerly the Júlio Prestes Railway Station and was renovated in 1999. The main concert hall is home to the São Paulo Symphony Orchestra and has state of the art acoustics. Concerts took place here as well as in the smaller Sala Coro, which was a beautifully resonant space ideal for flute recitals.

Guest artists included Rubem Schuenck, Claudia Nascimento, Arley Raiol, Danilo Mezzadri and members of the Superflutes International Collective, (Michel Bellavance, Christine Erlander Beard, Christopher Lee, Milica Milojevic Bogdanovic, Gabriel Goni, Horacio Massone and Carla Rees) who gave recitals and masterclasses individually as well as performing as an ensemble. Concert highlights included Michel Bellavance's performance of Richard Strauss' Sonata in E \flat major, Sergio Morais's impressive contrabass flute playing and Alexandre Eisenberg's own composition, a duo for two flutes which he performed with Arley Raiol.

I was also particularly impressed by the level of curiosity and interest from the students who took part in the masterclasses; they were keen to learn and to make the most of developing connections with the international performers.

The festival had a wonderful friendly atmosphere and a great spirit of adventure and discovery. Congratulations to Rogerio Wolf and everyone involved in creating such a special event.

CARLA REES



4th International Theobald Böhm Competition for Flute and Alto Flute



ROGÉRIO ACIOLI



LUDWIG BÖHM

The 4th International Theobald Böhm Competition for Flute and Alto Flute on the occasion of his 225th birthday took place from Monday 30 September to Wednesday 2 October in the Kleiner Konzertsaal of the Hochschule für Musik und Theater München.

On the day before the competition, the jurors performed works by Theobald Böhm in the festival concert in the Hubertus Room of the Castle Nymphenburg.

The President of the jury was Ulrich Meyer (professor, Hochschule für Musik und Theater München), with jury members Martin Belič (flautist of the Munich Philharmonic, winner of the 2nd International Theobald Böhm Competition 2011), Hélène Boulègue (solo flautist of the Orchestre Philharmonique du Luxembourg), Guoliang Han (solo flautist of the China National Symphony Orchestra, Professor of the Central Conservatory of Music in Peking), Tomoko Iwashita (lecturer at the Musashino Art University in Tokyo), Jan Ostrý (solo flautist, professor of Flute at the Conservatory in Prague) and Irina Stachinskaya (solo flautist, formerly Moscow State Symphony Orchestra).

The aim of the competition is to keep the memory of Theobald Böhm and his achievements alive. The competition differs from the other flute competitions by placing the romantic virtuoso compositions and arrangements of Theobald Böhm at the centre of the programme.

The winners were:

1st Prize: Shangcong Lu, China (5000 EUR, Donation Otto Eckart)

2nd Prize: Wakizaka Fu, Japan (3000 EUR, Yamaha Europe)

3rd Prize: Guillermo Gonzalez Gonzalez, Spain (2000 EUR, Donation Dr. Castringius)

Special Prize for Alto Flute: Helen Dabringhaus (headjoint by Sanford Drelinger)

Special Prize for best participant under 20 years: Jakob Slavkov, Slovenia (piccolo headjoint by Tobias Mancke)

Special Prize for the second-best participant under 20 years: Jacopo Famà, Italy (200 EUR, Theobald Böhm Donation)

LUDWIG BÖHM

A Lifetime of Innovation



EVA KINGMA

Outstanding alto- to subcontrabassflutes
Kingma & Brannen alto- and bassflutes
Kingma System®
Custom options on all models

www.kingmaflutes.com

Learn about the amazing *Grolloo Flute Festival*
www.grollooflute.com

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* and the convention program book online—
plus dozens more resources available on the NFA's website.

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

Call 1-312-332-6682 or visit nfaonline.org/membership

: flute choir focus

Great Britain



Woking Flute Choir



Date formed 1990

Variety of flutes Piccolos, concert flutes, alto and bass

Playing level of members Adults, Grade 5 upwards

Number of members approx 12

Where we perform:

Local events in Horsell like the Garden Safari, Picnic on the Green and the Village Fair. Also in Woking Church at the International Carol Concert.

Some of our favourite pieces:

The *Miss Livvy Edwardian Sagas* by Keith Amos for six flutes are fun to play. They have lyrical and dance movements and we like the imagery they evoke.

Our members also make regular arrangements from simple pieces like Grieg's *Cradle Song* or *The Pilgrim Chorus* from *Tannhäuser* by Wagner to more complex works like *Gold and Silver Waltz* by Lehar, *The Polovtsian Dances* by Borodin and the *1812 Overture* by Tchaikovsky which includes some foot stamps at the end in lieu of the canon. Let us know if you would like to see the catalogue.

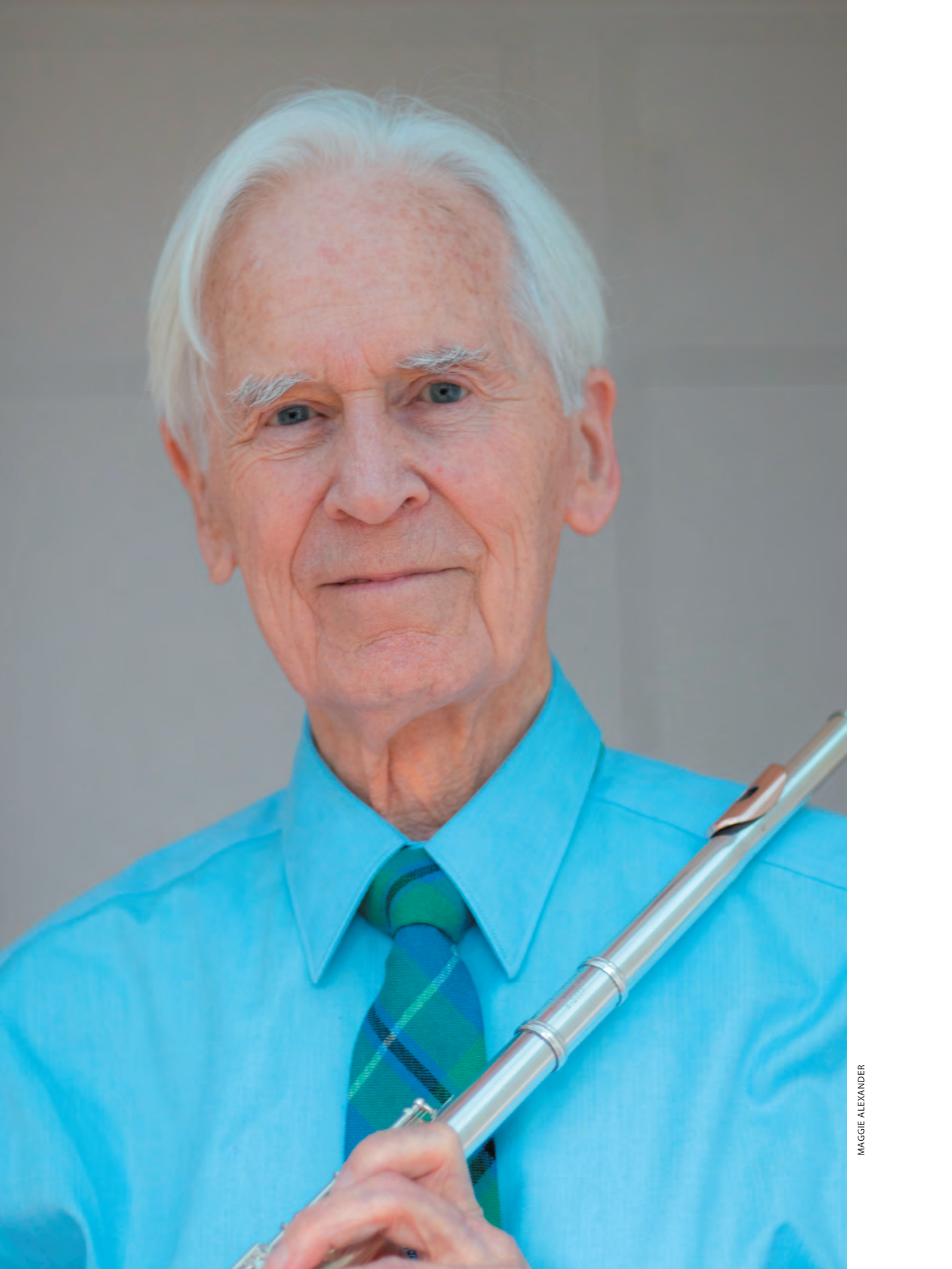
About us:

During our sessions each person decides which part to play for each piece. This gives each player both variety and practice over the entire range of the flute each rehearsal. We don't have a conductor and we change who leads us in. When not working towards a performance we like to play different music each week which is great for our sightreading. We are a very friendly group and although you may have the cares of the world on your shoulders when you arrive, after a few bars of music—played with great aplomb, but not necessarily with all the repeats or key changes, at least on the first attempt—and some wholesome conversation, you leave with a spring in your step ready to face the week.

Rehearsals:

Every Wednesday except Christmas and New Year. 7.30–9.30 at 42 High Street, Horsell, Woking, GU21 4UA. Contact 01483 721473

- 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



MAGGIE ALEXANDER

Alexander Murray

“ I’ve gone on learning the flute all my life

A discussion with **CRESSIDA GODFREY**

For anyone doubting the benefits of a lifetime of flute playing and Alexander Technique, they need look no further than former Principal Flute of the London Symphony Orchestra, AT practitioner, and flute designer Alexander Murray! Now in his 90th year, Alex is as enthusiastic and fascinated by the flute as ever. He keeps in shape by playing baroque flute every day, transposing into different keys and playing on either side!

It is a measure of Alex’s continued interest in the flute world that he contacted me on hearing I had studied with his LSO colleague, neighbour and good friend, Lowry Sanders. We met for a lively and fascinating chat, with flute demonstrations, in November 2019 at Alex and Joan’s immaculate home. This proved to be a timely update to Robert Bigio’s article *Alexander Murray: Curiosity and Encouragement* for *The Flutist Quarterly*, NFA in Spring 2013.

In November 2018 Alex and his wife Joan, a former dancer, moved back to London after 40 years in the USA where Alex was Professor Emeritus of the Flute at the University of Illinois, Urbana-Champaign. They also left behind the thriving Urbana Center for the Alexander Technique which they co-founded in 1977. Prior to retirement in 2003, they taught hundreds of students and musicians and trained what was to become a

worldwide network of AT practitioners. Their daughter Fiona, a professional violinist, music coach and Yale School of Music Graduate, lives in New York.

Alex was on the founding Board of the National Flute Association (USA) in 1973 and was presented with their Lifetime Achievement Award in 2015. He is also a Lifetime Member of the British Flute Society.

In 2018, Alex and Joan were presented with the Illinois Arts Legacy Award.

To celebrate his 75th birthday in 2004, Alex gave a final concert with his friend and fellow Professor, Ann Yeung, performing the Mozart Flute and Harp Concerto with the Illinois Sinfonia da Camera. Alex played from memory (as he was determined to do) on the last “Murray Flute” that Jack Moore had made for him. »



TOP WIND



Europe's favourite flute specialist

2 Lower Marsh, London SE1 7RJ. Tel 020 7401 8787 Fax 020 7401 8788
Email enquiries@topwind.com www.topwind.com

FLUTES | REPAIRS | MUSIC | ACCESSORIES

MAGGIE ALEXANDER



Keeping in shape!

IT HAS BEEN QUITE A JOURNEY ...

Born in South Shields, UK in 1929, at the age of 11 Alex was one of 300 children evacuated by ship to Cape Town to escape the War in Europe. He'd saved up to buy a wooden fife which he learned to play during the three-week crossing. He stayed in South Africa for the next six years with his aunt and uncle.

In 1940 the course of his life was changed by a chance meeting with an émigré flautist, David Sandeman, who was eventually to become principal of the London Philharmonic Orchestra. Alex had no idea what the flute should sound like until he heard David play. He lent Alex a flute and taught him for one year to a standard sufficient for Alex to play in the orchestra of University of the Witwatersrand, Johannesburg when the family moved there.

He says: "I was always fortunate, once I was known to play the flute—that is what saved my years in South Africa."

STUDENT YEARS ...

Back in South Shields in 1946 at the age of 17, Alex was again inspired by a chance meeting with a visiting Stanley Farnsworth. He was "an amazingly natural flute player—I have never heard sweeter flute playing; as natural as talking." Coached by Stanley in London, Alex won a Scholarship to the Royal College of Music.

Sadly, the flute tuition Alex received at RCM fell very much short of his expectations. The "do as I say" approach was very different from that of David Sandeman who had encouraged him, not discouraged him, and had taught him "to learn how to learn".

However, after one year, Alex's life was again interrupted and, now aged 18, he was conscripted into the Royal Air Force Band No. 1—Regional Fighter Command. He spent the next two years in Singapore, Hong Kong and Malta.

Back in London in 1950 for a second and final year at the RCM a friend, Albert Honey, who had just returned from Paris, suggested Alex apply to the Conservatoire. »



Johannesburg 1944.



A 75th birthday concert—Mozart with Ann Yeung, Illinois 2004.

“ Villa Lobos
was very
Brazilian
and smoked
a big cigar!



Principal Flute and LSO Board member 1963.

PARIS

Supported by letters from Thurston Dart and Howard Ferguson, in 1951 Alex “almost unexpectedly” found himself in Paris on a French Government Scholarship. Luckily, he had just finished “a lucrative job” playing for Laurence Olivier’s play *Venus Observed* at the St James’ Theatre. This funded his day to day expenses and three hours of daily French tuition at the Alliance Française.

With the help of his friend, the oboist Janet Craxton, Alex found lodgings in the Boulevard Raspail. Being only five years after the end of the War, Paris was not the elegant city it is today, but Alex had a “marvellous time,” especially with a French Government card that enabled him to attend free evening lectures at the museums.

There were 12 other flute students in his year—all French. One, Maxence Larrieu, “a young genius”, was awarded the Premier Prix at the end of his first year. Their Flute Professor, Gaston Crunelle, “didn’t really teach, as such, or play” but left that to Fernand Caratgé, a fellow protege of Philippe Gaubert. Lessons were for six students. To get individual tuition, they took it in turns to stagger their arrival and departure in class.

Caratgé found Alex a Marigaux flute, one of the last made by Louis Lot. He played on a Marigaux piccolo too which had “a terrible whistling sound at the bottom but played the top notes easily”.

He also studied solfège, “very difficult—a terrible waste of time”, with Nadia Boulanger’s assistant, Annette Dieudonné. It was a strange class comprising Alex, a 28-year-old American percussionist, and two children; the composer Pierre Petit’s son, aged just five, and six-year-old Idil Beret, the Turkish pianist. Being told he could “escape” a second year of solfège by gaining a Gold Medal, Alex applied himself and achieved it.

He also attended Nadia Boulanger’s composition class as an “auditeur”. She was very demanding of her composition students who included the British students, John Lambert and Thea Musgrave. He also studied the history of music, and musical aesthetics with Marcel Beaufils, “a great teacher”. He also met many interesting people—not least Heitor Villa Lobos, “very Brazilian and smoked a big cigar”, with whom he had tea.

For the Premier Prix du Concours, Alex was coached by Crunelle for one week on *Le Merle Noir*, newly commissioned from a young Olivier Messiaen. Crunelle, who was also new to the piece, marked his ideas of phrasing, style and breath marks—“birds don’t sing continuously ...”. Alex was the first foreign student to be awarded the Prix.

THE ROYAL OPERA, COVENT GARDEN

Back in London in 1952, Alex joined the Orchestra of the Royal Opera House, Covent Garden on the invitation of the Manager, Maurice Smith, and trialled in *Der Rosenkavalier*. Asked to play principal flute by Sir John Barbirolli in Gluck’s *Orfeo ed Euridice* in 1953, Alex was thrown a rose by Kathleen Ferrier during the curtain call. Later that year he was appointed co-Principal with Harold Clarke.

More importantly he had met Joan (Elvin), a dancer in *The King and I* at the Theatre Royal, Drury Lane. Despite having to wait for him until the end of *Götterdämmerung* each evening, Joan and Alex were married in 1954.

The 1950s was an extraordinary time for British opera with first performances of Sir William Walton’s (“a wonderful character”) *Troilus and Cressida* conducted by Sir Malcolm Sargent, Sir Michael Tippett’s *The Midsummer Marriage*, and Benjamin Britten’s *Gloriana*, which they took on tour to Africa. It was hard work, even with five players in a shift system, but “it depended who you were playing with, as to how easy or difficult it was. We took *The Tales of Hoffmann* on tour. Joan Sutherland sang all four female roles as everyone else was ill!”

DISCOVERING THE ALEXANDER TECHNIQUE

During his four years at Covent Garden, the draughty orchestra pit caused Alex to develop bronchitis. He was introduced to Charles Neil, a pupil of Matthias Alexander, by a friend researching stress

for a PhD in Physiology. Alex took lessons with Neil in “breathing, poise and relaxation to reduce the stress of being a principal player”. He found these kept him healthy and benefitted his flute playing. Joan also starting lessons with Charles and, on his death in 1958, she and Alex went on to train as AT practitioners with another of Alexander’s protégés, Walter Carrington.

In 1967, Alex and Joan met Professor Raymond Dart who inspired their further investigations into the Alexander Technique. They developed the “The Dart Procedures”, an innovative process that continues to influence Alexander Technique practice throughout the world.

THE LONDON SYMPHONY ORCHESTRA

Despite loving the music, particularly the ballet, at Covent Garden, the work was exhausting. So, in 1955, following a lead from Geoffrey Gilbert, Alex applied for Principal Flute in the London Symphony Orchestra. The audition was held in the Albert Hall with pre-prepared pieces including Richard Strauss’s *Till Eulenspiegel*. Alex had a week’s trial and stayed on in the LSO for the next eleven years, until 1967.

It was an extraordinary time. Due to issues with the management, most of the wind section had been replaced by young graduates. Alex therefore found himself among friends from the RCM; the clarinetist Gervase de Peyer and the bassoonist Bill (William) Waterhouse. Other notable players included the piccolo player Lowry Sanders, the horn player, Barry Tuckwell, and the oboist, Roger Lord. Alex’s great friend, the flautist and piccolo player, Derek Honner, was a first call extra.

For anyone wishing to hear this stellar woodwind section, go to YouTube: Britten conducts Britten—*Nocturne for tenor, 7 obligato instruments and strings, Op. 60–7. What Is More Gentle Than A Wind In Summer?*

“It was a convivial work environment. We were all young and keen, but the LSO is so very much better these days. In those days it wasn’t a patch on the Royal Philharmonic Orchestra. The best orchestra was The Philharmonia—all the string players were well paid as it was mainly doing recordings, with only some concerts with good conductors.”

HEARING OTHER PLAYERS ...

We can hardly imagine it now, but before the internet there was little chance for the working musician to hear other players, let alone new music. Alex surprised his colleagues by entering international competitions during his annual leave. Geoffrey Gilbert asked him why he wanted to do this. What was he trying to prove? He didn’t really know, but he wanted to go and see what it was like.

In 1959 he went to Prague with Bill Waterhouse to play a piece by Vilem Blodek, taking a piano accompaniment recorded by his friend Thea Musgrave. He won a prize but couldn’t bring the money out of the country! The next year he went to Munich with his friend, the conductor Ted (Edward) Downes. He was staggered by the Swiss winner’s performance of the Ibert Flute Concerto, “the most difficult piece of flute music being played at that time”.



In the USA with the 1905 Dayton C Miller gold flute.

“Joan Sutherland sang all four female roles as everyone else was ill!”

AMERICA!

The summer of 1966 changed the course of Alex and Joan’s life when Alex declined an LSO tour to Florida (he knew from experience how hot southern summers could be) and instead accepted an invitation to teach at the Interlochen Center for the Arts—a large music camp in Michigan. He was subsequently offered the Flute Professorship at Michigan State University to where he and Joan moved in 1967.

Alex’s place on the LSO Florida tour was taken by Geoffrey Gilbert, who was subsequently offered the Flute Professorship at Stetson University, Florida, and a certain young and aspiring flute player, James Galway (“he was brilliant”), took Alex’s place in the LSO.

A EUROPEAN SABBATICAL

In 1974, after seven years in Michigan, Alex and Joan took a three-year sabbatical in The Netherlands where Alex was appointed Professor of Flute at the Royal Dutch Conservatory, The Hague. He also taught for one day a week at the Royal Northern College of Music in Manchester. During this time, Joan taught AT extensively in both The Netherlands and London.

They returned to the USA in 1977 for Alex to take up the appointment at the University of Illinois and together they founded the Center for Alexander Technique. »



With Ron Laszewski's "baroque" flute.



With Jack Moore's "Murray Flute"—note the single tube

MAGGIE ALEXANDER

DESIGN AND THE MURRAY FLUTE

Alex began an interest in flute mechanics and acoustics during his time in the military. After the War there was a bifurcation from wooden to silver flutes, but the change in international pitch from A=435Hz to A=440Hz was generally accomplished by shortening the headjoints, resulting in poor intonation. In addition, the design of newer flutes had drifted away from the fundamentals of the Boehm system. This was something that Alex's friend, Elmer Cole, began to be interested in.

In 1959, Alex met the flutemaker Albert Cooper in London and commissioned him to make some new headjoints. This initial work, and Cooper's well documented subsequent work with flute players and technicians in the UK and the USA, led to what is known as the "Cooper scale".

Alex's further work in the USA with Armstrong, lead technician Jack Moore, and, much later, Ronald Laszewski, a nuclear physicist at the University of Illinois, saw the development of the "Murray Flute". Using computer-based acoustic analysis, Laszewski concluded that changes to the embouchure and tone holes could make the instrument "sing beautifully". It was small changes that made the difference, but as Alex says, "you just have to know when to stop!"

Jack Moore went on to make fifty "Murray flutes" with adaptations such as open G \sharp and D \sharp , one of which Alex continues to play today.

FLUTE PLAYING SHOULD BE "BRILLIANT, CLEAR AND WITH ENERGY"

Alex believes that the student should begin learning Alexander Technique almost before they learn the flute! He explains that everything is dependent on the breath: "flute playing is as easy as breathing".

"Are you enthusiastic and eager to play? How are you going to breathe out and hit the side of the embouchure hole in a way that doesn't distort you? Start from nothing, breathe in and then play at the top of the breath, not the bottom. When air is there you can shout or whistle. There will be air still in the lungs when you breathe out. If you get rid of it all, air comes in fast to refill lungs. The more air that goes out, the more comes in.

Tonguing is (only) to stop or catch the air. You must have the note first, at the pitch you want to play it, guided by the lips. You don't need to push.



Jack Moore "Murray Flute" with Le Merle Noir.

It is important not to press on the lips, or the keys, or down to the floor. Whether standing or sitting, keep light and buoyant. Do not be weighed by gravity. No strength is required, just freedom and mobility. Hard work is a sign that you are working against yourself. Practise like this and you will feel confident in any musical situation.”

For breathing over long phrases, Alex uses Wordsworth to illustrate. Try saying this quickly in one breath:

“ I wandered lonely as a cloud That floats on high o'er vales and hills,
When all at once I saw a crowd, A host of golden daffodils

You will exhaust yourself! But if you speak it in rhythm, it becomes more meaningful and manageable.

Now say it again, taking small breaths and with phrasing:

“ I wandered ... lonely as a cloud ... That floats on high o'er vales and hills ...
When all at once I saw a crowd ... A host ... of golden daffodils.

In a similar way, find the rhyme in the music and play it a few times until you find the shape. When you listen to Mozart or Bach, or even when playing Taffanel & Gaubert exercises, the same applies. Find the chord structure and take your time. Everything is related. It should flow. The tune comes with the breath. Like that, you can play forever!

To hear an example, go to YouTube for Alex's 1974 recording of Gaubert's *Nocturne and Allegro Scherzando* with the pianist Martha Goldstein.

GOING FORWARD ...

Alex says, “I think I have found the most sensible way to play for my stage in life and still get a certain amount of enjoyment out of experimenting with the flute and seeing what I *can* do.”

He has always enjoyed collaborations—particularly playing flute duets, which he continued to do until he and Joan moved back to the UK, but they do continue to teach AT in London. Asked if there are any flute players he particularly admires, Alex says, “I like those chaps in the Berlin Philharmonic. They're rather good, aren't they!”

• **CRESSIDA GODFREY** studied flute as a Junior at the Guildhall School of Music with Simon Hunt, and subsequently at Trinity College with Lowry Sanders and Ann Cherry. In 2015 she and fellow flautist, Jane Gilbert, founded “The Tooting Broads”. It was Jane who introduced her to Alex. There was a story to be told ...



FURTHER READING

“Alexander's Way: Frederick Matthias Alexander In His Own Words and in the Words of Those Who Knew Him” by Alexander D Murray, 2010

Alexander Technique for Musicians—The Alexander Technique for Woodwind Players
www.alexandercenter.com

“Grabbing the Bird by the Tale: A Flutist's History of Learning to Play” by Alexander Murray
www.alexandercenter.com/pa/flutei.html

“Fortunate Misfortunes—Steps Toward the Alexander Technique”
www.alexandercenter.com/pa/fluteii.html

“The Alexander Technique and Flute Playing” by Alexander Murray
www.alexandercenter.com/pa/fluteiii.html

“Alexander Murray: curiosity and encouragement” by Robert Bigio
Flutist Quarterly, Mar. 22, 2013, National Flute Association, Inc.



YEVHEN GULENKO

Case for Movement Education

by KELLY MOLLNOW WILSON

As musicians, we have a number of things that we want to have happening during our music making. We want beautiful phrases, free and easy articulation, maximum breath control, and fluidity throughout all technical passages. Reliability and consistency are important because we want access to these things for every performance. The way we consistently achieve these results is through the use of free and efficient movement.

Musicians move for a living. All of the sounds we make are produced by some type of movement. Some movements are very obvious, such as finger movement required to operate flute keys, while other movement is more hidden, such as the internal movements that happen during breathing. The movement of the spine during breathing is very subtle, but so important. For every sound that you desire to make, there is a set of movements that result in that particular sound. Music making is a whole body activity, not just the result of finger and face movement, yet, most musicians are not taught how their bodies actually work in movement. We are taught to listen to ourselves and others, to read the notes, to learn the fingerings and rhythms, but we rarely are taught to monitor the quality and ease of our own movement. Consider athletes and dancers; they always consider themselves movers by definition. Professional athletes retire in their 30s and 40s, while musicians are still going strong into their 70s and beyond! The movement we do as musicians is highly refined, complex, rapid, demanding, and requires much training, yet we seldom received dedicated movement instruction.

Many musicians are injured and many are playing in pain. In 2012, Dr. Bronwen Ackerman, Professor of Biomedical Science at the University of Sydney, surveyed members of the eight

professional full time orchestras in Sydney. 84% of the musicians had experienced pain that had interfered either with playing their instrument or participating in orchestral rehearsals and performances. 50% had pain at the time of the survey. Another study, done in 2008 by the American Association of Physician Assistants, found that 50–76% of musicians reported musculo-skeletal injuries.

Does an injury rate of 50–84% for professional musicians, depending on what study is referenced, seem alarming to you? The numbers are probably higher because musicians continue to struggle through pain because they need to work, and many don't have adequate health insurance. Some, but not all, of these injuries are caused by repetitive movement that is not performed in agreement with how the body is designed to move. Learning to move more efficiently can help prevent this type of injury.

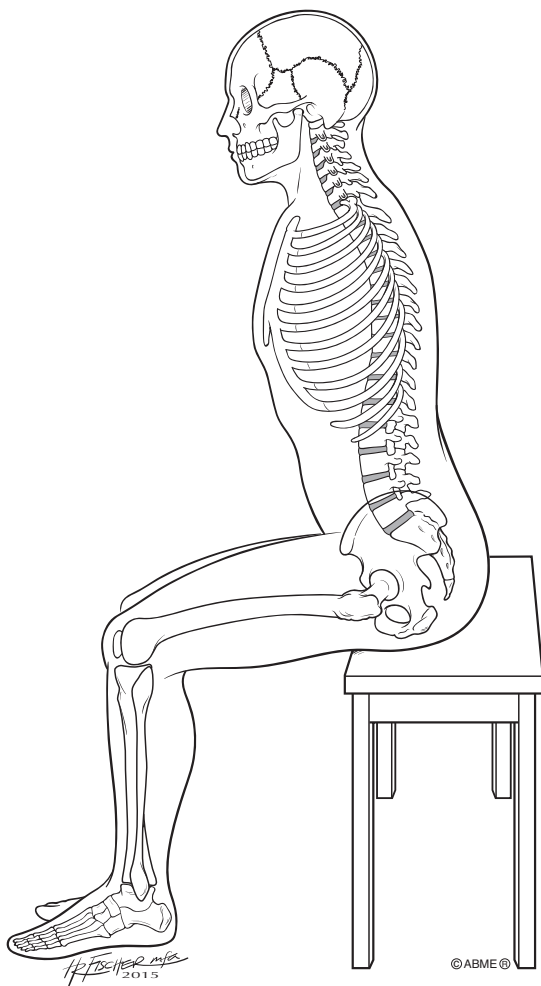
Many different types of movement education are available and their goal is to help people learn to move better. Body Mapping, a type of movement education, is a tool that musicians can use to enhance performance, maintain wellness, and prevent injury and discomfort. The same information that helps keep you moving with ease and freedom can take you to a whole new technical (and musical) level. Body Mapping seeks to put music education on a secure somatic foundation. The key word here is “somatic,” which means relating to the body. Other somatic methods that you might be familiar with are Alexander Technique, Feldenkrais Structural Integration and Awareness through Movement, and Pilates. The three main goals of Body Mapping are to 1) train movement as movement; 2) train all the relevant senses; and 3) systematically train awareness. »

TRAINING MOVEMENT AS MOVEMENT

Training movement as movement begins with the idea of a body map, which is our own internal representation that we have in our brains about how our bodies work. We have maps for our body's size, function, and structure. When our body maps are accurate, our movement is good. When our body maps are not accurate, then movement suffers. As we become aware of inaccurate body maps, we can correct them. This leads to improved whole body movement, which, in turn, leads to more embodied, authentic music making.

I invite you to access your body map of your spine. If you were asked to draw a picture of your spine, what would it look like? What shape does it have? What does it do? Where is it? How big is it? If you have no idea, then put one hand on the back of your head and the other hand on your lower back and go for a walk. What do you feel happening under your hands? If you have absolutely no ideas at all about your spine, then that's a clue that your body map may need some attention and that's OK!

Would your picture look like this?



Does your spine map have curves or is it straight up and down like a broomstick? Does it have 26 individual vertebrae with discs in between? Does it have a smooth half in the front and pointy parts in the back? Do the vertebrae get bigger from top to bottom? In regards to function, does your spine move? That's why it's made up of separate pieces instead of one, inflexible piece. The back half is for protection of your spinal cord and nerves. The smooth half in the front is designed to handle the distribution of the load caused, in part, by weight. When your spine is doing its job of supporting you, then you don't have to use extra muscular work to hold yourself up. Arm and leg movers are free to do their jobs instead of being recruited to stabilize you in unbalanced positions. How big is your spine? It's not skinny like a broomstick. The lumbar vertebrae, the biggest vertebrae at the bottom of the spine are massive. If you bring your hands to your sides, pointing in towards your belly button, then you're pointing at your lumbar vertebrae. The spine is much bigger and more central than most people think. Correcting your spine map to account for its shape, full size and function will allow you to access its full load distribution role in how your body moves.

There are lots of ways to gain information about current body maps. My favourite way is to palpate, which means to explore by touch. There are many anatomy books and apps available for study. Ask yourself questions such as "How do I think this works?" or "How big is that structure?" Look at yourself in a mirror while you play. Videotape yourself and watch it with the sound off. You can also find a licensed teacher through the Association for Body Mapping Education, which is the official name of organization of Body Mapping teachers. (www.bodymap.org). There are two Licensed Body Mapping Educators in the UK, flute players Sarah Newbold and Philippa Davies, and their courses and contact information are listed at the end of the article. Change is a process of self-exploration and self-observation through daily activity. Correcting body maps doesn't happen overnight and is an aspect of practising, just like learning a new clef or practising scales. It requires brain work to refine and clarify your body maps.

Movement is movement, and you can work on clarifying your body maps when you're not playing the flute. The body you live in is the same one in which you perform, and it's always with you! As you observe other people's movement, you might notice that some people are really fluid movers, while others are not. You have choices in terms of what movements you choose, as well as a choice in how you choose to perform a certain movement. For example, how much work do you actually need to do to close a flute key? Is it really necessary to grip so tightly that the fingernails turn white? The more you learn about how your body is designed to move, the more suitable movement choices you have. Then you can choose the movement that gives you the sound you're looking for and eliminate those movement choices that cause discomfort or don't produce the sound you're after.



YEVHEN GULENKO

TRAINING ALL RELEVANT SENSES

How many senses do you have? As a musician, how do you use your senses during music making? Traditionally, we learn when we are fairly young that we have five senses—seeing, hearing, tasting, smelling, and touching (tactile). Two of these, vision and hearing, are trained specifically and extensively as part of musical training. However, we do have an additional sense called kinesthesia, or movement sense. In Greek, the word “kinema” means “to move” and “esthia” means “to perceive.” So kinesthesia means “to perceive movement.” Our kinesthetic sense provides information about the position of body parts in relation to our head, and our vestibular system gives us a sense of where our heads are in space. Together, these give us a sense of position relative to space for our whole body, and kinesthesia can and must also be trained. For musicians, who move for a living, the absence of kinesthesia as a commonly recognised sense on our list of senses is a problem.

Consider the sense receptors for a moment. Students know that they see with their eyes and hear with their ears, but they may have no idea how this is accomplished in the brain with the visual and auditory cortexes. The sense receptors for vision are located in the retina of the eye, and sensory input is sent to the brain via the optic nerve for processing. The eyes don't create the image, the brain does this! Just as we have smart eyes and ears, we also have smart muscles and connective tissue. Most people clearly understand that muscles and associated connective tissue move bones, but may not fully embrace the sensory information available from the same tissues. The sense receptors for kinesthesia are found in muscles, connective tissue and joints. The muscle spindle cells in the muscles of the cervical spine, in particular, provide a wealth of information about the orientation of the body in relation to the head. The sense receptors for the vestibular system are located in part of the inner ear called the cochlea. The job of the sense receptors is to detect the stimulus and then send the sensory information to the brain which then decides what to do with that information.

Here's a movement exploration that uses your kinesthetic sense. Put your right hand over your head where you can't see it. If you were in a room full of people doing this exercise, you would be able to notice that even though your hand is in a different position than others in the room, you can describe your own and tell how it is different from others. Wiggle your fingers and notice how much information about the movement is available to you—when you start, when you stop, how fast or slow it is, how free or tense it is, whether the wrist is moving or just fingers? Now imagine that your pinky finger grew four inches . . . you would feel this movement on the inside—you wouldn't have to look at the finger to know that it had grown. You have just used your kinesthetic sense, first to gather information about position, then movement, and then size. You didn't need to use your eyes to provide this information! You probably concentrated on your hand in the air, because that's what you were asked to do. In the process, you probably lost most or all of your sense of your legs, your back and your other arm. Although you did that, you really didn't need to. You can find that hand right now as it is resting next to your computer or holding your coffee mug and then put it clearly into the context of your whole arm and your whole body. This perception of “part within the whole” is what you need to use as a musician. Music making is a whole body activity, although we tend to be focussed on our hands and our embouchure.



Here's is another little experiment using your senses. Make sure you have a chair close by to grab onto if needed before starting this. Stand with your weight balanced evenly between both feet with the best balance that you can find at the moment. Notice if you feel very stable or a bit wobbly. The next step is to stand on one foot. Compare how you stable you feel on one foot versus being on two feet. Most people feel a little less stable on one foot. Next, we're going to repeat both of the previous steps BUT with your eyes closed. Stand on two feet with closed eyes and then stand on one foot with eyes closed. This is where you need to have the chair handy in case you start to fall. Most people feel less stable with their eyes closed on two feet and then very tippy, at first, when on one foot with closed eyes. Why? What is happening? I ask my collegiate music students “Why is it that you're in college, and you can't stand on one foot with your eyes closed?” Well, our visual sense tends to hijack our kinesthetic sense. We are so incredibly visually oriented in our world; there is visual information constantly available with smartphones, tablets, computers, emails, texts, etc. When you close your eyes, all of a sudden your kinesthetic sense needs to come online. Don't panic if you were really wobbly! If you practise this little exercise, you will improve. Our brains are incredibly plastic, meaning that they are changeable. »



YEVHEN GULENKO

Kinesthetic awareness develops in childhood. Babies and toddlers are constantly evolving greater control and awareness about where their bodies are in space and how to manage their various body parts. It doesn't take long for a creeping baby to get to a full speed crawl, and then stair climbing is right around the corner! We all took advantage of this sense as little ones and we can relearn and rediscover the wealth of information that we can access through this sense.

During the physical activity of music making, we strive for "balance". In this context, balance is not a place, it's a relationship between your body and gravity which allows for easy and immediate movement in any direction at any time. In her book, *How You Stand, How You Move, How You Live* (<http://www.missyvineyard.com/content/view/1/2/>), Missy Vineyard says that balance is "having a maximum potential for movement while using a minimum of muscular effort." When you are allowing your bony structure, connective tissue, and postural muscles to support you, then your other muscles are available to execute the voluntary movements that you choose. If you are operating in an unbalanced state, then you are recruiting extra muscles to stabilize you in that unbalanced state; for example, you may be recruiting arm movers to help stabilize the core of your body, and then asking them to also do the work of moving your arms for flute playing. Anybody ever have pain at the base of your neck between your shoulder blades?

Your kinesthetic sense can be used to provide feedback about how well you're doing in your ongoing search for balance. We can make an analogy between auditory and kinesthetic senses in regards to sensitivity, discernment and responsiveness. If you're working with your student Suzy, you ask her "Do you hear yourself when you're playing that high E?" For those of you who teach, you know that, unfortunately, students aren't always listening to themselves. When Suzy says, "Yes, I'm hearing myself", then you know that she is sensitive to the information coming through her auditory sense. When Suzy can hear that the E is sharp, then she becomes discerning. However, she can't stop there, she has to do something to bring the pitch down, which is called responsiveness. The kinesthetic sense can be used

in a similar way. If Suzy can feel her body when she's playing, then she is kinesthetically sensitive. When you say, "Suzy, what just happened to your head and neck when you got to that high, hard part?" and she can say "Oh, my head came way forward, and my neck muscles tightened up," then she is kinesthetically discerning. When she takes action to get herself back into a better balance relationship, then she is kinesthetically responsive.

Teaching the importance of the kinesthetic sense to beginning musicians can prevent the pain and limitation that many musicians encounter later on. This is a skill, and like everything else we do in flute playing; it can be learned with intentional, intelligent practice.

TEACHING AWARENESS

What are you aware of when you are performing or practising? Many people have difficulty answering this question the first time it's asked because they really don't know. There is a certain kind of awareness that is optimal for musicians to have during music making. It's called inclusive awareness and it means being aware of what's going on both inside and outside of your body at the same time. It is the sum total of mental, emotional and sensory, including kinesthetic, awareness.

Some people have an introspective type of awareness, meaning that they are very aware of themselves. They might say that they are aware of the movement of their breathing, the feeling of support from the floor, the fluid movement of their fingers, and/or the gasping for air when choking on a spit bubble. There are others who employ an extrospective type of awareness, meaning that they are very aware of the things that are happening outside of themselves. They might say that they are aware of the brightness and heat of the stage lights, the crying baby in the audience, and/or the other members of the performing group. Inclusive attention means using both of these kinds of awareness to access information coming from both internal and external sources. Excellent sight-readers know something about inclusive



awareness—they are not reading one note at a time, they're looking ahead in bigger chunks of bars or even whole lines of music at a time. Actors who are really good with improvisation make fantastic use of their inclusive awareness.

Inclusive awareness is a fundamental idea of Body Mapping. You have to be actively looking for information before you can find it. If you're not aware of what's happening in your body, you are likely to miss cues that your body is sending you. If you don't realise that you've lost the balance of your head on top of your spine, then you cannot choose to correct that balance problem. This is especially important when trying to correct a bad habit because you have to be able to select before you can delete, just like when you're doing word processing on a computer!

"Come on, just concentrate." Many of us have heard this at some point in our student days. You may have even said this as the teacher! Unfortunately, concentration is not the same thing as inclusive awareness. Concentrating means directed attention towards one single thing. We musicians have too much to do to be able to concentrate on just one thing. Blocking things out takes effort and requires work. Think about how hard you have to concentrate to read a book while there's a screaming baby in the row behind you on the plane! Scanning, which means a rapid shift from concentrating on one thing to the next (each time excluding everything else), might seem like an improvement. However, it too requires a lot of mental energy. It's exhausting, and it just doesn't work. Instead, what we're looking for is an easy, shifting, fluid type of focus that includes information from internal and external sources, i.e., inclusive awareness.

Here's a musical analogy to explore the difference between inclusive awareness and concentrating. Imagine yourself as a middle school band director. You are in rehearsal, and you are inclusively aware. First, you shift your focus on the trumpets who have been resting for 40 bars, and they're getting ready to come in. Then you shift your focus to the clarinets who are playing too loudly. Then you shift back to the percussion section and the gong stand that just collapsed, then to the low brass because they need to play a little louder, etc. It's easy to shift your focus between different sections of the band because they've all been hanging around on the periphery of your inclusive awareness. In contrast, if you concentrate on the trumpets, then you must use a great deal of effort to get the clarinets back into your awareness, AND you often lose your awareness of the whole band while you're attempting to shift from trumpets to clarinets.

The beauty of the whole idea is that we can choose what we are aware of during an activity and we can choose to broaden our awareness to include more information. What kind of things might we want to include? How about information coming from all of our six senses? How about the ease and fluidity of our movement choices?

One practice technique that helps build inclusive awareness is to take a phrase that you're working on and play it through one time. Then, see if you can add one more thing to your awareness; for example, can you include the sound of the heat or air conditioning or the feel of your socks on your feet? Can you include the space behind you? Can you keep including one more into your awareness each time you play the phrase?

The three key tenets of Body Mapping are training movement as movement, training all available senses, and training inclusive »

YEVHEN GULENKO



LOCAL BODY MAPPING RESOURCES WITHIN THE UK

Philippa Davies has established an international reputation as one of the finest flautists currently performing. As a soloist she plays, gives masterclasses and broadcasts throughout the world at international festivals, whilst performing concertos with many leading international orchestras. She regularly plays guest Principal Flute with many of the main London orchestras and her current schedule includes many performances with the Nash Ensemble and London Winds. She teaches flute at the Guildhall School of Music and Drama. Philippa includes Body Mapping presentations in her flute course held in Cubertou, France in August; has given Body Mapping classes on Sally Burgess' singing course in London; and teaches regular Body Mapping lessons in Holland. She also offers individual lessons. Contact her via email at Philippa.Davies@gsmd.ac.uk

Sarah Newbold is a member of the Academy of St Martin in-the-Fields and the New London Orchestra and formerly of both Welsh National Opera and the London Philharmonic. She is professor of flute at the Guildhall School of Music and Drama and the Royal Welsh College of Music and Drama. Sarah delivers an annual class to the Masters students at the Royal Welsh College of Music and Drama "An Introduction to Body Mapping;" has given several presentations in Body Mapping at the British Flute Convention; and has given classes in Southampton. She also offers individual lessons. Contact her via email at sarahnewbold@yahoo.co.uk

Together, Philippa Davies and Sarah Newbold teach the Body Mapping segment of a course called *Move Well, Perform Better*, along with Alexander Technique teachers, Imogen Barford (harp) and Joseph Sanders (oboe), for students at the Guildhall School of Music and Drama.

attention. Once these basic principles are firmly in place, the task becomes finding the movement or set of movements that create the sound that you want. The starting place is actually found in your musical intention, you have to have an idea about how you want the phrase the sound. Note that there isn't always one right answer, and that your musical intention doesn't have to be correct—you just have to have one! Then you use your inclusive attention, your movement sense and your knowledge of all the types of movement available to get the result you want. If the first result isn't what you want, then you try again. Keep the movements that were helpful and discard the rest. The key is to be aware of the choices you are making and to be aware of what's happening (or not happening) in your body as you play.

Stay tuned for a second article, coming soon, that will address some specific Body Mapping concepts, including balancing the head on the spine, the importance of the pelvis and whole arm movement.

For more information:

www.bodymap.org

REFERENCES

Ackermann, B., Driscoll, T., & Kenny, D.T. (2012). Musculoskeletal pain and injury in professional orchestral musicians in Australia. *Medical Problems of Performing Artists*, 27(4), 181–7.

Heinan. M. (2008). A review of the unique injuries sustained by musicians. *Journal of the American Academy of Physician Assistants*. 21(4), 45–6, 48, 50.

- Information in this article originally appeared in a series of articles in Flute Examiner Online Newsletter (thefluteexaminer.com) in 2017.



• **KELLY MOLLNOW WILSON** teaches musicians to move with ease and comfort, which allows them to deliver musically convincing, effective performances. She teaches Body Mapping for Musicians at Oberlin Conservatory as a Licensed Body Mapping Educator, teaches private flute lessons and performs in Northeast Ohio. As the owner of Precision Performance and Therapy, she uses her skills as a Neurokinetic Therapy practitioner to help musicians with pain and discomfort. She is the lead author/flute author of *Teaching Woodwinds: A Guide for Students and Teachers* (<http://teachingww.com/>) and serves on the NFA Performance Healthcare Committee. See www.precisionperformanceandtherapy.com.



WILLIAM BENNETT
flute **SUMMER SCHOOL**
19-26
 JULY '20
 with
Lorna McGhee
Strathallan School
 Perthshire, Scotland UK
 (near Edinburgh)
www.williamsbennettflute.com

William Bennett's Happy Flute Festival

‘Smile please!’ Those encouraging words—the catch-phrase of photographers—are not something you are likely to hear much in a flute lesson. Smiling embouchures are not usually the order of the day! But think about how you feel inside when you play the flute, and when you respond to some of marvelous works in the repertoire, and you get a good idea of what this Happy Flute Festival is all about.

‘You must find *appy* tone!’, declared Marcel Moyse—often—in his quirky, inflected English and William Bennett has never forgotten it. As a young player in Moyse’s masterclasses in Switzerland in the early 1960s, Wibb was bewitched by this mercurial Frenchman who believed passionately in the flute’s powers of expression. ‘Why would you just go *poop*’, asks Wibb, ‘and make a sad noise? Why would you let lifeless notes droop in diminuendo, so everything sounds out of tune and miserable?’

So, with a landmark birthday somewhere over the horizon, Wibb has decided to march triumphantly towards it flying a flag for the Happy Flute! Joining him in this festival will be a group of great players who are also great friends. Many have been Wibb’s students and all are creative individuals involved in their own journey with the flute, exploring and developing many different aspects of it. ‘I’m very happy’, says Wibb, ‘that so many really musical players are coming to share their love for the music itself, as well as their fascination for the instrument.’

What’s in it for me, you may well be wondering? Well, if you are also someone who is fascinated by the flute, loves music, and wants to make contact with others of like mind, you will relish the opportunity of this three-day total immersion. As well as the sheer enjoyment of listening, there will be many opportunities to learn, either playing in, or watching, a series of masterclasses. The repertoire for those, as indeed for the whole weekend, will be chosen by the participants themselves. ‘If it makes you happy, play it!’

Now that last thought set me musing about the flute itself through the ages. In its long and glorious history, what have been the high points, the moments when the instrument itself has been happiest? That will be the theme of the first of our three gala concerts and as I write this I’m busy flute time travelling, listening out for echoes of distant laughter, joy and contentment. We’ll be presenting the results at Friday’s gala concert—a rich hoard of stories and entertaining music.



One gleeful moment for the flute happened back in the 18th century when it sized up its closest rival the violin and decided (in the words of the song) that ‘anything you can do I can do better!’ That was admittedly rather optimistic, but players ever since have continued to hear the potential for the flute to bring its special musical voice to some of the great works for violin—and indeed for other instruments. ‘Stolen gems’ Wibb calls them. Saturday’s gala concert, therefore, will feature Tchaikovsky’s Violin Concerto shared by three Russian flute players, each taking a separate movement, alongside re-interpretations of violin works by Brahms and Dvorak. Many players are fascinated by the deep, dark textures in the music of Brahms, so we will also hear flute versions of his two clarinet sonatas and a few other pieces. Meanwhile, the many original flute works across the weekend will range adventurously through the repertoire, from Mel Bonis and Sigfrid Karg-Elert to Otar Taktakishvili and Thea Musgrave. Alongside all the solo contributions there will also be appearances of the flute Ensemble Lumière from Japan and a specially assembled Festival Flute Orchestra of current and former students of the Royal Academy of Music. Not to be missed!

This is a unique opportunity to hear some of the world’s leading artists ‘playing good music happily’. As Wibb puts it: ‘let’s enjoy hearing the flute as a sparkling and singing voice to uplift the music!’

EDWARD BLAKEMAN

For schedule see:

<http://www.williambennettflute.com/happyflutefestival.html>

Graded Exams and Beyond:

exploring the options available

by DAVID BARTON

Whatever your involvement in the world of flute playing, whether you're a teacher, a parent or a student, you'll probably have encountered music exams. The use of music exams as part of learning an instrument is a much-debated and often-contested one. There are inevitable positives and negatives when it comes to entering students for exams. That debate is for another time.

Here, for those who do enter themselves or their students for exams, I'm going to consider the range of exam options available. In the UK, and no doubt abroad too, when we think about music exams, we think about ABRSM, but there are alternative options: options to suit all kinds of students at all stages on their musical journeys.

It's worth noting, of course, that an exam syllabus is not a curriculum or a course of study in itself. When selecting which exam or syllabus we might use, we have to consider our students' strengths, weaknesses, aims and interests. There is never a 'one size fits all' approach.

Here, I'm going to be concentrating on the options for graded music exams and assessments up to Grade 8; I'll be considering the post-Grade 8 options in a future article. I have focussed here on the exams offered by ABRSM, the London College of Music (LCM) and Trinity College London; however, there are other exam boards, notably the Victoria College of Music (VCM) which are well worth exploring.

PRE-GRADE 1 OPTIONS

I'm sure some of you will remember the days when flute exams didn't include lower grades, but these days, not only do we have those, but we have a range of exams on offer before a student even reaches Grade 1. These assessments can offer a useful stepping-stone towards the graded exams and a useful way for students to 'test the water'.

ABRSM

The ABRSM Prep Test is the only pre-Grade 1 option which offers an ungraded assessment of a student's performance. There is no pass or fail, but rather, a written report is issued at the end of the exam. The test includes exercises, pieces and simple aural tests. Given the look and feel of ABRSM's publication for the Prep Test, this is an exam primarily aimed at children. It can be a useful assessment for students who'd like to test the water without the pressure of the pass or fail result.

LCM

Step 1 and Step 2 provide candidates with a springboard towards Grade 1. Both Step exams include exercises, studies, pieces and questions on the music being performed. At Step 2 the scales of G and F majors are introduced. As with most exams, the weighting of the marks is towards the pieces and studies (60%) with technical work and questions attracting 25% and 15% respectively. All the materials for both Step exams are contained in the original edition of *A Tune a Day*, and Step 1 can be tackled fairly early-on in a student's lessons.

For students who would like to focus on jazz, LCM also offer Step 1 and 2 exams in jazz performance. At both Step 1 and Step 2, candidates are encouraged to memorise the music being performed, and at Step 2 level, are expected to offer a personalised styling of the pieces chosen, for example, swung quavers, melodic decorations, rhythmic changes etc. 10% of the marks are awarded to technical work, whilst 80% is allotted to the pieces. A further 10% is awarded to the questions based on the music being performed. Whilst these are jazz exams, they would also suit students interested in playing music in more popular styles as they encourage a personal response and improvisatory element to performances from the early stages.

Trinity

Pitched at a level fairly close to Grade 1, Trinity's Initial exam combines pieces and technical work alongside a choice of supporting tests. There is a varied repertoire on offer, including music which would suit adult learners. As with LCM, the pieces attract the greatest number of marks (66%) with technical work (G and F major scales and triads) worth only 14%. Candidates can choose two of sight-reading, aural tests, improvisation and musical knowledge each of which is worth 10% of the marks.

GRADES 1-8

Although as shown above, there are a range of exams available prior to starting on the grades, many students will still experience their first exam at Grade 1 level. Again, a range of options are available as discussed below.

ABRSM

I'm sure I'm not the only one who was brought up on a diet of ABRSM graded exams. Admittedly, fewer options were available then, but nevertheless, even those that were, were not suggested. ABRSM graded exams have changed little over the years. At all eight grades, candidates are expected to perform three pieces

(60%) and learn and perform a range of scales and arpeggios (14%). A further 14% is available for sight-reading and 12% for aural tests.

ABRSM also offer jazz exams for flute at Grades 1–5. Marks are allotted in the same way as the standard graded exams (pieces are referred to as ‘tunes’, sight-reading as a ‘quick study’). In the pieces, there is a strong emphasis placed on improvisation, and the scales and arpeggios reflect the demands of jazz harmony. Both the sight-reading and aural tests are also tailored to the demands and stylistic elements of jazz.

LCM

Overall, I think LCM offer more exam options than both ABRSM and Trinity put together and they have put much work into developing a range of options to suit all different learners at different stages. Firstly, just like ABRSM and Trinity, the standard graded exam option is available. Again, the performance element attracts the greatest number of marks (60%) with 15% for technical work. Questions on the music being performed (7%), sight-reading (10%) and aural tests (8%) make up the remainder of the marks. Much as with Trinity’s musical knowledge option, LCM’s discussion element requires students’ performances to be underpinned by theoretical and contextual knowledge.

LCM also offer Recital grades with the emphasis being placed on performance. Candidates perform four pieces (80%) and can then choose to perform a fifth piece, answer questions on the pieces being played or do sight-reading for the remaining 20%. The Recital grades are also accredited meaning the higher grades attract a small number of UCAS points.

LCM offer two more options, again at eight levels: Leisure Play exams and Performance Awards. The Leisure Play syllabus is a performance-only exam requiring four pieces, each worth 25% of the total mark. Unlike the standard graded exams and the Recital grades, these are not accredited so do not attract UCAS points at the higher grades. Finally, LCM’s groundbreaking Performance Awards offer candidates the chance to have their playing assessed via video recording. Again, it is a performance-only exam and the requirements are the same as for the performance element of the standard graded exams. Again, these are not accredited; however, they give candidates the option to have their performance independently assessed without the need to attend an exam centre. This is particularly useful for those not able to travel, for whom there is no exam centre available nearby or for candidates who are particularly nervous performers.

All four options above are also available in the jazz syllabus making a total of some 12 possible options at each grade. The jazz syllabus is similar; however, emphasis is placed on candidates’ creative response to the music being performed. Marks are apportioned as for the standard graded exams; however, sight-reading is replaced by a creative response test, essentially improvised playing at sight. Recital grades, Leisure Play exams and Performance Awards are also available using the jazz syllabus.

Trinity

Trinity also offer standard graded exams at Grades 1–8. Each grade requires the performance of three pieces (66%) and supporting technical work (14%). At Grades 1–5, candidates can prepare either scales and arpeggios or technical exercises. At Grades 6–8, candidates choose from either scales and arpeggios or orchestral extracts. At Grades 1–5, candidates choose two supporting tests from sight-reading, improvisation, aural, and musical knowledge (each 10%). At Grades 6–8, all candidates do sight-reading (10%) and can choose from aural or improvisation (10%). At Grades 6–8, additional options are offered for piccolo and alto flute. The format of the jazz syllabus is the same; however, for the technical work, candidates can choose either scales and arpeggios, or a study.

In addition to the standard graded exams, Trinity offer three Certificate exams the aim being for candidates to perform a mini recital. At all levels, 90% of the marks are awarded for the performance, with 10% being allotted to presentation (programme planning, programme notes and stagecraft). The Foundation Certificate is pitched at around Grade 3 level, the Intermediate Certificate at around Grade 5 and the Advanced Certificate around Grade 8.

CLOSING REMARKS

Above all, if we are to use exams as part of our teaching, then we need to explore the options which best meet the needs of our students. As teachers, we encounter a whole range of students, each with very differing aims. Not every exam option is suited to every student, but by searching widely and considering the exciting range of options outlined above, we can ensure that for those students who wish to have their playing externally assessed, it can be as positive and fulfilling an experience as possible.

- **DAVID BARTON** has taught flute, piano and singing privately since 2001. He mentors teachers for teaching diplomas and is an active researcher and writer within the field of music education.



CHRISTINA LYNN CREATIVE

Stephen Wessel: a national treasure

by JUDITH HALL

How many flute players realise that they have a national treasure in their rarefied world? Even the flautists who are lucky enough to own a flute made by Stephen Wessel may be unaware of his exceptional distinction.

In 2011 Stephen was greatly honoured to receive an invitation to display his flutes in London's Victoria and Albert Museum's *Power of Making* exhibition, which turned out to be the most popular free show there since 1950. It drew together 110 exhibitors from around the world, celebrating the diversity of skills, range of materials and the role of the imagination in creating the modern world. His was the only classical music instrument chosen.

Stephen said, "I was surprised when I was approached by the curator: apparently he was attracted by my use of contemporary materials and particularly by the idea of one material inlaid into another—a rare, if not unique, concept amongst modern woodwind makers".

The results of his skills, unusual materials and imagination can readily be seen in Stephen's flutes, but his prime motivation has always been to produce a better flute, in the way it works and in how it sounds.

Having abandoned his employment in industry some years earlier to become a harpsichord maker with clarinet playing on the side, in 1983 he was prompted by his then wife Ann, an experienced professional flute player, to join forces with John Webb, already making headjoints, to introduce the Webb & Wessel brand of flutes. When John retired from the business about 10 years later Stephen noticed that most players have their own favourite headjoint, or enjoy looking for one, usually of a different make than the body. He decided to produce just flute bodies, by himself from scratch.

The keys were spaced for improved intonation according to the design of William Bennett, who also provided much encouragement. Stephen set out to make the keywork lighter while increasing its response rate—hence the use of stainless steel for keywork and silver for the tube. The keys are inlaid with black acrylic to further lighten them. Unlike silver, the keys are not slippery, giving warmth and security; nor are they soft enough to distort. Stephen maintains that the reduced mechanical inertia facilitates rapid playing. I notice this myself, particularly in the high register. He considers that a flute should be judged on the basis of "high responsiveness, evenness of sound and a broad range of tonal colours". Having tried many of the newly made flutes coming from his workshop, I have been struck by the

remarkable consistency in the 'playability' and quality of sound in them: every time I say, "I want it!"

This consistency is not always in evidence in other flutes. Testing similar instruments within brands can produce surprisingly different results, just one thing I discovered in the following incident. I was asked, when I was a member of The Orchestra of the Royal Opera House, if I would go to one of the excellent flute shops in London to choose a flute for the daughter of an eminent *maestro* from abroad who was conducting an opera in which I was playing. Price was no object, so I started at the top with the gold flutes and worked downwards. As I was choosing for a child who presumably would not have strong preferences, I considered it an easy task which I thought would be interesting. I was completely forgetting my own experience as a child. My teacher had arranged for an American flute to be imported into Australia for me. I instantly and forever hated its brash and brassy sound—his disappointment and my dismay were equally matched. Some children certainly do have preferences.

After several hours trying out flutes in the shop, I thought I should take back three for the conductor to see, because the one I would have chosen was by far the least expensive. Word filtered down to me that he could not understand why the cheapest would be the best; he doubted my judgment, and so I had to put up with his reproachful looks for the whole run of the opera.

Were you able to order a flute today, you would find yourself driving down a lane in Somerset, passing through a tiny hamlet, turning into the drive of a pretty honey coloured ham stone house, crossing a miniature railway line, glimpsing a beautiful garden and orchard through hedges. In this idyllic setting you would find Stephen's workshop. He would listen to your requirements with a view to giving you the exact specification you wanted, e.g. inline or offset left hand keys, length and angle of the G# key, split E, or anything you may want in the way of extra trill keys.

To digress, he was approached a few years ago by the ingenious flautist Julian Elvira, who had developed and patched together surely the most keyed-up flute in the world, namely the Pronomos flute (originally known as the Complex Flute invented by István Matuz), capable of a three octave glissando and amazing tone colours. Stephen completely reengineered it as a visual and mechanical work of art. The personal interaction with customers is a huge part of the satisfaction that Stephen gains from his flute making—the knowledge that is tailored to a particular person.

Back in the workshop, when reaching the end of your discussion about your future flute, you might let your eyes wander around and you would notice to one side what turns out to be a half-scale replica of an historic 1910 aero engine. If pressed, Stephen would explain that every single bit, as with his flutes, was made from scratch, with no plans, just photographs, sketches of surviving engines and his own intuition to guide him. If pressed further, he would tell you that another, the oddly named Monosoupape rotary engine, has been flown many times in a one third scale replica of a WWI Sopwith Pup while yet another won a Gold Medal and top award by the venerable Society of Model and Experimental Engineers.

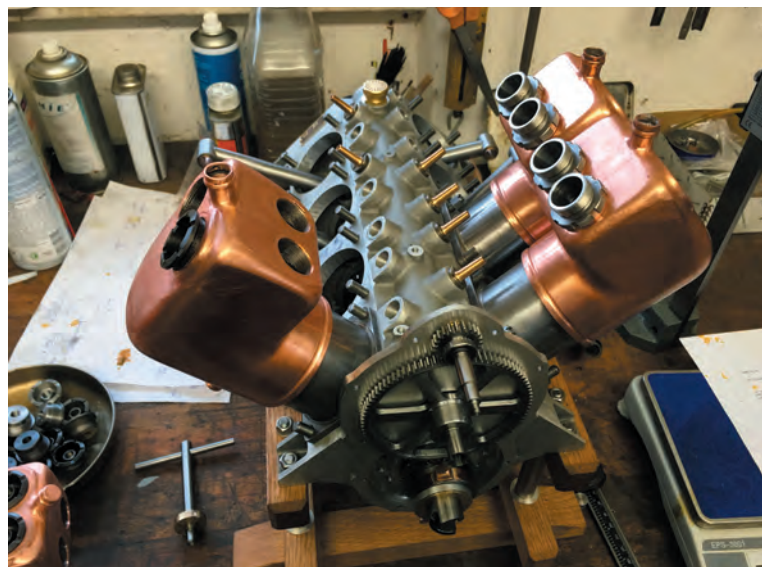
Not having forgotten the miniature railway line you drove over, you would discover that he designed and made, again from scratch, a steam engine and carriages capable of carrying 14 people around his acres, through a tunnel and over bridges, all built by himself. A fully articulated hot and cold water system for a doll's house, an indestructible lightweight aluminium music stand for me—there are so many diverse things that he has made out of sheer interest. This unstoppable energy, industry and ingenuity, underpinned by a deep knowledge of and intuition about mechanical principles, has made Stephen an ideal pioneering flutemaker.

Improvements to the flute introduced by Stephen include many details like screws to aid minute adjustments and better seating for the pads; but there is another aspect of his manufacturing process, different from mass produced brands, which has a very interesting result. It concerns the heat treatment of the tube as it is being worked on. In Wessel flutes this is controlled; it could be one of the reasons his flutes are more consistent than some other makes, from one to the next.

This article was prompted by hearing of this somewhat unsung hero's impending retirement, as I felt that he deserved a wider appreciation and acknowledgment. However, the dramatic news has since come to me that the Wessel brand may continue after all. Negotiations are taking place with a possible UK buyer which if fruitful, will ensure that Stephen's design not only carries on exactly as before, but will benefit from higher production while still qualifying for that all important 'handmade' label. Watch this space! P



Finished thumb keys.



Unfinished scale replica of an early aero engine.



A New Voice: the flute of Pierre Gabriel Buffardin

by MICHAEL LYNN

An extant flute from the Baroque era was recently discovered, sending ripples of excitement through the historical flute community. Little has been known about the flutemaker, but given renewed research and an upcoming book about him, that is quickly changing.

The modern world of the “Baroque flute” moves along slowly; models go into fashion and are replaced by other models. Flutes by Grenser, Kirst and G. A. Rottenburgh were the most popular 40 to 50 years ago. Next came significant interest in the J. C. Denner flute, and then the big hit—the flute of Carlo Palanca. While many other, more esoteric models are available, most players use one of these “standard” models.

Surprisingly, though, almost none of these original flutes are Baroque. With the exception of the Denner instrument, they date from 1760 or later and thus are not authentic Baroque flutes, despite being excellent and the inspiration for many beautiful copies made of them.

Recently, a new old flute has appeared on the scene. This is the one known flute by Pierre Gabriel Buffardin (1693–1768).

Although Buffardin was one of the most famous flute players of the late Baroque era (his orchestral playing dates were 1715–1749), surprisingly little has been known about him until recently. We know that he was the top flute player in Dresden—a city known for the extremely high calibre of its musicians. He was the only acknowledged flute teacher of the highly renowned composer and flute player Johann Joachim Quantz and was later Quantz’s superior orchestral colleague in Dresden. He also taught the flute to Johann Sebastian Bach’s older brother Johann Jacob (1682–1722) and made a flute for Frederick the Great.

Other bits of information are available. For example, Quantz claimed in his autobiography¹ that Buffardin and Blavet did not use double tonguing—but he also wrote that Buffardin excelled in performing fast pieces. (This seems odd, because in the Baroque, quick playing is virtually always associated with double tonguing.) The most likely idea behind Quantz’s statement is that Blavet and Buffardin used a type of double tonguing different from the *di dl* used by Quantz.

LEFT Buffardin original with repaired key and joints.

THE BUFFARDIN FLUTE

Buffardin has been referenced in modern writings as a possible flutemaker, and he was credited by Antoine Mahaut (1759) with having invented the adjustable screw cork and the telescoping foot register.² Buffardin wrote in a published letter that he had devised a way to play quartertones on the Baroque flute.³ His fingering chart for this does not exist, although a different version was published in a treatise by De Lusse.⁴ Because none of his flutes had ever been seen, Buffardin was discounted as a flutemaker.

Then in 2017, a flute appeared on German eBay under the category of “military antiques.” This flute had been found in a chest of belongings of a French officer from the French campaign of 1872. A few fortunate people spied this auction, and the flute was purchased by a German flute player, Leonard Schelb.

Word and excitement spread through the historical flute world. Schelb brought it to Basel-based flutemaker Giovanni Tardino, who spent two years studying the flute and eventually made a copy of it. (German maker Martin Wenner has since also produced an excellent copy.) Other flutemakers, performers, and experts converged in Basel, and consensus was that this is a very special instrument. We now see additional makers, including Belgian Jan de Winne, working on copies.

Unfortunately, as is often the case with a 350-year-old flute, the original instrument was modified and damaged at several points. The left-hand joint was shortened to raise the instrument’s pitch. Determining the original joint length, and thus the original pitch and the details of each note’s tuning, is simultaneously difficult and crucial. To capture the true sound of a flute, makers must start from the original pitch—even if they plan to make a copy at a more convenient pitch such as $a=392$ or 415 —because the overall pitch affects the general character of the sound.

In addition, the embouchure hole was modified. It had not been completely ruined, as is sometimes the case, but the edges had been smoothed down. There are no cracks in the flute or other damage to the wood other than some warping.

Even with these issues, the flute plays fairly well. It is not entirely in tune with itself because of the shortening, and production of the third octave is hampered by the softening of the edges of the embouchure hole. Nevertheless, I was immediately struck by the openness and clarity of the sound of the original as well as its fine low register and excellent cross-fingerings.

Tardino could determine the proper length of the left-hand joint based on his knowledge of other flutes from this time period, such as those of Thomas Lot and Pierre Naust. The flute’s pitch is around $a=400$, a popular pitch for flutes during the Baroque period. Playing the original with a Tardino left-hand joint at $a=400$ produces a very satisfactory result. He is making copies at $a=392$, $a=400$, and $a=415$. These different pitches are typically accomplished by changing the left-hand joint; but for the $a=415$ flute, Tardino made a slightly smaller headjoint in addition to the shorter left-hand joint. Wenner makes his copy at $a=415$, and it has become my principal Baroque flute. All of these copies work exceptionally well and feel recognizably similar to the original.

The date that the Buffardin flute was made is difficult to establish, and the numerous experts I have consulted are not in full

agreement, offering dates ranging from Tardino’s 1725–35 to “not earlier than 1740,” as Wenner and several others believe. Because we have only one Buffardin flute, we cannot, as we normally can, compare multiple flutes by an individual maker to build evidence for a likely date. The instrument would likely have been made in Dresden, although still with French characteristics. The cap of the instrument is in an early style, but characteristics such as a fine third-octave F natural—rare among early Baroque flutes—speak to a somewhat later date.



Pierre Gabriel Buffardin. This portrait was from the art collection of CPE Bach and drawn by CPE’s son Johann Sebastian.

The flute is marked “BUFFARDIN FILS,” which initially caused great confusion because “fils” means “son.” Was this flute made not by P. G. Buffardin but by his son? We know now that Pierre Gabriel’s father, Jean Joseph, was also an instrument maker, and would have made flutes in a later style. Thus, it is now generally accepted that he himself was the maker.

As far as we know so far, this is the only surviving flute by Buffardin, although the surviving flutes owned by Frederick the Great are being investigated. In addition, an inventory from 1769 of a Polish collection owned by the Polish nobleman and amateur

flute player Waclaw Piotr Rzewuski (1706–1779) describes an outstanding collection of flutes (many made of ivory) constructed by Palanca, Lot, Villars, and others—including three by Buffardin, as well as several extra footjoints made by him.⁵

The entry in this inventory for one of Buffardin’s flutes reads, “Black transverse flute in ebony with double brass keys by Buffardin, to which [there are] 9 middle joints, and a footjoint to it with similar double keys. Additionally, a footjoint in ebony with double brass keys belonging to the flute d’amour.”

Double key? One might be tempted to think of the Quantz style two-key foot, but it is more likely that this was a very early use of a key for low C. Virtually all flutes went down to D at this time, but there are a few examples of C flutes, the best known being by J. C. Denner. Rzewuski must have had a particular interest in this feature, as many of his flutes are described as having two keys. Nothing is known currently about whether this collection has survived.

BUFFARDIN THE MAN

One benefit of the recent discovery of Buffardin’s flute is that it has spurred interest in the man behind it. The researches of Belgian flute player, teacher, and researcher Wim Brabants and American musicologist David Lasocki have been extremely helpful in building a picture of this famous 18th-century musician. In the past year alone, they have definitively answered many hanging questions, among them where and when Buffardin was born. They have also discovered considerable information on Buffardin’s musical travels, his family, his students, his connections to other important people, and the music he played and composed.

Buffardin was born on 24 March 1693 in Toulon. His father was an instrument maker and “Tourneur” (turner). Around 1710, Buffardin traveled to Constantinople to work as a flute player for the new French ambassador, Pierre Puchot, the Marquis des Alleurs. While there, he taught Johann Jacob Bach. Around five years later, in 1715, he joined the Sächsische Staatskapelle Dresden (among the world’s highest-ranked orchestras) and was also a member of the distinguished chamber musicians at the Court. In 1718 he became Quantz’s flute teacher.

From 1728 to 1741, Buffardin was Quantz’s orchestral colleague in Dresden, and during this period he also performed twice at the *Concert Spirituel* in Paris—a leading public concert

series—in 1726, a year after its inception, and again in 1737. After his retirement from Dresden in 1749, he played a concert the next year at Versailles. He died on 13 January 1768 in Paris.

In addition to being a famous flute player and maker, Buffardin was also a composer. His Trio Sonata in A major for flute, violin, and basso continuo has been published in an excellent edition by Amadeus.⁶ His Concerto à 5 in E minor has been recorded several times and displays the sort of virtuosity that was part of his fame as a player. An example from the last movement of this concerto shows his use of arpeggio figures and of large changes of range. While this device was common in the 19th century, its use is quite extreme for the 18th. (See Example.)



From Concerto à 5 in E minor.

Brabants has identified several other likely works, including a concerto in F minor for flute and strings. He and David Lasocki have made a good case for a book of six sonatas, Op. 1, published ca. 1738 under the name of “Mr. B***”, having been composed by Buffardin. These sonatas, an excellent addition to our available repertoire, have recently been published in an edition by the two researchers.⁷ Finally, a manuscript in Copenhagen includes more sonatas and a set of variations that will also be made available in editions soon.

While all this new information about Buffardin and his music is fascinating, we are particularly lucky to have now an excellent original of one of his flutes. Not only is it “really Baroque”—made within the period of some of the greatest French and German Baroque flute music—but it plays exceptionally well.

BELOW, FROM TOP Buffardin copy by Martin Wenner, Buffardin copy by Giovanni Tardino, Buffardin original.



I have used my copy extensively since I got it, and it is now the flute that I most often recommend.

It has been interesting showing the flute to other historical flute players, particularly those who regularly play a Palanca or a Grenser copy. Those flutes are known for good tuning, the tight focus of their sound, and their general ease of use. Players are sometimes frustrated for their first few minutes playing the Buffardin flute, because rather than playing with the tight focus of the usual modern copies, it expresses the music with a broader, more open, sweet, and colourful sound, full and robust without a piercing quality. The tuning is excellent, with strong cross-fingerings, and the instrument has an outstanding low register. It also works well up to the third-octave A. Overall, it provides a beautiful Baroque sound, as opposed to a Classical sound.

I asked Martin Wenner why he thought it important to copy this particular flute. “The articulation is clear and easy, and the intonation is very good, better than on many other models from that time.” He also noted that it is a well-balanced model, as evidenced by “the bottom sounding rich and strong as well as the top notes speaking easily.”

Giovanni Tardino had a similar opinion. “The flute was built by a flutist—a special flutist! Buffardin required special characteristics for the flute. The most important elements are the homogeneity of all three octaves, balance of tuning, ease of playing, and powerful sound using the fork fingerings. This last element is really special—and unusual. The power in the F and E in the first octave is unbelievable. It is not common and is due to the special shaping in his bore.”

Among professional players now using this flute are Serge Saitta, Alexis Kossenko, Leonard Schelb, Laura Pontecorvo, who has recorded the Bach Sonatas on it, and of course myself. I urge others to try it. I think they will find it a worthwhile experience.

The author thanks Wim Brabants and David Lasocki for their help in the preparation of this article.

This article first appeared in the winter 2020 issue of *The Flutist Quarterly*, the member magazine of the National Flute Association, and is used here with permission. nfaonline.org

Michael Lynn performed at the inaugural luncheon for President Obama’s first term and has performed throughout the United States, Canada, Taiwan, Japan, Portugal, Italy, and Romania with Apollo’s Fire, Mercury Baroque, ARTEK, the Oberlin Baroque Ensemble, Smithsonian Chamber Players, the Boston Early Music Festival Orchestra, the Cleveland Orchestra, the Houston Symphony, and many other ensembles. He is in his 43rd year on the faculty of Oberlin Conservatory as professor of recorder and baroque flute and is curator of musical instruments emeritus. He teaches annually at the Oberlin Baroque Performance Institute. His articles on historical flutes have appeared in most of the major flute publications. Images of his collection of flutes, particularly those of 19th-century France, are at originalflutes.com. His videos on historical flutes are available on YouTube.

BACH AND BUFFARDIN

There has been much speculation that Johann Sebastian Bach wrote some of his most challenging flute works for Pierre Gabriel Buffardin, notably specific flute parts in cantatas Bach composed in 1724. (We know that Buffardin visited Bach in Leipzig, but not the exact date.) I have always been sceptical about this claim, but after deciding to investigate the 1724 cantatas for myself, I am now a believer.

A group of cantatas first performed between 6 August and 5 November 1724 included Cantata 8, *Liebster Gott, wenn werd ich sterben?*, which is recognized for its extremely difficult flute part, requiring techniques, such as the extensive use of the third octave, found in virtually no flute music up to that time. Most flute players would have lacked any facility in that range, and most flutes from 1724 would have been unequipped to execute it.

On 6 August 1724, Bach wrote Cantata 94, *Was frag ich nach der Welt*, which features an opening chorus that begins with a call of attention to the flute and a beautiful alto aria with flute obbligato. This strongly suggests that Bach was announcing a special soloist—whom I believe to be Buffardin. The other cantatas during this period—BWV 94, 133, 78, 99, 8, 130, 114, and 96—contain flute parts of extraordinary beauty, virtuosity, and importance, particularly Cantata 114, *Ach, lieben Christen, seid getrost*.

These cantatas also contain special parts for high recorder, written in an unusually virtuosic style. Based on this and other evidence—such as the fact that this group of cantatas focusses on one solo performer, not pairs of flutes or recorders, as Bach usually did—I believe Buffardin was the recorder soloist as well as the flute player during this period. BWV 8, *Liebster Gott, wenn werd ich sterben?*, much like the concerto style seen in BWV 94, features a virtuoso solo part to be played on soprano recorder. This is Bach’s only use of that instrument. (It would have been quite normal for a flute player of Buffardin’s time to train initially on the recorder.)

Cantata 115, of 5 November 1724, features a chorus with flute solo as well as an aria. If Buffardin was indeed visiting Leipzig for a few months, this work probably marks his farewell. The next cantata with flute, BWV 26, on 19 November, has a more conventional flute part.

—ML

ENDNOTES

- 1 Marpurg, *Historisch-kritische Beyträge*, IV/3, 173.
- 2 Antoine Mahaut, *Nieuwe manier om binnen korten tyd op de dwarsfluit te leeren speelen = Nouvelle méthode pour aprendre en peu de tems a joüer de la flute traversiere* (Amsterdam, ca. 1759). Reprint, Geneva: Minkoff Reprint, 1972. English translation as *New Method for Learning to Play the Transverse Flute*, trans. & ed. Eileen Hadidian, Publications of the Early Music Institute (Bloomington & Indianapolis: Indiana University Press, 1989).
- 3 See Edward R. Reilly and John Solum, “De Lusse, Buffardin, and an Eighteenth-Century Quarter Tone Piece,” *Historical Performance* 5 (1992): 19–23.
- 4 De Lusse, *L’art de la flûte traversière* (Paris: auteur; aux Adresses Ordinaires de Musique, [1760]). Facsimile, with introduction and notes by Greta Moens-Haenen. Buren: Frits Knuf, 1980. Facsimile, Florence: Studio per edizioni scelte, 1997. *Archivum musicum*, L’art de la flûte traversière, 52.
- 5 The full inventory will appear in the upcoming book on Buffardin by Wim Brabants and David Lasocki. See <https://davidlasocki.com/store/E-Books-c35798573>.
- 6 Pierre Gabriel Buffardin, *Trio Sonata in A major*, ed. Edmund Waechter and Elisabeth Weinzierl (Winterthur, Switzerland: Amadeus Verlag, M7.BP 2296, 1995).
- 7 See <https://davidlasocki.com/store/E-Editions-c35798577>

reviews

recordings



NO ERA
AREON FLUTES
Innova © 2018

The latest album by award-winning American flute ensemble, Areon flutes, explores the flute family from piccolo to bass flute throughout the three pieces that make up its fifty-minute run time. On *No Era* the trio of Jill Heinke, Kassey Plaha and Meernai Shim have curated a selection of post-minimalist works written specifically for them that push the flute trio into new sounds and spaces.

Danny Clay's evocative *Broken Birds* (2014) is a sonic *amuse bouche* that uses the whole range of the flute family alongside some non-flute instruments, including slide whistles, wine glasses, and bells, to create a series of six intimate portraits that lean into dissonance from the outset with simple rhythms and shifting, carefully crafted harmonies creating a wholly ethereal soundscape. There are moments of outburst, such as those in movement three that provide contrast, and the whistle tones in movement four offer a moment of almost complete stillness in a highly reverberant space.

The relevance and importance of Shaba Aminika's *Bāde Sabā—The lover's wind* (2015) cannot go unnoticed in today's political climate, as Aminika responds to documentary footage of his homeland, Iran, and the beauty found in obscure locations on film. Through this work Aminika reflects upon the ancient Iranian culture that was uprooted in the latter 20th century as a side effect of a hasty effort to adopt western democracy. *Bāde Sabā* is a work primarily intended to be experienced in a live context as it for flute trio and film, with selections from French filmmaker Albert Lamorisse's documentary, *Red Balloon*, responded to in the music.

The first movement features swirling figures weaving through the lower members of the flute family. A solo flute line plays an expressive melody before the parts begin to swap roles as intensity increases. The parts begin to chase one another; the film at this point shows helicopter footage of swirling sandstorms in a desert leading to an ancient settlement before focussing in and following a running fox through the ruins.

The second movement moves away from nature and toward humanity as the rhythms become more regular and static. The expressive lines heard previously are developed before an active leaping motive is introduced as the film shifts from footage of religious buildings to busy city life. The movement ends by shifting back to earlier musical material as life in Iran's agricultural countryside brings the film to a close.

The final movement is a rhythmic piece of minimalism reminiscent of the American minimalist movement with short repeated rhythmic cells and close writing. Here, the Eastern tonalities of the previous movements are gradually infused with to the Western style as the film shows modern technologies such as pipelines, reactors, and oil refineries before coming to an abrupt end.

The closing work on the CD is Ryan Brown's light hearted and rhythmic *Get Go!* which explores the percussive possibilities of the flute family and the expressive use of *bisbigliando* in its first two moments, before ending in a flourish of highly active writing in the final movement. *Get Go!* leans toward the current trend in 'new flute music' to rely on simple rhythmic cells that are made interesting through a combination of 'sh' and 'cha' articulation without ever fully embracing and exploring the possibilities offered by such a technique and so, in comparison to its preceding track-mates, feels less significant in what it has to say.

The playing throughout the entire album is flawless with precision tuning and crystalline articulation crafting out amazing phrases between all players no matter what instrument they are currently playing. Areon Flutes have enjoyed amazing success since their formation in 2004 and with this new album have cemented their importance in the world of flute ensemble music. At times puzzling and inviting, raw and powerful, *No Era* is highly recommended listening. In particular, be sure to check out *Bāde Sabā* with its accompanying film which is available on Shaba Aminika's website.

GAVIN STEWART



**AFFECT IS NO CRIME:
NEW MUSIC FOR OLD
INSTRUMENTS**

EUROPA RITROVATA
Outhere music © 2019

This recording brings together the ensemble Europa Ritrovata, comprised of Matteo Gemolo on baroque flute, Patrizio Germone on baroque violin, Miron Andres on viola da gamba and Lisa Kokwenda Schweiger on harpsichord. The repertoire is a contemporary exploration of historical instruments, giving a new perspective on the sounds they produce and their potential for use in a new language.

This is an area I have something of a vested interest in, having commissioned several contemporary works for baroque flute myself as part of my *New Baroque* project. There is a growing interest in the use of old instruments in a contemporary idiom, with some performers, such as Eleanor Dawson and Stephen Preston's *Trio Aporia* already well established in the commissioning of new works. Although still relatively niche, it is exciting to have many new voices entering the arena, encouraging more and more composers to explore old instruments in new ways.

Matteo Gemolo is one such interesting voice; currently in the final stages of a PhD on new music for traverso, he has become one of the leading exponents in this area. His playing is inspiring; approaching new music on traverso is sometimes highly complex, requiring virtuoso technical control and musical sensitivity to bring out the best of the instrument without veering too close to a modern flute sound. He balances these aspects well, demonstrating a range of techniques from percussive articulations to pitch bends, flutter tonguing, jet whistles and air sounds while still producing a distinctive traverso character.

The rest of the ensemble is similarly polished; their sound is carefully balanced with perfect control of intonation, and an energetic and engaged interpretation.

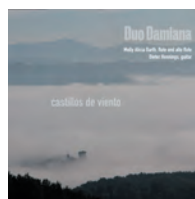
The music itself shows the multifaceted potential of old instruments for new music. Jocelyn Morlock's *Revenant* takes idiomatic fragments of baroque repertoire (from Bach's *The Musical Offering*) and transforms them into a spacious landscape; the sound is still baroque but her imaginative treatment allows the instruments to resonate while creating a unique compositional voice. Hans-Martin Linde is perhaps better known for his contemporary recorder repertoire; his flute piece *Anspielungen* for traverso is a virtuoso *tour de force* which Gemolo delivers with panache. Jacqueline Fontyn's *La Fenêtre Ouvert* is a five-movement sonic exploration which includes multiple extended techniques across the whole ensemble of flute, viola da gamba and harpsichord. Inspired by Pierre Bonnard's painting and the music of Couperin, this is a compelling work which has much to offer. *Sun Bleached* by Greek composer Thanos Polymeneas Lionitris introduces electronics into the ensemble, creating spacious sustains through live processing which change and manipulate the sense of time.

The final work, Jukka Tiensuu's *Tiet/Lots* inhabits another world yet again, opening with a big sigh and developing intensity

within each phrase. Aspects of this music made me think of George Crumb, combined with a sense of humour in using microtones and pitch bends in a rhythmically controlled way to mimic 'the endless tuning session of periodic instruments'. The second movement makes a more extensive exploration of glissandi, while the third movement is a slow dace. The piece ends with a tribute to the renaissance *Battalia*, which makes use of a range of techniques to represent the 'empty sounds of war'.

This is a thoroughly engaging CD which is full of fascinating sounds, produced expertly by a world-class ensemble. This will be staying on my iTunes playlist for quite some time.

CARLA REES



CASTILLOS DE VIENTO

DUO DAMIANA
MOLLY BARTH, FLUTE
DIETER HENNINGS, GUITAR
Innova © 2018

Duo Damiana's debut album showcases the wonderful variety of colours available to the combination of flute and guitar when each instrument is used to its technical capacity. From the dramatic opening of Herbert Vázquez's *El jardín del pasaje púrpura*, the two instruments are combined through interesting and creative instrumental techniques such as tongue rams and Bartok pizzicato. This theme is continued into Michael Fiday's *Five Haiku*, where expressive melodic writing is juxtaposed with percussive effects on both instruments creating the illusion of more than just a flute and guitar. Fiday's musical setting of Haiku by Matsuo Basho allude to Japanese aesthetics not just by title, but also through the copious timbres explored and use of a traditional Japanese rice-planting song in the outer texts and create exquisitely crafted sound worlds of blended alto flute and guitar. Nature continues to be a defining inspiration in the central work, *Shining River* by Shafer Mahoney. Full of expressive, lyrical lines Mahoney successfully creates the image of a river meandering its course to the sea and the sensitivity in the playing is most commendable. Originally composed for flute and piano, Chen Yi's *Three Bagatelles from China West* was arranged for Duo Damiana in 2014 and keeps its folk-music charm in this version. The flute playing is powerful in this three-movement work, at times almost too powerful but convincingly performed with vast amounts of character. The concluding work, Jesse Jones' *Sonata* uses more conventional forms and structures and shifts away from the Eastern inspirations prevalent in the rest of the album. Written for the performers in 2016, their ownership of the work is clear in their interpretation as they tease out various characters with apparent ease and confidence. *Castillos de viento* introduces us to this new duo. Their choice of repertoire, with personal commissions, suggests an exciting new duo has been formed from two players already well-established in the new music field, and their contribution to the growing repertoire for flutes and guitar are most welcome.

GAVIN STEWART

»



AARON JAY KERNIS
FLUTE CONCERTO, AIR (FOR FLUTE
AND ORCHESTRA)
AND SECOND SYMPHONY
MARINA PICCININI, FLUTE
PEABODY SYMPHONY ORCHESTRA,
LEONARD SLATKIN
AND MARIN ALSOP
Naxos © 2019

Written for Piccinini, Kernis' Flute Concerto (2015) is in four movements. *Portrait* brings an awakening of the player (or composer) to the changing thoughts and moods. Connecting gestures and rhythms become call and response between the soloist and orchestra. The flute is singing from beginning, and quickly moves to anxiousness, then back to vocal pondering. While listening to this movement it felt much like a sense of calmness of acceptance moving into overthinking an issue. There is fantastic response in the orchestral voices to the musings of the flute. Textures are so varied; at times feeling as wide, open spaces; others like busy city streets with an abundance of choice and activity. The end of the movement is a cliff hanger: highly dramatic and unresolved as the flute plays in unison with horns.

Pastorale-Barcarolle begins with mandolin, a country dance feel ... moving to and fro from this to a more American popular rhythm. This is still lighter in mood even with a technically demanding flute part with a kind of urgent double time which builds to a frenzy in the winds and percussion. The movement returns to slow pastoral feel with mandolin, leading to *Pavan* which has a much lazier mood to begin, but builds quickly to frantic declarations in the flute while the atmosphere stays very hazy moving through obscure chord progressions. All sections of the orchestra build to suddenly drop to let the flute line through. There's a short time of musical preparation in mood to the building again, together this time, to a variation of the frenetic lines from the beginning of the movement. Piccinini's cadenza is stellar, and although a solo, it continues to add to the movement. There is a stately march toward end filled with grief, sadness, and remorse. The balance of solo and section flutes is beautifully scored. *Taran-Tulla* is the most 'tonal' movement, though definitely not predictable. The dance-band feel is introduced along with strains of Ian Anderson-esque R&B and jazz which flies into an homage to more recent styles of flute playing. There's a great fugal build from the lower instruments ghosting as a big band. At times the playing was a bit straight from the orchestra in terms of style, but this is so minor to the actual execution of the work. It's so incredibly demanding, both musically and technically for the soloist. This is an excellent concerto, and so well played by Piccinini and full of strength and poise. Colour and style along with attention to the demands and balance of the orchestral parts were fantastically executed. The Peabody Symphony Orchestra was fantastic; supportive as well as sensitive to the music. Their dedication to the music, matched by conductor Leonard Slatkin, shines through. The recording was very well balanced.

The *Air* for flute and orchestra (1996) has a completely different mood, bringing reflection and dreaming. I connect

with this soundworld and admire the beauty in the mix of the flute with the harmonic progression in the orchestral parts. The demands for the soloist are another extreme compared to the concerto, and being over 10 minutes long, Piccinini brings the textures and line across beautifully with subtleness and strength in holding the direction. *Air* was originally written for violin and piano, but is a wonderful piece in this setting.

I'm hoping the Second Symphony (1991) gets programmed here in the UK more often. It's, again, colourful and exciting and uses textures well, highlighting all the voices of the orchestra. It is extremely violent at times, and includes heartfelt melodies of pain, sorrow, loss and helplessness. Mirroring the effects of war, Kernis wrote this not long after the Persian War in 1991. The CBSO have also recorded this work.

I enjoyed this music tremendously. Its demands go beyond the technical; it requires a huge ability to change direction and tone and heart. Each movement seems like a work in its own right, but there is a definite line throughout. I've had to listen to it several times, and without a score and with the complexity of the piece, I hope I've given the reader an idea of what the music holds if they purchase a copy of the CD. The breadth of this composer's reach is tremendous. There is so much variety in these pieces that it has been hard to know where to start. Kernis' language is 'familiar' to me and I enjoyed listening to the CD several times, looking for his moods and dialogue. Marina Piccinini performed the flute concerto and *Air* with such evocative colour and sensitivity. There was always just the right energy for the demands of the changing direction of the music. There was so much finesse and control, and the build through the concerto in the last movement in more popular idioms was very well used ... not at all contrived or sentimental.

LISA NELSEN



CAMPAGNOLI
SIX DUOS FOR FLUTE
AND VIOLIN Op. 2
STEFANO PARRINO, FLUTE
FRANCESCO PARRINO, VIOLIN
Brilliant Classics © 2019

Campagnoli (1751–1827) was a violinist from the Tartini school and a composer, best known for his pedagogical materials for violin and viola. The 6 Duos Op. 2 date back to the composer's time in Dresden between 1780 and 1796.

These are attractive works, full of grace and charm. Each duet, with the exception of the first, is comprised of three movements, lasting between 10–12 minutes each. Campagnoli makes good use of violin techniques, such as pizzicato and double-stopping, providing a variety of textures and richer harmonies. Both parts share the melodic material evenly and there is a lot of conversational writing to enjoy.

Brothers Stefano and Francesco Parrino are both brilliant players in their own right and this comes across in the recording, where the melodic material and technical passages are played

beautifully. Stefano has a wonderfully husky tone, with a wonderful core to the sound. Reading the liner notes, it appears he plays a golden flute with a wooden headjoint and this suits the music and style very well. His stylish use of vibrato is varied and sparingly used. Occasionally, the sound can be a little spread out and a bit dull when vibrato isn't used; this is only noticeable because the vast majority of the recording sounds energetic and beautifully controlled. Francesco has a great sense of phrasing and his technique serves the music, with beautifully shaped melodic lines. I would like to hear even more shades of colour, but the character of the music was still very apparent.

The most impressive part of the recording is the communication between the two brothers. The phrases talk to each other, being passed from one instrument to the other, each with their unique sound that simultaneously blend so well with each other. The highlight for me was the first duet, where both players knew when to accompany and when to bring their melodic line out with a singing tone, resulting in a very clear sense of direction and musical character. The intonation throughout the recording is excellent. This is a masterclass in chamber music and a lovely recording of some charming duos for flute and violin.

RODERICK SEED



ALENA WALENTIN, FLUTE

JOSEPH HAVLAT, PIANO

Guild Music © 2019

Alena Walentin has established herself as one of the leading players of the younger generation. This, her debut solo CD, was released towards the end of 2019, and includes repertoire by Vitali, Taktakishvili, Schulhoff and Bowen, in duo with pianist Joseph Havlat.

From the start, there is a level of technical precision and clarity which demonstrates why Alena has achieved so much in her career so far; her level of attention to detail is a masterclass in itself. All of this combines with a rich and colourful tone to produce a sinuous and captivating musical voice. The slow movement of Bowen's 1946 Sonata demonstrates this well; almost alarming in its simplicity, this is a gentle and singing rendition which provides an ideal contrast with the busyness of the surrounding material. The outer movements have a metronomic precision and some impressively clear articulation. The ensemble between flute and piano is similarly precise and the instruments are well balanced throughout. At times here I would have liked a little more risk-taking to push the emotional impact one step further, but this is nevertheless a highly engaging rendition which has much to offer.

Walentin's own arrangement of the Vitali Chaconne follows, based on Charlier's adaptation for violin and organ. Although a baroque work in its origins, the arrangement has more of the feel of a Romantic showpiece, with many opportunities for virtuoso display over the ground bass. This is a powerful performance of a piece that Walentin clearly believes in; this is played with passion, conviction and an impressive technical display.

Schulhoff's Sonata was composed in 1927 and combines jazz and folk influences with a hint of the French style. This is ideal repertoire for Walentin, since her playing (and personality) is well suited to the combination of playfulness and lyricism. The Scherzo is especially engaging, with a wonderful sense of sparkle and charm. The third movement contains some beautiful singing lines with subtle contrasts of tone colour and dynamic helping to give a dream-like feeling.

Folk music influences are clearly captured in Amirov's Six Pieces; these are played with an engaging sense of tenderness and sensitivity. Each of the pieces has its own distinct character and this recording is full of subtlety and inflection, with an impressive range of expression and dynamic control.

The disc ends with the popular Taktakishvili Sonata, which once again provides an enjoyable juxtaposition of *cantabile* lines and playfulness. The slow movement creates a touching sense of mournfulness; this is one of the best versions I have heard.

There is no doubt that this is an exceptional recording, with precision and technical mastery heard alongside an honest and personally authentic musicality which is both appealing and captivating.

CARLA REES

»

flûte
FESTIVAL
LA CÔTE FLÛTE FESTIVAL

COMMITMENT

CONVIVIALITY

SYNERGIES

TRADITION AND STRENGTH OF INNOVATION

THE SWISS AUTUMN FLUTE MEETING.

1-4 OCTOBER, 2020

INFO@FLUTEFESTIVAL.CH | WWW.FLUTEFESTIVAL.CH

© PHOTO: CHANAL REES / GUILD MUSIC

concerts

Meraki Duo

Bainbridge, North Yorkshire
13 July 2019



The Quaker Meeting House in Bainbridge, North Yorkshire was the intimate setting for a sparkling summer evening concert by the Meraki Duo, made up of Meera Maharaj (Flute) and James Girling (Guitar) on 13 July.

Built in 1710, the Quakers were at last able to build their own places of worship after the 1689 Act of Toleration was passed and their persecution came to an end. The simple interior at Bainbridge—which has survived virtually unchanged over three centuries—provided a beautifully clear acoustic, the packed benches of concert-goers just nicely damping any unwanted resonances and allowing a crisp clarity to the duo's sound.

James and Meera first met whilst both studying at the RNCM. They formed their duo in 2013 and have now played across the UK, performing a wide repertoire from chamber music to jazz, modern contemporary works, Brazilian folk and all points between. This concert was part of the well supported Wensleydale Concert Series and the programme certainly dipped into their wide-reaching musical diet.

The opening work, Bartók's Six Romanian Folk Dances sits beautifully on these two instruments, the arrangement kicking the interesting and distinctive Romanian rhythms between the two instruments. This spikiness was very convincingly delivered by James and Meera and it was immediately obvious from your reviewer's elevated seat in the room, that they had the audience on-side before the first dance had finished.

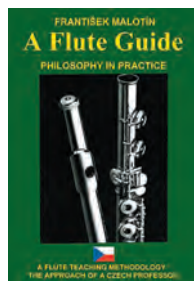
The whole programme was an interesting journey around the world and the next piece, Four Macedonian Pieces for alto flute and guitar by Miroslav Tadic revealed an agility of temperament by the duo as they adopted the character of that shift towards the Hellenic world and its own signature. It's not that far from Romania to Macedonia, but the music changes markedly as you head down towards the Aegean and there was a real sense of the journey made.

There were *Cinq Leçons de Solfège* by Messiaen and a firm foot in South America with Piazzolla's *L'Histoire du Tango*, two pieces by Brazilian Hermeto Pascoal and finally a piece by the very much un-Brazilian Andy Scott but with the South American leanings betrayed by the title *Paquito*. It was the duo's tackling of these Latin American and tango rhythms that was the delicious surprise of the evening, tackled as they were as if the musicians had simply been brought up in a Latin American household.

Bravo e Brava.

ANDREW FORSYTH

: books



FRANTIŠEK MALOTÍN

(translated by PETR J ŠETEK)

A FLUTE GUIDE;

PHILOSOPHY IN PRACTICE

Šetek © 2019

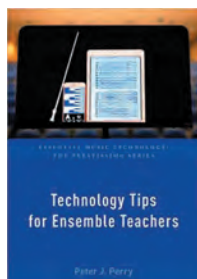
Professor František Malotín is a pioneering and highly regarded teacher in the Czech Republic. His book about the flute won first prize in the Pedagogical Creativity Competition in Prague in 1996, and has recently appeared in its second Czech edition.

Released in English 21 years after the first Czech edition, *A Flute Guide* offers an easy to digest look into the fundamentals of flute playing with chapters on embouchure, breathing, vibrato, articulation, position of holding the flute, and posture in performance; before offering sections on how to practise and playing from memory. The book is mostly tailored to flute teachers, as opposed to flute students, which is most highlighted in the chapter on the 'selection of a student' which offers a list of 'undesirable abnormalities' to be avoided in regards to jaws, teeth, lips and even the body in general. Despite this slightly problematic chapter, *A Flute Guide* offers some well informed and important discussions on the practicalities of flute playing, such as the importance of the yawning sensation and resonance 'cavities' in the head and chest of the player, which are often overlooked in the more accessible tuition books.

The chapter on breathing provides an important distinction in the way we should consider the relationship between breathing and the embouchure, opening with "We should form the picture that it is the breath that plays and the embouchure only directs it," before considering the reliance of both parameters on the overall wellbeing of the flautist. The natural, inner workings of the flute player are once again considered in the chapter on vibrato, where Malotín expresses his distaste for the mechanical vibrato that disrupts music, instead focussing on a holistic approach that interestingly enough consists of avoiding any discussions about it and instead likens it to the vibrato that emerges when singing.

The final chapters concern themselves with the instrument itself; its maintenance, manufacture, and its routine repair. This section is most enlightening and makes the book a one-stop reference tool for almost all that the teacher should need in teaching a solid foundation technique to beginners. Though an exercise or study book this is not, it provides enlightening reading and offers the reader the opportunity to think about the tactile aspects of flute playing away from the instrument and therefore rewards them with a deeper understanding of their work.

GAVIN STEWART



PETER J PERRY
**TECHNOLOGY TIPS FOR ENSEMBLE
 TEACHERS**
 Oxford University Press © 2019

This informative book is part of OUP's *Essential Music Technology: The Prestissimo Series*, which is intended to help teachers find the right technological resources for their classrooms without needing to feel overwhelmed. This book focusses on ensemble teaching, and although written with the American education system in mind, is equally suited to teachers based the UK, and can be adapted to any ensemble situation, including potentially flute choir rehearsals.

The book quickly makes the point that the younger generation are used to accessing technology on a daily basis, and that this is part of who they are, and should therefore be reflected in how they are taught. Even when dealing with a mixed range of ages, technology is inevitably a part of musical life, from using notation software to produce parts, to listening to recordings and documenting events. This book assumes no previous knowledge, and carefully explains the main resources available and how they can be used. It keeps in mind the practical requirements that are likely to apply to teachers, such as maintaining a low budget, and even includes advice on how to request the required funding.

The book draws heavily on Perry's own extensive practical experience, and there is a sense that he is 'one of us' and very much understands the challenges that music teachers face. He covers everything from using Virtual Learning Environments such as Google Classroom, to metronome and tuner apps, digital white boards, streaming audio recordings, basic editing software, online assessments and how to record a concert and share it on social media. A clear introduction is given to each area, listing suitable resources and providing screen shots. The book also provides access to a companion website which allows the author to keep the information up to date.

This is an invaluable resource for anyone running an ensemble of any kind, and there are plenty of useful tips whether you are new to incorporating technology into your teaching or already have some experience. Highly recommended.

CARLA REES



SUSAN J. MACLAGAN
**DICTIONARY FOR THE
 MODERN FLUTIST, SECOND EDITION**
 Rowman & Littlefield © 2019

This imposing hard-backed volume is a flute player's treasure trove. If you have ever wondered about the origins of French articulation or been intrigued about what a vessel flute is, this is a good place to start finding out. Covering a wide range of flute-related topics, such as different types of flute design, the muscles of the face, acoustics, notable inventors and the individual parts of the flute—and lots more besides—this dictionary contains more than 1650 terms from across the flute's history. The entries are clearly laid out in an alphabetical format with helpful references provided for further reading.

The dictionary also helps build up a picture of the leaders of flute scholarship in the multiple citations and bibliographic entries; this alone makes it an invaluable resource for researchers.

The second edition contains a series of new articles contained in the appendix, including a highly engaging exploration of playing early music on the modern flute by Barthold Kuijken, an introduction to beatboxing by Greg Pattillo and a fascinating article on flute scales by Gary Lewis.

One small niggle is the quality and layout of the photographic reproductions; the book contains a large number of extremely useful images, especially annotated diagrams of different types of flutes, and score examples to demonstrate different types of ornamentation, but these could often be presented with more space, and a greater level of contrast to make them clearer. Despite this, however, the images are brought together in one volume to form a useful collection which undoubtedly help to give further clarity to the elements explained in the text.

There is a huge amount of information in this volume, and it clearly represents a huge amount of time, effort, research and expertise. Although designed primarily as a reference book, it is easy for curiosity to take over and for you to start reading it cover to cover. This makes it also an ideal coffee table book for the flute-lover, since one can dip in, start reading anywhere, and explore a broad range of fascinating topics at a useful level of depth. Ideal for libraries, but also living rooms, practice rooms and teaching studios everywhere.

CARLA REES



OXFORD FLUTE SUMMER SCHOOL

16th-21st AUGUST 2020

ROBERT WINN

KATE HILL

ROBERT MANASSE

CARRIE HENSEL

and KATHLEEN STEVENSON

PRINCIPAL PICCOLO BBC SYMPHONY ORCHESTRA

Join our friendly and welcoming course to improve all aspects of your flute playing through individual lessons, classes, ensembles and concerts. Our teachers will help you achieve your potential with their personalised and encouraging tuition. Whatever your level, you will come away inspired and ready for your next challenge!

New for 2020: OFSS for Adults

For adult flute players who would like to make friends and learn in a supportive environment, with time to relax and explore the local area. See our website for more information.

GENEROUS BURSARIES AVAILABLE APPLY NOW!

APPLICATION DEADLINE: 20TH MARCH 2020

See www.ofssbursaryfund.com for further details



OXFORD FLUTE SUMMER SCHOOL

1986-2020

Co-Directors

Janet Way & Katie Alcock

FURTHER INFORMATION

0118 9507865

07745 377643

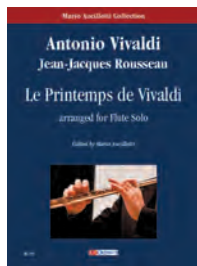
admin@oxford-flutes.co.uk

www.oxford-flutes.co.uk

GENEROUSLY SUPPORTED BY



sheet music · solo flute



JEAN-JACQUES ROUSSEAU
ed. **MARIO ANCILLOTTI**
LE PRINTEMPS DE VIVALDI
Ut Orpheus © 2018

Rousseau was an 18th Century philosopher and musician, who was active as a copyist, writer and academic. According to Ancillotti's fascinating preface to this new edition, Rousseau was involved in a campaign to 'support the superiority of Italian music', preferring simplicity to the more complex French works of the time. Rousseau's solo flute arrangement of *Spring* from Vivaldi's *Four Seasons* was made in 1775, keeping the solo violin part intact and adding melodic elements from the orchestral tutti, while removing any accompaniment material.

This is a curious arrangement which is fun to explore on either baroque or modern flute; aside from a couple of challenging technical moments, the material is relatively straightforward, and the solo flute is required to be quite imaginative in interpretation to help give a sense that the music is complete without its accompaniment.

The new edition from Mario Ancillotti is clearly printed and beautifully produced. Minor errors have been corrected, and optional embellishments have been provided, either for the player to follow or as an example for their own ornamentations.

CARLA REES



JOHANN MARTIN BLOCHWITZ
ed. **ANNA GARZULY-WAHLGREN**
SUITE IMAGINAIRE
Alry © 2019

Johann Martin Blochwitz (1687–1742) was an oboe player and flute player, playing second flute to Buffardin in the Dresden Court Orchestra from 1717. It is thought that he perhaps knew JS Bach, and Bach's influence can be seen in his music. He wrote several dance-style movements, which were originally included in a collection of works published in 1740 and attributed to Quantz. Some of these movements are compiled here into the "Suite Imaginaire".

The edition is well presented, drawing on the 1740 edition with additional suggestions from Garzuly-Wahlgren, who is

perhaps best known to Pan readers as a member of the Leipzig-based flute quintet, Quintessenz. Her preface urges performers to undertake their own research into the pieces to find their own approach to the music.

The Suite has four movements—an Allemande, Courente, Sarabande and Giga. The Courente features many wide interval leaps and makes use of the upper register of the baroque flute. The Sarabande has a number of variations or doubles, each exploring different aspects of the melodic writing, and the Da Capo is helpfully reprinted at the end to avoid page turns. The Allemande and Giga are both relatively short and in a typical baroque style. A facsimile of the movements from the 1740 edition is provided at the end of the score for comparison.

These are charming and enjoyable pieces which would work equally well on baroque or modern flutes, and provide an excellent alternative to the more well-known solo works from the era. Highly recommended.

CARLA REES

flute & mixed media



MARY KOUYOUMDJIAN
PEONY (2019)
PSNY © 2019

Commissioned by the NFA for the 2019 high school soloist competition, *Peony* provides the perfect entryway into the world of electroacoustic music with a simple tech set up and fairly unthreatening flute writing. Synchronisation to the track is through timecode stamps that appear on the flute part at rehearsal figures, and notated cues of the electronic part as the material changes from one sound/rhythm to another. This method of synchronisation requires a good feeling of pulse from the performer; luckily both the electronics and flute parts are rhythmically strong and active which reduces the chance of them not staying together. The flute writing has a minimalist feel to it, relying on rhythmic cells and syncopation which become increasingly interrupted as the patterns change. There are definitely moments that can go wrong if concentration is not at its maximum! *Peony* requests a few non-standard techniques such as a lip pizzicato, pitch bending, and singing whilst playing; all of which are used effectively and create moments of interest amid the relentless driving rhythm. The electronics part, which comes in the form of a fixed media playback, is simultaneously ethereal and active, almost as if a group of pixies are dancing at a nightclub, making this a truly unique and welcome addition to the flute and electronic repertoire.

GAVIN STEWART

flute & piano



PIERRE BOULEZ
SONATINE
Durand © 2017

Boulez's famous Sonatine for flute and piano was composed in 1946 and revised three years later. It first appeared in print in 1954. This new edition has been many years in the making, the result of a collaboration between Boulez (who died in 2016 before it was released) and musicologist Susanne Gärtner. Errors in the earlier edition have been corrected, and Boulez also made some changes based on practical experience from the numerous performances the work has received. These changes relate mostly to accents and tempi, as well as dynamics and articulation, giving clarity to the work's underlying logic.

Aside from these changes, which were made through consultation with the 1949 manuscript and all personally approved by Boulez, the score's presentation has been improved. In particular, detailed thought has been given to the management of page turns in the flute part, which includes fold out pages to avoid the previous need for multiple music stands, copying and sticking. The score is also a slightly bigger format, which makes the detailed instructions easier to read, and printed with excellent clarity. There are full scores for both the flute player and pianist, and an appendix which shows the rhythmic realization of one particularly complex passage.

This is one of the classic flute works of the Twentieth Century, which has established its place in the repertoire. This new edition is an excellent development which will help to give clarity to Boulez's musical ideas for the next generation of flute players. Highly recommended.

CARLA REES



CARMEN MARIA CÂRNECI
ORIGAMI WITH BLACK BIRDS
Furore © 2018

Carmen Maria Cârnelci is a composer/conductor who has worked with the likes of Pierre Boulez and Peter Eötvös during her education in Romania and Germany. *Origami with Black Birds*, written in 2016, has clear inspiration from the Shakuhachi repertoire of Japan with its expressive use of air sounds, vibrato,

timbral trills, and silence. Upon looking at the piece you are met with a page of technique explanations which are meticulously notated; for example there are two different symbols for air sound. This attention to detail creates a wealth of timbres that are explored and developed throughout the piece. As the work is strictly notated in rapidly complex rhythmic structures it looks daunting and busy on the page, however the slow tempo and expressive rests allow the player to perform with a certain rhythmic freedom and suggests that another notation system, such as spatial notation, may have married the visual and sonic information a little better. *Origami with Black Birds* is an evocative piece that allows the player to explore facets of their technique that are not usually considered 'expressive'. It would be great for programming in any university recital as it highlights a wealth of techniques and encourages creative interpretation.

GAVIN STEWART



TILMANN DEHNHARD
16 MINIATURES FOR FLUTE & PIANO
Universal Edition © 2019

These new short jazz pieces are a fabulous addition to the repertoire. They range from around Grade 3 standard for the easier pieces to Grade 5–6 for the more complex, but even the simpler ones are a delight to play for more advanced flautists. As well as the piano accompaniment and chords, the book comes with a CD so you can hear performances of the pieces—particularly useful if you're less familiar with jazz rhythms—and play along with the accompaniment tracks. All the pieces stay within the first two octaves, including some moody low Cs. They would be an excellent introduction to jazz styles, or a step up for players who've maybe encountered jazzy pieces in early grades or the likes of the *Microjazz* books. As with Dehnhard's other Universal Edition books, the printing is beautifully clear to read and pages well laid-out.

The titles of the pieces evoke sparkling images—from the seasidey *Salt and Sand* and *First Boat Home* to the shiny *Oval Opal* and *Tiny Topaz* and the airy *I See Kites* and *Bright Delight*, which reflect the light, luminous nature of the music.

I enjoyed all of these pieces, but stand-outs for me included the gloriously bluesy *Turquoise Turtle* and the lively *Do Your Dance*. *Blue Pearl* opens and closes with atmospheric timbral trills, giving an accessible dip into contemporary technique (the only one in this book). There's little in the way of dynamic markings, giving the player room to play around with expression and consider how to portray the character of the pieces. Playing through these left me with a smile on my face!

RACHEL SHIRLEY



FRANCISCO MIGNONE
THE FLUTE AND PIANO MUSIC
 Duo Barrenechea © 2015

This is a collection of music for flute and piano by Brazilian composer Francisco Mignone (1897–1896), brought together and edited by Sergio and Lucia Barrenechea, with additional guitar parts provided by Clayton Vetromilla. The flute has held an important place in Brazilian culture for a long part of its history, and there are many interesting works to be found within the repertoire. The preface of the score explains that the Brazilian *choro* style of instrumental music developed from nineteenth century European salon music, and displays a virtuosic character.

Francisco Mignone was the son of Italian flute player, Alfério Mignone, who was principal flute in the Municipal Theatre Orchestra in São Paulo, and also Professor at the Conservatory there. Alfério was an active and well-respected musician, and this undoubtedly had an influence on his son's musical development. Francisco studied the flute with his father, and was also an accomplished pianist.

As a composer, Francisco Mignone is best known for his piano works, but also wrote a large range of works for other instruments and ensembles, and this collection of flute works has been produced, in part, to help them to become more widely known. The pieces cover quite a broad range of styles, often combining European and Brazilian influences. The upper registers are mostly used, saving the low register for moments of colour variety. Some of the pieces are presented with a transcription of the piano part for guitar, allowing a flexible approach to performance which maintains an idiomatic feel.

Editor Sergio Barrenechea, himself a Brazilian flute player who has researched Mignone's work, has helpfully grouped the pieces into different styles. The first is popular music, drawing on the choro-waltz and other dance structures. These were written early in Mignone's life, and include the *Céo do Rio Claro*, written in 1923, which begins in a slow waltz style and breaks into a lively, spirited dance. There are many examples of what Barrenechea calls Nationalistic music; these are Brazilian style pieces which are mostly transcriptions of works Mignone originally wrote for other instruments. The *3 Peças* (Three Pieces) were originally written for piano and form an enjoyable fast-slow-fast group. The fast movements have some flowing semiquaver passages, punctuated by off beat articulations to give a rhythmic punch.

The *Suite para flauta e quarteto de cordes* (Suite for flute and string quartet) appears here in a version for flute and piano, and is written in a neo-classical style. Written in 1949, the movements follow traditional forms, such as the opening Aria, which is slow and expansive with a *cantabile* style. Some harmonics feature

towards the end of the movement to give a variety to the tone colour. A minuet follows, and the dance forms continue with two versions of a Sarabanda, a Siciliana and an exhilarating Salterello to end.

Moving into Mignone's later life, the 1962 Sonata is a major work in a more contemporary style. Barrenechea suggests that this is 'one of the few sonatas by Brazilian composers for this combination', and as such it is worthy of exploration. Here Mignone explores an atonal style, making use of serial techniques. This is a fascinating work which draws on the many influences on Mignone's musical life; there are clear European elements, and yet the music has an underlying character that is unmistakably Brazilian. In three movements, this is a significant work which is worthy of exploration.

This well-produced anthology was produced as the result of an extensive research project and is intended to communicate performance practice as well as bringing the repertoire to a wider audience. A detailed preface provides some very useful information about the music and its context, and serves as a helpful guide to understanding the style. It is a fascinating collection of pieces which demonstrates the broad range of music produced by Mignone, and his significant contribution to the flute's repertoire. As a self-published volume, it can be ordered directly from Barrenechea; see <http://www.duobarrenechea.mus.br/produtos.html>
CARLA REES



GERALDINE MUCHA
 ed. **EMILY BEYNON**
NAŠE CESTA (OUR JOURNEY)
 Edizioni Riverberi Sonori © 2019.

After bringing us the fabulous *Fantasie* by Frühling, here is another find by Emily Beynon, which looks like a great addition to the flute and piano repertoire. Geraldine Mucha, daughter-in-law of the Czech designer and painter Alphonse Mucha, studied composition under Arnold Bax and William Alwyn at the Royal Academy of Music. Anyone familiar with the chamber works by these composers will know how beautifully colourful their writing is and their influence is clear in this piece. The final manuscript was completed in 2008.

One can immediately feel a strong rhythmic character throughout the piece. The juxtaposition of rustic, eastern European accented rhythms full of syncopation, with lilting (almost *Pastorale*) melodic lines, gives the performers a lot to enjoy in this piece. It starts quite bold in character with the flute dancing over a simple accompaniment in the piano. The piano joins in with bold accented rhythms before a mysterious *più mosso* section in 5/8 and in the low register of the flute. There are

constant shifts between melodic and rhythmic passages, which keep the listener on their toes. There is a moment of beauty and calm in the *Adagio espressivo* section before the piece hurries to its end, finishing in a similar character to the bold opening.

This piece looks great fun to play and combines beautiful melodic phrases with some more technical passagework, full of dynamic and register contrast. Whilst sounding impressive, I think Mucha exposes what the flute does well in a very idiomatic way. The edition is nicely laid out (despite a minor spelling mistake on the front cover), with only one slightly quick page turn to negotiate! I look forward to learning this piece and believe it is a very welcome addition to the repertoire for advanced players.

RODERICK SEED



MAGNUS BÅGE
FLUTE BEAUTY

Weissmans Musikförlag © 2018

This is a collection of twelve simple melodic pieces for flute, aimed at adults who are relatively near to the beginning of their flute learning journey. Described in the preface as “material for the flute lover all around the world”, these twelve tonal melodies explore the expressive side of the flute, while introducing simple technical concepts. The music is stylistically as one might expect from the title; film music is an influence, as is jazz, and the pieces are often reminiscent of classical crossover, making them likely to appeal to a wide range of players. The pieces begin simply and become more complex as the book progresses, using a range of keys up to four sharps, and exploring in particular the low and middle registers. There are some more tricky moments that might challenge complete beginners, such as a 4 against 3 rhythm in the final piece and some syncopations in *African Moon*, but these are introduced occasionally and one by one, so are likely to provide additional interest and allow adult players to extend their skills.

The titles of the pieces range from descriptive (*Gigue, Delightful Journey, Innocent Joy*) to more philosophical (*Inner Gaze* and *The Depth of your Being*), and the piano accompaniments are relatively modest in difficulty. High quality backing tracks can be downloaded from Båge’s website. The score is well presented in a relatively big font which makes it easy to read. Page turns are well considered in the flute part, although there are a number of blank pages. I had a few minor niggles with the music typesetting, which occasionally doesn’t follow theoretical convention, but that aside, this is a nicely presented book which provides some interesting variety to early stage (approximately Grade 3–5) players.

CARLA REES



JAMES RAE
SOUNDS IRISH—TEN ORIGINAL
AND TRADITIONAL PIECES
Universal Edition © 2019

This collection consists of six Irish-inspired pieces composed by James Rae, and four traditional tunes in new arrangements by him. Ranging in difficulty from around Grade 3–6 standard they offer a great introduction to Irish music or addition for those who are already enthusiasts. My students particularly enjoyed the arrangement of *The Rakes of Mallow*, which many are familiar with initially from tutor books or Grade 1 repertoire—this version is more advanced, adding chromatic runs, a key change, and a charming countermelody when the piano takes the tune.

Of the original compositions, *Beyond the Headland*, marked “freely, as if improvised” is easily learned by a Grade 3–4 player but makes a big impact with its beautifully expressive flute line over deep dramatic piano chords. *His Father’s Son* is similarly enchanting; a flowing melody over a gently rocking accompaniment. Rae mixes the Irish style with jazz in *Kieran in the Kitchen* with a jig that turns into a jazz waltz and back again, and embraces rousing dances in *Harry’s Empty Glass* and *A Drop o’ the Hard Stuff*. The accompaniments are enjoyable to play and roughly the same range of standards as the flute parts. Some also include chord symbols so they can be simplified or played on other instruments.

RACHEL SHIRLEY



POULENC
SONATA
Ongaku No Tomo Edition © 2019

This beautifully presented new edition of the Poulenc Sonata is produced by the Japanese publishing house, Ongaku No Tomo Edition. Printed on good quality cream paper with well-proportioned Japanese design, this is one of the highest quality editions I have seen in terms of presentation and attention to detail.

The score comes with some helpful additional content, including detailed notes by editor Shigenori Kudo, who is one of Japan’s most esteemed flute soloists, as well as a fascinating extract from the manuscript, and photos from the evening of the premiere, supplied by the Rampal archive. There is also a captivating diagram, which looks a bit like a subway map, showing the journey of the piece, from the conception and commission

from the Elizabeth Sprague Coolidge Foundation, through to the premiere, corrections and subsequent published editions.

The notes provide a fascinating story of how the piece evolved, and despite knowing the piece well for nearly years, I learned many new things which will undoubtedly help my understanding, performance and teaching of the work. It is known that Poulenc wanted revisions to be made to correct errors in the first edition; the revised edition of 1994 takes into account evidence from early manuscripts and aims to rectify some of the mistakes. This new edition aims to take this process a step further, and to 'recreate the score in its definitive and authoritative version as intended by Poulenc himself'. This is perhaps a lofty claim, but the scholarship is well presented and enables the performer to gain a new perspective on the work. Like the 1994 Chester revision, this edition has used a range of sources, including using recordings of Poulenc himself performing the work to indicate which versions of the score he was using himself. It is excellent to see performance practice research being implemented in this way, and this edition makes a significant contribution to the knowledge of the work, as well as providing plenty of ideas for consideration and critical evaluation.

Suggestions for performance are also provided by Shigenori Kudo, which provide some useful contextual information and hints and tips. Additionally, the edition includes the short *Villanelle*, a charming short work for pipeau which was first published in 1934.

Highly recommended.

CARLA REES

studies & technical exercises



CLARE SOUTHWORTH
FLUTE REBOOT
Astute © 2019

This volume is described as 'a complete workbook for flute players' and is intended to be 'a tutorial to help you re-discover the joy of the flute and music-making.' The *flute reboot* concept is about reigniting passions, either for those who are still playing but need a little boost, or to help people who have taken a break from playing come back into the world of the flute.

The book is divided into 12 lessons which can be worked through independently at the player's own pace. These cover topics such as posture, hand positions, tone, breathing, articulation and vibrato, as well as short sections on practice techniques and baroque interpretation. There is a wealth of valuable information within each of the lessons, drawing on Southworth's extensive teaching experience. Flashcards present a set of key elements in bullet-point form, and there are plenty of musical examples from different areas of the flute's repertoire.

Despite the book's excellent content in some areas, I have a few small reservations. For a 'complete' workbook, there are some gaps; the section on baroque interpretation is brief and the concept of interpretation in a wider range of styles could be explored in more depth. Similarly, the last two lessons focus on learning one (difficult) piece; while there is some level of detail here there is scope for more hints and tips on general practice strategies. Perhaps the book suffers a little here from comparisons with other practice and warm-up books on the market, which are often presented in several volumes. It is difficult to pack everything into one volume, and I feel there is plenty of potential here for a series of follow-up books which explore each area in more depth.

I am also a little unclear on the level of player that this is aimed at. The preface suggests it is suitable for 'established players', but the introductory material provides revision material for basic topics such as making a sound on the headjoint. The level then gets difficult relatively quickly and I can imagine there may be moments of frustration from genuinely rusty players who had only reached a modest level of playing before taking a break. However, since the book is aimed at adults, confidence in independent learning will allow players to pick and choose the material best suited to them from what Southworth offers.

On the whole the mix of repertoire is enjoyable, and also serves as an introduction to some of the works in the Astute catalogue. The book is well presented, with clearly written text explaining the concepts clearly and without dumbing down »

JON DODD

Specialist Flute Repairs

Exclusively working on flutes
for over 35 years

6 Providence Lane
Corsham
Wiltshire
SN13 9DJ

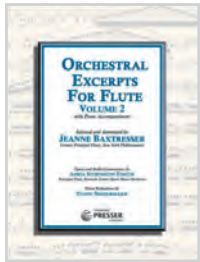
phone: 07395 381049
email: jondodd211@gmail.com
web: jondodd.net



or patronizing. There are a few minor errors in the typesetting conventions of the musical examples; these do not get in the way of the understanding of the music and are likely not to concern the average player but could be easily corrected in a second edition.

The *Flute Reboot* concept is a valuable one which has a lot of potential; this is an interesting start which is likely to help players discover new repertoire, fill in a few technical gaps and get them on their way with a reignited passion.

CARLA REES



ORCHESTRAL EXCERPTS FOR FLUTE VOLUME 2

selected and annotated by
JEANNE BAXTRESSER

Presser © 2019

The first volume of Baxtresser's *Orchestral Excerpts*, published in 1995, is already a key element of many players' repertoire libraries, so this second volume arrived with some anticipation. This new book includes a wider range of works, including extracts from opera, ballet and film. The flute parts are laid out in the form they are likely to be seen in the orchestra, keeping page turns in place and using the editions that are most commonly found in orchestral libraries. Piano accompaniments are provided to help flute players understand the harmonic context of each of the extracts, and a detailed preface provides numerous aspects of good advice based on Baxtresser's impressive career as Principal Flute of the New York Philharmonic.

We are also treated to a detailed commentary on opera and ballet by Adria Sternstein Foster, Principal Flute of the Kennedy Center Opera House Orchestra, and the piano reductions are made by Teddy Niedermaier. Amal Gochenour, piccolo player of the Baltimore Symphony Orchestra is the project's research associate, with Daniel Dorff serving as editor. This is quite a formidable team of contributors, and each of them plays an important part in the success of this volume.

The repertoire ranges from Tchaikovsky ballets to Shostakovich Symphonies and John Williams film scores; there are also extracts from Stravinsky, Mahler, Beethoven and JS Bach, among others. Each excerpt is introduced with a useful commentary on each one, as well as a list of any errata that should be noted. Some of the more difficult to read original parts are transcribed for easier learning, but the originals are also presented to give players experience of what to expect within the orchestral world.

Priced roughly the same as a private lesson, the advice given in this book makes it well worth the cost; while many of the excerpts can be found elsewhere, the hints and tips included with them means that this is an essential volume for anyone interested in pursuing an orchestral career in either the professional or amateur arena.

CARLA REES

ensembles



FAURÉ

arr. **MELANIE THORNE**

SICILIENNE op. 78

Sempre Music © 2019

Melanie Thorne's arrangement of this classic Fauré work has been written in A minor for four C flutes. Flutes 1 and 2 carry most of the melody, although all parts contain moments of rhythmic and melodic interest. The arrangement is quite easy to put together. Bar numbers are included in the bars rest to assist with counting (which is particularly helpful for younger players) and page turns are placed conveniently. The tune is always placed at a louder dynamic which is again helpful for less experienced performers. Textural changes make the arrangement interesting and should provide challenges for all parts. Overall this is a great arrangement, suitable for student flute choirs.

EMILY HALL



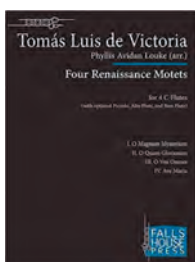
JOHN PALMER

CONDITIONAL ACTION

Composers Edition © 2016

John Palmer has an amazingly creative output of works for flutes and *Conditional Action*, written in 2016, builds upon this catalogue. In this five-minute piece Palmer explores the full spectrum of flute technique from microtonality and aeolian sounds to mutiphonic work all wrapped together in complex rhythmic structures. One particularly effective gesture is the mutiphonic trills that open the work; these are full of sonic information which the players are asked to 'bring out ad lib'. This moment of freedom juxtaposes the otherwise tightly controlled timbres and rhythms that dominate the piece as the two voices appear to weave in and around each other, at moments appearing as one singular line. Intentions for the more experimental techniques are clear and mostly very practical; however achieving these will require the player to explore their instrument and technique as specific fingerings and embouchure techniques are not given. This piece brings a level of complexity and virtuosity that is often reserved for the solo repertoire into a duet setting and so *Conditional Action* is undoubtedly an undertaking for two adventurous flute players who are well versed in the performance of contemporary music.

GAVIN STEWART

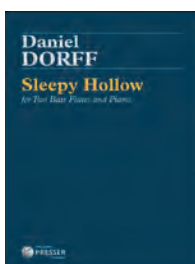


VICTORIA
arr. **PHYLLIS AVIDAN LOUKE**
FOUR RENAISSANCE MOTETS
Falls House Press © 2018

These renaissance motets have been arranged for flute quartet with the option of expanding to flute choir with the inclusion of piccolo, alto and bass flutes. The work starts with a foreword by Louke, providing some information on the individual motets, as well as the composer himself. As a priest during the renaissance period, Victoria exclusively composed sacred music and these motets are transcriptions of choral masterworks by the composer. This arrangement includes one of Victoria's best known works, *Ave Maria*.

The score contains clear performance directions and time changes to distinguish the character changes between motets. Emphasis is placed on long phrases and texture changes. Much of the arrangement is homophonic, highlighting grand chordal passages and underlying quaver movements. There is much doubling between parts (piccolo and flute 1, alto and bass flute) and instructions for alternative arrangements if an instrument is missing. The long notes and simple key signatures make this appropriate for students Grades 1–3, but is also a beautiful selection of renaissance motets for an expansive flute quartet.

EMILY HALL



DANIEL DORFF
SLEEPY HOLLOW
Presser © 2019

Inspired by upstate New York's beautiful and notoriously haunted Sleepy Hollow Cemetery, Dorff has created an atmospheric work for the rarely seen combination of two bass flutes and piano. Beginning with an expressive dialogue between the two flutes, the full range of the bass flute is explored in a gradual build into the third register through long and lyrical lines. The piano primarily acts to fill out the harmonies and provide chordal accompaniment to the various solo moments that pepper the piece. *Sleepy Hollow* is a fairly straight forward piece that allows effort to be put into creating varied tone colours in the bass flute which would really make the piece come to life. It is a welcome addition to the ever-expanding low flute repertoire.

GAVIN STEWART



STACY GARROP
SILVER DAGGER
Presser © 2019

This is a trio for piccolo/flute, cello and piano. There is an interesting backstory to this piece which may entice players to programme it in their concerts. Stacy Garrop heard the Appalachian folk song, *Silver Dagger* in 1994, and, drawn by the simplicity of the song, decided to research its history. There are several variants of the song itself, but the main theme concerns young love, a kind of *Romeo and Juliet* premise, with the end resulting in the couple running away together, one abandoning the other, or both 'end their lives with a silver dagger'.

There are, too, three variations of the song itself, with alternate titles of *Katie Dear* and *Drowsy Sleeper*. Garrop uses the complete versions of two of these songs, and includes motifs from *Drowsy Sleeper*. Within the simple melody, a tragedy develops from ghost-like chords and shapes in the piano and cello parts. This work is never restful, and hangs on unsettled momentum. There are beautiful lines in all parts, offering the songs as texture changes to ignite yearning and desperation. Much of this piece declares passions through very basic effects of melody against tremolo and flutter tongue. The flute and cello parts seem to take the roles of the lovers, singing in unison and harmony with very raw, open wounds that sometimes take on the openness of the Appalachian landscapes with large intervals of the songs themselves ... this is difficult to keep perfectly tuned.

Technically speaking, for the flute (and small piccolo part at the very beginning and end), the demands are more on tuning and blending. There is a rawness to the effects that are needed in the piece which adds to the atmosphere. The songs appeal to listeners' basic affection to melodies of the genre, and you can't help being drawn into the sound world that's tinged with sadness and longing. The original violin part from which the flute part is derived has some notes sliding into another; in bar 27, a slide is requested from low C to D which can be done as a note bend. I don't think this is as effective as sliding from an open hole, but time could be taken here for the effect to work. Another slide is written in bar 94 from D3 down to C3 which is, again, better as note-bending, blending with the duo part of the cello. The cellist and pianist who played through this piece with me found the parts easy to read and straight forward and, like me, want to programme this work in one of our concerts. It's very attractive and appealing, and an excellent addition to the repertoire for this combination.

LISA NELSEN

»

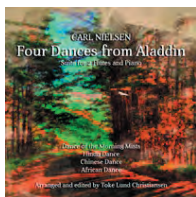


GARY SCHOCKER
SEAFARERS
Presser © 2019

A nautical journey for the unusual combination of four flutes and piano, *Seafarers* consists of three movements. *Bon Voyage* sets us off on our travels with melodies that suggest jaunty sailors and rolling waves. *Mermaids* flows sinuously, playing with lots of dynamic variations—mostly at the quiet end of the spectrum—and airy ‘no breath’ notes. *Pirates* brings a mixture of sea shanty and drama with passages of semiquavers which crescendo and diminuendo as if to depict the approach of the pirates, a battle, and perhaps also the rolling waves. A quickening tempo, rising pitch and loud volume bring the piece to a resounding, and I think victorious, conclusion.

All four flute parts provide challenge for players of at least Grade 6 upwards. As far as learning individual parts goes, the biggest challenge is probably getting familiar with all the accidentals. There’s nothing too rhythmically difficult, but the flute parts are often in rhythmic unison and close harmony, so coordinating as group is likely to take practice, especially when the piano is added into the equation! Likewise, there are many precise dynamic markings where the ensemble will need to be carefully balanced, but which are very effective in performance. This piece is worth the effort to get these details right, as it’s enjoyable to play and engaging to listen to.

RACHEL SHIRLEY



NIELSEN
arr. **TOKE LUND CHRISTIANSEN**
FOUR DANCES FROM ALADDIN
Edition Svitzer © 2015

Nielsen’s music for *Aladdin* was written for a theatre production in Copenhagen in 1919. Extracts from the score (which was originally 80 minutes in duration) are often performed as an orchestral Suite, in seven sections.

This arrangement for two flutes and piano comprises four of these dances—the *Dance of the Morning Mists*, *Hindu Dance*, *Chinese Dance* and *African Dance*. The two flute parts are evenly matched, with melodic material often switched between the two. The piano part is at times an equal voice in the ensemble, and sometimes supports the flutes in more of an accompaniment role. All three parts would suit intermediate to advanced players.

The four movements have contrasting characters. The opening piano introduction is the beautiful *Aladdin’s Dream*, which is an expressive moment in the Suite, full of poignant harmonies. The

Dance of the Morning Mists uses all three instruments to create a textural dialogue which depicts the swirling mists of the title. The *Hindu Dance* features chromatically twisting melodic lines which fuse Nielsen’s characteristic style with a hint of exoticism. This is a slow movement, full of rich harmonies and sinuous phrases. The *Chinese Dance* features strong rhythms and fast moving triplets creating a strong sense of energy. The final movement, the *African Dance* brings to mind drumming patterns with its repeated rhythmic ostinato passages. The orchestral original of this dance, which brings the whole Suite to a close, is full of colour and texture, and especially makes use of highly effective, and almost raucous brass effects. Some of that is undoubtedly lost in a version for two flutes and piano, which seems a little tame in comparison, but in the hands of the right players who give enough of a sense of energy and building excitement, this could nevertheless be an exhilarating concert experience.

Nielsen’s music is distinctive and well crafted, which means it lends itself well to being arranged for different combinations of instruments. This selection works well and provides another excellent contribution to the flute duo repertoire which is likely to be popular with audiences.

CARLA REES



FRANZ SCHUBERT
arr. **MICHAEL WEBSTER**
HUNGARIAN MARCH AND RONDO
For Flute, B♭ Clarinet, and Piano
Presser © 2019

This piece is an arrangement of the first and second movements of Schubert’s *Divertissement à l’hongroise* D. 818, written during the composer’s brief time as master of music for the Esterhazy family in Zseliz, referred to by Schubert as “the depths of the Hungarian country”. It was one of five pieces he wrote there for piano, four hands.

Michael Webster’s output as composer and arranger has added rather substantially to the rather limited repertoire for flute, clarinet and piano and this piece would suit intermediate to advanced players. It begins with the Hungarian March, reminiscent of Schubert’s *Marche Militaire*, but with the flavour of Hungarian dotted rhythms and syncopations. The writing is quite simple, but full of character. The Rondo that follows provides even more character, with tremolos and trills to imitate the cimbalom, a pillar in Hungarian folk music. There are virtuosic scalic passages, especially in the flute part, and these add to the fun character of the music.

I think this piece would be great fun to play in a chamber music recital alongside more serious works. The arrangement is well thought-out and gives all parts an equal share of melody and accompaniment, whilst remaining loyal to the original.

RODERICK SEED

flute choir



Trad. Arr. **DENIS BARBIER**

THE BUTTERFLY

Score Vivo © 2019

This is a six part arrangement of a well-known traditional Irish Jig, for four flutes, alto and bass. The melodic material passes between the parts, keeping a sense of playful engagement for all of the players. There is some enjoyable melodic interest for the low flutes too, and a piccolo can be used for an *8va* section towards the end. The accompanying parts provide rhythmic counterpoint and some punchy drones which are highly effective. Lasting around three minutes at a relatively fast tempo (this can also be approached at a slower tempo to suit the level of the players), the piece relies fairly heavily on repetition, but the changes of instrumentation, as well as the slightly addictive nature of the melodic line make the repetitiveness part of the music's charm. For those who are interested in exploring traditional Irish playing styles, this also provides an ideal opportunity. The music is of moderate difficulty, with triplets and grace notes

characterising the melody. Ideal for an intermediate flute choir, it is mostly situated in the lower two octaves and the parts are all relatively even in difficulty.

The score and parts are available as a download from the Score Vivo website, which also shows samples of all of the parts. The music is reasonably well laid out; being hyper-critical the score doesn't quite have the same panache of layout that one might get from one of the bigger publishers, but it is perfectly functional and serves its purpose well. At a time when the publishing model is changing, it is worth keeping an eye on the websites of smaller publishers for new works and arrangements for flute choir; Score Vivo has an extensive catalogue and this piece is well worth exploring.

CARLA REES



GROLLOO FLUTE SESSION 6

August 19 - 23, 2020

Matthias Ziegler, Ian Clarke and **Wissam Boustany** are presenting the sixth 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>



Explore your **musical talents...**
...at home, when it suits you, through our specialist distance-learning degree courses

BFS members receive
a **£50 discount**
on any OCA course!

Simply type your BFS member number in the Additional Comments box at the checkout.

Join our creative network of musicians and discover your potential.

Visit oca.ac.uk/music

Open College of the Arts
is the distance learning arm of
LIC University
for the
Creative Arts **A**

letters



LES EGGS

I have only just read the obituary of Les Eggs, which was published in the November 2019 edition of Pan. On the rare occasions that I met Les, I found him to be a thoroughly honourable gentleman. Therefore, I feel sure that he would not have wished to give credence to the story that I had any knowledge of his 'D-shaped' lip or that I had ever played a recital using such a mouthpiece. I would be grateful if you would make this clear in your magazine.

Yours sincerely,
DOUGLAS TOWNSHEND

classified ads



Looking for used curved head for alto flute
(might exchange straight head).
Philip 07552 187962.

FOLLOW US

 [BritishFluteSociety](#)

 [@BritishFluteSoc](#)

 [@britishflutesociety](#)

bfs.org.uk

- 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.

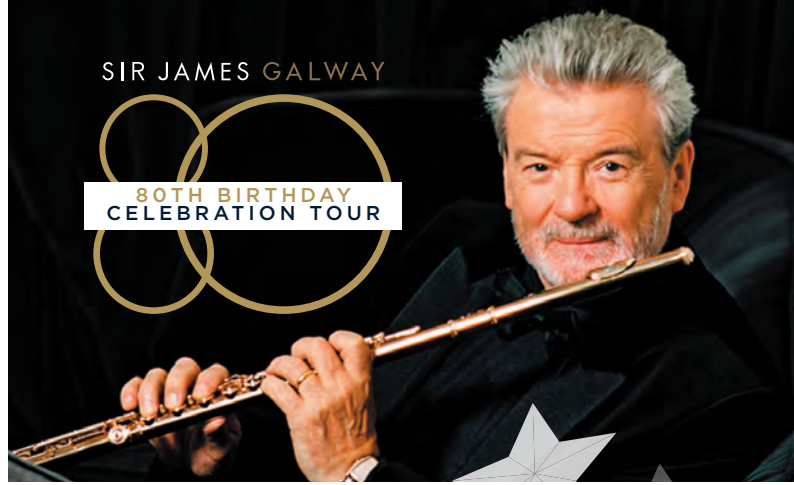
To place a Classified advertisement in the next issue of PAN, or to enquire about advertising rates, please contact

secretary@bfs.org.uk

15th
ADAMS
INTERNATIONAL
FLUTE FESTIVAL
ANNIVERSARY
17 - 19 APRIL 2020

SIR JAMES GALWAY

80TH BIRTHDAY
CELEBRATION TOUR



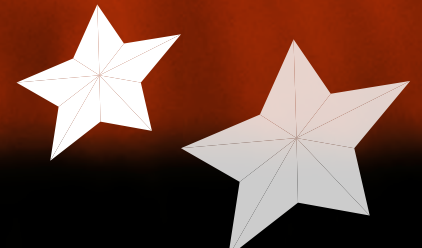
Sir James Galway
Lady Jeanne Galway

Ana de la Vega
Anaïs Benoit
Anna Garzuly
Anne-Cathérine Heinzmann
Berdien Stenberg
Emily Beynon
Flute Ensemble KCB Brussels
Gareth McLearnon
Helga Henckens
Irene Hulst
Kersten McCall
Matvey Demin
Ned McGowan
Niall O'Riordan
Nicola Mazzanti
Olga Iyusheikova
Paul Edmund-Davies
philharmonie zuidnederland
Rogier de Pijper
Silvia Careddu
Ulla Müllmann
Vera Baadjou
Victor Khotulev

A Birthday Celebration

Workshops • Master Classes • Concerts • Competitions • Lectures • Exhibitions

Adams European Flute Centre
Aziëstraat 17-19, 6014 DA Ittervoort (NL)
Tel. +31 0475 560727
www.flutefestival.nl



William Bennett's celebration

HAPPY FLUTE festival



Fundraising concerts for the Woodwind Department of the Royal Academy of Music

17 – 19
JULY 2020

Royal Academy of Music
London

Recitals | Masterclasses | Workshops | Two Gala Concerts
with William Bennett, Emily Beynon, Denis Bouriakov, Stefán Ragnar Höskuldsson, Lorna McGhee, Mark Sparks and Jacques Zoon.

Plus further participation of international artists!

Mathilde Calderini, Unji Chung, Tiong Eng Goh, Vytenis Gurstis, Koichi Ito, Lucas Jordan & Fabricio Mattos, Anna Kondrashina, Concert Lumiere, Robert Manasse, Haruyuki Nakatsukasa, Roderick Seed, Joel Tse, Zoia Viazovskaya and Alena Walentin.

Presented by Edward Blakeman – Special Guests Trevor Wye and Angeleita Floyd.



Box office at the Royal Academy of Music 020 7873 7300

Online: tickets.ram.ac.uk (available from January 2020)

Royal Academy of Music, Marylebone Road, London NW1 5HT

www.williambennettflute.com/festival



wibbbennett wibb.course



@william
06333200

