



The British Flute Society

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Letter to the Editors

I found Carla's interview with Erika Fox deeply touching. It reminded me of the debt we owe to the modest, largely unsung, heroes who extended a helping hand to refugees from the barbarities of Nazi Germany. People like Nicholas Winton, who saved the lives of hundreds of children, the Nobel Prizewinner A.V. Hill, who brought out scientists who subsequently became Nobelists in their turn, and John Francis and Millicent Silver who nurtured the abilities of Erika Fox and others for no personal reward other than the satisfaction of seeing them fulfil their potential. We do well to remember their generosity of spirit.

Stanley Salmons
Emeritus Professor
Wrexham, Clewydd

Hampshire Flute Day with Ian Clarke and Paul Edmund-Davies

by Sarah Finch

On 23rd September Ian Clarke and Paul Edmund-Davies led an action-packed day of flute playing in Eastleigh, Hampshire. It was a bustling course involving players from around the south of England who were keen to improve their individual skills and meet friends old and new. Sessions involved discussions on technique, extended techniques, film music and playing in flute choir.

Ian Clarke gave an insight into some of his compositions, particularly

Hypnosis and *Walk Like This*, offering invaluable tips and tricks about how to approach a piece featuring extended techniques or how to approach your regular practice.

Paul shared his experiences as a session musician in his informative and colloquial way, again offering access to new ideas and exercises to improve technique.

In the evening Ian and Paul were joined by local flute orchestra *Flautissimo* for a recital. Each played exquisitely. Paul performed a selection of Rabboni Sonatas as well as Andy Scott's *Fujiko*, while Ian played *Sunstreams*, *Spiral Lament* and *The Great Train Race*. Both joined forces to perform the Largo from Bach's Double Violin Concerto with *Flautissimo*, an absolute highlight of the evening.

Throughout the weekend there was a large trade hall with exhibits from Just Flutes, Yamaha, Trevor James and Forton Music, with Yamaha offering the chance to win one of their innovative *Venova* instruments. Congratulations to the winner, Sophie Currie from Fair Oak. There was the opportunity to try out different instruments and equipment during each day and get expert advice from the traders. London-based woodwind repairer, Griff Griffiths, was also available throughout the weekend to explain basic repairs and maintenance of instruments and look at any specific problems people had with their own instruments. The trade hall was very popular, visited by many musicians who hopefully benefitted from the advice and expertise of the traders who attended.

Thank you to all who came and above all to Ian and Paul for their positive attitudes and inspirational performances.

Find out more at www.sarahfinch.pro.



Amy Yule

Congratulations to 23 year old Amy Yule, winner of the 2017 BFS Young Artist Competition, who has recently been named principal flute of the Royal Northern Sinfonia. Amy says, "The Royal Northern Sinfonia is such a fun team to be a part of, everyone is so committed and enthusiastic and they have made it really easy for me to fit in. They perform a huge range of repertoire including lots of chamber music, which is one of the most exciting parts of the job for me. I feel very lucky!" *Photo © Tim Ellis*



New Flute Choir in Peterborough

by Charlie Kisby



A new year calls for a new flute choir based in Peterborough.

The group is for experienced players (grade 5+ and equivalent) with rehearsals on the first Thursday of each month from 7-9pm at Orton Longueville, Peterborough. Thursday 11th January 2018 will be the group's first official rehearsal. Fees are £5 per rehearsal or £50 for the year.

There will be opportunities to try piccolo, alto and bass flutes and the repertoire will be varied to encompass all tastes and in order to amuse, challenge and enthuse all players. The aim is to work towards performances in and around the local area, as well as to hold flute workshop days throughout the year to broaden members' experiences, skills and enjoyment.

For venue details and more information, please email Charlie Kisby via flutejus@gmail.com or phone 01733 232792

A Feast of Flutes

by Carrie Hensel

A Feast of Flutes Charity Concert, hosted by flute trio, Flute Roots, raised £700 for Pancreatic Cancer UK on Sunday 24 September in Hampshire. The concert was attended by over 100 people and included a great variety of music, from jazz to romantic to contemporary, even including some audience participation with Wil Offermans' *Bamburria*.

The inspiration for this concert came from Flute Roots' former flute teacher, Robin Soldan, who is trekking through the Grand Canyon in October to raise funds for Pancreatic Cancer UK in memory of his late partner, Marjorie.



Flute Roots started off the concert with Castérède's *Flûtes Légères* and were then joined by Zoe Smith on piano for Ian Clarke's *Curves* and Andy Scott's *Salt of the Earth*. Robin Soldan joined Flute Roots on stage to perform a couple of movements from Bozza's *Jour d'Été à la Montagne*. The ensembles gradually grew in size, with the Hampshire Flute Choir, conducted by Carrie Hensel, and a couple of ensembles made up of many of Robin's past pupils performing.

The concert came to a climax with everybody playing some old favourites, such as *Cossack Ride*,

arranged by Robin, *The Pink Panther*, *Tico Tico* and *Autumn Reunion*.

It was lovely to see and hear friends, old and new, all playing in the concert together once again. The day was great fun, with many flautists coming together from far and wide to perform to such a high standard in the concert.

The next Hampshire Flute and Piccolo Day will be on Saturday 25 November with Peter Verhoyen and Zoe Smith. More details available from www.fluteday.co.uk

Monmouthshire Flute Day

by Catherine Handley

The Monmouthshire Flute Day. September 24th 2017, Abergavenny Community Centre, Abergavenny, South Wales.

Flautists Catherine Handley and Jane Groves have enjoyed working with harpists throughout their careers. They wanted to make available the experience of playing with harp to amateur flute players and so the idea of Monmouthshire Flute day was born. Ben Creighton Griffiths was the talented harpist for the day which took place in Abergavenny in the shadow of the Black Mountains.



The day started with coffee and welsh cakes followed with warm-ups and ensembles, all with harp accompaniment. Jane's arrangement of Tchaikovsky's *Waltz of the Flowers* for four flutes and harp gave everyone the opportunity to hear Ben play the wonderful opening harp cadenza. The participants were then all given the opportunity to play their chosen solo pieces with Ben with music ranging from J.S. Bach to Fauré to Andy Scott. Everyone enjoyed hearing the beautiful sound world that the combination of flute and harp produces. There were plenty of questions for Ben about the harp and we discussed the differences between playing with harp rather than piano. Flute and harp sheet music and CDs were available to browse and buy throughout the day from the specialist harp music publisher Creighton's

Collection, (www.cccd.co.uk) who also sponsored the flyer and ensemble music.

There was a concert at the end of the day where the enthusiastic audience was treated to a wonderful programme of relaxing music which was perfect for a Sunday afternoon.

NFA Announces 2018 Award Winners

The National Flute Association of America has announced that the recipients of their 2018 Lifetime Achievement Award will be Hungarian-born flute soloist and former Munich Musikhochschule Professor András Adorján and innovative Dutch flute maker Eva Kingma. The Distinguished Service

Award will be presented to George Pope, flute professor at the Baldwin Wallace Conservatory. The awards will be presented at the next NFA Convention, which will take place in Orlando, Florida, in August 2018.

Are your details up to date?

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Sonata I

Minor for Harp
BWV 1056, 2nd movement



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New Masters course in Education

The Royal College of Music has announced the launch of a new Master of Education (MEd) course, an advanced taught degree programme with research elements aimed at teachers, ensemble directors and professional players who engage in educational work. Applicants must have a minimum of five years' professional experience to be eligible, and the course will be run by Dr Jennie Henley, Area Leader in Music Education, who is also an accomplished flute player.

NFA Competitions

The 2018 NFA competitions will offer more than \$30,000 in prizes, the most in NFA history, including \$2650 for the Jazz Artist Competition (featuring a live round at the convention for the first time), and a "Career Enhancement Grant" of up to \$3,000 for the Young Artist Competition winner - to be used for a professional project, such as a concert tour, debut recital, audio/video recording, or something similar. Competitions open on 1 December and close on 13 February.

Send us your news!

The copy date for the March issue of Pan is 15th January 2018.

We would love to hear about your news, projects, ideas and suggestions for feature articles. Let us know what's important to you.

Contact the editor at editor@bfs.org.uk



Registration now open!

GALWAY

WEGGIS FLUTE FESTIVAL
WITH SIR JAMES & LADY JEANNE

20-29 JULY 2018
WEGGIS, SWITZERLAND

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

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

First Flute Course | Flute Festival | Masterclasses
Residentials | LiveLearn | FlutePlayer Series

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

Featured members

We are looking for BFS members of all ages and flute-playing interests to feature in Pan.

Whether you are a student, amateur, professional performer or teacher, we'd love to hear from you!

Send your biography and a high resolution photograph to editor@bfs.org.uk

Flute Band World Championships

The North of Ireland Bands Association 100th World Championship Flute Competition took place on 21st October 2017 in Armagh, adjudicated by Dr Geoffrey Spratt. The prizewinners were:

- 1st Ballygowan Flute Band
- 2nd Ballylone Concert Flute Band
- 3rd Hunter Moore Memorial Flute Band
- 3rd Hamilton Flute Band
- 3rd Ballymena Young Conqueror's
- 3rd Ballyclare Victoria Flute Band

- Best Conductor - Stephen Cairns, Ballygowan
- Best Piccolo - Ballylone Concert Flute Band
- Best Solo Alto - Ballyclare Victoria Flute Band
- Best Percussion - Ballymena Young Conqueror's

Fenwick Smith

We are sad to report that Fenwick Smith, second flute player in the Boston Symphony Orchestra and professor at the New England Conservatory, passed away in July, aged 68.

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International Flute Events

November

- 8 Pedro Lopez (flute) and Panaretos Kyriatzidis (piano)
St James's Church, Piccadilly, London 1.10pm
- 8 At Home With Bach - Elizabeth Walker & Christine Garratt, flutes
Wax Chandlers Hall, Gresham Street, London EC2 7.30pm www.bachlive.co.uk
- 17 Britten Sinfonia - Thomas Hancox (flute)
Wigmore Hall, London 1pm
- 25 Hampshire Flute Day with Peter Verhoyen
Lantern Theatre, Mountbatten School, Romsey SO51 5SY
<https://sites.google.com/site/hampshirefluteday/home>
- 25 Mozart Flute Concerto in D K314 - Liz Childs, flute
St Barnabas Church, Linslade, Leighton Buzzard 7.30pm
-

December

- 1 A Deux duo - Mark Taylor (flute) & Gabriella Jones (harp)
St James's Church, Piccadilly, London 1.10pm
- 1 Mozart Flute and Harp Concerto - Marie-Christine Zupancic (flute)
CBSO Centre, Birmingham 1.10pm
- 6 Nancy Hadden (flute) & Taro Takeuchi (lute)
Leggiate Lecture Theatre, Victoria Gallery, University of Liverpool 1pm
- 6-8 International Flute Competition Domenico Cimarosa
Aversa, Italy www.domenicocimarosa.com
- 7 Juliette Bausor (flute) & Tim Horton (piano)
Upper Chapel, Sheffield S1 2JD 12.45pm
<http://www.musicintheround.co.uk/event.php?id=1110>
- 8 Meraki Duo - Meera Maharaj (flute) & James Girling (guitar)
St James's Church, Piccadilly, London 1.10pm
- 9 New FLOW Low Flute Duo - Karin de Fleyt & Carla Rees, alto flutes
Iklectik, London SE1 7LG 8pm www.iklektikartlab.com
- 12 Bach and Telemann - Reversed Fortunes - Rachel Brown (flute)
West Road Concert Hall, Cambridge CB3 9DP 7.30pm
- 14 Revolutionary Flute Quartet - Rachel Brown, flute
St Paul's Church, Canterbury 7.30pm
<http://www.canterburymusicclub.com/december.html>

15 Winter Concert with the 14 Berlin Flutes
Tonhalle Düsseldorf 8pm

January

21 Nordic Viola - Helen Brew (flute)
Glasgow Royal Concert Hall: New Auditorium - RNSO Centre 2.30pm

23 JC Bach Flute Concerto in D major - Katy Bircher (flute)
Wigmore Hall, London W1U 2BP 7.30pm

25 rarescale Flute Academy
Picture Gallery, Royal Holloway University of London 7.30pm

February

3 Alena Lugovkina (flute) & Pavel Timofeyevsky (piano)
St Andrew's Church, Surbiton, Surrey KT6 4DS 7.30pm
<http://www.thamesconcerts.com/>

8 Nielsen Flute Concerto - Matthew Featherstone (flute)
St David's Hall, Cardiff 7.30pm (repeated on 9 Feb, Brangwyn Hall, Swansea)

12-14 Porto Flute Festival
Conservatorio de Musica do Porto

25 New York Flute Club Flute Fair with Karl-Heinz Schütz
<https://www.nyfluteclub.org/>

March

4 BFS Premier Flautist Series: Rowland Sutherland (flute) & Mary Dullea (piano)
Duke's Hall, Royal Academy of Music London NW1 5HT 5pm
www.bfs.org.uk

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

24 Piccolo Day with Andrew Lane
Sharrow Performing Arts Space, Sheffield
<https://www.sheffieldflute.co.uk/events.html>



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France

By Atarah Ben-Tovim
BFS Area Representative France

France is a difficult country for an English musician of any level to make things happen, as the French believe in the French school and only the French. Also lessons at local Conservatoires (at the moment) are very heavily subsidised, even for flute events, and so no-one really wants to pay for anything...

But I did two great flute events in Paris (which no-one paid for!!!) but so worthwhile, especially Forton's *Valse des Fleurs* for two solo flutes and flute choir that they all loved and the Rutter Suite. They look happy in the picture don't they?!

Luckily for me I am the ABRSM Rep for SW France, so I can incorporate my fluting events into various ABRSM

events. In my High Scorers concert, most were fluters of course!

Of course I run many different levels of summer courses where I always push the BFS, which has been a big part of my life.

Rumour has it there will be another London Festival next year - I loved the last one - see you there!

Atarah Ben-Tovim MBE
atarahflute@wanadoo.fr
Tel: +33 5574 74428



BFS Premier Flautist Series

in association with the Royal Academy of Music

5 pm, Sunday 4 March 2018

Duke's Hall, Royal Academy of Music
Marylebone Road, London, NW1 5HT



Rowland Sutherland Flute Mary Dullea Piano

Programme to include works by:
William Grant Still, Adolphus Hailstork,
Robert Dick, Cecilia McDowell, Wil Offermans
Justinian Tamusuza, Bruce Stark

Ticket information

Members of the BFS £10

Non-members £15

Students £5

Online booking (at any time):

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weekdays during term time



www.bfs.org.uk

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Premier Flautist Concert

The next concert in the BFS Premier Flautist Series takes place on Sunday 4 March 2018 at 5pm in the Duke's Hall at the Royal Academy of Music. The event will feature a recital with innovative flute player, arranger and composer Rowland Sutherland, followed by a Q and A. Rowland is a highly versatile player, whose career encompasses a range of styles including pop, jazz, classical, contemporary and world music. It is rare to find a player who is as comfortable freelancing in the flute section of the Philharmonia or Royal Ballet Sinfonia as playing jazz or contemporary music, or appearing alongside Steve Reich at the Proms.

Rowland Sutherland was born in Hackney, and began his musical education on piano, before beginning the flute a few years later. He got a place at the Centre for Young Musicians at the age of 14, where he had flute lessons with Harold Clarke and Kathryn Lukas. He went on to further study with Kathryn Lukas at the Guildhall School of Music and Drama, where he also attended masterclasses with Geoffrey Gilbert and studied jazz with

Lionel Grigson. Sutherland has taught at a number of the UK conservatoires, including Trinity Laban, Guildhall, RNCM and Birmingham Conservatoire.

Rowland appears with acclaimed Irish pianist Mary Dullea, who has gained an international reputation for her work as a soloist, chamber musician and champion of new repertoire. Mary is Director of Performance at Royal Holloway, University of London, and a member of the Fidelio Trio, with whom she has a busy international performing career.

The concert will include a diverse range of music by composers such as extended techniques innovators Robert Dick and Wil Offermans, African American composer Adolphus Hailstork, Ugandan Justinian Tamusuza, and works by Bruce Stark, William Grant Still and Cecilia McDowell. This recital provides an opportunity to explore some fascinating and rarely heard repertoire, performed by two unique musicians.

Goodbye Anna!

by Carla Rees

Anna Munks, who began working for the BFS as Secretary in September 2005, has stepped down to take up a post as Managing Editor for BJPsych Advances, International and Open at the Royal College of Psychiatrists.

Anna has become an invaluable part of the BFS's day to day operations, always going the extra mile to ensure everything is run smoothly and to the highest levels of professionalism. From organizing the annual competitions to compiling summer school listings; dealing with advertisers to designing flyers; arranging council meetings to responding to enquiries from the public, many of her tasks have been behind the scenes, but it is unlikely that anyone could have had any involvement with the BFS over the last 12 years without coming into contact with Anna's work.

On a personal level, I have very much enjoyed working

with Anna in various capacities, including co-editing Pan, but most notably in planning and delivering the 2012 and 2014 conventions; during this time there were many occasions when I appreciated her clear thinking, attention to detail and practical problem solving.

The next few pages show some of the events she has helped to organise for the Society. On behalf of the Chairman, Council and all of your friends in the BFS, thank you Anna, and we wish you all the very best for your new job.



2007

10th Performance Plus Competition
1st Geoffrey Gilbert Adult Amateur Competition
Wednesday 14 February
Regent Hall The Salvation Army, London

Sir James Galway in Masterclass
Sunday 20 May
Cadogan Hall, London



2008

11th Performance Plus Competition
2nd Geoffrey Gilbert Adult Amateur Competition
Needham Piccolo Prize
Wednesday 13 February
Regent Hall The Salvation Army, London

BFS 6th International Convention
21–24 August, RNCM Manchester

BFS Silver Jubilee Competition
Saturday 22 November
Regent Hall The Salvation Army, London



2009

12th Performance Plus Competitions
3rd Geoffrey Gilbert Adult Amateur Competition
Wednesday 18 February
Regent Hall The Salvation Army, London

The British Flute Society's Teachers' Event
Sunday 20 September
Dragon Hall Covent Garden, London



2010

BFS Competitions
BFS School Performer and BFS Young Artist
Wednesday 17 February
Regent Hall The Salvation Army, London

BFS 7th International Convention
19–22 August, RNCM Manchester





BFS Premier Flautist Series
Jean Ferrandis Flute and Aleksander Szram Piano
Sunday 31 October
Royal Academy of Music, London

2011

BFS Competitions
BFS School Performer and BFS Young Artist
Wednesday 23 February
Regent Hall The Salvation Army, London

BFS Premier Flautist Series
Sunday 6 March
Stefán Ragnar Höskuldsson Flute and Michael McHale
Piano
Royal Academy of Music, London



BFS Premier Flautist Series
Sunday 19 June
Lorna McGhee Flute and Aleksander Szram Piano
Royal Academy of Music, London

BFS Premier Flautist Series
Sunday 9 October
Jacques Zoon Flute and Cameron Roberts Piano
Royal Academy of Music, London



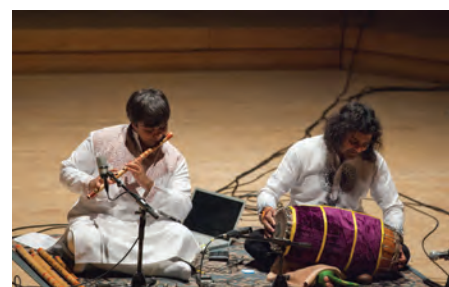
2012

BFS Premier Flautist Series
Sunday 12 February
Samuel Coles Flute and Andrew Brownell Piano
Royal Academy of Music, London

BFS Competitions
BFS School Performer and BFS Young Artist
Wednesday 15 February
Regent Hall The Salvation Army, London

BFS 8th International Convention
17–20 August, RNCM Manchester

BFS Premier Flautist Series
Sunday 22 April
William Bennett Flute and Helen Crayford Piano
Royal Academy of Music, London





BFS Premier Flautist Series
Sunday 7 October
Rachel Brown Flute and Laurence Cummings Harpsichord
Royal Academy of Music, London



2013

BFS Premier Flautist Series
Sunday 10 February
Gareth Davies Flute and Richard Shaw Piano
Royal Academy of Music

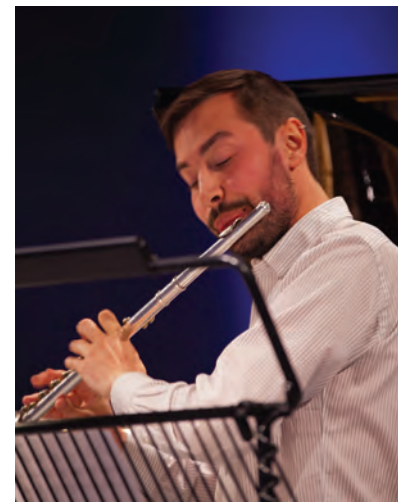
BFS Competitions
BFS School Performer and BFS Young Artist
Wednesday 20 February
Regent Hall The Salvation Army, London



BFS Premier Flautist Series
Sunday 23 June
Trevor Wye Flute and Juliet Edwards Piano
Royal Academy of Music, London



BFS Premier Flautist Series
Sunday 20 October
Emily Beynon Flute and Andrew West Piano
Royal Academy of Music, London



2014

BFS Premier Flautist Series
Sunday 16 February
Andy Findon Flute and Geoff Eales Piano
Royal Academy of Music, London

BFS Competitions
BFS School Performer and BFS Young Artist
Wednesday 19 February
Regent Hall The Salvation Army, London



BFS 9th International Convention
22–24 August, Warwick University

BFS Premier Flautist Series
Sunday 5 October
Aldo Baerten Flute and Stefan De Schepper Piano
Royal Academy of Music, London



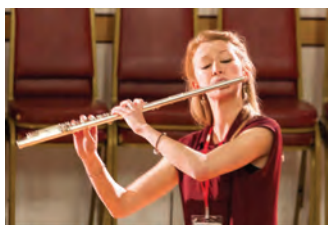


2015

BFS Competitions
BFS School Performer and BFS Young Artist
Wednesday 18 February
Regent Hall The Salvation Army, London

BFS Premier Flautist Series
Sunday 22 March
Native South American Folk Ensemble, INCA
Royal Academy of Music

BFS Premier Flautist Series
Sunday 1 November
Robert Dick, Flutist and Composer
Royal Academy of Music



2016

BFS Competitions
BFS School Performer and BFS Young Artist
Wednesday 17 February
Regent Hall The Salvation Army, London

BFS London Flute Festival “Flutastique”
19–21 August 2016
St John’s Smith Square, London

2017

BFS Competitions
BFS School Performer and BFS Young Artist
Wednesday 15 February
Regent Hall The Salvation Army, London

BFS Flute Day and AGM
Sunday 11 June
Dragon Hall Covent Garden, London



BFS London Flute Festival: *Future Flute Fest*

Plans are coming together for the next BFS Flute Festival, *Future Flute Fest*, which takes place at St John's Smith Square in London from 17-19 August 2018. An opportunity to hear some of the world's leading flute players in concert, take part in workshops and play in the festival flute choir under the baton of arranger extraordinaire Mel Orriss, as well as trying out a wonderful range of instruments at the trade stands and catching up with friends. The focus of the festival is what it means to be a flute player in the 21st century – and as such it will feature some of the leading players who have developed portfolio careers, are known for innovative and imaginative programming and are role models for the younger generations.

Featured guest artists include:



Photo © Julie Skelton

Gareth Davies – Principal Flute of the London Symphony Orchestra, who famously started playing the flute at the age of 10 after seeing James Galway on *Blue Peter*, Gareth has also developed an impressive career as a writer and presenter. His acclaimed book, *The Show Must Go On* combines historic tales of the LSO on tour with present day experiences.

Wissam Boustany and Aleksander Szram - Since the year 2000 Wissam Boustany has been playing on his Kingma System Brannen flute and was delighted to hear that Eva Kingma has been honoured with an NFA Lifetime Achievement Award, this year. Wissam and his duo partner Aleksander Szram will be dedicating their recital to Eva, one of the most remarkable, imaginative and courageous innovators in the flute world. The recital will feature the UK Premiere Performance of *Future Blossom*, Wissam's piece especially written for Eva, as well as Hummel's Sonata in D and York Bowen's Sonata, demonstrating the wide spectrum of expressive and technical possibilities that the Kingma System facilitates, reaching out across centuries into the future.



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The 18th Japanese Flute Convention

by Carla Rees

The Japan Flutists Association (JFA) was founded in 1966 as an organization for cultural exchange for professional flute players, under the guidance of the first president, Masao Yoshida. The first convention was held in 1982, and they have held conventions in different parts of Japan every two years since then.

The 18th JFA Flute Convention was held at Showa University of Music in Kawasaki, near Tokyo. There was a varied programme of events, including masterclasses, recitals, a Flute Orchestra Festival, competitions for piccolo, solo and ensemble playing, and flute company showcases. The trade exhibition provided an opportunity to try a wide range of instruments and new innovations, including a left handed flute and a flute with an extended footjoint to low G. Headliner performers included Felix Renggli, Juliette Hurel, Jan de Winne, Karl-Heinz Schütz and Emily Beynon. There was a flute orchestra concert by the Taiwan Festival Flute Ensemble, and the final concert, held in the Muza Kawasaki Symphony Hall, featured concerto performances of Mozart, Poulenc and Mendelssohn performed by Héléne Boulègue (winner of the recent Kobe competition), Renggli, Hurel and Schütz, with the Tokyo Symphony Chamber Orchestra conducted by Benoît Fromanger.

International connections have been an important part in the JFA's history, including links with Brazil, Argentina, Hungary and Germany. I took part in the convention as part of a collaboration between the JFA and the National Flute Association of America's International Liaison committee with a flute ensemble concert, called *Flute Liaison, NFA and Friends*. The committee has representatives from different countries who work to create connections between flute players and associations across the world, through sharing information, contacts and news of events. For this convention, our project was to create a concert which would bring together flute players

from around the world with our Japanese colleagues at the JFA. The players were:

NFA Liaisons:

Carla Rees (Chair),
Toshi Shibata (Japanese liaison),
Milica Milojevic Bogdanovic (Serbia/Austria),
Eva Amsler (Austria/Switzerland/Germany),
Gergely Ittzes (Hungary),
Ned McGowan (Netherlands)

Japanese Players:

Nobutaka Shimizu,
Satoko Sorai,
Hiromitsu Abe,
Takanori Yamane,
Ryuji Masumoto
Rie Shimizu,
Ayumi Fukuda

We were also joined by two of the convention's international guest artists, Emily Beynon and Jan de Winne.

The programme comprised arrangements of well-known classical repertoire (including works by Mendelssohn, Strauss and Biber) and the premiere of new works by Diederich Glorieux and Ned McGowan.

The concert was put together in just a few days, and despite our different languages, the rehearsals and performance went smoothly with a strong spirit of co-operation and friendship. This was my first trip to Japan, and I was hugely impressed by the warm welcome my colleagues and I received from our Japanese counterparts. I hope there will be opportunities to continue to develop this collaboration both in Japan and elsewhere in the future. I would especially like to thank the Convention Chairman, Mr Etsuro Sano for giving space in the programme for our project and for putting trust in us. I would also like to thank all of the Japanese performers who worked with us in this collaboration for their wonderful playing, professional attitude and friendship.

Kuhlau Competition

The 17th Kuhlau International Flute competition took place from 8th to 14th October in Uelzen, Germany. The members of the jury were Cordula Hacke (Chair - Germany), Philippe Boucly (Germany), Mikael Helasvuo (Finland), Olga Ivusheikova (Russia), Susan Milan (UK), Michel Moragues (France) and Hyeri Yoon (Korea).

The competition has been running since 1970 and is named after German-Danish composer Friedrich Kuhlau, who was born in Uelzen in 1786. The competition has three categories; flute solo, two flutes and piano and ensembles of three or four flutes, and is open to individual players under the age of 32 or ensembles with an average age of under 32.

Each of the categories was judged in three rounds, ranging from 10 to 40 minutes performance time, and prizewinners performed in a final Gala Concert, which included works by Telemann, Ferroud, Piazzolla, Anže Rozman, Martin Redel and Gary Schocker, in addition to Kuhlau.

The next competition takes place from 13th to 19th October 2019, with entries closing on 1st August 2019. For more information see www.kuhlau.de

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Prize Winners

Category I: Flute Solo

1st Prize

Erika Macalli, Italy
Anja Kreuzer, Switzerland

2nd Prize

Daniel Mieczkowski, Poland

Category II: Two Flutes and Piano

1st Prize

Eriko Muramoto, Japan
Moe Mihara, Japan
Ichigo Narahara, Japan

2nd Prize

Aoi Nishimura, Japan
Pei-San Hsieh, Taiwan
Mari Shibuta, Japan

3rd Prize

Zane Jurevica, Latvia
Liene Dobicina, Latvia
Zane Rubesa, Latvia

Category III: Three Flutes/Four Flutes

1st Prize

Lingjia Liang, China
Alena Wilsdorf, Germany
Simo Lu, China
Franziska Föllmer, Germany
Camille Quinton, France
Justine Ehrensberger, France
Manon Burel, France
Bastien Ferraris, France

3rd Prize

Marie-Luise Kerkau, Germany
Anne Ruth Brockhaus, Germany
Ingo Koch, Germany

Special Prize: Soroptimist International

Mari Shibuta, Japan

Powell Prize: “The Most Beautiful Sound”

Erika Macalli, Italy



Susan Milan at 70

by Carla Rees

Susan Milan is one of Britain's flute playing success stories, with an impressive career which has included a huge number of firsts - she was first woman principal and member of the RPO, the first woman to play principal in the LSO, the first woman flute professor of the Royal College of Music, first female Chair of the BFS and first female jury member of the Kuhlau Competition (in 1995). This year she celebrated her 70th birthday with a recital at the NFA convention. Her busy professional life continues apace, with numerous projects underway, and I caught up with her to find out more.

CR: How did it all start for you? What made you start playing the flute and who were your teachers?

My mother sent me to ballet school when I was three. She said I made expressive hand movements as a baby. Looking back on it, it was quite imaginative of my dear mum. Neither of my parents were "musical" or particularly interested in the performing arts, although I believe my grandmother and great grandmother were fond of opera. Both my grandmothers had good voices and I remember well my paternal grandmother's sister singing *Danny Boy*. She was Irish.

I have been extremely lucky. My first school was blessed with Miss King, a headmistress who was passionate about the arts. The music teachers were all professionals, quite something for a little state school. I continued my ballet until I was eleven. I think it gave me a good sense of rhythm and I must have heard good music, although I don't really remember. I began the recorder when I was eight with John Myatt, the flute at nine with the clarinettist George McDonald and the piano at ten with Mary Peri. Mary Peri was the Head of Music and knew many people in the profession, people who played in English Chamber Orchestra and other orchestras. Her son led the Covent Garden Orchestra. I used to have piano lessons in her house on her grand piano and I met many musicians.

George and I looked up the fingerings of the flute together with the help of *Tune a Day* and the *Otto Langey Flute Tutor*. This book was full of good little exercises, orchestral excerpts and generally good music. Old fashioned now of course, but it got me off to a good start. I never played light or jazzy music. The first pieces I learned were Handel Sonatas. How lucky was I!

George and Mary Peri left a lasting impression on me.

Their musical integrity and sense of responsibility were a tremendous influence on my attitude to teaching and playing. George later joined the Northern Sinfonia as Principal clarinet. He must have been very young when he taught me, although he probably seemed ancient to me when I was nine! I recently reconnected with him and look forward to visiting him soon and reminiscing.

When I was 11 George sent me to audition for the RCM junior department. In those days you had to be able to play the piano to a certain level to gain a place and as I could only play Beethoven's *Für Elise* from memory, and probably not perfectly, I was not admitted. George was concerned that I should have specialist advice about embouchure and he approached John Francis, who was the senior flute professor of the Royal College of Music. I went for a consultation at his house in St John's Wood and played for him and played my *Für Elise* for Millicent Silver, his wife, who was a concert pianist and harpsichordist.

John was a force to be reckoned with and a very generous man. After a consultation in which I had to make some fairly ugly faces, he took me on as a pupil privately, free of charge for a year, as did his wife. Both were amazing disciplinarians and I was on a strict regime of scales and studies from the age of 11 on both instruments. After that year, I gained a place at junior college and studied the flute with Graham Mayger, a pupil of John's and the star flute player at senior College.

After passing my 11 plus, I was offered a place at a grammar school, but my father thought the local comprehensive would be more understanding about my music, so I went to Mayfield Comprehensive School. He was right. The headmistress was Margaret Miles, later Dame, and she was very encouraging and tolerant of my constant practicing. When I later gave my debut concert at the Wigmore Hall, she came with a bouquet.



At 12 I joined the London Schools Symphony Orchestra, conducted by Dr. Lesley Russell, and I climbed up through the ranks, beginning on third flute in the third orchestra and eventually becoming first flute in the first orchestra by the time I was about 15. With this orchestra I had my first taste of solo playing. Performing the Quantz G major concerto in Bonn, Frankfurt and the Royal Albert Hall, London, as well as performing the Mozart flute and harp concerto with Skyla Kanga and the London Symphony Orchestra in the Royal Festival Hall as part of a youth programme.



Performing Quantz at the Royal Albert Hall aged 17



Rehearsing Quantz in Frankfurt with LSSO in 1964

The LSSO stood me in good stead for auditions later on. When I auditioned for the Principal job in the London Symphony Orchestra they asked for the whole of *Daphnis and Chloe!* Amazingly, I had played this with the LSSO! I didn't get the job though, but then there were no women in the LSO in those days.

When I was sixteen, John Francis decided that I should apply for a scholarship to senior Royal College of Music. It was acceptable to leave school at 16 - not so today - and so I obeyed my mentor and auditioned. All this time, my parents just watched from the sidelines. They were not musicians and they listened to John's advice. My father was, however, rather concerned at this development and I remember him talking to John and saying, "don't you think she should take up short hand typing, just in case?"

I won a scholarship and went to senior college as a double first study student on flute and piano. Without this scholarship, I would not have been able to accept the place. I returned to John Francis and studied the piano with David Parkhouse, both demanding teachers, and I was expected to practice four and a half hours a day on each instrument. The course was a performers diploma course, but there was still a great deal of history and aural to study and academic exams to pass, just as today. The difference was that after two years, when all those exams were passed, you could concentrate on your playing, build a technique and explore more repertoire. I had a slightly rocky ride with the piano, swinging from first to second and then back to first study. I changed teachers and returned to Millicent, performing in some concerts on the piano, but I was never as confident or proficient on the piano as the flute.

John was a tremendous mentor and musician. He gave his pupils confidence and encouraged them to be extrovert and play with conviction and personality. He used to smoke cigars in lessons and had very bushy eyebrows! He was charismatic with a powerful personality and one of John's catch phrases was "give it more oomph!" This was his way of asking for more passion! He was knowledgeable about Baroque style and insisted we all read Quantz's book and played extra-long appoggiaturas, sometimes in the most unexpected places! And he was also a great supporter of English contemporary music. Amongst other works, the Lennox Berkeley concerto was written for him. He ran a weekly scale and study class, a tradition which I carry on, and he was very ambitious for his students, but at that time not necessarily to be orchestral players. I think he wanted all his students to be soloists. His star pupil was James Galway, whom he also helped enormously. Sir James lived in John's house for some time and I remember him coming into my lesson one day and John insisting we played Kuhlau duets. That was a challenge.

While at RCM I was presented to the Queen, received my Woodwind prize from Sir Malcom Sargent (nicknamed in the profession "Flash Harry". I was never sure why, except he was very dapper) and received my diploma from the Queen Mother.



Receiving a prize from Sir Malcolm Sargeant at the Royal College of Music, aged 18

A turning point in my life as a flute player came when I was sent to Holland and Denmark with a group of RCM students as ambassadors for the college. There were four of us and the then Bursar of the college and his wife. It was a

friendly and pleasurable trip. I played with the wonderful Clifford Benson who was my age. We were both scholars at the same time and the youngest in the college for a while. I played the Poulenc Sonata and Ibert *Pièce* on my new, silver flute, which was a Rudall Carte 1867 Patent flute with a cylindrical ornate lip plate (shown below). I think the sound must have been very small and the tuning pretty bad. I received numerous grants to buy this and I was very proud of it. I even performed the Quantz G major concerto at the Royal Albert Hall on it, but I doubt if it was loud enough for that hall.



While on the RCM tour I met Poul Birkelund, professor of the Royal Danish Conservatoire, in Copenhagen. Another iconic figure, who came to our concert and caught me afterwards for a chat. It was he who suggested I attend the Marcel Moyse course in Boswil, Switzerland. At that time, I am ashamed to say that I thought Moyse was no longer alive. John Francis had taken some lessons with him during the war years and used his methods and studies, but had never mentioned that he was still alive, so I was quite surprised.





*Marcel Moyse in Boswil,
Switzerland
1965*

That summer, somehow I scraped the money together to go and I took a train to Zurich. It was the “Milk train” and I travelled overnight, sitting up all night. I was met the other end by Laurie Kennedy, an amazing young flute player with the fastest tonguing I had ever heard. He took me to my accommodation and then on to the church. There was a small gathering of flute players sitting on the de-consecrated altar platform of a little church, with the great Marcel Moyse listening to players of all ages, some professional, while we all sat in awe, in silence, watching and hearing him transform players. He could do this with just a few words, or by singing, or dancing. He did not play. His style in masterclass was entirely descriptive, poetic, uplifting, personal. I don’t remember him talking about physiology or technique in the class. Tone, yes, and working on the wonderful *De la sonorité* and *Tone Development Through Interpretation*. He was very direct! He did not waste time being polite and sometimes would humiliate a student. I felt that in some ways this was inadvertent due to his limited English more than any intended harshness on his part. For myself, he quickly showed me that I had a lot to learn! He did, however, after hammering me down, pick me up again and he gave me a long lesson on articulation, which was a revelation. He could be very generous.



Card from Marcel Moyse

How did the Moyse classes shape your approach to playing the flute?

I returned to the Marcel Moyse course six years running, even when I was in the Royal Philharmonic Orchestra. He inspired everybody to play better. His perception of flute playing as a voice was transporting and we learnt nuance, inflection, how to visualize and play poetically in the most sophisticated way. He was able to reach the hearts of all listeners because he was openly sentimental and romantic, dramatic and passionate, without any embarrassment. He made us better musicians.

That particular, first Boswil course was attended by many now famous names and from the UK, notably James Galway, William Bennett and Trevor Wye.



Left: Sue with James Galway and Trevor Wye

Right: Sue with Marcel Moyse after she joined the RPO, c.1976



They all gave me good advice and William Bennett found me a wonderful Flutemakers Guild headjoint to replace my Rudall Carte cylindrical head. Jimmy suggested I should study with Geoffrey Gilbert, as he had done after studying with John Francis. And so at the end of four years with John, I won a Countess of Munster Award to study with Geoffrey Gilbert at the Guildhall School of Music and Drama as a Post-Graduate. An extraordinary disciplinarian and generous spirit, Geoffrey introduced me to a whole new world of technique and physiology. The year was spent practicing only scales and studies. Geoffrey was quite formal and one always called him Mr. Gilbert. He was extremely demanding and very polite. About my embouchure (ultra relaxed in John Francis style) - I remember he said to me, "Susan, I think you don't need to pull the corners down quite so much now."

In 1974, you became the first female member of the RPO. What particular challenges did you encounter and how did you overcome them?

After graduating from GSMD, Geoffrey suggested I audition for a second flute position in a chamber orchestra in Bournemouth, which I obediently did and won the place. And this was the beginning of my orchestral career. After a short time, the then Principal Flute left and I auditioned for the job. I was offered a three-month trial. At the end of this I was then offered another month's trial. I thought this was rather strange, so I asked the leader why I was given another month's trial and he said, "To be honest, I don't want another woman principal in the orchestra." This was my first taste of the challenges

ahead. Of course, this could not happen today, at least not openly. Anyway, I got the job and once I had some income, I bought my first Albert Cooper flute. It was £300. In 1981 I started my first flute masterclass course. Albert came every year to talk to the students and Top Wind have supported a scholarship for my various courses every year since then.

The strange thing was that when I was offered the Royal Philharmonic Orchestra Principal Flute job, the same thing happened. I was offered a three-month trial and then another month's trial. I asked about this and was told they were waiting for the Principal conductor to approve and confirm my appointment.

You have had an impressive career which has included a wide range of musical activities, including performing as a soloist and orchestral player, and conservatoire teaching. What have been some of your main highlights?

My years in the RPO were some of my happiest. The players were good to me, although one or two liked to tease. I loved learning the symphonic repertoire and I was privileged to play alongside some of the best wind players in London and to perform under great conductors. My principal supporters in getting the position were Derek Wickens, the Principal Oboe and Antony Pay, the Principal Clarinet; both formidable players. Rudolf Kempe was Principal Conductor at the time and was an iconic figure, a thrilling conductor and musician.

I stayed in the RPO for 8 years and while there I ordered and bought the last Cooper silver flute to be made.



*Left to Right:
Derek Wickens (principal oboe),
Susan Milan,
Rudolf Kempe (principal conductor) &
John Price (principal bassoon)*

Albert Cooper at Hindhead



Of course, being the first woman attracted some interesting press coverage...



Once in the RPO, I was invited to play as Guest Principal in all the London orchestras, apart from the BBC. I played and recorded a great deal with the Academy of St Martin in the Fields and the English Chamber Orchestra and I suppose I was the first woman to play Principal in the LSO at that time. I worked with many great conductors and soloists. Rudolf Kempe was the Principal Conductor of the RPO who endorsed my appointment and he was an inspirational conductor. I have played under Charles Groves, Colin Davis, Daniel Barenboim, Leonard Bernstein, Leopold Stokowski, Adrian Boult, Riccardo Chailly, Bernard Haitink, James Levine, Charles Mackerras, Simon Rattle, Neville Marriner, Charles Dutoit, Kirill Kondrashin, JP Tortellier and others. I have been privileged to support in the orchestra soloist such as Yehudi Menuhin, Itzhak Perlman, Pinchas Zukerman, Kyng Wa Chung, Murray Perahia, Zara Nelsova, Alfred Brendel, Arthur Rubinstein, Paul Tortellier, Rostropovitch, Isaac Stern, Daniel Barenboim, Clifford Curzon, John Lill, Shura Cherkassky, Radu

Lupu, John Ogden, Vladimir Ashkenazy, Jessye Norman, Luciano Pavarotti, Dietrich Fischer Diskau, Victoria de los Angeles, Lucia Popp. I have played solo concertos with all the London orchestras.

Geoffrey Gilbert was by then in Stetson, USA, but he used to visit UK occasionally. On one of these visits he came to an RPO Concert and arranged to meet me in the Royal Festival Hall bar. To me he was still Mr. Gilbert (sir) and I was quite nervous seeing him, but we met and it was all going fine. You know, “Hello Mr. Gilbert, how are you?” etc. Then in swept Kate Lukas and seeing Geoffrey threw her arms around him and rather loudly said “Hi big G!!!” Later that evening he said to me, “I think you can call me Geoffrey now!”

My first son James was born while I was still in the orchestra. I was given one month off before his birth and two months after with no pay. My job was kept open for me - and I appreciated that. Such were the times. When James was one I left the orchestra and moved to Holland for three years in consideration of my husband’s work. While there I gave birth to my second son Christopher. I played Principal flute with the Netherlands Chamber Orchestra and enjoyed that very much. I somehow maintained my life in London by travelling back and forth to play as guest Principal in orchestras or take on recording sessions. I usually travelled with my two little boys, the au pair and a car full of baby equipment, but it seemed the right thing to do and kept me in the frame, as it were. I also developed more solo and chamber music playing and began recording for the Chandos label. I had a good agent in Holland and through them I toured Japan as soloist with the Lucerne Festival Strings playing Bach and Vivaldi. My second son Christopher was very young at that time, less than a year old, and I was extremely miserable being away from him and James for a month. I hadn’t really anticipated such a violent reaction and it was then that I realized I was a Mummy who played the flute, rather than a Flautist who was a mummy. James is now 37 and a Senior Research Fellow at University College, London. Christopher is 35 and Co-Principal Cello of the Basel Symphony Orchestra.





My first recording was of the Mozart concertos with the English Chamber Orchestra under Raymond Leppard. I was under contract to make nine CDs for Chandos. It is harder now for wind players to have a contract like this, so I was very fortunate. I also had a very good London agent, Clarion Concert Agency.

You have commissioned a number of works from British composers which have become mainstays of the C20th repertoire. Can you tell us a little about your work with these composers?

Even while I was studying, I was drawn to contemporary music and I played in a number of contemporary groups before I began my orchestral career. I was and still am very interested in new sounds and effects on the flute. I have enjoyed working with every composer who has written for me. Since 1967, composers dedicating works to me include: N. Sohal, P. Lamb, L. Simpson, R. Saxton, D. Morgan, J. Feld, A. Dorati, R.R. Bennett, O. Schmidt, R. Walker, C. Davis, R. Simpson, E. Roxburgh, E. Cowie, K. Gates, C. McDowall, B. Lock, I. Finney, J. Thompson, D. Weiland, and C. Hussey. Mostly they have approached

me and I have commissioned some works. At present, I am working with the English composer Douglas Weiland, who has written an epic concerto for me, which I hope to première soon if I can persuade an orchestra to take it on. It is 35 minutes long! I will record the Richard Rodney Bennett *Memento*, the Robert Simpson Concerto and the Carl Davis *Flute Fantasy* with members of the Czech Philharmonic Orchestra in January 2018. *Memento* was commissioned after I premiered his *Six Tunes for the instruction of Singing Birds*. I just loved his 12 tone music, composed in such a skillful, sensitive and lyrical way, like the *Winter Music*. *Memento* was originally to be called Concerto, but a close friend of Richard's, Pat Smythe, sadly died while he was composing and he was moved to change the title to *Memento*. Pat was a jazz pianist and the finale of the work became a sad and beautiful jazz influenced movement. It was premiered in 1983 at the Windsor Festival with the London Philharmonic Orchestra.



Sue with Richard Rodney Bennett

Robert Simpson's Concerto is a completely different language, soul searching, at times bleak. He was a great admirer of Nielsen and wrote a book about him. Bob was a BBC producer and he produced a BBC recording I made of the Nielsen Concerto with the RPO. That was how we met. He told me that he wrote my concerto with Nielsen's pen. Carl Davis's *Flute Fantasy* is full of melody and spirit. I worked with Carl on many film scores when I was in the RPO and beyond. He is a brilliant film score writer and a very skillful composer.



First meeting with Jindrich Feld, 1993



Rehearsing Feld Concerto with Charles Dutoit, 1975

The Nielsen concerto also introduced me to the conductor and composer Ole Schmidt who wrote a dynamic and jazzy concerto for me after we performed the Nielsen together. Jindrich Feld agreed to write *Quintetto Capriccioso* for my Instrumental Quintet of London after hearing my recording of his Sonata. I went to meet him in Zurich and this was the beginning of a friendship which lasted until his death ten years ago. I had premiered his Concerto with the Royal Philharmonic Orchestra in 1975 with Charles Dutoit conducting.

Jindrich had a wonderful sense of humour and the *Quintetto* reflects this. There are interesting contemporary techniques for all five instruments in this later style of his, as he was always exploring new sounds and ideas. He was an intellectual. His idea of fun was reading Greek. He was extremely knowledgeable and had strong political views. He grew up without TV and spent evening playing string quartets with his family. He was Head of Czech radio for many years. When he was 72 I invited him to be guest of honour at the BFS Flute Convention which I programmed while Chair (1993-97). I remember that afterwards we went to William Bennett's house for a party. I was hosting Jindrich and after midnight I thought I should perhaps take him home. When we left he asked, "Where are we going now? To a nightclub?" Full of life! I played the sonata in his 75th birthday celebration concert in Prague.

More recent commissions/premieres include *The Moon Dances* by the exquisite composer, Cecilia McDowell, a Sonata and *Dreamscape* for flute and iPad by the very imaginative multimedia composer Brian Lock and the Douglas Weiland Concerto. Christopher Hussey has promised to write a work for my quintet, which I am looking forward to.

You have taught at the Royal College of Music since 1984. Can you tell us about some of your most notable students, and how higher education has changed over the years?

When I returned from Holland in 1984 I was asked to join the staff of the Royal College of Music. So I have been in the building since I was 12, with an intermission of course when I was in orchestras. I did not teach at all when I was in orchestras. RCM is a marvellous place to study music. In the 33 years I have been there many changes have taken place. The building and facilities have been improved. There are now Heads of Departments – quite different from my student and early teaching days, when the college revolved very much around the professors. There is a move away from mentorship of students which I am not sure about. I prefer to teach undergraduate students in particular in what may now be considered an old fashioned way, a bygone tradition. That is, seeing them through their undergraduate years to their degree, helping them make important decisions, steering them towards a career. This, with the present system of possible multiple professors, is becoming more difficult and I find that students are often confused. I have been blessed with some wonderful students, some of who are now in orchestras in UK, Israel, Scandinavia and USA. Numerous former students are successfully freelancing in London and doing well. I was awarded a Fellowship by the RCM in 2002 and received this from Prince Charles.



Receiving an FRCM from Prince Charles, 2002

As well as RCM, I am currently in my fourth year teaching at Trinity Laban Conservatory. I enjoy working with young people and spend quite some time during the year travelling to various countries giving classes and recitals. I sometimes miss playing in a wind section, especially I miss Brahms, but I recently performed in a chamber orchestra again playing Schubert's 5th symphony and a Haydn symphony. I just loved that.



In 1991 I was invited by Edward Blakeman to join the committee of the BFS as Events Organizer and in 1993 I was appointed Chairman. I programmed two conventions in London, the first at the Royal College of Music featuring James Galway and many iconic flautists from UK and overseas.

The second was held at the South Bank and featured Jindrich Feld and of course many flautists.

I enjoyed being part of the Society. Judith Fitton was the editor and we became close friends. My dear friend Albert Cooper was on the committee and Top Wind were great supporters of the team. Simon Hunt was also on the team and some years later he published the first of the Popp Sonatina op. 388 which I had researched. I have researched and published 19th century repertoire for Boosey & Hawkes and recently published all six Popp Sonatines for Spartan

Press. I am interested in both the history and the future of the flute and enjoy very much listening to my collection of 78 recordings featuring extraordinary flautists of all nationalities from the beginning of the 20th century. I have also enjoyed being on numerous competition juries over the years, in particular the Kuhlau Competition since 1995.

What advice would you give to a young performer entering the profession now?

Practising is more important than networking. Practise every day.

Learn the mainstream repertoire. There is a lot of it.

Diversify and accept every engagement, no matter what or where. You never know who is in the audience.

Don't give up, keep auditioning.

Girls, mothers – get help.

I have been happy as a musician and happy as the mother of two wonderful boys, now grown men. I still love the sound of the flute and feel it is my voice. I enjoy performing and exploring new repertoire. I suppose I am slowing down, but I have not ground to a halt just yet. I practice every day. I enjoy working with young people and have created a summer chamber music course, the British Isles Music Festival, for wind, strings, piano, voice and harp, which I hope fills young musicians with a passion for chamber music. I don't feel 70, but I am and life is good. The next big one is 80!



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Repertoire for Piccolo

by Christine Erlander Beard

Integrating a piece for piccolo into your next recital programme is not as daunting a task as one may think. Over the past 20 years, the repertoire for piccolo has been exponentially growing thanks to piccolo specialists around the world who have been actively advocating for the little flute and encouraging composers to expand its once limited repertoire. Thankfully, today there are scores of pieces for piccolo in virtually every genre and style for every level of player, whether you are coming to the piccolo for the first time, or if you are a seasoned piccolo enthusiast.

When I am looking to programme a piece for piccolo in my own recitals, I approach it from the same perspective as I do when considering the flute repertoire, by considering questions such as: Will there be a unifying theme to my recital programme? Is there one work I wish to have serve as the anchor around which the entire programme will revolve? Do I want to showcase music from different areas of the world or target one specific region or country? Am I hoping to fill a stylistic void by choosing a piece that represents a particular era? Do not forget to also consider your anticipated audience when deliberating your options: the way I programme for a flute festival which mainly targets student-aged musicians is much different from how I programme for a guest artist recital at an academic institution, or for an established recital series which typically caters for cultured yet older patrons. While I certainly recommended pushing the boundaries of your audience by presenting them something new to help to expand their musical acceptance, you might want to limit the number of pieces utilizing extended techniques if you anticipate your audience to be musically reserved, for example. If you are fairly new to the piccolo, you may want to take baby steps into the realm of piccolo performance by selecting a work with a limited range or that allows you to focus on a single element such as tone, rather than jumping into a monumental Sonata or Concerto that exploits the entire range of the instrument or that consistently calls on the performer to achieve difficult sustained soft passages in the third register.

Another tactic I employ once I have selected my repertoire is how to make the flow of the recital optimal for my audience. Which piece is going to capture the audience right at the start? How do I want to end my performance – with a fast and furious finish, or one that creates a moving, emotional close? If I have a multi-movement work such as a Sonata, I usually try to sandwich it between two shorter,

single-movement pieces to best maintain the audience's attention. Another consideration I make is to pay attention to the tonal areas as well as the starting and ending notes of each piece. For example, if my first piece ends on a d minor chord, do I have another piece that begins on the note D, or in a related key? When possible, I will take recordings of all the works I am to perform and put them together on a playlist. I will start with what I think is going to be the opening piece on my recital, let it play for a few measures, then skip to the end to hear the final phrase or notes. Then I go to the next piece and see if I like the tonal connection that is made. I continue this process until I am satisfied with both the tonal flow of the programme as well as the balance between length of pieces and the variety in which they are presented.

Regardless of how you approach your own recital programming strategies, there is a piccolo composition that will fit into virtually every type of programme. Some of my favourites include:

Lamento by Christopher Caliendo (USA). Originally composed as the third movement (then titled, *Mulo*) of his larger work *Four Gypsy Pieces* for piccolo and piano (2011), *Lamento* is also published as an independent composition for piccolo and piano (or guitar). This hauntingly beautiful five and a half minute piece features a range from low D1 to G3 without much technical difficulty but demands the performer strive for a wide range of dynamics and tone colours; *Lamento* is an expressive selection that conveys a tragic story of war and the innocence of youth and one I have found to be an audience favourite.

Another excellent choice when hunting for an expressive piece is *Lachrymose* for solo piccolo (2008) by the Canadian composer Derek Charke. Though riddled with numerous extended techniques such as timbral trills, singing and playing, flutter tonguing, pitch bends, and harmonics, what is brilliant about Charke's writing is that all the special effects serve a musical purpose. This is a work that can easily be put onto a programme for a festival for high school or college-aged students and be equally effective for an older audience who hasn't yet developed a taste for contemporary music. Approximately 7-8 minutes in length, it is short enough to capture the attention of sceptical audiences yet long enough to develop its ideas fully and deliver a complete aural landscape. This one is considerably challenging, however, due to the full range (D1-Bb3) coupled with the added difficulty

of the extended techniques (especially the singing specific pitches while executing tricky harmonics on completely different notes on the final page of the work). Perhaps if you want to showcase a work with extended techniques but one that is less taxing, you might first consider programming *Whispers from Another Time* for piccolo and piano (2001) by Dana Wilson. Originally composed for musical saw and piano, the composer reworked the piece for piccolo with great success, requiring the soloist to navigate pitch bends and achieve various timbres within a fairly narrow range, focusing mostly in the staff but occasionally stretching between low D1 and Eb3. Coming in at just under five minutes, this unique work will add mystery and drama to any recital. Another light-hearted choice in this category would be *Sprite* for solo piccolo (1998) by British composer Patrick Nunn. A quick and agile work, it is an accessible piece which uses extended techniques such as flutter tongue and air sounds, presented in a three-minute playful, pop-influenced setting.

On the traditional side of the spectrum, of course, there are always the three Concerti by Vivaldi to consider. However, when choosing to showcase a piece from the Baroque era on my own recitals, I often steer toward less obvious choices that work splendidly for the piccolo. My top three choices are: 1. Telemann's Methodical Sonata in F Minor, TWV 41: f1, with its opening movement that allows the soloist to show off a singing tone with a sprightly final movement that effectively lends itself to the agility of the little flute; 2. The Concerto in G Major by G. B. Pergolesi, which doesn't require the technical dexterity of the Vivaldi concerti but is still quite charming, the gem of which is its second movement in E minor which allows the soloist to showcase a beautiful expressive tone; and 3. *Le Rossignol d'Amour* (1722) by François Couperin. Originally composed for the harpsichord, this music features the elegant yet tricky ornamented style of the high Baroque; while providing a good workout for the performer in proper execution of French ornamentation, it is a beautiful tune with which the audience will be enchanted. Any of the Handel Sonatas work well for the piccolo, and though the highly-respected French piccoloist Jean-Louis Beaumadier performs Bach on piccolo with success, I personally do not (yet) hear Bach on piccolo, turning instead to Telemann, Quantz, and Boismortier, among other similar composers of the era. Though there aren't any original works for piccolo from the Romantic or the French Impressionist

eras, Frédéric Chopin's *Theme and Variations on a Theme by Rossini* is quite delightful on the piccolo, and Daniel Dorff's *Sonatine de Giverny* pays a sparkling tribute to the impressionist painter Claude Monet in the tradition of the flute's beloved French composers such as Ravel, Gaubert and Roussel.

If you are looking for a solo to play with an ensemble (band or orchestra), the first piece that comes to everyone's mind is Lowell Liebermann's Concerto for Piccolo, Op. 50. Though his is certainly the gold standard of the modern piccolo repertoire, if you're looking for something off the beaten path, I highly recommend Bruce Broughton's Concerto for Piccolo (2002). Available with either orchestra or wind band accompaniment (or with piano), Broughton's whimsical compositional style is obviously influenced by his career as a composer of music for movies, television and video games. The second movement is beautifully expressive, while the finale is a cartoonish romp reminiscent of the heyday of Hollywood cartoon music. Another lighter option worth considering is *On the Wings of Song* by Eric Ewazen, available with either orchestra or wind band accompaniment. Both the Liebermann and the Broughton are for advanced players with highly developed technical and tonal control of the piccolo (and suitable for concerto competitions), while the Ewazen is at an intermediate level for the soloist, a good choice for audience appeal and with which to ease into the piccolo's growing yet still limited Concerto repertoire. Other popular options with wind band (also available for piano) include the numerous character pieces of the piccolo's "Golden Age," most of which exploit the instrument's bird-like character and technical virtuosity. A celebrated solo instrument between 1880-1930, a few of my favourites from this era include *La Roitelet* (The Wren Polka) and *La Tourterelle* (The Turtledove), both by Eugene Damaré; *Through the Air* by August Damm; *Premier Amour* by Pattápio Silva; and *The Nightingale of the Opera*, for two piccolos, also by Damaré.

To fill out programmes that focus on different regions of the world, my favourite selections include the entertaining, light-hearted *Milonga Carmaga* for piccolo and piano by the Argentine composer Exequiel Mantega; the energetic, technical display achieved in *Yang Bian Cui Ma Yun Lianh Mang* (Whipping Horses to Deliver Grain) for solo piccolo, transcribed by Leanna Keith; *iQue sí te lo digo!* ('cause I say so!) for two piccolos by Ricardo Teruel

(Venezuela); and just about everything by the American composer David Loeb, whose numerous original works for solo piccolo focus mostly on the instruments and sounds the composer has encountered on his many visits to countries of the Far East. Though many of Loeb's pieces do not require advanced technical prowess, they do insist that the soloist deliver a well-developed musical interpretation.

The piccolo has also enjoyed an increased voice in chamber music in recent years, and you can find it in almost every instrumental configuration in which you would expect to find the flute. Gary Schocker's *This Little Light* for piccolo and string quartet is a little-known, melodic, expressive gem in the repertoire that I feel should get much more attention than it has enjoyed since its premiere in 2012. Herman Beeftink has been gracing the piccolo with new works for several years now; the most recent of which includes a trio for piccolo, flute, and alto flute (or cello) entitled *Birds* (2016). Written in three movements, each voice is masterfully interwoven with the others to create swirling lines that I like to describe as "Harry Potter music," then juxtaposed against beautiful,

chorale-like sections exploiting each instrument's unique tonal spectrum. A whimsical choice to consider is Houston Dunleavy's *Six Clumsy Dances* for piccolo and contrabass (or subcontrabass) flute. Written in 2010, this music masterfully plays the two extremes of the ranges against each other, almost mocking one another at times and at others, sensitively complimenting each other. If you are fortunate to have friends who also play piccolo, there are ensemble pieces that have been composed for multiple piccolos that really put the instrument on display: *Petroushka's Ghost: An Homage to Stravinsky* for piccolo octet (2010) by Melvin Lauf, and *Una Piccolo Sinfonia* for piccolo nonet (2011) by Matthew King have both become favourites of the mainstream piccolo community. For a more traditional selection, the flute quintets by Boismortier also work well for multiple piccolos, and Roz Trübcher has arranged a very effective version of Charles Widor's Toccata from his Symphony No. 5 for four piccolos with an additional optional alto flute part.

We are fortunate to have a rich and diverse catalogue of music for piccolo that is only continuing to grow, thanks to the piccolo pioneers who forged a path for composers to write for the little flute and convinced them to embrace it as a viable solo instrument. When planning your next concert, consider adding a piece for piccolo to your programme to give some added drama and timbral variety to your recital.

Described by Flute Focus as "...having shattered any notions that the piccolo might be lacking in deep, expressive powers," Christine Erlander Beard enjoys an active international career as a soloist, chamber artist and teacher, and is in constant demand throughout North and South America and Europe. Applauded for her imaginative and effective programming, Christie strives to showcase expressive music written for the flute and piccolo as well as promoting new and original works by living composers. An artist for Sankyo Flutes and piccolo artist for Henrnandez Flutes, she serves the National Flute Association as a member of the Piccolo Committee, and as a contributing editor to *The Flutist Quarterly*. Beard is Professor of Flute at the University of Nebraska at Omaha. www.christiebeard.com

A list of suggested repertoire is available at www.PiccoloHQ.com





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Technology: QTCheck

by Jonathan Pitkin

We met composer Jonathan Pitkin to hear about his new Kingma system fingering checker, QTCheck

Could you describe the tool you've developed, and tell us how this all came about?

QTCheck is a computer program which is designed to help composers writing for Kingma system quartertone alto flute. Essentially, you give it a series of pitches, and it will check for any awkward fingering transitions which might limit the speed and fluency with which the sequence can be played. It helps composers to avoid making excessively awkward technical demands on the performer, which might potentially prevent them from getting the musical results they had in mind.

I first realised that something like this would be useful when I was working on a piece called *Multi(poly)phonies*, for Kingma system alto flute and guitar. I wanted to see how much I could subvert the traditional expectation that in an ensemble of this kind, the polyphonic instrument (guitar) would do most of the accompanying, and the monophonic instrument (flute) would most often be given the melody. So I came up with a lot of flute writing which was intended to sound much more harmonic – either by using multiphonics, or by using rapid trills or arpeggiations to make several pitches appear to be ‘active’ at the same time.

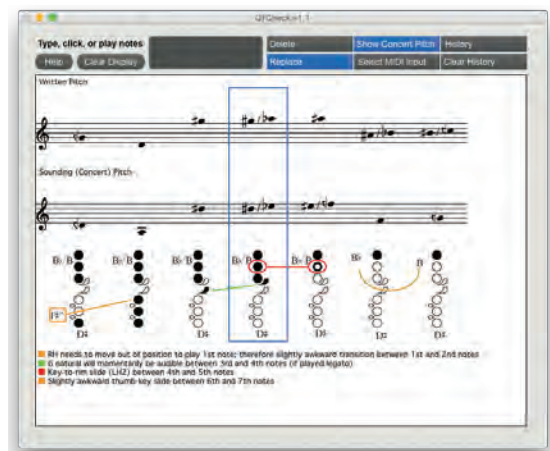
Because I also wanted to exploit the Kingma system flute's ability to pick out quartertones with immediate precision, and see what kinds of chords I could create (or at least imply) by using these pitches, I ended up with quite a few passages which required rapid movement between conventional tempered semitones and the quartertones in between them. When the time came to try these passages out in rehearsal, it became clear that if in any of them I had unwittingly included an awkward, sliding transition between one of the instrument's special quartertone keys and a more conventional fingering, the performer would stand little chance of being able to play the passage at sufficient speed to achieve the kind of ‘strumming’ effect I

was looking for.

It was at this point that I realised I could get a computer to do some of the hard work for me. If I told it the fingering for every available note, and taught it about the things which might make any given transition between them particularly problematic, I could use it to check everything I wrote for playability before taking it back to the performers.

You've now made the tool available to other composers. What is the thinking behind this?

When composers write for newer instruments (and perhaps for older ones too!) they can be seen to contribute to a greater or lesser degree towards an ongoing mapping-out of the instruments' capabilities – an exploration of what is possible. With *Multi(poly)phonies*, I rather liked the idea that not just the piece itself, but also the tool that I developed to help me write it, could both stand as contributions of this kind, which would in turn facilitate subsequent contributions by other composers – and lead to pieces which would work better from the point of view of practicality than might have been the case otherwise.



It sounds like you have had to get to know the Kingma system in quite a bit of detail. Is it always necessary for a composer find out so much about the instruments for which he/she is writing?

Not usually, I don't think. In general I would say that instrumental writing should be informed by a combination of the sense the composer has in his head of how the instrument in question sounds, built up over a lifetime of listening, and a certain spirit of experimentation: he might have a hypothesis as to how a particular passage or effect might come out, but would only be able to find out for sure by writing it down and then seeing what happened in rehearsal. I would even go as far as to say that there is a danger in the composer being too acutely aware of the challenges involved in playing a certain instrument (perhaps from having learnt it himself to some level), because this might lead him to constrain his writing for it to some extent, even if only subconsciously.

How could this tool be further developed or adapted?

I could imagine a similar tool being developed to help composers aiming to keep their instrumental writing within a certain difficulty level. It would help them avoid writing anything that went beyond, say, certain capabilities of a Grade 6 standard player, thus allowing them to make their work accessible to a much larger number of potential performers. Of course, this wouldn't have to be limited to just the flute...

QTCheck is available as a free download for Mac or PC from www.JPitkin.co.uk



Jonathan Pitkin (b.1978) was brought up in Edinburgh, and now lives in south London. He studied at the University of Oxford, the Royal Academy of Music, and on exchange at the Paris Conservatoire. In 2009 he completed a doctorate at the Royal College of Music, where he now teaches various courses relating to composition and academic studies at Junior Department, undergraduate and postgraduate level. His principal composition teachers have been Christopher Brown and Guy Reibel.

Jonathan's music has been performed and commissioned internationally as well as at major venues across the UK, including the Huddersfield and Spitalfields Festivals. Performers have included the BBC Scottish Symphony Orchestra, the BBC Singers, members of the Philharmonia Orchestra (as part of the *Music of Today* series), and conductors Stephen Layton, Nicholas Cleobury and Martyn Brabbins. A number of his works have been broadcast by BBC Radio 3, including the orchestral pieces *Mesh* and *Borrowed Time*, and two of his choral pieces are published by Oxford University Press as part of the *New Horizons* series.

A History of the Flute: Part 5 - To The Present Day

by Trevor Wye

In this final part, the focus of attention will be on the influential players at the turn of the century and later, as these had an impact both on developments of the flute and its literature.

Eli Hudson

Eli Hudson, mentioned in the previous part as a player of the 1867 System, was the most extraordinary piccolo player you may ever hear. Eli (pronounced *Ee-lie*) was born in 1877. He studied at the Royal College of Music with A.P. Vivian and W.L. Barrett (another 1867 player) and later became principal flute with the London Symphony Orchestra. Eli Hudson formed a trio with his brother and sister, Elgar and Olga, who were very popular as a stage act before 1914. They recorded many salon pieces, but it was as a piccolo soloist that Eli Hudson is remembered by enthusiasts the world over. He had a sweet singing sound which made one forget that the instrument was so small, and his technique and tonguing were amazing too. He made so many piccolo records with orchestras, military bands, and with the piano, that it is difficult to know which is best. He can be heard, together with other historic soloists on the useful and helpful website compiled by Robert Bigio in association with Christopher Steward:

<http://www.robertbigio.com/recordings.htm>

Paul Taffanel

“All my life, I have loved and admired him; he is and will remain a symbol for all flute players present and to come.” So said the famous Marcel Moyse about his teacher, Paul Taffanel. Moyse was also one of the most celebrated players of the 20th century, and it reflects the respect that so many flutists felt for Taffanel whose influence was enormous and resulted in his being known as *The Father of Modern Flute Playing*.

Taffanel was born in Bordeaux, France, on the 16th September, 1844 and gave his first public performance before the age of ten. When the family moved to Paris, young Taffanel began lessons with Louis Dorus, who later became the professor at the Paris Conservatory, and then he joined Dorus' class where he was awarded his Premier Prix, an important diploma, after only a few months of lessons. On the completion of his studies, he toured, giving concerts in several countries and then decided to take up conducting as well. He was appointed Professor of Flute at the Conservatoire in 1893.

In the 19th century, flute players liked to play airs and variations, a simple musical form, but one which the musical public got tired of hearing. Taffanel wanted to get away from this form and encouraged composers to write a better class of solo for our instrument. Some of the great French composers, such as Fauré and Gounod, either wrote pieces for Taffanel or gave the flute an important solo in chamber works, usually with him in mind. He tried all his life to raise the level of our repertoire and encourage players to perform more intelligent music and he succeeded: today, we have several fine solos from French composers, largely as a result of his work and influence.

It was Taffanel who suggested to the Parisian flute maker, Djalma Julliot, a way to make top E easier to play: close the second of the G keys, the one not touched by the finger, and so the split E was born. As a teacher, he was inspiring and taught his pupils to think intelligently about practising, a legacy which continues to this day. But as a performer, his playing was said “...to be a revelation. Just imagine: flute playing that was intelligent, cultured, and above all, musical something unheard of before.”



About the year 1904, Joachim Andersen, the famous composer and flute player, visited the Paris Conservatoire where Taffanel was teaching and asked if he could listen to his class. Taffanel asked Andersen if he would allow him to play one of the best known of the 24 Andersen Studies, No.3 from opus 15. After he had played, Andersen commented, "I didn't know I had written such beautiful music!" What a compliment. Marcel Moyse was present at that class and said that he remembered that performance all his life. Camille Saint-Saëns wrote to Taffanel after he had retired, "The terribly sad thing is that you will no longer play the flute, and that no one will ever again play like you". Taffanel died in Paris on the 21st November, 1908.

Thus began the great reputation that the Paris Conservatoire gained through the succession of teachers who followed Taffanel such as Philippe Gaubert, Marcel Moyse, Fernand Caratgé, Gaston Crunelle, Jean-Pierre Rampal and later, Michel Debost and Alain Marion. Part of the Conservatoire's reputation lay in the fact that composers were commissioned to write for the examinations, resulting in a number of important pieces in our repertoire.

Philippe Gaubert

Born on 5th July, 1879, Philippe Gaubert was born into a musical family, studying music with his father and at the age of seven, went to Paris where he had flute lessons with Paul Taffanel's father, later studying with the great man himself. He studied both the flute and composition at the Paris Conservatoire, and at the age of 25, became a professional conductor. Increasingly, he spent less time with the flute and more at composition and conducting, though he was appointed Professor of Flute at the Conservatoire and only retired from that post in 1932 in favour of his friend and former pupil, Marcel Moyse. It seems that Gaubert was not too interested in practising later in his life. He was said to have gone from his bedroom to his study in the early morning, taken up his flute, and attempted to play top A extremely softly. If it sounded good, he wouldn't practise that day! But he did practise hard in his younger days. He was the dedicatee of several of our important repertoire pieces for flute and piano. He died in Paris in 1941.

Europeans

French players were better known, but in the rest of Europe, there were also many noteworthy players who influenced our repertoire and mechanism. In Italy, Giulio Briccialdi (1818 - 1881) and Giuseppe Garibaldi (1833 - 1905) were both prominent players and whose literature, especially studies, are still extensively used today. More recently, Severino Gazzelloni (1919 - 1992) for whom Pierre Boulez and Luciano Berio (*Sequenza*) wrote major works, also played jazz. Germany's Karlheinz Zöller (1928 - 2005) was principal flutist with the Berlin Philharmonic Orchestra for more than 25 years.

Meanwhile, Georges Barrère had emigrated to the USA in 1905 to take up a post in the New York Symphony Orchestra, taking with him Taffanel's teaching and performing legacy. From him sprang a line of renowned players including Joseph Mariano, William Kincaid and Julius Baker. It was William Kincaid who bought the first platinum flute, made by Verne Q Powell, in 1939, a flute he played throughout his life.

Albert Fransella was the first to play a solo at the Promenade Concerts, just before 1900, playing the Waltz from the Godard Suite, but as you can see (*right*), he came to a sad end.

*Daily Telegraph,
Tuesday Mar. 1
March 12, 1935*

**NOTED FLAUTIST'S
DAYS OF SORROW**

**FORCED TO GIVE UP
PLAYING**

**SUICIDE FOLLOWS
ILL-HEALTH**

The last days of Albert Fransella, the famous flautist, who had accompanied Melba and Tetravini and played under the leading conductors when they visited this country, were days of sorrow. Sixty-nine years old and still holding high appointments, he was stricken by ill-health and was told he must give up playing.

On Thursday he was found gassed in a bedroom at Nevins-place, Earl's Court, W., and at the Paddington inquest, yesterday, a verdict of suicide while of unsound mind was recorded.

"I saw him last just before Christmas, when he was not very well," said Mr. Albert John Fransella, the flautist's son.

Coroner: Was he depressed?—Somewhat, owing to his health. He had been suffering from nervous trouble for sometime.

Had he ever said anything about suicide?—No, sir, never.

NO OTHER TROUBLES

Mr. Fransella added that his father, who lived alone, had no other troubles besides his health.

Louise Nelson, a friend, who discovered the tragedy, said that she saw him the night before his death and he was rather depressed owing to his illness. He was confined to bed.

It was stated that Fransella was lying on the hearthrug with his left shoulder and head resting on two pillows. He was dressed in pyjamas, a bed-jacket, and slippers, with a cushion near his feet. Another pillow was wedged between the gas-ring and the wall. His face was close to the gas-ring.

Recording his verdict the coroner said that Fransella was in a very bad state of health. He had disease of the heart, disease of the lung, and cancer.

"Naturally enough, he was very depressed," he added. "In a fit of intense depression he undoubtedly took his life. I don't think he was in full possession of his faculties at the time."

(Author's Collection)

Geoffrey Gilbert

Oddly though, the UK was slow in adopting the expressive tone of the French and still clung to the straight-sounding tone of players such as John Amadio, Robert Murchie and others. It was Geoffrey Gilbert in the mid 1930s, who asked a recording company why they were employing the Moysse Trio in London to record instead of the local players? The producer's reply was, "You should listen to them. They sing." As a result, Gilbert attended a Moysse Trio recording session of Bach's Brandenburg Concertos and it influenced the rest of his life. Even though he was himself an established London performer, he decided to study with a French player, René Le Roy, to acquire their ways of articulation and vibrato.

Geoffrey Gilbert became known as the *Gentleman of the Flute*, such was his reputation as a polite and kindly man. He was born in Liverpool in 1914 and after studying at the Royal Manchester College of Music, joined the renowned Hallé Orchestra at the age of 16 as Principal flute, and then the London Philharmonic Orchestra when he was 19. He taught at Trinity College and the Guildhall School of Music in London, and though he was highly regarded as a player, it was as a teacher that most flute players remember him today. He was one of the first to adopt the silver flutes common in France, as most British players used wooden flutes at that time. Of course, eventually, we would all have changed to the French style, but Geoffrey Gilbert was the first courageous man to try it. In the process of change, he learned a great deal about his own playing and teaching and this helped him to help others. The list of his former students reads like a who's who of the flute world and includes William Bennett and Sir James Galway.

He had a fine sense of humour as you will see by his list of flute problems with the prices for 'Dr. Gilbert' to fix them.



GEOFFREY W. GILBERT

FLUTOLOGIST

Director of the University of Tampa at Smiley School of
Fine Arts, Research, Teaching, and Science

PRICE LIST

Diagnosis	Fees
Embouchure change:	
Too Tight	\$75
Too Loose	\$15
Jaw Re-alignment *(see professional referrals)	\$75
Ludicrous Lips	\$50
Tone Quality:	
Harmonic extraction (Hollow, soft, pure, neutral, aquarium)	\$100
Harmonic addition (Dark, bright, hard)	\$100
(Additional charge for relief of Diffused, Brittle or Dead tone.)	
Vibrato Variations:	
Hysterical (Nanny goat)	\$99
Incessant	\$60
Leaking	\$35
Slow Wobble	\$25
Shallow	\$50
Body Movement:	
Deep Knee Bends	\$20
Weaving	\$80
Rocking on lip toes	\$15
Elbow lifting and sweeping	\$25
Facial distortions (Eyebrow lifting, scowling, chewing)	\$75
Sagging chin	\$65
Hand Position:	
Key slapping (flying fingers)	\$30
G# antenna	\$65
Popping low C's	\$20
Straight wrists	\$30
Phrasing:	
Explosive articulation (toothpaste squeeze)	\$99
Bulges	\$99
Note terminations	\$50
Breathing:	
Gulping air	\$40
Asthmatic gasping	\$35
Shallow	\$75
(Additional charges for ribcage brace and shoulder harness)	
Intonation:	
Sharp high notes	\$25
Flat low notes	\$25
Sharp fortis	\$50
Flat pianissimos	\$50
Manufacture and design programs (Standard Powell)	\$50
Alternate Fingerings:	
Including trills, harmonic, fake	each \$15
Special for June only	2 for \$25
Presentation:	
Analysis paralysis	\$50
Intimidation	\$75
Crouching behind stand	\$90
Catatonic trance	\$100

*Professional referrals are recommended for serious problems:

DR. I.C. TUCLOSE	(Visual)
DR. HOLDER STILLMAN	(Body Alignment)
DR. CRACK R. GRIND	(Id restraint or restoration)
MONSIEUR PROF. TOUTOU DETACHE	French diction
MADAME CALME NERVE	Psychologist

IF ALL ELSE FAILS

TAKE TWO ASPIRIN
and

PRACTICE!!!
(Author's Collection)

Geoffrey Gilbert

At 8.15 one morning at a summer school staff breakfast, hearing someone say that had heard Gilbert practising his scales that morning, the author asked if this were true? He sighed, put down his knife and fork, and said, "There are certain daily functions which are part of my morning routine, and include washing, showering and shaving. Practising my scales is one of these daily activities. It is not a subject for public discussion."

That just about sums him up.

He had a flute made for him as the newspaper cutting below shows:

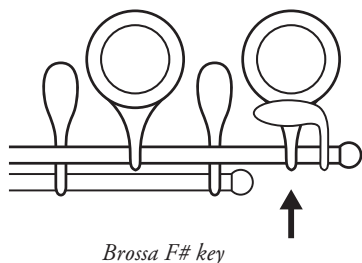


From the Daily Mirror, January 9th, 1950
(Author's collection)

Gilbert played an open G# flute which influenced some of his pupils to take up this option, William Bennett amongst them. He died on May 18th, 1989.

Technical Advancements

At the turn of the 20th century, a notable addition to the flute was the Brossa F#, an idea created by Jean Firmin Brossa, a Swiss player who studied in Paris, moving to the UK to become principal flute of the Hallé Orchestra in 1870. It is a spatula shaped key just above and at right angles to the RH third finger key. It pushes down the F# key without pushing down either the cups of RH 2 or 3. For a closed hole flute, it gives a superior quality F# in both octaves. The key is arrowed below.



In the late 19th century, the French flute makers thought that it was both be better acoustically and easier to manufacture, if all the keys, particularly the Gs (3rd finger LH) were in a straight line, an 'inline' flute. Many now believe this was a mistake as it has led to some acquiring left hand tension problems. Better acoustically? A glance at the flute will confirm that there are several keys not inline, amongst them, the G keys, thumb keys and foot keys rendering that theory nonsense.

Open holes were introduced by the French makers to emulate the older style flutes and it was also said to encourage a good hand position. Later, it was said that *open hole flutes make a more open sound* - more nonsense. If this were true, at the present time we have five good 'open' notes and a dozen bad 'closed' notes. If a particular open hole flute sounds better, perhaps it is because it is a better flute?

Foot extensions to low B, Bb and even A were known in late 19th century and into the 20th in Italy with surviving examples. The low B key, with the addition of a 'gizmo' key allows the B key to be lowered without lowering the low C or C# keys and which helps with the emission of top C. One Japanese maker has recently revived these extra low note extensions as, although they may not be used much, they do influence the remainder of the compass.

Top E, F# and G# were always problem notes and one was fixed by the 'split E' mechanism, suggested by Taffanel. A more modern idea to improve top E is the addition of a *donut*, a plastic ring or disc inserted into the tone hole of the second of the two G keys, the one not touched by the finger. Unfortunately, though it does help top E a little, it spoils the tone of the two As, lower and middle. In effect, the player has improved one note and spoiled two others. When the insertion is very small, it has less effect on the two As.

There is also the split F# mechanism, an expensive addition involving two key cups, one on top of the other in the left hand, but it does make the F# easier to emit. Then there is Albert Cooper's idea of half closing the thumb key when fingering G#3: a lever is attached to the G# cup which connects with the thumb key. Most makers now offer the G/A trill key and the C# trill key in various forms. Rollers on the foot keys too, were common in the 19th century and have been added to various foot keys.

The Brögger Mekanik was invented about 30 years ago, but is, in fact, a reinvention, the principal having been used on flutes at least as early as the 1920s by Rudall Carte and Co. Brögger's mechanism is very much improved and has a smoother feel than the Rudall Carte version. Its principal is to lower the F# key without a rod passing through the

Flute History

whole RH mechanism. The normal mechanism uses pins to lock the parts together. The Brögger Mekanik connects the third finger RH key to the F# key externally and is known as 'pinless'.

As mentioned in the last part, many larger and smaller sizes of flutes were made in the last century. The bass flute too, is still the subject of experiments, with attempts to make it louder. Contra-alto flutes sometimes appear, an octave lower than the alto, and contrabass flutes of various shapes and configurations are often seen a large flute choirs.

At each international flute festival or convention we can see 'improvements' offered in lip plate style and shape, corks and stoppers, shaped keywork, *sound bridges*, additional keys and other bits to add on. There have been extensions and additions to the foot joint as well. Sometimes the proposition may be seen by some to be an improvement, though so often it is a passing fad and leaves you, the player, a little poorer. All the same, everything new is worth a try.

The material of which flutes are made is becoming increasingly diverse. Gold and platinum of various mixtures and 'bondings' of metals, a kind of metal sandwich, are more common now. Besides various combinations of gold and silver, the makers, trying hard to be innovative, have mixed in titanium, germanium and palladium. Stainless steel, aluminium and bronze have also been used and there has been a marked rise in the number of wooden flutes now being made.

Albert Cooper

Albert Cooper was born in 1924 and his reputation and influence was worldwide, creating flutes of the highest mechanical excellence, establishing alterations and additions to the keywork of traditional flutes, but more famously, to their scales. The term *Cooper's Scale* has become part of our flute language.

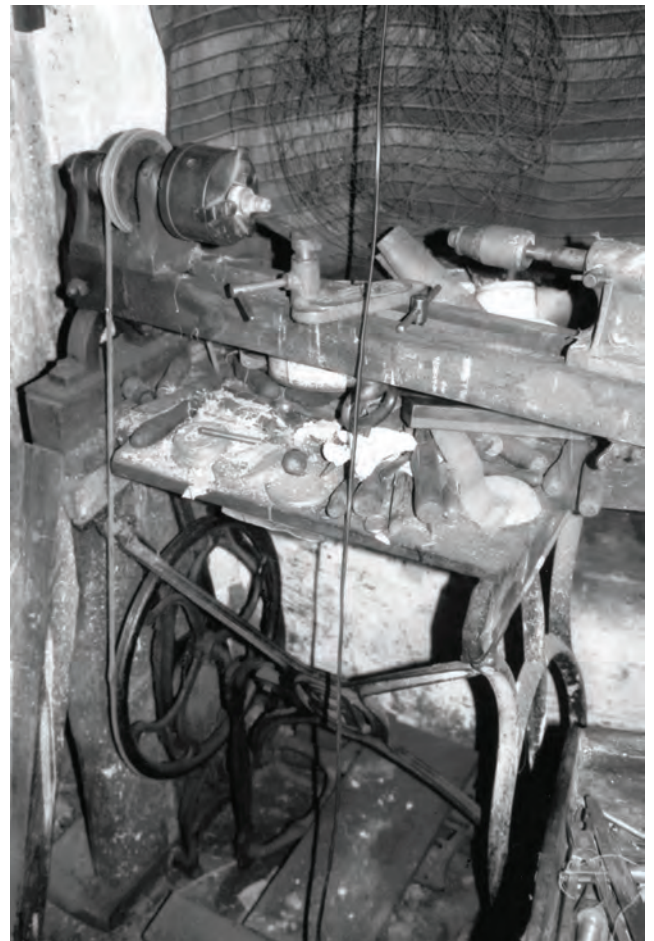


Cooper worked in a straightforward way, with basic handmade tools and uncomplicated explanations. Flute makers for many years had enjoyed an almost sacred reputation, not completely deserved, of knowing all there is to know about their art. Cooper's use of a severed tree trunk, a hammer, reducing rings and a strong arm showed that anyone could make headjoints if they chose. On his retirement, he looked at the collection of a lifetime's tools on his bench and said, quite accurately, "Flute making tools? It's really just a pile of old junk!"



Cooper's favourite tool

Cooper's lathe operated by a treadle



His engineering skill was incredible because he worked to great accuracy which is why his flutes played so well and were admired as pieces of engineering excellence.

Elmer Cole and William Bennett both contributed to Albert's search for a true scale on which to build our flutes and were in fact largely responsible for the calculations which resulted in what became known as Cooper's Scale. As 'the Scale' developed and players offered their opinions, Cooper updated his figures and gave the latest revision to anyone who asked for it. Over time, he gave different scale figures to different makers. Just a few years ago, he said, "Cooper's Scale? What's that? There isn't 'a Scale.' There is a constant revision taking place so that, at any one time, there is a set of figures which you can use to design your flute, but these will change in the light of experience. I altered the scale a little as the years went by, mostly according to certain criticisms levelled at it. I now feel that I have more or less reached the end of the road scale-wise."

A couple of days after Albert's 80th birthday, someone said to him, "You are such a famous man. There is hardly a flute player anywhere who hasn't heard the name of Albert Cooper."

"Well," he commented, "I dunno why. All I've done all my life is tinker about with flutes..."

Alexander Murray

After some years of experimenting and working with Albert Cooper, Alexander Murray, then principal flute of the LSO, designed the Murray Flute prototype which was first built in 1960 by Cooper, though underwent some modifications in later years. For the Boehm flute player to understand just one part of this key system, both the third and little fingers of the RH are put down to play low D. If only the third finger was lowered, it plays D#. It follows that the E flat key cup is automatically raised for E, a great help. It followed on from Boehm's principle that when fingers are lowered, they play lower notes. In 1972, a number of Murray flutes were manufactured by the Armstrong Company in the USA, but the idea didn't really catch on. We saw the same problem with the 1867 System: it was an interesting keywork design but after players had already changed systems, a new one would have to have big advantages to tempt the majority to take to it.

Eva Kingma

Eva Kingma, a Dutch flute maker, has introduced the Kingma system flute. This is basically the same as a Boehm system flute with a C# trill and has all the normal keys and standard fingerings, but its difference is the addition of six extra keys, allowing the performer to play the missing quartertones which are not available on the normal flute. This flute addresses the demands of composers and players who not only wish to play quartertones but allows the performer to temper and fine-tune the regular notes and to play glissandos too. As we discovered before, alto and bass flutes have been in use for several hundred years, but Kingma, together with Bickford Brannen, makes a speciality of new designs to enable the instrument to sound less like an asthmatic hippopotamus. The so-called Kingma & Brannen altos and basses are very interesting to play where they address all the problems of the first few notes of the second octave and the tone of the third. More recently, they announced the Matusi headjoint, a membrane headjoint which changes the tone, somewhat after the Chinese Dizi, and a new design of trill keys on the Kingma contrabasses. They suggest there will be another surprise next year!

Other Notable Players

Each country produced well known and influential players, too numerous to mention, some of whom suggested improvements to flute makers. Jean-Pierre Rampal was an outstanding performer having had a 50 year career in both playing and publishing little-known pieces and inspiring new works. Sir James Galway's meteoric rise to fame has also widely contributed to the popularity both of the flute and its repertoire and, like Rampal, becoming one of the first players to establish a solo career on the flute. His name has become a household word amongst players. William Bennett too has been very influential and whose career has recently been celebrated by the BFS.

Flute history

This is not a who's who of players as so much information can be found online, though mention should be made of some of the non-classical players such as Herbie Mann, known as the Pied Piper of Jazz, and Matt Malloy, whose traditional Irish music on an eight-keyed flute is legendary. The extraordinary Robert Dick, too, has been very influential both in promoting flute innovations and by his encouraging composers to create new techniques and sounds for us to learn. Non-traditional players who should be mentioned are Pannalal Ghosh, the wonderful Indian bansuri player and later, Hariprasad Chaurasia, and Georges Zamfir who popularised the pan pipes both in Rumania and worldwide.



Hariprasad Chaurasia who plays to the left side

Finally, a look at a fun instrument the author built a few years ago using a Chinese 'Perspex' plastic flute, the underside of which is pictured above. It has a built-in 9v battery and about 40 ultra-bright coloured LEDs connected by around eight metres of wire, which brightly light up the inside of the tube in six different colours. This is achieved by a number of magnet operated and/or switches attached to the keywork so that, as a note is changed, so does the tube colour.

See it on YouTube: <https://www.youtube.com/watch?v=itJf0Gv0pyc>



*Colour-change Flute.
(Author's collection)*

After all the centuries of workmanship and creativity throughout the whole world, our instrument is still fundamentally just a whistle with bits added on.

The English name 'flautist' comes from the Italian flautista but isn't it better to adopt the more sensible name, flutist?

A friend was at a formal dinner sitting next to a rather regal lady who asked him, 'What do you do?'

'I am a flautist, ma'am'.

She turned away to speak to the person seated on her other side for a time, then turned back to ask him, 'What exactly is it that you do with floors?'

Perhaps we should also adopt a collective noun for large gatherings of flutes or flute players, first suggested many years ago by the English flutist, Fritz Spiegl.

Not a 'Flute Festival, Flute Fair, Flute Carnival, Fiesta of Flutists, a Flute Meeting', a Jamboree, or even a 'Flute Convention' - but an *Afflatus of Flutes* and An *Afflatus of Flutists*.



Dazzling on the High Wire: Remembering Eva Stewart

by Charles Wilson

Lights, camera ... and a flash of brilliant, high-pitched dexterity ignites the BBC studio. For most flautists, the thought of playing Rimsky-Korsakov's Flight of the Bumblebee is daunting enough. The thought of playing it on the piccolo more so. The thought of playing it unaccompanied still more so. And as for a live broadcast, at a split-second's warning, under the full glare of the TV lights and with the camera zooming in on lips and fingers – well, how many would put themselves up for such an ordeal? But fearless is just one of the many adjectives that spring to mind for the much-loved Eva Stewart, principal piccolo of BBC National Orchestra of Wales, who died suddenly but peacefully on holiday in Egypt in August 2017. That performance at the conclusion of the BBC's *Newsnight* programme anticipated her live performance at BBC NOW's Relaxed Prom, a concert embracing children and adults with visual and auditory as well as sensory and communication impairments, in which Eva performed her solo to a captivated Albert Hall audience, this time backed by the full orchestra and bedecked in a tastefully coordinated bumblebee outfit. Indeed all of the orchestra's Prom concerts this summer saw Eva fully in her element – not only relishing her involvement in yet another cutting-edge learning and participation project, but demonstrating her unerring rhythmic precision and immaculate intonation in the finale of Beethoven's Ninth, and both soaring and scampering with enviable ease in Shostakovich's Tenth Symphony. No one – including those whose text messages of congratulation elicited the usual self-effacing response – had an inkling that these concerts would be her last.

Eva Stewart's career criss-crossed the UK from north-east to south-west. Born in Aberdeen to music-loving parents, she grew up in the Midlands. At the age of eight she went for lessons with the then newly appointed principal piccolo of the City of Birmingham Symphony Orchestra, Andrew Lane, who recalls her as 'bubbly, talented and enthusiastic' and 'responsive to every musical and technical idea'. 'She had skills and an ease in her flute playing approach that I admired and never had to teach her', he observes, 'although she worked hard'. That hard work paid off when Eva, along with two future principal flutes of BBC NOW, Emily Beynon and Andrew Nicholson, were selected as woodwind finalists in the 1988 BBC Young Musician of the Year competition. In this magazine Eva was pictured along with her fellow flute finalists, revealing her desire 'to go to

college, most of all the Paris Conservatoire' and her love of 'hunting for clothes bargains'. Eva's stylish fashion sense stayed with her: as Matthew Featherstone, current principal flute of BBC NOW, mentioned in his moving tribute at her funeral, conductors and soloists were often the unwitting objects of her scrutiny in that regard.

By this point Eva was also travelling down fortnightly from Birmingham to the Guildhall School of Music and Drama in London to study with Averil Williams. It was to Guildhall that she went on a full-time basis three years later, studying also with Philippa Davies, Paul Edmund-Davies and Frank Nolan, and attending masterclasses with, amongst others, Geoffrey Gilbert and Peter-Lukas Graf. Averil Williams recalls: 'From the outset Eva communicated a lyrical expressive musicianship – a quality one cannot teach – it is in-born if present. It marked her out and brought her many accolades'. Those accolades included the woodwind prizes at the 1991 Yamaha Music Federation of Europe Competition and the 1992 Tunbridge Wells International Young Artists' Competition as well as, on her graduation in 1993, the Lord Mayor's Prize.

One of Eva's fellow students at Guildhall was Nicolas Bricht, whose testimony reveals the way in which Eva's hospitable and deeply compassionate nature manifested itself at an early stage in her career. He writes:

“ I met Eva in September 1991 having just arrived from Argentina. She was in her third year and I was a fresh, newly arrived first-year student. It is difficult to explain, but as a foreigner there are certain people that become your reference, your anchor to your new home. Be it because they inspire you, they help you or they just truly care about you. Eva was all these things to me: as a flute player I admired her without limits. She helped me in every possible way to get to know people, learn proper English expressions (some of them not really quotable ...) and, above all, she would always ask me if I was OK. Her ability to imitate others was always a great source of laughter between us and she always made me forget my homesickness in my first years in London. A couple of years ago when the orchestra went to Argentina she gave my dad tickets for one of their concerts. They met in the break and they both loved each other. ”



The BBC National Orchestra of Wales flute section while on tour in Patagonia, Argentina, autumn 2015: (left to right) Matthew Featherstone, Eva Stewart, John Hall.

Eva's first professional position was with the Northern Sinfonia, where she stayed for almost a decade. During that period she developed what became an important strand of her career: community music-making, teaching and workshops. These interests led to the completion of an MA in music education in 2001 and, on her arrival in Cardiff a year later, continued to manifest themselves in her collaborations with singers, dancers and storytellers (notably the writer Amanda Rackstraw) in mixed media and improvised performances. Eva fully embraced the ground-breaking education work of her new orchestra. Projects took her as far west as Pembrokeshire and as far north as Anglesey. Andy Pidcock, the energetic amateur of the Relaxed Prom and a collaborator with Eva on a whole range of BBC projects, recalls the effortless way in which she managed to 'connect with anyone she was working with regardless of ability, using her colourful personality and of course not forgetting that dry sense of humour'.

As principal piccolo of BBC NOW, Eva relished many aspects of life in Cardiff. When in 2011 she provided a memorable workshop, entitled 'The Orchestral High-Wire Act', for the Arcomis International Flute Event, she furnished the organizers with not just an official biography but a page of 'random stuff' about herself, in her inimitably informal style. She mentioned how much she appreciated 'living in Wales ... sea, mountains & fantastic countryside'. She loved 'visiting ancient sacred sites around Wales, e.g. churches, wells, stone circles, burial chambers'. She loved her teaching at the Royal Welsh College of Music and Drama and, more recently, at Cardiff University ('Great to pass on the info I received from my great teachers. I particularly enjoy the very different personalities ... young & old ... & finding ways/language to communicate clearly & understand each other'). She loved playing the symphonic repertoire ('all the big juicy stuff! Mahler, Strauss, Bruckner, Rachmaninov, Stravinsky etc.') which, in her previous chamber orchestra job, she realized she had been missing out on: 'I enjoy the different styles of music... and people!' Above all, it was in Cardiff that she met Bill, a member of the orchestra's horn section and her partner for the rest of her life.

(left to right) Eva Stewart, Emmanuel Pahud and Matthew Featherstone (principal flute, BBC National Orchestra of Wales) at rehearsals in Hoddinott Hall, Cardiff Bay, for Simon Holt's flute concerto Morpheus Wakes, BBC Proms at the BBC Proms a few days later on 27 July 2014. (The bird ocarina was not part of the composer's scoring!)



The first principal flute she worked with at BBC NOW was Katherine Baker, later to transfer to the Hallé:

“ Eva had such a twinkle in her eye and one of those personalities that you don't ever forget. She was such an intuitive musician, playing from the heart but with great judgement, sparkle and musicianship of the highest class. The thing that stood out for me was that she played her piccolo as if it were a flute. Her sound was an extension of her personality and you would forget about the technical demands of the instrument as the music always won through. She was a joy from start to finish but I shall always remember the wonderful fun she brought to the section and of course her spectacular playing. ”

The fun was also a feature for the player who sat between them, Tomoka Mukai (currently BBC Symphony Orchestra): ‘she made me laugh during rehearsals, poking my leg every now and again with her various flutes and piccolos which she had named individually, saying, “Percy (her main piccolo then) wants to say ‘hi!’”

Eva's technical prowess, and in particular what Tomoka calls ‘her meticulously precise coordination’, was evident to fellow orchestra members, audiences, conductors and, especially, composers, new music being, as with any BBC orchestra, a crucial part of the repertoire. Simon Holt, the orchestra's composer in association between 2008 and 2014, provided Eva with many a demanding piccolo part, notably in *St Vitus in the Kettle*, premiered at the opening of Hoddinott Hall, the orchestra's home at Wales Millennium Centre, in January 2009.

He writes:

“ I've always enjoyed writing for the piccolo and my love for the instrument was all the more ignited and galvanised by her, frankly, extraordinary playing. She had a kind of genius for understanding what composers need. A natural. I'm absolutely convinced that all the piccolo parts that I've written since are the way they are because I knew that she was at the end of the compositional process. She brought joy to whatever she played in a way that is over and above the call of duty. ”

Such joy seems to dominate memories of Eva, despite the inevitable feelings of shock, incredulity and deep sadness brought by her sudden death. This publication (then entitled *Flute*) once described her as ‘one of the UK's most dependable and flawless orchestral piccolo players’: no one appears inclined to challenge that judgement, except perhaps the qualification ‘one of’. Eva, in her typically nurturing way, would remind us that we are all unique: most seem to agree, however, that Eva was unique in a rather unique kind of way.

Eva at work in the community during a BBC Take Part weekend, North Wales, January 2017.
©Andy Pidcock



Copyright for Musicians

by John Robinson, Head of Operations at the Incorporated Society of Musicians.

In this article, the Incorporated Society of Musicians (ISM) takes a look at copyright for musicians and the key points to note.

Copyright can seem like a difficult and complex area of law for musicians. But while it is true that there is much complexity in the detail, there are some key concepts which everyone can understand and which will help you as a musician, whether you are a performer or a composer, a recording artist or someone who makes their own recordings as well.

In today's digital environment, copyright is even more important as there are so many ways in which works can be used. Licensing of copyright works can mean valuable sources of income, especially for composers, through sources such as radio plays, streaming, synchronisation to films and much more.

This is a very general overview, and not intended as a substitute for legal advice. You should contact a suitable lawyer for legal advice. ISM Full and Student Members can seek advice from our legal team on copyright and related matters.

Copyright protects your intellectual property: and that of other creative people

Copyright exists in law and gives creators and performers certain protections in the form of legal rights in relation to their creative works and performances. These works include things like musical compositions, literary works such as lyrics or libretti, artistic works such as photographs and illustrations, sound recordings and more, which we look at below.

Under copyright law, these works are considered to be your intellectual property. Copyright law gives you a set of exclusive rights to control the use of your intellectual property. As with other forms of property, if someone else wants you use your intellectual property, they will need to ask your permission before they can use it.

These rights can last a long time: for example in the case of musical works (and any associated lyrics or libretto), copyright lasts for 70 years from the end of the year of the composer or author's death (or of the last of any joint composers or authors). Copyrights in musical and literary works can be passed down in a will, so the heirs of a commercially successful composer or author could benefit from royalty income for many years if the works continue

to be performed, recorded and broadcast or made available via the internet. So it pays to make sure you know about your rights and can keep hold of as much as possible.

Permissions are needed to use intellectual property

If you write music, you are the owner of the copyright, which grants you the exclusive right to decide what happens to your work. Here is an example of how it works.

So if someone wants to make a recording of your composition, they will need your permission, in the form of a licence. In order to make copies into CDs or available as downloads, they need your permission for that too. If someone else wants to use this recording of your composition in a film or television programme, they will need to get your permission as well. They will also need to get the permission from the person who made the recording of your work, as the sound recording is protected by copyright as well.

If someone used your property without your permission, they may have infringed your exclusive rights. You may have grounds for legal action against them to stop them using it, or to pay you a licence fee to cover the use.

It works in the other direction too. If you want to make a recording of an existing composition, which is still protected by copyright, you will need to get the permission of the composer, or their publisher, or their representative. The composer or their representative may or may not agree, depending on the uses you want to make of your recording.

If you go ahead and use someone else's work without permission, you have potentially infringed their exclusive rights, and you in turn may be subjected to legal action to make you stop, or to make you pay a licence fee for the use.

This applies in broad terms to performers too: performers have the right to consent to any recording of their performance, and the right to control what happens to any recording of their performances. Permissions may also therefore be needed from performers.

You can also transfer (or assign, in legal terms) your copyright to other parties if you wish. This means that you are giving or selling all your rights in your work to the other

party. They therefore take all the exclusive rights in the work, and you will have no further control over your work. Think very carefully and get advice before you assigning your rights: it may be better to agree to a licence which enables you to get your rights back after a certain period.

These concepts of ownership and permissions are also relevant to social media, and how you should approach uploading and sharing music written and performed by yourself and others. We touch on this further below.

What types of rights are there in music?

There are many different rights relevant to musicians, composers and performers:

- copyright in a musical composition;
- copyright in the lyrics or libretto (a literary work);
- copyright in the typographical arrangement of a published musical score, that is, in a published edition of a work. This is usually owned by the publisher of the work;
- copyright in the sound recording of a musical work;
- performers' rights in their performance;
- performers also have the right to "equitable remuneration" if their recorded performance is played or broadcast in public;
- moral rights of composers and performers to be identified as the composer or performer of a work. You also have the right to object to any derogatory alterations to your work or performance and (for composers only) to object to any false attributions of works to you.

The exclusive rights in these works can be summarised as follows:

- to copy the work,
- to issue copies to the public,
- to rent or lend the work,
- to perform, show or play the work in public,
- to communicate the work to the public
- to make an adaptation, or do any of the above in relation to an adaptation of the work.

Under the main piece of UK copyright legislation – The Copyright Designs and Patents Act 1988 (as amended), the first owner of copyright in a qualifying work is the author or creator of it. Qualifying works include original musical works, dramatic works, literary works and artistic works.

Performers' rights

These relate to the making and commercial exploitation of recordings and broadcasts of a performance. They can be summarised as:

- the right to give consent to the recording, live broadcast or transmission of a performance
- the right to authorise reproduction of a recording of their performance
- the right to authorise the sale and rental of these reproductions and
- the right for performers to receive 'equitable remuneration' for the playing in public or broadcast of commercially produced sound recordings containing their performance

Performers also have moral rights to be identified as the performer of a work and to object to any recording of the work which has been distorted or modified in a manner that is prejudicial to their reputation. Moral rights cannot be transferred to a third party. However, they can be waived.

Performers' rights generally last for 70 years from the end of the year in which the recording was first released commercially (or 50 years from the end of the year in which the performance took place if the recording is not commercially exploited). The term of the performer's rights in a commercially released or broadcast recording was increased from 50 to 70 years in November 2013.

Do I have to register my works to get copyright protection?

No, it is not necessary to register your works anywhere for copyright protection to arise. But musical and literary works need to be original, and also need to be 'fixed' in order for copyright protection to subsist: this means you need to write the music or lyric down in some form (it does not matter how: in standard notation, on a computer programme, in diagram form, recorded into your mobile phone, etc.).

But it is worthwhile using a copyright credit on your work to identify that you are the owner of the copyright where possible: use the copyright symbol followed by your name and the year, e.g. © Jane Smith 2017 and place this on your score or lyric. If you own rights in sound recordings too, make sure you use the symbol ℗ along with your name and the date to show you own the rights in the recording: put this on your recording sleeve or cover artwork and also on the CD or disc itself.

Copyright

Get help managing some of your rights

- Join Phonographic Performance Limited (PPL)

If you are a performer who has made recordings, you should consider joining copyright collecting society PPL. PPL administers the distribution of equitable remuneration to performers on behalf of recording companies. All performers who have contributed to recordings which are broadcast or played in public should register with PPL. Registration is free. Find out more by visiting the PPL website at ppluk.com/I-Make-Music/

You should also join if you own rights in sound recordings.

- Join PRS for Music

If you write music, you should consider joining copyright collecting society PRS for Music.

PRS for Music represents composers and publishers of musical works. It pays royalties to its members when their work is performed, broadcast, streamed, downloaded, reproduced, played in public or used in film and TV. For more information, see www.prsformusic.com/join

Social media – points to note

Technology makes it so easy to record a live concert on your mobile phone and upload it to the internet. Or you could take some recordings of your favourite music and post them on a social media internet platform such as YouTube, Facebook, Vimeo and many others.

Is it legal?

If you look again at the types of works protected by copyright, you will realise quickly that in general the answer is likely to be no. This is because it is probable that you will not have the necessary permissions from the composers and lyricist or librettists to copy their works in your concert recording, or to distribute those copies via social media. You may also be infringing the performers' rights too.

If you create your own video and put an existing recording to it, it is likely that you will also be infringing a record company's rights in their sound recordings in addition to any rights in the music itself.

Just because a media platform, allows you to upload your recording does not mean it is legal to do so. In the terms and conditions you agree to when you join something like Facebook, you agree that you are not infringing the rights of any third party. Nevertheless, if you record and/or upload without permission, it is likely you are infringing someone's rights.

Will you be sued by a composer or an artist, or a record company? It is possible. More likely is that the owners of the rights will simply ask the internet platform you posted to remove your content because it is infringing their rights, though there are some instances of record companies taking action against an individual. You should be aware of the risks when deciding how to engage with social media.

For further information about copyright and related rights,
please see

<https://www.gov.uk/topic/intellectual-property/copyright>

The main law in the UK relating to copyright is the
Copyright, Designs & Patents Act 1988 (as amended) –
please see

<https://www.legislation.gov.uk/ukpga/1988/48/introduction>
for the text of the Act.



Software

Dorico Music Notation Software

Steinberg ©2016

In 2006, Sibelius was bought by Avid Technology. In 2012 they announced they were closing down the UK development office, as part of plans to sell off consumer businesses and streamline their operations, and hired new software developers to continue product development. Alongside Finale, Sibelius has, for a long time, been the industry standard in terms of music notation software, and is used by everyone from publishers to student composers and performers. Its development began in 1986 by British brothers Ben and Jonathan Finn and the first version for Acorn computers was launched in 1993. The Windows and Mac versions followed in 1998.

The UK development office was where the programme was established from its initial Acorn version to the popular software that has become a household name in music circles today.

The loss of expertise that was implicit in the closing down of that office was quite a shock to the music world. However, Steinberg (producers of music sequencer Cubase, among other products) stepped in and bought the whole team in order to develop a new notation programme. Fast forward to 18 October 2016 and Dorico was launched. Taking into account the lessons learnt in the development of Sibelius, the new software has the potential to revolutionize the process of music notation.

The software is named after Valerio Dorico (1500 – c.1555), an Italian music engraver who was known for publishing editions of music by Palestrina, among others and for using pioneering printing processes. This very much matches the ethos of this software; it offers a new innovative approach to music notation which is intelligently constructed and keeps practical considerations at the forefront.

While the user interface may take a little time to get used to for people used to Sibelius or Finale (different keyboard shortcuts, for example), Dorico is designed to work effectively on a laptop screen. It does not rely on the numeric keypad (an essential item in Sibelius which is lacking from most laptop keyboards), and the various sidebars and menus can be hidden from view when not required, maximizing screen space for the music itself.

The task of creating a score is divided into well-thought out stages, corresponding to the different modes shown on a tab across the top and accessed also through keyboard shortcuts. **Set up** mode allows you to create parts for individual players (the thinking is that the music is produced for the humans who will play it, rather than instruments) and change the order that they are shown. Layouts, on the right side of the screen, can include any combination of parts, allowing for piano reductions, full orchestral scores and any other arrangement or combination of instruments to be interlinked in the same project, meaning that changes made to one can apply to all of the related layouts.

Write mode is for inputting the notation, either via a keyboard or other MIDI input device, or via keyboard shortcuts. Here, details

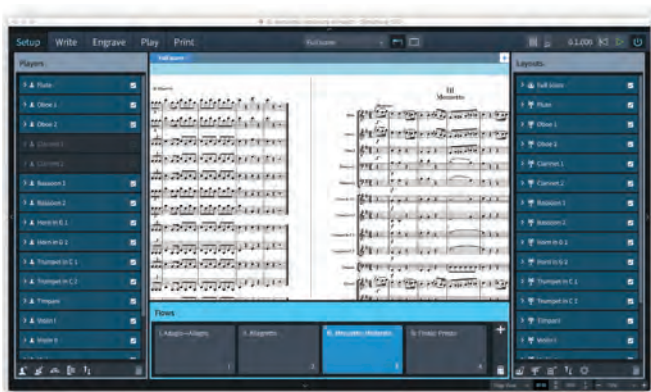
such as dynamics and other marks of expression are locked to position based on the rhythm grid, which is set by default to quavers (but can be changed according to user need); this allows for accurate placement which can be fine tuned later in the process if required. One of the most impressive elements of this mode is that the time signature doesn't have to be defined at the beginning of the process, which gives much more flexibility to composers using the software for creative work. There are many neat tricks here for users to discover. One of my favourites is the insert mode, which allows rhythms to be changed without the subsequent notes being rescored – instead, everything shifts up to allow the extra duration to be inserted or removed (my experience in Sibelius is that this kind of editing causes additional rests and/or a lot of ties which then have to be renotated).

Engrave mode is where the fine tuning of the layout happens, and a nice addition here is that in this mode, pitches cannot be changed. This avoids the scenario where notes are accidentally moved (often without noticing) while dragging other details around on the score. In the engrave mode, expression marks can be put anywhere on the score, and do not have to be locked to the rhythm grid as they are in write mode, enabling precise positioning of all of the elements in the score according to user requirements.

Play mode is for listening back to the score, using the Halion Symphonic Orchestra sound library, or any other user defined set of sounds. A piano roll view enables a sequencer style approach if required, and the VST mixer includes some plug ins to allow the user to mix and enhance the sound. One small, but enormously

useful touch, is that all the parts are automatically fed into a reverb unit, which the user can switch on or off. This is one of the most common ways of enhancing the sound from computer playback, and its inclusion in this way means that a beginner user with little knowledge of sound mixing can easily access this feature.

Print mode lists all the layouts and allows for various types of export. One of my favourite features here is that it remembers the settings used (such as paper size etc.) so that parts can be reprinted the same way at a click of a button.



The features in Dorico are too numerous to list them all here, but most impressive for me is the level of flexibility it allows. It is designed so that just using the default settings, a professional level of engraving is possible. However, every single aspect of the programme can be customised, so users can fine-tune the smallest details. These include features such as the ability to change temperament or tuning system, including making any combination of accidentals (including quartertones) into a key signature. Each of the dialogue boxes for the customizable features has a graphic to show exactly which parameters are changed through each item, and these dialogues can be kept open while

looking at the score so that the effect of these changes can be clearly seen.

Dorico is also reinforced by an impressive amount of product support, including active Facebook groups, an online manual, a monthly *Discover Dorico* podcast centred upon questions from users, and YouTube help videos on most topics. While there are some features still in development, the most recent autumn update includes multi-stave drum notation, dynamic orchestral cues (which are linked to the original parts so any changes appear in the cues automatically) and the possibility to include fingering charts.

Each time a new feature is added, it is thorough, comprehensive and keeps practical requirements at the forefront. It feels to me that the developers of this software have already thought of everything,

but they are also open to suggestion for anything that might be needed but isn't currently included.

My overall impression of Dorico is that it has been created with the user in mind, and that it solves many of the problems that Sibelius and Finale users have become accustomed to finding complicated work-arounds for. While switching programmes and learning a new interface is an investment in time, I have no doubt that Dorico's intelligence and flexibility makes it worthwhile. Highly recommended.

Carla Rees

Concerts

One World One Flute *Nicola Woodward - flute*

21st September 2017 on UN International Day of Peace, Church of St Oswald, Rockhampton, Gloucester In aid of Warchild Charity.

A packed church lit with candles on the UN international day of peace, and a programme note stating that 'Every race and every people has sung of love, loss, pain, and joy through



the flute' set the scene for a special celebration of music through Nicola's skill and desire to demonstrate her belief that 'music binds us as people'.

The journey started with *Les Folies d'Espagne* by Marin Marais; Nicola chose 11 variations and produced sublime quiet playing, immaculate fast passages and pure flamboyance. Her own beautiful arrangement of a traditional English sheep-shearing song, *Somerset Lament*, ended with a moving twist to the tale.

Nicola demonstrated her impressive technical skills including circular breathing, and the importance as a flute player of the air we breathe and blow, performing Wissam Boustany's

'...And the Wind Whispered...'. This piece has an improvised feel and contains the vocalised statement that 'The wind never shows its passport when it crosses the border'. There was a range of emotion in *Kokopelli* by Katherine Hoover, which draws on the spirit of music from ancient Native American mythology, and passion in Piazzolla's *Liebertango*, complete with Nicola's own rhythmic cajon accompaniment. Nicola also accompanied her atmospheric alto flute playing in *Haro no Umi* by Michio Miyagi with effective use of a loop pedal. She used a piano backing track for the tragic Chinese traditional tale *Lady Meng Jiang* which she performed on an ethnic flute and then played two Bulgarian folk dances, *Krepatka* & *Daichavo Chara*, with great dexterity on piccolo.

Nicola was joined by the soprano Louise Hambly-Smith for Two Irish folk songs arranged by John Corigliano where voice and flute entwined effortlessly with the flute expressing the character of the words.

Nicola ended her truly accomplished programme with *The Isle of Sula* by George MacIlwham (a composer Nicola introduced to me some years ago on her CD *A Celtic Fantasy*), 2 Irish tunes *The Lark in the Clear Air* and *The Kesh* with some low whistle and finally the self-penned *Oldbury Reel* on high whistle with loop pedal flute accompaniment.

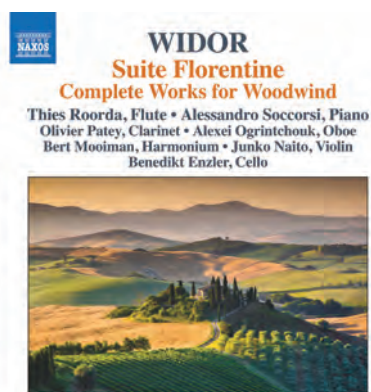
This memorised & well thought-out recital of just over an hour came from the heart and provoked much conversation afterwards in the audience over a glass of wine. I hope Nicola will have the opportunity to repeat the programme.

Catherine Handley

CDs

Widor – *Complete Works for Woodwind*

Naxos ©2017



Many of us know Widor's Suite for flute and piano, but his other woodwind works are perhaps less frequently heard. Widor was born in 1844 and worked as organist at St Sulpice in Paris, as well as teaching organ and composition (his students included Honegger, Varèse and Milhaud) at the Paris Conservatoire. As such, he was an influential figure in turn of the century Parisian musical life.

This disc celebrates his music for woodwind, and includes works for clarinet, flute and oboe. The performers are all well respected Netherlands-based musicians, including flute player Thies Roorda, professor of flute at the Royal Conservatory at The Hague and a former Geoffrey Gilbert student.

The *Introduction and Rondo* op. 72 for clarinet and piano is skilfully performed by clarinetist

Olivier Patey, whose silky tone and lithe musicianship is compelling throughout. The *Trois Pièces* for oboe and piano are equally enjoyable, played here by Russian oboist Alexei Ogrintchouk, who, like Patey, leads his section in the Royal Concertgebouw Orchestra. There are some wonderfully poetic moments here, combined with impeccable intonation and a warm tone.

The Suite for flute and piano op. 34 was first performed by Taffanel in April 1884. Thies Roorda's rendition communicates his musical ideas highly effectively, with an enjoyable range of tone colours and subtle inflections. The first movement is played with a sense of flexibility and direction and some wonderful low register moments were a real highlight. The second movement has an appropriate sense of lightness and an enjoyably playful character. The *Romance* is presented with tenderness and thoughtful consideration. The final movement creates contrasts of intensity between the dance-like material, more romantic sections and stronger melodic lines as the thematic material develops and reminisces on what has gone before. Also included on this disc is a recording of the original version of the *Final*, which is around a minute and a half shorter and supports suggestions from researchers that the work was written in the late 1870s.

The pianist on this disc is Alessandro Soccorsi, an excellent accompanist who balances the soloist with care and plays with a high level of precision and clarity. He is enormously expressive without ever dominating, and brings a high level of colour and atmosphere to each of the pieces. His articulation is clear and bright, while the more lyrical moments are flowing and beautifully legato.

The disc also contains some arrangements; Thies Roorda's flute adaptation of the *Suite Florentine*, originally written for violin and piano and first performed in 1919, is effective and suits the instrument well. This is a four movement work which in turn is adapted from incidental music from an earlier work, *La Sulamite*. It is thought that a version for flute dates from Widor's time, although no published version exists. The sleeve notes by Rien de Reede speculate which flute player of the time might have performed it – perhaps Barrère or Louis Fleury. The Suite's interesting history provides a good justification for its inclusion on this disc, and it is a piece which could easily take a more regular place in the flute's repertoire.

The disc ends with the *Sérénade* in B flat, op. 10, which combines the perhaps unusual combination of piano, flute, violin, cello and harmonium. One of Widor's early pieces, it was written in 1870 when he was in his twenties, and the inclusion of the harmonium reflects Widor's background as an organist, and he had already written several duos for harmonium and piano. The *Sérénade* has been arranged numerous times for other combinations of instruments, including for orchestra and for piano and flute. Written in a Salon Music style, this piece has a lightness of spirit and I played with a sense of delicate poise.

Overall this is a fine recording which has some well defined and beautifully executed musical ideas from all of the players. There is a good deal of sensitivity and contrast from each of the musicians, presenting Widor's music with flair.

Carla Rees

Sheet Music

Honegger – *Danse de la chèvre*

Salabert © 2017

There are numerous editions of this piece already available, including some that are well-known for their misprints. One immediately wonders what a new edition can bring to the table, but the fact that this edition has 25 pages, for a piece that is only 2 pages long, immediately piques the curiosity. Admittedly, the accompanying text is in four different languages, which takes up some of the space (although I personally am a big fan of multi-language editions). However, there are three pages of notes on the context and background of the work, written by Edmond Lemâtre, and two pages of interpretational notes, written by Bruno Jouard. The score itself is a reprint of the 2004 version, edited by Patrick Butin and beautifully presented, with corrections and editorial decisions clearly shown through the use of square brackets. This is an edition which has come as a result of careful scholarly research, and many of the myths surrounding the piece have been dispelled, including the correction of typographical errors in the score. The first myth to be demonstrated as incorrect is the year of composition; previously thought to have been 1919, it was in fact written in 1921, as demonstrated through a letter Honegger wrote to his mother. The circumstances of the composition and its first performance are clearly explained, bringing an interesting new perspective to the context of the piece.

Jouard's interpretational notes are highly detailed, and are worth the price of the edition alone. The structure and direction of the piece is explained clearly and with a lot of attention to detail. This makes this edition an ideal choice for those who are working without a teacher, or for anyone who wants advice on how to approach the piece. The fact that this advice is written, clearly, as a preface to the score, means that it can be consulted again and again during the preparation of the piece.

Carla Rees

Sancan – *Sonatine*

Durand ©2017

This edition comes from the same series as the Honegger, and once again includes detailed notes on interpretation from Bruno Jouard. The score itself is a completely new edition, which is clearly laid out with well thought-out page turns in the flute part. Written in 1946, as a Paris Conservatoire commission, this piece is already a firm part of the French flute repertoire, but is perhaps not played as often as Chaminade, Fauré, Enesco et al. This new edition might go some way towards increasing its popularity on the concert platform. Written just three years after Dutilleux' *Sonatine*, there are some similarities and differences between the two works. Sancan includes elements of jazz influences in his writing, and treats both the piano and the flute as equal voices. The piece is in three movements but played continuously, with a relatively long cadenza linking the second and third movements. There is everything you might expect to find in a Paris Conservatoire test piece here; fluid, expressive melodies, virtuoso challenges and a display of technical

proWess. There is also a big sense of fun in this piece, and a lightness of touch which adds to its appeal.

Carla Rees

Willem Boogman – *Passacaglia for flute*

Donemus © 2015

I'm a big fan of the Dutch publisher Donemus for imaginative flute music from the 1940s onwards – especially as you can easily buy, download and print pieces from their website for quick access! This *Passacaglia* for solo flute, written in 2015, is a set of seven variations on an original theme. It is an intriguing, melancholy melody, starting so quietly the part is marked to play “to yourself”. The whole piece requires great control over dynamics – often alternating between a loud low register and quiet high register in the variations – to bring out the different ‘voices’ in the variations, “as if there were more players”. Boogman has drawn inspiration from J.S. Bach and this is evident in the way he develops the material through the variations, before slowing and fading back into the theme to end. A thoughtful short piece which would work well alongside Baroque repertoire, showing some of the same techniques in a contemporary context.

Rachel Shirley

Ned McGowan – *Cleveland Times*

Donemus © 2016

Cleveland Times was commissioned by the NFA for their 2016 High School Soloist Competition. It starts and ends with vigorous passages of harmonics (marked ‘pneumatic’!)

where you're aiming for a multiphonic sound and can add in a bit of singing whilst playing to bring out the different tones. Phrases often start with finger glissandi (so one for open holes), leading into an exhilarating melody. It needs plenty of energy and good sustained control of the top register (there's a few 4th octave Ds and optional E too). Much of the piece is in 8/4, with shifting rhythms – inspired by Indian Carnatic music – that require precision in counting and good coordination with the accompanist. There's a helpful YouTube video with the composer explaining the main techniques and rhythmic patterns, with lots of useful hints and ‘cheats’ – a great way in to learning a tremendously fun piece!

Rachel Shirley

Larry Clark (arr.) – *Compatible Duets for Winds Vol. 2*

Carl Fischer © 2017

Part of the ‘Compatible’ series which publishes the same pieces in different keys so you can mix and match wind and brass instruments, this compilation of 29 duets is pitched at teachers but would also be useful for those who want a varied collection of pieces to play with friends. There's a good range of styles – Baroque, Classical, national anthems, folk and some of Larry Clark's own compositions, which vary from classical pastiche to an approachable contemporary style (younger students particularly enjoyed *Epic* which is marked ‘aggressive’ and *Portal Gates* because it conjured up exciting sci-fi images!). There's some familiar composers (Telemann,

Mozart, Gariboldi) and some less so (Vanderhagen, Kling) making for a combination of recognisable pieces and new ones in similar styles. Both parts play a fairly equal role in most pieces – sometimes the top line is slightly more challenging. The parts are really clear to read and there are very precise dynamic, ornamentation and articulation markings, which make for helpful teaching material. Coming from the US band tradition, we've got all flat keys here, generally ranging from one to four flats (although there is one piece with six). They're marked “grade levels 2-3” – in UK terms, the range is roughly Grade 3-6, also providing good sight-reading practice for more advanced students.

Rachel Shirley

Larry Clark – *Six Steps to Success - 40 Intermediate Edudes in 8 Keys*

Carl Fischer © 2016

Designed as an introduction to technical exercises for ‘intermediate’ students, this collection of studies aims to fill the gap between beginner material and advanced studies. It begins with a warm-up section covering long note exercises and harmonics. These are followed by a collection of studies focusing on legato playing, articulation, rhythm, scales and compound time in each of eight keys. As with Larry Clark's other books, these are rooted in the American school band system, so the flat keys dominate. D flat major might be a bit intimidating, but otherwise they're mostly approachable around Grade 3-4 level or for a more advanced student who hasn't previously done much structured technical work.

Rachel Shirley

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of GREAT BRITAIN

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Puccini arr. Phyllis Avidan Louke – *Madama Butterfly Suite* for flute quartet or flute choir

Falls House Press © 2017

Another take on Puccini's opera, this time for flute quartet (or flute choir with more than one player per part). This can be played on all C flutes, but there is also a transposed flute 4 part provided for alto, and the suggestion that flute 4 can be played on bass/contrabass to add some depth to the sound. Four movements cover four famous songs from the opera, including the beautiful *Un bel di vedremo*, and work well as individual pieces or as a whole suite. Players from Grade 5-6 standard would manage the easier parts. Flute 1 generally has the melody throughout, and with it more technical challenges than the others. If performing it as a suite, it could work well for players to swap parts between movements to highlight each as a 'soloist'.

Rachel Shirley

Various – *Spillville Variations on Theme by Dvořák* for Flute, Viola (Cello) and Guitar

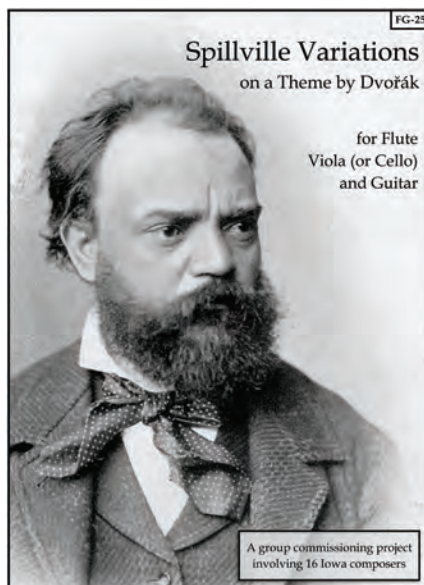
Alry © 2017

Having written so many beautiful flute lines in his orchestral works, it's a shame Dvořák didn't any chamber pieces written specifically for the instrument. Jan Boland, flutist in the Red Cedar Trio, and her colleagues approached 16 composers who have ties to their region in Iowa to write one-minute variations on a theme from Dvořák's "Amercian" string quartet...specifically the opening theme of the scherzo.

Dvořák and his family lived in America for two years in the late 19th century, spending a summer in Spillville. He'd wandered around the countryside near the small town and gathered the sounds he'd heard from the local wildlife, particularly a bird called the scarlet tanager. The call of this bird is the inspiration for the scherzo in the string quartet.

The composers were chosen because of their links to the Czech-populated town and the state of Iowa. They were diverse in style, giving their own take on the theme in huge variety. The trio is stretched, and each musician has to be committed to the task of the personality of the singular variation. Each one offers a snapshot of how a walk around the area may sound, feel and look like...with birdsong and simple chat between neighbours while daily life carries on. This is such a lovely set of short variations, challenging in some of the simple beauty of the music, and is a welcome light addition for this chamber group in concert.

Lisa Nelsen



Larry Barnes – *Rain Songs* for Flute/Alto Flute and Harp

Alry © 2016

The combination of flute and harp is incredibly versatile and wonderfully accessible for audiences and concert promoters: because of the mobility of the harp, it can go anywhere! And the extreme sounds from the harp, from lyric melodies to hypnotic rhythms, match the colours of the flute, and instinctively the tones mix to provoke buried tribal reactions.

A simple rain stick as well as the dedication from Larry Barnes (*...to the preservation of the earth's rainforests*) anticipates the moods of this work for flute and harp. The opening is wonderfully effective in creating the thick, damp floor of the forest, while the tones of the alto flute bring the listener into the shadows of the huge trees. Nothing moves very fast to begin with in the first movement. The second movement lures the listener into a heartbeat, the harp taking the pulse at first, suspending the forward motion, then dancing together with the flute line. Almost like the sun is cutting through the growth, the lines sparkle and come alive. There's much more life in the musical lines by the third movement and some very lyrical parts here. The fourth movement rounds the piece up with a dance.

Inspired by the sounds of Bolivian pipes, this reminds the player and listener of the heritage of the forests, and to whom they were entrusted.

This is a beautiful piece, and a welcome addition to the flute and harp repertoire.

Lisa Nelsen

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Mancke Flutes	Eulner Str. 41, D-54662 Speicher, Germany		www.mancke.com
New Moon Insurance Services Ltd	85 High Street, Tunbridge Wells, Kent, TN1 1XP	01892 506884	www.newmooninsurance.com
Pearl Flutes Europe BV	Craenakker 28, NL-5951 CC Belfeld, The Netherlands	07771 880462	www.pearleurope.com
The Tutor Pages Ltd	Kemp House, 152-60 City Road, London EC1V 2NX	020 8248 2208	www.thetutorpages.com/flute-teachers
Top Wind	2 Lower Marsh, London, SE1 7RJ	020 7401 8787	www.topwind.com
Universal Edition	48 Great Marlborough Street, London W1F7BB		www.universaledition.com
Verne Q Powell Flutes Inc	1 Clock Tower Place, Maynard, MA 01754 USA	+011 978 4616111	www.powellflutes.com
Viento Flutes	Mittelweg 15, 35647 Waldsolms, Germany	+49 6085 9888378	www.viento-flutes.com
Wonderful Winds	44, Exeter Road, Okhampton, Devon EX20 1NH	01837 658745	www.wonderfulwinds.com
Wood, Wind & Reed	106 Russell Street, Cambridge, CB2 1HU	01223 500442	www.wwr.co.uk

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BFS Notices:

- If you would like to become more involved with the BFS (help at BFS events etc), we would love to hear from you. Please contact secretary@bfs.org.uk.

For Sale

FLUTES FOR SALE Thomann Fl 200R openhole silver plated hardly used £80. Lindo fl 10-050-057 £40. Hall crystal, 2 1/2 octaves, £25. Ukrainian folk, £2. Shakuhachi, £70. Dizi, £30. 6-key piccolo ?Metzler with rosewood box, £16. Dixon low D whistle with alternative flute head, £40. alan@science-music.karoo.co.uk 01482 640330

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