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### Pan

**The Journal of the  
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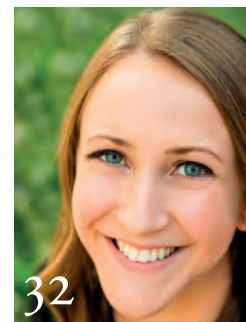
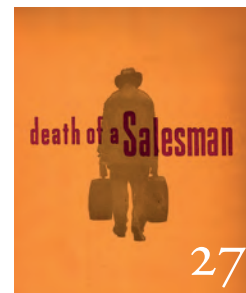
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## FLUTE-PLAYING FROG

We were very interested to see your review of Mel Orriss' arrangement of *We All Stand Together* (Pan, July 2018) and wondered if you knew the story of the flute-playing frog on the recording?

Elena attended the last ever Beatles Concert in Candlestick Park, San Francisco, on 27 August 1967 and at the end of the concert she told her cousin that one day she was going to meet Paul—it was a strange thing to say since John was her favorite...

Anyway, time went on and a number of years later Elena was playing on *Pebble Mill At One* every day for a week and on the Friday George Martin called me to say that Paul had seen Elena on TV and wondered if she could come in the next Monday to record with him? So we turned up at Air Studios, Oxford Street, and was greeted by Paul like a long-lost friend! It was quite a special experience—as Elena played, George was sitting on one side of her and Paul on the other.

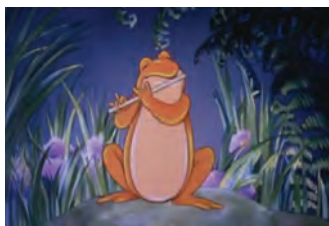
After an hour or so Paul said "Okay we'll take a break and sign some autographs"—but the week before had been half-term so all the choirboys of St Paul's Cathedral had been watching Elena on *Pebble Mill* so to them she was more famous than Paul so they queued up for her autograph and not his! However, he was very good natured about it—but said "Well, that's the last time I invite you on to a session!"

The next year, Elena played an All-Beatles Royal Gala Concert in the Royal Albert Hall with the RPO, Royal Choral Society, Joan Collins and Louis Clark—in front of the Queen, Duke of Edinburgh, Prince Charles, Princess Diana and all the Royal Family—with Paul and Linda in the next box. Two boxes away were Albert and Mena Cooper with Elena's father, Joe, who was seeing his daughter in concert for the first time. It was quite a night!

## MICHAEL EMMERSON



Elena Durán.



Flute-playing frog, star of the video for *We All Stand Together*.

## ARSM ERRATA

Thank you for another most interesting edition of Pan; however, I felt I must correct a number of inaccuracies in Atarah Ben-Tovim's article 'The ARSM: a great musical bargain' (Pan, July 2018).

I have been mentoring teachers of all instruments for teaching diplomas for a number of years now. Atarah is right in saying that there are three elements to the DipABRSM in teaching; however, these are: (1) the Written Submission (which is, in fact 1,800 words with 11 topics to choose from); (2) the Viva Voce, which includes the performance of extracts from and discussion of three current Grade 6 pieces; and (3) the Quick Study, an unaccompanied test of around ABRSM Grade 6 level for which the candidate has five minutes to prepare.

Whilst I'm sure that many universities value students having passed Grade 6 on their instruments or voice, I don't think anyone could claim that such institutions regard it as 'equivalent to an A level'. Even a distinction at ABRSM Grade 6 awards only 12 UCAS points, in comparison to 16 points for a E grade at A-Level. Perhaps more comparable is a distinction at ABRSM Grade 8 which is awarded 30 UCAS points, the equivalent of between a C and D grade at A-Level.

## DAVID BARTON

MEd BA(Hons) LLCM DipABRSM CertGSMD(T) MISM  
AFHEA FRSA

## KNOW YOUR CARROTS

Dear Sir,

As a foreign member of the Society I thought I had detected a misspelling (carrot for carat) in a letter in the July issue but was surprised to see the drawing of a carrot under the letter. What am I missing?

Yours,

**ANTON DIGON**

*Carla writes:*

The carrot reference is a clue to the author's true identity.



## TO THE EDITOR OF PAN

Thank you for sending on the reader's letters to me. They have been a great help. I did not realise about carrots, I thought the gold colour was named by the colour of carrots.

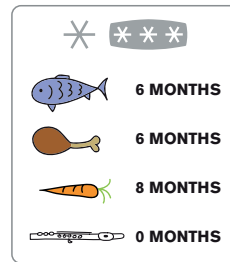
I have given up the idea of gold teeth as it would be too costly. But I recently had a disaster. I pushed my best 14 karot [sic] gold headjoint into my student's flute to test it as she was having some pads trouble, and after playing it for a few minutes, I couldn't get it out. It was completely stuck. I phoned my repair man who lives some way away, and he told me to put the flute into the freezer and after a while, pull and twist the headjoint sharply to get it out. The flute wouldn't fit in the freezer, so I had to empty lots of things out from it, but eventually I got it in. The first time, it didn't work so I tried it twice more, each time putting it back longer to get it colder. Then the last time, I used my winter gloves because the flute was so cold, and gave it a good twist and the emboushure [sic] plate fell off as it

had become unsoldered. I had to go to my repair man who eventually got the headjoint tube out of the flute and soldered the emboushure plate back on. It was a neat job, but I don't think it sounds the same as before.

I forgot about the food I had taken out of the freezer, because I was so worried about my gold headjoint.

I hope this will be a warning to others.

## HAROLD B. DUDLEY



## DETAILS PLEASE

Dear Editor,

I have just received your latest edition of Pan and must compliment you and your editorial staff on the excellent job that you do in putting this journal together.

However, I must add that not everybody is on a www.com. I neither possess a laptop or email but rely on my postman, as I do on my telephone, so please do put the full name and address with telephone number clearly stated, not www.com or whatever follows.

I am prompted to write this letter to you as I was looking for the piece *Fantasia* by Hannes Raffaseder only to find that no publishing house has ever heard of Paladino Music, until my friend made further enquiries, only to learn that cost to me including postage would be around £15.00 plus, well out of my pocket range, and the CD would cost me a lot more. So please put the

price on the music review that you give of each item that you write up on in Pan.

I am not an old fuddy duddy but still value the old style of names and full addresses and telephone numbers; my training was on the work of Sir Isaac Pitman from whom I learned shorthand typing. So do tell where we can reach you in large clear letters, my dearest Editor.

In conclusion, if your reader knows of any flute groups in the area of SW London or my part of the world, I would be delighted to hear from them in your columns.

Yours sincerely,  
**JOE M. MARKS**

Please do excuse any typing errors as it is need of a good service

## COPY DATES

**15 Jan** for March issue

**15 May** for July issue

**15 Sept** for November issue

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

# meet the bfs council



## **You have just re-joined the BFS council—can you tell us about your previous involvement with the BFS and why you have decided to come back onto the council?**

I've been involved with the BFS since moving to Britain and have always thought it was a great platform for sharing our knowledge of flute with each other. Not in a "look how good and smart I am" way, but in a "let's get a coffee, a bit of chocolate and see what we can discover" approach. With all the changes in the music business and in music education, I'd like to help encourage flute players, at least, to continue to connect. Hopefully being back on the council I can rally a few troops. The flute events have a reputation of being engaging, fun, educational and mutually supportive on so many levels. I'd like to think we can keep this ethos of inclusiveness.

## **Can you give us some background on your flute playing life?**

I didn't want to be a professional flute player, but I loved being in the spotlight...on almost any stage. My first love was singing, and in many ways still is—now I use my flute as my voice instead. I picked up the flute when my best friend chose it in our new band programme in a little hamlet called Namao near our pig farm in western Canada. I was 13 and wanted to be a professional opera singer like my parents. But the flute kept choosing me, and I was offered scholarships, orchestral opportunities and concerto appearances, so I followed. As I finished my studies at the University of Alberta, I met the Principal Flute of the Rotterdam Philharmonic, Raymond Delnoye, and he invited me to study performance and chamber music at Brabant Conservatory. With those studies I had my first jobs as a fairly busy piccolo player in Rotterdam and then the Tenerife Symphony. I also had a fantastic few years as Principal Flute in the Dutch National Youth Orchestra, having mentors from the Royal Concertgebouw. The flautist/conductor Jaime Martin was one of my colleagues at this time...so many stories...!

I lived in The Netherlands for five years, freelancing and I also began to study voice. Unfortunately, I wasn't really taking it seriously enough and failed my exams. One of my mentors at NYO, Rien de Reede, helped get me back on track,

introducing me to Trevor Wye, and hence beginning my British journey. After spending some formative weeks with NYO Canada and with the incredibly influential Norwegian teacher, Ornulf Gulbransen, I enrolled in the second year of Trevor's Flute Studio, which was the best and worst year, for the same reasons. I had to face up to some really honest and tough issues about my attitude towards my playing. It was quite a journey, and still is.

After my months in Hastingleigh with Trevor, I went back to Holland, packed up my life and moved to the UK. It was quite a shift but suited the Canadian in me who still wanted to be close to Europe but enjoy my British heritage. I didn't have a regular flute teacher after Trevor, but enjoyed wonderful days with Gareth Morris, Kate Lukas and many inspired hours with Peter Lloyd.

“ Let's get a coffee, a bit of chocolate and see what we can discover.

## **What have been the most defining moments in your career so far?**

This really is one of the best careers! When you ask this question, floods of people and their generous gifts of their time and talent come rushing to my thoughts. My first defining moment was sitting in my little room in Edmonton on a winter evening when it was -40 °C outside, wondering if I should ring the Dutch flute player who just happened to be in town performing with the Netherlands Chamber Orchestra. I almost didn't.

While living in London, a teaching job at Wells Cathedral School came up. I applied and didn't get it. It came up again the following year, so I sent my application again and didn't even get an interview. Then, after I'd moved to Leicestershire (which is 100 miles north of London), the phone rang, and the head of woodwind asked if I'd consider being the Specialist Flute teacher. The school was a four-hour journey away! But they made me an offer I couldn't »



# Lisa Nelsen



# The Council and Officers of the British Flute Society

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**Vice-Chair** Kate Hill

**Treasurer** Julie Butler

**Membership Secretary** Abby Charles

**Secretary and Advertising Manager** Vicky Yannoula

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Kate Cuzner; Anne Hodgson; Lisa Nelsen;  
Hugh Phillips; Jonathan Rimmer; Rachel Smith;  
Julie Twite; Alena Walentin

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refuse, and I think it was 16 of the most wonderful and important years I've spent teaching.

A more recent one was when a representative from Yamaha UK rang out of the blue and asked me to try their brand new models. One of them really sang for me! A few months later they asked me if I would become one of their artists and I chose my fabulous 14k flute, Snoopy.

## What does a typical day look like for you?

I suppose we have typical days as musicians and teachers—they do vary fantastically though! Weekdays I get up between 6 and 7, work out (yes, I actually do...these muscles need stretching now) or walk our dog. Tilly, our 12-year-old, goes to the local school and my husband, Alex, goes off to his job as head of brass in Stamford. I get an hour or so to practise before heading off to one of the schools where I teach, or I warm up before rehearsals with one of my chamber groups. I really look forward to my 1pm coffee and dark chocolate while chatting with my mum on FaceTime. She's in Toronto. Then there's more practice and I continue research into projects for a solo CD and writing to festivals and promoters. My daughter gets home, and I usually pop to the shops for dinner and a bit of fresh air. Then dinner isn't always together, but we try to sit down for some time to chat before going to rehearsal for bands and concerts, and the odd Pilates class. I usually end up practising a bit more in the evening.

## Can you tell us a bit about your musical collaborations?

I'm crazy about chamber music, and love 'playing' and turning and moving through the rehearsal process to the performances with the groups that I'm part of. I've been the solo flute with Continuum Ensemble in London the longest and have had the great privilege to premiere works written for me and the group. In the beginning we would play pieces by the young composers: Kenneth Hesketh, Errollyn Wallen, Julian Andersen, Eric Tanguy, and Mark Anthony Turnage. It was exciting and the best education for me! I was a member of a wind quintet for 10 years, forming it because three of us really enjoyed eating and drinking together! New London Chamber ensemble was the result, and it's still enjoying success without me. Harpist Eleanor Turner and I were thrown together for a performance of Mozart's flute and harp concerto, and it has been a match made in heaven. We have such a huge variety of styles and programmes now, ranging from baroque, classical and contemporary duos to extreme avant-garde to current chart hits. Meeting cellist Julian Metzger in a flute and string quartet expanded into new ventures with other string ensembles, and together we have formed the trio Enigma14 with pianist Paul Turner. We're happily discovering wonderful works that have been passed over, creating and experimenting with standard and little-known trios. I'm also a member of the Harborough Collective with David Le Page and continue to work with other groups and players when asked. I'm loving it all!

**Teaching is an important aspect of your work—can you tell us a bit about your approach to teaching?**

I've been really privileged to be able to teach at so many different levels: from absolute beginners (children and adults) to extremely gifted specialist musicians at school and music college. Although my own subject is flute, I'm really happy leading coaching sessions in all kinds of performance and musical study. If I can encourage students to approach their tasks with a desire to communicate and experiment, and to keep tackling the challenges with patience and repetition, then the result I get to see is that little sparkle when they 'get it' for themselves, not for me. That's really satisfying and a great reward. For every player there's a multitude of possibilities. I enjoy watching them unlock these unique gifts as they work through the various ideas that I've gathered from my own teachers, friends, family, and from the students themselves. I learn a lot from teaching.

**What do you perceive to be the biggest challenges facing musicians at the moment?**

I've had many conversations lately about the value that is given to musicians and the music business. We are asked to play 'for the love of our craft', contractors and festivals negotiate our request for a fee, music has been taken out of or is given lower status in some schools' curricula. There are so many ways to watch concerts and performers online which offer students the chance to watch excellence, and many venues offer discounts for live performances—and still it can be a struggle to persuade our younger audiences to get involved in supporting the wider musical community. How can we encourage the appreciation of the value of music and performance? I worry that there may be a generation with very few musicians who will make their livelihoods through music.

**Who or what inspires you?**

I'm inspired by performing and connecting with musicians and audiences. I also get excited about the next rehearsal, concert, masterclass, meeting—sharing ideas by playing together is how I love to spend my time.

**What are you most looking forward to in the next few months?**

I'm preparing a programme of solo repertoire for the Borough New Music series in April. My concert includes works by dear friends Kenneth Hesketh, Arlene Sierra, Paul Edlin, Eric Tanguy and Errollyn Wallen. Enigma14 will be on the road and planning amateur mixed chamber courses. Eleanor Turner and I have several concerts including a Mozart flute and harp concerto in May.

**Sum yourself up in three words**

Dedicated, diva, teacher...this one was tough!!



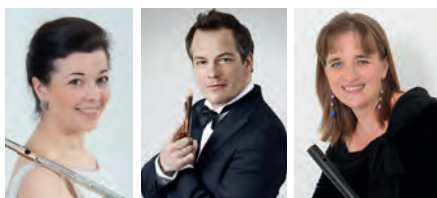
CARLA REES

“Dedicated,  
diva,  
teacher.”





# news



## Nielsen Competition

The next Carl Nielsen Competition, open to flute players under the age of 30, takes place from 21–31 March 2019. The two flute juries (Jury and Pre-Jury) include Emmanuel Pahud, Karl-Heinz Schütz, Rune Most, Rachel Brown and Emily Beynon. The competition has three rounds and a finale, and the number of candidates included in each round will reduce from 24 to three in the final. Selected repertoire includes a new commissioned work for flute and piano by Thomas Larcher. Applications closed on 15 October and the shortlist will be announced in January.

**Left, clockwise from top:** Carl Nielsen, Rachel Brown, Emmanuel Pahud and Emily Beynon.



## New course for music educators

Morley College is starting a new year-long level 4 Foundation course in partnership with the MU and Sound Connections, called the Certificate for Music Educators. The course begins in January 2019 and is designed for musicians working with children and young people, including community music leaders and private music teachers. For more information email [music@morleycollege.ac.uk](mailto:music@morleycollege.ac.uk)

**ALENA VALENTIN** has joined the teaching staff at the Junior Royal Academy of Music.



**KATHERINE BAKER** has taken up the post of Principal Flute at the Royal Opera House.



**HELEN WILSON** has joined the flute department at Leeds College of Music.



**MIA DREESE** has retired as editor of *Fluit*, the Journal of the Dutch Flute Association (NFG) after 20 years.



**KATE RISDON** has performed in the BBC Proms as a member of the Bournemouth Symphony Orchestra's Resound Ensemble.



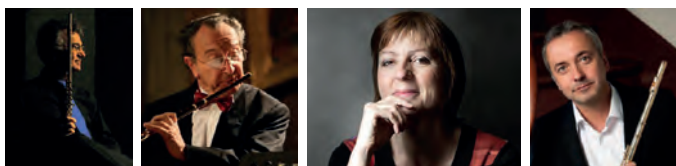


## BFS members play in aid of Pancreatic Cancer UK

On Sunday 3 June in the afternoon, a group of BFS members from Sussex played a short concert in Pyecombe Church, West Sussex. The players were Tim Cullen, Helen Doble, Ken Wells, Lucy Rackham, Megan Goodwin and our leader, Anne Hodgson. We shared the platform with the Pyecombe Village Choir. The concert was free but there was a retiring collection to raise money for Pancreatic Cancer UK. Tim Cullen had just returned from a sponsored bike ride in France, in tribute to his late brother-in-law, Tony Money, who had died from the disease in 2014 and had left Tim his bicycle.

The retiring collection raised over £200, a terrific result, and helped to augment the funds already raised through the bike ride. Our still-to-be-named Sussex ensemble is currently busy preparing for another concert, possibly in the late autumn and we continue to thrive under Anne's direction, with new members joining.

**TIM CULLEN**



**Clockwise from top left:** Jean-Louis Beaumadier, Julien Beaudiment, Alain Marion, Philippe Bernold, Sophie Cherrier, Maxence Larrieu & András Adorjan.

## Star-studded tribute to Alain Marion

The Association Jean-Pierre Rampal, in conjunction with the Marseille Conservatory and the French Flute Association held a tribute to Alain Marion on 12–14 October to mark the twentieth anniversary of his death. The weekend included seven concerts, three masterclasses and a lecture recital, and brought together almost 30 renowned soloists, including András Adorjan, Julien Beaudiment, Jean-Louis Beaumadier, Philippe Bernold, Sophie Cherrier and Maxence Larrieu.



**ELISABET FRANCH** has won a silver medal at the 2nd Berlin International Music Competition.



**EMMA HALNAN** received the Young Virtuoso Award, and the Gold Medal with Honors was awarded to **ETNI MOLLETONES** from Venezuela.



Other flute players gaining gold medals were Verena Beatrix Schulte (Germany), Tamar Eskenian (Estonia) and Andrei Sannikov (Russia)

For full details see

<https://www.berlinercompetition.com/introduction>



**JENNY WHEELER** won the Concerto Competition at Warwick University and performed the world premiere of Daniel Brennan's flute concerto with the University of Warwick Symphony at Warwick Arts Centre at the end of June.



**DEMARRE MCGILL** has returned to the Seattle Symphony Orchestra to take up the position of Principal Flute, following posts at the Dallas Symphony Orchestra and the Metropolitan Opera Orchestra.



**MARINA PICCININI** has recorded the Miguel Kertsman flute concerto with the London Philharmonic Orchestra for Naxos.



**BELINDA REYNOLDS**, the San Francisco-based composer, has launched a new website with a focus on her original repertoire for beginner and intermediate flute players.

See [beginningflutemusic.com](http://beginningflutemusic.com)



**PETER GUIDI**, jazz flute player and educator, has died at the age of 68.

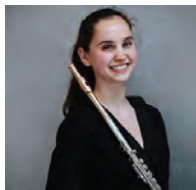
- Send us your news.
- Contact the editor at [editor@bfs.org.uk](mailto:editor@bfs.org.uk)





### Philadelphia appointments

The Philadelphia Orchestra has made two new flute appointments, both students of Jeffrey Khaner; Patrick Williams has become Associate Principal and Olivia Staton has also joined the section. Colorado-born Williams has previously held positions with the Louisiana Philharmonic in the USA, and Hyogo Performing Arts Center Orchestra in Japan, and studied at the Curtis Institute as well as receiving mentorship for a year in Aspen from Mark Sparks. His other teachers have included Nancy Stagnitta and Michel Debost. Olivia Staton recently graduated from Juilliard.



### Irish flutes in Hampshire

The next Hampshire Flute Day will take place on 4 November with guest artist Philippe Barnes. The day will include a massed flute choir, as well as an opportunity to learn about Irish playing techniques and take part in a ceilidh. Details at [www.fluteday.co.uk](http://www.fluteday.co.uk)



### Clark tours homeland

Stephen Clark will be giving a four-date recital tour in Scotland in December for Absolute Classics. See the Events Guide on p18 for more details.



### Chamber music award

Meera Maharaj and Dominic Degavino have won a Tunnell Trust award for young professional chamber music ensembles. The award takes the form of a music club tour of Scotland during the 2019/20 season.



### Enter the Zodiac

The Zodiac International Music Competition is open for entries from artists of any nationality and any age. Apply online, providing a biography and two video samples. Winners will perform in the South of France in July 2019, and the closing date for entries is 15 February. For full details see [www.zodiaccompetition.com](http://www.zodiaccompetition.com)



**EMMA RESMINI** has become Principal Flute of the Hartford Symphony.



**ANDREY POZYAK** has joined the flute section of the Moscow Philharmonic Orchestra.



**JENNIFER GRIM** has joined the Frost School of Music at the University of Miami as Associate Professor of Flute.



**ERIN BOURIAKOV** has won a flute teaching position at the UCLA Herb Alpert School of Music, where she will work alongside her husband, Denis.



**HENRIK SVITZER**, director of Editions Svitzer and author of two flute exercise books, is to become a guest teacher at the Tchaikovsky State Conservatory in Moscow.

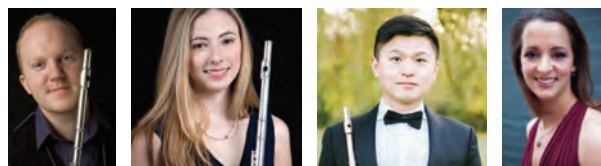


### Traditional flute workshops

Flute Fling is holding workshops in Glasgow, Edinburgh and Aberdeen in the autumn. These are for flute or whistle and cover aspects of playing traditional Scottish and Irish music.

- 10 November 2–4pm **Glasgow**  
(book at [sharontheflute@aol.com](mailto:sharontheflute@aol.com))
- 16–18 November Weekend workshop, **Aberdeen**
- 15 December 1–4pm Tribe Portobello, **Edinburgh**

For more information see [www.flutefling.co.uk](http://www.flutefling.co.uk)



Roderick Seed, Alex Conway, Paul Hung and Emma Shubin.

### Integrated flute day

The Integrated Flutist presents a flute day in Vancouver on 10 March 2019. Guest artists include Dr Gabriella Minnes Brandes, Roderick Seed, Emma Shubin, Paul Hung and Alex Conway. To register and for more information, see <http://www.integralsteps.org/flute-day-2019.html>



## Luna's Magic Flute Day

The Arch, Chandlers Ford, Hampshire. 7 July 2018

The story of *Luna's Magic Flute* has been inspiring young flute players in the UK ever since 2014 when *The Playful Pony* appeared on the ABRSM syllabus. Originally conceived as a fairytale with music for flute and piano, and published in a book with captivating illustrations, the piece has more recently been arranged by the composer Blaž Pucihar for flute choir, consisting of piccolo, four C flutes, alto and bass flute. The Funky Flute Club have previously worked on a mixed art performance of *Luna* and I decided it was such an enjoyable project that we would open the experience up to any local flute players who wanted to join us. With the cooperation of Joanna Price who conducts Piccolissimo, a local ensemble of similar standard to Funky Flutes, we spent a day learning not only the music (there are 11 movements) but also dances, puppetry and working on our narration skills to tell the entire story.

I enjoyed working with the ensemble who came along on a hot Saturday (there was also a world cup semi-final in the afternoon) and threw themselves wholeheartedly into making, playing, learning and creating. It was a fabulous mix of both adults

and children, from those attending their first ever flute day to diploma level students. There was something for everyone during the day; for *Cling Clang On The Train* there were train wheel and light props and a devised piece of movement to look like a group travelling on the train, there were shadow puppets in *The Playful Pony*, colourful puppets under the sea in *The Dolphin* and sparkly gold bowler hats, jazz hands and a rainstick in *Jazz for the Sea Turtle*. *The Sad Siberian Tiger* has a haunting melody in 6/8 which stretched the more able players and *Luna's Song* is a simple melody which all the Grade 1 and 2 players mastered successfully.

The day was supported by Just Flutes who provided an excellent trade stand which the younger players enjoyed exploring, trying out the piccolos and Guo flutes. The day ended with a performance to friends and family, allowing all the musicians to demonstrate their development during the day.

Thank you to all the participants, Joanna Price for her musical direction, Tess Oliver for the choreography and Just Flutes for supporting this very special event.

**SARAH FINCH**







## Wonderful Winds Flute Day, Yateley

Yateley had the pleasure of a visit from the Wonderful Winds team in September. Mel Orriss' fabulous flute ensemble arrangements have become essential repertoire for my flute choirs, so it was only natural for me to invite her and Joss Campbell to run one of their flute workshops here in Hampshire.

On the Saturday, many of my young flute students had the opportunity to try out the larger instruments of the flute family—the bass and the fabulous contrabass! For one young chap, playing the contrabass was 'a dream come true!' There were more than enough alto and bass flutes for the performers to try out and some were able to play them in the massed flute choir! Flutes weren't the only instruments played over the weekend; we also had birdsong percussion, as part of the Mozart Toy Symphony arrangement, a fun way to involve the younger, less experienced players and to help support their understanding of playing in an ensemble.

As well as technical work, useful breathing and tone exercises, and the variety of music we played, one thing we didn't expect to learn was how to hula-hoop and play the flute at the same time! This is a skill which I just didn't realise I needed, but is now being incorporated into lessons!!!

The Sunday focused on the more experienced flute player and gave me a rare opportunity to be a part of an ensemble—as a flute teacher and ensemble director myself, I'd forgotten what a thrill it is to play in a large ensemble!

If you love fluting, then Wonderful Winds is for you—you won't be disappointed.

### LOUISE RAYNER

- Louise Rayner is Musical Director of Flute Salad in Yateley, Hampshire.

## The British Flute Society Flute Competitions 2019

**Wednesday 20 February**

Regent Hall, The Salvation Army  
275 Oxford Street, London W1C 2DJ

**BFS School Performer**  
for performers aged 13 years and under

**BFS Young Performer**  
for performers aged 14-18

**BFS Young Artist**  
for advanced performers aged 19-24

**Closing date for entries:**

**22 January 2019**

**Apply early to avoid disappointment**



**APPLY ONLINE**

**[www.bfs.org.uk](http://www.bfs.org.uk)**

Registered charity no: 326473

## Lis Dooner Flute Day

On Sunday 9 September, Stoneyburn House in West Lothian rang to the strains of both flute and voice. Lis Dooner, Scotland's leading expert on the baroque flute, chose phrasing as her theme for the day and used song as illustration. We listened to *Pur ti miro* from Monteverdi's *L'incoronazione di Poppea*, with Lis guiding our ears to note where the voices sometimes clash and then come together so beautifully. It is fascinating to note a singer's emphasis and natural use of phrasing, and bring that into our own playing. Our trio during the day found the perfect piece, in Boismortier's Sonata and Trio, to explore Lis's teaching. In the masterclass, we had a Telemann Fantasia, and some Bach. And our quintet gave an insightful rendition of Ravel's *Mother Goose Suite* to round off the day.

Thanks to the generous donation of sheet music for sale, we raised over £100 for the West Lothian Parkinson's Support Group and had fun searching through all the wonderful pieces, everything from solo flute to flute choir and wind ensemble. Thank you, everyone, for your contributions and for making our BFS Lis Dooner Flute Day so special.

**MARYSIA WILLIAMSON**



## Pandit Hariprasad Chaurasia Turns 80

On 1 July Pandit Hariprasad Chaurasia, unquestionably the best-known and best-loved flautist of present day India, celebrated his 80th birthday. His influence on the north Indian, or *Hindustani*, flute tradition has been inestimable.

Pandit Chaurasia, known affectionally to friends and associates as *Hariji*, does not come from a musical lineage. His father, a wrestler, wanted him to follow in this trade, but as a teenager he was already learning vocal music under a teacher in his hometown Allahabad. A year later, he heard a woodwind recital by Pandit Bhola Nath of Varanasi (Benares). From that moment his future course was established and he applied himself to the *bansuri*, or bamboo flute.

Joining the staff of All India Radio, Allahabad, in 1957 at the age of 18, Hariji began a steady rise to fame, one that was accomplished by intense work over many decades. And it was not long before a major turning point occurred.

At that time in North Indian classical music, after centuries being regarded as an instrument for accompanying singers, the flute was not fully accepted on the concert stage. His precursor, Pandit Pannalal Ghosh, the great pioneer of woodwind music, had made major inroads in the tradition, until his sudden and untimely death in 1960. It was Hariji's destiny to pick up the thread and bring fulfilment to Pannalal's quest.

To accomplish this he turned to Annapurna Devi, daughter and disciple of the great teacher Allauddin Khan (and first wife of Pandit Ravi Shankar), who became the Nadia Boulanger of Indian music. Initially she refused to take him as a student, preferring to develop artists from the very beginning. Eventually,

however, Hariji began playing the flute left-handed in order to re-learn everything, and now Annapurna Devi took him on. Under her tutelage he developed the style that has captured the imagination of India and established the *bansuri* as a major part of Indian classical music.

Over 150 recordings, and countless concerts later, Hariji has become an institution in India and received the country's greatest national honours, the *Padma Bhushan* and *Sangeet Natak Akadami* awards. He has not only mastered and extended the classical idiom, but adapted the flute to lighter forms while moving, with great success, into scoring music for Bollywood films. In his later years, he has devoted himself to the revival of the traditional *gurukul*, or music academy, where students live and work intensively with the *guru* or teacher. Already responsible for several successful careers among his first students, *Hariji* is now creating a whole generation of *bansuri* artists to follow in his footsteps.

**PETER WESTBROOK**

- Peter Westbrook studied with Hariprasad Chaurasia in Bombay
- and at the Rotterdam Conservatory.





# : obituaries

## Jack Moore *US flutemaker*



Wendela and Jack take a dip in the lake.



Jack and Wendela.

On 27 August 2018, two weeks before his 89<sup>th</sup> birthday, flutemaker Jack Moore passed away peacefully. I met Jack for the first time in 1995 when he and his wife Marilyn picked me up from the airport of Southbend (IN) to drive together to their wonderful lake house in Three Rivers (MI).

The reason for my stay with them was that I had ordered my first custom-made flute and I was going to choose a matching gold headjoint. Staying with the Moores meant, apart from paddleboat rides on the lake and sunset excursions with their pontoon boat provided with snacks (Marilyn's delicious sandwiches and some crisps), drinks and a swim in the lake with Jack, also living room concerts for their friends, topping it off with Marilyn's homemade blueberry pie and ice cream. After that first week they asked me what my plans were and I explained that I would love to know the surroundings and to get to know the Amish culture in the state of Indiana. I had planned to get a

rental car and stay in a bed & breakfast in the area.

Plans changed as they insisted on me using their little car and staying with them longer. It was not difficult to change my initial plans, so Marilyn and I drove around the country while Jack was making flutes in his shop...

From that visit on we established a warm relationship, for which I am very grateful. For five consecutive years I joined them in their booth during the annual Conventions of the NFA: New York, Chicago, Atlanta, Columbus and Phoenix. We had some fun afterwards, for example an excursion to the Grand Canyon or a select dinner after a show on Broadway.

During those conventions I had the opportunity to meet many other flutemakers and I could easily notice how much they appreciated Jack. He never had anything to hide about his techniques and lacked any ego. As someone recently said: "a brilliant artisan, a kind and generous colleague and a gentleman".

## Katherine Hoover



KATHERINEHOOVER.COM

Renowned American composer and flute player Katherine Hoover has died following a stroke at the age of 80. Katherine was one of the BFS's composers in residence at the Warwick convention, and had received the NFA Lifetime Achievement Award, a National Endowment Composers Fellowship and the Academy of Arts and Letters Academy Composition Award, among other accolades. Her numerous works for flute, published by Presser and Papagena, include *Kokopeli*, *Winter Spirits*, *Canyon*

*Echoes* and a flute concerto, *Four Winds*, which was premiered by Mark Sparks at the 2014 NFA convention. She studied flute with Joseph Mariano and William Kincaid at the Eastman School of Music and performed as a flute player at the Lincoln Center and other major venues in New York. She was also a published poet. Katherine's family have requested that anyone wishing to honour Katherine's memory should "please consider a donation to your favourite musical organization, and keep making music!"



Jack had started at the Armstrong factory in Elkhart when he was about 17 years old. He worked himself up starting from the most basic aspects of flutemaking until becoming the man responsible for their handmade silver “Heritage flute” in the 1960s. He never liked padding<sup>1</sup>, though; he preferred “cutting, hammering, and working with silver”. It was in the mid-seventies that he decided to start a business of his own<sup>2</sup>.

Before that, he had had a lot of contact with the English flautist Alexander Murray, making him a flute with the Murray system<sup>3</sup>. Murray gave him that final push to start a business of his own in the garage at the back of his house.

He made approximately 20 flutes per year. The orders usually came by letter (no internet!) and at a certain point he had a back-order list of 300 flutes.

Although he had made a little over 20 gold flutes<sup>4</sup>, he always preferred to work with silver as he considered gold to be such a hard material, wearing out his tools or sometimes giving him a hard time with unexpected and adverse reactions.

Another British flautist who meant a lot to him was William Bennett. A mutual friend presented them to each other and Jack offered to make Wibb a flute. Wibb agreed, on the condition it would be with his scale and his dimensions. Jack made several prototypes until Wibb was pleased with the result. Since then, all Jack’s flutes came with Wibb’s scale. Wibb also gave him advice on the headjoints. They became friends for life.

Jack made approximately 700 flutes and they reached flautists primarily in the US, the UK, the Netherlands and Spain, but also in New Zealand, Australia, Norway, Sweden, Denmark and Mexico.

The Chicago Fluteclub awarded him, together with Wibb, a lifetime achievement award in 2009.

We will miss a great artisan and person but his legacy will continue through his flutes.

#### WENDELA VAN SWOL

<sup>1</sup> The pads for his own flutes were carefully handmade and inserted by Tom Lacy.

<sup>2</sup> For his 80<sup>th</sup> birthday I wrote an article for the magazine TODOFLAUTA of the Spanish Flute Association AFE, *Jack Moore 80, una vida como fabricante de flautas* based on an interview we had that summer. The following English text is based on that interview.

<sup>3</sup> A Murray flute made by Jack Moore: <https://www.loc.gov/resource/dcm-flute.1486.0>

<sup>4</sup> Number 650 is mine.

- Wendela van Swol is Professor of flute at the Conservatorio Superior “Rafael Orozco” de Córdoba, and was flute soloist in the Orquesta de Córdoba 1992–2004.



ABOVE Wibb and Jack receive their Chicago Fluteclub awards.  
BELOW Jack and his wife Marilyn.



ABOVE Jack in his shop.  
BELOW Wendela and Jack.



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# trade news

## Christmas *Flute Days!*

Wonderful Winds are keeping busy taking their *Flute Days!* events around the country. Since the workshops began in the summer of 2017, around 200 flautists, aged eight to 90 have joined Mel Orriss and Joss Campbell for events in Devon, Hampshire and Bedfordshire. Each day presents an exciting mix of fluting opportunities: essential work on sound and breathing, the exhilarating sound of the big flute choir with multiple low flutes, and the opportunity to make musical friends in the chamber music groups. The informal concert at the end of each day is warmly supported by families and friends of the players, and the addition of pop-up shops from Just Flutes and Wonderful Winds is the icing on the cake!

Booking is now open for next *Flute Days!* weekend at The King's School, Worcester.

**Sat 15 December** Grades 1 to 5

**Sun 16 December** Grades 5 to diploma

This December course has a festive feel to it, with seasonal music giving the opportunity for a bit of magic and sparkle, and possibly a sleigh bell or two!

Pop across to the website [www.wonderfulwinds.com](http://www.wonderfulwinds.com) for information, application forms and details of discounts and bursaries, or get in touch with Mel at [mail@wonderfulwinds.com](mailto:mail@wonderfulwinds.com) or 07817 703844 to find out more, or ask about having an event in your area.



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*Flutes*

Wonderful Winds



## New 50th Anniversary Pearl model

Pearl Flutes are celebrating their 50th anniversary this year and to mark this wonderful event in Pearl's history, a number of special Anniversary Flutes were launched earlier this year, specially developed for our flutists around the world.

Now Pearl Flutes has launched their newest Special model. A beautiful Rose Gold plated, Prestine Silver, Cantabile model. In the normal line up, Prestine Silver is reserved for the more expensive Maesta models but, because it is a celebration, we wanted to treat you all with this flute and offer this with Prestine Silver at no extra charge!

Adding a beautiful 18K Rose Gold Plating makes this flute a desirable unique instrument that deserves its place in the market!!

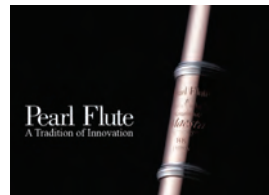
Try it before they are gone!

**Model number** CD970RBE/RGY



## New artist for Pearl

Elizabeth Walker has become a Pearl Artist.



## Grolloo Flute Session!?! Grolloo Flute Experience!

The weather is beautiful in Grolloo, an idyllic town in the Dutch province of Drenthe. A few residents are working in their gardens, whilst enjoying the playful flute tones that float through town and greeting one foreigner after another who passes their doors. "Have you seen that young girl with the blonde hair?", says one neighbour to the next. "She's come all this way from Russia to attend a masterclass at Eva's."

This is but one of the many scenes that played out during the Grolloo Flute Festival. Flutemaker Eva Kingma, along with top flute players Matthias Ziegler, Ian Clarke and Wissam Boustany, turns the entire town upside down. Over the course of five days, twenty flutists from all over the world follow an intensive course filled to the minute with masterclasses, workshops, concerts and intriguing conversations; their professors are not shy of a good debate. This creates an open and educational environment from the start, wherein renowned professionals and young talent get full appreciation, bringing out the best in each other.

On the first evening the professors perform a living room concert at the house of one of the residents. With an ease that betrays their extensive experience, they play the most beautiful pieces with pianists Tim Carey and Kamelia Miladinova. The

other evenings it's the turn of the participants, who are allowed to demonstrate their skills in the overflowing church of Grolloo.

I myself played a few compositions that I had written for the *Matiuskop*. This is a headjoint with a membrane that Matthias Ziegler invented together with Eva Kingma. Colleague David Kerkhof perfected it to its current form. As the cherry on the cake, all flutists formed one big ensemble with Eva's alto, bass and contrabass flutes, which was conducted by Ian Clarke and coached by me.

Afterwards a drink in the pub was of course a must, where different cultures were openly discussed and musical experience enthusiastically shared.

The warm reception in this gorgeous town, the expert classes from the professors and the beautiful concerts made this masterclass a truly unique experience, all under the caring leadership of internationally renowned Eva Kingma, who is always perfecting her groundbreaking work on low flutes.

**VERA HOFMAN**



## NOVEMBER

- 1 Alena Lugovkina & Joseph Havlat**  
1305 St John's Smith Square
- 2 Academy Flute Ensemble**  
1900 Royal Academy of Music
- 3 Jenny Thomas (baroque flute) & John Halsey**  
1930 All Saints Church, Frances Rd, Windsor SL4 3AJ
- 6 Daphnis Wind Quintet**  
1305 Royal Academy of Music
- 13 Yvonne Robertson & Sharron Griffiths**  
1930 Somerton House Hotel, Lockerbie  
[www.lockerbiemusicsociety.co.uk](http://www.lockerbiemusicsociety.co.uk)
- 14 Patrick Williams & Richard Shaw**  
Music by Griffes, MacLoed and Gaubert  
1300 Peterborough Cathedral
- 16 L'Invitation au Voyage Adam Walker, flute**  
1930 Wigmore Hall
- Varèse Sarabande 40th Anniversary Concert Sara Andon, flute**  
1930 Usher Hall, Edinburgh
- 17 Varèse Sarabande 40th Anniversary Concert Sara Andon, flute**  
1930 Royal Concert Hall, Glasgow
- 22 Ashley Solomon & Terence Charlston**  
1930 St Salvator's Chapel, St Andrews, Scotland  
<http://www.saint-andrews.co.uk/smc/>
- 23 Paul Edmund Davies Masterclass**  
1400 West Parry Room, Royal College of Music
- 24 Nash Ensemble Philippa Davies, flute**  
1730 Wigmore Hall

- 24 Eimer McGeown, Aisling Agnew & St Andrews University Flute Ensemble**  
1430 Bell Pettigrew Museum, St Andrews, Scotland
- 26 Flute department of Royal Conservatoire of Scotland in concert**  
1300 Royal Conservatoire of Scotland, Glasgow
- 29 Flute Masterclass with William Bennett**  
1430 Royal Academy of Music
- 30 Mozart Flute Concerto No. 1 Sir James Galway, flute**  
1930 Dorchester Abbey, Dorchester-on-Thames

## DECEMBER

- 2 Vivaldi English Chamber Orchestra Harry Winstanley, flute**  
1800 Cadogan Hall, London
- 3 Telemann Orchestra of the Age of Enlightenment**  
1900 Queen Elizabeth Hall, London
- 4 Couperin & Handel Yu-Wei Hu, flute**  
1830 Handel & Hendrix, London
- rare-scale Flute Academy**  
1230 St Mary's Church, The Walk, Potters Bar
- 6 Stephen Clark & Ashley Beauchamp**  
1930 Annan Academy, Annan

- 7 Stephen Clark & Ashley Beauchamp**  
1930 Cochran Hall, Kirkcudbright
- 8 Stephen Clark & Ashley Beauchamp**  
1930 Holywood Village Hall, Dumfries
- 9 Stephen Clark & Ashley Beauchamp**  
1430 Buccleuch & Queensbury Arms, Thornhill
- 23 A Victorian Christmas, Clive Conway, flute**  
1500 Saffron Hall, Saffron Waldon

## JANUARY

- 12 Mozart Flute & Harp Concerto, Katherine Baker & Lucy Wakeford**  
1930 Heritage Centre, Macclesfield
- 20 Dai Fujikura Flute Concerto (UK premiere) Claire Chase, flute**  
2000 Purcell Room, London

## FEBRUARY

- 7 Roderick Seed & Aleksander Szram**  
1300 St George the Martyr, Borough High Street, London SE1 1JA
- 9 Adam Walker & James Baillieu**  
1930, Linlithgow Academy Theatre  
<http://www.linlithgowartsguild.co.uk/>
- 12 Britten Sinfonia Emer McDonough, flute**  
1300 West Road Concert Hall, Cambridge
- 13 Britten Sinfonia Emer McDonough, flute**  
1300 Wigmore Hall, London

- 15** **Britten Sinfonia**  
**Emer McDonough, flute**  
1300 St Andrew's Hall, Norwich
- 19** **Mozart & Mysliveček Flute Concertos**  
**Ana de la Vega, flute**  
1930 Cadogan Hall, London
- 22** **Adam Walker & Alasdair Beatson**  
1300 Jerwood Hall, LSO St Lukes, London
- 28** **Stephen Clark, Roderick Seed & Aleksander Szram**  
1315 St Pancras Church, Euston Road, London NW1 2BA
- Royal Holloway Early Music Ensemble with Carla Rees (baroque flute)**  
1930 Picture Gallery, Royal Holloway University

## MARCH

- 5–6** **Emily Beynon Masterclasses**  
Royal Academy of Music
- 6** **Arctic Winds at Perth Chamber Music**  
1930 St John's Kirk, Perth  
[www.perthchambermusic.org.uk](http://www.perthchambermusic.org.uk)
- 28** **Emma Halnan & Daniel King-Smith**  
1305 St John's Smith Square, London

- Send us your event listings
  - for March–July
  - by **15 January**
- Contact the editor  
[editor@bfs.org.uk](mailto:editor@bfs.org.uk)

## NOVEMBER

- 8–10** **Matthias Pintscher—Transir (US Premiere)**  
**Joshua Smith, flute**  
1930 Severance Hall, Cleveland, Ohio
- 22** **Bernstein—Halil Philippe Perlot, flute**  
2000 Maison de la radio Auditorium, Paris
- 29, 30** **Mozart Concerto No. 2 in D**  
**Stefán Ragnar Höskuldsson, flute**  
2000 Chicago Symphony Center
- 29** **Ensemble Resonanz**  
**Claire Chase, flute**  
1930 Elbphilharmonie Kleiner Saal, Hamburg
- 14** **Bach Brandenburg Concertos**  
**Adam Walker & Tara Helen O'Connor, flutes**  
Alice Tully Hall, Lincoln Center, New York
- 15** **Die 14 Berliner Flötisten**  
1600 Berlin Philharmonie Kammermusiksaal
- 17–19** **Mozart Flute Concerto No. 1**  
**Karl-Heinz Schütz, flute**
- 17** 2000 Piharmonie im Gasteig, Munich
- 18** 2000 Konzerthaus, Berlin
- 19** 2000 Philharmonie, Cologne

## JANUARY

## DECEMBER

- 1, 4** **Mozart Concerto No. 2 in D**  
**Stefán Ragnar Höskuldsson, flute**  
2000 Chicago Symphony Center
- 6** **Bach Brandenburg Concerto No. 2**  
**Hallfríður Ólafsdóttir, flute**  
1930 Harpa Concert Hall: Eldborg, Reykjavik
- Desplat Premiere**  
**Emmanuel Pahud, flute**  
2000 Maison de la radio Auditorium, Paris
- 8, 9** **Bernstein—Halil Aldo Baerten, flute**
- 8** 1500 Queen Elisabeth Hall, Antwerp
- 9** 1100 Queen Elisabeth Hall, Antwerp
- 10** **Pahud plays Bach**  
2030 LAC Lugano Arte e Cultura, Sala Teatro, Lugano
- 13** **Mozart Flute Concerto No. 1**  
**Karl-Heinz Schütz, flute**  
1930 Musikverein, Vienna
- 14** **Emmanuel Pahud & Eric Le Sage**  
2000 Sala Oriol Martorell, Barcelona
- 16, 17** **Ibert concerto**  
**Emmanuel Pahud, flute**
- 16** 2030 Philharmonie 2, Salle des concerts, Paris
- 17** 2000 Philharmonie Cologne
- 17, 18** **Ligeti Double Concerto**  
**Henrik Wiese & Tobias Vogelmann**  
2000 Die Residenz: Herkulesaal, Munich
- 18** **Ashley Solomon & Terence Charleston**  
1200 Valletta International Baroque Festival, St Catherine d'Italie Church, Valletta, Malta

## FEBRUARY

- 8** **Pintscher—Transir**  
**Emmanuel Pahud, flute**  
2000 Konzerthaus Berlin
- 15** **Ibert Concerto**  
**Clara Andrada, flute**  
2000 Auditorio Principe Felipe, Oviedo



# international events

## The Big Flute Festival



Final Gala Concert.



Flute choir competition winners, Ballygowan flutes, being presented with their Trevor James alto flute, sponsored by Trevor James and presented by Sarah Dowdall and John Seabrook.

*The Big Flute Festival*, which was held at The Royal Irish Academy of Music, is a testament to the drive and vision of Glen Houston and his team of volunteers. This is the third major fluting event that Glen has organised and it has evolved from what was initially a massed flute day with over 500 flautists participating, from flute bands from all over Northern Ireland and beyond, in 2014 for *The Big Flute Challenge* in Belfast. The second event saw masterclasses and workshops added into the mix with Sir James and Lady Jeanne Galway headlining the weekend. Glen then expanded the concept even further, and flutes took over The Irish Academy of Music for *The Big Flute Festival* for a thoroughly enjoyable and inspiring weekend this summer.

The weekend started with the inaugural concert launching The National Flute Orchestra of Ireland, on Friday 31 August. The band was made up of professional players, teachers and flautists, playing under the baton of Stephen Cairns. Works included a specially commissioned piece by the Irish composer Derek Ball, *An Tra Mor* for flute orchestra, Mel Orriss's *Bonny at Morn* arranged for solo flute quartet, played by William Bennett, Bill Dowdall, Stephen Clark and Riona O'Duinnin and with trad. solo played by Tom Doorley, accompanied by the flute orchestra and also the Cimarosa Concerto for two flutes, played by William Bennett and Bill Dowdall. The whole concert was the perfect showcase to open *The Big Flute Festival* weekend.

Flautists from all over Ireland and the UK came to Dublin to attend the weekend, and Glen and his team insured there was something to suit all tastes and ages; masterclasses, workshops, concerts and reading sessions by William Bennett, Bill Dowdall, Tom Doorley, Pat Morris, Paul Edmund-Davies, Joshua Barry, Stephen Clark, Brian Dunning, Riona O'Duinnin, Mel Orriss and Lynda Maloney, covering repertoire from classical, contemporary, trad., jazz and big band genres. It was a whirlwind of talent, education and experiences befitting the wonderful culture of flute playing in Ireland. There was also a flute choir competition open to all ages and playing levels, ably judged by Roisin Ni Bhriain and Riona O'Duinnin (which saw the winners, Ballymena Flutes, earn themselves a Trevor James alto flute), and trade stands galore showcasing instruments and dealers from across Europe.

There is something very special about any fluting event in Ireland or Northern Ireland; a mutual respect and love for the instrument and the opportunity to meet like-minded musicians there is incomparable to anywhere else in the world that I have seen. This extended to the organised opportunity to chat, unwind and experience a feast of Irish music and what was purported to be the best Guinness in town at an informal post-gala concert party at one of Dublin's renowned music pubs with the performers and coaches from the weekend! I would wholeheartedly recommend a trip to the Emerald Isle to attend the next one.

**JOSS CAMPBELL**



*The Big Flute Festival: rehearsals for Mel Orriss's *Bonny at Morn* with The National Flute Orchestra of Ireland.*

Fluitfestival 17 - 18 november 2018 | Het Cultuurgebouw Hoofddorp

*Nederlands Fluit Genootschap*  
Nederlands Fluit Genootschap

# FLUTE ON AND ON AND

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## Dutch Flute Festival

The Netherlands Fluit Genootschap is presenting a festival on 17 and 18 November at Het Cultuurgebouw in Hoofddorp.

Peter-Lukas Graf, the current “grandmaster” of the flute world, will be opening the proceedings with a lecture and a concert.

All sizes of flute will be represented, from piccolo (Jean-Louis Beaumadier) to contrabass (Ned McGowan).

Anne La Berge will be honouring Eva Kingma by presenting one of her own compositions with an ensemble playing on (mostly) low Kingma flutes.

Nilton Moreira, Oscar de Manuel and Marianne Noordink will take us on a world trip, with Brazilian, Spanish flamenco and Arabic ney music.

Baroque and early 19th century flutes and their music will be presented during concerts and lectures by Barthold Kuijken and Raymond Honing.

Venezuelan flute player Etni Molletones will be giving a presentation about El Sistema, the revolutionary music education system in Venezuela, where he himself started his career.

There will be a ceremony where the winner of the Kuiperprijs award will be named, and where we will also bid farewell to Mia Dreese, who is retiring after 26 years of editing the NFG magazine FLUIT.

Younger players will be able to follow a special programme on Saturday, with an open podium, a flamenco workshop with Oscar de Manuel, an improvisation workshop with Ned McGowan and a treasure hunt.

After the Saturday evening concert, by Mario Caroli, Etni Molletones and Francisco López, the fun will continue with an after-party with live jazz music by Mark Alban Lotz and his ensemble.

The festival programme includes no less than five master-classes, by Peter-Lukas Graf and Jean-Louis Beaumadier (piccolo) on Saturday, by Mario Caroli, Aldo Baerten and Francisco López (also orchestral parts) on Sunday.

Full details at <https://www.nfg-fluit.nl/festival>





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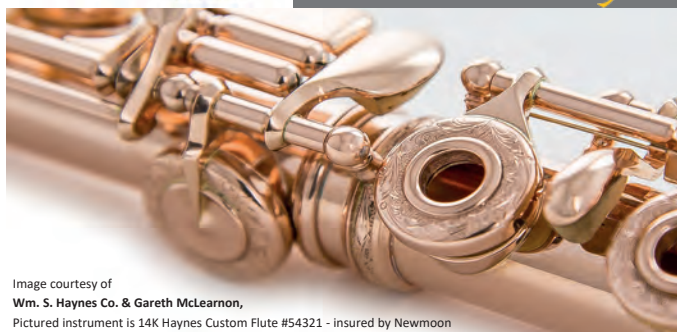


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# THE YOUNG FLUTE PLAYER

by Karen North

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## News from the NFA



**ABOVE** András Adorjan, Eva Kingma and George Pope received Lifetime Achievement Awards this summer at the NFA convention.



**ABOVE** Wind instruments Andes Mountains.  
**BELOW** Norwegian Flute Choir.  
**BOTTOM** Gala Concerto.

### Thank You for Joining Us in Orlando

Thank you to the nearly 3,000 attendees from 47 countries who joined us in Orlando to share in our dedications to flute, piccolo, and music; to our cause of inspiring and enriching lives; and to the unifying experience of sharing these commitments together. Your passion and enthusiasm made the 46th Annual Convention a truly unforgettable event. We hope you join us again next year in Salt Lake City!

### 2019 NFA Competitions

The NFA will hold 15 competitions at the 47th annual convention in Salt Lake City, including solo, masterclass, flute choir, and non-performance categories, offering almost \$30,000 in total prize money and other opportunities. Competitions open in December. In the meantime, view the repertoire online, and get practising!  
<http://www.nfaonline.org/Annual-Convention/Competitions/>

### New Alto Flute Artist Competition

We are very excited to announce a brand new NFA competition for low flute players. The Alto Flute Artist is for outstanding players of the alto flute, who may also choose to include a piece(s) performed on the bass flute.

<http://www.nfaonline.org/Annual-Convention/Competitions/Alto-Flute-Artist.asp>

### Upcoming Conventions

We hope you join us at a future NFA convention.

**Salt Lake City, UT** August 2019

**Dallas, TX** August 2020

**Washington, D.C.** August 2021

**Chicago, IL** August 2022 *50th Anniversary Convention*



CORTNI SHELTON



Great Britain



## Funky Flute Club



Name of Director Sarah Finch

Date Formed March 2010

Low Flutes 1 bass and 1 alto

Approx. number of members 25

Playing level of members From Grade 1 to diploma

Funky Flute Club are a group of flute-loving young people with lots of enthusiasm for playing the flute. They come from many local schools to play together and perform. At the end of term there is always a social activity as well as a musical performance and a strong emphasis is placed on growing in confidence when performing, overcoming challenges and discovering the joy of playing music together.

### Where do you perform, and how often on average?

At least once a term we play in a variety of places from Winchester Cathedral to local fairs and the national Music for Youth Festival.

### Our favourite repertoire includes:

*Partial Eclipse* by Richard Charlton, *The Dragon* by Blaž Pucihar, *James Bond* by John Barry, *Chitty Chitty Bang Bang* by Sherman & Sherman and *Celebratio* by Karl Jenkins.

### When/where/how often do you rehearse?

At Durley Primary School, Southampton, SO32 2AR.  
Weekly during term times, Grades 1-4 4.30pm-5.30pm,  
Grades 5+ 5.30pm-6.30pm.

### Website

<https://sarah33210.wixsite.com/funkyfluteclub>

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Contact the editor  
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I strongly encourage all my students to learn how to practise effectively. Every day as you pick up your instrument, you have to know *what* you are about to practise and, no less importantly, *why* you are going to practise it. This is in fact very much relevant to your warm-up routine as well: if you are not exactly sure why you are playing a certain warm up exercise, you might wish to reconsider that exercise.

I personally believe that each exercise you play should have a very clear target to it and it should be as simple as possible—sometimes even only one note. **The most useful exercises are the ones that allow you to focus on only one aspect of your playing and experiment with that element in different ways,** till you find out which way works the best for you.

Your tone quality is in fact a very complex matter with many variables that might have an effect on it. Among others, your air speed, air pressure, air direction, size and shape of lip aperture, the way you use your lips with all their different muscles, the attack you use, your posture and many other variables can affect the final result you are eventually hearing. Only if you learn how to separate each one of those variables and learn how to control them separately, will you be able to understand on your own what you could do differently in order to improve your tone quality.

In fact, all these variables I mentioned relate to the control of muscles, and therefore I would rather refer to them as techniques that can and should be trained. As a workout in gym, in which you separate your training between the different muscle groups, while practising you should also be able to separate the different muscles involved and train them individually.

We all seek constantly to improve our tone quality, but I believe not many realize that actually only by concentrating separately on each technique mentioned above, will they be able to fully understand what allows them to play with a better tone quality—and by doing that, improve it much more quickly and with much longer lasting results.

If you start your morning practice and tell yourself, “I’m going to play this exercise now in order to improve my tone quality”, what you are actually doing is simply putting together all the techniques under “one hat” and therefore you’re unable to concentrate and focus on one at a time. On the contrary, if you start your morning with an exercise for your air speed, an exercise for the air pressure, an exercise for the lip muscles etc, your tone will improve every day—without even having the direct intention of ‘improving your tone quality’.

Therefore, if you feel you wish to play with a better, fuller, richer, cleaner and focused tone quality don’t practise your ‘tone quality’, but instead practise all of these different techniques, that all together will result in an improvement in tone quality.

**ORY SCHNEOR**

**If you wish to improve your tone quality, don’t practise your ‘tone quality’.**



- Ory Schneur is Principal Flutist with the Munich Chamber Orchestra, Tongyeong Festival Orchestra and a member of the Geneva Camerata. He is the founder and instructor at **FLUTEinWIEN—Intensive Private Masterclasses in Vienna** ([www.fluteinwien.com](http://www.fluteinwien.com)) and writes a successful blog with many playing exercises and professional advice.

# ...so they do say

by TREVOR WYE



The blowing edge on a headjoint, where the air is directed, can be very sharp on some headjoints. It was an idea first put out by Albert Cooper and was even given the name *The Carrot Grater*. The immediate reaction from the player is that their tone seems to have greater richness, and articulation seems easier and more direct. After experimenting with examples of these heads, it was found that the effects are less appreciated by the listener. Testing was done by recording a player on two microphones, one placed near the performer imitating what they themselves hear, and the other placed some distance away where a listener and the audience would be placed. The results using several headjoints were that the player hears a richness of tone; the listener hears a thinner tone. One flute headjoint maker used to ask players to test his headjoints while recording them on two microphones, one near and one far, in a similar manner, so as to help them understand what the listener (or prospective employer) hears.

...

In the last edition, I did mention I would try 'resistance rings' inside alto flutes. I did, using two good models but, unlike the bass, it made only a little difference. On one model, the effect was a worsening of the tone. It seems to work well for the bass flute but not the alto. Strange.

  
**MANCKE**



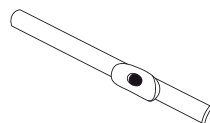
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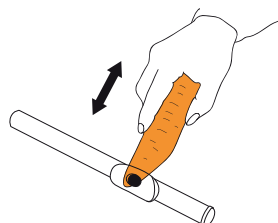
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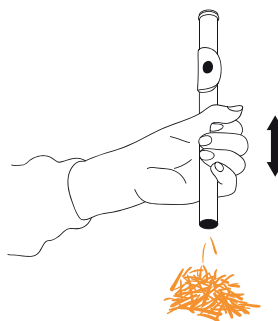


fig 1 The Carrot Grater.



# Alex North's flute music in Arthur Miller's

## death of a Salesman



by IAN THOMSON

An historic but forgotten flute event occurred  
in New York City on 10 February 1949.

## XIII

Viens! — une flûte invisible  
Soupire dans les vergers. —

The occasion was the opening night at the Morosco Theatre, Broadway, of Arthur Miller's most important play *Death of a Salesman*, which is introduced by an alto flute solo.<sup>1</sup> Miller was deeply involved in music, to the point of considering the possibility of turning some of his plays into operas, and in *Salesman* he referred extensively to music and in particular to a flute. It is a crucial feature of the play. The offstage and unseen instrument is heard at the beginning and end of the play and is referenced and heard irregularly throughout. This was a novel development: operas apart, no flutes had featured previously on Broadway. With only Miller's text as a guide, audiences must have wondered what the instrument was for (a question many have been asking since).<sup>2</sup>

One of its many purposes, which was recognised at the time, is to evoke the father of the play's main character Willy, the father having been a travelling countryman who played, made and sold flutes and is imaginable in the "grass and trees" to which the play's opening direction refers:

A melody is heard, played upon a flute. It is small and fine, telling of grass and trees and the horizon.

Miller appears to have been influenced by earlier works which introduced pastoral settings with a flute solo, an example being Caplet's orchestration of Hugo's poem *Viens! — une flûte invisible* (1856), which begins "Come! An unseen flute / Sighs among the orchards..."<sup>3</sup> However, in this play Miller was seeking "a new form" of drama, "something never seen on the stage before",

suggesting he may also have been following the precedent set by Debussy who, inspired by Mallarmé's pastoral poem *L'après-midi d'un faune* (1876), scored a flute to introduce *Prélude à l'après-midi d'un faune* (1894), creating a ground-breaking new musical form, no less than the beginning of modern music. Debussy took the flute beyond the pastoral, making it a harbinger of change, and Miller, who said "music begins *Salesman*, and not by accident", appears to have introduced the play with a flute for the same reason.<sup>4</sup> Moreover, the flute's connection with changes which occur subsequently in the play, the fact that the instrument is always offstage and unseen and fades in and out as events in the play unfold, together with its role in the Finale when Willy dies, indicate that Miller knew the ancient mythology associating unseen flutes with Man's Fate.<sup>5</sup>

Prior to the play's production and with a view to implementing Miller's textual references to music, the director, Elia Kazan, introduced him to Alex North, a prolific and diverse composer who became well known for a large number of highly regarded film scores.<sup>6</sup> As a result of that meeting, North wrote 21 short pieces lasting in total 22½ minutes (a time constraint ensuring the play conformed to Union rules as a play—any longer and it would have been classed as a musical and incurred increased costs).

The first piece, Cue #1, the flute solo which introduces the play in accord with Miller's direction, is reproduced here. It is not complicated, the pitch range is narrow and it comprises only 25 bars. The whole is typically played *lento* in about two minutes. The level is Grade 4-ish (but many readers of this Journal will be better able to assess this). »

<sup>1</sup> The Morosco was at 217 West 45th Street, New York City, from 1917 to 1982.

<sup>2</sup> An examination of the role of the flute in this play can be found in my essay *The Flute in Death of a Salesman*, *Arthur Miller Journal*, Spring 2017, No. 1, Vol. 12.

<sup>3</sup> Hugo, *Viens! — une flûte invisible/Soupire dans les vergers*, *Les Contemplations*, Livre Deuxième, Paris, 1856, XIII:100.

<sup>4</sup> The quotations are from Miller's letter to Marino, April 1999, quoted by Bigsby in *Arthur Miller: A Critical Study*, (Cambridge: Cambridge UP) 2005, 116.

<sup>5</sup> Thomson, *The Fatal Flute*, Pan, July 2016, 44–46.

<sup>6</sup> Henderson, *Alex North, Film Composer: A Biography* (North Carolina, London: McFarland) 2003.



# Alto Flute

Death Of A Salesman

## Cue #1

Composed by  
Alex North

v indicates breathing

**Dolce** ♩ = 58

Alto Flute

**Solo** *mp*

1

2

V

3

3

4

V

3

5

6

*poco accel* -----

7 *a tempo*

8

**Fine**

V

*mf*

9

10

V

11

V

12

13

14

15

*f*

16

17

V

*a tempo*

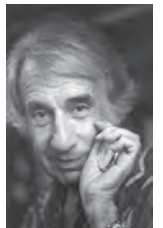
3

*p*

*poco rit.*

**D.S. al fine**

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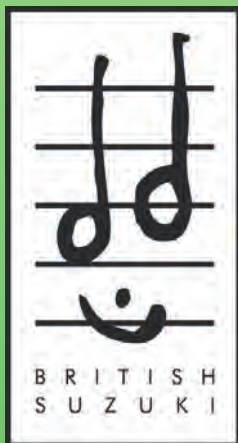
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The Dorian mode opening reflects Miller's interest in ancient Greece and in linking this mode to a flute in a pastoral context. North appears to have recognized that "Doric" came to mean rustic (because the Dorians were considered uncivilized) and to have followed Milton, who in *Paradise Lost* (1667) associated the flute with the Dorian: "...the Dorian mood of flutes and soft recorders...".<sup>7</sup> And North may have been aware that the modern Dorian is closely related to the ancient Phrygian, which was considered an appropriate mode for flutes and lamentation (the flute was actually a reeded aulos, which in the literary world is commonly called a flute—Mallarmé's text is an example).<sup>8</sup> North's composition cleverly blends the pastoral with moods of disquiet and lamentation which underpin the tragic nature of the play. In 1949 the Dorian mode was not well known outside folk and some classical music but was becoming increasingly common, notably in jazz as the big bands gave way to smaller groups and melodic structures, so this particular mode was also in accord with Miller's wish for new form.

Despite the pastoral context of the opening direction, the first words of the play are spoken in Brooklyn: the initial fade-in serves to smooth out the discontinuity between these two geographically and culturally distant locations, it is an audio version of a cinematic fade.

While some features of the play suggest Miller had in mind a high pitch form of flute and others that he was thinking of a simple pipe which the father may have been able to make when travelling in the countryside, North chose to introduce the play with an alto flute. Its haunting, mellow sound appropriately signals the darker sentiments which Miller brings to the surface later (outside the context of the play the melody nevertheless sounds perfectly well on a concert flute). Miller, who thought that "notes in a line are like words in a line" had commented that he wanted the play to start with a melody like a song, and North's choice of instrument suggests he was aware of Theobald Böhm having commented during the mid-nineteenth century when he designed the modern alto, that it was an instrument "adapted to the song style".<sup>9</sup> Böhm also commented that notes are like words and that "the flute player must learn to sing upon his instrument".<sup>10</sup>

North's composition appears unsuitable for words, but it is in ternary, or song, form (ABA). In the theatre this was amended to ABAB with a Coda (which introduced a clarinet and cello), a form frequently adopted in musical theatre and the cinema, reflecting, perhaps, North's significant later interest in those genres. Despite differing ties and intervals, the early bars arguably evoke Varèse's *Density 21.5* (1936) and the initial four notes—three short and one long—necessarily imitate, although with different intervals and note values, the so-called "fate motif" which opens Beethoven's 5th Symphony. North was among many composers, since Beethoven, to have done this and it clearly relates the emphasis which Miller placed on the importance of

Fate in this play. The instability of Fate is further conveyed by a sense of agitation established by three time signatures, extensive triplets and the effect of the beamed notes in bars 9 and 13. Contemporary recordings indicate that the piece was played with some *rubato*, also introducing a sense of insecurity. Anyone listening to the original recording will be surprised at the lack of dynamics, but that was because the musicians played unseen in a room above the stage and dynamics, like the other fades which Miller wrote into his text, were controlled by a technician in the auditorium.<sup>11</sup> The alto flute was well suited to that microphone environment.

North assembled a quartet playing flutes (concert and alto), cello and trumpet (all of which the play calls for) and both B♭ and bass clarinets (which are not called for), and hired flute player Victor Harris, who had studied at the Juilliard under

550 | In perfect Phalanx to the Dorian mood  
Of Flutes and soft Recorders ;

Georges Barrère.<sup>12</sup> Harris played from first night until the play closed on 18 November 1950. Lawrence Taylor, a prominent contemporary member of the New York Flute Club, commented in the *Music Journal* that the manufacturer of Harris's alto flute was surprised when Harris ordered a B footjoint, at that time a novel and expensive item for a Broadway session man to require.<sup>13</sup> Curiously, neither North's solo nor any other part of his score for this play requires such low notes (in the score as a whole there is only one such note and North permitted it, in parenthesis, to be played within the alto's normal range an octave higher). The circumstances suggest that North amended his composition after the B footjoint was purchased.

While North's composition may not be complicated, its mood is intense and ominously signals the spiritual emptiness and foreboding which follow in the play. The overall effect is one of eerie unease, reminiscent of the noir genre in contemporary cinema. Miller recognized this in his subsequent comment "you can't separate the music from the play, or the play from the music".<sup>14</sup> Yet despite having been composed as an integral feature of the play, North's music and the flute are frequently overlooked. The relationship between Miller's text, the flute, and North's score have not been understood by the theatre community and the significance of a flute in drama has not been understood by musicologists. There are many possible reasons for this, but failure to appreciate the connection between the play's text and North's music has led to productions of the play which contravene Miller's wish. Many directors interpret his view liberally and incorrectly, to mean that any music is acceptable, with the result that North's fine music has frequently been replaced by something else and the play's significance correspondingly diminished.

7 Milton, *Paradise Lost* (1667), (Glasgow, New York: George Routledge and Sons), 1887, Book 1, 21, 550–1.

8 Loraux, *The Mourning Voice: An Essay on Greek Tragedy* (Ithaca, NY: Cornell UP) 2002.

9 Miller, *Timebends* (London: Methuen), 1987, 144; Miller, introductory remarks in *Death of a Salesman* (New York: Bantam Press) 1953, 7; Böhm, *The Flute and Flute Playing* (1922) (New York: Dover), 1964, 146.

10 Ibid., Böhm, 146.

11 The original recording (made on a wire recorder of the type referred to in the play) is available on iTunes.

12 Little is known about Harris. Details here are taken from The Broadway Database; Toff, *Monarch of the Flute* (2005); Lorenzo, *My Complete Story of the Flute* (1992).

13 Taylor, *The Little Known Alto Flute*, *Music Journal*, Vol. 10, issue 4, New York, April 1952.

14 Quoted Henderson, 40.



# Hannah Hammel



KATE LEMMON

The rising star flautist Hannah Hammel, a graduate of Rice University and Oberlin College, became Principal Flute with the Knoxville Symphony last year and has won almost every major Flute Prize in America.

*Daniel Shao*, who spent a summer with Hannah training at Music Academy of the West in California, talks to her about audition preparation, practising, life, and more...

### **How long has it been since you joined the Knoxville Symphony, and what have been your highlights there?**

I joined the Knoxville Symphony (Tennessee) in the autumn of 2017 and have very much enjoyed my first season. I graduated with my master's degree from Rice University in May 2017 and had nothing planned for the following year like a lot of my friends did. Many of my friends had won orchestral positions in major orchestras, were planning on beginning a doctoral degree, or had some other exciting plan, but my upcoming year looked empty. That summer at Music Academy of the West, I was fervently practising excerpts, so I would be ready for upcoming auditions, including the Knoxville Symphony's Principal Flute audition that was being held in September. I feel very lucky that the stars aligned on that day for me and have had a wonderful first season. Highlights have included performing famous flute pieces such as Ravel's *Bolero*, Bizet's *Carmen*, Dvorak's Symphony No. 8, Prokofiev's *Classical Symphony*, and Rimsky-Korsakov's *Scheherazade*. The Knoxville Symphony also performs with the local opera and ballet companies, performs Pops concerts, and as a chamber orchestra. My position as Principal Flute also entails playing with the other principal winds in a woodwind quintet. The quintet performs monthly recitals and frequently visits schools presenting educational concerts. I've greatly enjoyed the varied responsibilities my position holds.

### **What was your audition day like, and how did you react after being told you had won?**

This audition spanned over two days. The preliminary and semi-final rounds were on one day, and the final rounds were the following day. The audition was very well run and was a familiar experience, since it strongly resembled the other auditions I've taken. The preliminary and semi-final rounds were screened, meaning the committee could not see the candidates, but the final rounds were not screened. Five flutists were in the final round and all of us played a quintet (that was on the repertoire list) with the woodwind quintet, since that is a major aspect of the job. After we all played, the committee asked two of us

to play again. I played first, and they asked me to play some excerpts again, particularly Prokofiev's *Classical Symphony* (my nemesis excerpt). I played it again, a few times, just as sloppily as I had my first go at it. They also, thankfully, asked me to play a few other excerpts, ones for which I have more affection than animosity. While I waited for the other candidate to finish their round, I texted my friends and family short notes like, "Well, getting runner-up is pretty good!" To my surprise, the personnel manager came in and told me that I had won. I was in total disbelief, and the first thing that came out of my mouth was, "But I screwed up *Classical Symphony*!" Once I came around to believing the result, I was thrilled. Having had the chance to get to know my colleagues this year, I asked them about my audition. They agreed that my Prokofiev was certainly a weak excerpt for me, but that the imaginative and musically compelling aspects of the rest of my audition made them want to choose me to join their orchestra. Ironically, Prokofiev's *Classical Symphony* was the first piece I performed with the Knoxville Symphony!

“ But I screwed up  
*Classical Symphony!*”

### **Having heard you play 40 minutes of excerpts in a row with technical perfection and great musicality, I'm not surprised at all that you won a job. What was your preparation regimen like, and did it help having taken some other auditions beforehand?**

For each audition, I print out all of the excerpts required and have the pages bound so that there is a binder specifically for that audition. I really like to divide the excerpts up into groups with about four excerpts in a group. Each group is carefully planned to contain a diverse set of skills practised. For instance, one group of four excerpts might be Brahms Symphony No. 4 for tone and musicality, *Afternoon of a Faun* for tone and musicality in a totally different style, *Carnival of the Animals* for facility and fast tonguing, and another technical excerpt with different challenges, *Firebird*. Each group is practised for an hour and I set a timer for around fifteen minutes on each excerpt. I don't practise every group every day, but I alternate. For instance, I probably wouldn't practise *Carnival of the Animals* and *Midsummer Night's Dream* on the same day since the skill practised for each of those excerpts is similar. The week or two before an audition, I try to practise excerpts for two to three hours a day (after my approximately forty-five minutes of fundamentals each morning). This organization works really well for my audition preparation. Without this organization, my excerpt practice can feel aimless and unproductive. The Knoxville Symphony was my tenth professional orchestral audition, and those previous auditions definitely helped me in Knoxville. Each audition taught me a little bit more about what is beneficial to me in the weeks leading up to an audition, and on the audition day itself. I learned what foods I like to bring with me, how early I like to get to the hall, and other important things like that. Every audition one takes is an extremely valuable experience. »



“ Positivity will help you feel more in control of the situation.



KATE LEMMON

**I know that auditions are often screened in the U.S. perhaps even more than in Europe. For you, what is the difference between playing behind a screen and without, and what advice would you have concerning screens?**

Playing behind a screen can be very freeing for me. I wear comfortable clothes, especially shoes, and I can stretch and move around in a relaxed way and make funny faces in between excerpts if I want to. I usually prefer screened auditions for this reason. It also is really comforting to know that they cannot possibly have biases against me or the other candidates in a way that can occur in other job application processes, such as race, gender, or age. However, if/when the screen does come down in the final round, I enjoy the opportunity to smile at the committee and treat the audition more as a recital performance. My advice would be to see the benefits of either situation and really take advantage of whether or not it is screened. This positivity will help you feel more in control of the situation, even if you are just in more control of how you react to the situation.

**You have participated in many prestigious academies such as the Pacific Music Festival, New York Philharmonic Zarin Mehta Fellowship, and will be a flute Fellow at the Tanglewood Music Centre this Summer. Having played in these high-level academies and also major orchestras such as the Pittsburgh Symphony, what are the main differences between playing in professional orchestras and student orchestras?**

This year has been a learning curve for me in terms of the pace of a professional orchestra. In school, we played about three orchestra concerts a semester and had five to six weeks with three rehearsals a week to prepare. Looking back, I now realize how luxurious this schedule is. In professional orchestras, you typically perform weekly, and have four or five rehearsals total before a weekend of performances. My personal preparation for each concert in a professional orchestra has to be much more efficient and thorough than when I was in school. With shorter rehearsal periods, I must prepare for the first rehearsal as if it were a concert. The first thing I do is listen to the piece with my part in front of me and lightly mark it with helpful information such as what is a solo or soli passage, and with which instruments the flute is playing. Then I listen again, looking at the score and marking in any further information such as cues for difficult entrances and harmonies and key centres for intonation. It is also really helpful for me to wear headphones and play along with a recording to simulate the experience. Once I feel I have a better grasp of the piece, I spend time practising the part. After the first rehearsal, I have a better idea of what I need to continue practising until the concerts, but most of my preparation is done before the first rehearsal. In school I didn't need to take the first rehearsal as seriously because I had over a month before the concert, which would never be the case in a professional orchestra. In some ways the school model of preparing for an orchestra concert is unrealistic, but as a student I think that time spent was useful. My school conductors were excellent teachers, and through diving so deeply into a piece, I learned general skills about how to play well in an orchestra.



**You have won many solo awards in the U.S. such as the National Flute Association Young Artist Competition, and several flute club competitions. What advice would you have for young performers entering such competitions?**

Doing solo flute competitions in my undergraduate years was hugely influential on my flute playing. For many years I spent more time practising solo repertoire and etudes than orchestral excerpts. Practising the rich body of pieces written for flute is a great way to stay inspired, engage in the history of the flute, work on musicianship, and improve as a flutist. Working on these skills in orchestral excerpts is less effective and the skills will transfer easily if the practice is done in solo repertoire. I am a very goal-oriented person, so having deadlines set by competitions was helpful for me. There was so much repertoire I wanted to learn that it was often hard to narrow it down, and these competitions decided for me. Entering these competitions required a recording, and being forced to experience the challenges of recording was important as well. My performance skills improved drastically from these competitions. They can be very intimidating and high pressure, and having to make music under those circumstances was good training. Competitions are good training for recital performances and will help make them much more enjoyable, because in recitals you are not competing or being judged in any way. Doing the state-wide competitions in my undergraduate degree prepared me very well to enter the National Flute Association's Young Artist Competition. Between the recorded entry pieces and the three live rounds, this competition requires well over an hour of music. I am really glad that I decided to present this music in a recital in my hometown of Richmond, Virginia. I gave this recital about six weeks before the competition, and knowing that I could get through the repertoire that early on was really good for my confidence. My advice to those entering competitions would be to start small and learn from those before doing a bigger competition. Play the repertoire for friends in an informal or formal way before going to the competition. Choose competitions whose deadlines work well for your life at that time, so you are not overwhelmed. Consider the repertoire required and how those pieces will help you develop as a flutist as a whole. Try to have your goal for competitions be to improve as a flutist and have an outlet to learn and perform new repertoire and not have the goal be to win.

**What has always struck me about you is your sunny and positive attitude to life, and generosity. How do you keep this up in such a competitive industry as classical music?**

As competitive as classical music can be, especially in the flute world, I do believe that there is room for everyone to have a place at the top. With hard work and perseverance, and definitely more rejection than success, each person's journey will lead them exactly where they should be. My rejections have hurt but have also shaped me and led me to the next opportunity. All of our bumps in the road are there for a reason and ultimately lead our careers in the right direction. Some of my closest friends are flutists and we support each other even though we are also often competing against each other. We will all have our turn for success and it is much more fun to encourage and celebrate each other along the way. P



KATE LEMMON

“ We will all have our turn for success and it is much more fun to encourage and celebrate each other along the way.



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## GROLLOO FLUTE SESSION 5

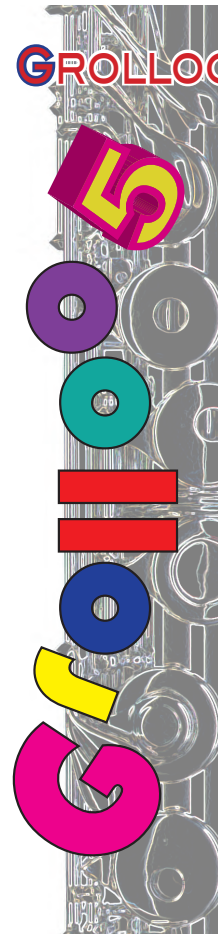
August 21 - 25, 2019

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

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

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

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# BFS *Future* *Flute* *Fest* 2018

by **CARLA REES**

Photographs  
**MALCOLM POLLOCK**

Quotes  
**PATRICIA WIND SMITH**

This year's BFS Festival, the *Future Flute Fest*, took place from 17-19 August at St John's Smith Square. With a programme devised by Edward Blakeman, the festival was an excellent opportunity to experience a diverse range of music in a true celebration of the flute, in a concert hall with excellent acoustics in the heart of London. Special thanks go to Kate Hill for her tireless work in putting the numerous practical elements of the festival together; covering everything from dealing with artists, collecting programme information, arranging rehearsals and even page turning and checking the door monitors, this is an enormous job and we are all grateful to her for giving so much time and energy to ensure the festival was a success.

The *Future Flute Fest* theme focused on what it means to be a flute player now, and in the future. Each of the players was asked to include a work written in the last ten years, and the programme included a number of first performances. The modern world of music also means that portfolio and freelance careers are becoming increasingly commonplace, and part of the aim of this festival was to celebrate the broad range of flute playing activity, from orchestral players to specialists in different fields, including new music, Irish music, jazz, early music and everything in between.

For me, the major benefits of flute festivals are, in addition to being inspired by high quality performances, the opportunities to mingle with colleagues and friends, and to see the new offerings from the trade. Trade stands from All Flutes Plus, Altus, Arista, Kingma Flutes, Forton Music, Just Flutes, Levit Flutes, Pearl, Raven Flutes, Top Wind, Wonderful Winds, Yamaha, and the publishers' cooperative (Billaudot, Faber, Hal Leonard, MDS and Tetractys) were an important addition to the event and we are grateful to them for taking the time to attend.

Special mention, too, should go to the BFS council members who were working to ensure things ran smoothly in the run up to, and during the event—Vicky Yannoula, Julie Twite, Anne Hodgson, Alena Walentin, Hugh Phillips, Kate Cuzner, Julie Butler and the Staff of St John's Smith Square (especially Jacob who provided tech support for the whole weekend), and to all of the wonderful pianists who were an important part of the event's artistic quality. »



# FRIDAY

Friday's programme was an excellent demonstration of the breadth of interest that exists within the flute world. Beginning with a concert in celebration of Eva Kingma, a group of Kingma System performers demonstrated the instrument's versatility from baroque to extended techniques. A new composition by Anne La Berge, which had received its premiere at the NFA Convention in Orlando the previous week, featured multiphonics and improvisations by Anne herself and Matthias Ziegler. Ziegler also demonstrated his versatility as a soloist in two of his own compositions, with live electronics processing on the bass and contrabass flute.

BFS 2017 Young Artist Competition winner Amy Yule, who has recently been appointed as the Principal Flute of the Royal Northern Sinfonia, gave a delightful recital with pianist Seungwon Lee, choosing repertoire ranging from Bach to Muczynski. Amy's contemporary piece was *Quatre Mélodies Arméniennes* by Bruno Mantovani, a piece which was written for the ARD competition and transforms the flute to capture the essence of the Armenian *doudouk*. Amy dazzled everyone with her flawless technique and dramatic playing.

After some time to visit the trade stands and the first of the flute choir rehearsals, the afternoon began with a spell-binding recital from Belgian piccolo virtuoso, Peter Verhoyen. Peter presented contemporary works by British and Flemish composers, as well as some recently commissioned arrangements of orchestral repertoire. He explained that the life of an orchestral piccolo player was to spend a long time waiting to play, and then playing just a small fragment. These arrangements were designed to give the piccolo player a means of exploring the same repertoire in new ways.



## PETER VERHOYEN

The out-of-the-box and super virtuosic programme by Peter Verhoyen gave us all boundless opportunities to hear why he has won the hearts of many as Principal Piccolo of the Royal Flanders Philharmonic Orchestra and winner of a plethora of competitions.

His balanced programme included the music he loves to play, and he explained to us in clear and curious vignettes why we would want to listen to and maybe even play the music we were about to hear. The original twentieth century compositions were by British and Flemish composers who captured their respective nationalities with spinning melodies and clear harmonies, all played with ease and delightful musical sensitivity.

The second half of Verhoyen's programme was built around



Amy Yule.



Peter Verhoyen.

extraordinary transcriptions. He explained to us that he loves to play music composed for other instruments both in orchestral and concerto settings. The piccolo and piano shared lovely impressionist sonorities and melodies in the arrangements from Ravel's *Mother Goose Suite*. We hardly missed the orchestra and were given the rare pleasure of hearing a piccolo play a low C. The show-stopper of Verhoyen's concert was a short version of the Saint-Saëns *Introduction & Rondo Capriccioso* originally for violin and orchestra, where Verhoyen matched the violin talents of the last 150 years as he played passages faster than we could ever imagine. All with the aplomb of a master piccolo player and more.

**ESTHER TILFORD**

## KINGMA FLUTE CONCERT

The opening concert proved to be an all-encompassing and definitive interpretation of the BFS *Future Flute Fest* ethos. The audience experienced performances that included virtuosic technical agility, contemporary techniques, pre-recorded tracks, Kingma instruments, improvisation and some incredible ensemble interaction. As stated in the programme, the concert was dedicated to Eva Kingma, 'for her genius, vision and years of invention' and to honour her recent Lifetime Achievement Award from the National Flute Association.

The programme consisted of various solo, duet and ensemble performances, with starring roles for alto, bass and contrabass flutes. Grier's *Attitudes* for two alto flutes opened the concert and was made up of three movements (which rather caught the audience by surprise at the end of the first movement!). Carla Rees and Karin de Fleyt were obviously totally at home with both sound and instruments, from the more lyrical to the busy and technically very demanding passages; their ensemble was tight, they displayed control in all dynamic and pitch ranges, and it was a joy to observe their interaction together.

The second item on the programme was the European premiere of Anne La Berge's *Conduits* and utilised all the players and flutes on stage, with the composer playing on C flute. The programme gave some clues as to the work involved in this piece, fingering chart graphic designs, Kingma alto and bass fingerings, and recordings for audio processing. This piece demonstrated a wealth of contemporary techniques and articulations, improvisation, spoken word and electronic support, and I enjoyed watching the close interaction between players and hearing the wide range of musical effects. All of the flautists displayed incredible mastery of their instruments and the music facilitated an exciting and suitable demonstration of 'future flutes'.

Matthias Ziegler's performance of his own works *Contrabasics* and *Stop'N'Go* was very much enjoyed by all in the audience. He gave entertaining and informative introductions to both of his pieces and offered some explanation to the specifics of his bass flute which had been extended to a low G and was nicknamed 'Hoover'. Both pieces used effective pulsating rhythmic lines (with a very cool funk feel to *Contrabasics*), extremely effective key slaps which were almost indistinguishable from blown notes due to the excellent amplified sound, and fabulously diverse tongue techniques, stops and percussive sounds.

The concert finished with an arrangement of Bach's *Aus Liebe*, a beautiful arrangement from Carla Rees, which saw her take the starring role on the alto with aplomb. Her playing was truly exquisite, her sound was rich but pure as she soared above the C flute line, in a stylistically sensitive interpretation.

I personally would have appreciated a verbal background to each piece or else more substantial programme notes; some guidance into the specifics of any particular technical adjustments in the instruments would have been interesting and would certainly have helped to enhance the auditor's experience.

JOSS CAMPBELL

»



Matthias Ziegler.



Carla Rees, Anne La Berge & Karin de Fleyt.

## We step

Foot on the right  
 Head on the left.  
 The body lies before you.  
 Muscled resolve tears it apart.  
 And so you make it your own.  
 Seasoned hands shake the men of the trade.  
 Feet poised to mark another female step.  
 Forged and chiseled to the bone,  
 your body of work is our feast.

Celebrate.

*Anne La Berge 2018*



A workshop on baroque dance under the leadership of Stephen Preston was an excellent opportunity for the audience to get up and move. Focusing on the need to feel music as a physical sensation as well as a thought-based activity, Preston demonstrated the importance of the barline in baroque music, and demonstrated how the same ideas can be applied to more recent music, through asking participants to dance to the sounds of Michael Jackson. This was an entertaining session which gave audience members a welcome opportunity to participate, and many well-known faces, including Kate Hill, Edward Blakeman and William Bennett, joined in.

Gareth Lockrane's Jazz recital, with pianist Rick Simpson, was a scintillating virtuoso display which took in piccolo, flute, alto and bass.

The first day was brought to a close with a sumptuous gala of French baroque music, which was bookended by two Boismortier concertos played by nine traverso players, including the Festival Director Edward Blakeman. The first half presented chamber music, with players switching between movements to give a range of interpretational ideas. The second half featured concertos with an excellent ensemble of strings and harpsichord, with Katy Bircher's performance of the Buffardin concerto a particular highlight. This was a highly enjoyable concert which celebrated the 350th anniversary of Couperin and demonstrated the vitality of the baroque era in terms of the flute.



Stephen Preston.



Katy Bircher.

## GARETH LOCKRANE

After Stephen Preston's fun and entertaining dance workshop, it was time for Gareth Lockrane to give us an energetic taste of his style of contemporary jazz. The original pianist—Ross Stanley—was unable to make it and Rick Simpson stepped in at the last minute.

Between them they played a selection of Gareth's own tunes, along with the standards *Moonglow* and *If not you then no-one else*. Gareth took the first tune on alto flute, moving to concert flute for the second—managing on both instruments to sound like an alto saxophone—and then later to bass flute and piccolo.

The style ranged from angular modern bebop to a piece influenced by blues guitar styles. At this point Gareth admitted that one of his heroes is the legendary blues rock guitarist Gary Moore, and told the story of actually getting to meet him.

Throughout, both players demonstrated a fluid and fast-paced technique and a secure knowledge of harmony. The tunes were tight and Rick impressed the audience with the way he sight-read his way through Gareth's originals effortlessly and with flair.

**MARK PARKINSON**



Gareth Lockrane.





### GALA CONCERT OF BAROQUE MUSIC

This concert opened and closed with Boismortier concertos played by nine flutists, which may be a first in the number of baroque flutes performing onstage at the same time. Four of the flutists, Katy Bircher, Eva Caballero, Flavia Hirte and Brinley Yare shared roles in accompanied solos and duos throughout the rest of the concert with great skill and musical wisdom. We were given the chance to hear the contrasts in compositional and performance styles between the French Baroque including de la Barre, Blavet, Buffardin and Couperin and the Germanic Baroque of J. S. Bach and Telemann. Each of the performers adeptly travelled from one composer to the next offering delicate contrasts in timbre, ornamentation and timing. We were told in a short discussion with Katy Bircher that the most radical change in the history of the flute was when the conical bore vs. the cylindrical bore was brought into common practice. This gave the revolutionary baroque flute a new reach of chromaticism and dynamics. Such a radical change since that time has never taken place in flute history! Another inspiring bit of information was that the very hall we were sitting in at St. John's Smith Square was a place where this music was most likely performed in the 1700s.

Particularly striking was the skilled ensemble playing in the G. P. Telemann *Paris* Quartet that gave us a more French side of Telemann than we usually hear; the masterly use of subtle rubato in the P. G. Buffardin and the professional ease and flow of the J. S. Bach Sinfonia from Cantata 209. Throughout the concert we heard a diverse team of excellent flutists offering all the musical and technical subtleties that this music deserves.

Compliments would not be complete without mentioning the extraordinary support from harpsichordist Julian Perkins, who was kept busy throughout the concert, and the versatile team of string players who provided impressively tasteful support.

**ESTHER TILFORD**

### BAROQUE CONCERT

Friday night's gala concert of baroque music might have seemed an unusual choice for a 'future' flute festival, but as Katy Bircher explained, the traverso opened up new musical possibilities, a position not unlike where we now find ourselves with modern developments of the concert flute. Throughout the various concerti a variety of different soloists and ensemble combinations were featured, and we were given informative introductions to many of the pieces. I particularly enjoyed the Telemann *Paris* Quartet, with soloist Katy Bircher accompanied by violin, viola da gamba and harpsichord, but all the playing was of an extremely high level both musically and technically and for the most part the string players in the ensemble balanced the gentle sound of the traverso flutes very well; only occasionally when the traversos were in the lower register was this an issue. Featuring predominantly French composers, although also with works by Bach and Telemann, this demonstrated to non-specialists the breadth of baroque music available to us, and all the soloists: Katy Bircher, Flavia Hirte, Eva Caballero and Brinley Yare deserve credit for fantastic playing throughout.

**LAURA BEARDSMORE**

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## BAROQUE DANCE

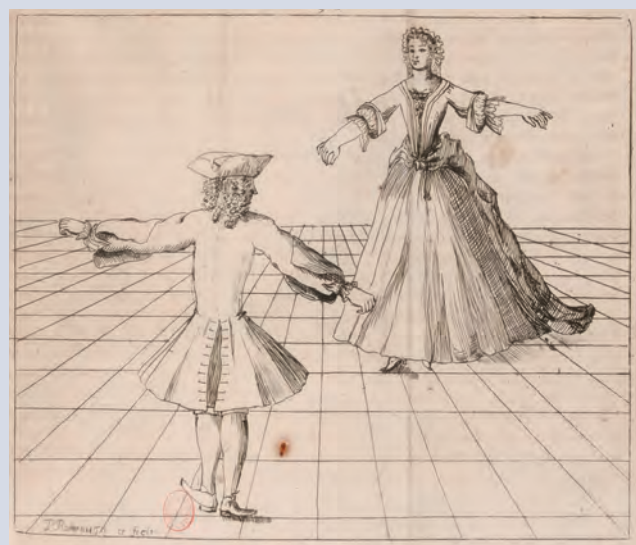
Both my *Future Flute Fest* sessions were about two very different ways of exploring the rhythms, shapes and flow of sound, the way the “feeling” of feeling and physical movement mesh together and shape how we play. The physical movement of music.

The aim of my Baroque Dance sessions is for musicians to be able to experience how rhythm functions as a key structural element in baroque music. It’s a quicker, more easily grasped approach than simply talking about such things as the significance of the downbeat, rhythmic hierarchy and the distribution of strong and weak beats.

Historical sources about dance and time beating offer a distinct advantage to performers wanting to increase their insight into the music of the period. Most historical information on which “authenticity” is based is wide open to interpretation. For example, we can’t know precisely what was meant in terms of beats being “strong” and “weak”. How strong? How weak? We’ll never know, we can only relate these terms to what we know now. But in eighteenth century dance sources there are precise, objective instructions on the distribution and correlation of dance steps with strong and weak beats within a bar. And these are complemented by musical sources which give instruction on beating time from the early eighteenth to the early nineteenth centuries.

To elaborate a little on what information we can glean; briefly, the various movements of each movement of a step are written in dance notation and the notation is accompanied by a single stave of appropriate dance music, for example, a *gavotte* melody with the notation of *gavotte* steps. Each movement of the dance step is numbered and correlated with the music by writing the same number written over the notes in the musical stave. So it’s possible to have as objective an idea as possible of how dance steps related to dance music. This notation is usually accompanied by a written explanation. All in all, it clarifies the basic characteristics, function and flow of rhythms and phrase shapes of the dance and the music. It is important however, to stress the “basic” aspect of this. This provides a beginning basis for approaching baroque music; there can be no last word.

I always start sessions with exercises from an eighteenth century dance instruction book that was written specifically to teach would-be social dancers the *minuet* and the *contredance*. These are simple exercises done while seated and aimed at giving the beginner dancer a working physical understanding of the step rhythms of the two dances and how they fit the beat in bars of duple, triple and compound duple time. I then go on to the actual dances starting with the *minuet* which provides a basis for other fundamental steps such as the *bourrée*, and, if time permits, I include the *gavotte*. The *gavotte* step, although not easy, makes a strong point about the relationship of steps to beats and barlines. Music for the *gavotte* typically starts on second half of the bar but the dance step doesn’t start until the downbeat, providing the clearest example of the importance of the downbeat in terms of phrasing, and of the relationship between “strong” and “weak” beats. It is particularly relevant to the phrasing of movements like the *Rondeau* and the *Badinerie* from J. S. Bach’s Suite No. 2 in B minor, BWV 1067. But all the dance



GALLICA.BNF.FR / BNF

steps give a much clearer sense of rhythm and phrasing, shape and flow than can ever be gained by just talking about them.

I finished the session with an early nineteenth dance, my version of a *contredance*. This allowed everybody to enjoy dancing together while demonstrating how changing the style and rhythm of the music changes the whole feel of the dance. In this case we first danced to historical dance music and then to Michael Jackson’s *Thriller*—not just a case of relaxing and having fun, but of making a point of how the movements of dance and music flow together.

**STEPHEN PRESTON**



# SATURDAY



Tom Phelan.



- The day began with the BFS's AGM, which was an
- opportunity for members to give suggestions to the
- Council's officers and receive updates on the health of the society, future plans and ideas.

Following a rehearsal for the flute choir, Stephen Preston led an entertaining and informative workshop on *Ecosonics*, a system of improvisation which makes use of limited fingering combinations and takes its inspiration from birdsong.

Philippe Barnes gave the first recital of the day, with his unique blend of Irish-infused jazz alongside pianist Tom Phelan. His performances on modern flute, as well as on the six-keyed simple system flute and whistle were highly enjoyable and infused with energy.



Philippe Barnes.

## PHILIPPE BARNES

Phillippe Barnes' music fuses traditional Irish music with contemporary flute playing and his performance with pianist Tom Phelan showcased a wide variety of music, mostly of his own composition. His recital opened with what he referred to as 'a contemporary Irish jig', followed by a second slower and more expressive piece that at one point even featured some beatboxing techniques! While making the most of the contemporary techniques available on a modern flute, Phillippe also performed on a more traditional 6-key simple system flute, whose more rounded tone contrasted with the brightness of the silver flute, as well as performing a fast and lilting work on a whistle. He returned to the C flute for the last two pieces, showcasing again the technical fluidity associated with the faster styles of Irish music, with more modern, jazz-inspired harmony in the piano. An encore was inspired by a collaboration with Arabic musicians, and had all the dramatic, brooding character of the flamenco style.

**LAURA BEARDSMORE**

## PHILIPPE BARNES

Philippe Barnes and pianist Tom Phelan jumped onto the stage to give a lovely recital of Irish traditionally-inspired music. They let the programme speak for itself without pretence or added bravado. Many of the works were written and conceived by Philippe, and it was great to see the communication between the two musicians on stage. As well as the Boehm silver flute, Philippe played a six-key Irish instrument and the whistle. There was a fantastic jazz and modern influence on the works, and neither musician had music, working through the programme from memory, which added to the immediate and 'live' involvement from the listener as well. It was hard to sit still! The sound filled the space at St John's Smith Square, and heads were bobbing to the music throughout this fresh concert which finished in a fantastic flurry of notes and fingers.

**LISA NELSEN**

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## ECOSONICS

Ecosonics may seem to have nothing to do with baroque dance (see *Friday*), or many other sorts of music for that matter, and in some ways it doesn't. However, Ecosonics is concerned with aspects fundamental to nearly all music-making, such as rhythm, timing, expressive intension, movement and meaning, and so on. These are aspects which we human beings share in common with many other sound-making animals. Ecosonic improvisation and techniques were originally inspired by birdsong, one form of bioacoustic communication in a fascinating world of natural sound. Apart from domestic pets, birds are the most frequently heard and accessible. To begin with I was only interested in the kind of birdsong that, in common with most people, I considered to be "musical". Also, I was only interested in mimicking songs. These ideas I abandoned. Mimicry may sound clever but it isn't music and birds sing their songs far more beautifully than any human mimic ever can. Research soon made it obvious that birds have many more musically engaging ways of communicating than just through the songs we think of as musical—and so do many other animals. Bioacoustic communication may sound pretty off-putting but in fact it offers the most exciting, wonderful range of sounds and ideas for improvisations—like grooving flamingoes, scandal-mongering eider ducks, rapid firing wren quartets, incredible duetting shrikes, laidback frog choruses and tropical jungle symphonies, not to mention gossiping, arguing humans—to name just a few. And birdsong slowed down to quarter speed can sound just like a flute. It's a breathtakingly rich resource.

Ecosonics uses two techniques for sound production with the flute, one with conventionally produced sounds and the other with (so-called) extended techniques. Both require a simple but unconventional technique of single finger movements systematised in *finger-rows*. Starting at the wrong end of the flute, *finger-rows* are organised in the digital sequences of binary arithmetic (not that you need to do binary arithmetic when improvising)—that is 0 = finger off/tone hole open and 1 = finger on/tone hole closed. *Finger-rows* provide the "scales" and "tonalities" of Ecosonics. Although the range of sound possibilities is almost unlimited, the sounds used in any single improvisation are defined by whatever *finger-row* is used. In addition to the tones and timbres produced by the *finger-rows*, the Ecosonic vocabulary is augmented by the entire potential range of extended techniques—whatever the improviser is capable of playing and imagining. And while the finger technique is easy to acquire, the some of the disciplines required for the various improvisations can be less so.

The improvisations we did in the Ecosonics session for the *Future Flute Fest* were inspired by birds, humans and animals of the tropical rainforest. Birdsong models included a type of song duel called *counter-singing*, in which birds try to out sing each other or to match each other song for song until one of them out-sings the other; and *antiphonal* song, in which paired birds sing in pairs *antiphonally*—duetting in an interwoven exchange of sounds with such precision and speed that it sounds like the singing of a single bird. Our human model improvisation was friendly, inclusive gossip—although it might just as easily have been a heated argument—it was how we felt at the moment. We finished with improvisation that included everybody. It was inspired by the sounds of a

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tropical rainforest—with a rhythmic ground bass of calling frogs, over which were layers of looser but still rhythmic bird calls, and above all of this a free improvisation of more complex birdsong.

The whole point of Ecosonics is the musical expression and communication of those feelings that, although often not strong emotions, are constantly flowing through us, particularly when we want to communicate with other people. They provide the physical feeling and intension of performance in the moment through improvisation. Because the language of Ecosonics is shaped by its bioacoustic sources rather than by traditional music, it enables flute players at all levels of accomplishment to improvise collectively and in a totally stress free environment. Players are free to explore the flute and playing techniques at whatever their personal level of ability is. There are many different forms of Ecosonic improvisation and they're always open to addition. They call on ensemble skills which range from very easy to extremely tricky. Equally improvisation vocabularies can be small and simple or large and elaborate and require frequent variation or almost none. What is most emphatically required to make improvisations musically successful however, is self-discipline—above all the ability to listen and respond spontaneously rather than thinking about what next impressive or clever thing one is going to play; and the ability to play only when and for as long as playing contributes to the musical coherence of the ensemble and the improvisation as a whole. Form and content need to mesh.

One of the joys of Ecosonics is that it draws our listening to the natural sounds around us (and not only the natural sounds), the way they communicate, what they communicate, how they mesh together, what they tell us about states of feeling and the world about us. We live in an overly visual culture and it's too easy to forget how we're surrounded in and moved by sound. Unfortunately, in cities, when we probably more time trying not to listen, it's easy not to hear the urban birds that not only sing but because of the noise levels, sing even louder.

**STEPHEN PRESTON**

Following some time to explore the offerings of the exhibit stands, Ian Clarke gave a recital which included his flute quintet, *Spells*, to celebrate the launch of its published edition, a new work, *White Staircase*, and, marking its tenth anniversary, *Hatching Aliens*. The recital came to an end with a performance of *Orange Dawn*, which he dedicated to the memory of his teacher, and Guildhall colleague Averil Williams.

Throughout the weekend, the interactive workshops were particularly popular with audiences, and Sarah Newbold's *Body Shop* was no exception. This was a fascinating insight into how the body works, focusing on the arms and shoulders. The talk was illustrated by model skeleton parts which were passed round the room.

“ The London players were so clearly having fun recreating the characteristic Clarke soundscape, and it was a complete joy to watch.

#### IAN CLARKE

Ian Clarke's performances are one of the highlights of conventions for many attendees. *Spells* for flute quintet really sounded like programme music, evocatively creating images of incantations being cast, at times playful and at others ecstatic and wild. *White Staircase*, a new work for flute and piano, was expressively performed and made use of lots of vocalising techniques. The characterful and often spooky *Hatching Aliens* made more use of vocal, and other, techniques; this was a dramatic performance with the sudden changes of mood very convincing. Ian's descriptive introductions set the mood for each of the pieces in the programme, not least for *Orange Dawn*, which was dedicated to the late Averil Williams. Evoking a sunrise over African plains, Ian's phrase 'taking it back to where it all began' seemed to me to have a double meaning here: whilst he intended to describe the primitive beginnings of mankind that inspired this piece, after hearing his later works it felt as if he was also taking his audience back to where it began for his compositions: the absence of techniques other than alternative fingerings in *Orange Dawn* seemed beautifully simple after the other music in this performance.

**LAURA BEARDSMORE**



Ian Clarke.



#### IAN CLARKE

Ian's concerts are always amazing. It was with great anticipation that we heard his quintet *Spells* premiered in the UK. It was commissioned, recorded and performed by the Leipzig-based *Quintessenz*, and has been performed by other flute quintets (*Charm of Finches* in Canada recently), so it was great to hear this live. His ensemble brought five fabulous British flute players together for this performance: Ian performed with Sarah Newbold, Ian Mullin, Luke O'Toole and Simon Williams. The work evoked spirits and witches from the realms of heretic imagery, dancing with wands and arms flailing. It captured quite a vivid ghoulish picture. All the parts are written with a balance of theme and texture, and seemed fun to perform. Ian's sound-world in *Hatching Aliens* also drew strong images from one's thoughts: stressful encounters with unusual beings, conflicts in communication and a fantastic texture within seemingly limitless possibilities through the registers of his voice through the flute. Exquisitely balanced in the piano part by Tim Carey, the landscapes in this piece really persuaded the listener to extend their boundaries of textures. Ian dedicated his performance of *Orange Dawn* to his "inspiring and much loved" teacher, Averil Williams, who recently passed away. It was a beautiful homage to a wonderful musician and mentor.

**LISA NELSEN**

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## BODY MAPPING

How do the great natural performers do it? They understand instinctively that how we use our bodies affects the way we sound and play. So it makes sense that both our playing and how we move are affected by how we THINK we are structured.

As a student years ago there was a certain taboo in talking about the body. People were mainly concerned with learning the instrument and really only talked about the body in hushed tones, with a degree of shame and secrecy, usually linked to the 'unmentionable': injury. Nowadays students are beginning to understand that we learn to play our bodies as well as our instruments: the two are inseparable. So, finally, talking about the body is out in the open! We have flute players who are more expressive and communicative, who move well in order to play better.

The *Body Shop* session at the 2018 BFS *Future Flute Fest* began with a short introduction to Balance. We then focused on the arms within the context of the whole body.

'Maps' of our movement are stored in the brain, and how we move depends on how we think we are structured. If our Body Map is accurate, movement will be natural and fluid; but if our Body Map is inaccurate then our movement will be inefficient and can lead to injury. Therefore training movement itself has become the business of the instrumental teacher.

What we call 'Body Mapping' is the conscious correcting of one's own personal body map to produce efficient and effective movement, and it is always a relationship between mind and body.

Body Mapping is a practical way of understanding anatomy and physiology. We are not trying to gain academic knowledge, but practical knowledge that we can experience in our own bodies, through our instrumental playing. We train movement through looking at anatomical images and at bones, through sensing movement using our kinesthetic sense, by palpating our own bodies, and by looking at models of excellent movement. We train our senses, which send messages about ourselves to the brain, and we discover how to access our Inclusive Awareness, the ideal condition for performing.

Body Mapping does not involve physical contact so is suitable for instrumental teachers to deliver in lessons.

Barbara Conable founded Andover Educators, a company which trains musicians to teach Body Mapping.

**SARAH NEWBOLD**

### ESSENTIAL READING FOR THE FLUTE TEACHER

Barbara Conable, *What Every Musician Needs to Know About the Body* (GIA Publications)

Lea Person *Body Mapping for Flutists* (GIA Publications)

Amy Likar *The Breathing Book* Mountain (Peak Music)

Sandra Blakeslee & Matthew Blakeslee *The Body has a Mind of Its Own* (Random House)

Barbara Conable & William Conable *How to Learn the Alexander Technique* (Andover Road Press)

Judith Kleinman & Peter Buckoke *The Alexander Technique for Musicians* (Bloomsbury)

- Sarah Newbold is a flute player and licensed
- Andover Educator.

Mark Sparks performed music by Katherine Hoover, Verne Reynolds and Robert Schumann to a captivated audience. Sparks played with a warm sound and a good deal of musical sensitivity, and there was a true feeling of collaboration with pianist Tim Carey.

The evening Gala was a performance by French flute player, Sophie Cherrier. Professor at the Paris Conservatoire and long-serving member of Boulez's flagship ensemble, the Ensemble Intercontemporain, Sophie's programme brought together seminal works of the twentieth century, from the unmistakable French sound of Debussy to Fukushima's *Mei* and a dazzling performance of the Berio *Sequenza*. Sophie's choice of work from the last ten years was Matthias Pintscher's *beyond (a system of passing)*, a highly engaging piece which challenges the virtuoso capabilities of the contemporary flute. This was a highly enjoyable recital which brought the day to an energetic and inspiring close.



“ The skeleton that Newbold brought was one of the most useful guests at the festival!

### SARAH NEWBOLD

Sarah Newbold gave a fascinating workshop on how the way we use our bodies affects our performance. Combining body mapping, Alexander Technique and Feldenkrais, her interactive session was very well structured and made us really think about how we understand our bodies when we're playing, as 'the way we move comes from how we *think* we're structured'. What was particularly successful about this session was the mixture of instruction, passing round skeleton models and audience participation, and I came away keen to learn more, as did the large queue of people signing up afterwards for more information about body mapping courses!

**LAURA BEARDSMORE**





Mark Sparks.

### SOPHIE CHERRIER

Sophie Cherrier, who gave one of the two Gala recitals of the Festival, is one of France's finest flute players and is a teacher at the famous Conservatoire National Supérieur of Music and Dance in Paris. She enchanted the audience demonstrating a beautiful example of the elegant French school of playing.

Sophie, together with pianist Fuminori Tanada, presented an interesting, varied and International programme presenting works by American (Barber), French (Debussy and Ravel), German (Pintscher), Hungarian (Bartok), Italian (Berio) composers and as an encore performed a piece by a Russian composer (Tchaikovsky). Even though it was a whole collection of works by composers from different countries, the inclusion of three works by Debussy in the programme felt as if Ms Cherrier had given her recital in tribute to Claude Debussy, whose centenary is being marked this year. Sophie's interpretation of Debussy and Ravel were my personal favourites of the evening; her musical personality perfectly suited the impressionistic style of these composers' compositions and she conveyed so beautifully the atmosphere and the character of the pieces.

There was a lovely touch to the recital when Sophie suddenly appeared on the balcony of the venue to perform *Syrinx*. The solo flute piece went seamlessly into the Debussy Etude for piano solo, which was very refreshing to hear for the flute festival audience, and added something special to the atmosphere. Both pieces were played beautifully and with much flair.

In Fukushima, the beginning and the end of the piece sounded gorgeous as Sophie played the most magical *pianissimos* and showed great contrasts in character.

Matthias Pintscher's *beyond (a system of passing)*, Sophie's choice of piece from the last ten years, was written in 2013 for Pahud. It's a wonderful piece, although it sounded ever so hard! Sophie even mentioned to the public that it nearly kills her every time and she wasn't sure she'd be able to come back for the second half of the recital! It went up to very top Fs, but Sophie even managed to play those extreme pitches with much elegance.

### MARK SPARKS

American flautist Mark Sparks' programme consisted mainly of works which may have been mostly unfamiliar to a British audience. He began with his own arrangement of Schumann's *Three Fantasy Pieces*, which showcased a wide expressive and dynamic range, particularly in the slower second movement. The last movement was playful in character, with interplay between the flute and piano and contrasts between lighter and more virtuosic passages. Katherine Hoover is a name known to British flute players, although *Spirit Flight* is perhaps not her most well-known piece; Mark's performance of this work for solo flute was expressive and evocative and conjured in my mind images of vast, empty North American landscapes. To finish, another American work: Verne Reynolds' Sonata. For me, the highlights of this piece were movements two and three; the quick second movement reminded me of the Mucsynski sonata in its playful character, and quickly changing meter and rhythmic patterns, while in the third Mark's tone colours were always expressively chosen, bringing out the nuances of the melody and balancing the darker piano music with the brightness of the flute sound.

**LAURA BEARDSMORE**



Sophie Cherrier.

She showed a great control over the instrument, and the clarity and enunciation of the articulation was spectacular. The piece incorporated some amazing finger technique which Sophie performed with a great mastery.

Sophie also impressed the audience by performing Berio's *Sequenza* from memory, and at a very impressive speed. She also played an arrangement of Bartók's *Suite Paysanne Hongroise*, full of gypsy rhythms and folk melodies which she played with great character.

Her playing had a wonderful fluency and naturalness to it, with beautiful phrasing, gorgeous *pianissimo*, especially in the high register, and very fine and precise articulation. She had great evenness and balance within all the registers with a wonderfully rich bottom register, beautiful middle register and singing top register. It was a highly enjoyable recital by a great flute master.

**ALENA VALENTIN**



# SUNDAY

The last day of the festival began with another opportunity to explore the temptations on offer at the trade stands, followed by a performance from the festival's flute choir, who had been rehearsing during the weekend under the expert guidance of Mel Orriss. A well-chosen programme featured Orriss's own highly skilled arrangements (including one of my favourites, *Walking the Dog* by Gershwin, complete with an impressive G treble solo played by Joss Campbell) as well as a selection of works published by UK independent publishers. This was an excellent opportunity for festival attendees to get stuck in and do some playing, and it fostered a wonderful spirit of community and enjoyment. These sorts of events are an important element of flute festivals and a great way of making new contacts while also developing performing skills and learning new repertoire. Congratulations to all who took part!

Next came a recital from one of the UK's favourite flute players and the BFS's own Vice President, Wissam Boustany. As is customary for Boustany, both he and pianist Aleksander Szram performed the whole programme from memory, and the duo created an engaging and emotive atmosphere throughout this musically demanding programme. One of the highlights was the UK premiere of Boustany's newest composition, *Future Blossom*, dedicated to Eva Kingma.

At lunchtime, we were thrilled and delighted by Tilmann Dehnhard's humour, personality and extended technique expertise. Processing from the back of the hall, he captivated the audience with an array of spectacular sounds from timbral trills to singing and playing, and beatboxing, flowing together seamlessly thanks to an impressive circular breathing technique. In this workshop recital, Dehnhard premiered his new solo work written for Wally Hase—*Yorishiro*—which features microtones and multiphonics in an expressive and entertaining showpiece.





## WISSAM BOUSTANY

Wissam Boustany is a former professor at the Royal Northern College of Music and Trinity Laban Conservatoire of Music and Dance, Artistic Director and Principal Conductor of the Pro Youth Philharmonia.

Wissam's recital consisted of three works—Sonatas by Johann Nepomuk Hummel and Edwin York Bowen, and *Future Blossom*, Wissam's own composition. All three pieces were performed with a great virtuosity and expansiveness. The World Premiere in this recital was Wissam's own piece, which he wrote for Dutch flutemaker Eva Kingma to celebrate her receiving a Lifetime Achievement Award at this year's National Flute Association Convention. Wissam said he decided to call the piece *Future Blossom* because he felt Eva's work is about the future as she has revolutionised the modern flute by creating the Kingma quartetone system. The piece is about the transition of the modern flute into an instrument that is able to expand into the future (contemporary extended techniques) and the past (modes that incorporate quartertones in an expressive and natural way) simultaneously. The piece starts quite 'straight' but evolves into a long, improvised section that suddenly sounds like the *nay*, a traditional bamboo flute from the Lebanon and the Middle East. *Future Blossom*, a relatively short piece, is very engaging and grabs the attention with its new sound palette for flute and piano.

Wissam's sound seemed to expand the concert hall itself. The lines were long and connected. He was a force of nature that took the audience on an engaging journey of sound of the whole palette of colours and dynamic contrasts. This recital was an exciting performance where lyricism, power and intensity were combined in an equal balance.

**ALENA VALENTIN**



**ABOVE** Wissam Boustany & Aleksander Szram.  
**LEFT** Tilmann Dehnhard.

## TILMANN DEHNHARD

Tilmann Dehnhard, teacher at the Jazz Institut Berlin (University of the Arts) is a German flute player whose style combines jazz, modern playing techniques and improvisation. His workshop recital was light-hearted and fun, and the audience could witness Tilmann doing an occasional little dance on stage! His enjoyment and passion was clearly conveyed to the audience. He engaged very well with the listeners through his music and the way he interacted with us. At the workshop he made it sound as though circular breathing was very easy, so I feel like I should give it a shot at some point! Tilmann's performance was a pleasant and entertaining workshop recital.

**ALENA VALENTIN**

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After a final chance to visit the trade stands, past winners of the BFS School Performer Competition, Francesca Biescas Rue and Ruby Howells demonstrated their skills in a short recital. The standard of these young players was excellent, and they both performed with musical maturity and impressive stagecraft. These two young players are testament to the high level of the BFS competitions, and their potential to highlight the best of young flute playing talent.

The *Future Flute Fest* featured several contemporary works, and in a special session on Sunday afternoon, new works by British composers Simon Holt and Colin Matthews were expertly performed by Michael Cox and Joshua Batty.

The final recital of the day was a spellbinding performance from the Principal Flute of the Chicago Symphony Orchestra, Stefán Ragnar Höskuldsson. Dedicated to the memory of Peter Lloyd, we were treated to music by Debussy, Franck, Liebermann, Taffanel and a new work by Lora Al-Ahmed, a talented student of Lowell Liebermann's in New York. Höskuldsson played with an arresting musical expression, facilitated by a flawless technique. This was, without doubt, one of the best flute recitals I've heard for a long time.

The Festival came to a close with a BFS tradition - an audience participation rendition of Faure's *Cantique de Jean Racine*, arranged by Trevor Wye, who came to conduct.



Francesca Biescas Rue.



Ruby Howells.

### FRANCESCA BIESCAS RUE AND RUBY HOWELLS BFS School Performers

I always find it interesting to hear recitals by up-and-coming performers. The last day of the Festival presented a concert of two of the latest BFS School Performer Competition winners, both performing with the amazing Tim Carey on piano. Francesca Biescas Rue, winner of the competition in 2017, performed *Duo* by American composer Aaron Copland. Francesca conveyed lyricism and pastoral character of the piece very well and played with a wonderful full sound.

Ruby Howells, winner of the 2018 School Performer competition, chose to present the first movement from a concerto by the Czech composer Johann Stamitz, followed by an arrangement of Felix Mendelssohn's *Rondo Capriccioso*. I enjoyed Ruby's lovely phrasing in Stamitz, and her enjoyment of both pieces, which she clearly was very fond of, transmitted to the audience very well.

**ALENA WALENTIN**



Drinking coffee with old friends,  
meeting new flute friends,  
and discovering just a few minutes into the conversation that you have a teacher in common,  
a past ensemble in common,  
or something else that links you together.  
The flute world is indeed a small world.

### MICHAEL COX AND JOSHUA BATTY

It was fabulous to have both composers attend the recital and introduce their pieces.

First in the programme was *Bell-wether* by Colin Matthews. This piece was written in memory of Sebastian Bell and the premiere of the piece was given by Michael Cox at the Royal Festival Hall on 24 January 2018. A world-renowned flautist, Michael Cox performed the work with a great virtuosity. *Bell-wether* is very unlike the usual alto solo work—it was very lively, scherzando-like, and Michael said it reminded him very much of Sebastian Bell's character. Michael introduced an amazing range of dynamics, colours and characters in this piece. He demonstrated impressively strong *fortissimos*, cutting edge *pianissimos*, subtlety of phrasing and very resonant playing throughout the whole range of the flute. It is very rare to hear the alto flute being played with such control and artistry. I could listen to an alto flute playing like that for a long time!

The second piece in the programme was the world premiere of *Amistad* for two flutes by Simon Holt. The piece was written for Swiss flute players Emmanuel Pahud and Thierry Fischer.

The letters of the name of the piece denoted what pitch the movements started on.

A = A

Mi = E

S = Eb (as in German)

T = ti (=B)

A = A

D = D hence all the top Ds at the end!

*Amistad* is a very technically demanding piece with quite a turbulent and intense character and it was performed by Michael and Joshua with a great virtuosity, control, perfect blend and attention to the details.

**ALENA WALENTIN**

## STEFÁN RAGNAR HÖSKULDSSON

On Sunday afternoon, the British Flute Society treated the audience to a Gala recital by Iceland-born Stefán, Principal Flute of the Chicago Symphony Orchestra.

Stefán performed with pianist Michael McHale and dedicated the performance to Peter Lloyd, who he studied with at the Royal Northern College of Music. The recital included many interesting pieces, some of which are core repertoire pieces for the flute, such as Debussy's *Prélude à l'après-midi d'un faune*, Taffanel's *Fantasie sur Der Freischütz* de Weber and Franck's violin sonata arranged for flute. One of the other pieces—Liebermann's *Elegy*—was less well-known to the British audience and there was also a world premiere of a new piece, *Two Skazkas* for solo flute by a young female composer, Lora Al-Ahmad.

*Skazka* is the Russian word (also used in Bulgarian) for fairytale. Lora was born and raised in Bulgaria to a Jordanian father. Growing up, she was surrounded by fairytales from different origins. Lora's *Two Skazkas* are mainly inspired by the nature of these folk tales, which tend to be very imaginative and have extreme contrasts in mood and character. Lora chose the flute as the instrument for her fairytales as she thought the flute was a very appropriate instrument to choose as the "storyteller"! Stefán was fantastic at conveying the story. This two-movement piece was animated with a clear narrative that perfectly suited its title. The first was quite meditative and improvisatory and the second presented two very different characters—one feeding off another—one singing, lament-like, the other featuring quirky, dance-like springing. I do hope the piece will be published so that many flute players can enjoy learning and performing it!

Stefán had an elegant interpretation in all the pieces that he performed during the evening, showing much attention to the harmonies. He managed in every single piece to present a whole palette of colours and really impressive range of dynamics. All the fast passages were so beautifully liquid. Articulation and intonation were so fine that he made it seem as if it were easy. In every piece he reflected the period that the work was written in and introduced new colours when you thought the palette has been all used in the previous pieces.

It is very rare that you hear the flute being played like that. Stefán isn't just a flute player who is absolutely brilliant, but is an Artist that moves you, inspires you and draws your attention from the first to the last note. Brilliant and stunning playing.

**ALENA VALENTIN**

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## Lorna McGhee

Royal Academy of Music  
21 September 2018



**T**he students of the Royal Academy of Music were lucky enough to have a morning of masterclasses with the wonderful Lorna McGhee. Five students were selected to play and Lorna covered a wide variety of topics through the repertoire chosen. She had many humorous points and stories to tell, my favourite being comparing sound to a tiger at a zoo getting aggravated in a cage. She said, like the tiger, give your sound a bigger cage. The main point I took from

the morning session is that with all aspects of playing, you can always push yourself that much further and are capable of more than you think.

In the evening, at the David Josefowitz Recital Hall, Lorna gave a recital which was free to the public. It is safe to say there was no shortage of familiar faces in the room, such as Wibb, Ian Clarke and Karen Jones, to name a few. For this concert Anne Marshall accompanied Lorna on the piano. »



To open the concert, Lorna and Anne were joined by Yi-Hsuan Chen, a third year undergraduate student at RAM, playing Leclair's Chaconne. Lorna entered the stage wearing a gorgeous navy gown with a beautiful, shimmering silver neckline; there was no shortage of glamour on the stage. It was a wonderful grand opening to the concert; there were beautiful conversations happening between the three instruments and a beautifully varied use of dynamics. It was a pleasure to watch such great ensemble playing and the different tones of the flutes complemented each other well.

Next on the programme was *Sinfonische Kanzone*, op. 114 by Karg-Elert. Lorna spoke about how Karg-Elert had been a student of Reinecke and how the flute line in this piece is very vocal, and there are conversational elements between the flute and piano. The vocal-like passages were seamless and the top register was stunningly quiet; it was as if she was able to touch the notes so softly, which was a complete contrast to the passionate, powerful melody. The cadenza section was truly magical as she allowed herself space to explore her wide palette of chameleonic colours.

During Wibb's arrangement of Bach's *Aus liebe will mein Heiland sterben*, the recital hall felt completely transformed into a chapel. Her tone for this was so tender and pure; there was a true sense of God in the room. It was extraordinary to believe that it was the same person playing.

Vitali's Chaconne added a highly virtuosic flare to the end of the first half of the concert. The flute part in itself sounded like a challenging piece of chamber music. At times, if you shut your eyes, it were as if three flutes were playing together, let alone one person alone conquering all these deeply challenging flourishing lines! There were also deep, rich melodies so dramatically played, it was like her flute had transformed into a cello.

The second half opened with Dohnanyi's *Ruralia Hungarica*, op. 32c. I think it is safe to say that this was completely different from the first half. Sally Palmer, a fourth year undergraduate at RAM, joined Lorna and Anne for this piece. The Presto was wild and exciting and I don't think there was a person in the room who wasn't engaged! There was a cheeky, snappy section in the

● PROGRAMME

● **Jean-Marie Leclair l'Aîné**

Chaconne from *Deuxième Récréation* op. 8

● **Johann Sebastian Bach** (arr. Bennett)

*Aus liebe will mein Heiland sterben*

**Sigfrid Karg-Elert**

*Sinfonische Kanzone* op. 114

**Thomaso Antonio Vitali** (arr. Charlier)

Chaconne

**Ernst Von Dohnanyi**

*Ruralia Hungarica* op. 32c

I. Presto II. Andante rubato, alla zingaresca

**Aaron Jay Kernis**

*Air*

**Claude Debussy** (arr. McGhee)

Sonata for violin and piano

I. Allegro vivo II. Intermède: fantasque et léger  
III. Finale: très animé

middle and it was great to see the three players clearly having such a great time on stage. The second movement was lyrical and the melody passed between the three instruments. Sally's charming, delicate sound complimented Lorna's beautifully and helped make this movement so wonderfully special. Lorna's solo at the end of this piece was like a clear, tender whisper and was exquisite.

Next was *Air* by Aaron Jay Kernis. Personally, I would say that this was one of the more stunning moments in the concert. We were transported into this still sound world, which left the listener with the illusion that they were floating. The changes in register were seamless and there was a sweet, gentle element to the vocal passages, which provided a sense of the divine. The silent, pure tone produced in this piece really showed off her true virtuosity. At times it felt that the atmosphere created was so magical, your own breath could disturb it. At the end of the piece, it was so silent for a period of time that you could have heard a pin drop. I strongly suggest researching all the pieces performed in the concert, but I certainly can't recommend listening to this one enough.

To close the concert, we heard Lorna's own arrangement of the Debussy Violin Sonata. She herself admitted that this was one of her favourite pieces and is obsessed with the last three Debussy Sonatas. The first movement reflects the sea and you really got a sense of that due to the floating and sailing passages. There was no limit to the controlled, unforced volume produced and you would have believed it was a violin playing. The second movement had a haunting *Syrinx*-like quality to it, which was very special. Cleverly, Lorna had replaced some of the violin techniques with some flutter tonguing! The final movement, which Lorna described as an 'effervescent, bubbling, Neapolitan dance' had no shortage of prowess and brought a grand finale to the programme. If I didn't already know this piece, I would believe it was composed for the flute. It's safe to say, the flute repertoire has earned a new gem.

After this stunning end to the programme, the audience were still left wanting more, so Lorna and Anne returned to play an encore: Debussy's *Beau Soir*. This stunning arrangement brought a hypnotic end to the concert with Lorna's lulling sound gently sending us to sleep.

It was so wonderful to watch a recital with such an exciting, diverse and compelling programme. Lorna had clearly thought outside the box, introducing everyone to lesser-known works away from the standard repertoire. It was wonderful to see two Academy students on stage alongside Lorna and they must be applauded for their hard work and little rehearsal time. Finally, Anne Marshall must have a special mention. Her accompanying skills were full of flair and the music was always well balanced. Extra thanks must be given for accompanying (and sight-reading) all the pieces in the masterclass that day.

**EPSIE THOMPSON**

## Nicola Woodward and friends

Rockhampton Church, South Gloucestershire  
12 October 2018



And so to Rockhampton, a small village in South Gloucestershire, on a stormy Friday night to attend a concert by candlelight in St Oswald's Church given by Nicola Woodward. It was indeed fortunate that the candles were available as there was no power in the church due to a power line having come down in the high winds!

This charity concert featured an unusual and varied programme of largely unaccompanied flute music, for the most part written in the 20<sup>th</sup> or 21<sup>st</sup> centuries. The technical demands of Wissam Boustany's *...And the Wind Whispered...* were well negotiated and the performance was convincing. I was particularly impressed by Nicola's own composition *Nothing but the Truth* which effectively used a number of contemporary techniques including digital delay effects (with the help of an alternative power supply!)

We were reminded in the programme notes that the work of Charles Koechlin is sadly largely unknown today, and for flautists in particular his 96 pieces for solo flute offer a wealth of finely crafted miniatures. Nicola performed six pieces from the *Chants de Nectaire* with great sensitivity.

Although I would have perhaps liked the opening performance of the CPE Bach solo sonata to have a more elegant shape and the articulation to have been crisper, this was more than compensated for by the rest of the programme, not least the Irish traditional music set (played on the low D and penny whistles) and a fine performance of Katherine Hoover's *Winter Spirits* inspired by native American music.

The final item in the concert, Anze Rozman's *A Lovely Story* for piccolo and flute ensemble, was composed for the European Piccolo Festival in Slovenia in 2013 and proved very effective, with slight slippages in tempo and ensemble perhaps inevitable given the poor lighting conditions. The capacity audience made their appreciation clear at the end of what was a very enjoyable concert.

**MALCOLM POLLOCK**

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# recordings



**BETA QUARTET**  
BETA QUARTET  
Merandi Records © 2017

*BETA Quartet* is the debut album of the flute quartet of the same name, the contents of which presents a variety of contemporary repertoire. The ensemble is made up of four female musicians; Brittany Trotter (who has since been replaced in the quartet by Meg Brennan), Eftihia Arkoudis, Tatiana Cassetta, and Alyssa Schwartz. Each member of the quartet has achieved numerous awards and accolades from their performances as individuals, in addition to achieving success as an ensemble.

This album presents a wide variety of composers (both female and male) from around the world which demonstrate several contemporary flute-playing techniques. Some pieces, such as Mark Fromm's *Dances of the Lake* (2004) take a more traditional approach in terms of melodic and harmonic ideas, but Fromm still depicts a contemporary sound-world through some of his harmonic and timbral approaches. In contrast to this, pieces such as Jennifer Higdon's *Steeley Pause* (1988) and Derek Charke's *Raga Sept* (2004) utilise a more stereotypical contemporary sound-world throughout both pieces.

The BETA Quartet presents an extremely strong sense of cohesion, with each performer blending their sound and tone-colours with the others. This creates an almost choral effect, in that it is, at times, almost impossible to distinguish one player from another as they pass melodic lines to each other. The intonation and sound quality is meticulously controlled by all of the performers throughout the album, so there are moments where it would be easy to believe that there was only one person performing rather than four. In addition to this, the ensemble easily navigates through stark changes in mood and emotive ideas, demonstrating their skills as soloists and as an ensemble; this is especially apparent in the pieces with multiple movements.

This CD presents a fantastic introduction to the BETA Quartet and its members to the wider community of musicians and music-lovers; it will be interesting to see what exciting musical content they produce next.

**BETH GODFREY**



**QUANTZ: FOUR CONCERTOS  
FOR FLUTE AND STRINGS**  
ERIC LAMB, FLUTE  
Profil © 2018 PH18023

Quantz was a prolific composer of flute works, primarily because of his association with Frederick the Great. He wrote over 200 concertos for the king, which were performed at the court. According to Lamb's detailed liner notes, three copies of each piece were made and sent to Frederick the Great's residences in Potsdam, Charlottenburg and Sanssouci. They were therefore preserved, without editorial intervention from publishers, enabling access in modern times to the manuscripts in their original forms.

This CD presents four of the concertos, demonstrating Quantz's breadth of expression and willingness to write for keys which were relatively challenging for the baroque flute, such as E $\flat$  major and G minor. Quantz was a relatively conservative composer, preferring to write in a baroque style that pleased King Frederick rather than adapting to incorporate modern innovations, such as are associated with CPE Bach who was in the court at the same time. The slow movement of the E $\flat$  major concerto (No. 109) has recitativo-style elements, which gives way to a florid, technically challenging final movement. Quantz's innovations came in flute design, and it is likely that the technical demands of his works reflect his experiments in improving the instrument.

The opening of the G minor concerto (No. 97) has a clear Vivaldian influence, and strong pounding rhythms. This is a powerful concerto with a distinctive character and a lot of energy. Stylistically contrasting, the suspensions which begin the E minor concerto (No. 95) bring to mind the music of Pergolesi; as a fan of dissonance this has an immediate appeal. The lyrical slow movement is a beautiful moment of repose, before a spirited final movement provides a sense of lightness. The final concerto on this disc, No. 146 in E major shows yet another side of Quantz's compositional personality, with its stately restraint and poise giving a sense of elegance.

The clarity of this recording is immediately striking, mixed with a carefully considered balance which gives every instrument space to be heard. Although this is a modern instrument recording, Lamb plays on a Sankyo wood flute which approaches a tone quality one might expect from a baroque flute. His playing is musically appealing, phrased with sensitivity and understanding. The intonation from the whole ensemble is flawless, allowing the music to resonate, and the technical passages are played with precision. The strings and harpsichord of the Kölner Akademie under Michael Alexander Willens are compelling throughout, combining with Lamb's virtuosity to create a recording of the highest order.

**CARLA REES**



**SILVER VOICE**  
KATHERINE BRYAN, FLUTE  
Chandos © 2018 CHSA 5211

I first heard a track from this CD on Classic FM a few months ago and was deeply impressed. A few weeks later I had the privilege of writing a review of it.

As the title suggests, this album has taken flute playing to another level of sophistication and technical brilliance in relation to the human voice. Meticulously researched, each aria libretto, and the singing technique connected with it, has been the subject of detailed study and treated with the utmost respect and sensitivity. The tone colours and luminosity of Katherine Bryan's sound, phrasing and exquisite technique, combined with the outstanding playing and musicianship of the Orchestra of Opera North conducted by Bramwell Tovey, make this album an absolute joy to listen to.

This is a 'must have' CD for every flute player's collection and is also a wonderful introduction to the flute, as well as opera, for anyone who is not familiar with either. Order it for Christmas!

**KATE CUZNER**



**COMPOS MENTIS**  
NÅ  
FMR Records © 2015

This CD combines flute player Kate Cuzner with the ethereal sounds of Macolm Ball's ondes martenot. The material is all improvised and unedited, and features bass flute, flute and bansuri. The opening track, *Offering* has a meditative feel, which, combined with the title, gives a prayer-like mood, with the two instruments weaving around each other in a simple dialogue. The pace picks up in the second track, *Tempus Fugit*, which features a range of extended techniques in the flute including singing and playing. *Alpha Waves* enables us to hear the ondes martenot contrasting against the sound of a digital piano, while *Dusk Street Drift* begins with some atmospheric street sounds before an ostinato bass line sets up a rhythmic groove. This is a mellow track which conjures up the atmosphere of a late night jazz club, and for me, one of the most successful on the disc. *Yama no Kiri* takes us to Japan, while *Compos Mentis* blends the sound of the flute and the ondes martenot in a fascinating mix. The final track, *z8\_GND 5296* is an extended soundscape of resonant electronics and bamboo flute utterings, creating an unearthly ambience which is both captivating and transporting. This duo has a unique sound which draws the listener into its imaginative sonic environment.

**CARLA REES**



**FOOD FORAGERS**  
MARK LOTZ/ALAN PURVES  
Unit Records © 2018

This one is not for the faint hearted—expect sudden accents and don't turn the volume up too high if you are jumpy! Combining Mark Lotz' contemporary flute sounds with eclectic percussion and electronics from the "Professor of Squeakology" Alan Purves, the opening tracks of *Food Foragers* are filled with textures that I can only describe as slightly unnerving—but that's ok, music isn't intended to make us comfortable after all.

The album opens with a distinctly rhythmic feel provided by a percussive riff on dadi bells. *Abu in the Sky* is almost hypnotic, the way the percussion really draws the listener in. *Hog Time* is a short and unforgettable interlude—Purves brings the pigs, yes, pigs...

As the music moves towards more free sounds, Purves' sensitive use of percussion in *Echoes of a Life Hereafter* beautifully complements Lotz' flute. Lotz' playing has a mellow feeling of ease to it, even when the overall feel of the music is more frantic. A personal highlight on the first listen is the fun *Piepkuiken (for Hermeto)*, fusing piccolo with Purves' percussive toys, juxtaposed with the pacing bells and bass flute in the following track, *Petal of a Rose*.

*Endurance*, not surprisingly, is the longest track on the album, and perhaps one of the most tonal and melodically inclined with several layers of flute. The rhythm becomes dance-like, before flute harmonies give way to a more free solo from Lotz. *Ice Breath* in contrast is the least flute-filled track. Instead toy carousel is the focus here, almost like a jack in the box waiting to burst out...

We hear slightly more conventional jazz flute sounds and percussion on *Back Scratcher*, but not before the more noise-based *Kingfisher*. *River* and *Belly Buttons* have a tendency towards stereotypically "Indian" sounds, borrowing idioms from that part of the world. I shall say no more. The title track *Food Foragers* merges a typical jazz flute solo with punctuated squeaks, with grunts that take us back to the sound palette of *Hog Time*.

*Hanging Out* reminds me of rush hour—the percussion reminiscent of car horns at a chaotic and busy junction, whilst the alto flute whizzes around. The mellow mood peaks with the penultimate track, the aptly named *Lullaby for Time*, a relaxing antidote to its predecessor.

What Lotz and Purves have created here is quite unique and unlike anything I have ever heard. Overall, this recording creates the impression that there are more than two people playing on this record, no more so than the final track *I'm So Sorry Blues*. The contrabass flute lays down a grooving bassline, while Purves drops the percussion in favour of tin whistle!

**DILJEET BHACHU**

»

## sheet music · solo flute

**RICARDO MATOSINHOS**

KRÍSIS

Ava Musical Editions © 2015

This is an enjoyable work in the three short movements with a strong Latin feel. The first movement, entitled *Troika*, features flowing semiquaver sextuplets which explore repeated intervallic relationships. The movement ends with a scream, which I'm sure will be enormously enjoyable to some performers! The second movement, *Cry*, is slow and expressive, played with rubato and features many syncopations. The piece ends with an exuberant *Village Party* with repeated semiquaver passages allowing an opportunity to demonstrate fast finger and articulation technique. The music is fun to play and is likely to stretch an intermediate student—ideal for Grade 6 or 7 players looking for something a bit different. Recommended.

**CARLA REES**

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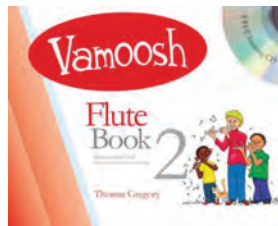
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## methods and studies

**THOMAS GREGORY**

VAMOOSH FLUTE BOOK 2

Vamoosh Music © 2017

I enjoy using *Vamoosh Flute Book 1* with (mainly younger) beginners, as initial teaching material or to supplement other tutor books. The second book in the series continues the theme of traditional and original tunes with a fun CD accompaniment, great for students to use when practising. There are also piano parts, available as a separate book, which provide manageable accompaniments and some brief helpful teaching suggestions for the pieces.

Book 2 starts where Book 1 left off, assuming knowledge of an octave of notes from low D upwards (all the naturals plus B $\flat$  and F $\sharp$ ). Gradually adding new notes, techniques and rhythms, it extends the range down to low C $\sharp$  and up to second octave A. The fingering diagrams are big, clear and easy to follow, and there are good simple explanations of musical terms the first time they're used. There are well-known tunes such as *Old MacDonald*, *London's Burning* and *Jingle Bells* and easy versions of classics by Tallis and Beethoven. The original compositions have titles which match their characters brilliantly, from the elegant *At the Ballet* to the chromatic *Naughty Neighbours* (to be played 'sneakily!') to the dramatic 'take-off' of *Airport!* Some pieces appear in the Vamoosh books for other instruments, so students can potentially play together with friends on other woodwinds and strings.

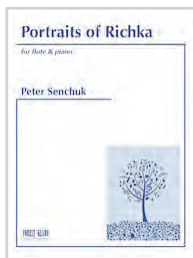
Several pieces encourage the development of musical skills such as improvisation, playing in rounds, playing an accompanying part, and working out a 'mystery tune' from the given notes. There's even the opportunity to introduce some extended techniques in *Walk on Mars*, which opens with the instruction to "use your flute to make up some noisy space sounds!".

As with Book 1, this is a useful, enjoyable addition to the range of tutor books for the early stages of learning the flute.

**RACHEL SHIRLEY**



# flute and piano



**PETER SENCHUK**  
**PORTRAITS OF RICHKA**  
 Forest Glade © 2017

Written for flute and piano, this work combines traditions from villages and regions across Ukraine with new musical material. Senchuk pays homage to his family home by drawing on the ornamental characteristics of the *sopilka*, a Ukrainian flute. Harmonics work well as an aid to this timbre, although an over-blown middle C $\sharp$  doesn't add to this effect. The suite begins with solo flute, written with quotes from a traditional Ukrainian folk song, *Between Two Mountains*, representing the mountainous terrain surrounding Richka. Senchuk marks this section *quasi cadenza*, with further instructions promoting the performer's use of the score for their own expression. The movement naturally contrasts between the semiquaver and the slower, lyrical passages, ending with a beautiful over-blown phrase in the upper octave that really highlights the tonality of the piece, and the timbre of the *sopilka*. When the piano comes in, the splayed chords and repetition of rhythmic patterns adds colour to the flute's now energetic line. The second part of the suite, titled *Vesillya*, captures the dance and celebration of a wedding. The melody, constructed from newly composed material, takes you in unexpected directions, jumping between scalic passages and syncopated rhythms or long trills. *Litya* (memorial) then relaxes the tempo quite significantly.

Senchuk's programme notes detail the importance of the Ukrainian Orthodox church, both to the villages of Ukraine and to this piece. Just as the church is situated at the centre of the village, Senchuk chose to embody a hymn (*Vichnaya Pamyat*) within this third section. On the final time through the hymn, the flute plays a descant melody, directed as "uplifting". *Arkan* brings together musical ideas from the previous sections in a lively, rhythmic section that draws from a traditional Hutsul dance, the Arkan. Typically, men would dance around a fire in a circular motion to a 2/4 metre. Senchuk, however, sets his Hutsul dance in a mixture of metres with fragmented rhythms, directing the tempo towards a climatic finish. The final semiquaver section of this movement is given the performance direction of "as fast as possible (152+)" and includes several metre changes which all lead towards the *fortissimo* ending on a super D, really adding to a dramatic finish. Overall Senchuk gives the performers a lot to work with, including mood changes, tone colours and some complex scalic passages.

**EMILY HALL**



**W.A. MOZART** arr. **ROBERT STALLMAN**  
**RONDO IN D MAJOR K. 485**  
 Edition Svitzer © 2016

This is a highly convincing arrangement for flute and piano of a work originally written for piano. Dating from 1786–7, this piece takes its theme from JC Bach, whom Mozart had met in London as a child. The flute part is idiomatically arranged, and without knowing the original, one might imagine it had been written with the flute in mind. The piano part is simple, taking mostly the left hand of the original, and leaving the flute to play all of the semiquaver runs. This helps to make it ideal for teachers who are second study pianists, or for young players to explore together. This is a well-presented edition and a welcome addition to the flute's repertoire.

**CARLA REES**

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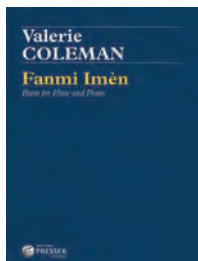
# flute and piano



**RENE RUIJTERS**  
PETITE FANTAISIE  
Billaudot © 2018

Rene Ruijters is a Dutch composer and organist, born in 1955. This four-minute piece is a fantasy in the true sense, toying playfully with fragments of melodic ideas and taking the listener on a journey through a range of different moods, from the expressive Romanticism of the opening to the spirited impishness of the ending. Of medium difficulty (rated 5 in Billaudot's grading system), there are frequent changes of time signature and tempo to keep one on one's toes, but the music remains in simple keys, with some chromaticism used well to create a sense of twistiness in the line. The piano part is well written with a nice sense of spacing and some florid accompaniment figures. This is an enjoyable work with some appropriate challenges for intermediate players.

**CARLA REES**



**VALERIE COLEMAN**  
FANMI IMÈN  
Presser © 2018

This six-and-a-half-minute piece was commissioned by the National Flute Association for this year's High School Soloist Competition. Described as a 'poem for flute and piano', it takes its inspiration from Maya Angelou's *Human Family*, with the title translated into Haitian Creole. The music is a testament to diversity, acknowledging 'differences within mankind' and 'reaffirming our humanity as a reminder of unity'. The piece brings together a wide range of stylistic features to create a diverse mosaic of ideas, with distinct elements of American, Middle Eastern, Asian, African and Latin musical cultures. These are brought together with a morse code rhythmic ostinato, representing unity. This is a fascinating piece which celebrates the myriad of cultural influences that infuse our modern lives, and Coleman has balanced these elements well to create a coherent whole.

**CARLA REES**



**CARLOS GARDEL**  
POR UNA CABEZA  
Edition Dohr © 2017

This is a flute and piano arrangement by Wolfgang Birtel of Gardel's famous tango, *Por Una Cabeza*, written in 1935. The tango's title literally means 'by a head' and refers to a horse winning a race by a narrow margin. This version for flute and piano is an ideal encore piece, with a cadenza-like flourish at the opening before moving into the main tango theme. The refrain allows the richness of the low register to come through, while the semiquaver motives provide twisting passage work which is well suited to the flute. This is a well-handled arrangement which is fun to play, although there may occasionally be potential balance issues with the piano in some of the low register sections. Worth exploring.

**CARLA REES**



**DEBUSSY** arr. **BEYNON**  
PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE  
Scherzo Editions © 2018

There are several extant flute and piano arrangements of this famous orchestral work, which have, in my mind, a varying level of success. Debussy's orchestral scoring is full of colour variations, making it very difficult to reduce convincingly for just two instruments. This new arrangement by Emily Beynon, though, is one of the best I've seen. As one might expect from Beynon's reputation as one of the world's leading orchestral musicians, her arrangement is full of sensitivity to Debussy's ideas and successfully translates the mood and atmosphere of the music without a feeling of compromise. The flute part is based on the original orchestral part, with some additions from other instruments. Herein lies one of my favourite features of this arrangement, which is that these parts are clearly labelled with the original instrument, so that one can trace the construction of the arrangement, and also, more importantly, adapt the tone colour accordingly. This is an excellent way of getting students to engage with the full orchestral score, as well as providing an ideal opportunity to develop timbral variety.

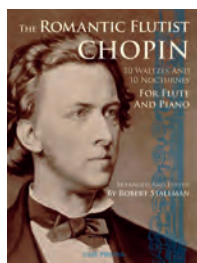
## flute ensembles



This arrangement also stands up academically, and has been put together with reference to the original manuscript, held in the *Bibliothèque nationale* in Paris, as well as Ravel's four-hands piano transcription from 1910. Beynon's research has revealed some interesting changes from what one might expect, and the text introduction alone is worth buying the edition for.

The piano part was constructed with the help of Andrew West and is well spaced and logically voiced. The edition is well presented, although one minor niggle is that the relatively large stave size of the flute part makes the page feel a little cramped. But that's just a minor point; this is an excellent arrangement which has been put together with care, attention to detail and an abundance of musical sensitivity. Highly recommended.

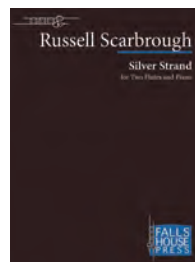
**CARLA REES**



**CHOPIN** arr. **ROBERT STALLMAN**  
**THE ROMANTIC FLUTIST**  
 10 WALTZES AND 10 NOCTURNES  
 FOR FLUTE AND PIANO  
 Carl Fischer © 2017

Stallman begins his publication with a preface, noting Liszt's explanation of why Chopin's style is so reminiscent of the human voice, why it is appropriate that the flute repertoire should incorporate such work and how Chopin can "invite us to become more sensitive musicians, whilst offering us unlimited inspiration." The purpose of this selection of music, then, is to promote the expressive art of *bel canto*, including elements such as rich tone and smooth phrasing, which Stallman deems so important to Chopin's work. His selection of twenty pieces transcribed for flute and piano show a myriad of possibilities for expanding the flute repertoire beyond Chopin's own single piece for the flute. Highlighting key musical lines from the piano part in the flute's melody, this selection provides useful studies for improving technique and musicality: the waltzes all include repetition of notes in various keys, often with tricky finger movements in the lower right hand, whilst the fluctuation in dynamic expression challenges the user's expression. The frequency of triplets throughout the pieces are useful for students' practice of pulse, counting, sub-dividing and articulation. Although playing through these pieces in succession might only be possible under concentrated conditions, this book provides a selection of studies appropriate for the intermediate/advanced student or performer looking for occasional alternate repertoire. The arrangement of the pieces (consisting largely of accompanying quaver patterns) may not lend to the lyricism of *bel canto*, but the user has a selection of technical works in which to incorporate tone practice and phrasing.

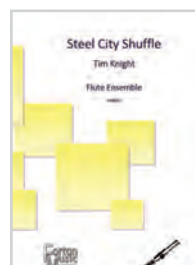
**EMILY HALL**



**RUSSELL SCARBROUGH**  
**SILVER STRAND**  
 Falls House Press © 2018

This is a seven-minute piece for two flutes and piano by Baltimore-born composer Russell Scarbrough. First performed at the NFA Convention in 2016, the opening makes extensive use of repeated rhythmic patterns to set up a groove. The flutes begin in unison, and gradually drift apart, first in pitch and then in rhythm. In some ways, this brings to mind the minimalist style of Reich's *Vermont Counterpoint* or Glass's *Piece in the Shape of a Square*, but Scarbrough uses the rhythms to set up a set of variations, rather than using strict phasing processes. The piano adds to the rhythmic energy, providing jazz-inflected harmonies, syncopations and balancing the high flutes with a strong bass. This piece is not without its challenges, but is excellent practice for rhythmic precision and setting up a reliable pulse. With two equally matched players, this piece is effective and fun.

**CARLA REES**



**TIM KNIGHT**  
**STEEL CITY SHUFFLE**  
 Forton Music © 2017

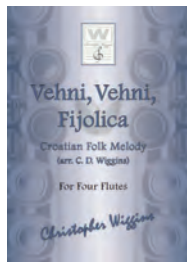
This cheerful piece was written for Sheffield Flute Choir in 2017. In an accessible, light music style, the piece is built around a repeating motif which is developed and passed around the ensemble, using different voicings to provide an enjoyable variety of colours and textures. Scored for piccolo, four flutes, alto and bass, the parts are evenly balanced, with moments of interest for the low flutes and enough challenge to occupy intermediate players. Tempo changes give opportunities to develop ensemble skills, and the music has a spirited rhythmic energy which propels it along. Knight's biography mentions an interest in preserved diesel locomotives, and I wonder if there is a hint towards that in the music, especially in the development and strong pulse of the melodic material and the changes of tempo. This is an enjoyable piece which is suitable for amateurs or younger players, and is well worth exploring.

**CARLA REES**





# flute ensembles



## TRADITIONAL arr. FOR FOUR FLUTES BY C.D. WIGGINS

VEHNI, VEHNI, FIJOLICA

Christopher Wiggins © 2010

This arrangement of a traditional Croatian folk tune by Christopher Wiggins is a lovely short piece for flute quartet, for players from around Grade 3–5 standard. I think more advanced players would also find satisfaction in bringing character and poise to this beautiful legato tune.

There is effective use of the lower range of the flute here, with the fourth part in particular requiring some strong low Cs. The first part, meanwhile, reaches up to a few top Gs and As at the height of the melody. This rising in pitch is matched by a general increase in dynamic, which gives a real sense of building from a quiet beginning to a dramatic ending.

There are moments of unison between the first and second parts, especially at the opening of the piece, which will need some careful handling tuning-wise but really grab the attention when played well.

The score and parts are very clear (always a bonus!) with precise markings which clearly show the arranger's intentions with dynamics and articulation. This is a piece which is easy to put together but gives plenty of scope for working on the fine details, and would be an enjoyable, approachable contribution to a concert programme.

**RACHEL SHIRLEY**



## WIL OFFERMANS FORBIDDEN VALLEY

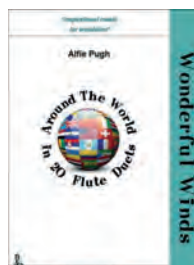
Zimmerman © 2017

*Forbidden Valley* was commissioned by Japanese low flute specialist makers, Kotato & Fukushima, and was originally scored for bass flute, bass in F, contrabass, contrabass in F and double contrabass for the premiere in Japan, which can be seen on YouTube. This is undoubtedly an unusual combination, and the work was subsequently arranged for Quintessenz in a more standard lineup of three C flutes, alto and bass. This published edition provides parts for both versions, including transposed parts for the low flutes in F.

Wil Offermans' compositions are renowned for combining extended techniques with popular styles (the flute ensemble piece *Dance with me*, for example, requires the whole ensemble to dance), and this is no exception. The premise for the piece is a journey along an imaginary valley, and the score calls for air sounds, key clicks and tongue pizzicato to make the most of the resonance of the large tubes of the low flutes. After a chant-like opening theme, with perhaps a hint of Latin influences, an impressive percussive section begins, with the parts interlocking and hocketing to create an enjoyable texture from relatively simple individual parts. This eventually transforms into normal tones, with the piece gaining momentum towards the end.

This is an ideal piece for intermediate players to explore percussive sounds, rhythmic coordination and ensemble skills, and is likely to be a lot of fun to play.

**CARLA REES**



## ALFIE PUGH

AROUND THE WORLD IN 20 FLUTE DUETS

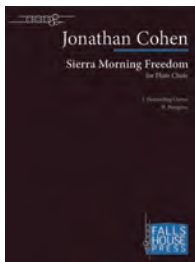
Wonderful Winds © 2018

This 'musical tour' is a recent publication from the ever-reliable and inspiring Wonderful Winds, with twenty duets in a range of styles from different countries. As the introduction says, some of these are "more caricature than true pastiche", using the typical style used to represent Egyptian or Chinese music in Western media. Many of the others delve more deeply into authentic – and less familiar – folk styles, such as the Bulgarian *Rachenica*, the Hungarian *Lassú* and the *Soukous* from D.R. Congo.

These pieces provide fun duets at varying levels, with the easier ones manageable by players at around Grade 4. From a teaching point of view, they are excellent for introducing and exploring the features of the different folk genres, and for discussing and experiencing the way different nationalities can be represented in music. There is a lot to work on in terms of unusual rhythmic and accent patterns, and ensuring accurate articulation to bring out the style of each piece. There is even a brief foray into extended techniques with some key clicks adding to the Dixieland Swing atmosphere of *U.S.A.*

As always with Wonderful Winds publications, the score is beautifully clear and well type-set, allowing both flautists to play easily off the same page. They have even included a set of extra loose pages at the back of the book for those pieces which include page-turns—a really helpful and thoughtful touch!

**RACHEL SHIRLEY**



**JONATHAN COHEN**  
SIERRA MORNING FREEDOM  
Falls House Press © 2017

*Sierra Morning Freedom* for flute choir is described as offering “two unfettered vignettes from a morning ride in the Sierra mountains” and does indeed provide an exhilarating journey for both players and listeners. Originally commissioned by the Jewel City Flute Choir from California (who can be heard playing it on YouTube), this five-minute piece is scored for a minimum of seven players—piccolo, four C flute parts and alto, plus two bass/contrabass parts (with a note that if only one bass player is available, they should play the lower part) – but works well with multiple players on each part, especially to give extra weight to the lower end.

The first movement, *Descending Curves* depicts a high-speed journey along a winding mountain road, “away from all things man-made”. The fast travelling momentum is built through insistent rhythmic patterns, including clever use of offbeat accents, and rushing scalar runs in the higher parts. There are some tricky changes of time signature, and unison passages which require good communication within the ensemble but are wonderfully effective once mastered!

The second movement, *Peregrine*, is a musical picture of the bird’s flight and call, which opens with smooth, quiet solo playing in many of the parts. It then launches into another driving rhythmic pattern (which calls for some very precise semiquavers at speed), above which the piccolo flutter-tongues a peregrine’s cry. The ending recalls the themes of the first movement, ending in a flurry of trills and runs.

The whole piece provides plenty of interest in all parts and an enjoyable challenge for players from Grade 5/6 upwards. My flute choir were definitely keen to play it again when we tried it out at rehearsal!

**RACHEL SHIRLEY**



arr. **DORIS GAZDA & LARRY CLARK**  
COMPATIBLE TRIOS FOR  
CHRISTMAS: FLUTE  
Carl Fischer © 2017

A seasonal addition to the Compatible Trios series, which offers accessible arrangements of well-known pieces. This book features 27 Christmas tunes, mostly traditional carols. The arrangements follow a familiar pattern with the tune in the top part, and the other two parts in close harmony below it. The third parts are generally playable by flautists of around Grade 3 level, with the higher parts around Grade 5 due to some top octave notes. For the more advanced player they provide easily sight-readable versions of popular Christmas music.

From a teaching point of view, the book provides opportunities for students to work on a variety of ensemble skills. Most of the pieces require tidy playing together in rhythmic unison, such as *Deck the Halls* and *Away in a Manger*, while others have the harmony parts working more obviously as an accompaniment to the melody above, e.g. *Jesu*, *Joy of Man’s Desiring*. Sometimes the lower parts have a counter-melody to bring out, as in *The Holly and the Ivy* and *Silent Night*. There are clear dynamic contrasts to work on and some precise articulation markings for the trio to agree how to play.

As with the rest of this series, there are books available for other instruments and a piano score, so they can be used flexibly for mixed ensembles too. With a vast range of duet and larger ensemble music available, it can be harder to find arrangements for three flutes, so it’s good to see this addition to the trio repertoire.

**RACHEL SHIRLEY**

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- To submit material for the next issues of Pan the copy dates are:

**15 January** for March issue

**15 May** for July issue

**15 September** for November issue

**editor@bfs.org.uk**

# sheet music · alto flute and electronics



**MICHAEL CRYNE**  
IN CLOUD LIGHT  
Composers Edition © 2017



Inspired by kinetic wind structures generated by artist Anthony Howe, Cryne creates the image of metal sculptures circulating as the wind blows throughout his piece for alto flute and electronics. American artist Howe sculpts metal, wind-driven sculptures using traditional metalwork. *In Cloud Light* mimics the movement of these metal constructs in the wind. The speed of the sculpture's rotation is determined by the changing speed of the wind, something Cryne recreates through tempo changes, sudden

dynamic shifts and use of tremolo. Similarly, pitches have been determined by a rotating number pattern whilst metal sounds were used to create the electronics. The work begins *free and expressive*, a contrast to the *impish* and *forceful* directions later in the work. Clear timing and performance markings make it easy to follow the electronics (accessible online at the given link). Although direction of how to play the extended techniques are not available inside the score, details are available online via the link provided.

**EMILY HALL**



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# feature writers



**IAN THOMSON** studied engineering, becoming a Chartered Engineer working on aircraft, radar and information systems, but changed direction into Government administration at the Home Office and the Treasury. Being a life-long amateur flute player he then studied musicology and literature, completing his PhD on the

original German libretto of Mozart's opera *The Magic Flute* and published a book on this subject. He is now an independent scholar writing occasional essays about flutes in librettos, novels, poems and plays for appropriate journals.