

# PAN

JOURNAL OF THE BRITISH FLUTE SOCIETY



JULY 2022



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### Pan

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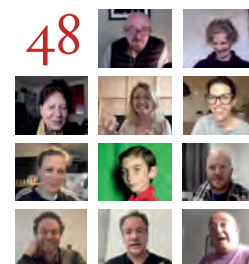
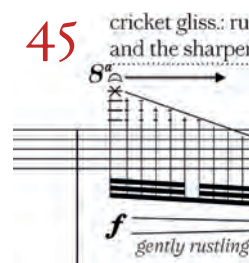
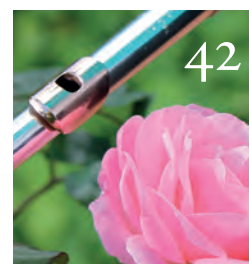
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# bfs news

## notes from the chair



Coming up to the end of my third year as Chair, and starting a fourth, I've found that our community is incredibly resilient. We're looking at the summer months of events and finally seeing live get-togethers alongside online courses and summer flute schools. A real hybrid of activity that includes those who live long distances away and are unable to attend in person. Our reach as a community has definitely benefited from the efforts made through developing our social media channels to increase our sense of connection. We are, however, very excited to be planning live events again.

Our Performers' Competition last March was online again this year. There is a longer article in this issue of Pan (see page 7), and I feel it's very important to read it if you've been involved or will be taking part again in the future. I really have struggled with what I wanted to write about this year's two-day event ... because I love connecting and learning about people, I was absolutely thrilled with the turnout and the overall running of the four categories over the two Sundays. Our Vice Chair, Liz Wrighton, worked to maintain a very high level of organisation for the smooth output of the videos and judges' comments after the events. There was a lot of action from the other trustees online and in the chat where comments could be made live. A huge thank you, too, to Richard Shaw for the background information of the composers and pieces.

While it was thrilling to be in touch with so many of the participants directly, I was struck by the absence of some of them from the live event. We take great pride in the inclusion of anyone who wants to enter the BFS Performers' Competition ... that inclusion means that the atmosphere of support during the event is palpable. The live chat demonstrated this, and I would learn from them too. For me, it's a shame that for a few of the players, turning up for the live event (and not letting us know they wouldn't be able to participate) was not a priority. As a musician trying to make contact with their mentors and future colleagues, learning from them and communicating with them in an interactive forum like this competition can have huge benefits for their future in 'the business'. A small contact made or even noticing a new work or technical achievement can have a huge impact on one's approach to being employable ... or not. Please don't just sit in the practice room!!!!



Our British Flute Society President, William 'Wibb' Bennett, died last month after suffering from motor neurone disease. There are some beautiful, heartfelt and very funny tributes in this Special Issue, and we would like to express our deep gratitude for all that Wibb inspired in his lifetime as a musician, flute player and human being. He will be greatly missed and his words and music will live on through his friends, students and colleagues.

As efficient as we are aiming to be, the BFS Council, like swans on a lake, are paddling like crazy under the water. Without consistent help and support, our volunteer force won't be getting back to those live events as quickly as we'd like. There just isn't enough manpower at the moment. If you can spare any time to help us behind the scenes, please get in touch.

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**bfs.org.uk**

# BFS Competitions 2022

The BFS's long-standing flagship annual competition was held online over two weekends on the 13th and 20th of March 2022. The competition attracted attention from all over the globe. We had flautists from the USA, Ukraine, Ireland, Portugal, Iran, Hong Kong, Russia and France, and of course the UK.

The weekends were again hosted by our BFS Chair, Lisa Nelsen. Coming from her (now infamous) Green Room, Lisa's gift of chat with all the contestants provided a warm and friendly atmosphere. We found out about where the competitors were based in the world and often spoke to the contestants as they were off travelling on buses to rehearsals! It was a wonderful glimpse into their lives. Even though the competition was again online, there was a wonderful feeling of community and friendship. We were treated to fabulous performances, not inhibited by nerves, as we might find in a live event.

The event had four categories: School Performer (31 entrants), Young Performer (42 entrants), Young Artist (31 entrants) and Adult Amateur (12 entrants), and the Young Player category (4 entrants). This came to a total of 120 participants for the 2022 competition! There were also special awards to be won from any of the categories and these included: Best Piccolo Performance, Best Low Flute Performance, Best Performance of a Piece by a Woman Composer and the Best Performance of a Piece by a Composer in a Historically Underrepresented Group. It was very interesting to hear what contestants chose to play.

The two weekends were filled with exceptionally played music, old favourites and new pieces, including some pieces new to us! There was music by Valerie Coleman, Ian Clarke, Fauré, Debussy, Poulenc, Karg-Elert, James Rae, William Grant Still, Katherine Hoover, Lowell Liebermann and Robert Aitken. It was a wonderful collection of music. Over the two weekends we had 333 people listening to all of the events, up from 239 in 2021!

We were extremely fortunate to have had the addition of Richard Shaw helping in the background. This was not planned! Richard was there to listen to the event and be a part of our community.

When people started to ask questions in the chat, Richard provided wonderful comments about the composers and pieces for us all to read. Richard is a highly sought-after pianist and has been one of our accompanists in the past. Many thanks, Richard!

There was a high level of playing in all categories and wonderful prizes to be won. The BFS are very grateful to all of the companies that sponsored the prizes.

**SUSAN TORKE**

»

## The Council and Officers of the British Flute Society

**Chair** Lisa Nelsen

**Vice Chair** Liz Wrighton

**Treasurer** Sarah Heard

**Secretary and Events Coordinator** Emma Cordell

**Communications and Advertising** Sophie McGrath

**Editor, Pan** Carla Rees

### Council Members

Kate Cuzner, Sarah Heard, Matthew Henderson,

Lisa Nelsen, Nicola Rossiter, Rachel Smith,

Gavin Stewart, Susan Torke, Liz Wrighton

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# BFS Competitions 2022 prizewinners

## SCHOOL PERFORMER

1st	Manni Geng		£100 Just Flutes voucher Opportunity to perform at a BFS event Beaumont Music accessory
2nd	Emme Hensel		£40 June Emerson Wind Music voucher Beaumont Music accessory
3rd	Mayukhjit Chakraborty		Beaumont Music accessory




Highly Commended  
**Hanhan Qu**  
Kwan Leanne Hei Yi

Commended  
Ailish Steele  
Eli Duncan Padgett  
Jacob Phillips

### Audience vote winners

1st Eli Duncan Padgett  
2nd Susannah Hunt  
3rd Emme Hensel

## YOUNG PERFORMER

1st	Nikka Gershman-Pepper		Yamaha YPC62 piccolo Opportunity to perform at a BFS event Beaumont Music accessory
2nd	Eva Barkova		Newmoon Insurance Prize-£100 All Flutes Plus voucher Beaumont Music accessory
3rd	Joseph Geary		£30 Wonderful Winds voucher Beaumont Music accessory




Highly Commended  
**Viviane Ghiglino**

Commended  
Mayuri Swaminathan  
Amy Cleverly  
Georgia Campbell  
Emily Moores

### Audience vote winners

1st Josie Annikki Wakefield  
2nd Rozhan Farajianarkouli  
Nikka Gershman-Pepper  
3rd Eva Barkova

## YOUNG ARTIST




1st	Wong Ka Wing Karen		Wiseman Cases traditional flute case (colour of your choice) £250 All Flutes Plus voucher £200 ALRY Publications voucher Opportunity to perform at a BFS event Beaumont Music accessory
2nd	Anna Ryan		£200 ALRY Publications voucher £50 Forton Music voucher Beaumont Music accessory
3rd	Tamsin Reed		£75 ALRY Publications voucher Beaumont Music accessory

Highly Commended  
**Ondina Österdahl**

### Audience vote winners

1st Wong Ka Wing Karen  
2nd Katie Bartels  
3rd Amelie Donovan

**AMATEUR PERFORMER**

1st	<b>Victoria Earthey</b>		Benslow Music Prize (complimentary place on a Benslow course of your choice) Opportunity to perform at a BFS event Beaumont Music accessory
2nd	<b>Hannah Lindsey-Clark</b>		Newmoon Insurance Prize—£100 Just Flutes voucher Beaumont Music accessory
3rd	<b>Marion Gough</b>		£25 All Flutes Plus voucher Beaumont Music accessory






Highly Commended  
**Jake A Keller**

Commended  
**Julie Crombie**

**Audience vote winners**

Joint 1st **Hannah Lindsey-Clarke**  
**Marion Gough**  
**Victoria Earthey**

**SPECIAL AWARDS**

<b>MAS Prize</b> Awarded to the most outstanding UK-based competitor in the BFS 2022 Competitions Young Artist Category	<b>Anna Ryan</b>		One year's free subscription to the Musician's Answering Service
<b>Pearl Prize</b> Awarded to the player showing most potential from any of the competitive categories	<b>Jacob Phillips</b> (School Performer Category)		Pearl PFP-105E piccolo
<b>Best piccolo performance</b>	<b>Maia Roberts</b> (Young Artist Category)		£25 All Flutes Plus voucher Opportunity to perform at a BFS event
	Highly Commended <b>Georgia Campbell</b> (Young Performer Category)		
<b>Best low flute performance</b>	<b>Rachel Foyle</b> (Amateur Performer Category)		£25 Tetractys Publishing voucher Opportunity to perform at a BFS event
<b>Best performance of a piece by a woman composer</b>	<b>Emily Moores</b> (Young Performer Category)		£25 Furore Verlag voucher Opportunity to perform at a BFS event
<b>Diversity prize</b> Best performance of a piece by a composer in a historically underrepresented group	<b>Aalia Hanif</b> (Young Artist Category)		£25 ALRY Publications voucher Opportunity to perform at a BFS event



ERNST GÖHNER  
STEINBOCK

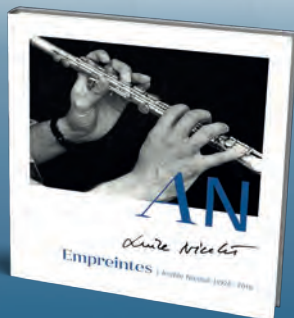
Die Muramatsu  
Flute

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Preface by Emmanuel Pahud

Postface by Marc Anger

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# Wibb - A Flute for Life

Edward Blakeman's fascinating biography of William Bennett

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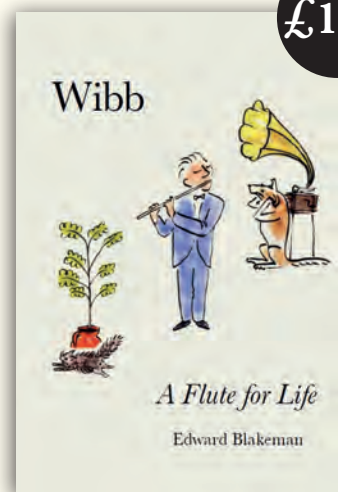
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# BFS Competitions 2022: process and outcomes

BFS Members will have seen a statement via email and social media relating to the results of the 2022 Competition. Here, on behalf of the BFS Council, Vice Chair **Liz Wrighton** provides insights into the events surrounding this statement.

Following on from the feedback received from the 2021 Competitions, the BFS Council amended the rules for the 2022 event. This was to ensure that the video entries submitted by competitors were current, in the same way that a performance at a live competition would be. We therefore asked competitors to include a short introduction in their videos, stating their name and competition category. This was a quick way for us to ensure that the video was created after the publication of the 2022 Competition rules, without having to check an enormous quantity of videos in detail. The BFS Competitions are run by a very small team of people, all except for one of whom are working voluntarily and need to balance their BFS time with full time jobs—so it's essential that we work as efficiently as possible in order to keep the competition on track.

Many of the entrants followed these rules to the letter, and we'd like to thank everyone who took the time to do so. Unfortunately a large number of competitors failed to include the requested introduction. There were many more of these than we had anticipated. These competitors were contacted to confirm the date of recording and any issues that arose at this time were dealt with, so any videos that, to our knowledge, did not comply with the date rule were removed from the judging process.

However, following the fantastic Zoom events where we shared all of the shortlisted and Amateur Performer category performance, the BFS Council was made aware that one of the prize-winning performances had previously appeared in another event and had been made a long time before the 2022 date rule.

This resulted in a large number of long discussions in order to decide how to proceed, including taking legal advice. To be fair to all of the competitors, we decided to conduct a full investigation of all of the prize-winning videos. We didn't have the resources to check every single competitor, so focussed on the prizewinners. We contacted the individuals concerned to once again invite them to confirm our findings. Any prizewinner whose video was created before 2022 was disqualified.

After consultation with the category judges, other competitors were moved up so that all of the prizes could be awarded (following the model of how disqualifications are often handled in sporting events), and this is why some of the prizewinners changed after the initial announcement of the results.

“ We recommend that ALL entrants read the rules of any competition they are entering extremely carefully.

The process of dealing with this situation took almost as much time as all of the other elements of the competition put together, but the BFS Council felt it was extremely important that a fair process was followed, especially for the people who had not been able to enter, or who had to change their plans to ensure that they could comply with the rules—for example those who performed unaccompanied or had to change their piece because they or their accompanist caught Covid, rather than sending an older video. There are many more examples such as this.

The Council and the Judges were shocked and disappointed to find ourselves in this situation; we had not anticipated rule-breaking on such a scale, especially from young performers who are in the process of building networks and creating a name for themselves at the onset of their careers. This was not something we expected to see in our flute community and would not want to see it happen again.

In future, we recommend that ALL entrants read the rules of any competition they are entering extremely carefully—the rules are usually there for good reason, often to try and ensure parity and fairness for everyone taking part. Lots of competitors were very lucky this time to have been provided with feedback because we thought this was still important, even if they had broken the rules. We have kept their names private to minimise the impact of their actions, but we advise those people to learn from this experience and ensure they approach any future events with the professionalism and respect that we uphold within our flute community.

For future BFS Competitions, we will be reviewing how they will be run. We have been discussing how we could create something that would allow us to go back to a live competition format while still running something online for those who might be better suited to that format, and who have been able to engage with us while the competitions have been online for 2021 and 2022. This is still a work in progress, but watch this space for more news as plans develop! »

# Area Reps Noticeboard

## CAMBRIDGESHIRE/NORFOLK

### Flute Day 9 July 2022

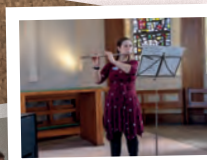
Lessons and ensembles/workshop with  
Janna Hüneke in Earsham, Norfolk  
<https://www.fluteschoollondon.co.uk/about-5-1>



## FOREST HILL

### Flute Day 16 July

in Forest Hill, SE London on 16 July  
with Janna Hüneke  
and Holly Cook of Flute School London  
<https://www.fluteschoollondon.co.uk/about-5-2>



## ITALY

News from Italy of 2 events happening this summer.

- Geoff Warren's Jazz Flute Summer Course, which is coming up to its 13 edition. The course is free, and runs from 27–31 July.
- Also the Pescara Flute Festival  
<https://www.facebook.com/Pescara-FLUTE-Festival-104195974714907>



## AREA FACEBOOK GROUPS

The Yorkshire Flute Group

Midlands Flutes

(Please let us know if there are any more we can share!)

## Get your message on the board

Looking to get in touch with other members in your area?  
Got a local event you'd like to let people know about?  
Maybe you're looking for suggestions for a local  
accompanist or someone to play duets with.  
Send your noticeboard message to [areareps@bfs.org.uk](mailto:areareps@bfs.org.uk)  
by 11 September to be included in the next Pan which will  
be delivered to members in November.

# Flute choir news



**Flautissimo, the Southampton Flute Orchestras**, have recorded a piece to fundraise especially for the Ukraine appeal. You can find it on YouTube on our channel: <https://www.youtube.com/channel/UCcuF4uOW3Kuu0EjhqAXGqQ> Please do have a listen and donate if you feel able.

We will also be at our regular summer spot on Romsey Bandstand on Sunday 10 July 2.30–4.30. Both Piccolissimo and Flautissimo will be playing.

We continue to run blended rehearsals at Richard Taunton Sixth Form College and new members of all ages for both ensembles are always very welcome.

[www.flautissimo.com](http://www.flautissimo.com)

 **Flautissimo-Southampton**

 **flautissimo.southampton**

 **@FlautissimoUK**



**Woking Flute Choir** continue to meet but often, mainly because of Covid, there may be as few as 6 or even less of us to meet safely. This means we have a much greater need for trios and quartets so Pauline has arranged more small works so we always have something fresh to play. Titles include Romanza from Piano Concerto in D minor by Mozart, Waltz from Symphony No. 5 by Tchaikovsky, Allegro by Taffanel, *Liebesträume* by

Liszt, and *God So Loved the World* from Stainer's *Crucifixion*. We are happy to share the pdfs or sib files with you. Just email [paulineburch56@gmail.com](mailto:paulineburch56@gmail.com). In between arranging music there have been lots of Ukrainian flags to make!

## East London/Essex—Redbridge Music School flute group

(very small at the moment but hoping to grow again!) took part in a chamber recital concert with other chamber groups from the music school at St Gabriel's church in Wanstead, London E12 on Thursday 19 May at 7.30pm.

**Malvern Flute Choir** is back meeting in person (hooray!) on alternate Thursdays 7–8pm at Malvern Cube. We're a friendly, mixed ability group and would love to welcome new members. Get in touch with Liz at [tonic.arts@gmail.com](mailto:tonic.arts@gmail.com) for more information.



**Flutes & Co (Cumbria's flute orchestra)** have been rehearsing ready for our Summer Concert on Saturday 2 July 7pm, St. Thomas Church, Kendal. A sparkling concert of excerpts from *Carnival of the Animals*, film music and some arrangements of classical and jazz favourites, including *Take Five* and Ravel's *Pavane pour une infante défunte*.

We'll also be playing at various locations outdoors across South Lakes in the summer holidays, including Fell Foot Park, Windermere on 14 Aug 2pm & Levens Hall on 21 Aug 2pm, with a wet weather plan to retreat to our favourite cow shed (see photo). We're also on the look out for new members to join us, so if you're in the area, come along to one of the outdoor plays and meet us.

For more info contact Sue Nicholls, Musical Director:  
Email: [sueplaysflute@gmail.com](mailto:sueplaysflute@gmail.com)  
<https://www.facebook.com/FlutesandCo>

**Tutti Flutti Flute Choir, Fareham, Hampshire** continues to meet on a Wednesday at 9.30am at Holy Trinity Church, Fareham. We had the pleasure of sending in a few videos to the eFlute Festival Digital Concert. Currently we are enjoying playing Grieg's *Norwegian Dances*, Elgar's *Enigma Variations* and *The Roaring Twenties* by Carr. We are a really friendly group and all are welcome.

**rarescale Flute Academy** is planning the launch of an annual programme for advanced players from 2023, under the leadership of Carla Rees. Ideal for early career professionals and advanced level amateurs, it is planned that the programme will include flute ensemble concerts, career development sessions, composer collaborations and workshops on rehearsal leadership and other aspects of flute choir development, based on individual needs. For more information, contact [rarescale@gmail.com](mailto:rarescale@gmail.com)



# news



## New CBSO Principal Piccolo

Helen Benson has been appointed as Principal Piccolo for the City of Birmingham Symphony Orchestra. Previously a member of the Oslo Philharmonic since 2014, Helen has also performed piccolo with the RPO and Philharmonia as well as developing an active performance career in Norway. Helen studied at Chetham's and Guildhall, graduating in 2004.



## Jacot goes to Berlin

Swiss flute player Sébastien Jacot has been made Principal Flute of the Berlin Philharmonic Orchestra. Previously a member of the Leipzig Gewandhaus Orchestra, Jacot won the Kobe Competition in 2013, the Nielsen Competition in 2014 and the Munich ARD Competition in 2015.



## Successes for Sofia

Sofia Matviienko, a student at the Royal Academy of Music has been awarded a Yamaha Music Foundation Scholarship. She has also won first place in the Tunbridge Wells Competition.



## Capperauld concerto

Katherine Bryan has given the world premiere performance of a new flute concerto by Scottish composer Jay Capperauld. The performance, with RSNO, took place on 3 and 4 June in Edinburgh and Glasgow respectively. The concerto is called *Our Gilded Veins* and takes inspiration from the Japanese art of Kintsugi, whereby

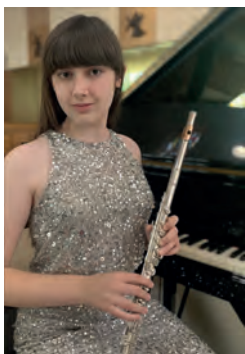
objects that have been broken are repaired and admired, allowing their imperfections to become part of their beauty.

## Lizzo's birthday present



American flute sensation Lizzo brought the flute to the attention of a wide audience by providing a red

carpet flute moment at the Met Gala in New York in April. The flute, John Lunn's *Dryad's Touch* was given to her as a birthday gift. For more information about the flute, see: <https://johnlunnflutes.wordpress.com/the-dryads-touch/>



## Youngest ever Haynes artist

Nikka Gershman-Pepper has been named as the youngest ever Haynes artist. At only 14 years old, Nikka was soloist in the 2019 Music Festival Concert for the LA Youth Philharmonic at the Walt Disney Concert Hall. She has won numerous competitions and performed in masterclasses with Sir James Galway, Carol Wincenc, Denis Bouriakov, Lorna McGhee and others. She is

currently studying at the pre-Conservatory Program at the Colburn Music Academy under Jim Walker.



## Ziegler to retire

Matthias Ziegler has announced his retirement from his teaching position at the Zurich University of the Arts after 25 years. He will continue at the university as a researcher developing his work on telematics.

## John Rayworth stands down

John Rayworth has retired from his post as manager of the FLUTE list after 26 years of loyal service. FLUTE is an email discussion channel, founded in 1996 by Larry Krantz. It is run by volunteers, and John's role sometimes involved the diplomatic resolution of disputes and the monitoring of list activity. Much of his work went on unnoticed in the background, facilitating the smooth running of the list. John's work over the years has been very much appreciated by the list members, and the international flute community has benefited enormously from his work. BFS members may also remember his valuable involvement as council member and membership secretary of the BFS for many years. John's role at FLUTE



welcome to FLUTE list  
the Internet's oldest flute community.

has been taken over by Andrew Kearney, with Nelson Pardee continuing to assist with technical aspects of the list.

For more information see <https://flutelist.com/>

## Philippa Davies celebrates Paul Reade



To celebrate the 25th anniversary of the composer Paul Reade, Philippa Davies will be recording his Flute Concerto for the first time, as well as a new arrangement of the *Victorian*

*Kitchen Garden Suite* (for flute, strings and harp). The other premiere recordings on the disc are the Bassoon Concerto, played by Laurence Perkins, and his wind sextet with London Winds. Also included are his *Chants du Roussillon* sung by Pumeza Matshikiza. The recording took place at the end of June with the English Chamber Orchestra and Michael Collins conducting, and the CD will be issued on Signum next year for what would have been Paul's 80th birthday. [www.crowdfunder.co.uk/p/a-celebration-of-paul-rea-de-composer](http://www.crowdfunder.co.uk/p/a-celebration-of-paul-rea-de-composer)

## Virtuosa Flute Solos

### Free female composer resources

Nicole Schaffer has created a repertoire list of over 100 flute solos written by women. The list includes music from both historical and contemporary eras, links to recordings and sheet music, and links to further resources. The list is available free from: [pualaniflute.wixsite.com/musichistory/virtuosa-flute-solos](http://pualaniflute.wixsite.com/musichistory/virtuosa-flute-solos)



**VIOLETA GIL GARCÍA** has become Assistant Principal Flute of the Orquesta Comunidad de Madrid (ORCAM).



**JESSICA SCOTT** has won the Jonathan Myall Piccolo Prize at the Royal Academy of Music.



**CATHERINE RAMIREZ** has been appointed as Principal Flute with Minnesota Sinfonia.



**PAULA GUDMUNDSON** has been awarded a McKnight Musician Fellowship Grant.



**CLAIRE CHASE** has been appointed the 2022–2023 Richard and Barbara Debs Creative Chair at Carnegie Hall.



**DIOMEDES DEMETRIADES**, currently the piccolo player in the Ulster Orchestra, has become Principal Piccolo in the RPO.



**AMY PORTER** will be performing Lukas Foss' *Renaissance Concerto* with the Buffalo Philharmonic Orchestra in Carnegie Hall in New York on 3 October.



**FAUNA BUVAT** has become Principal Flute in the Gothenburg Opera Orchestra.



**ELENA RICCI** has been appointed as Solo Piccolo in the Deutsche Radio Philharmonie Orchestra Saarbrücken.



Sibelius Academy student **ENNA PUHAKKA** has joined the flute section of the Lahti Symphony Orchestra.



**JEIRAN HASAN** has become Assistant Professor of Flute at Utah State University.



**EMMANUEL PAHUD** will be giving a public masterclass at the Royal Academy of Music on 5 September, 10am–1pm.

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



## Bedfordshire collaboration



Bedfordshire Woodwind Academy Flute Ensemble are continuing their collaboration with Edgar Divver as part of the Adopt a Music Creator scheme,

under the mentorship of Jenni Pinnock. The piece is inspired by the names of different shades of paint—*Elephant's Breath*, *Citron*, *Green Smoke*, *Borrowed Light* and *Earth Red*. Their latest planning meeting took place on 19 May, where they discussed adding the G treble flute into the instrumentation, as well as giving a low flute focus to the *Elephant's Breath* movement. More meetings are coming up and they are aiming for the final performance in the autumn. To follow the commission's progress, see: [www.bedfordshireflutes.org/dbpage.php?pg=AdoptaMusicCreator](http://www.bedfordshireflutes.org/dbpage.php?pg=AdoptaMusicCreator)

## Woodwind open days announced

Some of the UK's conservatoires have announced their 2022 woodwind open days. **Trinity Laban** holds theirs on 8 July, while the **Royal Academy of Music** has one on 23 September.

## Flutewise live again

Liz Goodwin arranged a Flutewise Teddy Bear's Picnic and funfair on 28 May in Victoria Park, Portslade. This was Flutewise's first live event in over 2 years.

## A week with Camilla Hoytenga

Join Camilla Hoytenga and artist Mirco Marchelli for an intensive week dedicated to contemporary music and improvisation inspired by visual arts, at the Casa Della Musica San Michele



in Montaldeo, Italy, from 28 August–2 September. The course includes locally-sourced food, a final concert and a chance to deep dive into solo and chamber repertoire. For more information contact [cdmsanmichele@gmail.com](mailto:cdmsanmichele@gmail.com)

## concerts & events



**LA COTE INTERMEZZO** is taking place from 7–9 October in Gland, Switzerland.



**ADAM WALKER** will be performing Huw Watkins' flute concerto at the Proms on 16 July at the Royal Albert Hall, in a concert with the Sinfonia of London conducted by John Wilson.



**MICHEL BELLAVANCE** will be teaching at the International Music Academy of Cagliari from August 24–31.

For more details see [accademiadicagliari.com](http://accademiadicagliari.com)



**IAN CLARKE** is teaching on two summer schools this year. The Scottish International Flute Summer School takes place from August 12–18 and the Grolloo Flutes Session 7 (with Matthias Ziegler and Wissam Boustany) is at Eva Kingma's workshop in the Netherlands from 24–28 August.



The **NORDIC PICCOLO FESTIVAL** takes place from 9–12 March 2023 in Aalborg, Denmark and will include masterclasses, workshops and concerts in celebration of the piccolo. Guest artists include Nicola Mazzanti, Trond Magne Brekka, Tina Ljungkvist, Ida Marie Sørmo, Natalie Schwaabe and Ulrich Ghisler.

More details at [nordicpiccolofestival.com](http://nordicpiccolofestival.com)



**GASPAR HOYOS** will teach at the Chanac Summer Academy from 23 July to 2 August. See [amusel.org/2eme-session-2022-du-23-juillet-au-3-aout](http://amusel.org/2eme-session-2022-du-23-juillet-au-3-aout)



The **6TH FRENCH INTERNATIONAL FLUTE CONVENTION** will take place at the Conservatoire à Rayonnement Régional in Aix-en-Provence from 26–30 October 2022.

## obituaries

### Emerson DeFord (1928–2022)



Emerson DeFord has died at the age of 93. He was a prolific flute maker, beginning his career at the WT Armstrong Flute Company, where he became vice president of production in 1962. He served as mentor to several esteemed flute makers, including Bickford Brannen, Jack Moore

and Tom Green. His own flute brands included the DeFord flute and later, the Emerson flute. He received the NFA's lifetime achievement award in 2019.

### Donald Peck (1930–2022)



Donald Peck, Principal Flute of the Chicago Symphony Orchestra for over 40 years, died on April 29 at the age of 92. He studied with William Kincaid at Curtis Institute of Music, and combined his orchestral career with teaching at Roosevelt and DePaul Universities. Read the CSO's tribute to him here:

<https://cso.org/experience/article/9979/remembering-donald-peck>

## competitions



The 10th **Kobe International Flute Competition** took place online, with 53 contestants selected to participate. The final round took place on 27 March 2022. The prizewinners were:

1st prize Rafael Adobas Bayog (Spain)

1st prize Mario Bruno (Italy)

3rd prize Ishii Kie (Japan)

3rd prize Marianna Julia Żołnacz (Poland)

5th prize Anna Komarova (Russia)

6th prize Joidy Scarlet Blanco Lewis (Venezuela)

A Special Award for an outstanding performance of a contemporary work was given to Mario Bruno and Anna Komarova. For a full report of the event see <https://kobe-flute.jp/en/news-en/9015/>



Victoria Creighton has won first prize in the Young Artist category of the 2nd **Hong Kong International Flute Competition**.

The first **International Franz and Carl Doppler Competition** will take place at Liceo de Cagayan University in the Philippines from 1–7 April 2024. The Artistic Director of the competition is Ulrich Müller Doppler, a descendent of the Doppler brothers. The jury includes András Adorján, Jean Michel Tanguy, Yossi Arnheim, Coreisa Janelle Lee, and Lars Asbjørnsen. For more information see <https://doppler-flute.com/>

The second annual **CanAmerican Flute Symposium**, featuring guest artists Jeanne Baxtresser, Ransom Wilson, Gareth McLearnon, Joanna G'froerer, Jacinthe Forand, and Joan Sparks is taking place online from 29–31 July 2022.

Recordings will also be available for up to two weeks after the symposium. Register at <https://canamericanflutesymposium.org/auditor-registration/>. There is also a Solo Artist competition as part of the event, with a closing date of 15 July. See: <https://canamericanflutesymposium.org/solo-artist-competition/>

The **ARD Munich Music Competition** has announced the 47 flute participants. The 1st round begins on 29 August, and the finals take place on 7 September. For full details see [www.br.de/ard-musikwettbewerb/wettbewerb/fach-1/index.html](http://www.br.de/ard-musikwettbewerb/wettbewerb/fach-1/index.html)

The **New Jersey Flute Society's 2022 New Jersey Flute Fair Competitions** will take place in person on 16 October. The deadline for applications is 2 September. There are classes for Middle School, High School and Young Artist, with cash prizes for the winners. <https://www.njflutesociety.org/competitions>

The **Kraków 9th International Flute Competition** is scheduled for 19–26 March 2023.

Jury members include Philippe Bernold, Peter-Lukas Graf, Carlo Jans, and Ewa Murawska. <https://konkursfletowy.krakow.pl>



The winners of the 2022 **Nielsen Competition** have been announced.

1st prize Alberto Navarra (Italy)

2nd prize Seohyeon Kim (South Korea)

3rd prize Alberto Acuña Almela (Spain)

Semi-finalist Violeta Gil García, also from Spain, was awarded a special prize for her performance of her own composition, *Camino*, as part of the *Playing Around Nielsen* round, where candidates are required to create a new work based on themes from Nielsen's music.

## Flute Flight Competition/Festival 2022

Adjudicators Wissam Boustany, Anna Noakes, Nicola Woodward

How wonderful it was to hear such a diverse range of fascinating and unusual repertoire this year! The theme was 'Repertoire inspired by folk, traditional and ethnic of the world or Improvisation' and what a feast it was!

There were 53 entries from 17 countries, and we heard baroque flutes, folk flutes, whistles and piccolo from players aged 6–70. A massive thank you to everyone who sent videos.

It was much more about the *Festival* than the *Competition* this time and such diversity made it almost impossible to adjudicate in any conventional way. We did have generously donated prizes from Tony Dixon (ingenious folk flutes that double as low D whistles), vouchers from Hobgoblin traditional music shop and volumes of unaccompanied repertoire *Die Soloflöte* from Edition Peters. So of course, we had winners!

Congratulations to the U14s Aksinia Khomenko and Eva Barkova and U18 Anna Lia Proschmann. U25 joint winners were Katie Bartels who performed a stunning *Honami* by Wil Offermans and Timur Dzhafarov with a fabulous improvisation based on a dance from Azerbaijan.

In the O25 category, Inge Freyersdottir won with the Karg-Elert and some driving Swedish folk tunes, and there were bold improvisations from Nicholas Sabisky and by Madara Behmane. Rebecca Sayles won the amateur category with *To Greet the Sun* by Katherine Hoover.

Other noteworthy performances were from Emme Hensel's improvisation with loop pedal, Megan O'Hanlon's own composition and Torsten Krebs who won the prize for the most entertaining video with *Pooh Stories*.

I am grateful to Wissam Boustany and Anna Noakes for inspiring and encouraging feedback and generosity with their time in lessons and masterclasses.

I was glad that people felt they could ask for help with bursaries from Rockhampton Folk Fest Fund and as promised there is now a sum of money which will be used to support a Ukrainian musician as and when appropriate.

The next competition will be in Autumn 2023.

**NICOLA WOODWARD**

»

# Setting a new *tone* for the future

Tampere Flute Fest

Although now in its third year, the Tampere Flute Fest was delighted to celebrate its first live and in person festival with world-renowned flute players Sébastien Jacot (Gewandhaus Orchestra), Jenny Villanen (Helsinki Philharmonic), and other international artists, including 14-year-old German flute player Fabian Egger. The 2022 TFF brought an eclectic and innovative programme of icy sonic wonder with its edition of 'ICE'.

Tampere Flute Fest (TFF) has been particularly successful at presenting a wide variety of classical and contemporary music, and showcasing both younger and more established musicians that are excelling in the flute world today. The idea of a *new generation* festival lies in inspiring and creating new ideals. At TFF uniqueness is to be celebrated, competitions are a platform to grow and become a better you, and your instrument does not necessarily define who you are as a person. "The world of classical music, as we know it, is changing, and the skills flute players need are very different now from what they were for our teachers. We hope to be the new generation that sets a new tone," says Beatriz Macías (Founder and Artistic Director of TFF).

Internationally recognised players such as Sébastien Jacot, Seiya Ueno (Grand Prix winner of the 2008 Jean-Pierre Rampal International Competition) and Karin Bonelli (Vienna Philharmonic) are joining hands with the Tampere Flute Fest, helping to push forth something new, inspirational, and thus providing a platform to equip the flute players of today.

Fabian Egger is one of the new generation flute players that brings this young festival to full fruition. Jacot says, "Fabian is a rare talent! I am excited to see what the future has in store for him." Fabian won the First Prize in the 2021 Young Artist Competition Category B. Shortly after, he was accepted into the esteemed studio of Andrea Lieberknecht at the Munich Conservatory of Music and Dance as the youngest flute player to be admitted. As part of his prize, he was invited to perform a recital in Tampere, where he premiered his composition *Icy Times*. "What particularly impressed me was that TFF spoke, above all, about the future and survival of classical music. It's been wonderful to be a part of advancing the festival's vision!" says young Fabian.

Lisa Nelsen from the British Flute Society was also a part of this year's festival, heading the jury of the Young Artist Competition Category B. When asked to share her experience judging this year's phenomenal candidates, Nelsen said, "It was an absolute pleasure to hear all the young performers. One forgets their age immediately!"

TFF is committed to a strong online presence before and during the festival. Along with much of the festival streamed live there were other Instagram lives which included interviews with past competition winners, interns sharing their experiences, flute companies such as Brannen, Haynes and Hernández Flutes, and more. All of these are still available on TFF's social media pages.

TFF 2023 will bring many surprises, one of them being Karin Bonelli from the Vienna Philharmonic. We hope to continue to strengthen our connections and have the support of flute players worldwide in order to keep the Tampere Flute Fest growing!



Sébastien Jacot (Gewandhaus Orchestra).



Jenny Villanen (Helsinki Phil) masterclass.



Fabian Egger.



Awards Ceremony, Young Artist Competition.

- The 2022 program is still available to watch via the livestream on
  - the festival's website. By buying a ticket for the livestream you are supporting this new generation festival.
- [tffgo.tampereflutefest.com](http://tffgo.tampereflutefest.com)



## 5th International Theobald Böhm Competition for Flute and Alto Flute

The 5th International Theobald Böhm Competition for Flute and Alto Flute was, judging by the number of participants, the most successful so far. It was indeed international; there were 81 registrations from 21 countries. The first prize in all previous iterations of the competition went to male participants; this time the first, second and third prize went to female participants. I also found it astonishing that three of four finalists were younger than 20 years of age.

The 1st prize went to Metka Črnugelj, Slovenia (5000 EUR, foundation Otto Eckart), the 2nd prize went to Judy Jeongyeon Lee, South Korea (3000 EUR, Ludwig Böhm), the 3rd prize went to Eva Faganelj, Slovenia (2000 EUR, foundation Dr. Castringius). The special prize for alto flute was received by Tommaso Binini, Italy (flute headjoint by Miyazawa, donated by Ludwig Böhm), and the special prize for the best participant under 20 years was received by Judy Jeongyeon Lee, South Korea (piccolo headjoint by Tobias Mancke).

I would like to thank the people who contributed to the success of the competition—Prof. Bernd Redmann, the president of the Musikhochschule, offered the rooms without cost. The jury made the decisions, which were certainly not easy, in a very friendly and pleasant atmosphere: the president Martin Belič, Stefan Albers, the great-great-great-granddaughter Katharina Böhm, who plays an original Böhm system with open G sharp key, Dejan Gavrić, Sarah Louvion, Grigory Mordashov, and Yumiko Yamamoto. The two pianists Linlin Fan und Nino Gurevich certainly didn't have an easy task with the many participants and they were generally praised. Birgit Chlupacek fulfilled all organisational tasks with courage and she essentially contributed to the smooth running of the competition. Angelika Schindel had very successfully taken over the public relations.

**LUDWIG BÖHM**



Stefan Albers, Katharina Böhm, Linlin Fan, Sarah Louvion, Ludwig Böhm, Dejan Gavrić, Nino Gurevich, Grigory Mordashov, Martin Belič.

RALF DOMBROWSKI



Wuhao Yu, China (4th place), Judy Jeongyeon Lee, Eva Faganelj, Metka Črnugelj, Tommaso Binini, Grigory Mordashov, Sarah Louvion, Dejan Gavrić, Katharina Böhm, Yumiko Yamamoto, Stefan Albers, Nino Gurevich, Linlin Fan, Ludwig Böhm, Martin Belič, Birgit Chlupacek.

ROBERT FISCHER/BOHM WETTBEWERB



Dejan Gavrić, Nino Gurevich, Sarah Louvion, Stefan Albers, Martin Belič, Grigory Mordashov, Katharina Böhm.



Wuhao Yu, Tommaso Binini, Judy Jeongyeon Lee, Eva Faganelj, Ludwig Böhm, Metka Črnugelj.

RALF DOMBROWSKI

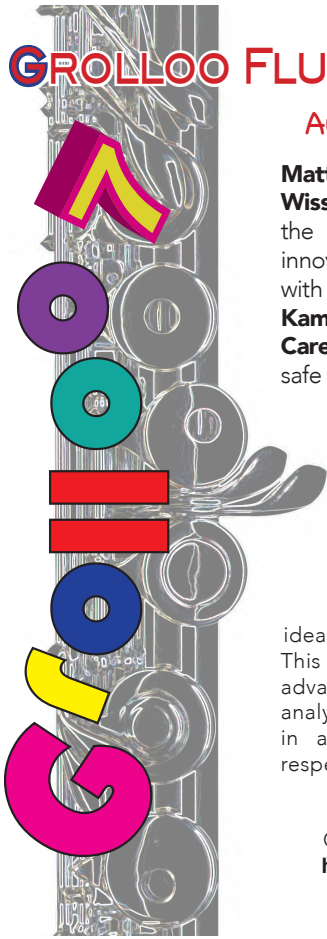
# GROLLOO FLUTE SESSION 7

August 24 - 28, 2022

**Matthias Ziegler, Ian Clarke and Wissam Boustany** are presenting the seventh edition of this innovative flute course, together with **Eva Kingma** and pianists **Kamelia Miladinova** and **Tim Carey**. We aim at a live and covid-safe event.

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## NFA Newly Published Music Competition 2022

British publishers have excelled at this year's National Flute Association Newly Published Music Competition.

The competition invites publishers to submit works released in the previous year, and the judging takes into account the quality of the publishing as well as the piece itself. Entries typically come from all of the main publishers, as well as the smaller specialist companies.

Notable results include:

### Forton

**Alexandra Lehmann** *Sussex Suite*—Winner, Flute Duets/Trios  
**Chaminade** arr. **Merry** *Four Encore Pieces*—Winner, Woodwind Quintets

**Edward Hennessy** arr. **Rainford** *Celtic Trio*—Finalist, Flute Duets/Trios  
**Morello** *Sonata*—Finalist, Flute and Piano

**Febonio** *Quattro Canzoni*—Finalist, Flute and Piano

**Weissenborn** arr. **Rainford** *Six Trios*—Honourable Mention, Mixed Small Chamber Music

**John Holland** *Like a twisty turny thing...*—Honourable Mention, Woodwind Quintets

### Tetractys

**Gaspar Hoyos** *Alemana Latina*—Winner, Flute Duet with Other Instruments

**Sophie Pope** *to a crow*—Winner, Flute works with Electronics

**Sungji Hong** *Bisbiglio*—Winner, Trios with Other Instruments

**Karen Lemon** *Duo*—Finalist, Flute and Piano

**Sungji Hong** *Shades of Raindrops*—Finalist, Mixed Small Chamber Music

**Jenny Jackson** *Mindstreams*—Finalist, Mixed Small Chamber Music

**Jonathan Cohen** *Big Flutes Happen Here*—Finalist, Low Flute Chamber

**Talia Erdal** (*l'm*) *Migration*—Honourable Mention, Piccolo

**Lassus** arr. **Rees** *Media Vita*—Honourable Mention, Flute Choir

### Wonderful Winds

**Damaré** arr. **Orriss** *La Tourterelle*—Finalist, Flute Duets/Trios

**Tchaikovsky** arr. **Pugh** *Six Duets*—Finalist, Flute Duets/Trios

**Ventimiglia** *Quartetto*—Finalist, Flute Quartets

**Jason Carr** *Sonata*—Finalist, Flute and Piano

**Bratton** *Teddy Bears' Picnic*—Honourable Mention, Flute Choir

AFT members ALRY and Universal Edition also appear on the list of winners.

For the full list see <https://www.nfaonline.org/community/nfa-news-updates/2022/04/18/2022-competition-winners-finalists>

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

### COPY DATES

15 Jan for March issue

15 May for July issue

15 Sept for November issue



## ⋮ publisher spotlight



**E**dition Svitzer is an innovative company that specializes in new editions of flute repertoire. Our catalogue currently holds over 200 editions.

My son Johan and I founded the company in 2006. Johan is a professional percussion player and I am a flute player, making us ideally suited for editing music for percussion and flute.

It was an unexpected surprise that we founded Edition Svitzer. The start of the project was connected with Kiev, where I was introduced to the President of the National Composers' Union and distinguished Ukrainian composer Yevhen Stankovych, who offered us six chamber pieces to edit. Becoming a publisher is completely different from being a flute player.

We have grown during the ten (and more) years and managed to find our place in the world's musical market. The list of our editions now includes more than a thousand titles—not only music for flute and percussion but also orchestral music, ballet music, concertos and chamber music repertoire.

Our editions are produced as hard copies on off-white, heavy card stock paper (8.75"×12"), and we give careful attention to the positioning of page turns. The flute catalogue focuses on unique collections, original pieces, transcriptions of masterpieces, chamber music and flute ensemble repertoire as well as educational materials such as flute exercises, solo studies and orchestral studies.

Our principal composers include J. S. Bach, Daniel Berg, Gunnar Berg, Claude Debussy, Franz & Carl Doppler, Antonín Dvořák, Edvard Grieg, Carl Nielsen, Erik Satie, W. A. Mozart, Fr. Kuhlau, Yevhen Stankovych and Igor Stravinsky.

For many years we have been working very productively with maestro Andrés Adorján who has an enormous passion for music and is an excellent researcher and editor. He has edited all the flute music by Carl Nielsen (including the Concerto), the J. S. Bach Chaconne for four flutes and several pieces by Kuhlau. He has also introduced a new series of unique 'Doppler Discoveries', which have never before been published.

Among his editions is an arrangement by Toke Lund Christiansen of Kuhlau's *Music from Elverhøj* for ten flutes and harp. This remarkable arrangement was performed and recorded by the flute players Jean-Pierre Rampal, Andrés Adorján, William Bennett, Michel Debost, Hiroshi Hari, Aurèle Nicolet, Ransom Wilson, the Kuhlau-Kvartet (Toke Lund Christiansen, Henrik Svitzer, Ole Birger Pedersen, Bent Larsen) and the harp player Sonja Gislinge.

Edition Svitzer has published many pieces for flute ensemble and the collection is growing all the time. One notable example is an arrangement for flute quartet (piccolo, flute, alto and bass) of Ravel's *Le Tombeau de Couperin* by Erik Norby.

As part of our educational catalogue we published two volumes of flute exercises, which I wrote based on my life-long experience as a professional flute player. In recent years I have been touring intensively in Europe to teach masterclasses at conservatories and to present these books. In my concerts I often play a programme that contains pieces from Edition Svitzer's flute catalogue. I'm especially fond of Yevhen Stankovych's flute music, which was presented at the French Flute Convention in Paris in 2012.

Stankovych is one of Ukraine's most famous composers, and we are proud to publish his works. His flute concerto, *Un Tout*, is in our catalogue. It's an amazingly strong and beautiful work, written in a post-Romantic style. It has so far never been performed outside Ukraine.

We work with dealers from around the world; the most important in the USA are Flute World, Flute Center of New York and Carolyn Nussbaum Music Company. In Paris our music is available through La Flûte de Pan and in London via Just Flutes. Our distributor in Japan is Muramatsu. We are very grateful to all of them for their support.

Our most recent releases for flute are Grieg's Sonata No. 1, Op. 8 for flute and piano, edited by Naama Neuman, Kuhlau's



András Adorján and Henrik Svitzer in Zagreb, November 2021.

*Grand Trio Concertant* Op. 119, for two flutes and piano edited by András Adorján, a flute ensemble arrangement of Stravinsky's *Petrushka* and a piece for piccolo and marimba, called *Bird of Prey*, written by Daniel Berg, as well as *Thanatos*, a masterpiece for flute solo by the Polish composer Marcin Błażewicz, edited by and dedicated to Pierre-Yves Artaud.

We have some new, exciting French music to be released soon: Maurice Ravel's *Ma mère l'Oye* Suite for two flutes and piano,

and Erik Satie's *Je te veux* for flute ensemble edited by Juliette Dominski. We are planning two volumes of 'Nordic Flute Orchestra Studies' from Sweden, Norway, Denmark and Finland.

Edition Svitzer also arranges annual concerts and competitions, and we often participate in international flute conventions and music fairs. We hope to see you soon at one of them!

**HENRIK SVITZER**  
[editionsvitzer.com](http://editionsvitzer.com)





# Remembering Wibb

On 11 May, the flute world lost one of its most beloved treasures. Wibb meant so much to so many; he was a master musician, inspirational teacher, flute designer, husband, father, President of the BFS, Academy Professor and so much more. His generosity, sense of humour and passion for music shone through everything he did, and it was infectious. Wibb was surrounded in colour, smiles and warmth.

He was born in London on 7 February 1936, and began playing the flute at the age of 12. His first instrument was a Rudall Carte with open G sharp; Wibb continued to play on open G sharp flutes ever since, and had several Louis Lot flutes in his collection.

Wibb began studies with Geoffrey Gilbert at the age of 15, and joined the Guildhall School of Music in 1952, aged 16. Two years later, he began his National Service with a three-year stint in the Scots Guards band, continuing to have lessons with Gilbert whenever he could. He also studied with Fernand Caratgé in Paris for a year in 1957 on a French Government Scholarship. He reached the finals of the Geneva Competition in 1958.

He returned to London and began a busy orchestral career, which included work for the RPO and BBC Northern Orchestra before spending a year with the Sadler's Wells Orchestra in 1960. His freelance career continued with the Northern Sinfonia, Pro Arte Orchestra—and the Academy of St Martin in the Fields and the English Chamber Orchestra, with whom he later became Principal Flute. He worked for the Academy of St Martin in the Fields until the 1990s and continued with ECO into his mid-seventies. Wibb was Principal Flute of the LSO from 1966–1972 and had a brief spell with the RPO for a year after that. He was also an avid chamber musician and recitalist, performing a wide variety of repertoire in numerous ensembles.

He married Rhuna Martin in 1961 and they had two daughters, Vanora and Sophie. Rhuna was a cellist at Sadler's Wells and also taught piano at the Royal College of Music Junior Department. One of her students, who became one of Wibb's closest friends and duo partners, was pianist Clifford Benson.

From 1965, he began a long association with Marcel Moyse, first attending summer schools in Boswil, Switzerland, and then teaching alongside him in the International Summer Schools organised by Trevor Wye.

Wibb's fascination for sound led him to explore the flute's construction and to develop his own scale; he had a truly 'hands

on' approach with his large collection of instruments, and his curiosity enabled him to gain a detailed understanding of flute design. This resulted in a long collaboration with Altus, as well as the adoption of the Wibb Scale by several notable flute makers.

Wibb's second marriage began in 1981, to Michie Komiyama, herself a respected flute player who studied at Tokyo University of Arts. She attended Moyse's classes in Boswil and Brattleboro, and then studied with Wibb after hearing him play Bach's G Minor concerto. She founded BEEP records (Bennett Productions) and taught at the Royal Academy of Music, as well as at summer schools and masterclasses. Michie and Wibb had one son, Timothy.

Wibb is perhaps one of the most celebrated flute teachers of our time; he succeeded Aurèle Nicolet as Flute Professor at the Hochschule für Musik in Freiburg in 1983, and three years later, left to take up a position as Flute Professor at the Royal Academy of Music in London. His list of former students is something of a *Who's Who* of the flute world, with a large number of them going on to create extremely impressive careers. Wibb encouraged musicality and expression, urging his students to become musicians rather than 'just' flute players.

Among many awards, Wibb received an OBE in 1995 and the Lifetime Achievement Award of the National Flute Association in 2002. He leaves behind a fantastic legacy of recordings, and his wisdom and philosophy has been passed down to future generations through his own students. He continued teaching at the Academy until last June and continued to play the flute for as long as his health allowed him to do so; he was diagnosed with motor neurone disease in March.

In the pages that follow are tributes and memories from some of the many people for whom Wibb was a mentor, friend, colleague and trusted companion. The photographs came from a wide range of sources; thanks especially to Edward Blakeman for providing images from his book, and to Alena Walentin for her poignant image of Wibb's teaching room which appears on the front cover of this issue. A concert in Wibb's memory is being planned for the autumn.

As we collectively mourn Wibb's loss, I hope these tributes will help to ensure that Wibb's vivacity and generosity lives on in our community. On behalf of all of us, thank you Wibb!

**CARLA REES**

# Four Words and Five Notes

by EDWARD BLAKEMAN

*Hello... this is Wibb!* Whenever I answered the phone and heard those four words—always the same four words—I knew I would be treated to some great conversation. Often humorous, invariably unpredictable, always thought provoking, that was the William Bennett whom I and many others will remember. Sadly, the phone is silent now, and Wibb's distinctive voice will be heard no more. What he had to say, however, and his uniqueness as a person and as a flute player, will undoubtedly live on.

I benefitted greatly from his friendship over many years and most recently we worked on a book together, *Wibb—A Flute for Life*, in which I tried to capture the essence of his extraordinary artistry, mainly in his own words. I hope the title said it all, for Wibb devoted most of his eighty-six years to the flute and it lit up his life. He not only played the flute, he taught it to generations of devoted students, he re-designed and re-made it, and he thought about it constantly—and about the music which he conjured so wonderfully from it.

*All my life I've been dogged by good luck!*

Wibb said that to me in one of our early discussion sessions for the book. Then he gave one of his impish grins and burst out laughing. As a result, the book ended up littered with exclamation marks, each one a moment of laughter. We both laughed a lot and I used to come away from his house—often late at night after one of his wife Michie's generous dinners—musing on how all that laughter translated itself into his joyous, buoyant playing. The luminous sound, the elated sense of rhythm, the lyrical phrasing moving ever onwards.

At one point I came across something that Wibb had written for a publicity handbill in the 1980s:

*William Bennett grew up among artists and was seriously thinking of becoming a painter before he became fascinated with music. He thinks in terms of colour, light and shade, which he translates into ideas of sound.*

I asked him about it:

*Yes, I've been known to say lots of things along those lines. I talk about making a bright blue sound, or bright yellow, or dark brown. I often say something like: 'What about the blue sky and the green leaves, that bright wonderful thing?', trying to get a clear middle D.*

It all goes back to his childhood in the 1930s:

*I grew up with the gramophone... I had my recordings of Marcel Moyse at quite an early age. I was, without knowing it, hearing French flute playing... and I think I was fascinated by the sound and the expression of the flute for a lot longer than I know that I was.*


Wibb was also listening to the playing of Geoffrey Gilbert, who had introduced the French flute style to the UK, and soon he had a chance to study with him:

*I went to Geoffrey Gilbert for lessons when I was not quite 16 and I was carrying on, doing frightfully well, getting steamed up with all my scales and studies and things... He would often say: 'If you do something, you must consider why, because if you do such and such, it means such and such'. He was trying to impose a certain logic on the whole thing... What a brilliant man he was...*

The final French polish to Wibb's playing was provided by the legendary Marcel Moyse, whose masterclasses he attended in the mid-1960s:

*Moyse opened up things vastly for me. I felt Moyse was expressing in a more direct, tangible way things that I had sort of half known, half dreamed of. He made them strong in me and made it possible to use them... He got me listening in a new way... It was a revelation the whole time...* »



A man with light brown hair, wearing a vibrant, multi-colored patterned sweater (red, blue, pink, and yellow) and light-colored trousers, is seated on a black metal chair. He has a wide-eyed, surprised expression on his face, looking towards the left. His right hand is raised, with fingers spread, as if gesturing or reacting to something. The background is a dark, wood-paneled wall. The lighting is dramatic, highlighting the man's face and the texture of his sweater.

“ All my life I’ve  
been dogged by  
good luck!



The final French polish: Wibb with Marcel Moyses in Boswil.

Wibb jotted down many of the things Moyses said in the margins of his music. One struck a particular chord: 'I never practise something without trying to evoke something.' That became fundamental to Wibb's own philosophy of playing and teaching. The flute was a character in the music. It was like going on stage.

*Oh yes, Moyses was talking about how you deliver it to the audience. 'Develop'—or as he said it, 'develop'. That was a word he used all the time: 'Develop!'*

Moyses had taken his inspiration from many of the singers of his day and Wibb did the same. He particularly admired the mezzo-soprano Janet Baker:

*I was always enraptured by Janet's solid, well-produced sound and the way she phrased. It just sounded one hundred percent right the whole time. She had more conviction in her voice than anybody else I'd heard. I used to listen and ask myself: 'What sort of vibrato does she have?' and things like that. Not that I could actually get it, but every time I heard her, I thought: 'That's it!'*

*I've always wanted to have a singing ability. I've always wanted to have that width of sound that the few really great players have in the top register. I like Louis Lot flutes because the good ones have some space in the sound—openness of voice in the third octave—and it can be the hardest thing to get right.*

The example of another singer also provided Wibb with a revelatory moment:

*One day I was in the Queen Elizabeth Hall doing the Haydn Creation with the soprano April Cantelo and she did one phrase and: 'Wow, I wish I could do that!' Like an answer from heaven, I had similar phrase a couple of bars later and I suddenly felt: 'It's in here. The flute is no longer outside me. The sound starts inside'. So you stop thinking about the flute as something exterior—it becomes the whole of you.*

All these influences seem to me to enhance what I think Wibb was born with: an instinctive love of narrative—of storytelling:

*Yes—and what I'm trying to encourage in people who come for lessons is to use that instinct, because I recognise I'm very much dependent on instinct for finding out how things work. I find I'm always having to sing something in order to find out where the phrase is. Everybody seems to be able to get things right, up to a point, when they sing, but they don't know that they're in touch with something. I just believe I'm in touch with something, and I know about it!*

Being in touch with storytelling resulted in Wibb's famous use of catchwords in his teaching to help articulate the otherwise wordless music on the flute. *Taxis*, *elephants* and even *alligators* were habitual visitors to his classes:

*Strong and weak. It's the stress thing... You've got to say, fetch me a taxi! Tax-i: strong-weak. Then I needed something with three syllables—it keeps on coming in Mozart—and elephant was the obvious word that came after taxi! There's an alligator as well (four syllables). It's limitless...*

“ Clifford and I used to refer to Bach’s chorale prelude on ‘Wachet auf’ as ‘The Elephant and Taxi Song’.

Clifford Benson, Wibb’s favourite pianist and duo partner, was an enthusiastic accomplice in this:

*Clifford and I used to refer to Bach’s chorale prelude on ‘Wachet auf’ as ‘The Elephant and Taxi Song’. The phrases have got to come away. I’ve got an arrangement of that for flute and piano. Elephant-taxi-taxi-taxi / Elephant-taxi-taxi!*

I was fortunate to produce a series of recordings with Wibb and Clifford at the BBC in the 1990s. Time and again, the way that they set a mood, turned a phrase, and rode the wave of a great musical climax, illuminated the music in a truly marvellous way. And there was always laughter between the takes, because even though the sessions were hard work and the music demanded to be taken seriously, the whole experience was such fun. There was so much joy in the music making—the same joy that we rediscovered while working on the book many years later.

As we came nearer to completing the book, I tried to focus ever clearer on exactly what Wibb wanted from the flute. What did he ask of it and of the music?

*You ask: ‘What do I do with the sound? How do I want it to begin, and how do I want it to end?’ I want some life in the sound. And then, finding where the phrase is going to. I think I’ve always been thinking about those things...*

I began this tribute to Wibb recalling four words that I will always remember and I’ll finish it with five unforgettable notes. You will find them on his 1978 recording of the Mozart Flute Concertos with the English Chamber Orchestra conducted by George Malcolm (available on most streaming services). Listen to the first movement of the G Major Concerto and at 6’37” the music soars up to top G, repeated five times. These notes are often played very incisively and staccato, but not here. Here they just float. Wibb’s flute seems to be hovering high up in some airy, wide-open space. Time stands still. It is a glorious, luminous moment. I asked him to explain it:

*The beat stops—it’s one in a bar. It was Thea King who originally said something about that bit to me. She pointed out that flute players always play those notes short, but they should be long. And I keep on telling the pupils at masterclasses: ‘Come on, dots on the notes means short, or long, or something—and sometimes legato! La, la, la keep wai-ting... and then it moves along and becomes rhythmic again—the horns come in and the march begins again.’*



Wibb rehearsing with Clifford Benson.

If you look at bars 190–193 and translate Wibb’s *la, la, la keep wai-ting* into top G repeated five times, then falling to C and, immediately after, top E repeated five times and falling to A, you get some idea of the subtlety of rubato and of articulation within the sound to convey the meaning of the music that Wibb cared so passionately about:

*That’s what I’m trying to teach people there. Devienne writes in his Treatise, I discovered later, that a dot means ‘coup de langue’—a tongue stroke—not necessarily short. I get almost angry, like Moysse used to get angry in classes, when I hear somebody going tic, toc, tic, toc without any feeling for what’s going on. It doesn’t go like that!*

You have to imagine Wibb singing and gesturing while he is explaining all this—living the music and eager to communicate it to all of us. That indeed was the essence of his artistry, as both player and teacher:

*I just like playing the flute. I wouldn’t have done any of it if I hadn’t really been passionately wanting to do that above everything else. It’s this fascination with the sound and all the problems of it. Getting the note at the right pitch and the right colour and the right attack—and the phrase shapes and making the flute a voice. It is a voice isn’t it?*

Emphatically yes! In Wibb’s hands the flute was the most eloquent and persuasive of voices. How lucky we were to have heard that voice while he was with us—and to go on hearing it through his many recordings. Thank you Wibb! ●

# The Extraordinary William Bennett

by **TREVOR WYE**



William Bennett, Dorothy Wye and Marcel Moyse.

In 1953, I went to London for my second lesson with Geoffrey Gilbert at 166 Gloucester Terrace. The journey was long and I arrived early to be sure of being on time. Marjorie Gilbert asked me to sit in the hallway where I could hear a good player inside Gilbert's studio having a lesson. He came out, wearing a duffle coat and clutching a pile of music and flute and we nodded to each other as he swept past.

Inside, as I unpacked my flute, I asked Mr Gilbert, "Who was that?"

"Oh, he's an army fellow called Bennett. Quite talented."

I first met Wibb at the Canterbury Music Club in around 1962 where he was playing a trio concert with Susan Bradshaw, piano, and oboist Phillip Jones. I went backstage and introduced myself. He told me about his recital concert in Folkestone soon, so when I went there, I sat in the front row. He started with a Bach Sonata in E $\flat$  but when he saw me, he smiled and then almost missed coming in, with a breathy first phrase!

Later, he invited me to his house. That was the beginning of frequent meetings to discuss flutes and play duets and quartets at weekends. From time to time, visitors would come, including Julius Baker who was visiting London and, another time, James Galway. Wibb's wife at the time, Rhuna, always made supper afterwards.

I also visited his mother, Faith, at her house in London. The house was chaotic and as disorganised as he was!

We decided to make a record of 19th century trios by the Doppler brothers and others, with the fabulous pianist Clifford Benson. The recording was at the Colt Clavier Collection at Bethersden in Kent where we chose an old Broadwood grand to maintain authenticity. It was the first of four records/CDs we made. During the recordings he would ask me to play my solos in different ways, which was always very helpful. Once he asked me to repeat a phrase several times, but eventually I stopped and asked him to let me play how I wanted to, as it was becoming impossible to play at all!

Wibb telephoned one day in 1965 to tell me that Marcel Moyse—whose books I used extensively—was still alive and teaching masterclasses in Boswil, Switzerland. We decided to drive there together that summer which took three days. I attended the masterclasses in Boswil Church for a further 13

“ Oh, he's an army fellow called Bennett. Quite talented.

years. One memorable evening, Wibb played the Demersseman *Oberon Fantaisie* at the evening class. It was wonderful and Moyse had little to say.

In the second year at Boswil, a weekly baroque improvisation class was organised each Sunday morning to be given by a baroque expert, but few attended. On the second Sunday, only three or four went and the Course Director, Willy Hans Rösch, sent a message to everyone to attend a meeting on Monday morning at 9am at the Church. During Sunday evening, Wibb and I arranged two of Moyse's 24 Studies as marches with an accompaniment of saucepans and lids, and early on Monday morning, we had a short rehearsal. At 9am, M. Moyse and Herr Rösch came out of the house to the Church to be faced with a band of flutes, piccolos and tin lids. Rösch stopped, looked rather unamused and returned to the house. Moyse doubled up with laughter with tears running down his face. The meeting was abandoned.

In 1968, I asked Moyse to teach in England in Canterbury and he taught there for two years until his wife Céline died, and he was unable to come, about three weeks before the third Summer School was due to start. I asked Wibb and James Galway to take his place. I think it was the first time either had taught masterclasses. This was the start of the International Summer School which continued for 18 years in Canterbury and then in Ramsgate.

Wibb was very good at his masterclasses but it was going to be hard work for him alone, so I also asked our former teacher, Geoffrey Gilbert, to take part too. Various other well-known teachers and players also joined us and we eventually moved the International Summer School to Ramsgate at St Lawrence College. The ISS at its peak attracted about 130 flute players from around the world each year for its three-week duration. There were also classes for oboe, clarinet, bassoon, brass ensembles and strings. Wibb and I worked together at the ISS for 16 years. Besides masterclasses, there were evening concerts called Music at Night, at which we both often performed together.



A masterclass with Wibb.

At his masterclasses, he tried everything to help the player to change something about their playing, even going on all fours and barking like a dog!

There were many times during our recordings or his concerts when I was very moved by his playing and one of the most memorable was his performance of the theme of Charles Nicholson's *Home Sweet Home Variations* at the BFS Convention in 1990 (?) in Manchester with Clifford Benson. The performance was called the Grand Contest Concert with French flute player Maxence Larrieu, and was a re-enactment of a London concert in May 1818 with French flute player Louis Drouet and the English virtuoso, Charles Nicholson. Both gave recitals in London two weeks apart, but in those times, it was sufficiently close for the London players to make comparisons! Wibb's playing of the theme was absolutely extraordinary. I have never heard playing like that.

Wibb was responsible for the creation of a new kind of flute programme, *Opera Flutastic*. The idea was that the famous arias of classical opera should be played on the flute rather than sung. Over several years, it was performed at a USA Flute Convention in San Diego, at a Japanese Flute Convention and at the BFS Convention in Manchester, with various players invited to join in.

I remember a BBC broadcast of a chamber music recital in the 1980s, which included the Debussy Trio for Flute, Viola and Harp. The announcer said, "We are just waiting for the soloists to appear ... ah, and here they come." He announced their names and commented, "One of the soloists, William Bennett, is wearing an evening tailcoat with grey flannel trousers!" Wibb told me later that he had forgotten his black evening trousers.

We were both invited to play in Vienna, Austria in April 1999 at a festival called *The British Way of Fluting*, together with Lorna McGhee and Clifford Benson. Wibb asked the organisers to provide a piano at A=440, as the usual pitch there is at 446. The organisers had a grand piano prepared which was moved from hall to hall during the two-day event, much to our delight.

Wibb worked on the flute scale with Albert Cooper and others, and during the 1980s he telephoned me several times a week

to discuss a new position for a tone hole, usually the tiny C#2. Sometimes he was also unhappy about C2, or F#, as well as a few other notes, including his version of the entire flute scale. He was also fascinated by the dimensions of the headjoint embouchure hole. When I visited him, he would invariably mess around resoldering a tone hole in a new position and asking my opinion about its tone and pitch. I remember hearing on the news that currently, there were 37 war-like conflicts taking place in the world—while we were trying to determine whether the C#2 tone hole should be 6.5 or 6.8mm in diameter and altering it with tiny pieces of plasticine ...

Like everyone, I was interested in how he made such a large and ravishing tone, a feature for which he was celebrated everywhere. Players the world over studied his lips, jaw, embouchure, face, flute, headjoints, posture and lip plate to try to emulate him. Perhaps the following explanation will help?

In the 1970s, I wanted to check whether the flute scale—the tone hole positions on our flutes—was correct. I needed to do this without the flute being played by a player and adjusted with the lips. I therefore constructed an 'automatic flute' (later referred to by Eldred Spell, the US player and engineer, as an 'Automatic Trevor'), that is, a flute blown by an airstream provided by an electric pump. The airstream was directed to the mouth hole via a small pipe on the end of which plasticine 'lips' were formed. The sound was thin and feeble, even after a whole week of adjusting the 'lips', the air direction and the pressure. Reed players have


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Trevor Wye and Wibb.

long been aware that the mouth cavity is very influential to the instrumental tone, therefore I introduced a small box prior to the 'lips', and immediately the sound was larger. Experts had already suggested that the speed of the air passing between the flute player's lips was far slower than the speed of sound. Therefore, when we blow, the sound created by the embouchure hole is reflected back into the mouth cavity. Altering this cavity alters the tone. I telephoned Geoffrey Gilbert to tell him about this, who told me, "I always thought that the mouth cavity was very significant in tone production. You have proved it." I also told Wibb who said that a few days before, he had visited his dentist who told him, "You have an unusually high arched roof to your mouth."

*That* explains a great deal.

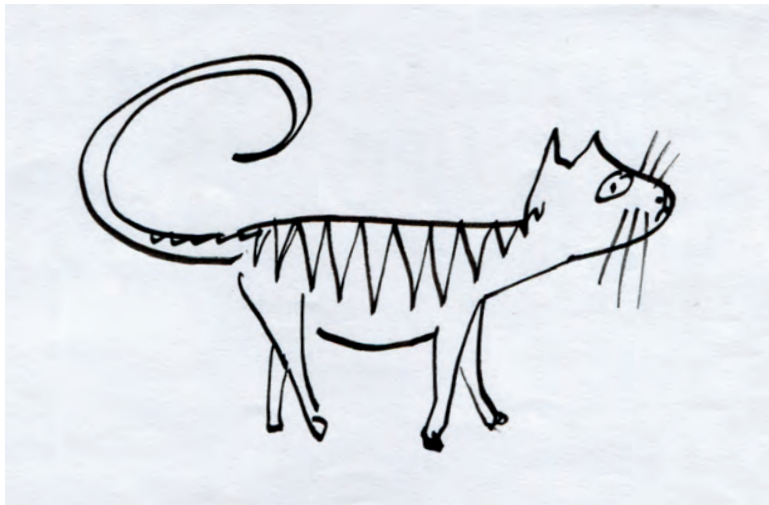
He had an obsession for Louis Lot flutes of which he had several, especially the early ones from the 1860s to 1900 with a seamed tube. At one time, a Lot headjoint he owned from the 1870s had been fitted with a new lip plate, and on trying it I asked him if it was for sale. He said that he didn't play it and agreed I could take it away and try it. At home, I practised on it and, a few days later, found a way to play it with a very good tone. I telephoned him to say, yes, please, I would like to buy it. He agreed but later phoned to say, "Just let me try it one more time before you buy

“ Moyses came up, looked us up and down and remarked, “Very dull!”

it.” When I went to London next, he tried it, and decided he liked it so much he would keep it. He then played on this headjoint as his main one for the next few years. One day, on trying a student's flute with this headjoint, it got stuck in the socket and in gripping it with his hand around the lip plate, he tried to pull it out—and the lip plate fell off. Though he soldered it back, it was never the same sound again.

He also worked with and advised Altus flutes of Japan in redesigning their scale and other technical matters.

Wibb's method of retuning old flutes was by removing the tone holes and soldering them on to a new piece of tube, which he cut out and then soldered back on the flute into a new position; a method adopted by Albert Cooper, and also by the author and by flute makers.



Sketch of a cat by Wibb.

We played together every year at the annual Bach St Matthew Passion performance at the Royal Festival Hall conducted by David Willcocks. This event was unusual in that the entire work was performed, half before lunch and the remainder in the afternoon. His playing of *Aus Liebe* was wonderful. I looked forward to that every year.

We also recorded the Chopin Nocturne in F $\sharp$ —arranged for two flutes and piano—as part of a CD of trios for two flutes and piano. His beautiful playing of the opening melody was also so memorable.

With the Academy of St Martin's Orchestra, we were asked to record two Handel trio sonatas with George Malcolm on harpsichord, part of a disc of Handel sonatas for wind instruments. This was a great pleasure because the two parts were both equally 'solo'. During the recording session, someone phoned me to say, "About those sonatas you are recording? ... Well, they are not for two flutes. They were written for two other instruments!" I said, "Well, don't tell anyone, or they will cancel the recording!" Later, there was another phone call: "About those sonatas you are recording? Well, they may not be by Handel at all!"

Our approach to the two Handel sonatas was not concerned with 'baroque style', of course. At that time, I was very interested in baroque music but this was never his interest and so the playing of us both was warm and romantic. About two years ago, Wibb telephoned to tell me he had listened to our Handel Trio Sonatas recording for the very first time and he thought they were lovely.

Should I mention his unpunctuality for almost everything? Well, it was so well known. At my Summer School, I nominated a person to try to get him to the classes on time and to observe mealtimes. It was sometimes, but rarely, successful!

He was well known for his colourful attire. On one occasion for a concert in Canterbury, we wore very colourful trousers and I remember that mine were bright yellow. After we had played, Moyses came up, looked us up and down and remarked, "Very dull!"

He had an astonishing ear which was obvious from our first meetings years before, but one incident that struck me as extraordinary was when he visited my weekly studio class at my house a few years ago. He sat at the back of the studio and listened to the class. A student played a solo and when she stopped for a moment, he asked, "Are you playing a Lebrét flute?" She was. He recognised the tone even though the flute, made in the 1890s, had been rebuilt, retuned and replated and looked like any other flute.

His wife, Michie, worked very hard throughout his life promoting his teaching, organising masterclasses worldwide and looking after him, as well as acting as his assistant, which was quite a job, knowing how disorganised he could be! We are all so grateful to her for her dedication to his life and career.

Many, many people the world over have been so significantly influenced by his teaching and playing, and by his impact on the flutes we play today, that no one can deny he has had as much influence on every aspect of the flute as did Theobald Boehm 150 years ago.

Around the world, there are flute players who have benefitted greatly from his teaching and been stunned by his masterly playing and bewitching tone. I, together with countless players worldwide, can only be very thankful that we were able to know such a unique man. ●





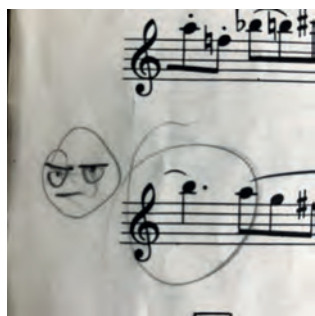
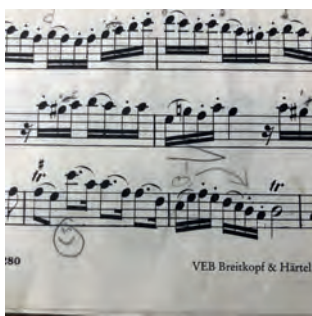
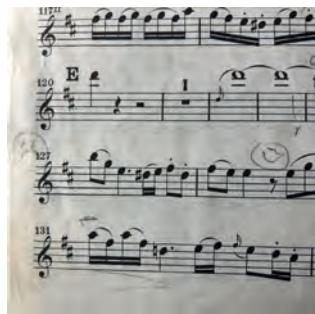
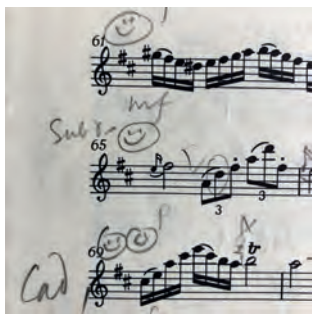
I was delighted to find Daniel Edelman's picture of my dad Wibb Bennett on a penny-farthing bike. The picture dates to about 1979 when some friends of Dan's, then a neighbour of ours in Hammersmith, showed up with a replica bike they had made. Wibb couldn't wait to try it (but they are very hard to get up on—we all kept coming off). Then he had a genius idea—it would be perfect PR for the concert

series he was just embarking on, called 'A Victorian Musical Evening'. He rushed off to change into full tailcoat and white tie, and was enthused enough that he actually managed to get astride the penny-farthing for long enough to have a picture taken while playing. I can't remember how he got down, and whether there were bruises, but the picture went down a storm in the concert leaflets.

**VANORA BENNETT**

## Memories of studying with my hero, William Bennett (Wibb)

It's impossible to describe the huge impact that Wibb had on my life. I just hope he knew how enormously grateful I was to him. Rarely do I give a lesson without quoting him, sharing his superb 'lyrics' to key moments of the Reinecke and Prokofiev Sonatas or the Mozart Concertos. I always hear him singing these passages, the words explaining so perfectly how the phrases should be shaped—the 'elephants', the 'taxis' and the 'I love you's ... and my scores are riddled with little faces, smiling or angry—a visual reminder of the intended character:



Almost every day, something makes me think back to his unforgettable lessons at the Royal Academy of Music (Sept '87–June '91). Time was a very flexible affair in the wonderful, colourful world of Wibb; if he was teaching on a particular day, you would be well-advised to keep the entire day free. Your lesson might last an hour or perhaps four or five, probably with a class outing at some point to a nearby sandwich shop, where the talk of music and amusing anecdotes continued. Listening to one another's lessons was an essential part of our education and we were all encouraged to learn from one another, which cultivated a warm, supportive class atmosphere. We all keenly attended many of Wibb's concerts too; one that particularly sticks in my mind was his Nielsen concerto in the Barbican with the ECO. We were all blown away—so proud to have this mighty player as our teacher. When we went backstage afterwards to congratulate him, we were somewhat dumbstruck, starstruck! But he embraced us all enthusiastically and was amazingly relaxed, chatting as easily as if he'd just returned from a short stroll.

Wibb was nothing if not spontaneous. If a couple of students came to the lesson with the same repertoire work, then he'd hastily arrange a masterclass the next day for the entire class, with *everyone* being expected to play that piece. Or a former student might be in town and pop into the lesson, and that would be reason enough to throw a flute party at Wibb and Michie's home (and we didn't get any of the delicious food that Michie had prepared until we'd played a piece or sung a song for everyone!) At the start of one lesson, he asked if I minded if he stood on his head while he listened to the étude I'd prepared—apparently he'd "had a terribly boring rehearsal and needed to get some blood into his brain!" During the lessons he'd have us tuning the piano, singing or maybe even dancing or stamping. And outside the flute lessons, he encouraged us to explore Alexander technique, pilates or yoga.

I first met Wibb when I briefly played to him and Trevor Wye before playing in a Moyses class. The International Summer School that Trevor ran was an amazing time. Wibb was teaching so clearly and of course I adored his playing. It was so inspiring and came with such ease. His sound was irresistible and his guidance of musical line was unforgettable. I was so lucky to play in his classes and then enter the profession sitting next to him for many years. Lots of wonderful concerts and treats hearing him play.

I loved Wibb's apparent innocent naughty streak which came with a great twinkle in his eyes. This was exciting to be with but at the same time scary. Clock timing was not always on his radar!

His curiosity for discovery was huge. He never gave up searching and listening. Many a rehearsal and concert have I sat next to him with his big bag, four flutes at the ready and a quantity of headjoints. Even on a repeat I would find he had swapped his flute. Good for the ear! There was the time that his alarm clock went off in a concert. Every time he opened his bag it got louder and more heads would turn. This didn't last for only a few seconds. Scuffle, scuffle! Wibb stories abound! I miss him dearly.

**KATE HILL**



I'm very fortunate and grateful to have known Wibb for 37 years. It's not just a loss for me but for so many in every corner of the world. He will be dearly missed!

**JOEL TSE**



Occasionally he'd teach at home and then the records of favourite singers and flautists came out too; "just listen to this vibrato ..." (or legato or the beginning/ending of a particular note). His enthusiasm, curiosity and love for music was infectious.

I am filled with immense gratitude and wonder at the amazing playing and inspiring teaching that was our beloved Wibb.

Here's a photo from around June 1988. Wibb and Michie are in the front, with Clifford Benson just behind them (sometimes he would just pop in and play for our lessons), and on Wibb and Michie's left—Lorenzo ?, Jeff Zook, Ho-Fan Lee, Nao (Mikihiko) Nozu and me. On their right, front—Eline van Esch, Sue McCarthy, Sabine ?, Reiko Watanabe?, ?? and back—Janne Thomsen, Yann ? and Justin Gillespie.

**EMILY BEYNON**

I spoke to Wibb and Michie recently on the telephone and related a story which was quite well known when Wibb was playing in the BBC Northern Symphony Orchestra. Michie was highly amused and said I should tell other people. Moreover, Wibb confirmed that it was true. This tale illustrates just how his mind was always on the flute.

When the young Wibb was playing for the BBC Northern Symphony Orchestra, he was known as a brilliant flautist who was somewhat absent minded. (He was always thinking about the flute.) At that time, he had a pet dog called Jumble, which he used to lead on a piece of string.

One day Wibb arrived for a rehearsal with the orchestra carrying a piece of string but there was no sign of his dog. The rehearsal proceeded and when it was in full swing, the studio door opened and in walked Jumble. Nothing daunted, he joined the orchestra and sat down in front of the conductor. Just like the musicians, he appeared to be trying to interpret the actions of the man in front of him, who was waving his arms about wildly.

**DOUGLAS TOWNSHEND**

I am sharing a memory of his lesson on Reinecke's *Ballade*.

He always said Reinecke's *Ballade* and Concerto were Wagner's music.

Probably everyone who went to Wibb's masterclass remembers how he explained to play with expression. He made me open both arms to the sky and sing out loud and he shook my arm to get big vibrato.

As a reminder(?!), he wrote on my score under Carl Reinecke, "with Wagner in mind!"

Here's a photo ...

**KIYOKA OHARA**



Wibb with Jumble.



“ Meeting Wibb was shocking in many ways.



I first met Wibb in 1999 at his Summer School in the UK. At the time I was still in high school in Moscow, and coming to the course was, with no exaggeration, a life changing experience for me. As a 17-year-old trained in the conservative USSR tradition, meeting Wibb was shocking in many ways. He did all the opposite things from what I was taught a classical musician should do—he wore super bright colours, smiled and laughed a lot, and was telling everyone to **have fun** while playing the flute and enjoy making music! Something so natural nevertheless was a new concept for me because of my background, and it was most inspiring. When I finally heard Wibb demonstrate something in class, I couldn't believe what I was hearing! Anyone who has heard him play live will understand what I mean. The sound seemed to be coming from all around, not one direction, and its warmth and expression was something I never imagined was possible on the flute! The recital he gave during the course was probably the best thing I've

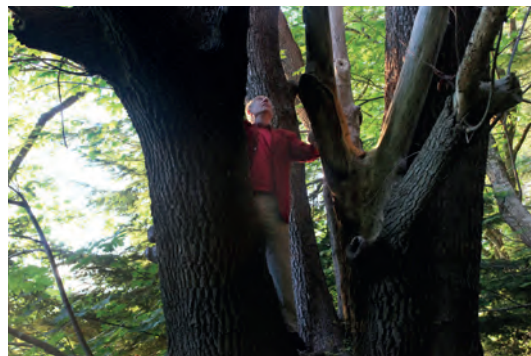
ever heard in my life. It instantly became my dream to study with Wibb, and a year later I came to London to study with him at the Academy. There are no words to describe how much Wibb meant to me. He was so much more than a teacher! I realised after the first few lessons that I had to clear out the rest of the day when we had lessons. Wibb and Michie were so kind and generous! We would spend all day listening to each other's lessons, which never lasted an hour, but usually around 2 hours each, played some ensembles, listened to recordings, ate lunch and dinner, drank wine, and often ended up catching the last train on the tube to get home. I treasure these memories as some of the happiest moments in my life. I think we will all remember Wibb as a kind, generous and fearless man and musician, with a wonderful sense of humour and lots of love for life, music and the people around him. I miss him so much already ... Rest in peace, dear Wibb.

**DENIS BOURIAKOV**

I heard the sad news about Wibb and that Karen Wong had got first prize in the BFS Young Artists competition within the same 24 hours. This reminded me that Wibb was fond of *Touching the Ether* which was the piece Karen had performed. Wibb rang me up some years ago inviting me to his house to coach him and some of his students on *Touching the Ether* specifically, which was lovely. His curiosity was just one of many things that so many of us are thankful for. What a life to celebrate. His positive ripples are many and deep!

I wanted to share a memory which makes me smile. I was performing on stage with Wibb, Trevor Wye, pianist Junko Nakamura and appearances by Denis Bouriakov in Opera Flutastic one packed afternoon at the NFA Convention in San Diego in 2005, followed in the evening by my recital where the very same players joined me with Wissam Boustany and two of Wibb's students, Hitomi Furukawa and Taka Masuda for a US premiere of my 7 flutes piece *Within...* complete with Wibb piccolo quartertones ... it's a powerful and magical memory. Only Wibb would be discussing new fingering choices at the last minute before going on stage. I think we wore funny hats in Opera Flutastic! The lovely Angeleita Floyd (author of *The Gilbert Legacy*) compèred the show—it was serious and fun stuff. I was just marveling at what on earth was happening!

**IAN CLARKE**



In reading through the many tributes written about Wibb, I am struck by the commonality of experiences. For so many, when hearing Wibb play for the first time, something inside said “yes—that’s it!!!” We were graced by his generosity of time and spirit in lessons, masterclasses, and on stage. We felt the contagious nature of his joyful essence: the joy of in-tune tone, storytelling, blueberries, creating, tinkering, chicken s\*\*t, foxes, cats, dogs, hospitality, vibrant colours, swimming in very cold ocean waters, and of climbing trees.

I feel so blessed to have spent a week each June with Wibb on Pender Island, BC, Canada, since 2010. When Michie joined us in 2018, I learned even more about flute mastery, and had the pleasure to glimpse their wonderful life together. I have about 200 hours of Moyse 24 and masterclass recordings, 10 recitals, and a CD, which warm my heart and stir my soul. The last two flute retreat years we were online, which was disappointing, and at the same time, we were very fortunate to interview Wibb on Zoom about many flute standards, as well as the ‘Legacy of Moyse and Gilbert’, and more.

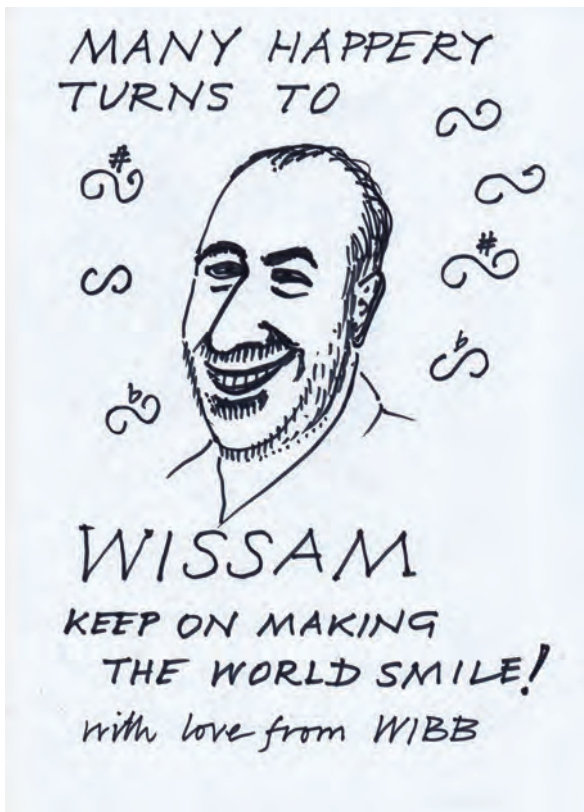
My favourite performing memory occurred in the dress rehearsal for PIFR 2013—I was playing a piccolo piece by Damaré and decided there needed to be a twirl in the middle. He stared at me with his twinkling blue eyes—“Are you going to do that in the concert?” he asked. When I said, “Yes, of course,” he jumped up, sat next to Colleen Athparia, hijacked the lower half of the piano and added a ‘brass band’ section to the piece!

Wibb, I treasure the notes you left in my music, unbeknownst to me. I giggle in delight to know that you fixed my cupboard doors with chicken s\*\*t. I love that I fell asleep every night on Pender to your joy-filled, resonant sound. You are deeply missed and will forever be cherished by the many souls you touched with your beautiful spirit.

With love and profound gratitude,

**GWEN KLASSEN**

Founder and Director, Pender Island Flute Retreat  
[www.fluteretreat.com](http://www.fluteretreat.com)



## William Bennett: A Lion And A Sun

The passing of an absolute giant

In my late teens I had the privilege of experiencing Wibb in his prime. On stage, his aura was that of a lion, a sun and every colour and dimension in between ... he was simply dazzling and his playing defied the limitations of his instrument.

With his flute down, his intense eyes would drill holes into me—yet his mind often was elsewhere ... far away in his world of perfect flute sound, intonation and design. With Michie by his side, his home was always lovingly open with a steady flow of students and leading flutists and flute makers from all over the world coming for dinners and parties ... all were part of his joyous flute family and he always had time for everyone, even if he wasn't always completely there!

Wibb, your irresistible life and vitality will leave a massive void in our lives—but I take comfort from knowing that you are released from all pain and suffering now. You were very ready to go, dear Wibb.

**WISSAM BOUSTANY**

私は、彼をフルーティストとは思いませんでした。彼は芸術家でした。

WIBBはフルートを通じて彼の音楽芸術を表現したのだと思います。

表現する曲のアカデミックな知識や原理原則、それに必要な技術的な事柄等すべてを存じでした。

彼は、その高い要求に答える性能を持った楽器作りの方法や方向を私に示してくれました。

その要求を私が理解すればするほど、フルートの制作に対する興味が増し、スタンスが変化していきました。奏者にとって使いやすい楽器を作るには、その奏者の求めている世界を共有する必要が有るようです。

今感じている事は、各奏者の表現スタイルによるスケールが有るという事です。

私は、彼が楽器に求めていた理想を追い求めて行きたいと思います。

WIBBの冥福を心より祈ります。

I do not think Wibb was a flutist. He was an artist.

I think Wibb expressed his musical art through the flute.

He knew all the academic knowledge and principles of the music, as well as the technical matters necessary for it.

He showed me how to make a musical instrument with the ability to meet these high demands.

The more I understood the demands, the more my interest in flute production grew, and my stance changed. In order to make an instrument that is easy for the player to use, it seems necessary to share the world what the player wants.

What I feel now is that there is a scale depending on the expression style of each player.

I want to pursue the ideal he was looking for in an instrument.

I sincerely pray for the repose of Wibb.

**SHUICHI TANAKA**

Founder & Chief Designer, ALTUS Flutes



### Jam session with Wibb & Jacques Zoon at the Kansas City Flute Convention 1994

On 22 August 1994, during the NFA Flute Convention in Kansas City, Wibb, Jacques Zoon and myself got together late at night in the hotel lobby. While talking, Jacques pulled a 'nose flute' out of his pocket. Wibb and I were most fascinated by the sound of this instrument and Wibb started to

play a wooden flute (probably Jacques' instrument). As I didn't have my flute with me, I sat down at the piano and we started jamming. I remember not having been surprised at all to hear Wibb improvise. It was the presence of the power of his imagination that shaped this wonderful

late night *impromptu*—magic!

His strong imagination which he generously shared with all his students also became the motor of all my musical activities with the special flutes. I am so grateful for this.

**MATTHIAS ZIEGLER**

I was very fortunate to study with my hero, Wibb. Every lesson was always fun and joyous, but extremely detailed and hard work! We sometimes spent a whole afternoon on just one of the Moyses 24 *Little Melodic Studies*, making sure no stone remained unturned. Such was Wibb's generosity and friendly nature though, that he would almost always go over the allotted time and then invite his students to have tea, play some chamber music and make sure everyone felt welcome and included. Wibb and Michie made the best team and I have made so many friends from the community that they created at summer schools around the world.

I admired Wibb for having such strong ideals when it came to respecting the music and making the phrases sing so elegantly. I remember having a lesson once

at the Academy and we were working on a Handel sonata, but in a nearby practice room, a saxophonist was practising the flute/saxophone piece, *Caprice en forme de valse* by Bonneau. Wibb was a bit distracted because the student was not showing the metre terribly well, so he opened the window, shouted "It's in 3/8!", stuck his flute out, and played it from memory with the most glorious sound! I don't know if the saxophonist got the hint, but it was a good lesson nonetheless!

Wibb's teaching has had such a wonderful impact on so many flute players. Personally, I cannot pick up the flute without thinking of Wibb saying "elephant", "taxi", "I love you", "take me to HERE", barking like a dog, or his comical scream whenever a C sharp sounded too sharp! Thank you Wibb!

**RODERICK SEED**



# Wibb

by ALENA VALENTIN

Those who knew Wibb well will know how difficult it is to write anything that would even remotely describe the sense of how meaningful, amazing and unforgettable it was to know him. There are very few people in the music world that have left so much legacy behind them, making such a positive impact on the flute as an instrument, the flute community, flute repertoire and beyond that, on a lot of lives.

Love for life and music shined through Wibb so brightly that anyone meeting him would immediately feel warmth and happiness. He was just an incredibly beautiful soul. The world was so much more colourful when Wibb was around.

I was as young as 11 when I heard Wibb's playing for the first time—it was a recording of the Godard Suite with chamber orchestra. His unique sound and music-making converted me into choosing to be a flute player—straight after that recording I decided I wanted to play the flute. His musical integrity, absolutely gorgeous sound, most natural phrasing and communicative playing was really something very, very special.

He wasn't just a ray of sunshine, he was the sun itself—with his warmth he was able to bring sixty flute players in one room and make everyone into a family with just one song. I still remember the first day when I was attending Wibb's summer school as a 16-year-old. To start things off he asked us all to sing *Somewhere Over The Rainbow* with him. I still remember the goosebumps I felt where we all joined Wibb singing that song.

His witty humour, (often completely made up) stories to the pieces, his generosity and his care for everyone, his love for in-tune playing (especially in-tune C-sharps!), his desire to never stop learning (he still attended masterclasses in his 80s) and improving the flute (including putting what he called 'chicken shit' into flutes to improve the intonation), his way of teaching with so much engagement, often for several hours with just one student non-stop—all of that was our dear Wibb. Sometimes he'd spend 40 minutes out of a 45 minute masterclass teaching a student how to tune well. The meaning of 'elephants', 'taxis', 'beautiful paradise', 'wonderful Draculas' and 'I love yous' were taken to a whole new level.

Despite being one of the best flute players that ever lived, he was always so humble in his stardom. He refused to be called Professor Bennett. He said that his name is Wibb and everyone is equal, so there was no need to call him anything else.

He was so kind to everyone. In his masterclasses, he would always find a way to open up the character of the player and with

“ I remember seeing the world in completely new colours after our lessons.

a few tips and helpful comments, mostly musical and those that opened up one's imagination, the players were sounding a thousand times better at the end of the masterclass.

In the huge flute events he'd of course often be the person that everyone wanted to sit at the table with at the break, yet he would often spot a person that was just sitting on their own and looking a bit lonely, and just go and sit with them to keep them company. And he cared for the opinions of amateurs just as much as he did of professionals.

He was always humble. When his precious Louis Lot flute, one of his primary two flutes, was stolen on the tube and then with help of several amazing people, found for sale online, Wibb commented on the advert's description 'suitable for beginner': "Well, that sounds about right."

I cannot really express well enough my deepest gratitude for everything Wibb has done, for what a huge impact he had not just on me, but also on a whole flute community. I'm forever grateful to him for connecting so many people's lives, creating one big flute family that goes beyond any borders and time.

I remember seeing the world in completely new colours after our lessons, hearing Wibb serenading on the trains between London and Manchester, him going for a swim at midnight after a long day of teaching at the summer school, running through six car lanes on Marylebone Road, he and Michie holding a surprise 18th birthday party for me after a lesson, endless conversations, dancing salsa with him at the age of 81, Wibb going for a swim in Croatia in a lake primarily just for swans rather than people, him standing on one leg on the flight of stairs while smiling and waving at the age of 86, holding his hand a few days before he left this world...

He was not just a teacher to me, but the biggest musical influence, a colleague, one of the dearest friends, a source of inspiration and what felt like a family member.

His voice has never left me and I know it never will—when ever I teach or play, Wibb's voice is always in the lead. I know it is like that for so many who Wibb crossed paths with.

I want to believe that he is in a better world now, happy to be able to play the flute again with his dearest colleague Clifford—both shining, spreading love and joy from above.

Let Wibb's light continue shining on this world, through his recordings and the knowledge that he shared, guiding the whole flute community to the true essence of music and finding joy in playing the flute.

Thank you Wibb for making the world a better place. ●





“ My name is Wibb and everyone is equal, so there is no need to call me anything else.





## Tribute to Wibb—reminscences about his playing

Leonard Bernstein once said:

“ The key to the mystery of a great artist is that for reasons unknown, he will give away his energies and his life just to make sure that one note follows another ... and leaves us with the feeling that something is right in the world.

That is exactly how I feel about Wibb's playing. It was more than great instrumental playing and beautiful musicianship; it somehow put one's cells back *in the right order*. It's clichéd to say that it was healing but it *was* healing, perhaps due to the overwhelming positivity of it, the beautiful in-tune overtones, a whole reverberant harmony within one note, a sound 'full of vitamins' to use Moyses's words, the resonance of someone at peace in their own body, aligned with what they were doing, not at war with themselves, a 'happy flute' sound, the absolute commitment to a phrase, the fearlessness, and above all the human quality, the ever-changing tone of voice, the storytelling. Impossible to ignore. Impossible to switch off to. Impossible not to love, regardless of differences of interpretation. We can try to fathom why it was so great. No doubt some of these reasons above had something to do with it, but it is better not to nail it down. It is more, far more, spacious than any analysis.

I remember my very first lesson with Wibb at the Royal Academy of Music. I had only ever heard his recordings. His live sound struck

me like a tsunami of warmth and energy, filling the entire room, a wall of glorious sound—grand, expansive, magnanimous, free from any force or aggression. I will never forget that moment.

Similarly, when Wibb walked onstage, he would radiate warmth and good cheer and ease. No doubt the bright orange or lime green outfits helped create that impression, but it was much deeper than this. I asked him once at the summer school in Sale Marasino what went through his head when he walked on stage. "I try to acknowledge the audience," he said, "making eye contact with as many of them as I can so that they feel they have been seen and so *they* [my italics] can relax. Then I say a sort of prayer: I will do my best, and then I play." How beautiful. How simple. How unself-conscious, outward-looking, self-accepting, free from self-regard, and kind.

Wibb was someone who knew how to say 'yes' to life. To take delight in what he did. He knew how to trust himself, as did Clifford. In Clifford, Wibb found a great fellow explorer, someone unafraid to lift anchor, someone equally trusting and equally generous. In Michie, he found a great soulmate and believing mirror. How fortunate he was to have her by his side.

As I write these words about Wibb's playing, I realize it is mostly about his attitude to life as manifested through his flute playing. His breath was his life-force. He shared it unreservedly. That is the greatest lesson of all.

**LORNA MCGHEE**



that then followed such breaks sometimes would be channelled down into intense work on two bars, enhancing the entire thing hugely, often focussing on singing expressively through a legato line or intricately curating the sound so it sounded fabulously expensive and well balanced.

We then had to give him a lift over the glen to where we were all having dinner—but there was no room in the car, so he insisted on sitting in the boot, insisted, absolutely insisted ...

This sort of thing I'll never forget as it had such a huge impression on me, even as a bassoonist. For flute players and in particular his students of course, I can only imagine the level to which he enhanced your whole experience and so my heart reaches out to the flute community at this time of loss. Truly, the end of an era.

Many flautists, as well as other wind players of course, have fabulous and inspirational Wibb stories, and I have a few good ones myself that I won't write here now—especially the Jet Whistle story. Do ask to hear people's Wibb stories; they will genuinely cheer up your day. This is how he will be remembered, as well as his legacy living on amongst the flute players and teachers who occupy prestigious positions all over the world.

**FRASER GORDON**

Head of Woodwind, Royal Academy of Music

The impact Wibb had on the flute world today simply cannot be put into words; his playing and teaching was admired and revered all across the globe and he was a huge, central part of life at the Academy in the flute department for a long time.

I was lucky enough to be on two chamber courses run by the Tunnell Trust as a student and met Wibb then. He was

exceedingly charming and funny and then sometimes incredibly intense. I remember him 'fixing' my friend's flute—an Altus which he had helped design—with bits of putty inside the tone holes, over a cup of tea one day. One moment we were all chatting over tea, the next the entire table was covered in bits of flute, tea and cake and the rehearsal could just wait. The rehearsals



I first met Wibb at a masterclass in Ramsgate and that same summer he was at the NFA convention in Denver. After playing for him I mustered up the courage to ask if I could study with him. He said, "I was hoping you would ask!" That moment changed my life forever. I studied with him for two years at the Royal Academy and I believe those were his golden teaching years. We had long all-day lessons either at RAM or his house, and as his students we would listen to everyone's lessons. We learnt so much from each other. He told us that we needed to listen to everything—learn what you like, copy it—learn what you don't like and forget it! I remember him dragging me to his pilates studio, paying for my lessons and urging me to stay with it. I lived in a basement flat in Hampstead and he would stop by and ask if he could practise! We would go for curries, drive to other students' digs, pick them up and have a great time. He would say, "Shh, don't tell Michie!" Of course she always knew and would laugh the next time we all descended on their house. Not a day goes by that I don't put into practice what I have learnt from him—from looking for the legs in the wine glass to listening to the harmonics in my sound!

**SUSAN TORKE**



# Meditative music-making

by **NANDIN KATHLEEN BAKER**

Incorporating meditation into your music making can bring more presence into your flute playing and the effect will also trickle down into your life! By releasing blocks in the body and entering a meditative space, we open ourselves to playing 'in the zone'. We access a part of the brain that is unfettered by judgements and preconceived ideas. Instead of you playing the flute, the music flows through you in a way that is nourishing and deeply satisfying.

Many meditative practices can also help with ear training (for example through playing with a drone), posture (yoga and Alexander Technique) and performance anxiety (breathing techniques) by increasing awareness of your thoughts and body posture.

There are four stages of meditative practice to help incorporate these ideas into our flute playing. For each stage, I've given four possibilities that you can try. Simply choose one from each stage.

We begin with the body in stage one, followed by something more meditative in stage two. Stage three is where we bring it all together with our instrument, so have your flute nearby! Stage four is where we create an anchor so that we can re-embodiment this relaxed and meditative feeling the next time we pick up our flutes.

## STAGE ONE

Relaxing the body and releasing unnecessary tension.

**Gentle shaking** has been used by various traditions, such as Sufism and Chinese Martial Arts, for centuries. It can be done by people of any age.

Start in a standing position with your feet shoulder width apart.

Gently bend and straighten your knees (keeping them loose) so that your pelvis moves as well—think of it like bouncing, but leaving your feet on the floor. This motion will travel up the spine and get the torso and arms loosely shaking too. Keep your head upright in order not to strain your neck vertebrae, but they will also join the motion.

You can do this for a few minutes or more, depending on how much tension you want to release. It can be helpful to have some music to shake along with.

Shaking is actually a wonderful way to release tension before a concert. If you're shy about doing it in public, try the privacy of a bathroom stall!

**Yoga stretches** are perfect for releasing tension as well as increasing body awareness. Put your hands on a table or back of a chair, and walk back with your feet until your torso is parallel to the floor. This is a great way to stretch your intercostal muscles for more air space in your lungs. Breathe into the stretch to help you get centred.

**Meditative breathing** is also good for centering. Breathe in for 4 counts, hold for 2, breathe out for 4 counts and hold for 2. Repeat a few times. When that feels comfortable, increase the length of the out-breath, and if you like, you can then lengthen the hold as well as the in-breath. This has a calming effect on the parasympathetic system, and can be done practically anywhere.

**Meridian tapping.** Gently tap along the meridian lines of the body 'with a soft cotton fist'; this has the effect of balancing the energy in the body. Start at the shoulder and tap down the inside of the left arm, then up the outside, down the outside of the leg, up the inside. Repeat on the other side.

## STAGE TWO

Meditation.

**Sound to silence.** (I usually do this with gongs or Tibetan singing bowls.) With eyes closed, follow the sound of the gongs as they slowly disappear into silence. In the gap, while we are waiting for the next sound to start, our minds are in a state where thought is suspended. We are simply aware while waiting for the next sound. Thoughts may appear, but as our attention is on the sound of the gong, that is where we focus. This helps the thoughts to remain quiet since we simply turn our attention to the sound of the gongs.

**Humming.** This is great for opening the throat and warming up our vocal cords which will in turn increase our resonance when we play. Feeling the humming vibrate in the body also has a meditative and calming effect. Like meditative breathing, it soothes the parasympathetic system. I like to put a drone on, a tambura for example, which is the traditional instrument used in India. It creates a lot of overtones which also have a balancing effect on the body.

**Healing sounds.** This is best after doing the meridian tapping.

Stretch your arms upwards and outwards, and while leaning back slightly sing the sound aaah.

Bring your arms down to the sides, point your fingers towards the ground, and leave some space under your armpits. Sing oooh.

Stretch your arms out in front of your hips, palms facing upwards. Sing uuuh.

Stretch your arms straight out at heart level with your palms facing each other. Sing eeeh.

Raise your arms up to the sky, parallel to each other. Sing iiih.

**Semi-supine or constructive rest** (from Alexander Technique) is great for realigning the body. (Besides, who doesn't want to add some legitimate rest to their practice?)



To start, stand with your shoulders against a wall to see how far your head is away from it. (One finger, two fingers, more?) Find a book of that thickness to put under your head when you lie on the floor. If possible, use a carpet or yoga mat, since a bed is too soft but the floor is too hard.

When you lie down, put your head on the book, bend your knees and put your feet on the floor. Gravity will do the rest.

In classes that I have attended, Alexander Technique expert Dr. Gabriella Minnes Brandes suggests that it takes at least ten minutes for the realignment to happen but you can of course stay there for longer. She also incorporates a few extras while in semi-supine like imagining holding the flute, or turning your head as if you were going to play the flute.

Lorna McGhee recommends this exercise to her students and says she always plays better after doing semi-supine.

»

### STAGE THREE

Now that we've done some tension release and centering, let's play!

**With a drone.** I like to use a tambura (also known as a tanpura) drone. If you don't have access to a tambura, you can find recorded drones on YouTube or download a drone app.

Slowly reach for your flute and, still in slow motion, bring it close to your mouth. Listen to what it sounds like if you blow towards your flute before it actually gets to your mouth. Feel what is going on in your body. Have you become tense anywhere? Breathe into that spot to release it. Move the flute away and back again a few times to notice what happens in your body.

When that feels easy, play a few very airy notes into your flute. Slowly, with minimum effort, change the sound and make it more and less airy, flatter and sharper, more or less resonant. (You might like to try playing with the embouchure hole on your top lip pointing down, or try playing the flute out to the left instead of the right.) By doing this, we are extending the boundaries of our flute playing and not letting our bodies automatically fall back into their usual habits.

Little by little, you can try a few notes of your choice along with the drone. A typical Indian raga (scale) is what we in the West call the mixolydian scale, (a major scale with a lowered seventh).

#### With a backing track.

Playing along with a drum track is a good start since it doesn't require finding the right notes of a scale. There are lots of drum apps available. Tablas (drums from India) are great if you want an Eastern flavour. Drum-set backing tracks may not be meditative in the usual quiet sense, but if you want to make music for a cathartic meditation, they are perfect! (Who said meditation has to be quiet?)

I usually record my own backing tracks, which I use for recording meditative music and when giving workshops.

Start by playing one note on your instrument (the tonic for example) and use it to play various rhythms. That way, you can find a groove without having to worry about finding the right note of the scale.

When that feels comfortable, add the second and then the third degree of the scale and experiment with different rhythms again. Keep adding notes until you've got the first five notes of the scale.

The next step is to venture into the second octave. In traditional music from India, they use just a few notes in the low octave for a very long introduction—up to ten minutes—so there's no need to be in a rush!

Another possibility at this stage is to add the backing track and drum track together.

**Play healing sounds on your flute** using the vowels from the Healing Sounds exercise above. Sing the vowel sounds oooh, uuuh, eehh and iiih. This can be with or without a backing track.

**Play your flute in semi-supine/constructive rest** (with or without a backing track). You could try some orchestral excerpts or the latest piece you have been working on, for example. You could even simply improvise!



### STAGE FOUR

Before you move on, make a mental note of how it feels to be relaxed and meditative when playing. Anchor this feeling in your body so that you can recall it when you next pick up your instrument. Remember how it felt to play tension-free and in the flow.

As with anything, the more often you do these exercises, the better your body will remember how to be meditative and in the zone when you play. Gradually, it becomes a kind of knack that you can simply relax into. It will infuse your music with presence and leave you feeling deeply nourished.

I love playing this kind of music, so I have created a workshop to guide you to the same delightful and profoundly satisfying meditative music-making that I have experienced for years.

To try it out, join me for a free Meditative Music Making Workshop. For more info:

[nandinmusic.com/meditative-music-making.html](http://nandinmusic.com/meditative-music-making.html)

# A new work for piccolo

by CARLA REES



BENJAMIN EALOVEGA

Stewart McIlwham.

On 14 July, Stewart McIlwham will be giving the first performance of a new concerto for piccolo with the London Philharmonic Orchestra, as part of the LPO Young Composers programme.

I caught up with up and coming composer Conrad Asman to hear more about the piece.

## Can you tell us a bit about you and your background? How has your compositional career developed so far? What have the main highlights been?

I grew up in Johannesburg, South Africa, after my parents moved with their families from the UK to SA in the 1970s. I was very lucky to be exposed to music at a very early age through my mother's lovingly effective method of offering us all (me, along with my younger brother and sister) piano lessons in exchange for an afternoon off. Of the three of us, music stuck with me the most. My family have always been incredibly supportive of my musical career, even though none of them are musicians by trade. I began composition lessons during high school and only began to focus on it more seriously when I went to university, at the South African College of Music (the SACM), in Cape Town. Here, I spent most of my time not, as I should have been, practising the piano (my major at the time), but entering as many external composition competitions as possible.

My first major break was winning the KwaZulu-Natal Philharmonic Composition Competition in 2015, during my first year, where I had my first ever proper no-really-I'm-serious orchestral work performed live. I was hooked. I instantly knew then that I had a huge desire to compose, and if possible, to compose for larger and orchestral ensembles. My first international success was in my final year at the SACM, where I was named the joint winner of the Jinji Lake International Composition Festival. This win financially allowed me to pursue further postgraduate studies at the Royal Academy of Music in London. I am pleased to say that I am still at the Academy, now pursuing my PhD.

During my time at the Academy, I have spent a considerable amount of time rediscovering my British heritage, not only through genealogical roots, but also musical ones. I was fortunate enough to take part in the Royal Scottish National Orchestra's Composers' Hub last year, where my work *Wrought* was premiered at the 80th Anniversary Gala Concert in memory of those who lost their lives during the Clydebank Blitz. This year, I recently had my Wigmore Hall debut with *Hexaflex*, a Trio written for Aneasha Asano, Maria Gomes and Adrian Brendel, the cellist from the Nash ensemble.

## Who (or what) are your main compositional influences?

I like to think my influences, like my opinions, are like pieces of clothing. Not as ever-changing as the weather, but I am always in constant assessment and judgement as to whether they truly represent 'me' and whether they need some refreshing, recycling or replacing. As to *who*, I am really enjoying rediscovering »

Britten's chamber and large ensemble works, such as *Les Illuminations* and the *Variations on a Theme of Frank Bridge*, Op. 10. Their vitality and efficiency is truly astounding. Other composers I am listening to, and feel influenced by right now, include Bach (both father, J.S., and son, C.P.E.), Mahler, Stravinsky, Ligeti, bossa nova's João & Astrud Gilberto, Stan Getz, contemporary composers Charlie Peck, Andrew Norman, and other non-typically classical bands such as Goldfish, alt-J, and Grouplove.

As to *what*, I am really interested in subjects that are typically seen as non-artistic or practices that are not usually associated with creative work. I am interested in finding the creativity and artistic beauty in subjects such as mathematics, science, finance, engineering and others.

**Tell us about the Piccolo Concerto—how did the commission come about? How closely have you worked with Stewart and the orchestra while writing the piece?**

This concerto came through the London Philharmonic's 2021/22 Young Composers programme. I applied through the Academy and I'm pleased to say that this year the same scheme is now open to all composers in the UK, so if anyone is interested, please do apply when they reopen for applications! The course has been an incredibly valuable opportunity, not only for writing for orchestra and working with the incredible composer Brett Dean, but also for its vital professional development sessions that focus on 'how' to make a career as a self-employed composer. This includes sessions on tax, publishing, communication and networking.

Stewart has been an amazing collaborator on this work. He immediately made himself readily available to discuss things like repertoire to approach (or not approach), technical abilities, as well as the ins and outs, techniques and limitations of the piccolo. Even as we speak, we're conversing over email as to whether it'll be possible to change between doing whistle tones into 'ordinary' notes at the given speed. Want to find out if it is? Come to the concert!

**Is there anything you can tell us about your compositional process for this piece? What can we expect in terms of style and structure?**

This work doesn't have any specific non-musical inspiration, but I have been thinking about some of the non-Western music I was exposed to during my time in South Africa. The idea for the work is to establish a repeating beat-structure that exists throughout the work. Simply put, most of the work is in one time signature, but the beating within this time is uneven, creating a lopsided, forward-swaying ostinato. I am also interested in exploring the intersection between the Western classical piccolo (the instrument for this concerto), and its non-orchestral variants, such as the Celtic tin whistle (as seen in Scottish folk music and Irish reels and jigs), and the penny whistle (in 'Kwela', a South African sub-genre of traditional music).

The Concerto will only last around 5–7 minutes, but I believe that the rhythmic and gestural intensity present not only in the solo piccolo part, but also in the orchestral accompaniment, warrants the full Concerto title with no diminution needed due to its short length.

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**What are the challenges of writing for piccolo? And what appeals to you about the instrument?**

One of the biggest immediate challenges is definitely balancing the piccolo's dynamic envelope with that of the orchestra. The piccolo has a beautifully subtle low register, but its lack of projection must be acutely orchestrated in order to capture this beauty effectively. Conversely, the piccolo's high register, especially when played with force, can easily penetrate an entire orchestra playing at *fortissimo*. I love the fact that the piccolo has these extremes and is, inherently, extreme in nature, being the highest ranged instrument in the standard orchestra. I explore these extremes a lot in this Concerto, including an attempt to 'orchestrate' further techniques of the piccolo, such as its ability to produce whistle tones and harmonics.

**Are there any areas of piccolo repertoire that inspired or influenced you in preparation for this piece? What research/listening did you do?**

Peter Maxwell Davies's Piccolo Concerto (also premiered by Stewart McIlwham with the RPO in 1997) has been an invaluable source for orchestration 'advice'. However, I have spent more time researching other musics, and in turn, potential avenues that I could potentially explore in this Concerto.





FLAVIA CATENA

Conrad Asman.

### Have you written any other pieces for the flute family that our readers might like to explore?

I have written a few pieces for flute and piccolo, and am hoping to write many more for the entire flute family! Some of these pieces include *One Lingering Quasar* (2017), a flute and piano work that was recently featured on *African Bird*, an album by the fabulous Khanyisile Mthetwa:

<https://open.spotify.com/album/5sNwmvfxYY8LtCZZ5XlnwV?si=3XDaBUepTLu9A0t4NZK1UQ>

For those looking for something more adventurous, my *Sense Twitch Sprint* (2018) is a two-movement trio for flute, cello and piano that explores the idea of a cheetah staring, and then hunting, a warthog—an experience I witnessed whilst on safari (a pastime South Africans refer to, affectionately, as ‘going to the bush’): <https://soundcloud.com/conradasman/sense-twitch-sprint>

For something larger, and ‘meat’-ier, try my *shisa nyama* [Zulu for ‘burnt meat’], which is my take on a musical smorgasbord/picnic!: <https://soundcloud.com/conradasman/shisa-nyama-burnt-meat>

All of my other works can be found on my SoundCloud page <https://soundcloud.com/conradasman> as well as my website <https://conradasman.com>

“ I love the fact that the piccolo is, inherently, extreme in nature.

If you still can't get enough of me, do get in touch! I'm always searching for exciting new players to write for and would love to chat more about some future ‘black dots’.

### Do you have plans to publish the concerto?

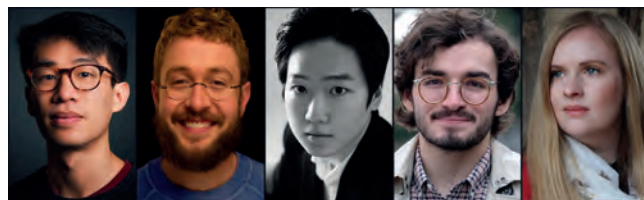
Well, speaking about ‘black dots’, I run a small publishing company called Black Dot Press: an independent new-music publishing company that houses some exciting new music from a host of internationally acclaimed composers. I will definitely be adding this to our catalogue, and it will be made available to the public as soon as possible after the concert!

### What's next on the horizon after this?

After this work, I will begin working on a new chamber ensemble work for the Manson Ensemble for a concert in November. I am also in discussions with Cape Town Opera who are interested in premiering my new opera, *Oscar & Reeva*, a two-act stage work on the subject of Oscar Pistorius and Reeva Steenkamp, the Paralympian who fatally shot and killed his supermodel and paralegal wife. I'm hoping that the work will be a multi-perspective take on the story with the aim of giving those silenced a voice through the musical capturing of lost words, transcripts and WhatsApp messages.

Should you be in London and want information regarding the premiere of my Piccolo Concerto, you can visit the Southbank Centre's website for more details:

<https://www.southbankcentre.co.uk/whats-on/classical-music/lpo-debut-sounds-solo-tutti?eventId=888913>. It'll be on 14 July at the Queen Elizabeth Hall. Book your tickets now!



LPO Young Composers 2021/22. Left to right Alex Ho, Rafael Marino Arcaro, Yun-ho Jeong, Conrad Asman, Angela Elizabeth Slater.

LPO

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# April's eFlute discovery

by DANIEL VALEEV

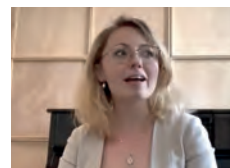
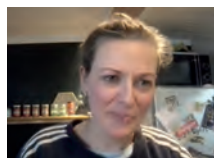
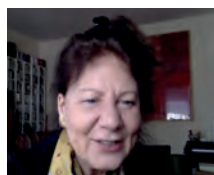
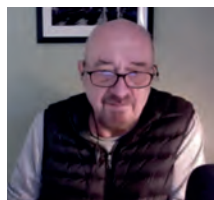
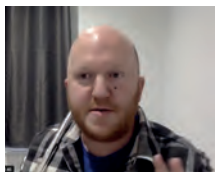
I picked up the flute when I was 8, because I wanted to be part of an orchestra and was keen to master something new after a few years of piano experience. Now being 10, I realise how deep this magic instrument threw me into an amazing, truly limitless world of the orchestral, jazz, chamber music and solo repertoire and inspiring people. It remarkably expanded my horizon beyond any feasibly high expectations.

My flute learning journey started in a rather extraordinary lockdown environment when absolutely everything was pushed into a virtual reality. How would one learn a flute from scratch online, I wondered? So, by these funny circumstances, I ended up going through the books, which I call the flute Bibles, specifically those by Marcel Moyse, Taffanel & Gaubert, Geoffrey Gilbert, Michel Debost and Peter Lloyd. Reflecting now on what helped me most at the time, these also included the spectacular virtual masterclasses, fundamental courses, and brilliant interviews that Emmanuel Pahud, James Galway and William Bennett generously offered during the most difficult times. Very fondly now, I can call those superstars my first genuine, but also virtual, teachers. If people are truly passionate, they can find so much in Marcel Moyse's biography book, James Galway's autobiography and Roderick Seed's book on William Bennett. I also learnt from the old recordings of Marcel Moyse, Jean-Pierre Rampal, Aurèle Nicolet and Patrick Gallois and equally referred myself to the artists' videos that are available to all BFS members on the British Flute Society website. I do not think my learning would be thorough enough without documentary movies and interviews of Herbert von Karajan, Claudio Abbado, Daniel Barenboim, Simon Rattle, Geoffrey Gilbert and James Galway, and many others. But enough of the pre-history for now.

The online format, as you can see, was kind of a norm for me. Although it cannot fully replace the real in-person teaching and live interaction, in my opinion, it does work as a great supplement sometimes.



Gaspar Hoyos, Roderick Seed, Clare Jefferis.



Ian Anderson, Camilla Hoitenga, Abbie Burrows, Alena Walentin.

So, the eFlute Festival! I have never thought that an unexpected change in my holiday plans would lead me to an eye-opening experience of a lifetime while in London! My wonderful teacher Lisa Nelsen mentioned the eFlute festival to me, and it was easy and very affordable to book, offering a face-to-face and/or online participation for a whole month!

It was such a tremendous initiative that Abbie pioneered. I personally knew '2 Flute Loops' Abbie Burrows and Clare Jefferis (both active teachers, artists, and orchestral performers) from their lovely video series about flute playing on YouTube and memorable interviews with such big names such as Gareth Davies and many other famous artists.

eFlute organiser and leader Abbie, with her warm and welcoming co-leader Janna Hüneke helped both adults and children, like me, to open that window of immense opportunities. When and where else would one see all the great artists, performers, and teachers in one single space—on an online platform? It is a precious opportunity to learn from active top stars, artists/musicians, get insights into their way of approaching flute playing, interpretation and music-making in general.

The beautiful sounds of birds chirping outside of Abbie's boat windows and her friendly cute dog created a very special cosy and warm environment for all the participants.

I could never imagine I would end up talking to my absolute idol Emmanuel Pahud LIVE, and be able to ask him questions, do an unforgettable masterclass on Massenet's *Méditation* from *Thaïs* with Anna Pope, or be in the same virtual room listening to improvisation tips and technique directly from Ian Clarke himself. Would you believe me if I told you that I even met

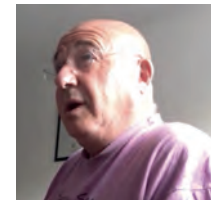
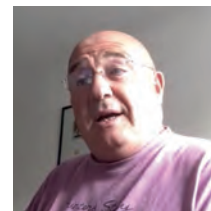
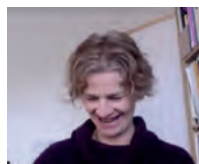
multi-instrumentalist and rockstar Ian Anderson live? I was glued to him talking about his life, musical path, his instruments, and Jethro Tull times with a huge enthusiasm. Another legend!

The other highlights and the most memorable sessions for me were numerous. Lisa Nelsen kicked off the festival with an impressive interactive session on breathing technique and how to physically prepare for one's best flute practice and performance. Lisa's session on the British Flute Society was very insightful too. Abbie Burrows and Clare Jefferis showed us, the juniors, behind the scenes in the operas and theatres, and let us into the orchestral pit! Truly unbelievable. I would specifically like to mention Jane Berkner, who brilliantly taught us how to approach phrasing using Marcel Moyse's *24 Little Melodic Studies* and explained the basics of Wibb's 'elephant and taxis' that had been one of my latest discoveries. Nicole Esposito impressed me with her talk

“Where else would one see all the great artists, performers, and teachers in one single space?

about life cycles as a reliable philosophy in one's playing and finding the most natural approach to music-making and communication when playing the flute. It was fascinating to learn how Nicole connects flute playing with nature (physical attributes) to reach that efficiency, sustainability, and effectiveness one searches for. I really loved the session with deep thinker and artist Camilla Hoitenga, who gave an improvisation workshop, asking us to look at some art objects and express those elements in the music; Ian Clarke was there on hand! I will always remember the advice that Philippa Davies shared with us about what consonant sounds to think of to reach the best possible tones and colours with ease across the different registers on flute—it really worked for me!

A flute demonstration by Andy Findon and a talk on instrument inventions through the ages by Robert Bigio were exceptionally insightful. Where and who else can you learn about a flute part in Cirque du Soleil, if not from the first-hand experience of Holly Cook? Alena Walentin gave a masterclass to both children and grown-ups while on her trip to the Hague, the Netherlands. Roderick Seed, who I met at Just Flutes, gave a noteworthy session on harmonics that was enormously beneficial too. Gaspar Hoyos' workshop was about the relationship between breathing and the finest tone quality, which left many reflecting on their own practice routine. This was re-emphasised by Gareth McLearnon, who did two sessions on habits, key decisions, and motivation when practising the flute. Carla Rees introduced the most technically difficult music I have ever seen in my life! That scared many, obviously, but left me with a very comforting feeling that any repertoire I learn now (or will do in the foreseeable future) is super easy to master! There were many more brilliant and famous flute artists, musicians, teachers and performers—one article is not enough to mention all of them. Daily warm-up sessions by both Janna and Abbie were super.



Janna Hüneke, Emmanuel Pahud, Daniel Valeev, Andy Findon.

Abbie prepared the junior pack of popular music and some challenges for kids, which was fun and exciting.

I was the lucky one to win the BIG quiz Abbie prepared for all the participants! To my absolute surprise I got a big parcel from Abbie with very generous prizes!

Music has a miraculous healing power and ability to bring people closer together, I think, and the eFlute Festival proved it very true! “Music has a great capability to heal,” and even more so “a responsibility to heal,” Michael Kamen argued. “It's not just to make people rich, and it's not just to make people dance. It's to celebrate our ability to live in peace and harmony.”

Geoffrey Gilbert believed that compassion is an important element, as well as a gentle approach. He advocated a positive teaching atmosphere by never making anybody feel stupid because they could not do something. This was the attitude and approach in the eFlute space. I genuinely felt that way. I thought there were no boundaries or limitations, irrespective of who and where we all were.

I would like to say a big thank you on behalf of everyone to Abbie Burrows for her strength and kindness and to Emmanuel Pahud for sharing his brilliant ideas on how to stay passionate about music and flute playing; those precious moments will always stay in my heart. And thank you, too, to all the extraordinary, generous, kind and incredibly talented flute artists who made this event such a special place for all.

This was a sensational festival and I will be very much looking forward to it next year!

# Careers thrown up in the air, brand new projects, and some ice-cold socialising.

by RUTH MORLEY, YVONNE ROBERTSON & LEE HOLLAND

Well, time seemed to stop a bit there. Looking back, it is tricky to figure out exactly what happened when, but undoubtedly life has been just a bit different lately.

As freelance flute players in Scotland, Ruth, Yvonne and Lee all work in parallel but different ways. They got together recently to chat about how life has been for the last couple of years, and how the future is looking now. There have of course been some tough times, but also some exciting new developments.



“As soon as I was back performing with an audience again, I knew that I was still in the right job.”

If we rewind to March 2020, Yvonne was returning from maternity leave, excited to see the diary filling up and enjoying the challenge of juggling freelance work whilst being a mother! After touring Norway with The Scottish National Jazz Orchestra, Yvonne came back to lockdown and a bout of what was probably Covid. Of course, orchestral freelancing, and indeed performing of any kind, came to a dead stop. The flute lived in the box for a bit as Yvonne looked after her one-year-old daughter full time during the day, before teaching Royal Conservatoire of Scotland (RCS) junior students over Zoom in the evenings.

“It was a special time with Anna, and I welcomed the extra time Covid gave me with her, but wow, it was tough to lose family support in caring for her. Unfortunately, time to play the flute was in short supply.” Jump forward to now, and Yvonne’s busy career is now back in full swing, and she has finally returned to doing what freelancers do best—juggling and balancing life to fit everything in. She has just finished a week as guest principal flute with the BBCSSO and was recently appointed as a Senior Lecturer in the woodwind department at RCS in Glasgow. She is also really looking forward to running the Scottish International Flute Summer School again this year. Yvonne took over as director of the course in 2015, and this will be the first time fully live and in person since 2019. “I am loving the creative challenge of work at RCS, putting together masterclasses and concerts and helping to build and re-build the experience for the students. It is a lot like running the summer school—I can put some great

events together, and really help the students get the training they need.”

“I had my doubts about my career over lockdown and the outlook for musicians was bleak, however, as soon as I was back performing with an audience again, I knew that I was still in the right job.”

“One of the things I missed most of all is the collaborative work that goes into rehearsals.”



As well as being a fantastic flute player and musician, Lee is also qualified in performance psychology and works with students and professionals in her *Mental Note* coaching practice. Like everyone else, work changed for Lee during lockdown, but she found that she was able to offer support to a wider range of people by working online, and she now has more clients in London and outside of the UK since the pandemic began.

Her playing work is mainly with the Scottish Chamber Orchestra, and the Royal Scottish National Orchestra, and both orchestras moved into recording their concerts with no audience. Like many musicians lately she had to get used to the red light being on for everything, which required a different kind of focus to a purely live performance with the energy of an audience.

During lockdown, Lee started a collaboration with the sports psychologist Matilda Mayne and they have developed a business called *Craft Your Mind*. Lee and Matilda have created a new online course for students and professionals to train performers in performance psychology. The course aims to support musicians to be consistently mentally strong by using practical techniques adapted from sport psychology. “We have put together modules that train musicians how to integrate the mental and physical side of performing and make this work part of a musician’s everyday life. It is designed to help with mental focus, increasing strategies to manage anxiety and how to improve confidence as well as many others. Each module has practical exercises and techniques, so it is designed to be useful immediately.”

Through her coaching work Lee has been helping professional players and students with issues such as motivation, focus, and

anxiety management. For many players, the Covid gap was probably the longest and most challenging gap in their lives without performing, and this raised many psychological challenges too.

Lee is balancing her time between her performing and psychology work and life is busy with many projects returning, and new projects popping up. “Obviously, I am really enjoying performing again but one of the things I missed most of all is the collaborative work that goes into rehearsals.”



“ Inevitably my role was as a counsellor as much as a flute teacher in those days.

For Ruth, life during Covid was busy in a strange way. Teaching at RCS is a big part of her life, as is being the flute player for the Red Note Ensemble. Red Note was hugely supportive of their players in those difficult days and they worked online as much as possible. They recorded a lot of new work for the ‘Digital Noisy Night’ series. “Composers sent scores from around the world, and we put together an online ‘concert’ of the recordings every month. We had people tuning in from all over the globe.”

The contemporary music world seemed to be particularly nimble and creative in making things happen. The amazing team at Sound Festival in Aberdeen mounted a fully streamed festival from venues in the city, allowing small groups of performers to work together in the same room—this felt like huge progress at the time. “I was so excited to be playing at Sound in October 2020. I played 2 concerts: one with my duo partner vocalist Laura Bowler, and a concert of new work for flute and electronics with Alistair MacDonald.”

Sound Festival was there as soon as they could be with distanced audiences in Summer 2021. It was hugely stressful for promoters at the time, but they were determined to make it happen.

Ruth, Yvonne and Lee all remember what an emotional experience their first concert with an audience was. It’s something they vowed not to take for granted again!

At the height of the pandemic, Ruth’s RCS teaching carried on online, there were virtual workshops for composers around the country, and flute players from around the world were getting in touch for a lesson or two. “I found teaching over Zoom pretty tough. Frustrating not to be able to hear the details of the sound, and the stilted nature of a Zoom conversation, even when the connection is fine, is energy-sapping. The students were having a rough time, with degree recitals recorded in their bedrooms, and having to change programmes to allow for recorded piano parts. Inevitably my role was as a counsellor as much as a flute teacher in those days, supporting as much as possible to help everyone through. Lee also works within RCS and her sessions were hugely beneficial to the students. Things are much better now. We have been back teaching in person at RCS for a good while, and it is so good to work with real sounds in the room again, to get that energy going, and to see the students busy and enjoying the excitement of being fully immersed in music college life.”

At a time when freelance musicians were left in financial and musical freefall, Ruth applied to Creative Scotland to support a big solo project involving commissioning, writing and recording solo flute music. The 10 homemade films from the project are on YouTube, with recordings including *Mei* by Fukushima, and *The Curlew* by Edwin Roxburgh alongside new works by Tansy Davies, David Fennessy, Claire McCue, Lewis Murphy, Laura Bowler, and by Ruth herself. She recorded everything at home, and put all of the visuals together for the videos.

Some of the work from Ruth’s solo project has already gone out on the BBC Radio 3 *New Music Show*, and Ruth played her own solo piece *Neon Flicker* live on the Radio 3 Cop26 special programme from Glasgow. The composers responded to the theme ‘Lost and Found’ in different ways and all of the pieces are musically very different. “I was totally delighted to be awarded the funding from Creative Scotland. The project really pushed me to work in new ways, and I was glad to be able to offer work to some brilliant composers as part of the project. It also pushed me to finish my own solo piece which I’m really excited about being published this year by Tetractys. The solo work has been fantastic, and I am also delighted to be back performing with other people as well, combining sounds, collaborating, swapping ideas, touring again. Red Note has been super busy lately—a new James Dillon CD is on the way, we are back at Sound, Huddersfield, Edinburgh, Lammermuir Festivals, our RCS residency is well underway again, and our schools and community work is buzzing. As life rolls on I want to bottle that feeling of that first concert with an audience.”

Ruth, Yvonne and Lee have all been involved in the Scottish International Flute Summer School in some way, and this year the course is fully back! “I am looking forward to the summer school enormously! It has been part of my life for such a long time, and over the years we’ve got into a really nice rhythm with it all. I have missed that spike of positive energy that comes from the course.”

So, life is changing and evolving again, and we are all busy being musicians and living life. The scene in Scotland feels positive just now as things rebuild and we find new energy and make new plans.

A final quote from Ruth: “Yvonne lives just around the corner from us, and when we couldn’t travel and everything was closed, and we couldn’t meet indoors, desperate times called for outdoor socialising. I will remember forever sitting outside our house in freezing temperatures by a less than adequate fire in a gazebo that frankly did nothing but keep the rain off on a calm day, drinking red wine and catching up. It has become a cliché but we all know now if we didn’t know it before—really know it—that we need to be in a space together to socialise, play music, live life.”

<https://www.flutescotland.com>

<https://www.rcs.ac.uk>

<https://mentalnotepformance.com/about/>

<https://craftyourmind.co.uk>

<https://www.youtube.com/user/FluteScotland>

<https://www.ruthmorley.co.uk>

<https://www.rednoteensemble.com>

<https://sound-scotland.co.uk>



# Prokofiev's Sonata for Flute and Piano in D Major Opus 94:

## Considerations for performance authenticity seventy-five years later

by **PATRICIA HARPER & HANNAH PORTER-OCCEÑA**

This article is an enlargement of the NFA convention lecture presented in Salt Lake City in 2019. It summarises the current status of Sergei Prokofiev's significant twentieth-century Flute and Piano Sonata in D Major Opus 94 as it has evolved in performance practice based on earliest sources, editions, and recordings over the past seventy-five years. Harper and Porter-Occeña's forthcoming urtext edition provides the opportunity to view, consider, and honour Prokofiev's important twentieth century flute and piano sonata grounded in the knowledge of what appears in the Glinka Museum manuscript and what we know of Prokofiev's inspirations for the piece.

Prokofiev's Sonata in D Major for Flute and Piano Opus 94 is an unquestioned standard of the 20th century flute repertoire. However, compared to other early to mid-century sonatas of the same instrumentation, such as the Poulenc, Hindemith, and Feld works, Prokofiev's Opus 94 has developed a wide range of alterations over its seventy-five year history. These varying changes, derived from a co-existing violin transcription made by the composer, sixty-eight years of discography, and countless editions of the work, beg these questions: what were Prokofiev's original intentions for the sonata, and how might we determine what to incorporate (or not) in our performances of the work today?

**Porter-Occeña:** Prokofiev's Sonata in D, Opus 94, has been a topic of research for you for many years. When did you first present on the topic, and how has your research developed since then?

**Harper:** During the 2002 NFA convention in Washington, D.C., I presented a comparative study of the Glinka Museum manuscript with, among others, the Carleton Sprague Smith Leeds edition from 1948 and the Jean-Pierre Rampal International publication of 1958. Since then I have obtained copies of the

two essential earliest Russian State Music Publishers editions from 1946 and 1948, as well as the 1958 edition by Russian flute player, Nikolai Platonov, also published by the Russian State Music Publishers. These scores have provided significant source material and the foundation for a much sounder historical review of the composition. I have also studied the initial 1944 violin transcription of the work and its later entanglements with the original flute part as illustrated through earliest sound recordings and later flute editions of the work, which provide a fascinating window into current editions and some very practical applications for the contemporary performer. Looking at this material through the lens of an annotated chronology is immensely helpful in untangling the sonata's history and development.

### AN ANNOTATED CHRONOLOGY

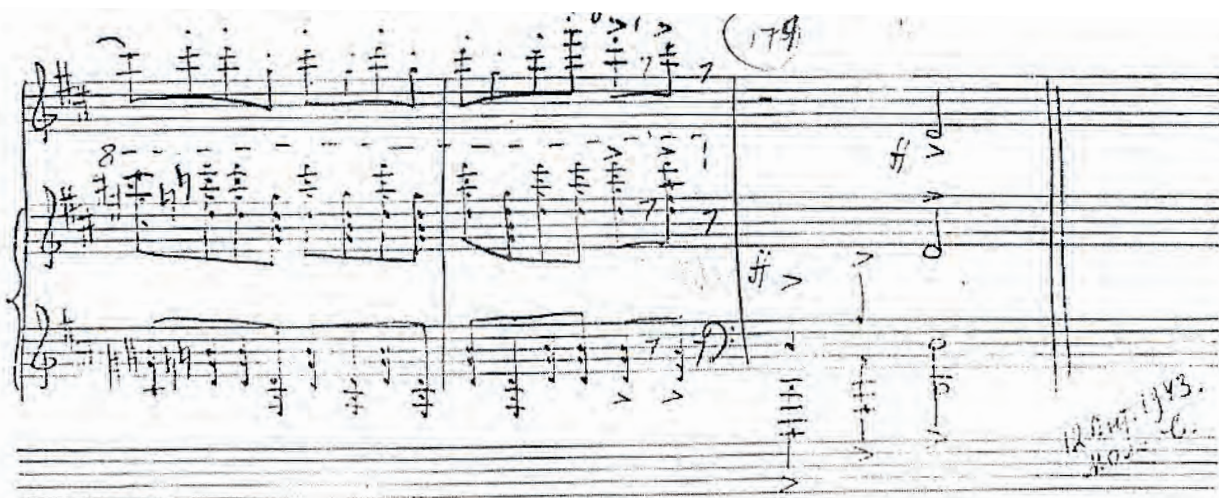
Prokofiev received a commission from the Committee on Artistic Affairs in the USSR to write a work for flute and piano in 1942. The idea for a flute sonata had occurred to Prokofiev much earlier in his career when Prokofiev heard French woodwind playing while in Paris. His biographer, Israel V. Nestyev, in the 1946 *Prokofiev*, wrote: *The idea of composing a transparent graceful piece for the flute had interested Prokofiev years before in France, where the art of woodwind playing is highly cultivated. He (Prokofiev) spoke with respect of the 'heavenly sound' of one of the best French flutists, Barrère... The character of the sonata's principal images... that suited the transparent tone colour of the flute splendidly.*<sup>1</sup> He commenced the Sonata for Flute and Piano in D Major Opus 94 on 8 September 1942 and completed the work on 12 September 1943, one year later. The sonata was first played by Nicolai Kharkovskiy, flute player, and Sviatoslav Richter, pianist, on 7 December 1943, in the Beethoven Hall of the Bolshoi theatre in Moscow. This was not a public concert but rather an audition organized by the State Prize Committee. It failed to win any award.<sup>2</sup>

<sup>1</sup> Nestyev, Israel, V., *Prokofiev* (1946): English translation by Florence Jonas, Stanford University Press, Stanford, CA, 1960, p. 345. Examples of Barrère's playing are readily available on YouTube including a particularly fine performance of J. S. Bach's Sonata in C Major BWV 1033 with Yella Pessl.

<sup>2</sup> The failure of Prokofiev's sonata to win a prize in the audition may have been due



**Example 1:** Glinka Museum manuscript of bars 1–10 of movement II. Scherzo of Prokofiev Sonata in D, Opus 94, with title and tempo marking visible.



**Example 2:** Glinka Museum manuscript of the final three bars of Prokofiev Sonata in D, Opus 94; note the minim rest in the final bar of the piece.

A violin transcription of the same flute and piano sonata was made in a collaborative effort between Prokofiev and David Oistrakh in 1944. Prokofiev wrote: *As regards the sonata for flute, some of our violinists have taken an interest in it, and not long ago, together with David Oistrakh, one of our best violinists, I made a violin version out of it. This proved not too difficult, since we found that the part of the flute is easily adaptable to violin technique. Very few changes were required, most of them affecting bowing. The piano part remained unchanged.*<sup>3</sup>

Two years after that transcription was printed, the Russian State Music Publishers published the flute and piano sonata in 1946 as Opus 94bis for violin and piano with the following footnote: *This sonata being originally composed for flute and piano, the part*

*of violin is edited in collaboration with David Oistrakh.* The piano part was unchanged when published.<sup>4</sup>

Meanwhile the Joseph Szigeti violin version of Opus 94 edited with special annotations by Szigeti was published by Leeds Music Corporation in 1946 and available in the West.<sup>5</sup>

Two years later in 1948 the official Russian State Music Publishers printed a separate flute part. This part is aligned with the Glinka Museum manuscript in terms of registers, rhythmic configurations, individual markings such as in the second movement entitled Scherzo and marked *presto* (Example 1), and the D octave placements in the final two bars of the flute part in the fourth movement (Example 2). »

to a lacklustre performance by Kharkovsky. While no recording exists of Kharkovsky performing Opus 94, Kharkovsky is featured on a recording of J. S. Bach's Brandenburg Concerto No. 5 BWV 1950, with Emil Gilels, piano, available on YouTube.

<sup>3</sup> Prokofiev, Sergei, *Autobiography, Articles, Reminiscences*, trans. Rose Prokofieva, Foreign Languages Publishing House, Moscow, USSR, n.d. p. 131.

<sup>4</sup> Prokofiev, Sergei, *Second Sonata for Violin and Piano Opus 94bis*, State Music Publishers, Moscow, 1946, p.2.

<sup>5</sup> Prokofiev, Serge, *Sonata in D Major for Violin and Piano Opus 94, edited with special annotations by Joseph Szigeti*, Leeds Music Corporation, New York, 1946.



**Example 3:** Bars 23-34 of the 1958 edition of Sonata in D, Opus 94 published by the Russian State Music Publishers and edited by N. Platonov. Note the dark slurs, indicating the originally published articulations (which match the Glinka manuscript), and the dashed slurs, which were Platonov's suggestions.

The Leeds Corporation then published a flute version of Opus 94 in 1948, edited with special annotations by Carleton Sprague Smith and with unacknowledged editorial suggestions by Doriot Anthony Dwyer.<sup>6</sup> This, too, was available in the West.<sup>7</sup>

Jean-Pierre Rampal and Robert Veyron-Lacroix gave their first major performance as a duo ensemble in Paris on 9 March 1949 in the Salle Gaveau. Their programme included Prokofiev's Opus 94 as its central work. This was the premiere performance of the sonata in France.<sup>8</sup>

Sergei Prokofiev died on 5 March 1953. He had returned permanently to Russia in 1936, and his death was largely ignored because Joseph Stalin also died on 5 March of that year.

Five years later, in 1958, at least three edited versions of Opus 94 appeared. The Russian flute player Nikolai Platonov edited a flute/piano version published by the Russian State Music Publishers. Platonov's edition is largely consistent with the Glinka Museum manuscript. His own editing uses dotted lines to indicate where he deviates from the *ms* (**Example 3**).<sup>9</sup> The International Music Company published Opus 94a as edited by David Oistrakh and the Rampal edition of Opus 94 in 1958. The former is consistent with the original Russian State Music

Publishers violin transcription from 1946<sup>10</sup> while the latter contained major changes from the Glinka Museum manuscript.<sup>11</sup>

With the two Leeds publications from 1946 and 1948 and the two International publications, from 1958, all available in the West, Prokofiev's original sonata for flute and piano began to take on an entirely new life in performances by Western musicians from the one imagined by its composer seventy-five years ago.

## IMPACT OF DISCOGRAPHY ON PERFORMANCE PRACTICE

**Harper:** Your research centres on the early discography of Prokofiev's Sonata, Opus 94. What impact did recordings have on the performance practice of the sonata?

**Porter-Occaña:** The aural history of the sonata is as significant to our understanding of current performance practices of Opus 94 as the many scores now available, since the sonata developed along with the wider commercial availability of recorded performances. Recordings inspired generations of performers, and the availability of various performing editions coupled with professional recordings impacted what was being taught and recorded. What we see emerge is a distinct difference in pedagogy on either side of the Iron Curtain. To begin to understand how aural pedagogical 'traditions' developed, I have compiled a brief study of the sonata's discography from its inception through to the mid-1970s.

<sup>6</sup> Conversation between Doriot Anthony Dwyer and Patricia Harper in Chestnut Hill, Massachusetts in 2004.

<sup>7</sup> Prokofiev, Serge, *Sonata for Flute and Piano in D Major Opus 94, edited with special annotations by Carleton Sprague Smith*, Leeds Music Corporation, New York, 1948.

<sup>8</sup> Rampal, Jean-Pierre, with Deborah Wise, *Music My Love*, Random House, Inc., New York, 1989. See pp. 81-84 and photos following p. 102.

<sup>9</sup> Prokofiev, Sergei, *Sonata for Flute and Piano in D Major Opus 94*, edited by Nikolai Platonov, Russian State Music Publishers, 1958.

<sup>10</sup> Prokofieff, Sergei, *Sonata for Violin and Piano in D Major Opus 94a*, edited by David Oistrakh, International Music company, New York, 1958.

<sup>11</sup> Prokofiev, Sergei, *Sonata for Flute and Piano in D Major Opus 94*, edited by Jean-Pierre Rampal, International Music Company, New York, 1958.



**Example 6:** Transcription of bars 13–20 of Rampal's 1955 Supraphon recording (top) and the same bars of the Glinka manuscript (bottom). Note both the octave and articulation variations between the manuscript and Rampal's performance. Audio of Rampal's Supraphon performance is available at <https://www.youtube.com/watch?v=qE5EBXceh24>

Because the 1943 premiere of the flute and piano sonata took place at a private competition, the public was first introduced to the piece as Sonata in D Major, Opus 94bis as performed by David Oistrakh and Sviatoslav Richter on 17 June 1944, in Moscow. To get a sense of how that audience first heard the work one should listen to Oistrakh's 1956 recording with pianist Vladimir Yampolsky for Colosseum (**Example 4**, audio available at <https://www.youtube.com/watch?v=PZCis9f4who>).<sup>12</sup> Since Oistrakh collaborated directly with Prokofiev to develop the violin transcription for Opus 94bis, his recorded performance should be considered an authoritative example of the violin version and is worth considering from that perspective.

The first commercially available recording of the sonata (Opus 94bis) was released in 1951 by Columbia Masterworks featuring violinist Isaac Stern with pianist Alexander Zakin (**Example 5**, audio available at <https://www.youtube.com/watch?v=J9FfeKS81M>).<sup>13</sup> It was recorded in conjunction with Prokofiev's Sonata for Violin and Piano in F Minor Opus 80 (1938–46), which, despite its earlier opus number, was completed **after** Opus 94. This record definitively established Opus 94 as a violin work in the public's aural map of the sonata. Stern's performance features his characteristic robust sound, and he makes frequent use of dramatic *rubato* throughout the first movement. It is also worth noting that Stern plays an especially quick *presto* in the second movement, clocking in at an impressive four minutes and eleven seconds.

<sup>12</sup> David Oistrakh, violin, and Vladimir Yampolsky, piano, *Violin Sonata No. 2 in D Major Opus 94* by Sergei Prokofiev, Colosseum, *Trio in A Minor and Violin Sonata in D Major Opus 94*, vinyl, 1956.

<sup>13</sup> Isaac Stern, violin, and Alexander Zakin, piano, *Sonata in D Major Opus 94* by Sergei Prokofiev, Columbia Masterworks, *Violin Sonatas: F Minor Opus 80 and D Major Opus 94*, vinyl LP, 1951.

It was not until 1955, over a decade after the work's premiere and four years after the first Opus 94bis record release, that a flute player recorded the sonata. Jean-Pierre Rampal's recording of Opus 94 for Supraphon Records with pianist Alfréd Holeček is the earliest known recording of the flute and piano version of Sonata Opus 94.<sup>14</sup> Rampal recorded in Prague, and his programme for the record was identical to the concert programme he had performed the evening before the recording session. Rampal's performance features numerous octave and articulation changes from Prokofiev's original score (**Example 6**). He even leaves in a few wrong notes in the finished version, attesting to both the difficulty of the piece and the recording technology available in 1955. Rampal's subsequent recording for Erato with pianist Robert Veyron-Lacroix is also significant, since Rampal and Veyron-Lacroix had given the French performance of the sonata in 1949.<sup>15</sup> Despite Rampal's changes to Prokofiev's original score, Rampal, as the successor of the Paris Conservatoire style of flute playing, captures well the beauty of sound that Prokofiev had once heard and admired in Barrère's playing.

Between 1956 and 1969 many of the most prominent violinists of the mid-twentieth century recorded Opus 94, often pairing the work with Prokofiev's Opus 80 sonata. These recordings included

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<sup>14</sup> Jean-Pierre Rampal, flute, and Alfréd Holeček, piano, *Flétnu Pro Klavír Opus 94*, by Sergei Prokofiev, Supraphon, *František Benda, František Xaver Richter, Sergej Serejevič Prokofjev*; Jean-Pierre Rampal, *Sonata Pro Flétnu A Cembalo/Sonata Da Camera III/Sonata Pro Flétnu A Klavír*, vinyl LP, 1955.

<sup>15</sup> Jean-Pierre Rampal, flute, and Robert Veyron-Lacroix, piano, *Sonate pour Flûte et Piano en Ré Majeur Opus 94*, by Sergei Prokofiev, Erato, *Interprétation Quatre Oeuvres pour Flûte et Piano*, vinyl, 1968.

**Example 8:** Transcription of bars 13–20 of Marseau’s 1957 BnF recording (top) and the same bars of the Glinka manuscript (bottom). Note the greater consistencies in octave placements and articulations between Marseau’s performance and the manuscript than Rampal’s performance (see Example 6). See Example 9 for audio.

**Example 9:** Transcription of bars 81–84 of Marseau’s 1957 BnF recording (top) and the same bars of the Glinka Museum manuscript (bottom). Audio of Marseau’s performance is available at [www.tinyurl.com/prokofievmarseau](http://www.tinyurl.com/prokofievmarseau)

Leonid Kogan for Janus in 1960,<sup>16</sup> Ion Voicu for Decca in 1968,<sup>17</sup> and Itzhak Perlman for RCA in 1969.<sup>18</sup> Though each performer created a unique interpretation of the work, the technical mastery each displayed further cemented a public awareness of the sonata as a violin piece. During the same period, four recordings were made of the sonata by flute players Doriot Anthony Dwyer, Fernand Marseau, Severino Gazzelloni, and Karlheinz Zöller.

Doriot Anthony Dwyer recorded the sonata for Boston Records with Jesús María Sanromá, piano, during her fourth season with the Boston Symphony Orchestra (1955-1956) (**Example 7**, audio

16 Leonid Kogan, violin, and Ephraim Koenig, piano, *Sonata No. 2 in D Major Opus 94bis*, by Sergei Prokofiev, Janus, *Sonata No. 3/Sonata in D Major*, vinyl, 1965.

17 Ion Voicu, violin, and Monique Haas, piano, *Sonata No. 2 in D Major Opus 94* by Sergei Prokofiev, Decca, *Violin Sonatas by 20th Century Composers*, vinyl, 1968.

18 Itzhak Perlman, violin, and Vladimir Ashkenazy, piano, *Sonata in D Major Opus 94a* by Sergei Prokofiev, RCA Red Seal, *Sonatas for Violin and Piano* (No. 1 Opus 80 and No. 2 Opus 94a), 1969.

available at <https://www.youtube.com/watch?v=x1JZpRZoycl>).<sup>19</sup> Dwyer’s recording matches the editorial decisions of the Leeds edition flute part. Throughout the recording, Dwyer displays a bright, brilliant tone quality, while the technical challenges of the piece are evident in the runs to the D7 in the first movement and throughout the fourth movement.

Flute player Fernand Marseau and pianist Alain Bernheim also recorded the sonata in 1957 for BnF Records.<sup>20</sup> Like the other flute players recording at the time, Marseau takes liberties with octave placements. In the second theme of the first movement, Marseau begins the phrase in the higher octave and concludes the

19 Doriot Anthony Dwyer, flute, with Jesús María Sanromá, piano, *Sonata for Flute and Piano Opus 94*, by Sergei Prokofiev, Boston Records, *Sonata for Flute and Piano/Trio for Flute, Viola, and Violincello*, vinyl, 1956.

20 Fernand Marseau, flute, with Alain Bernheim, piano, *Sonate pour flûte et piano, Opus 94* by Sergei Prokofiev, BnF Records, *Prokofiev: Sonate Pour Flûte et Piano, Opus 94 and Sonate Pour Piano, Opus 28*, vinyl, 1957.

**Example 13:** Transcription of bars 13-20 of Zverev's 1976 Vsesoyuznaya Studia Gramzapisi recording (top) and the same bars of the Glinka manuscript (bottom). Note the point at which Zverev transposes the octave as compared to Rampal (Example 6) and Marseau (Example 8). Audio of Zverev's performance is available at <https://www.tinyurl.com/prokofievzverev>

passage with the lower octave, making him the first flute player to record any of the altered passages as written in the *ms* (Example 8). He also records the articulations with a much greater degree of similarity to those presented in the *ms*. However, in the development section of the same movement, Marseau foregoes entirely the notorious runs to the high D7, instead playing these an octave lower (Example 9).

Severino Gazzelloni recorded Opus 94 in 1959 for Angelicum Italy with Bruno Canino on piano.<sup>21</sup> As Gazzelloni encouraged his students to use Rampal's International edition, it would be reasonable to assume this was the edition Gazzelloni used as the foundation for his interpretation.<sup>22</sup> However, Gazzelloni borrows from the violin score. This is evident from his interpretation of the opening four bars of the first movement in which he performs triplets instead of four sixteenth notes (Example 10, audio is available at [https://www.youtube.com/watch?v=MGyR3FLG\\_ZE](https://www.youtube.com/watch?v=MGyR3FLG_ZE)).

Karlheinz Zöllner recorded Opus 94 in 1966 with pianist Erich Andreas for Columbia Records, alongside Mozart K. 14 and Schubert's *Introduction and Variations on "Trockne Blumen"* Op. 25.<sup>23</sup> Zöllner's tone and technique are stunning, and from this perspective, this is an exemplary musical and technical recording. However, like other flute players recording during this time, Zöllner borrows the violin grace notes in the opening bars and uses the exposition octave transpositions found in the

International and Leeds editions (Example 11, audio available at <https://bit.ly/3xHZGf2>).

In the mid-seventies, the next two recordings of the flute version of Opus 94 appeared. James Galway and Martha Argerich recorded the sonata for RCA in 1975.<sup>24</sup> Galway's recording, like Marseau's recording, uses a combination of octave transpositions in the second theme of the first movement, though the technically brilliant Galway uses the octave changes to highlight his complete mastery of the flute (Example 12, audio is available at <https://www.youtube.com/watch?v=hfJ9-HenyQ>).

Galway's interpretation, paired with Gazzelloni's further borrowing from the violin score, likely contributed to the modern western 'cafeteria' approach to changing the score *ad libitum* to suit the flute players' tastes and skill level. However, a 1976 recording by the Soviet-Ukrainian flute player Valentin Zverev and pianist Aleksey Nasedkin for Vsesoyuznaya Studia Gramzapisi is more representative of the approach taken by Soviet flute players.<sup>25</sup> In his recording, Zverev does change the octave placement in the opening movement's second theme. However, he does this at a point different from every other performer who recorded the work, likely the result of access to Rampal's 1956 Czech Supraphon recording but not the corresponding International score (Example 13). Throughout the rest of the sonata, Zverev's interpretation aligns closely with the 1948 Russian State edition's editorial markings. »

21 Severino Gazzelloni, flute, Bruno Canino piano, *Sonata in Re Maggiore Opus 94 Per Flauto e Pianoforte*, by Sergei Prokofiev, Angelicum, *Il Flauto*, vinyl, 1959.

22 Personal interview with Carol Wincenc by Hannah Porter-Occena in October 2017.

23 Karlheinz Zöllner, flute, Erich Andreas, piano, *Sonate für Flöte und Klavier Op. 94*, by Sergei Prokofiev, Columbia, *Flöten Recital*, vinyl, 1966.

24 James Galway, flute, and Martha Argerich, piano, *Sonata in D Opus 94*, by Sergei Prokofiev, RCA Records, *Sonatas for Flute and Piano*, vinyl, 1975.

25 Valentin Zverev, flute, and Aleksey Nasedkin, piano, *Sonata No. 2 in D Major Opus 94* by Sergei Prokofiev, Vsesoyuznaya Studia Gramzapisi, *Sonatas for Flute and Piano*, vinyl, 1976.

## CONCLUDING COMMENTS

In discussions of the sonata between Harper and Porter-Oceña as they continued to study the original Glinka manuscript, they observed that the print of the photocopy of the manuscript that Harper has received in 1993 from Nina Kogan, daughter of famed Russian violinist, Leonid Kogan, was fast fading. Earlier efforts to seek information and to have questions answered by the Glinka State Central Museum in Russia where the manuscript is held (its stamp is on the cover page of the manuscript), as well as by the Oistrakh Archives in Britain and by attorneys for Prokofiev's sons in Paris, were unsuccessful. Because of the deteriorating condition of this sole photocopy, the decision was made to move forward with developing a complete urtext score so that the wider flute community could study what is contained in the Glinka Museum manuscript.

As to Harper's original thesis of 2002 and the conclusions drawn at that time: more recent accessibility to the first Russian State Publication of the flute part in 1948, as well as to the flute part of the 1958 Platonov edition, further supports evidence that flute players should consider performing the sonata as Prokofiev set it forth in the Glinka Museum manuscript. Using the urtext score offers flute players the opportunity to view and to evaluate Prokofiev's composition as originally conceived, thus respecting his desire to write a sonata for flute and piano in a 'transparent and graceful style' inspired by the sounds of French woodwinds, and, in particular, the 'heavenly sound' of Barrère's flute playing.

- **Patricia Harper** has been Professor of Flute at Connecticut College since 1975. Active as performer, educator, and scholar she directed a 'Back to Bach' series for ten years and a six-year 'Women in Music' series. Since 1998 she has been leading residency summer masterclasses in Connecticut, Vermont, South Carolina, and, most recently, in California. Much of her scholarly work has been with manuscripts: Kuhlau, Lanier, Poulenc, Prokofiev, and Bozza leading to published performing editions and articles appearing both in the United States and abroad. In addition, she created and narrated the CD, *Julius Baker*. Harper has served as Secretary of the NFA and as Chair of the Special Publications Committee. Recently, she has become a frequent adjudicator for both flute and regional instrumental concerto competitions. She serves as a Trustee for the Connecticut Early Music Society.  
[www.patriciaharper.com](http://www.patriciaharper.com)

- **Hannah Porter-Oceña** is Assistant Professor of Flute at the University of Northern Iowa and Principal Flute of the Topeka Symphony Orchestra. The 2021 Mu Phi Epsilon International Competition winner, Dr. Oceña is committed to the rich heritage and new horizons of the repertoire and to sharing music in engaging ways with diverse audiences. She can be heard on the CD *Confluence*.  
<https://hannahporter.instantcore.com>

An earlier version of this article appeared in *The Flutist Quarterly*; Volume 45, No.4 (Summer 2020).  
Reproduced with thanks.



## TIMELINE

- 1942 Prokofiev begins Sonata Op. 94 on 8 September.
- 1943 Op. 94 completed on 12 September.  
First performance (State Prize Committee competition) on 7 December.
- 1944 David Oistrakh premieres Op. 94bis on 22 June.  
Joseph Szigeti gives the US premiere in November.
- 1946 Russian State Music Publishers print Op. 94bis for violin and piano.  
Leeds Music Corporation print Op. 94bis for violin and piano edited by Szigeti.
- 1948 Both the Russian State Publishers and Leeds Music print separate flute parts. The Leeds part is edited by Carlton Sprague Smith.
- 1949 Jean-Pierre Rampal and Robert Veyron-Lacroix give the French premiere of Op. 94 on 9 March.
- 1951 Isaac Stern records Op. 94bis for Columbia Masterworks.
- 1953 Prokofiev dies on the same day as Joseph Stalin, 5 March.
- 1955 Jean-Pierre Rampal records Op. 94 for Supraphon Records.
- 1956 David Oistrakh records Op. 94bis for Colosseum.  
Doriot Anthony Dwyer records Op. 94 for Boston Records.
- 1957 Fernand Marceau records Op. 94 for BnF Records.
- 1958 Russian State Publishers release Platonov edition of Op. 94.  
International Editions release Oistrakh edition of Op. 94bis and Rampal edition of Op. 94.
- 1959 Severino Gazzelloni records Op. 94 for Angelicum.
- 1960 Leonid Kogan records Op. 94bis for Janus.
- 1966 Karlheinz Zöller records Op. 94 for Columbia Records.
- 1968 Ion Voicu records Op. 94bis for Decca.
- 1969 Itzhak Perlman records Op. 94bis for RCA.
- 1975 James Galway records Op. 94 for RCA.
- 1976 Valentin Zverev records Op. 94 for Vsesoyuznaya Studia Gramzapisi.

# reviews

## recordings



**RI RA**  
DUSTIN WHITE, FLUTE  
Mon Hills Records ©2021

*Ri Ra* is the debut recording project by American flute player Dustin White, who is a strong advocate of new music and the works of living composers. In this album White presents the first commercially available recordings of seven works for solo flautist that engage with musical traditions from the Middle East.

Each of the pieces in this album demonstrates White's command of the flute from expressive, crystalline whistle tones in Parisa Sabet's *Nay Nava (The Song of Nay)* to the percussive effects of Wajdi Abou Diab's *The Awiss Dance* for bass flute. Though White's obvious comfort within the realm of contemporary techniques is evident, his wide timbral palette heard in Erfan Attarchi's *Parineh*, and stability and flexibility in the upper register as heard in Sami Seif's *Miniatures from Phoenicia* show that he is a fine, well-rounded player.

This project focusses on an 'East-meets-West' perspective and each of the pieces has a clear link to the music of the Middle East, be that through referencing Arabic Maqam figures and melodies, through timbral manipulation to suggest the qualities of the ney or using traditional rhythmic devices such as in Iman Habibi's *Surge*. For my liking, these links weren't pushed far enough in some cases, leading to moments where, at least compositionally, the works seemed stuck between the East and West by not exploring the full extent of the timbral possibilities available.

Katia Makdissi-Warren's *Dialogue du silence* instantly evokes non-western flute through expressive vibrato, pitch articulation and bends. Here, White shows off his virtuosity in a more subtle and subdued way as techniques are more exposed, placed and paced. A favourite moment was when White sang a microtonal glissando quietly in his upper range to and from a static flute pitch, showing extremely strong control of the air and voice.

The title track, Ata Ghavidel's *Ri Ra I* best highlights the intertwining of western and non-western timbres that I was expecting in this album. Using multiphonics, alternate fingerings, quartertones and air sounds, the flute is transformed into something not quite itself. These techniques play off moments where the flute does sound like a flute, creating a delightful juxtaposition and interplay between the two, sometimes feeling like Berio's *Sequenza* and others like Takemitsu's *Voice*. In this piece White

feels at his most expressive and it really feels like he is navigating us through a narrative that only he is privy to—which leads to a captivating performance!

As a project, *Ri Ra* is successful in showcasing the flute's abilities to adopt the sounds and techniques of a non-western flute. White's personal relationship with the source music is apparent within the subtleties of his interpretations and all these pieces have their place in the flute repertoire. White should be celebrated for bringing a diverse range of composers and works to the flute community's attention and approaching them with fine attention to detail and expert technical ability.

**GAVIN STEWART**



**IAIN JAMES VEITCH—MEARC**  
CATHERINE HANDLEY, FLUTE  
& ZOË SMITH, PIANO  
Fieldgate Music © 2021

With a total duration of nearly 19 minutes, this is a substantial three-movement work composed in an accessible tonal language, with a hint of jazz. Originally written for violin, the transcription for flute was made at the suggestion of Catherine Handley, who appears on this recording.

The title *Mearc*, is an Anglo-Saxon word meaning boundary, and the root of the term Welsh Marches, an area of the country which the composer is very familiar with.

The first movement draws us into Veitch's musical language, with Handley providing a good range of colours in her playing. The opening is played with a soft, relatively open sound, which brings to mind a husky jazz-singer voice. Throughout the movement, the playing is lyrical, making the most of the long phrases and gentle colour variations in the harmony.

The second movement has some clear folk influences and has a sense of nostalgia in its musical atmosphere. At times I felt the composition lost musical direction; seven minutes is a long time to maintain the same mood and atmosphere.

The last movement is more distinctive for its rhythmic approach rather than its melodic writing, with frequent syncopations giving a jazzy feel, not unlike a 70s American TV show theme.

The sound quality of this recording is generally good, with a sense of clarity in the piano sound in particular. Overall the »

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piano is perhaps a little loud and close in the balance, but the reverb on the flute in particular gives an enjoyable warmth to the sound. The playing is strong throughout from both players, with a good sense of ensemble, rhythmic punch and some beautifully lyrical moments.

While this piece is not to my own personal aesthetic tastes, it has much to offer to players who enjoy this style of composition, and I can see it being a popular choice for recitals. This is an entertaining recording which communicates the ideas in the music very well.

The score is available from Fieldgate Music, and the recording is available from Bandcamp and Spotify.

**CARLA REES**



**HAYDN-MOZART FLUTE QUARTETS**

NOÉMI GYÖRI, FLUTE  
KATALIN KOKAS, VIOLIN  
PÉTER BÁRSONY, VIOLA  
DÓRA KOKAS, CELLO  
Hungaroton Studio © 2021

I get the feeling that it was a very personal project for this quartet to record these pieces together. Their mutual bond lies in their Hungarian backgrounds, together with an early education in Hungary before leaving to study in other countries. Coming into sessions to play these pieces joined the early histories of the players in the quartet with this music. In the CD liner notes, Noémi Györi writes that their shared Central European studies seemed to unite their ideas. That can be wonderfully beneficial when joining each other to work on presenting a complete recording. She also writes more about the process and hours spent on focusing on single movements while styling their output together with the recording engineers.

Focus was paramount, and very important to the group. As a flute player within this setting of instruments, Györi also notices the differences in adapting as a wind player, blending the colour and length of notes with the string instruments. The others, in turn, mention their own habits and particular changes in approach with a flute playing with them.

The two Mozart quartets are originally written for flute and string trio, but the two Haydns, which are particularly challenging for technique, blend and stamina, really test the mettle of the ensemble. Although there are some tuning issues, the overall performances are impressive, and must be commended for their unique quality in sound and colour. These works are lively, and full of absolute dedication in each performance from all four players. The quartet pays particular attention to dynamics and mood changes in the different pieces. They treat the Mozart style differently to the Haydn. Is this because the Mozart lies more sympathetically in the actual writing for this combination of instruments as opposed to the arrangements of the string quartets of Haydn? I have to say that the Haydn quartets are very impressive, where the Mozart charms most eloquently.

**LISA NELSEN**



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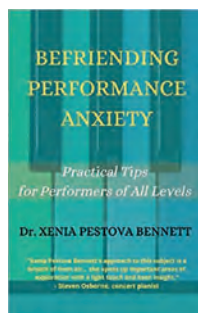
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## books



**BEFRIENDING PERFORMANCE ANXIETY: PRACTICAL TIPS FOR PERFORMERS OF ALL LEVELS**

XENIA PESTOVA BENNETT  
Brompton Cove Press © 2022

This is a short and invaluable book on performance anxiety which is packed full of strategies, approaches and ideas to help performers understand, and ultimately conquer, their performance fears. Built on a combination of personal experience as a professional pianist and performance anxiety coach, research and an expert knowledge of yoga, meditation and breathing, Pestova presents a compelling case for musicians to take care of their performance well-being, identify areas of stress, and to practise techniques to reduce and manage unhelpful habits. A wide range of resources are presented for further information, and the book suggests a number of exercises and interventions which can be built into daily practice. There is plenty of variety of approach here, too, providing something for everyone.

The book is written in an approachable but academically rigorous way, explaining the science behind anxiety to help the reader to gain an understanding of what's happening before taking steps to manage it. Anxiety can have an impact on both the body and mind, and the approaches presented here tackle both in different ways, with practical tips for developing a performance routine, maintaining focus and dealing with mistakes.

There is a huge amount of information presented here, in a format that is easy to dip in and out of, written in a sympathetic and understanding tone. This book is a must for all performers, as well as ideal for teachers looking for ideas to help support their students. Highly recommended.

**CARLA REES**

## software



**DORICO 4  
DORICO FOR iPad**

Dorico has rapidly become a serious contender in the score notation software market, known for its versatility and logical workflow. The distinct areas for writing, engraving and playback set it apart from its rivals, allowing enough flexibility to compose directly into the software and then to move onto engraving mode where the content of the score cannot be accidentally changed while the layout is adjusted. This alone is a game changer; Sibelius and Finale were designed as engraving programs rather than compositional tools.

Since its launch in 2016, the developers have been working to add in numerous (required) features. Version 4 was released in January 2022 and includes additional MIDI features, more versatility for composers and a new licensing approach. Different users

will find different features useful, depending on how they use the program. My own usage focuses on composition and engraving, rather than making use of Dorico's powerful MIDI and playback features which enable closer interactions with DAWs. The new tool I have found most useful is the 'Insert Mode Scope'. Insert Mode is one of my favourite Dorico features, allowing you to add or remove notes in an already composed phrase, and the rest of the material shuffles along to create (or remove) space, without messing up the rhythmic notation. The new Insert Mode Scope allows you to define exactly what area of the score you want to apply that to, so you can change just one instrument, or a group of instruments, or everything within the score, and you can now opt to expand a single bar or to allow the material to move across the barlines. This is a great bit of additional flexibility, which is particularly useful for writing cadenzas or free rhythm material.

Also interesting for composers is the new melodic and rhythmic transformation capability, which applies processes such as inversions and retrogrades to a passage of music, and also moves all of the markings associated with those notes so that they transform as well. It's a useful time saver which reduces a lot of niggly and sometimes frustrating adjustments.

House Styles can now be created, enabling individual users to save preferred settings which can be applied to all scores. This was something I really missed in previous versions, so I'm happy to see it appear here.

The new Steinberg license manager means that the old USB e-licensors are no longer needed, and you can log into Dorico from up to 3 different computers.

Other new features include an audio analyser plug-in, an improved Play mode and mixer, and a small but hugely useful feature which is that when you add an instrument to the score, it is automatically ordered to follow standard score positioning conventions.

**Dorico For iPad** was first released in July 2021, providing a portable alternative to the desktop version. A series of templates for different (common) instrumental groups are built in to start off new scores, and a piano keyboard appears for note input, playing back at the same time to allow you to hear how it sounds. The iPad version is compatible with the desktop version, meaning that files can be shared and edited between devices. This means you can potentially make sketches on the iPad version and then develop the final score later on the desktop version. You can also connect a Bluetooth keyboard to the iPad to make use of keyboard shortcuts, or a MIDI keyboard for note input.

There is a free version with limited voices (perfect for writing flute duets on the fly) or a paid version which allows up to 12 parts and adds Engrave mode for refining layout. If you already have a Steinberg account you can register the free version and create scores in up to 4 parts. I've installed it on the same iPad I perform from in concerts, making it handy for last-minute cadenza writing or notating collaborative creative work that arises in rehearsals.

Both of these products benefit from Dorico's excellent tutorials and online support, so answers to any questions that arise are quickly found. While there are free notation programs available (Muscore in particular is developing quickly), Dorico provides professional-level results and a range of advanced features that are ideal for creative musicians. Highly recommended.

**CARLA REES**

»

## concerts



**TIMUR DZHAFAROV, FLUTE**  
**YUPENG HE, PIANO**

Christ Church Isle of Dogs  
3 April 2022

This was an ambitious 45-minute lunchtime recital by two young artists, which was also livestreamed on YouTube, raising funds towards UNICEF's Ukraine campaign.

The programme began with the Fauré *Fantaisie*, allowing Dzhafarov to demonstrate his rich tone and fluid technique. He played with character and some individual interpretative decisions which hinted at a developing musical personality.

The Saint-Saëns *Rondo Capriccioso* began with beautiful lyrical phrasing and a glorious sound. The technical demands were largely tackled with ease and the performance had a lot of energy and flair. The sound sometimes lost clarity in some of the passages with fast articulation, but nevertheless this was a wholly engaging performance.

*Lensky's Aria* by Tchaikovsky was played with imagination and warmth. I particularly enjoyed the *cantabile* nature of the lines which really captured the operatic context of the piece. The high register was impressively controlled at soft dynamics, and the end was spellbinding.

We were treated to the first two movements of the Prokofiev Sonata; the first movement was well handled but perhaps a little light in feel for my tastes. The *Scherzo* had a lovely sense of sparkle and energy.

The concert ended with Debussy's *Clair de Lune*, bringing a sense of contemplative serenity which was a marked contrast from the Prokofiev. There was a good variety of tone colour here, and the well-controlled soft dynamics had the effect of drawing the listener in.

Pianist Yupeng He was a formidable duo partner throughout, adapting well to each style and mood and maintaining an impressive level of technical assurance and musicianship.

Timur Dzhafarov is currently an undergraduate student who demonstrates much potential for his future career. While the performance had some minor slips which revealed a lack of experience (as one might expect of an undergraduate student), there was some strong musicianship and a clear sense of character in his playing. He is certainly one to watch out for in the future!

**CARLA REES**

## sheet music • solo flute



**GARY SCHOCKER**  
**MEAD AND MUSH**  
Presser © 2021

*Mead and Mush* by Gary Schocker is a fun collection of four short movements, each lasting approximately one minute. Although written for solo flute (or recorder), it could also be performed on the piccolo or alto flute due to the composition's comfortable notated range. Most of the musical phrases fall underneath the fingers nicely, with the rhythms and dynamics predominantly simple to interpret.

The first movement, *Introit*, has a similar musical feel to a medieval dance. The opening phrase establishes the main theme with much of the variation in this movement mostly provided by accidentals helping the movement modulate. The majority of the rhythms (straight quavers and semiquavers) stay the same and offer no great difficulty, but would be a perfect playground for more advanced players to develop their own variations and improvisatory skills.

All the movements seem to be inspired by dances; included is a sarabande and an Irish jig. The final movement, *Exit*, also includes the option of using the Irish drum, the bodhrán. *Lucky* and *Exit* would be great pieces for relatively new players interested in playing in a folk music style. Both movements consist of frequent changes in time signature, and although not too challenging, I think they would promote quick thinking skills and confidence with players working on sight reading and understanding tempi. All four movements are made up predominantly



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of legato qualities, requiring some commitment to finger work and breath control.

*Mead and Mush* would be a great addition to repertoire for adult beginners, offering a great balance between challenge and enjoyment. This would also be a great tool for any flute player wanting to gain confidence with their own creative ideas and musical freedom. The music seems to encourage personal interpretations, and therefore would be an ideal choice for players looking for something fun.

**ELISE FAIRBAIRN**

## flute & piano



**GAUBERT**  
FANTASIE  
Salabert © 2018

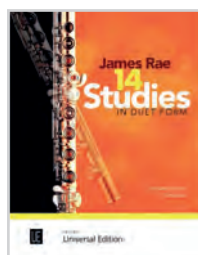
This is a new edition of Gaubert's famous *Fantaisie*, edited by Bruno Jouard. Written in 1912, this piece was used as a test piece for the Paris Conservatoire in 1920 and 1932, and draws influence from Debussy, Ravel and Fauré. An opening slow movement explores freedom and romanticism, while the fast section that follows requires accurate rhythmic playing and strong technical control.

In this new edition, errors have been corrected, and Jouard provides some detailed and well-considered notes on interpretation. He suggests approaching the opening like an improvisation, while maintaining even technical passages in the *Vif*.

The score is clearly presented on good quality paper, with page turns organised carefully in the flute part. The bright yellow cover brings some sunshine into the practice room, and gives a refreshing new approach to this popular classic of the repertoire.

**CARLA REES**

## flute ensembles • duets



**JAMES RAE**  
14 STUDIES IN DUET FORM  
Universal Edition © 2021

As a teacher, I am always on the lookout for new and engaging materials for students, particularly at the intermediate/advanced level. It is rare to find something that immediately feels usable and versatile, which becomes a staple of many a lesson, and even rarer to find something that not only delights and informs my students but becomes something I also find I want to pick

up and explore as a player. I have, however, found all of these aspects, and more, in this new publication by well-established composer and performer James Rae.

There are so many things I want to shout about with this that it's difficult to know where to start, but perhaps that should be with the format of the book being, as the title states, studies in duet form. It would be easy to think that by being both studies and duets the pieces perhaps fulfil neither objective very well, but that is far from the case. The studies themselves are short, effective standalone pieces, arranged in all major and minor keys up to 3 sharps and flats with each written in a distinctive style. These range widely from the Bachian Scherzo in A minor to the four-on-the-floor style *Organic Rock*, and even touch upon the video game world in *Flights of Fantasy* (think classic *Final Fantasy* and *Zelda* soundtracks). Each is extremely well thought through, with appealing melodic content and which, as any good study should, offers technical challenges and a firm theoretical basis to be explored. It is easy to see how the material itself is developed throughout each study as the melodies expand and evolve, offering their greatest challenges in their latter halves which provide a great compositional masterclass as well. The optional second parts are a little more straightforward but are not simply an accompaniment to the studies; they also have been extremely well thought through, with countermelodies and unison and octave passages providing much to explore and work on, which is unusual to find in more conventional duets of this length. I have also found that the optional second parts are very sight-readable for intermediate students, which provides a great starting point in lessons and quite often, inspired by hearing the main study part, they are keen to take that away to work on as more of a challenge. I've also had students who are reluctant to perform in public say that they would be willing to share these, encouraged no doubt by the security of playing duets which are short, distinctive and very appealing.

This book is now never far from my music stand or teaching bag and I'm sure that will be true for a long time to come. I hope it inspires other composers and publishers to explore the format of studies in duet form as this collection proves that it certainly can be a most useful and pleasing one indeed.

**CLAIRE HOLDICH**

## trios



**DAMARÉ (ARR. ORRIS)**  
LA TOURTERELLE  
Wonderful Winds © 2021

This is a sparkling polka which evokes birdsong in a bright and showy arrangement for two flutes and alto (with first flute also doubling on piccolo). One can immediately detect Mel Orriss's characteristic style in the arrangement; the opening melodic material is spread evenly between the three instruments in a short introduction, before Flute 1 launches into a cadenza. Flute 2 then »

takes over for a transition passage before the main polka begins.

The alto mainly functions in an accompanying role, so doesn't have the same technical demands of the two flute parts, but it does have a moment of legato melody which brings out the character of the instrument.

The two flute parts need good technical control and clear articulation, and interact together throughout, sharing melodic material and engaging in dialogue.

Damaré's music is full of character and ideal for recitals; this arrangement would make a perfect encore for a relatively advanced trio.

**CARLA REES**

## flute choir



**PETER SENCHUK**  
**JAZZ CONCERTINO FOR SOLO**  
**FLUTE AND FLUTE ENSEMBLE**  
 Forest Glade © 2019

Written for Jim Walker and the Los Angeles Flute Orchestra, this heavily jazz-influenced piece was premiered by them in 2018. Scored for a soloist accompanied by piccolo, four C flutes, two altos, a bass and contrabass, it opens with a virtuosic cadenza, to which the accompanying parts gradually add chords. It then moves with more energy through a series of sections in different jazzy styles—the ensemble parts are mostly in rhythmic unison with each other, whilst they interplay with the soloist. The solo part definitely requires an advanced (post-Grade 8) player who is comfortable with fast fingerwork. The ensemble parts could be comfortably played by Grade 5-ish players and the low flute parts in particular are very straightforward (but need to be really secure

to provide a solid harmonic and rhythmic foundation). Learning this piece would be a great opportunity for a flute ensemble to practise working together in an accompanying role—there needs to be really good communication between the soloist and the group (it would be quite a challenge to play uncondacted but would definitely build listening and watching skills!). It's quite approachable for non-jazz specialists, even the solo part, but the style does rely on precision in syncopated rhythms, tightly coordinated within the ensemble. At the time of writing there's one recording of this on YouTube, which is worth a listen—it's a fun and exhilarating piece.

**RACHEL SHIRLEY**

## chamber music · flute & guitar



**ANDY SCOTT**  
**FUJIKO**  
 Astute Music © 2021

Andy Scott's compositions have become very popular amongst flute players, with their enjoyable fusion of big tunes, jazz improvisation and potential for an expressive array of tone colours. *Fujiko* is perhaps one of his best-known works, written in 2005 and drawing upon Japanese influences. With its simple structure and broad melancholic melody, this is a hit with both players and audiences, and has appeared on the ABRSM Grade 7 syllabus in its flute and piano version.

There are many different versions of the piece available, including the original version featuring E♭ clarinet, commissioned by the British Clarinet Ensemble, as well as arrangements for flute ensemble, violin and string orchestra, clarinet and piano and even soprillo saxophone and accordion! This new edition is a version for flute and guitar, made by James Girling in consultation with the composer.

This combination of instruments suits the style of the music very well, with the flute taking on the majority of the melodic material while the guitar has an opportunity to shine in a solo interlude. A dialogue between the two instruments ensues, with the flute weaving around the guitar's line in a (written out) improvisatory style.

**CARLA REES**



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