

PAN

JOURNAL OF THE BRITISH FLUTE SOCIETY

MARCH 2019



14th
ADAMS
 INTERNATIONAL
FLUTE FESTIVAL

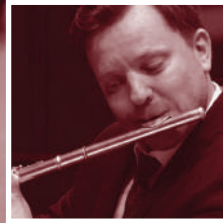
12 13 14 April
2019



Juliette Hurel



Anna Garzuly



Gareth Davies



Paul Edmund-Davies



Wally Hase



Kersten McCall



Gudrun Hinze



Berdien Stenberg



Eyal Ein-Habar



Anna-Cathérine
Heinzmann



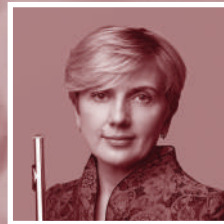
Gareth McLearnon



Tilmann Dehnard



Ali Ryerson



Olga Ivusheikova



Níall O'Riordan



Sophie Dufautrelle



Ilonka Kolthof



Egbert Jan Louwers



Quintessenz



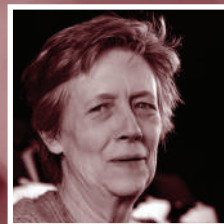
Rogier de Pijper



Istanbul Flute
Ensemble



Irene Hulst



Helga Henckens



6 Sense

Workshops • Concerts • Competitions • Lectures • Exhibitions

www.flutefestival.nl



contents



The British Flute Society

President

William Bennett OBE

Vice President

Wissam Boustany

Honorary Patrons

Sir James Galway
and Lady Jeanne Galway

Vice Presidents Emeritus

Atarah Ben-Tovim MBE
Sheena Gordon

Secretary

Rachel Shirley
secretary@bfs.org.uk

Membership Secretary

Abby Charles
62 Llanfair Road,
Cardiff CF11 9QB
membership@bfs.org.uk

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

Pan

The Journal of the British Flute Society

Volume 38 Number 1
March 2019

Editor

Carla Rees
editor@bfs.org.uk

Design and Layout

Nick Romero

Cover image

Carla Rees

Printed by Magprint

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

ISSN 2052-6814

2

**MEET THE BFS COUNCIL:
JONATHAN RIMMER**

news & events

BFS NEWS

BFS COMPETITION

NEWS

INTERNATIONAL NEWS

TRADE NEWS

EVENTS LISTINGS

INTERNATIONAL EVENTS

26

LEICESTERSHIRE FLUTE DAY

Celebrating the flute in the Midlands.

28

...SO THEY DO SAY

Join *Trevor Wye* for doughnuts.

29

FLUTE CHOIR FOCUS

The Flute Group of Milford on Sea.

30

**THE INVENTOR OF THE B \flat THUMB LEVER
ON THE BÖHM FLUTE: THEOBALD BÖHM
OR GIULIO BRICCIALDI?**

Ludwig Böhm asks the question.

32

features

**DYSLEXIA: LEARNING STRATEGIES IN
FLUTE PRACTICE**

Ricardo M. Alves & Nuno S. Inácio offer an
in-depth study into the musical challenges
posed by dyslexia.

38

**SELECTED FLUTE WORKS OF
MICHAEL KALLSTROM**

Tammy Evans Yonce explores the American
composer's colourful music.

44

**BEGINNERS' GUIDE:
SETTING UP A FLUTE CHOIR**

Take your first steps in the flute choir world
with the first of a new series of guides.

46

FLUTES & CO

Life with Cumbria's thriving flute orchestra.

49

MALCOLM POLLOCK

Carla Rees talks to the outgoing BFS
Chairman.

52

reviews

CONCERTS

54

RECORDINGS

57

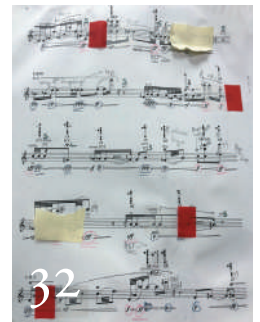
SHEET MUSIC

64

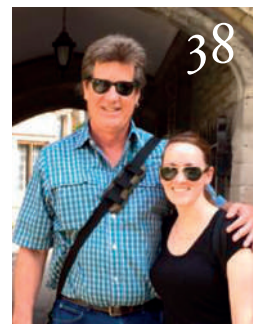
CLASSIFIED ADS



2



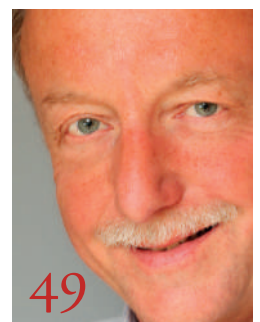
32



38



44



49

Jonathan Rimmer



I was fortunate to attend a very creative primary school where we had an excellent music teacher. Every pupil sang and had recorder lessons, so I learned to read music at an early age.

I clearly remember hearing and watching James Galway on TV fairly regularly (this was in the late 1970s and early 1980s) and I knew that I wanted to play the flute and that I wanted to become a ‘flute player’.

I began lessons aged 10 with a local student who was himself only 15 years old, but after a short while he suggested that my parents should find a professional teacher.

I went to Mr. Albert Dunseath, a former Irish Guardsman, who inspired me to work harder. I enjoyed a varied repertoire away from the ABRSM exam syllabus, and at age 13 was accepted into the Junior Department at the Royal Northern College of Music, where I studied with Clare Southworth for five years.

Clare gave me a very solid grounding in good technique and was a huge inspiration to me. I continued my studies at the RNCM and was the wind finalist in BBC Young Musician of the Year in 1990.

I was greatly inspired by Geoffrey Gilbert after playing to him at the International Summer School in Ramsgate. He was such an insightful and patient teacher, and his morning scale and technique classes formed the basis of the daily workout I still do today.

When I was 15, I was watching an evening masterclass given by Julius Baker at the RNCM. Trevor Wye asked me if I had my flute with me, and when I replied, “yes”, he said “good, because you’re on next!” I couldn’t believe my luck! It was such a special moment.



My performing career has been varied; I have played in music and chamber festivals throughout Europe, working with pianists, string quartets, harpists and singers, and because of this have a wide and varied repertoire of chamber music. I have also performed in France, Switzerland, Spain, Mexico and North America, as well as touring the Middle East and UAE.

I have been lucky to visit some amazing, culturally diverse countries, and performed in some beautiful and inspiring places, ranging from the Swiss Alps to former palaces in Portugal, opulent Middle Eastern concert halls, the United Nations in New York and even the former Cathar Château of Quéribus at over 2500 feet high in the Eastern Pyrenees.

Teaching is also an important part of my working life. I began teaching aged 17 at two local private music schools and was employed by the Junior Department of the RNCM when I was 19.

My first students were quite successful, achieving high distinctions in their exams, gaining places in the National Youth Orchestra and going on to study at the RCM or RAM.

When I was 22, I was asked to teach the flute at Bangor University in North Wales, where I have worked for 26 years. Bangor is a beautiful place and I have a teaching room with views over the Menai Strait and Snowdonia. I have had some very talented students at the university, and many of them play concertos with the university orchestra, continue on to post-graduate study at music colleges and have careers as teachers and players.

I hold an annual summer flute festival in North Wales with my friend and former student Eleanor Lighton, where we hold classes and lessons for students of all ages and abilities. »





Purple Rich. Intense. Dramatic.

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

M
MIYAZAWA[®]

www.miyazawa.co.uk



“ Every student has a different learning journey.

I have also taught at the Royal Birmingham Conservatoire and the University of Birmingham for 24 years. The Conservatoire has a vibrant, forward-looking wind department with a supportive teaching staff and close-knit community. We also have a beautiful new airy modern building with superb facilities.

I notice a few differences between conservatoire and university teaching. There are in general many more performing opportunities for the students at a conservatoire. They study for four years where university students have only three, and have a much larger lesson allocation. I think now, though, that the syllabus is becoming more equal, with greater emphasis on general music education, theory, harmony and history than when I was a student, so that graduates from both university and music colleges are well-rounded musicians.

I am extremely proud of all my students. Some have great success in competitions, and several former students now hold orchestral posts in the UK, Europe and America, but I am equally proud of those students who make small weekly improvements in their playing, technical development or conquering performance nerves. Every student has a different learning journey, and I try to be a mentor and teacher for each individual.

A standard week for me consists of (as well as many hours of travelling!) teaching, examining, coaching and rehearsing but I enjoy the variety, which keeps my interest and energy levels high. In my spare time I enjoy cooking and art, social history, and spending time walking my two dogs.



Council Member changes

We are sorry to report that Malcolm Pollock has ended his term as Chair and member of the BFS Council due to health issues. A new Chair will be appointed at the AGM. The Council would like to extend their warm thanks to Malcolm for his tireless work over the last three and a half years. Read an interview with Malcolm on page 49.

Kate Hill (Vice-Chair) will be standing down from the Council at the AGM on 30 June due to increased family commitments.

Anne Hodgson has also stepped down from the Council after many years' service. We are grateful to her for all her work for the BFS and wish her the very best for the future.

New CIO structure is operational

We are happy to announce that the BFS is now operating as a CIO, a Charitable Incorporated Organisation. A CIO is an incorporated structure designed for charities, which means the organisation is registered with the Charity Commission but not with Companies House. Trustees have limited or no liability for CIO debts or liabilities. For more information about the structure of the CIO, please see:

<https://www.gov.uk/setting-up-charity/structures>

BFS Staff changes

Vicky Yannoula has left her post as BFS Secretary to become Chief Executive of Hackney Youth Orchestras Trust. We are grateful for her valuable contribution to the BFS over the last year.

We are delighted to be able to announce that Rachel Shirley has joined us as BFS Secretary and Events Coordinator. Rachel is a Sheffield-based flute player, teacher and PhD researcher with a strong track record of organising events in the Sheffield area, as well as running Sheffield Flute Choir. She is a member of Yorkshire Wind Orchestra, Sheffield Philharmonic Orchestra and plays in a duo with keyboard player Tim Knight.

Sophie McGrath has also joined us to handle the website, social media, communications and advertising. Sophie is an award-winning writer and communications specialist working in the music and charity sectors. Currently freelance, she has previously held staff positions at Lonely Planet, Oxfam GB and Time Inc UK. She is also a Grade 8 level flautist and an indie musician whose loop-based songs layer vocals, guitar, mandolin, flute and electronics, under the alias Small Hours.

Are you interested in joining the BFS Council?

We would love to hear from any members interested in joining the BFS Council! Contact the Secretary (secretary@bfs.org.uk) for more details or an informal chat.

Area Reps news

Marysia Williamson has given a great deal of her time and energy supporting the BFS and flute playing in Scotland in her role as Area Representative in Scotland. We would like to extend a huge thank you to her for her dedicated work for the Society.

SAVE THE DATE!

The **BFS's AGM** will take place in the afternoon on Sunday 30 June 2019 at the Royal Academy of Music, London NW1 5HT. Please come to the meeting and enjoy the treat we are planning for you afterwards!



Above Sophie McGrath
Right Rachel Shirley





Coffee with Kate?

You are warmly invited for a BFS “coffee and chatter” with Kate Hill on Saturday 23 March from 1000 to 1200 in Stoke Row, RG9 (8 miles north of Reading). From 1200 to 1300 there will be an optional flute ensemble/chamber music playing session depending on numbers.

Please contact kate@katehill.co.uk if you would like to come. I hope to see you!



BFS Kent flute day Tonbridge with Marko Zupan 17 March 2019

The adult event will commence with a recital given by Marko Zupan and his pianist Minka Popovich at 1.30pm, followed by a workshop including a masterclass then ensemble playing at 2.45–5.30pm.

This will be for adults, teachers and advanced players over 16. Top Wind will also be there with their travelling shop.

Recital only £10, £5 Concessions
Recital and workshop £25

Please contact; patdaniels.flute@hotmail.co.uk
or on 07710 263528
(a text with your contact details would be best)

There will be a Flutewise event in the morning. Please see flutewiselive.org for the application form.

Teachers are welcome to attend the Flutewise morning free of charge but do need to register.



ISADORA PAMPLONA

The Council and Officers of the British Flute Society

Chair Vacant

Vice-Chair Kate Hill

Treasurer Julie Butler

Membership Secretary Abby Charles

Area Reps Liaison Kate Cuzner

AFT Liaison Lisa Nelsen

Communications and Advertising Sophie McGrath
Secretary and Events Coordinator Rachel Shirley

Council Members

Hugh Phillips; Jonathan Rimmer; Rachel Smith;
Julie Twite; Alena Walentin

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

UK Area Representatives

Avon & Somerset Carole Jenner-Timms 01761 233982

Cardiff Justine Swainson 029 2075 1313

Cheshire Dawn Savell 01925 416647

Cumbria Suzanne de Lozey 01539 560054

Derry/NI Sarah Murphy 07811 107065

East Sussex Anne Hodgson 01273 812580

West Sussex Julie Twite 07738 228053

Hertfordshire Wendy Walshe 01707 261573

Hertfordshire (Hitchin) Liz Childs 07711 080275

Kent Pat Daniels 01732 770141

Lancashire Mark Parkinson 01257 410856

Leicestershire Elizabeth Rowan 0116 2514595

E London & Essex Kate Cuzner 01787 273628

NW London Joss Campbell 07930 093564

North Wales/Anglesey Emily Knowles

Oxfordshire Kate Hill 01491 681915

Southampton/Hants Sarah Finch 07779 927613

Swansea Hugh Phillips 01792 865825

West Yorkshire Tracey Smurthwaite 01924 211538

International Area Representatives

Australia (NSW) Derek Galloway +61 4 50045753

Canada (Ontario) Samantha Chang +001 416 801 9196

France Atarah Ben-Tovim +33 5574 74428

Italy Geoff Warren +39 85 4155549

FOLLOW US

 BritishFluteSociety

 @BritishFluteSoc

 @britishflutesociety

bfs.org.uk

What you play
matters.

Burkart
resona
Dulciana



New Membership Benefit!

The BFS are delighted to have teamed up with the Open College of the Arts to offer a £50 discount on enrolments to BFS members.

#WeAreOCA

Live. Learn. Create.

A Open College of the Arts
Celebrating 30 years of creativity for everyone

Join a thriving international community of Creatives, Composers, Illustrators, Artists and Designers who study across the world, at a time that suits them.

BFS members receive a £50 discount on any OCA Foundation, Undergraduate or Postgraduate course!

oca.ac.uk

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

Emma Arandjelovic

- **Astute Music** is offering a discount for BFS members.
- See the advert on p. 27.

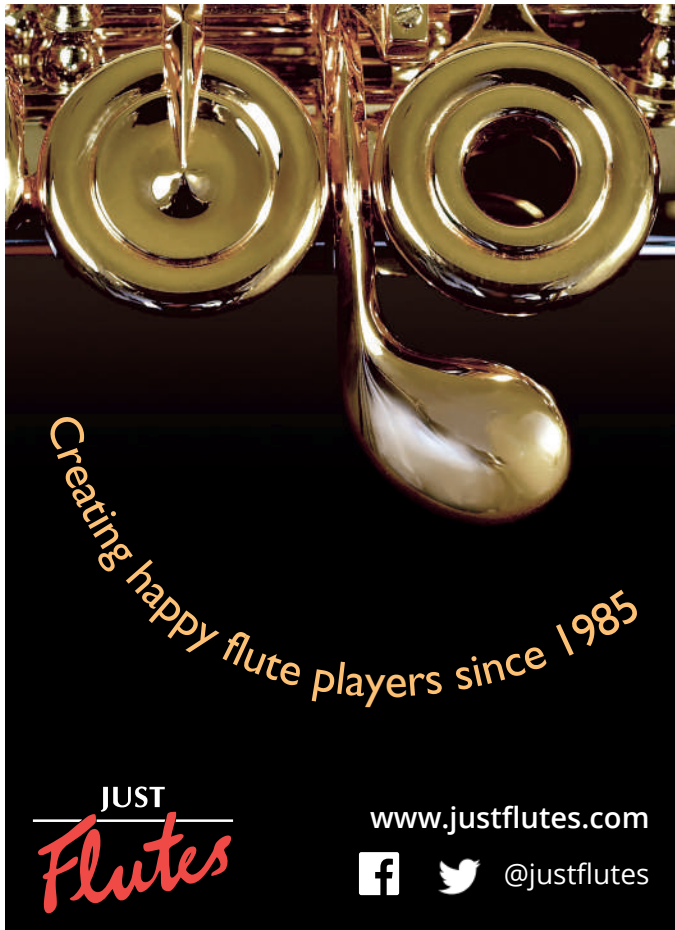
The OCA is a non-profit educational charity which offers flexible distance learning Arts degree programmes, which you can start at any time and work at your own pace in the comfort of your own home. Courses can be studied towards a Higher Education qualification or for personal development. Students are guided by specialist one-to-one tutors and the college is affiliated to the University for the Creative Arts (UCA) which validates their degree programmes.

The OCA's Music provision includes an Open Foundation course which prepares students for degree level study. The BA(Hons) Music degree is open to anyone with Grade 5 theory—no other qualifications are required. The course provides a unique opportunity for students to fulfil their creative potential through a dedicated focus on composition, orchestration or practice-based musicology for the final year portfolio. The new level two (HE5) *Orchestration and Arrangement* course includes an opportunity to arrange for flute choir, and the forthcoming *Instruments and Repertoire* course will, as well as covering other topics, provide an opportunity to explore the history of the flute and its repertoire. Performers can take part in the OCA's New Music Collective, a group which explores cross-curricular collaboration, improvisation and more exploratory aspects of new music performance.

In addition to Music, the range of Higher Education courses on offer includes BA(Hons) courses in Photography, Painting, Drawing, Fine Art, Illustration, Graphic Design, Creative Writing, Garden Design, Visual Communications, Textiles, Interior Design and Moving Image in addition to an award-winning online MA Fine Art course. The BA(Hons) Creative Arts degree allows students to combine two disciplines of their choice.

The OCA provides an ideal opportunity to pursue your individual interests and develop your creative voice across one or more disciplines. Students come from all walks of life, including many who already have degrees in other subjects, with an age range from late teens to nineties, and the flexible approach to learning means that degree level study can be combined with full time work.


For further information, see www.oca.ac.uk or contact the editor.



Creating happy flute players since 1985

JUST
Flutes

www.justflutes.com

  @justflutes

The
ABELL FLUTE
COMPANY

❖

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

❖

111 Grovewood Road
Asheville, NC 28804
USA

828 254-1004
VOICE, FAX

www.abellflute.com




30
ANNIVERSARY

GALWAY
FLUTE FESTIVAL

WITH SIR JAMES & LADY JEANNE

19-28 JULY 2019
WEGGIS, SWITZERLAND

Join us & celebrate 30 years
with Galway Alumni & friends

Held in the beautiful lakeside town of Weggis, Switzerland this 10 day Festival offers flutists of all abilities the chance to participate in a wonderfully supportive environment with the Master and other world renowned artists. Find out more and sign up for updates at...

galwayfluteacademy.com

BFS Competitions 2019

TEXT & PHOTOGRAPHS

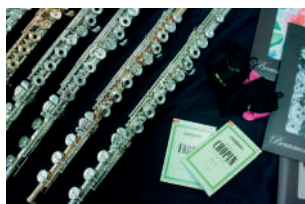
by SOPHIE MCGRATH

On 20 February, the BFS returned to London's Regent Hall for the Competitions 2019. The day was divided into three sections: the School Performers contest for players 13 and under, Young Performers for 14- to 18-year-olds, and the prestigious Young Artists for flautists aged 19 to 24.

The morning kicked off with a welcome from BFS representative Atarah Ben-Tovim and the **School Performers** contest, judged by flautists Lisa Nelsen, professor at the Guildhall School of Music & Drama Junior Department, and Alena Walentin, Associate of the Royal Academy of Music (and former BFS Young Artist Competition winner!) There were many impressive performances, with Lucy Barrett taking First Prize for her soulful performance of Debussy's *Syrinx*, winning a £100 Just Flutes voucher and Yamaha and Beaumont Music accessories. Second Prize went to Isaac Skey, Third Prize to Joseph Geary, and Merit Medals to Eva Barkova and Josie Wakefield. »



Lucy Barrett (top), Isaac Skey (middle) & Joseph Geary (bottom) with judges Lisa Nelsen and Alena Walentin.



PRIZE SPONSORS

School Performer

Just Flutes, Yamaha, Beaumont Music, Wonderful Winds

Young Performer

Pearl Flutes, Top Wind, June Emerson, Beaumont Music

Young Artist

Wm S Haynes, Just Flutes, All Flutes Plus, Beaumont Music



WM. S. HAYNES CO.
BOSTON, MASS

JUST
Flutes



Beaumont

Pearl Flute
A Tradition of Innovation



TOP WIND



 YAMAHA

Wonderful Winds

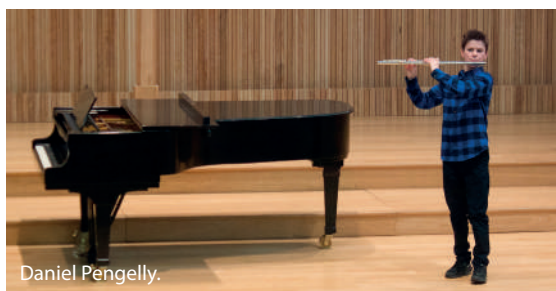


Sofia Matvienko with Tim Bingham of Just Flutes.



Regent Hall.

The afternoon's **Young Performers** competition was also packed with medal-worthy playing. The judges gave special mentions to Daisy Noton and Sandra Siudak, with Merit Medals going to Cliodhna Scott and Alanagh Bohan, Third Prize to Daniel Pengelly, and Second Prize to Ola Salamon. Sofia Matvienko took the top prize—including a Pearl Flutes PFP-105E piccolo—after entrancing the judges with her interpretations of Eugène Bozza's *Image* for solo flute.



Daniel Pengelly.

“ Our job as adjudicators was so enjoyable and extremely difficult! The standard was jaw-droppingly high, and the future of flute playing looks very bright indeed. We just wanted to find somewhere to play ourselves!

LISA NELSEN · ADJUDICATOR



Daniel Pengelly, Ola Salamon & Sofia Matvienko with judges Lisa Nelsen and Alena Walentin.

The day culminated in the **Young Artists** competition, adjudicated by Ileana Ruhemann, Principal Flute of the BBC Concert Orchestra, and Jonathan Rimmer, Principal Flute with the Ensemble Cymru. There was some stellar talent on show, with the judges giving special mentions to no less than seven performers: Lucy Driver, Hannah Foster, Daniel Jacob-Ormsom, Katharina Martini, Meadhbh O'Rourke and Federico Paixao. Third Prize went to Epsie Thompson for her masterful performance of Romberg's Concerto (3rd mvt), while Elise Fairbairn took Second Prize with a thrilling rendition of *Three Beats for Beatbox Flute* by Greg Pattillo. The top prize was won by Jack Reddick, a student at the Royal Academy of Music, who took home a Wm S Haynes Amadeus Alto Flute. In the words of Jonathan Rimmer: “Jack played with confidence and ease, beautiful open sound and technical assurance in his Widor Suite 4th movement. The Fauré *Après un Rêve* was timeless—atmospheric and superbly musical. His was the standout performance in a superb competition!”

As all the judges commented, there was so much exceptional talent on display, and we'd like to congratulate all the brilliant flautists who took part. A big thank you too to Richard Shaw and Juliet Edwards for their wonderful accompaniment (and stamina!), and to everyone who came to watch, providing such a warm and supportive audience for the players. We hope that the Competitions are not just a great opportunity, but a place for young flautists to learn from, be inspired by, and support each other as the next generation of the flute community.

Thanks also to our judges and to the BFS volunteers who gave their time and helped the day run so smoothly. We're also grateful to Just Flutes, who provided a fantastic selection of instruments and accessories at this year's Competitions stall, and to all our prize sponsors for their generous support.



Top Judges Jonathan Rimmer & Ileana Ruhemann.

FULL LIST OF WINNERS

BFS School Performer 2019

First Prize Lucy Barrett

Second Prize Isaac Skey

Third Prize Joseph Geary

Merit Medals Eva Barkova, Josie Wakefield

BFS Young Performer 2019

First Prize Sofia Matviienko

Second Prize Ola Salamon

Third Prize Daniel Pengelly

Merit Medals Clíodhna Scott, Alanagh Bohan

Special Mentions Daisy Noton, Sandra Siudak

BFS Young Artist 2019

First Prize Jack Reddick

Second Prize Elise Fairbairn

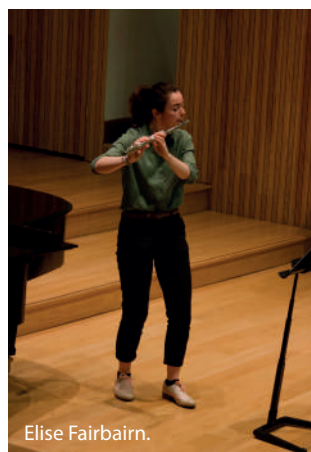
Third Prize Epsie Thompson

Special Mentions Hannah Foster,
Daniel Jacob-Ormson, Lucy Driver,
Federico Paixao, Katharina Martini,
Meadhbh O'Rourke

BFS Young Artist 2019

“ I have been competing in the BFS competition on-and-off since I first entered at the age of about 13 years old. I have always found the experience of performing at the competition incredibly rewarding (and nerve-racking...!). Playing to a panel of flute players, as well as an audience full of them, is very valuable but does prove quite scary! To have come first place in the Young Artist category this year was such an honour, and came as a huge shock. However, I am thrilled and feel hugely privileged to have won such a beautiful alto flute! Having my first ever flute teacher, Carolyn Kelly, sitting in the audience watching was also so lovely and it meant so much to me that I was able to also play to her, solo, after what has certainly been a few years! I am so glad I decided to play the Fauré, *Après un Rêve*, as it is one of my favourite melodies, and contrasts with the momentum and excitement of the last movement of the Widor Suite. It was also lovely to be able to watch some of the other performances and to be able to see the truly high standards of flute playing that there are currently!

JACK REDDICK · FIRST PRIZE



Elise Fairbairn.



Jack Reddick.



Epsie Thompson.



news



Award for Susan Milan

Huge congratulations to former BFS Chair Susan Milan, who will receive the Lifetime Achievement Award at this summer's NFA Convention.



Galway Festival is 30

This summer the Galway Flute Festival celebrates its 30th Anniversary. The festival takes place from 19–28 July.



Peter Lloyd memorial concert



A memorial concert for Peter Lloyd will take place on 31 March at 3pm in the Carole Nash Recital Room at the RNCM. Organised by Kathryn Williams, the concert will feature many of his former students, friends and colleagues, as well as current students and staff of the RNCM. Tickets are free but need to be booked in advance. Donations will be collected for Dementia UK and to form a new flute prize at the RNCM.

New Dick CD

Robert Dick has a new CD release due in May, and will be appearing in Germany and the USA in the coming months. On 17–18 May he will be giving masterclasses and a recital at the Musikhochschule in Essen, and on 10 June he presents a flute class and solo recital at the Musikfestspiele Potsdam Sanssouci. He will be teaching at his Contemporary Flute Week at Lake Janaluska, North Carolina from 22–27 July.
www.robertdickcontemporaryfluteweek.com



Enigma14

The flute, cello and piano ensemble have been busy: coaching their mixed chamber ensemble course at Benslow Music, premiering the new work *Summer Music* by Paul Carr in Winchester Cathedral in June, and appearing at the Elysian Festival in North London this past September. With several coffee concerts this year already, their new short chamber course at GSMD in July is filling up fast.



New Wenner

Wenner flutes has launched a new model of baroque flute, based on a recently discovered instrument, the only surviving example of a flute by Buffardin. An article about the flute is available here: http://wenner_floeten.s3.amazonaws.com/assets/392/Wie_Buffardin_zum_Einhorn_kam_e.pdf

Premieres



Emmanuel Pahud

On 6 December 2018, Emmanuel Pahud gave the world premiere of a new work for solo flute, called *Airlines* by Alexandre Desplat, at the Maison de la Radio in Paris. The programme also featured the Parisian premiere of *Pelléas et Mélisande*, Desplat's symphony concertante for flute and orchestra.



Patrick Gallois



Krzysztof Penderecki

Patrick Gallois

A new concerto for flute and clarinet by Penderecki was premiered on 19 November in Warsaw, by Patrick Gallois (flute) and Michel Lethiec (clarinet).



Lindsey Goodman

Lindsey Goodman will premiere a new flute concerto by Nancy Galbraith on 11 May at Levy Hall in Pittsburgh with Resonance Works.



ELISABET FRANCH has won the Winds Category of the Vienna New Year's Concert Instrumental Competition and performed in a winners' gala concert on 30 December.



ALDO BAERTEN has become Professor of Flute at Trinity Laban.



JOSHUA BATTY has become Principal Flute of the Sydney Symphony Orchestra.



HORACIO MASSONE has become Principal Piccolo of the Orquesta Filarmonica de Buenos Aires at the Teatro Colón.



AMY PRIBULICK has stepped down from her post as Educational and Masterclass Coordinator for the Galway Flute Festival.



Norwegian flute player **KRISTIN HAMMERSETH** has won the solo flute position in the Stavanger Symphony Orchestra.



IMMANUEL DAVIS has launched a new CD on Naxos featuring the music of Nikolai Kapustin.



YAJIE WANG, a student of Jean-Michel Tanguy in Mannheim, has won first prize in the Gazzelloni competition in Italy.



GEOFF WARREN has become Professor of Jazz flute at Ferrara Conservatoire.



JAIME MARTÍN has been appointed as Chief Conductor of the RTÉ National Symphony Orchestra, for three seasons commencing in September 2019.

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

GROLLOO FLUTE SESSION 5

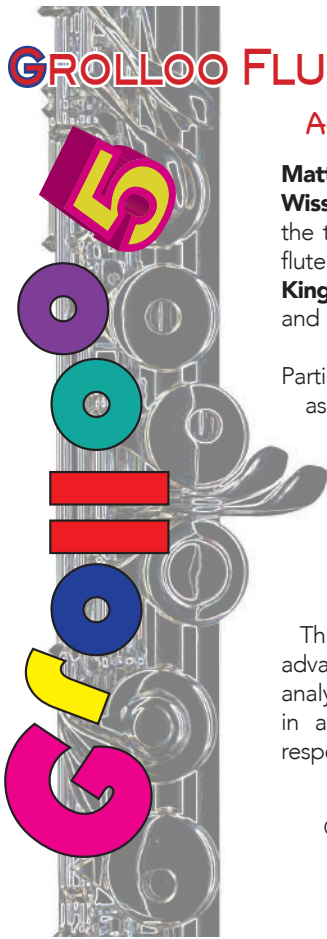
August 21 - 25, 2019

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

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

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

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



JON DODD

Specialist Flute Repairs

Exclusively working on flutes for over 35 years

6 Providence Lane
Corsham
Wiltshire
SN13 9DJ

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



10% Member Discount 

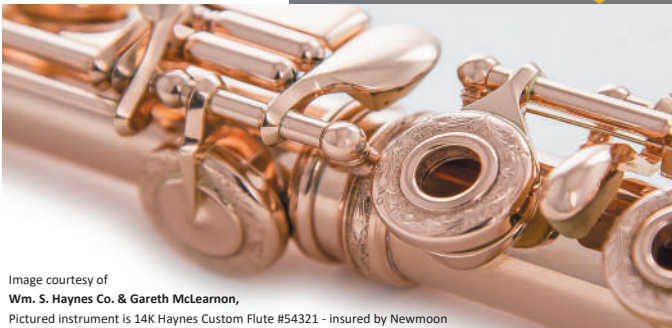


Image courtesy of Wm. S. Haynes Co. & Gareth McLearnon, Pictured instrument is 14K Haynes Custom Flute #54321 - insured by Newmoon

Policies tailored to suit your requirements:-

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

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

New Moon Insurance Services Limited is registered in England No. 6610290.
Registered Office: Pantiles Chambers, 85 High Street, Royal Tunbridge Wells, Kent TN1 1XP

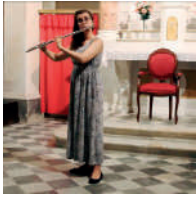


Germany
mancke.com

U.K. exclusive representative



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



Young artist sought

Flutes in Tuscany is searching for its 2019 Young Artist. The scholarship awards a free place on the flute course in Tereglio, Italy from 13–21 July, with tutors Elizabeth Walker, Sarah Murphy and Philippa Davies. The scholarship is open to anyone aged 28 and under. Apply by 1 May.
www.flutesintuscany.co.uk



Aquilae Duo

Lisa and Ellie will be performing the Mozart Flute and Harp Concerto with conductor Richard Laing and the Leamington Chamber Orchestra in the afternoon of Sunday 7 July in Leamington Spa. Through previous workshops with composer Arlene Sierra, they will be joined by violist Catherine Le Page for a film project, playing music by Sierra, Debussy and Gubaidulina. Their first CD is in production.



ICMA nomination for Ittzés

Gergely Ittzés's seven CD set, *The Great Book of Flute Sonatas* (reviewed in PAN in July 2018), is one of the top three nominations in the International Classical Music Awards (ICMA) 2019. The Award Ceremony and Gala concert takes place in Lucerne in May.



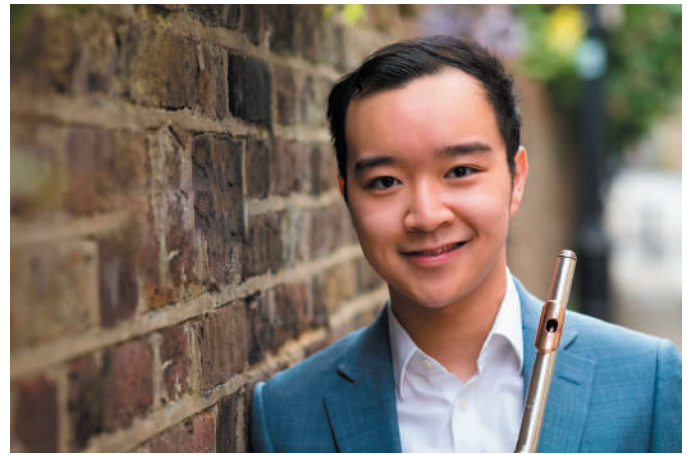
Learn rhythm

Ned McGowan has launched a new summer course dedicated to rhythm for musicians. The International Rhythm Course is a five-day intensive programme taking place in Utrecht from 1–5 July 2019 and features tutors Ned McGowan with Indian percussionist BC Manjunath. The course is aimed at professionals, college-level students and experienced amateurs. For more details see:
<https://www.utrechtsummerschool.nl/courses/art-music/international-rhythm-course>



Body mapping workshop

Sarah Newbold is leading a weekend workshop on Body Mapping for adults at the Guildhall School of Music on 6 and 7 April. Integrating Alexander Technique, Boddy Mapping and Feldenkrais, the course aims to help develop kinesthetic self-awareness for teachers and performers of any instrument or voice. The course costs £250 and full details are available here:
https://www.gsmd.ac.uk/youth_adult_learning/short_courses_summer_schools/music/music_theory_musicianship/body_mapping/



Sirius Chau on Nielsen shortlist

24-year-old Sirius Chau is the only UK contestant to have reached the performance stages of the Nielsen competition. Sirius is currently studying for an Artist Diploma at the Royal College of Music, after graduating last year with a Master's with Distinction. The competition takes place from 21–31 March and 24 flute players have been shortlisted. The jury includes Rachel Brown, Emily Beynon, Karl-Heinz Schütz and Rune Möst.
<http://carlnielsencompetition.com>



Fun with bottles and flutes

Rachel Shirley and Sheffield Flute Choir are holding a 'fun-filled audience participation event' suitable for the whole family on 9 March at Kelham Island Industrial Museum,

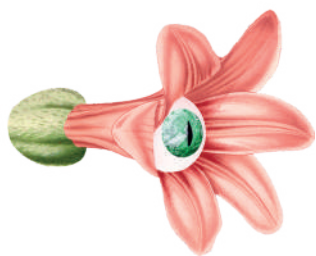
Sheffield. The workshop takes place at 3pm, and audience members are asked to bring a bottle to play in an arrangement of *Ten Green Bottles* for bottles and flutes. Part of Classical Sheffield Classical Weekend.

<https://classicalsheffield.org.uk/events/2019/bring-a-bottle>



rarescale at Harlaxton

The 2019 rarescale Summer School will take place from 29 July to 3 August at Harlaxton Manor in Lincolnshire under the guidance of Carla Rees. This year the course will focus on advanced flute ensemble playing, and for the first time there will be a dedicated course for flute choir composers and arrangers to work directly with the ensemble. For full details see
www.rarescale.org.uk



Prague Spring

The 2019 Prague Spring Festival takes place from 5 May to 4 June. Highlights include a flute masterclass with András Adorján on 11 May and the Ibert flute concerto with Emmanuel Pahud on 3 June.

The Prague Spring International Music Competition finals take place on 14 May, with competitive rounds beginning on 9 May. Set repertoire includes music by Feld, Schulhoff, Jan Novák, Reicha, Telemann, JS Bach and Mozart, as well as a commissioned work by Jaroslav Pelikán. Only 50 candidates will be accepted into Round 1, reducing to four for the finals. All three performance rounds of the competition are public. The only UK candidate in this year's competition is Victoria Creighton.

A full list of applicants can be seen at <https://festival.cz/en/competition/for-the-contestant-2/list-of-received-applications/>



New woodwind category for Tchaikovsky Competition

The 16th Tchaikovsky Competition includes a category for woodwind and brass for the first time. The competition is due to take place from 17–29 June in Moscow and St Petersburg. 20 woodwind players will be selected following an initial video screening, and no more than five flute players will be shortlisted. The jury includes flute players Denis Bouriaikov (Chair), Karl-Heinz Schütz and Jacques Zoon.

The closing date for entries is 15 March.

See tchaikovskycompetition.com/en/ for updates.



NFA performers announced

The National Flute Association has announced the performers at the Gala Concerto Concert which takes place on Saturday 3 August as part of the 47th Annual Convention in Salt Lake City. Chelsea Knox, Jonathan Keeble, Hélène Boulègue and Christina Smith will perform works by Eldin Burton, Richard Prior, Theodor Verhey and André Jolivet. This year's convention theme is "Transforming Artistry" to reflect the many ways we channel our creative energy in relation to music and the flute.

Special flute commissions from NFA

The NFA has announced its forthcoming special project commissions. The first is a new work for 12 flutes by Pulitzer Prize winner and MacArthur Fellow, Julia Wolfe for the 2020 convention in Dallas, while the second is a new commission for a work for solo flute and string orchestra by Jennifer Higdon to commemorate the NFA's 50th Anniversary Convention in Chicago in 2022. In addition to this, composers have been announced for the forthcoming NFA competitions, continuing the tradition of creating two new works a year. In 2019 the commissioned composers are Alexandra Gardner and Mary Kouyoumdjian, while the selected composers for 2020 are Sungji Hong and Andrew Rodriguez.

For a full list of NFA commissions see:

<http://www.nfaonline.org/Resources/Commissions/Index.aspx>



PETER SERLING

Julia Wolfe



J. HENRY FAIR

Jennifer Higdon



The THEOBALD BÖHM COMPETITION

for flute and alto flute will take place from 30 Sept to 4 Oct 2019 in Munich. Flute players under the age of 32 may apply, and the closing date is 1 Sept 2019. Set pieces for each round include original compositions by Böhm. For full information see: www.theobald-boehm-archiv-und-wettbewerb.de/41395.html



Proposals for the 2020 **INTERNATIONAL LOW FLUTES FESTIVAL** will open on 1 May. The festival will take place in Japan from 20–22 March 2020. For full details see: lowflutesfestival.org



Michael Grinter

Flutemaker Michael Grinter has died in a road accident. Michael made historical flutes based on the Rudall and Rose design, as well as recorders and whistles, and was hailed as one of Australia's foremost flutemakers.



Pappoutsakis prizewinners

The James Pappoutsakis Memorial Flute Competition took place at the end of January. The prizewinners were: Dominique Kim—1st Prize & Fenwick Smith Memorial Prize for best performance of a modern piece
Antonina Styczen—2nd Prize
Pauline Jung and Xiao Liu—runners up



Bennett in Singapore

The 10th Singapore flute festival takes place from 17–21 July and will feature William Bennett. For more details see: flute.com.sg



Larrieu Competition

The 4th International Maxence Larrieu competition takes place from 20–26 October in Nice. The competition is open to players of all nationalities born after 1 January 1989. Apply by 15 June. <http://www.concourslarrieu.com>



New Brazilian President

Rogerio Wolf has been re-elected as President of ABRAF, the Brazilian Flute Association.



The 11th **WORLD FLUTES FESTIVAL** will take place from 18–22 September in Mendoza, Argentina. www.worldflutesfestival.org



The 19th **JAPAN FLUTE CONVENTION** will take place in Fukuoka, Japan from 23–25 August 2019, hosted by the Japan Flute Association. See <http://japan-flutists.org/festival/flute-convention/> for updates.



The Chicago Flute Club will hold the 2019 **KUJALA INTERNATIONAL PICCOLO COMPETITION** on 6 April. Finalists will perform a 20-minute programme of original works for piccolo.



The **INTERNATIONAL PICCOLO FESTIVAL** will take place in Grado, Italy from 10–13 July 2019.



MEXICO CITY FLUTE FESTIVAL takes place from 22–26 July at the Faculty of Music at UNAM. Registrations open in April. Contact festivalflauta2019@gmail.com for more information.



The 2019 Asian Flute League **INTERNATIONAL YOUTH FLUTE COMPETITION** will be held in Shanghai, China from 27–30 August 2019.

2 0 1 9
australian *flute* festival

The **AUSTRALIAN FLUTE FESTIVAL** takes place on 6–8 July at the Sydney Conservatorium of Music. There will also be a professional learning day on 5 July and a Junior Day on 6 July. Guest artists include Joshua Batty, Denis Bouriakov, Wissam Boustany, Ian Clarke, Marina Piccinini and Matthias Ziegler.

Association of Flute Traders

Abell Flute Company

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

ALRY Publications, LLC

6304 E. 113th Ave, Tampa FLO 33617, USA
+1 2062748204 www.alrypublications.com

All Flutes Plus

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

Arista Flutes LLC

10 Railroad Avenue, Bedford, MA 01730, USA
+1 781 275 8821 www.aristaflutes.com

Astute Music

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

Burkart Flutes & Piccolos

2 Shaker Rd #D107, Shirley, MA 2048, USA
+1 978 425 4500 www.burkart.com

Eva Kingma Flutes

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

Forton Music

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

Just Flutes

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

Mancke Flutes

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

Newmoon Insurance Services Ltd

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

Pearl Flutes

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

The Tutor Pages Ltd

Kemp House, 152–160 City Road, London EC1V 2NX
020 8248 2208 www.thetutorpages.com/flute-teachers

Top Wind

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

Universal Edition (London) Ltd

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

Verne Q Powell Flutes Inc

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

VIENTO Flutes

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

Wonderful Winds

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

Wood, Wind & Reed

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

trade news

Welcome to ALRY!

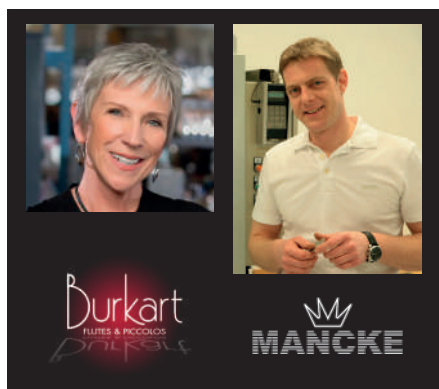
American music publisher ALRY Publications has joined the BFS as an AFT member. ALRY's catalogue includes Gudrun Hinze's arrangements for Quintessenz, *The Bottom Line* series of flute choir music for low flutes, as well as a vast number of original works and arrangements for flutes of all sizes.



Grolloo 5

Eva Kingma will be hosting the Grolloo Flute Festival once again from 21–25 August, at her workshop in Grolloo, The Netherlands. This is a unique festival full of inspiration and imagination, under the leadership of Wissam Boustany, Ian Clarke and Matthias Ziegler.





Burkart and Mancke team up

A new collaboration is underway between Burkart Flutes and Piccolos and Mancke Headjoints. A result of mutual admiration, and already selected by players around the world, new Mancke headjoints are offered as an option with Burkart Professional or Elite flutes and piccolos, hand-selected to ensure an ideal match and available in a range of materials.



Just Flutes in Birmingham

Just Flutes will be taking their travelling showroom to Birmingham in May! If you live in the West Midlands and don't have time to visit London, Just Flutes will be bringing a selection of flutes, piccolos and headjoints for trial.

By appointment: visit <https://promo.justflutes.com/birmingham> for more information.

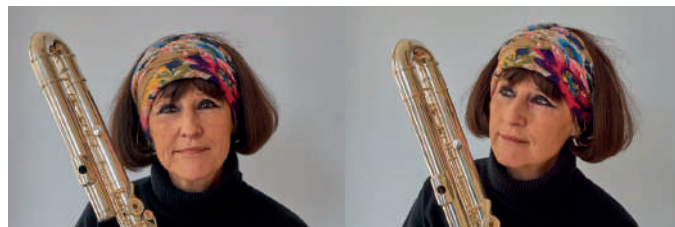
Flute bags at Just Flutes

Just Flutes has become the sole UK distributor of Roi flute bags. Founded in Korea in 2009, Roi Music specialises in high quality flute accessories with a practical design in a range of colours.



New Kingma models

The Kingma flutes workshop is putting the finishing touches on its first subcontrabass with trill keys operated by cables, and soon work will commence on the first small bore Kingma&Brannen bass flute.



Job: Assistant Woodwind Consultant (3 days)

Due to continued sales growth, a position has just become available in **Just Flutes** for an Assistant Woodwind Consultant. This is a part-time role with a mixture of customer-facing and administration elements and is a great opportunity to get started in the music industry. For more information, visit:

www.justflutes.com/jobs



MARCH

- 3 Aurora Trio: Emma Halnan, flute
Jordan Sian, viola
Heather Wrighton, harp**
1500 Crowborough Arts, The Green Lane Music Room, Green Cottage, Green Lane, Crowborough TN6 2DF
- 4 Duo Bauhinia: Sirius Chau, flute
Chi-Hoi Cheung, piano**
1310 Bridgewater Hall, Manchester as part of Manchester Mid-day Concerts Series
- 5 Emily Beynon Masterclass**
1000 Royal Academy of Music
- 6 Arctic Winds at Perth Chamber Music**
1930 St John's Kirk, Perth
www.perthchambermusic.org.uk
- Music at the Court of Frederick the Great**
Ashley Solomon, flute
1930 Wigmore Hall, London
- 8–10 Advanced Wind Chamber Music Course with Lisa Nelsen**
Benslow Music Courses
- 9 Adam Walker, flute
& James Baillieu, piano**
2000 Bollington Arts Centre
- 10 RSNO Chamber Ensemble**
1430 New Auditorium, Glasgow
Royal Concert Hall
- 15 The Arc**
**Marco Leung, flute
Kat Ho William Fu, piano**
1300 Charlton House, London
- Alena Walentin, flute
Ian Pace, piano**
1310 Performance Space, City University, London
- 18 Duo Bauhinia: Sirius Chau, flute
Chi-Hoi Cheung, piano**
1930 Wigmore Hall, London
- 19 Daniel Shao, flute
Joseph Havlat, piano**
1900 1901 Arts Club, 7 Exton Street, London SE1 8UE
- 20 Kathryn Williams**
2000 NonClassical at The Victoria, 451 Queensbridge Road, London E8 3AS
- 22 Adam Walker, flute
& James Baillieu, piano**
1930 Milverton Concert Society
- 23 Solent Flute Choir—combining
Chichester Flute Choir,
Tutti Flutti (Fareham) &
Winchester Flute Choir**
1600 Petersfield Methodist Church
- 28 Emma Halnan, flute
Daniel King-Smith, piano**
1305 St John's Smith Square, London
- 31 Peter Lloyd Memorial Concert**
1500 Carole Nash Recital Hall, RNCM

APRIL

- 7 Leicester Flute Day with
Lisa Nelsen, Gareth McLearnon,
Abbie Burrows, Jo Preston,
Jo Conquest & Jenny Brooks**
1000–1800 English Martyrs Catholic School, Leicester
leicesterflutedays@outlook.com
- 8 Florilegium**
1930 St Pauls Hall, Huddersfield
- 12 London Concertante**
1930 St Martin in the Fields
- 13 Divertimento String Quartet &
Judith Hall**
1930 Performing Arts Centre, Teignmouth

- 15 Adam Walker, flute
Tabea Zimmerman, viola
Agnes Clement, harp**
1300 Wigmore Hall, London
- 23 Lisa Nelsen—Borough New Music**
1300 St George the Martyr, London
boroughnewmusic.co.uk
- 25 European Union Chamber
Orchestra: Fiona Slominska, flute
& Catrin Finch, harp**
1930 Cambridge Corn Exchange
CB2 3QE

MAY

- 3 Mozart Flute & Harp Concerto
Katherine Bryan, flute
Pippa Tunnell, harp**
1930 Usher Hall, Edinburgh
- Mozart: Colour & Drama
Lisa Beznosiuk, flute**
1930 St John's Smith Square, London
- 4 Mozart Flute & Harp Concerto
Katherine Bryan, flute
Pippa Tunnell, harp**
1930 Royal Concert Hall, Glasgow
- 15 Orsino Ensemble
Adam Walker, flute**
1930 Chipping Camden Music Festival
- 19 Mozart Flute Concerto in G
Emma Halnan, flute**
1930 Stag Theatre, Sevenoaks

21 Adam Walker, flute
Timothy Ridout, viola
Lucy Wakeford, harp
1930 Newbury Spring Festival

25 Atéa Quintet
1100 Dunster Festival
Dunsterfestival.co.uk

JUNE

7 Carla Rees, flute
Sarah Watts, clarinet
1930 Keele University Chapel

10 Carla Rees, flute
Sarah Watts, clarinet
1930 St Johns Waterloo, London—
Part of the Waterloo Festival

20 Trio Anima
1930 St Johns Smith Square

22 Alena Walentin, flute
Anne Denholm, harp
1900 Liston Church CO10 7HS
(near Long Melford, Suffolk)

30 Reinecke Flute Concerto, Emma Halnan, flute
1545 St Edburg's Church, Bicester

MARCH

9 Mozart Flute & Harp Concerto
Kelly Zimba, flute
1930 Roy Thomson Hall, Toronto

13 Emmanuel Pahud & Trevor Pinnock—Omaggio a Bach
2030 Auditorium Parco della Musica
di Roma: Sala Sinpoli, Rome

20 Wennäkoski Soie (Dutch premiere)
Kersten McCall, flute
2015 Concertgebouw, Amsterdam

23 Liebermann Concerto
Chelsea Knox, flute
2000 Alexander Hall, Richardson
Auditorium, Princeton, New Jersey

27 Nielsen Competition Semifinals
1000 Koncerthus, Odense, Denmark

30 Nielsen Competition Final
1930 Koncerthus, Odense, Denmark

APRIL

5–7 European Flute Council Flute Ensemble Festival
Poznan, Poland

12–14 Adams International Flute Festival
Ittervoort, The Netherlands

12–14 Swedish Flute Festival (Lisa Nelsen recital and workshop)
Eskilstuna, Sweden
svenskflojt.se/sf/

14 Crumb: Tara Helen O'Connor, flute
1700 Alice Tully Hall, Lincoln Center,
New York

18 Mozart Flute & Harp Concerto
Timothy Hutchins, flute
1030 La Maison Symphonique de
Montréal

Dalbavie Flute Concerto
Demarre McGill, flute
1930 Benaroya Hall, S Mark Taper
Auditorium, Seattle

21 Brandenburg Concertos
Cordula Breuer, flute
1100 Concertgebouw Amsterdam

22 Teresa Amato, flute
1830 Annunziata Historic Building,
Ravello, Italy

26 Mozart Flute Concerto No. 2
Karel Valter, flute
2030 Auditorio Manuel de Falla,
Granada, Spain

30 Buffardin Flute Concerto
Nederlandse Bachvereniging
1930 Mozart Saal, Konzerthaus,
Vienna

MAY

3,4 Clara Andrada & Emmanuel Pahud
2000 Auditorio de Valladolid, Spain

8 Montalbetti Flute Concerto (premiere)
Emmanuel Pahud
2000 Victoria Hall, Geneva

12 Ensemble Arcangelo
1730 Shriver Hall, Baltimore

19 Gothenburg Symphony Chamber Music
1800 Gothenburg Concert Hall,
Sweden

30 Bernstein, Halil
Christina Smith, flute
2000 Atlanta Symphony Hall,
Atlanta

JUNE

1 Mozart Flute & Harp Concerto
Emmanuel Pahud
1930 Kulturplast Dresden

10 Pahud plays Moscheles & Danzi
2000 Nikolaisaal, Potsdam

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

international events

review

La Côte Flute Festival

4–7 October 2018

The fifth La Côte Flute Festival took place at the beginning of autumn in Gland, a town near Geneva in the Swiss Romande region of La Côte, Switzerland. Since its inauguration in 2014, this major event featuring our instrument has been held every two years over four days in its large international format. In the alternate years a smaller version, called *Intermezzo* takes place, principally dedicated to education.

The 2018 edition of the festival brought together some big names, including Sophie Cherrier, Philippe Bernold, Andrés Adorján, Alexis Kossenko, Barthold Kuijken, Jacques Zoon, Matthias Ziegler, Shimizu Nobutaka, Peter Verhoyen and Emmanuel Pahud.

Almost 200 well-known artists from the international scene met during these four days of concerts, masterclasses, workshops and conferences, with all combinations of instruments, from chamber music ensembles to orchestra. Flute players including Omar Acosta, Jocelyn Aubrun, Nihan Atalay, Leela Breithaupt, Markus Brönnimann, Carlos Cano, Melody Chua, the Flute Lab, Sofia De Salis, Sophie Dufeutrelle, Denizcan Eren, the quartet Flût'Alors, the quartet Pelleas, Eric Ledeuil, Michelle Rodriguez, Magda Schwerzmann, the ensemble Les Soupirs, Denis Verroust, Bernard Duplaix, Geoff Warren and the quartet Tetraflutes all shared the six festival stages from morning until late in the evening.

Each evening there was a prestigious orchestral concert. Opening the festival, the Universal Flute Orchestra of Japan, directed by Philippe Bernold, accompanied two concertos by Mozart and Ibert, played by Denizcan Eren and Sophie Cherrier, as well as a masterly rendition of Ravel's *Daphnis and Chloé*. On Friday evening, after a gala opening, the concerts continued with Michael Jarrell's concerto played by Emmanuel Pahud and the Lemanic Modern Ensemble, under the direction of Pierre Bleuese. On Saturday evening Alexis Kossenko gave a brightly coloured and very dynamic concert with his orchestra, Les Ambassadeurs, and special guest Barthold Kuijken who had played the complete Mozart quartets earlier in the day.

The evenings ended with jazz concerts to present a different side of the flute, with the Geoff Warren Quartet, Latin jazz by Carlos Cano and Hernan Milla and jazz-flamenco by the Omar Acosta Trio.



On Saturday morning the Swiss Romande radio programme *Le kiosque à musiques* broadcast one and a half hours live from the festival's traditional music and jazz ensembles.

To close, official festival partner the Geneva Chamber Orchestra accompanied four concertos by Ludwig August Lebrun (András Adorján), Gordon Jacob (Nobutaka Shimizu), Arthur Honegger (Philippe Bernold and Jacques Zoon) and Armando Ghidoni (Sibel and Léo Pensel), under the direction of Jean-Claude Picard, flautist and conductor.

Children and students from all over Europe were invited to take part in a competition organised by the association *Souffle d'ici and d'ailleurs*. The high level delighted the jury and the festival is looking forward to hosting another international competition in 2020.

Children from primary schools of the region were not forgotten with the performance of *The Machine of Gentle Words and More...* by the quartet Flût'Alors, and around 300 children took part in a game in the exhibition *On the trail of Fox Flute*.

The trade exhibition consisted of 36 stands and the festival welcomed almost 4000 visitors: a great success for an event which has found its place amongst the big festivals in the Swiss Romande.

CAROLE REUGE



P.A. BALMER

Some numbers

- 3800 visitors
- 270,000 CHF budget
- 500 visitors from local schools
- 90 entrants in the competition *Souffle*
- 270 invited musicians
- 42 masterclasses, workshops and conferences

Future events

- Intermezzo 5–6 October 2019
- Festival 1–4 October 2020
- www.flutefestival.ch

preview



Adams Festival

The 14th Adams International Flute Festival will take place from 12–14 April at Adams Muziekcentrale in Ittervoort in The Netherlands.

Guest artists include Gareth Davies, Paul Edmund-Davies, Anna Garzuly, Wally Hase, Gudrun Hinze, Juliette Hurel, Olga Ivusheikova, Kersten McCall, Niall O'Riordan and Ali Ryerson. There will be opportunities to hear masterclasses with the guest artists, and take part in workshops on improvisation, extended techniques, breathing and jazz. Special events are tailored for those over 40 and under 16. Visitors can also participate in warm ups, flute choirs and enjoy a range of concerts from baroque to contemporary. This year's event also features the debut performance of ¡HØÑK!, the European Contrabass Flute Collective, comprising Tilmann Dehnhard, Sophie Dufeutrelle, Ned McGowan, Gareth McLernon, Carla Rees and Mike Schmidt.

The festival boasts free admission, including concerts, showcases and lectures. Some of the workshops and masterclasses have a fee of €10 for auditors and €25 for active participants.

See www.adams-music.com/festival for more information and to book.



Leicestershire Flute Day

Celebrating the flute in the Midlands

by LISA NELSEN



On 7 April there will be a flute day in Leicester to celebrate the past, present and future of flute playing in Leicestershire and the great things that a group of flute players can do together. The event is being run by Jo Conquest, Jo Preston, Jenny Brooks and myself, with guest artists Gareth McLearnon and Abbie Burrows joining me to lead the day's events.

After returning from serving with the RAF in WWII, Eric Pinkett was appointed Music Advisor in 1948, and set up the Leicestershire County School of Music. He then organised the Saturday morning bands and orchestras, preparing them for concerts and tours, taking the groups to Germany many times... so soon after the war, this was unusual, but an exciting prospect for many in the groups. Supported by the patronage of Sir Michael Tippett, the orchestra was visited by many famous conductors such as Sir Adrian Boult, Sir Malcolm Arnold and André Previn.

Jenny Brooks (née Slingo) was lucky enough to be in Leicestershire in the 1950s. She can still remember the excitement of standing in the line for an instrument, and saying that she wanted to play the flute. Her teacher, Mr. Bert Neale, handed her a simple system piccolo and a book with fingerings, and how to read music. Jenny said her instructions were "if I could get a note by next week I could have lessons. I just couldn't put the piccolo down and not only got a note; I played a tune." This was the start of her adventure. Bert Neale had also served in the War, conducting the Army Band. A few weeks later, she was given a simple system flute. "This was even better and more exciting. As I advanced I was then given an old 1867 system, high-pitched flute. When I played in what is now the Leicester Schools Symphony Orchestra, I either had the flute pulled out miles or transposed. I went for an audition for NYO and as I was playing with piano I transposed the first movement of Mozart's D major concerto to be in tune. Only Gareth Morris noticed and asked me what was going on. They told me to come back next year with a low-pitched flute. I did and got a place."

Russell Parry had left the CBSO after nine years as their piccolo and sometimes principal player. He was appointed as a probationary flute teacher in 1978, moving up to Head of Flute, and then Head of Instrumental Tuition in 1993. His job began



A visit from Geoffrey Gilbert.

to encompass group and ensemble leading, and he took over the baton of the LSSO for 12 years until his retirement in 2009.

Within the Leicestershire Arts music service, Jenny and Russell were instrumental in keeping the fantastic standards in flute education for the county. They also encouraged group playing and held several masterclasses and workshops each year. Russell started the flute choir and did many of their arrangements. So many students received their Grade 8 with distinction while still under the LArts umbrella.

Competition for places in the ensembles was fierce! The flute players were at college-entry level, with only four places available, and the standard of the LSSO was compared to NYO for years. The Symphonic Wind Band took eight to ten players, all Grade 8 level. The younger flutes were in Training Orchestra (again only four places). Concert Orchestra had four, Junior Orchestra took six and Junior Band took 16. Each ensemble had several concerts a year, and the LSSO would tour around the world.

As well as flute trips to London and Manchester to attend classes, visiting artists to Knighton Fields Centre included Geoffrey Gilbert, Peter Lloyd, William Bennett, David Nicholson, Trevor Wye, Kate Lukas, Philippa Davies...even Albert Cooper asked to visit to try out a speech he was to give in America.

Jenny remembers that requests were made to cull the flutes because there were so many. Russell was even delighted that some did swap to oboe and bassoon. He always saw the possibilities in keeping the students occupied and interested in playing. Because all the lessons were paid for by the government, there were no limits on the possibilities in ensembles except for time. Knighton Fields Centre was always busy from the first light until very late in the evenings, every day of the week.

As the four of us lamented and sighed over our lost halcyon days of flute gatherings in Leicestershire, we also became very optimistic about the possibilities again. As long as there are a few of us left with enthusiasm and love of playing together, there's always a way to encourage others take up the places in the community. Do come along to the event, and bring anyone who would like to play! Look for information on our Facebook page, or contact Jo Conquest at leicesterflutedays@outlook.com



Astute Music publishes exciting new music for flute edited by Clare Southworth

Browse our website to listen and view flute music by Andy Scott, Geoff Eales, Geraldine Green, Clare Southworth, Barbara Thompson, Alex McGery, David Cullen, Rob Buckland, Adam Caird, Peter McGarr and Christian Mason.

We are delighted to offer BFS members a special discount code of 10% off sheet music from our flute catalogue when you visit our webshop.

This offer is valid until the next issue of PAN, so visit our website, enter **PAN10** in the checkout and use your coupon code today.

www.astute-music.com



ELIZABETH WALKER
WITH SARAH MURPHY AND PHILIPPA DAVIES
13-21 July 2019

Spend a week in beautiful Tereglio (Tuscany) developing and extending your flute skills in a tranquil and immersive environment

Suitable for adults and students above the age of 16
Intermediate standard or higher

For more information and to apply
flutesintuscany.co.uk

BAROQUE FLUTES

FLUTE & PICCOLO
WOODEN HEADJOINTS

Passion for wood

Hernández

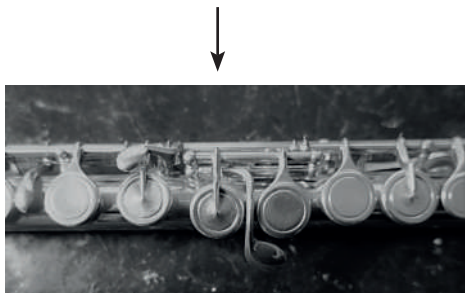
www.hernandezflute.com
Buenos Aires - Argentina

...so they do say

by TREVOR WYE



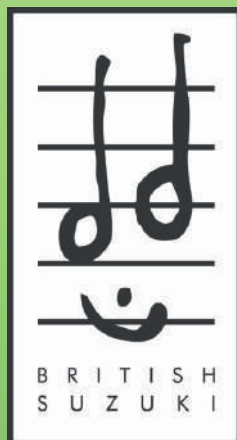
The addition of a so-called 'doughnut' or a ring-shaped insert, or a half-moon or other shape placed in the second of the G holes arrowed below, is said to help make top E (E3) easier to play. There are various names for this insert.



It does indeed allow top E to be played more easily. Unfortunately, the player is often unaware that by closing up all, or even a part of that hole, both A1 and A2 are a little muted or even muffled, the amount of deterioration of tone depending on the size of the insert. Even the two B \flat s may be slightly degraded.

If you have one of these—and it can usually be seen by looking obliquely into the side of the key cup—it is best removed. If you actually paid to have this addition, put it down to experience. If you paid lots to have a silver one, or even a gold one put in, you could justify it by telling folks that you prefer the tone of the two poor-sounding As! These objects are generally just glued in and can be easily poked out. The key is best removed and little pressure applied on the ring and it should pop out.

A more sensible solution for an easier top E would be to increase the air speed when ascending to it but, at the same time decreasing the size of the aperture between the lips so that the note is not louder than the surrounding notes.



Suzuki Method for Flute

Introductory Day for Suzuki Method Teacher Training

www.britishsuzuki.com

31 July - 4 August 2018
Great Malvern



The internationally acclaimed Suzuki Method has a well established Flute Teacher Training course in the UK. The 2019/20 Teacher Training course will start from 31st July to 4th August in Great Malvern alongside the International Summer School at Malvern St James School. If you would like to find out more about how you can learn to teach the flute using this unique method and how to apply for the course please contact the British Suzuki Institute info@britishsuzuki.com or phone 020 3176 4170.

Great Britain



The Flute Group



Name of Director **Margaret Jarvis**

Date Formed **May 2010**

Rehearsals **Every Thursday evening at All Saints Parish Church Hall, Milford on Sea**

Number of members **12**

Playing level of members **Around Grade 5 to professional**



Variety of flutes:

In addition to C flutes we have one bass, three altos and three piccolos.

Where we perform:

We perform at many local music festivals, including Milford on Sea Arts and Music Festival, New Milton Music Festival (where we have won our class with honours for four years running) and the Rectory Quilters Quilt and Music Festival. We organise our own charity concerts (choosing a different charity each year) and also busk in Lymington to increase the amount raised for our chosen charity. In the last few years we have also been invited to play at local village festivals, including a Christmas Tree Festival. We have performed at other local events, including a sheltered housing scheme and a wedding.

Our favourite repertoire:

We aim to play an eclectic mix of classical, folk and songs from musicals. *The Great Escape March* and *Where Is Love?* are favourites with audiences.

About Us:

The Flute Group was the brainchild of its musical director, Margaret Jarvis, herself an accomplished flautist and teacher. It was formed with the aim of bringing together like-minded players to enjoy a variety of music in good company. Margaret conducts our playing, finds us new challenges and encourages our musical development. Most of our recent pieces feature all members of the flute family. This represents a major progression from our earlier pieces which were less complex. Members who own harmony flutes are always happy to lend their instruments to others who want a new experience. We all support each other to get the best out of our performances.

We occasionally meet up socially and every member's birthday is celebrated with a card and cake, and of course with the playing of *Happy Birthday*. Recently we purchased music stand banners with our own Flute Group logo printed on them.

theflutegroup.org.uk

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

The inventor of the B \flat thumb lever on the Böhm flute:

Theobald Böhm *or* Giulio Briccialdi?

by LUDWIG BÖHM

On the occasion of the 200th birthday of Giulio Briccialdi, I would like to make some remarks about the relationship between Theobald Böhm (1794–1881) and Giulio Briccialdi (1818–1881). I want to inform about the alteration of the B \flat thumb lever by Briccialdi and correct the widely held error that Briccialdi is the inventor of the B \flat thumb lever.

This lever is of great importance, because Giulio Briccialdi's alteration of the B \flat thumb lever, made with the help of Rudall & Rose in London in 1849, is the second essential alteration of the original Böhm system. The first essential alteration took place in Paris in 1837 by Louis Dorus, who, with the help of Louis Lot, attached a closed G \sharp key in place of the open G \sharp key on the Böhm flute. The original Böhm system is found today mainly in Russia where it is called the "German system".

According to the ledger of the flute workshop of Theobald Böhm, on 15 September 1847, Briccialdi received the cylindrical flute No. 1 "of brass and gold-plated with ring-keys of German silver; as a gift". This flute is located today in Washington in the Library of Congress, Miller Collection No. 652. Theobald Böhm writes in his letter to W. Schlemming of 24 July 1850 that in 1847 Briccialdi studied the metal flute with him and that it took three months. Altogether, Briccialdi was in Munich for more than four months. In the same year, he dedicated his *Fantasia su due arie dell'opera «Macbeth» di Verdi* op. 47, for flute and piano to Theobald.

According to Richard S. Rockstro in his 1890 book, *A Treatise on the Construction, the History and the Practice of the Flute* (2nd edition, USA 1924, p. 376), Giulio Briccialdi asked Rudall & Rose to attach a B \flat thumb lever to a cocus wood Böhm flute made by Godfroy in May/June 1849. Since then, the invention of the B \flat thumb lever has been attributed to Briccialdi in nearly all the flute literature.

In 1960, Karl Ventzke discovered that Theobald Böhm, rather than Giulio Briccialdi, is in fact the true inventor of the B \flat thumb lever. When he got a copy of Theobald's workshop ledger from the Dayton C. Miller Collection in the Library of Congress in Washington, he found the following description for flute No. 24, which was made in February 1849: "A flute of German silver with a lever for B \flat ". This flute, which since 1981 has been located in the Munich Municipal Museum, was sold to a buyer in Great Britain, and Giulio Briccialdi, who was likely to have seen this flute in London, then asked Rudall & Rose to attach a B \flat thumb lever to a flute made by Godfroy. Briccialdi's B \flat thumb lever differs essentially from Böhm's. Briccialdi's is no longer vertical, but longitudinal and is no longer under, but above, the B key. This form is found today on nearly all flutes. Theobald said this form was as illogical as the closed G \sharp key. The different forms of the B \flat thumb lever are shown on the photos opposite.

Karl Ventzke published his discovery in his article *Who invented the B \flat thumb key on the Boehm flute?* in *Instrumentenbau-Zeitschrift* (December 1960, pp. 66–67). In addition, Manfred Hermann Schmid writes in his catalogue of the exhibition on the occasion of the 100th anniversary of Theobald Böhm's death in the Munich Municipal Museum, *The Revolution of the Flute* (1981, p. 109) that Böhm and not Briccialdi is the true inventor of the B \flat thumb lever. The same information is also found in my *Commemorative Writing on the Occasion of the 200th Birthday of Theobald Böhm* (1994, p. 24). It would be desirable for this discovery to become more widely known than it is today.

PHOTOGRAPHS

1 B thumb key above the B \flat thumb lever on the cylindrical flute No. 24 by Theobald Böhm with the axis on the outside. The flute No. 24, made in February 1849, is the first cylindrical flute, on which a B \flat thumb lever was attached.

Flute in: Munich, Municipal Museum Collection Music 81-1

2 B thumb lever under the B \flat thumb lever on a cylindrical flute by Theobald Böhm with the system Godfroy (probably No. 77). This form of the thumb lever was invented in May/June 1849 in London by Giulio Briccialdi.

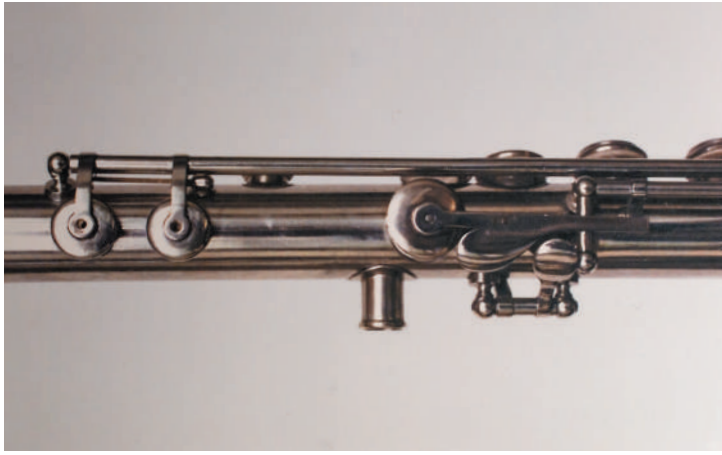
Flute in: Stuttgart, Württembergisches Landesmuseum (Museum of the country Wurttemberg)

3 B thumb key over the B \flat thumb key on a cylindrical flute by Theobald Böhm with the 1854 system.

Flute in: Frankfurt am Main, private collection 85068

4 B thumb key over the B \flat thumb lever and an additional octave key on a cylindrical flute by Böhm & Mendler.

Flute in: Berlin, private collection



1



2



3



4



OXFORD FLUTE SUMMER SCHOOL

1986 - 2019

ROBERT WINN

KATE HILL

ROBERT MANASSE

THIES ROORDA



CREATE
PERFORM
BE INSPIRED

18 23 AUGUST 2019

oxfordflutes.co.uk

+44 (0) 118 9507865

+44 (0) 7745 377643

admin@oxfordflutes.co.uk

GENEROUSLY SUPPORTED
BY



all flutes plus
the definitive flute centre

Dyslexia

Learning strategies in flute practice

by RICARDO M. ALVES & NUNO S. INÁCIO

ABSTRACT

Dyslexia is a syndrome that involves neurological dysfunction and manifests itself causing learning difficulties. Through two case studies applied to flute students clinically diagnosed with dyslexia, and using direct observation and questionnaire tools, this article intends to present a set of specific pedagogical strategies that aim to provide effective, motivating and rewarding musical learning. Through the adaptation of pedagogical practice, it is sought to identify the musical difficulties perceived by dyslexic students, to know their parents' opinions about their individual study, and to recognise possible changes in practice (and motivation) after applying new learning strategies.

INTRODUCTION

Dyslexia is included as one of the *Specific Learning Difficulties (SpLD)* and affects approximately 10% of the world's population.¹ Carriers have an average intellectual potential, without visual or auditory disturbances, but may present unexpected difficulties at the psychoeducational level, for example in reading, writing and counting, and at the psychosocial and/or psychomotor levels, such as drawing, painting, orientating himself/herself in space, or interacting socially.²

In 1992, Alan Kamhi formulated a definition that describes dyslexia according to specific characteristics—codification, retrieval and phonological awareness—and not simply as a deficiency in reading; when specifying the nature of phonological processing (difficulty in establishing phonological representations, in processing sound information), the definition excludes individuals whose reading problems are due to other factors (hearing loss, visual or mental impairment), and does not embrace other “domains of cognitive functioning” such as comprehension and reasoning (Kamhi, 1992).³ Some authors (e.g., Siegel, 2003)⁴ point out that this diagnosis can only be made when the individual has an IQ score at or above the average and does not present severe emotional disturbances or a linguistic deficit.⁴

At the neurological level, several studies have demonstrated that dyslexic individuals have a different organisation and

distribution of nerve cells, particularly in the cortical areas of language, from non-dyslexic individuals, and there is a predominance of nervous tissue in the temporal region of the cortex in the right hemisphere.³

With regards to musical activity, the auditory cortex of the right hemisphere has been associated with pitch processing, while rhythmic information (and pulse) has been associated with the cerebral cortex of the left hemisphere (Zatorre *et al.*, 1992, Peretz, 2003).⁵

In the musical learning of a dyslexic, there is often a functional dominance of the left ear (which relates to right brain functions) over the right one, which shows that left hemisphere functions, such as rhythm, may be weakened.⁶ A dyslexic student may find it difficult to internalize and apply the concepts of “high” and “low” pitch, presenting slow auditory processing (in language and music), revealing difficulties in the perception of pulse and rhythm, in reading the musical notation and sight reading, as well as problems of laterality.^{6,7} At the visual level the student may reveal difficulty adjusting between distant and near vision, keeping the vision focused and stable directional reading, compromising the interpretation of the text and [musical] symbols.⁶

According to Saunders *et al.* (2013), only about 14% of teachers know how to recognise a dyslexic child, and less than 9% know how to teach them.¹

A dyslexic child may manifest concentration difficulties which, together with stress and fear of failure, creates frustration. In order to compensate the attention deficit, it is necessary to take frequent breaks during lessons [and practice].⁶ The teacher should encourage the student to apply specific techniques of study: slow execution, analysing and marking up the score, goal setting, mental practice, careful time organisation during practice^{4,5} and, wherever possible, to use a multisensory approach, which includes the practice of solfège for rhythm [and notes] and their associations with movements of the body such as walking, marching and clapping.⁸

Marking melodic and rhythmic patterns in the student's score can help the music to be read more easily. Questioning the pupil about the presence of arpeggios, scales, or recurring rhythms in the piece can make the music much simpler and easier to understand. Often the music comes down to just a few bars that repeat themselves; asking the student to finger those patterns without creating a sound can improve perception and assimilation. The use of different colours has been one of the most widely used tools for music teachers with dyslexic students. With colours we can highlight one or more key aspects of the score, for example: altered notes, fingerings, musical phrases, sections that repeat themselves and dynamics, among others.¹

This research aims to determine if the continuous application of methodologies and learning strategies in the context of flute practice in dyslexic students increases their levels of motivation, self-efficacy, awareness, self-criticism/self-assessment, self-regulation and ability to study independently. »

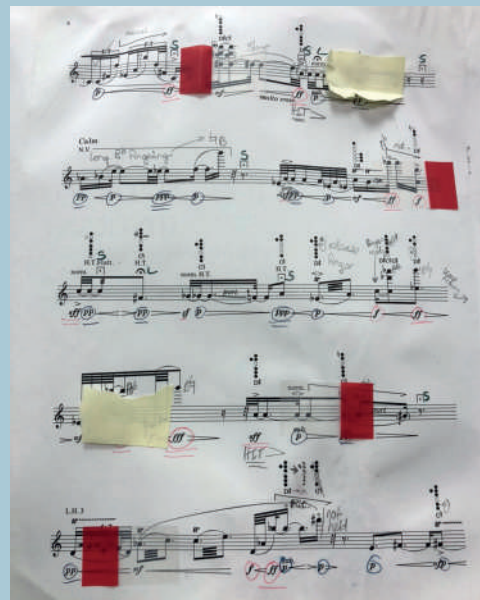
What it's like to read/learn music with dyslexia

Being a dyslexic musician can sometimes feel like a life sentence when it comes to reading notation, practising and rehearsing. Very often in a group rehearsal, and also in individual practice, the odds of successful playing can seem very much against your favour. Over the years as a flute and drum kit player, I have identified many different deficits within my musicianship which I still find embarrassing, unmotivating, and at times even somewhat humorous.

When an individual is beginning to learn an instrument and is given their first task at attempting to read music, reading notation seems highly symbolic and almost similar to a completely foreign language. For those with dyslexia like myself, whilst after a while the initial musical syntax is less alien, there is still a lack of natural ability to read music fluently without some form of time-consuming decoding required. This slow processing ability can have extremely damaging effects, especially within sight-reading tasks and aural testing in recital exams and auditions. With the slow processing of notation information, dyslexia also has a knock-on effect with muscle memory (the act of physically remembering a sequence of notes under the fingers/hands). Slower processing of notation therefore leads to a slower development of muscle memory which, to put it simply, means it takes much longer for the music to be remembered/stored and thus more rehearsal time is needed. Dyslexics also suffer from problems with something called 'working memory' where, on top of muscle memory, they struggle to remember not only complex melodies and rhythms, but also more simple things such as note values and rehearsal instructions over short periods of time. Again, this requires more consistent rehearsal.

For myself, the visual aspects of rehearsal, practice and performance have always been the most damaging. As a result of the difficulties with reading notation, details on the score seem to lack clarity, for example ledger lines (which I often confuse with other notes/intervals), dynamics and articulation (often missed) amongst others.

Dyslexia results in a combination of difficulties which require individuals affected such as myself to be highly organised with their rehearsal and practice schedule, learning to master the ways in which their brains and muscle memory can work together most efficiently, and ultimately accepting that they will have to work much harder and practise for much longer than those without dyslexia.



STRATEGIES

For myself, I choose to utilise more visual learning aids in my own rehearsal. I use a 'traffic light system' for areas of practice which reflect different levels of confidence and learning in certain areas of a piece. For instance, if I am unsure of a rhythm in a certain bar or passage, or I am unsure with a fingering sequence, I will mark it red. If, after practice, I feel slightly more confident (but not fully sure) I will label that passage yellow. If I am totally sure of a bar/passage I will either mark it green or leave it blank. Working methodically like this allows my brain to work most effectively in practice time as it acts as a visual hint to show where the practice is most needed.

I also use colour by colour-coding my music in order to illuminate and differentiate certain details on the page. For example, I will label different dynamics with different colours in order to highlight dynamic contrasts more visually as well doing the same for other details such as alternative fingerings, extreme ledger lines and intonation.

JAMES WALKER



- **JAMES WALKER** is a final year undergraduate flute student at Royal Holloway, University of London. For his dissertation research he is investigating the learning experiences of music students with dyslexia in Higher Education.

To take part in his research, fill in the survey here:
<https://rhul.onlinesurveys.ac.uk/mu3391-dyslexia-survey>

The survey takes around 10 minutes to complete and respondents will remain anonymous.

METHODS

Case Study between October 2016 and June 2017 at Conservatório de Música D. Dinis—Odivelas (Portugal). The study was applied to a sample of two dyslexic students aged 11 and 15 years old, who attended 45-minute flute lessons, weekly.

Throughout the study period, a set of continuous learning strategies was used in the context of instrumental practice (Table 1, below), based on students' previous characteristics—age, academic level/schooling, musical and socio-motivational conditions.

Figure 1 (opposite page) represents a possible approach to the seventh study, in F major, by Giuseppe Garibaldi.⁹ Note that both macrostructure (ABA) and microstructure (green and purple lines) were established in order to facilitate the comprehension of the musical structure and to aid its memorisation.

A written questionnaire aimed at the dyslexic students and their parents was used as an investigative tool, alongside direct observation, which was based on previous annual and class plans, on ongoing written records and on overt audio/visual recordings of the classes.

Table 1 Flute Music Learning Strategies in the Context of Dyslexia

FLUTE MUSIC LEARNING STRATEGIES IN THE CONTEXT OF DYSLEXIA

- Structure and practise the repertoire in sections, based on differences in key signature, time signature, dynamics and/or articulation.
- Recognise and select the sections where difficulties are detected.
- Isolate the musical notes and/or rhythms whose execution is considered difficult, and start by using fingerings only, then speaking the rhythms, and finally, join the two. If necessary, resort to bodily movement to allow the perception of the pulse and consolidate rhythmic learning.
- Write only the strictly necessary information in the score, in an organised way, itemised, using colour marking.
- Use a metronome when learning repertoire.
- View and listen to repertoire recordings.
- Take frequent breaks during class and practice.

The questionnaire, made up of open-ended questions, sought to identify the non-technical difficulties perceived by dyslexic students during flute practice, to characterise their individual study in terms of structuring, self-awareness and critical ability, to find out if there is an increase in their capacity to use tools and strategies during practice, as well as to verify changes in the level of motivation and autonomy, with the implementation of new learning strategies.

RESULTS

At the beginning of the study, and through direct observation, overlapping characteristics were identified in both students, namely difficulties in memory, especially short-term memory, and concentration. A difficulty in organising, perceiving and processing visual and auditory information (namely, rhythmic perception), was also observed.

Concerning the music, there was often little spatial orientation in the score, inversion of rhythmic/melodic patterns, as well as difficulty matching the notes in the score with the respective fingering on the flute. In addition, there was evidence of difficulties in self-evaluation and frequent moments of fatigue, which led to loss of concentration and consequent frustration.

During the period of study, some improvements were observed, namely the recognition of structure in the score, the reduction of errors in the execution of rhythmic and melodic patterns and the connection between the notes in the score and their fingering on the flute.


In regard to the observed improvements, the most effective strategy was the isolation of the musical sections considered difficult, which were first fingered on the instrument, then spoken, and finally performed through a combination of fingering and speaking. With the implementation of these new strategies, there was a continuous and progressive increase in autonomy and motivation of the students, as well as the acquisition of competences in individual study.

Regarding the results obtained through the content analysis of the questionnaire, students stated they had difficulties coordinating the notes written in the score and their rhythms, noting that the use of the discussed strategies facilitated their learning and motivation. The students also disclosed that they were initially unaware of the need to structure and criticise their individual study. However, with the implementation of the new strategies and techniques, they began to organise their study in a more critical and methodical way, which motivated them to practise (almost) daily.

In turn, parents observed an evolution of autonomy, motivation, self-awareness, self-criticism and self-regulation. Students improved in their flute playing, structuring and organising their study, referring to the sections where the greatest difficulties were felt.

The parents felt that the insistence and reinforcement of practice allowed the students to progress in their learning, becoming more confident. Their motivation grew as they surpassed difficulties, being satisfied with their musical achievement and with the positive feedback given by the teacher.

1- F Major

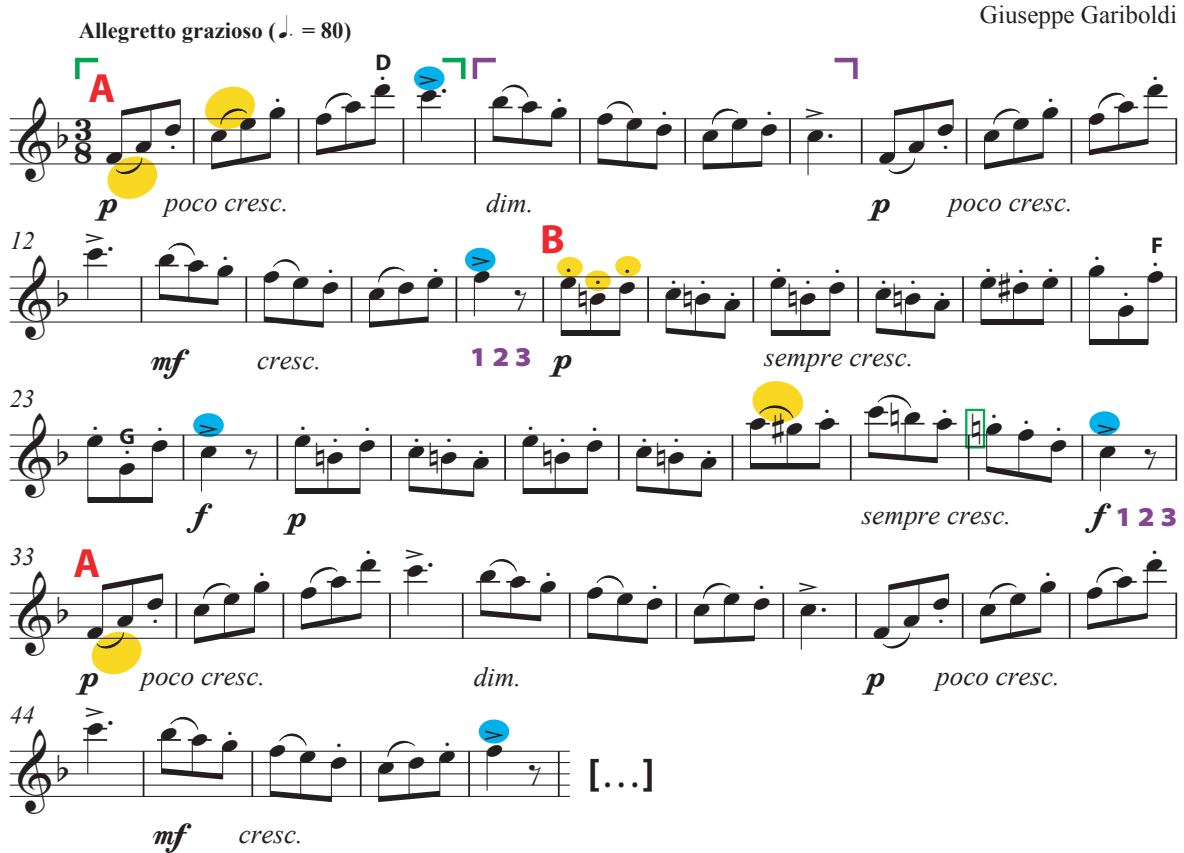
2- 

3- Letter **B** — Lighter / Staccato

$\text{♩} = 46-68$

Figure 1 Extract from Study No. 7 in F major by Giuseppe Gariboldi (*Thirty Easy and Progressive Studies*)

Allegretto grazioso (♩ = 80) Giuseppe Gariboldi



12 **A** **D** **B** **F**

23 **G** **f** **p** **sempre cresc.** **f** **1 2 3**

33 **A** **p** **poco cresc.** **dim.** **p** **poco cresc.**

44 **mf** **cresc.** [...] **1 2 3**

DISCUSSION

Since the difficulties in terms of memory, organisation, processing of the reception of visual and auditory information, and their comprehension, and concentration, identified in both students, are often observed in students with dyslexia,^{1,3} it is essential for the teacher to be particularly attentive to their degree of concentration (and fatigue).^{1,6}

The students mentioned that they frequently had difficulty in playing the notes and coordinating them with their respective rhythms. In order to overcome these difficulties, they used the separation of rhythm, melody, and fingering, as a kinesthetic element of learning, developing the sensation and perception of movement, and recognising the spatial location of their fingers (and body) and force exerted by the muscles. For authors Karen Marshall and Sally Daunt,¹ multisensory learning may be the

most important tool in music teaching. The teaching-learning process is developed using three fundamental elements, namely, vision, hearing and kinesthesia, since “the dyslexic student benefits greatly from multi-sensory teaching because learning is reinforced.”¹ With the use of conscious strategies of problem solving, students revealed some autonomy.

Throughout this study it was verified that the implementation of the new strategies and learning techniques developed the autonomy of the students, giving them critical and methodical awareness, and tools to structure and organise their individual study. According to Swanwick and Tillman (1986),⁵ the changes in the structure of individual study seem to be associated with increased awareness and metacognition (consciousness of the learning strategies available to us). In this sense, as stated by »



TOP WIND



Europe's favourite flute specialist

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

FLUTES | REPAIRS | MUSIC | ACCESSORIES

Saunders *et al.* (2013), it is helpful to discuss methods of musical study with the student. This organisation implies daily instrumental practice and the establishment of realistic goals and objectives.¹

Using the strategies advocated by the teacher, based on the studies developed by Susan Hallam (2006),⁵ Kate Saunders *et al.* (2013),¹ Kathleen Hennigh (2003),³ among others, students revealed autonomy and self-awareness as they began to control their learning through the definition of objectives, choosing and creating courses of action (Bandura, 1991; Locke & Latham, 1990),⁴ making decisions in an intentional, conscious and contextualised way, understanding their strengths and weaknesses.⁴ Moreover, the use of these strategies is seen as useful by the students, since they could prepare the repertoire more quickly, performing it more fluently and allowing them to have greater autonomy, which is seen as one of the great purposes of educational practice.^{4,5}

From the parents' perspective, the insistence and reinforcement of study time allowed the students to progress in their learning, becoming more confident, autonomous, motivated and aware. The persistence and individual study described by parents correspond with F. Marques (2005) and A. Pinto (1989), since "[...] for the information to be retained, and learned, it is important to rehearse it beyond the time needed to acquire it, especially with regard to motor skills".⁴

As a result of the intensive work on organising, structuring and repeating the repertoire—often associated with poor memory capacity and the need for multiple senses—dyslexic pupils need to develop longer and more regular practice without becoming exhausted. Thus, with this study, we observe that it is imperative to reflect on the duration of a dyslexic student's lessons, in order to give them the necessary time for a good consolidation of their learning so that they might succeed.

As limitations of this study, we refer that the reduced study sample and the use of the case study method impedes the generalisation of the observed conclusions. In turn, the subjectivity inherent to the use of direct observation and questionnaire research tools is also a limitation.

CONCLUSION

The application of the new learning strategies achieved results in the students' concentration, autonomy, self-awareness and critical awareness. Associated with the use of multisensory strategies, students and caretakers affirmed that individual study and learning improved, which led to the development of perceptions of self-efficacy and self-confidence, and to a faster progression preparing the repertoire, and consequent development in motivation.

The use of multisensory learning is seen as fundamental, since it reinforces musical practice and provides cerebral plasticity, strengthening connections between auditory and motor regions, which may attenuate dyslexia signs.^{5,10}

With this study we conclude that it is fundamental to reflect on the length of lessons for a dyslexic student; several shorter lessons may be more helpful than one long one.

At the research level, it is evident there is much potential for further exploration in the area of dyslexia and its application to musical pedagogy, including the need to study new processes or strategies of musical learning (and in particular when teaching and learning wind instruments), and to carry out studies in music field with a broad population sample, in order to obtain conclusions that can be systematised and generalised.

ACKNOWLEDGEMENTS

Thanks to the Conservatório de Música D. Dinis, participating students and their parents for the incentive and cooperation, making this project possible, and to Escola Superior de Música de Lisboa for the opportunity to carry out this research work, in the context of a Master's degree. Informed consent was obtained for this case report.

REFERENCES

1. Saunders, K., Oglethorpe, S., Marshall, K., Daunt, S., Lea, M., Ditchfield, D. & Bishop-Liebler, P. (2013). Teacher Guide To Music and Dyslexia—Music and Dyslexia Guide. *British Dyslexia Association*, pp. 1–26. Recovered from http://steelasophical.com/wp-content/uploads/2013/10/www.rhinegold.co.uk_downloads_magazines_music_teacher_music_teacher_guide_music_and_dyslexia.pdf
2. Correia, L. M. (2008). *Dificuldades de aprendizagem específicas: Contributos para uma definição portuguesa*. Porto: Porto Editora.
3. Hennigh, K. (2003). *Compreender a Dislexia: Um Guia para Pais e Professores*. Porto: Porto Editora.
4. Veiga, F., Magalhães, J., Carvalho, C., Conboy, J., Caldeira, S., Nogueira J., Pereira, A. et al. (2013). *Psicologia da Educação: Teoria, Investigação e Aplicação*. Lisboa: Climepsi Editores.
5. Hallam, S. (2006). *Music Psychology in Education*. London: Bedford Way Papers.
6. Oglethorpe, S. (2002). *Instrumental music for dyslexics: a teaching handbook, Second edition*. Whurr Publishers.
7. Overy, K., Nicolson, R. I., Fawcett, A. J., & Clarke, E. F. (2003). Dyslexia and Music: Measuring Musical Timing Skills. *Dyslexia*, 9, 18–36. doi:10.1002/dys.233.
8. Phillips-Silver, J., & Trainor, L. J. (2005). Feeling the beat: movement influences infant rhythm perception. *Science*, 308(June).
9. Harry, P., Adams, S. (1998). *76 Graded Studies for Flute, Book One*. London: Faber Music.
10. Kraus, N. & Chandrasekaran, B. (2010). Music training for the development of auditory skills. *Nature Reviews: Neuroscience*, 11, pp. 599–605.

• **RICARDO M. ALVES** Flute Department, Conservatório de Música D. Dinis, Odivelas, Portugal; Principal Flute, Lisbon Film Orchestra, Portugal.

• **NUNO S. INÁCIO** Flute Department, Academia Nacional Superior de Orquestra, Portugal; Flute and Chamber Music Department, Escola Superior de Música de Lisboa, Portugal; Principal Flute, Orquestra Metropolitana de Lisboa, Portugal.

Conflict-of-interest disclosure

The authors declare no competing financial interests.

Selected flute works of Michael Kallstrom

by TAMMY EVANS YONCE, DMA

Michael Kallstrom (b. 1956) is a composer based in Kentucky, USA. He recently retired as Distinguished Professor of Music at Western Kentucky University, where he taught composition and music theory. His works have been performed on all seven continents, including Antarctica.

A particularly notable feature of Kallstrom's works is their interdisciplinary nature. Far from limiting his creative activity to composition alone, he is also active as a singer, visual artist, and poet; many of his works also intersect with acting, audio and visual media, dance, and puppetry.

BACKGROUND

It is no surprise that his creative output would take an interdisciplinary tack; growing up, Kallstrom's family sang together and he took lessons in piano and drawing. He performed in a variety of ensembles, including rock, country, disco, and jazz groups. Performance venues included a cruise ship and spaces in Miami, Florida and the New York City area. As they became available, he has added new technologies to his creative practice, including synthesizers and four-track tape recorders in the 1980s, programs such as Reaktor in the 1990s, and the iPad and Procreate digital illustration app more recently.



COMPOSITIONAL STYLE

In terms of his compositional style, a couple of elements seem to emerge consistently throughout his catalogue: the emphasis on vigorous (often syncopated) rhythms, changing meter, and instrumental lines that sound vocal in nature. In these works, it is also quite common for the music to alternate between soaring, slow, lyrical sections inspired by vocal melodies and quick, rhythmically vigorous, syncopated sections.

PERFORMANCE PRACTICE

The following section will provide suggestions of performance practice for some of Kallstrom's works involving the flute. His works represent a variety of instrumental configurations, from solo flute to small chamber groups to flute choir. Due in large part to his collaboration with Dr. Heidi Pintner Álvarez, Professor of Flute at Western Kentucky University, at least twenty of the more than one hundred and fifty works in his catalogue feature flute.

Allegro ♩ = 144

BEHIND THE DAY (solo flute, 5 minutes 30)

Behind the Day was written for Tammy Evans Yonce for inclusion on her debut album and was premiered at the New Voices Festival at which the author was a guest artist at Wichita State University (Kansas, USA) in September 2015. The beginning of the work was based on one of Kallstrom’s vocal improvisations, which also includes an animated video <https://vimeo.com/34744979>. This obvious connection, explained to the author in an April 1, 2015 email from Kallstrom, means the flute work takes on a vocal character.

The accompanying poetry to this work, written by Kallstrom, reads as follows:

behind the day
blue clouds of smoke drift
shades of dark and light lurk behind the scenes
a layered scrim of what has been and what must be
a textured depth of infinity

Knowing the improvisatory origin of the melodic material is immensely helpful to the performer. Instead of presenting it in a calculated, measured manner, keep more of the spontaneous feel to the opening of the work to reflect its improvisatory roots. It is also beneficial to know the melody was imagined as a vocal line. It is common for flutists to play lyrical lines that sound like voice parts, so this is well within our capabilities, but it does provide us with more information that can inform our performances.

The passage beginning at bar 21 becomes quite challenging

for the fingers; the swooping, quickly moving notes feature some easy, familiar patterns juxtaposed with some more awkward combinations. Practising them by dividing them into very small chunks and making sure those chunks overlap each other is one way to knit together this section with solid technical understanding.

The first *Allegro* section begins at bar 34. A particular challenge here includes how to articulate the low notes marked with accents. Often a heavy accent on a low note results in overblowing to the next octave, or a sound that doesn’t produce a clear tone. Focusing the embouchure for the low notes and practising the articulation as a separate exercise would be helpful to prepare this section. Another challenge here is the mixed meter. The time signatures change quickly between 2/4, 4/4, 9/8, 5/8, and 6/8 in a short period of time. Working on this section without a metronome and keeping the pulse of the quaver consistent (or setting the metronome to click for each quaver) are ways to work through this until the “feel” of it is more ingrained.

This work ends with a fast section and a high-energy conclusion. Wide arpeggiated lines moving both up and down keep the momentum going. The final ascending line, which closes out the piece, ends on a high F#. This note can be slightly unpleasant, with many players having trouble getting a clear response on the attack and also finding there are tuning challenges on this particular pitch, so explore different shapes in the inside of the mouth cavity to find a resonant tone that sounds beautiful. »

Allegro $\text{♩} = 144$

Fl. 1
Fl. 2
Pno.

IN THE CLEAR BLUE (two flutes and piano, 10 minutes)

In the Clear Blue was premiered at the 2012 Flute Society of Kentucky Festival by flutists Kathy Karr and Heidi Pintner Álvarez and pianist Chia-Ling Hsieh. Kallstrom's original poem inspires the title:

The morning lies fallow under the race of light
uninspired by what has been
avoiding barren demands
hoping to be in the clear blue
another later of skin burned away
soon muscle and bone alone and then
only dreams.

The opening of this work features all three players—flute 1, flute 2, and piano—moving in a homorhythmic fashion. It's a high-energy opening that moves quickly and features changing meter, including both simple and compound varieties. A high degree of syncopation further adds to the energetic impulse of the music. A slower middle section obscures the sense of meter by having the pianist enter on beat four, tying notes across barlines and emphasizing upbeats. After this eight-bar solo in the piano, flute 2 enters on beat two with a line that rhythmically contradicts the piano line. At the end of this section there is another instance of a unison line, which offers some intonation challenges for the performers but is quite striking after the separate meandering lines earlier in the section. The final fast portion, which follows, features homorhythm and excitement created through vigorous

rhythm compounded in both lines.

Due to the frequent homorhythm throughout this work, deliberately matching the articulation and note length between all three players is essential for a polished performance. Sometimes there are specific articulation markings to indicate how notes should be interpreted but more often there are not. For example, in bar 32, tenuto marks are indicated in all three parts, so this is a fairly straightforward section in terms of articulation and note length. Bar 10 is another place where staccato marks are explicitly included. On the other hand, the section beginning in bar 25 does not include articulation marks. This requires interpretation and a clear understanding between performers. In this case, I tend to play these notes slightly longer: somewhere between staccato and tenuto. Again, this is a conversation that has to occur between all performers to clarify the overall approach to this aspect of the work.

While being cognizant of tuning is always on a flutist's mind, the following spots require some specific work with the tuner. The portion starting at bar 108 and ending at bar 119 includes both flutists playing in unison and at a *fortissimo* dynamic level. Starting at bar 151 the flutists are playing an octave apart at a *forte* dynamic. Flute 1 must take care not to go sharp when he or she reaches the upper register at bars 152–153.

In one recent performance, the author projected images of Kallstrom's visual art while performing this work. It added an extra layer of texture to the piece and was quite effective.

CHASE THE HORIZON

(two flutes and piano, 8 minutes 15 seconds)

Chase the Horizon is the most recently composed work of the collection included in this article. It features two flutes and piano and was premiered at the 2018 National Flute Association convention in Orlando, Florida by the author, Heidi Pintner Álvarez, and Don Speer. After a four-bar introduction in the piano, both flutes come in with a unison gesture. The second flute part deviates from the first beginning a bar later; they essentially continue with the same rhythm but are no longer playing the same pitches. This creates quite a striking opening but can obviously pose some tuning challenges between the two flutists. Some dedicated time with the tuner for each player will help determine if there are certain pitches that tend to be out of tune, so when they work together in rehearsal, it will come together more quickly. This texture continues throughout the entire first section and even into the next section, which is marked by a slightly faster tempo and a time signature change. The two flutists finally deviate from each other's part at bar 47. In this part, they pass back and forth with one picking up where the other leaves off. After having the two playing together for such a long passage, this texture change is quite striking. This period lasts

until bar 60, where the two flutists again have the same rhythms (but different pitches).

A still-faster section begins at bar 69 and features occasional measures of changing meter. The two flutists continue the homorhythm until bar 85, where they again pass a solo line back and forth. These instances where the parts aren't homorhythmic require confidence; it is easy to get into the pattern of always playing with the other flutist and when it is suddenly different it can seem incorrect. Careful counting during the measures of changing meter can also help alleviate some of the insecurity during these times.

Some particularly interesting moments happen at the end of the work. While the two flutists are playing the same rhythms, one flutist plays a consistent pitch and the other plays a descending line against it. This is a really effective moment, and it happens several times throughout this closing section. An increase in changing meter also marks the end of this piece, as does a *forte* dynamic. It is another high-energy conclusion, which is a hallmark of Kallstrom's work.

»

The musical score for measures 187-191 of "Chase the Horizon" is presented for two flutes (Fl. 1 and Fl. 2) and piano. The score is written in treble clef for the flutes and grand staff for the piano. Measure 187 begins with a forte (*f*) dynamic. Fl. 1 and Fl. 2 play a complex, rhythmic pattern with many accents. The piano accompaniment consists of chords in the right hand and a steady eighth-note pattern in the left hand. The texture is dense and rhythmic, with the flutes often playing in unison or near-unison.

130 **Meno mosso** ♩ = 66 *espress.*

139 *tongue pizz.* *f* *ord.* *p*

145 *mf* *pp*

152 *p* *f* *flz.* *ord.* *f*

158 *p* *p*

THE MUSIC FALLS IN

(flute and mixed percussion, 11 minutes)

The Music Falls In is a work for flute and mixed percussion, including vibraphone, maracas, glockenspiel, and congas. It was written for and premiered by flutist Heidi Pintner Álvarez and percussionist Mark Berry at the Flute Society of Kentucky conference in 2010. The title of this work is a line from *Song of the Open Road* from Walt Whitman's *Leaves of Grass*; Whitman was a favourite poet of Kallstrom's father. An excerpt from which the title is derived is as follows:

The earth expanding right hand and left hand,
 The picture alive, every part in it best light,
 The music falling in where it is wanted, and stopping
 where it is not wanted,
 The cheerful voice of the public road, the gay fresh
 sentiment of the road.

The opening of this work is homorhythmic and quite syncopated. The timbral combination of the flute and vibraphone is quite striking and pleasing to the ear. Kallstrom's oft-employed use of changing meter is here in full force throughout the beginning of the work, which means the emphases and strong beats are always in surprising, unpredictable places.

The texture changes a bit once we reach bar 16; the vibraphone

maintains the syncopated line, and the flute plays a lyrical melody over this. The middle section, beginning at bar 132, is slower and primarily features flute with some punctuation by a variety of percussion instruments, including maracas, glockenspiel and congas. This changes the colour of the work significantly.

A bit of extended technique is required by the flutist in this middle section; it adds to the thinner, more varied texture set up through the use of the different percussion instruments. First some tongue pizzicato and then flutter tongue is used; practise these techniques separately, away from the piece, and then incorporate them once they feel comfortable. The lines are much more independent in this section, which contrasts significantly with the homorhythmic opening.

The very last section of this work is again homorhythmic but the frequent changing meter can be somewhat tricky if not carefully rehearsed. Practising with the metronome set to indicate eighth notes can be helpful but can become overwhelming due to the quick tempo. Playing through it very slowly in rehearsal until the "feel" of the changing meter becomes solidified is one way to work through this particular challenge.

THE FALLING CINDERS OF TIME

(solo flute , 6 minutes)

The Falling Cinders of Time was premiered in France in 2011 by Heidi Pintner Álvarez. This work has a special significance to the composer as it was written in remembrance of his mother. It quotes one of her favourite Rachmaninoff melodies. Kallstrom wrote the following poem to accompany this work:

Nights float on streams of silver.
We watch the falling cinders of time
As the last glint of watchfulness fades.

At the beginning of this solo work the flute sings; it is very vocal in character. The contrasting second section is very quick and light. Lots of changing meter has the effect of obscuring the pattern of expected strong and weak beats. There is much alternating between the soaring vocal lines and the metric complexity of the changing meter sections. A third contrasting section midway through the work is of a medium tempo and features separated staccato articulation, accents, and a very loud dynamic level. A return to the first two contrasting sections ending with the vocal one on a low, very quiet phrase closes out this meditative, reflective work.

The contrasting second section is in the lower register and includes notes marked staccato. Sometimes this type of articulation can be a challenge in this particular part of the flute's range. Keeping a very light tongue stroke and a steady stream of correctly-focused air will help these notes speak without being too heavy or bogging down the tempo.

The section that moves at a medium tempo is quite different from any of the other music of the work. Specifically, it is marked with accents and/or staccato marks on nearly every articulated note. The dynamics are consistently loud: specifically, *forte* and *fortissimo*. The combination of articulation and dynamics means this section needs a more sustained, forceful energy than the other portions of the piece. Deliberately maintaining the loud dynamics even when the line moves into the lower register will help maintain this energy. Carefully observing the accents and the staccatos also keep the energetic momentum strong.

CONCLUSION

Michael Kallstrom's works involving the flute are energetic, rhythmically vigorous, colourful, and feature beautiful vocal melodies that are rewarding to play. Having a basic understanding of his compositional style helps flute players to approach these works efficiently and thoroughly. The intersection of his musical works with other art forms such as visual arts, poetry, dance, and puppetry provides a vitality to the music. These other arts also provide options to performers in terms of how they present the music; for example, a performer might choose to read one of his poems before a performance, project his visual art on a screen behind the performance space or play a bit of improvisation upon which one of his works is based before the performance. His significant output involving the flute, of which the aforementioned works are only five, is worth exploring.



RECORDINGS

Flute Chamber Music by Michael Kallstrom Heidi Pintner, flute.
Donald Speer, piano. (Centaur Records CEN 2911)

Flute Chamber Music by Michael Kallstrom, Volume 2 Heidi Pintner
Álvarez, flute. (Centaur Records CEN 3272)

Dreams Grow Like Slow Ice Tammy Evans Yonce, flute.

REFERENCES

Michael Kallstrom's Works for Horn and Piano or Electronics: A Pedagogical and Performance Guide Natalie Jo Adcock (DMA, University of Alabama 2016)

The Horn Quartets of Michael Kallstrom: A Performance Guide Brenda Mae Luchsinger (DMA, University of Alabama 2011)

Kallstrom's website <http://people.wku.edu/michael.kallstrom>

- **DR TAMMY EVANS YONCE**, an Atlanta native, is a flutist, collaborative musician, writer, and associate professor at South Dakota State University. She is a dedicated new music performer who is particularly interested in the commissioning and teaching of new music. She is a Powell Artist and performs internationally.

tammyevansyonce.com

beginners' guide

Setting up a flute choir

For creative people, opportunities to develop new skills and branch out into new areas are both tempting and exciting, but it can sometimes be hard to know where to start, especially when time is limited in our busy lives! In this new series of articles we will be exploring a range of topics, offering tips on how to get going and providing suggestions for helpful further resources. Get in touch and let us know what topics you'd like us to cover!

In the first article of the series, **CARLA REES** leads us into the world of setting up a flute choir.

Playing opportunities in some areas of the country can be limited, and even if there is plenty going on, it can sometimes be difficult to find opportunities to play at the right level, and with the kind of repertoire that matches your individual interests. While there is undoubtedly some work involved, particularly in the early stages, setting up your own flute choir can be a hugely rewarding experience which results in musical satisfaction as well as a social group of like-minded people.

People of any age can start a flute choir; my first experience of this was as a primary school student when I wanted to play with my flute-playing classmates. It was obviously a very small group, working at a low level with modest aims, but we had a lot of fun, and I started arranging music to tailor the parts to the abilities of the individual players. Obviously more ambitious intentions require a greater range of resources, but groups can develop over time without the need for much more than a space to play in, some enthusiastic flute players and some music.



IDENTIFY A NEED

One helpful aspect in starting a group is to ascertain what the need is in your area. You can start with your own needs and work from there—for example, what level do you want to work at, and what sort of repertoire do you want to play? There can be a huge range of focus in different flute choirs, so it's worth spending a bit of time thinking about the kind of identity you want your group to have, and if it is aimed at children, amateurs or professionals, or a mixture of these. Research what sorts of groups are already available and try to create something that has a unique focus and can create its own identity.



DECIDE ON ENTRY CRITERIA

Once you have an idea of the sort of group you want to create, you can decide on the sorts of players you need. Will it be by invitation only or open to all? Will you have a minimum entry level? What commitment do you want from your players—do they need to attend every rehearsal or can they come occasionally when they have time? Will your focus be on performances or on social playing opportunities?



FIND PLAYERS

Depending on the sort of group you plan to set up, you will need to work out how big your catchment area needs to be, and this will have an impact on the number and regularity of rehearsals. For example, I currently run two groups; one was set up for university students to help them gain experience on low flutes, and players travel from around the UK for monthly rehearsals during university term time. The other is an international group of professional players, and our rehearsals are usually

once or twice a year in conjunction with flute festivals. A student or amateur group focusing on a local catchment area might be able to rehearse once a week or once a fortnight, while a more specialised group, or one at a higher level, might need players from further afield.

To find players, start with approaching any local players who meet your criteria. Even if they aren't able to join immediately, they may be able to spread the word amongst other players. Local teachers are also a good source of contacts and may have students of the right level who are interested in taking part. Flute shops may also be able to help connect you with the right people.

Social media is a great way to call out for players, as in addition to your own contacts, you can target people with the right interests through specialist groups and channels. Remember also to use the network of the BFS; send announcements for inclusion in Pan and post to our social media pages. The BFS also has a flute choir directory to enable people to find groups in their area, so it is worth listing your group on there too: <https://www.bfs.org.uk/page/uk-flute-choirs>

It may take time to find the right people, but you can start with just four or five players and develop gradually. My current group started with 7 players and has built to a steady number of 25 over the years.



FIND A CONDUCTOR

One consideration is who will lead the rehearsals. If you are happy to do that yourself, you can either conduct or lead while playing. For larger groups of less experienced players, a conductor is useful. If you don't feel comfortable doing this yourself, it is important to find the right person who shares your vision. Don't rush this as it will have a big impact on the style and success of the group; if you don't already have someone in mind who you know and trust, it is worth trying a few different people until you find the right person for the group. In the early stages, while the group is small, you can work well by taking a chamber-music approach until you have found the right person to lead.



FIND A VENUE

In the early stages, it might be feasible to rehearse at your—or someone else's—house for little or no cost. If you need to find an external venue, church halls can be a relatively cheap option, but make sure they have suitable heating and adequate lighting. The ability to make a cup of tea in the break can also be helpful!

Other options include rehearsal rooms, school halls, arts centres and leisure centres (which often have a range of sizes of rooms available for hire), libraries (although you have to be sure they don't mind the noise!) and some companies also allow staff to use meeting rooms outside of normal office hours. Wherever you choose, think about accessibility, parking and the local area—is it somewhere people will feel safe going to and from, does it have good transport links and is it quiet enough that you can work without disruption, and without causing upset to neighbours? It's also worth considering carefully how you will get access—will the building be open already or will you have to rely on someone coming to unlock it, and wait around for them to come back and lock up before you can leave?

Wherever you end up rehearsing, even if it's in your own home, it's important that you have public liability insurance in place, to protect yourself in case of injury on the premises. You may also want to insure yourself against accidental damage to hired property.



CHOOSING REPERTOIRE

Flute choir repertoire can be anything from arrangements of popular melodies to specially composed contemporary works. Music exists for groups of C flutes or a full range of the flute family, in a huge range of different combinations.

When dealing with arrangements, some work better than others and every arranger has their own personal style, so it's worth

finding a few tried and tested people and starting with their catalogues. Check out the reviews pages of Pan or have a look at what your local music shop has in stock. The independent British publishers (e.g. Wonderful Winds, Forton and Tetractys) are also a good starting point, as well as some of the specialist flute publishers (such as ALRY, ScoreVivo and others).



COPYRIGHT

Set a good example to your group by observing copyright laws, using only original copies of the music and not arranging music that you do not have the rights to do so. Currently in the UK copyright extends to 70 years after the end of the year of the death of the composer, so you cannot arrange or perform any music written by a composer who died after 1948 without the permission of the copyright holder, which may incur a fee. For more details on Performance Rights in the UK see <https://www.prsformusic.com/>



COVERING COSTS

Flute choirs do not need to be expensive to run, with the main costs being venue hire, music purchase and a small amount of admin time. You may also consider taking a fee for running it, and/or professional fees for the conductor or artistic director will need to be covered too.

A simple solution to covering costs can often be to ask for a modest membership subscription, either per rehearsal or per year. A simple calculation of the costs incurred and the number of members will give you an idea of how much you should charge, but remember to take into account no-shows if you are charging per rehearsal.

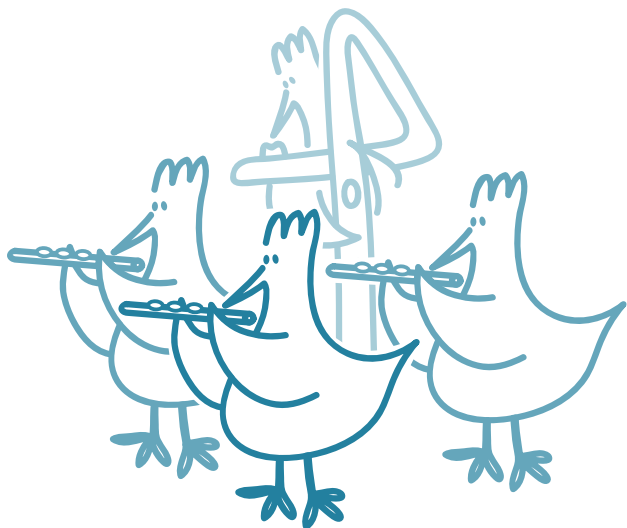
If you are a self-employed musician you may be able to run the group as part of your business; if you are an amateur player you may just be able to come to an arrangement with your fellow members to split the costs between you on a more informal basis, at least in the early stages. »

Once you are established it may be worth adopting a more formal organisational structure, for example as a charity or CIO in order to access funding. For example, funding for community organisations is sometimes available from local authorities, if your members come from within the same area, and there are a wide range of trusts who may be able to support commissions or individual projects, depending on their specific criteria.



LOW FLUTES

As your group grows it is possible you will want to invest in some low flutes if individual members don't have their own. There may be sources of funding for this, and hiring is also an option for short term needs (e.g. to play a particular piece in a concert). While low flutes are by no means essential to a successful flute group, they will open up the repertoire potential and provide new challenges for the players.



- Have you set up a flute choir?
 - What tips would you add?
 - Send us your thoughts!
- editor@bfs.org.uk**



FLUTES & CO

Established by Suzanne de Lozey in 1994, initially with six young flute players, Flutes & Co, Cumbria's thriving flute orchestra, is set to celebrate their 25th birthday this year. The group is now led by Musical Director Sue Nicholls and boasts over 35 members from primary school students to the retired, Grade 3 to post-diploma, spanning a thirty five mile radius from their Kendal base. Continual fundraising has enabled the group to own two piccolos, four altos, three basses and a contrabass, alongside an enormous library of flute choir music. In addition, a double bass player gives more depth to the ensemble and a percussionist joins for concerts.

A hard working committee of about ten members supports Sue in the running of the group, looking after the music library, instruments, membership, concert organising, publicity and finances. The committee includes parent and young people reps and meets at least once a term.

A taste of last year: a fiery 'Flute Tango' Summer Concert in Kendal with *Umoja* by Valerie Coleman, Gareth McLearn's *Single Yellow Line*, Carla Rees' arrangement of Telemann's Concerto for two flutes (with different soloists in each movement) and Burak Besir's arrangement of *Moldau* by Smetana. A week later the group took to the hills for a social gathering and flute playing event in Cathedral Cave in the Langdale Valley. A wonderful acoustic especially in *Let's Do it, Let's Fall In Love* with one of the members singing the Cole Porter song with Mel Orriss' flute choir backing.

The festive Christmas Concert at Lancaster Brewery included some venue-related pieces with *Piccolos in the Pub* by Jonathan Cohen and bottles played in Wil Offerman's *Jungle Dance*. A young vibraphone player joined for the Christmas items in the second half. Another cave event followed, this time at Rydal Cave playing Christmas carols for family and friends to sing along to.

So, what does 2019 have in store for the group?

They kicked off the year in style firstly with three members being invited join a local primary school's Music Week. The children really enjoyed the session, their favourite part being a musical mash up of *Baby Shark* using the bass, alto and C flute for the different parts of the song! The trio invited the children to try out the flutes themselves and have been asked to return again next year.

Secondly, Sylvie Heath, Flutes & Co member, professional musician and teacher led a group of eleven for a Musical Adventure Day by Coniston Water. Sylvie says, "I am passionate about facilitating opportunities for people to engage with the outdoors and their own creativity, through walking and music making in a fun, encouraging and safe environment."

The adventurers enjoyed a wild and windy three mile walk with regular pauses to take in the sounds, horizon and movement which was then utilised to create a collective composition of three sections. This was performed, recorded and replayed to the group at the end of the Adventure Day who were all delighted with the result. The enormously positive feedback from the day was that the process had really helped members to reduce their feelings of intimidation around improvisation and composition, whilst really enjoying a connection to nature and creativity. Sylvie will re-work the material for the whole group to play in July.

Flutes & Co has recently designed an 'Inspire' programme to develop and encourage young flute players who have yet to reach the Grade 3 minimum standard for full group membership. Simplified parts enable the youngsters to rehearse and perform with the group. This was trialled in Autumn/Winter 2018 with great success which led to several additional regular members and more junior players desperate to join again this year. The 'Inspire' students have the opportunity to try out the piccolos, altos and basses for themselves, in addition to the contrabass when they're tall enough to play it!

A small selection of the group has been invited to perform at a local fundraiser for Rosemere Cancer Foundation. This will see the group delving through their library for suitable music for an afternoon tea. They are delighted to be able to assist such a vital community resource which cares for people in the local area.

The group are looking forward to their Summer Concert at St Andrew's Church in Sedbergh on 6 July at 7pm. The concert will include the flute choir arrangement of *Luna's Magic Flute* by Blaž Pucihar, Gareth McLearnon's version of *Circle of Life* from *The Lion King*, Debussy's *Arabesque No.1* (arr. Gudrun Hinze), *Blue Train* by Ryohei Hirose and Nigel Wood's *Stemming* for a smaller adult ensemble.

In October Flutes & Co will join together with Flutes Unlimited for their second annual Joint Flute Day. In 2018 the Glasgow-based Flutes Unlimited directed by Andrea Kuypers travelled down to the Sunbeams Centre in Penrith for a day of practice and collaboration before a well-attended performance in the evening. Both groups were inspired by the day which led to great reflection of the skills and attributes of each collective identity, helping Flutes & Co to develop and improve further. This year, Flutes & Co will travel up to Glasgow and they can't wait to see Flutes Unlimited again and see what can be produced together next!

Three Flutes & Co members are looking forward to joining Andrea for her Flutes du Soleil course in the Alps in July.

On 15 December at 3pm Flutes & Co will host a Christmas Concert at St Paul's Church in Grange-over-Sands as part of the church's Christmas Tree Festival. They will follow their traditional format of non-Christmas music prior to the interval, before turning festive after the obligatory cake break. All Flutes & Co performances involve cake in the intervals!

If you would like to join Flutes & Co or hear more about us, get in touch!

ELIZABETH MASON

Flutes & Co publicity officer

Email flutesandco@gmail.com

Facebook Page [Flutes & Co, Cumbria's Flute Orchestra](#)

YouTube Channel [Flutes & Co](#)



all flutes plus

the definitive flute centre



**Take it
away**



**Retail
Finance**

www.allflutesplus.com

Online & instore for music, instruments, books & accessories

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

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

Malcolm Pollock

by CARLA REES

You're standing down as Chair of the BFS Council after three and a half years; what achievements are you most proud of from your tenure?

I think we understand our financial position much better now than we used to and I think we are better at asking the right strategic questions about where we go from here. I have been immensely proud of our two festivals in 2016 and 2018 at St John's Smith Square: truly amazing showcases of some of the best flute playing in the world today. Our annual competitions for young players always impress me and the top-quality adjudicators we manage to attract every year add so much value to the occasion.

What were the greatest challenges?

Looking for the answers to the strategic questions we asked! Any membership organisation like ours in the 21st century struggles to attract paying members and we need to understand better what our members and potential members want from us. The membership of the BFS is gradually declining, and the income from memberships doesn't pay for the production of *Pan* let alone the other running costs of the society (this after reducing the number of editions of *Pan* from 4 to 3 a year). So we also have to find ways of attracting new revenue streams. I firmly believe that the BFS has a potentially vital leadership role in bringing together the flute community in the UK (and indeed internationally). By the flute community I mean everyone who has any interest in flute playing, be they players, teachers, retailers, publishers, manufacturers, people who used to play or would like to start playing the flute.

How did your involvement with the BFS begin?

Trevor Wye encouraged me to attend the meeting at the Boosey and Hawkes factory in Edgware in 1982 when the society was founded and I became the first education representative on the Council. The first Chair was Christopher Hyde-Smith and John Francis was the first Secretary: we used to go to his house for meetings.

You are perhaps best known as the author of the *Abracadabra Flute Book*—can you tell us a bit about your career and involvement with music education?

I have spent my whole professional career working in music education in the state sector. *Abracadabra* was published in 1990 and was really the result of a chance encounter with the then music editor at A&C Black. I'm very pleased (and pleasantly surprised) that the book is still so well used after all this time! »



“The BFS has a potentially vital leadership role in bringing together the flute community.”

Apart from a short spell as Head of Music in a secondary school I have worked exclusively with music services (in Manchester, London, Buckinghamshire and Gloucestershire), and the majority of this time was spent in management positions. In Gloucestershire I was head of the Music Service and involved for much of that time with the Federation of Music Services regionally and nationally. I've done a lot of conducting of youth orchestras, and a lot of orchestral playing in amateur and semi-professional groups, in addition to teaching the flute of course.

How has music education changed over the course of your career?

My career (from 1977 to my retirement in 2013) saw many changes in the way music education was funded, the latest being the formation of Music Hubs. This change was made with the best of intentions (to open up access and opportunity to learn an instrument for all school age pupils) but has in fact mostly had devastating results for Music Services and their staff. The familiar drive to do more with less funding, so popular with successive governments, has resulted in mass redundancies of music service staff and a significant decline in pay and conditions for peripatetic music teachers. At the same time music is gradually losing its status in the school curriculum due to pressures such as the English Baccalaureate which seems to relegate the arts to “nice to have” rather than essential subjects. There has never been a more important time to advocate the transformational power of the arts in education.

“ As flute players, we need to work at improving the opportunities for musicians of all ages to make music.

What do you see as the biggest challenges facing the 21st century musician?

Where do I start?! The new century is so challenging in so many different ways. The internet has changed our lives fundamentally, and it is getting harder and harder to earn a living performing music. People expect to access music for free and have no interest in the work which goes into producing the finished product. Spotify pays a maximum of \$0.0084 per play to the holders of music rights (split between the record label, producers, musicians, songwriters etc.). Live music performances which make any real money for the performers are rare (with some notable exceptions including geriatric rock groups who became famous in the 1960s!), so musicians have to be clever and versatile to survive.

In the Classical music world, we have fewer opportunities for musicians to make a living solely out of performing. To obtain a position in an orchestra as a wind player for instance has always been challenging; in the 21st century it is even harder. Some conservatoires are offering effective support to their students as to how to become more employable, some are not. There is a need to diversify your portfolio of skills, use social media effectively, and not be too restrictive and selective about what you want to do with your life.

Every musician, whether professional or amateur, whether teaching or playing, has to be an ambassador for the power of music, its potential to change lives. In the UK, there are a depressingly large number of people who don't appreciate this.

You will continue to serve on the European Flute Council for the time being—can you tell us about your work with them?

The EFC is an interesting project, particularly in the present political climate! We first met in Nice in 2014 as part of a celebration of Maxence Larrieu's 80th birthday. Since then we have met regularly and now have a constitution. Members of the committee come from Norway, Sweden, Switzerland, France, Germany and the UK and our business is conducted mainly in English. The first event we have been directly involved in is a festival of flute choirs taking place in Poznan in April this year. This is very exciting and raises the possibility of further collaborations in the future.

I'm really interested in developing the work of this group: we can learn so much from each other and recently for instance had a fascinating conversation with Elvis Rudi from Albania with regard to forging closer links with flute players in the Balkans. I'm involved with the group not least because I am the only one whose first language is English (although I have to say the spoken English of some members of the group is superior to many English people I have met!)



Iguazú Falls on the Brazil/Argentina border taken in November 2018

You have also been official photographer for recent BFS events—how did you get interested in photography and what is your background in that?

I've always been interested in photography and over the past ten years have taken various courses to improve my skills. I've worked semi-professionally for a while as an event photographer at both flute-based events (as well as BFS events I also took pictures at recent festivals/conventions in France, Germany and Switzerland) and in 2013 at the Cheltenham Music Festival. I've also photographed music teaching in large groups to support the work of the Music Hub in Gloucestershire. As you know as a fellow photographer, event photography is very challenging; I try to capture the whole experience of the concert in my work, but that is dependent on lots of factors, not least the hall lighting (or lack of it).

What are your hopes for the future of the BFS?

The BFS will need to be smart in developing its work in the future, and it needs first and foremost to continue to try to establish a sustainable and flexible business model. The BFS has an international reputation for excellence: it needs to engage

effectively with the world in the 21st century whilst celebrating and preserving the great legacy of the playing and teaching of the past. And it needs to develop effective partnerships within and beyond the flute world with strategic national and international organisations.

As flute players, we need to work at improving the opportunities for musicians of all ages to make music. The vast majority of students who learn the flute at school do not go on to play in later life. As a teacher who has taught thousands of pupils over my career this makes me feel very bad: many I am sure would love to continue playing if there were enough opportunities to do so. The BFS can potentially play an important part in making this happen.

I really hope the BFS can work out a way of transforming itself into a leading strategic force bringing together all parts of the flute world, providing support and advocacy for music education and championing excellence and good practice in flute playing and teaching. It has been an honour and a privilege to lead the organisation over the past few years.



Claire Chase

Queen Elizabeth Hall Foyer, Southbank Centre
18 January 2019



DAVID MICHALEK

The start of the new year heralded in a bold new festival by London's Southbank Centre. Held over five days, *SoundState* celebrated new music from around the world and the people who create it. The festival featured works by over 50 composers including more than a staggering 30 world and UK premieres. The festival also looked to the future of music with panels of composers and practitioners debating issues facing musicians today. New York-based flautist Claire Chase held the title of featured artist and took centre stage three times throughout the festival: a solo set and late-night concert, reviewed here, and again on 20 January for the UK premiere of Dai Fujikura's Flute Concerto. Claire's ambitious 22-year commissioning project, *Density 2036*, seeks to create an entirely new body of works for flute culminating in 2036, the centenary of Edgard Varèse's groundbreaking *Density 21.5*.

Upon entering the Queen Elizabeth Hall it was instantly clear that this was a flute recital with a difference; as well as sitting in the centre block of the auditorium, the audience was also seated on the stage surrounding Claire's performance space, which took up the front of the stage. Free of music stands and cables it was clear that the music would be the physical and metaphoric centre of attention.

After opening with a powerful interpretation of *Density 21.5*, Claire seamlessly transitioned into Suzanne Farrin's *The Stimulus of Loss*. Written for flute with Glissando Headjoint and Ondes Martenot for the 4th year of the *Density* commissioning project, and performed here with the Ondes Martenot appearing as a recording, this piece explores glissandi in great detail, filling the hall with beat frequencies and difference tones as the two instruments travelled towards and away from each other. Claire executed the complex combination of rapidly successive vocal, percussive and multiphonic techniques with ease and interacted with the recorded part as if having a conversation, a testament to her deep understanding of the work. A personal favourite moment was when Claire sang a rising glissando, interspersed with an articulated descending flute glissando, creating the effect of two lines growing away from each other; a true display of

amazing intonation and vocal control. The entire piece was an experience in stillness and drew the audience in to its peaceful yet unstable soundworld.

Mario Diaz de Leon's fearsome *Luciform* for flute and electronics showed the opposite end of the spectrum in Claire's repertoire. The auditorium was filled with menacing electronic glissandi, throbbing bass notes and relentless arpeggiated figures as Claire explored developing melodies and chromatic harmonies. Performing, as with the rest of the programme, from memory under changing monochromatic lighting, Claire interpreted each subtle twist and sharp attack in the melody with a solid sense of artistic control and undeniable technical accuracy. Violent harmonic explosions would appear and disappear as fluid as the microtonal writing in the slower melodic episodes.

Ending the first half of the recital with Du Yun's *An Empty Garlic* for bass flute and electronics was like a recapitulation of all the sound worlds heard before it. At times overtly violent and others incredibly tender, Chase made the bass flute sound like a multitude of different instruments. Taking source material from fifth century chant and creating a chorale between Claire's voice and the bass flute was a stroke of genius on Yun's part. Overall the piece captured a sense of timelessness through the juxtaposition of the contemporary playing techniques and technology at use and the quoted source material of chant and Bach Sarabandes.

After a short interval, Claire returned with a group of 20 community musicians for the UK premiere of Balter's Suite from *Pan*. Here, Claire showed the extent of her craft; switching with ease from lyrical playing to violent outbursts and playful moments, whilst portraying the contradictions of the demigod for which the piece is named was an impressive feat, without even considering her interactions with live-processed electronics, four different flutes, and guiding the onstage ensemble in their sound mapping. Whereas earlier pieces in tonight's concert gained their sense of 'space' from electronic means, *Pan* utilised wine glasses and hand held percussion played by the group of volunteer musicians, who are formed from scratch for each performance, to create the shifting sonic backdrop for the improvisatory-like flute figures to weave around. The piece culminated in a drawn-out cadenza for flute and live delay, solidifying the other-worldly concept of the piece and carrying reference to other such works before it, such as Musgrave's *Narcissus*.

After this magical end to an inventive, imaginative and powerful concert, the audience were left wanting more. Luckily for them, Claire was to give one of the free late-night concerts in the festival shortly after the auditorium was vacated. The late-night set featured less 'heavy' repertoire, whilst still exploring the entire flute family from piccolo to contrabass over the course of three works. Lara's compact bass piece featuring microtonal work and singing was the perfect example of a concise and atmospheric work that captures the essence of the solo bass flute.

The selection from Dai Fujikura's *Lila* is drawn from the contrabass cadenza from his Concerto and features beautiful

melodic writing, however where the contra really came into its own was through the harmonic explosions that Chase does so well. Both melodic and wild styles were effortlessly controlled as she explored the flute's entire range.

Ending the night with a spectacularly tight and rhythmic performance of Steve Reich's *Vermont Counterpoint* with the declaration 'this is one of the oldest pieces in my repertoire... it's from 1982' was both humorous and inspirational. With performers and creative composers of this high calibre exploring the newest developments in flute technology, and musical technologies in general, the future of our repertoire can be as varied as we want; the only limit is our own creativity and imaginations.

Luciform can be heard on Claire's second album *Density* and the score is available through PSNY, whilst performances of the other works from the programme can be viewed across Claire's YouTube channel and Vimeo pages.

GAVIN STEWART

● **PROGRAMMES**
●
●

DENSITY 2036

Edgard Varèse

Density 21.5 (1936, rev. 1946)

Suzanne Farrin

The Stimulus of Loss (2016)

Mario Diaz de Leon

Luciform (2011, rev. 2013)

Du Yun

An Empty Garlic (2014)

Marcos Balter

Suite from *Pan* (2017–18)

SOUNDSTATE LATE

Felipe Lara

Meditation & Calligraphy (2014)

Dai Fujikura

Selection from *Lila* (2015)

Steve Reich

Vermont Counterpoint (1982)

»

recordings



**GEORG PHILIPP TELEMANN –
LA SOLITUDE À DEUX**
MATTEO GEMOLO, FLUTE
PATRIZIO GERMONE, VIOLIN
Outhere Music © 2018

Telemann is a composer who combines compositional mastery with a strong sense of personality and character. His music, even in its most simple moments, has much to offer, and remains as relevant today as it was when it was written. This recording of solos and duos for flute and violin approaches his music with a sense of renewed vigour; played on baroque instruments, all of the colours and subtleties one might expect are present, and combined with an intelligent approach to the interpretation which is both respectful to the music and individual to these performers.

The disc opens with the third Fantasia for solo flute, in B minor. Gemolo, a PhD candidate at Cardiff University, plays with a strong sense of character and one feels he is almost daring in his interpretation; he captures the essence of Telemann's music convincingly, and brings the music to life with a sense of adventure and imagination.

Next comes the B minor Sonata for flute and violin; this is one of my favourite of the Telemann duos with an opening *Adagio* full of ravishing suspensions. Gemolo is joined by violinist Patrizio Germone, and the music is beautifully phrased and well considered throughout. The fast movements have a sense of excitement while the slow ones provide moments of beauty. Ornaments are intelligently considered and add a sense of fun.

The solo violin Fantasia that follows is equally imaginative in its shaping, and there are some captivating moments of lyricism. The final *Presto* demonstrates Telemann's sense of humour, with wide intervallic leaps providing a challenge that Germone meets with ease.

In the remainder of the disc we hear two more duos (D and G majors from TWV 40), as well as the A major fantasia for flute and the F minor Fantasia for violin. The duo playing is well managed, with an impressive sense of attention to detail to articulations, balance, ornamentation and phrasing. The two players are incredibly well matched and there is a compelling sense of connection that comes through in this recording.

The solo playing is equally impressive, and full of energy. Gemolo's interpretation is playful and logical in equal measure, while Germone impresses with perfectly balanced double stops and a rich tone. The quality of their playing is matched by the sound recording; engineer Enrico Pigozzi captures a clear and detailed sound with just the right amount of resonance to provide warmth.

This is a duo worth looking out for, and this is a CD which deserves a lot of success. Unmissable.

CARLA REES



SARA MINELLI
NEW RESONANCES
EMA Vinci Records © 2018

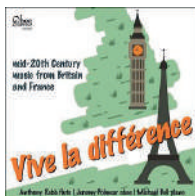
Minelli opens the album with one of two pieces by fellow Italian Alessandro Solbiati. *Ánthos* is sparse, exploiting the mellow sound of the alto flute with extended techniques. As required of any well executed performances of contemporary compositions, Minelli warms the listener up to her technical prowess, a mere taster of what's to come... almost without noticing, the album transitions into its second track. Brian Ferneyhough's *Cassandra's Dream Song* is defiant, within seconds announcing its arrival. Minelli is not the first to tackle this challenging piece, and so its presence on this album, for me at least, serves as an opportunity to explore her interpretation of it through the female gaze. Ellen Waterman's 1994 examination of *Cassandra's Dream Song* from a feminist perspective raises interesting questions over the composer's inspiration, and Waterman interrogates the masculinities and femininities of performance choices—the performer is at liberty to restructure the piece.

Florentine Breaths is unlike anything I have heard before. Jonathan Cole has masterfully tapped into the breathing skills of the flute player, creating an ethereal piece that Minelli brings to life. The halfway point of the album brings us back to Solbiati, whose *Ánthos* opened this album. By contrast, *As if to land* takes the listener on a flight (excuse the pun), with idioms reminiscent of birds, almost playful at times, and really taking off energetically in the last few minutes. Now, my Italian isn't great, but a quick attempt at translating tells me that Sciarrino's *Come vengono prodotti gli incantesimi?* has something to do with spells. The piece captivates with percussive key work, bubbling like a potion in a cauldron, accented by the breath. The latter section of this piece really evokes a sense of magic brewing.

The final two tracks on *New Resonances* are quite different from the rest of the album. Minelli brings in electronics in both *Nove* and *Oltre*. Synth-like injections permeate Magini's *Nove*, adding many new textures, and intertwining electronics with the flute. *Oltre (Narcissus)* by Giuliani utilises electronics in a contrasting way, using triggered flute sounds alongside Minelli's solo line, creating the effect of multiple electronically manipulated flute voices at times.

Overall, this album successfully shows off Minelli's skilled capability to handle contemporary repertoire, and makes an interesting listen as well as an example for students of contemporary music.

DILJEET BHACHU



VIVE LA DIFFERENCE: MID-20TH CENTURY MUSIC FROM BRITAIN AND FRANCE

ANTHONY ROBB, FLUTE
JEREMY POLMEAR, OBOE
MICHAEL BELL, PIANO
Oboe Classics © 2018

The opening of Damase's Trio, written in 1961, instantly demands attention at the start of this CD. Pithy, dissonant and strong, this music presents the wonderful timbral contrasts available from this trio of flute, oboe and piano, before quickly relaxing into a more convivial mood. Damase's music is full of changes of mood and character, and in this four movement work, a range of influences from different historical eras are brought together in a unique compositional voice.

Divided into two sections, one for French works and the other for English, this disc presents a range of works from important composers of the twentieth century. The programming is imaginative, including some well-known composers (as well as Damase, Ibert, Jacob and Delius all feature) as well as some perhaps less familiar surprises.

It is nice to see a female composer of the era celebrated on this recording too. Lili Boulanger's *D'un Matin de Printemps* was written in 1918, the last year of her short life. Here it is heard in a new arrangement for flute/piccolo, oboe/cor anglais and piano, which is highly convincing and uses the timbral contrasts between the instruments and their doublings to good effect.

The liner notes explain the differences in styles emerging from France and Britain at the time; France was moving away from German Romanticism into impressionism and neoclassicism, while the UK was developing its own distinctive voice through the emergence of the Pastoral style. Hearing the two in juxtaposition is an interesting experience; Delius's distinctive voice is immediately recognizable in the Intermezzo from *Fenimore and Gerda*, and after the playfulness of Ibert, has a sense of seriousness but with subtle hints of a French influence. This is a very effective programming choice which has a strong impact.

The playfulness returns in a new way with the dialogues that form the opening movement of Gordon Jacob's Trio of 1958. Neoclassical features pervade this work, which takes influence from earlier forms. The final movement features the piccolo, and a sense of light-hearted humour returns through an exploration of dynamics, some repeated dissonances, and some enjoyable staccato phrases.

Edward Naylor Woodall's music is one of the unexpected surprises of the disc; his 1954 Trio is a well-structured *pastorale*, providing opportunities for both woodwind instruments to demonstrate their lyrical qualities, supported by an undulating piano accompaniment.

The disc ends with the *Pastoral and Harlequinade* by Sir Eugene Aynsley Goossens, written in 1924. Here, the English style is combined with continental influences to produce an exhilarating and rich individual language.

The performers on this recording are well-matched and present an excellent sense of ensemble throughout. There are some wonderfully lyrical moments which contrast well with the more energetic moments in the music, and there is an enjoyable clarity and precision throughout. The repertoire is thoughtfully chosen and demonstrates the musical and expressive potential of this the flute, oboe and piano trio convincingly. This is a fascinating recording which contains some hidden gems of the repertoire. Recommended.

CARLA REES



THE SILENT WISH

BILL MCBIRNIE
WITH BERNIE SENESKY
Extreme Flute © 2018

Compiled from his wife Sveta's favourite jazz songs, Bill McBirnie's latest release *The Silent Wish* showcases a range of Latin-jazz styles.

Overall, this album sounds how you would expect a traditional jazz flute album to sound. It makes for good easy-listening background music, but is also worth an active listen. A personal highlight for me is the double-tracked flutes in Track 3: *Saber Cair/Knowing How to Fall*. Piano on this record comes from McBirnie's long-time collaborator Bernie Senesky. Hear Bernie showcased on Track 5: *My Heart Belongs to Daddy*. This 'up swing' track shows real skill in keeping up with the changes, and the two players create excitement without the need for drums or bass.

Track 4: *Cabana Boy* has some really funky moments, while Track 6: *First Song (For Ruth)* is a beautiful ballad with some really sympathetic accompaniment from Senesky. Bill picks up the alto flute for Track 10: *Away from Home*, another slow number, this time penned by Bill himself with Bruce Jones.

If you don't like heavy vibrato this maybe isn't the album for you—but it is definitely one for the easy-listening pile, and a worthwhile source for jazz flute students seeking some solos to transcribe.

DILJEET BHACHU



GYPSY INSPIRATION
VICENT MORELLO, FLUTE
DANIEL DEL PINO, PIANO
Eudora © 2016

This CD celebrates the Romany musical tradition, its composers, influence and the skill of the virtuoso performers at the centre of gypsy music. Both performers, Vicent Morello and Daniel del Pino have a fascination with gypsy music and style, and have formed a programme which ranges from well-known works which were originally heard on violin but now appear in versions for flute, to flute repertoire which incorporates influences from the gypsy style. As the liner notes say, “these performances are about more than sheer technical display and brilliance—fireworks abound, but communicative vitality and musicianship pure and simple”.

The technical demands of this repertoire are indeed impressive, but these challenges are always skillfully met, to the extent that the music feels exciting but never difficult. Pablo de Sarasate’s *Zigeunerweisen* is a good example of this; heard here in an arrangement by Robert Stallman, there is an obvious virtuoso display, but the musical ideas are communicated clearly and a sense of panache prevails.

Kreisler’s *La Gitana* has a more sensual lyricism, demonstrating another side to Morello’s musical expression. This is a disc which contains many highlights, including the beautiful *Alla Gitana* by Dukas, and *Dedicatoria* by Federico Moreno Torroba. Bartók’s *Suite Paysanne Hongroise* is played with a good deal of communication and understanding; this is one of the most enjoyable recordings of this work that I have heard. Lyrical playing features particularly in Andersen’s *Fantasie Nationale Hongroise* and Pessard’s popular *Andalouse*. Two contemporary works end the disc; Caliendo’s *the Little Gypsy* features some well-executed pitchbends, while Christobal Hallfter’s *Debla* is an impressive *tour de force* for solo flute which exploits a wide range of timbres and takes the listener on a dramatic journey.

Vicent Morello has been Principal Flute of the Royal Seville Symphony Orchestra since 2007, following an eleven year position with the Residentie Orchestra in the Hague. His teachers include Andrés Adorján and Raymond Guiot. His playing is assured, accomplished and communicative; his interpretations combine musical instinct and imagination, and there are many enjoyable aspects of all of the works on this recording. Spanish pianist Daniel del Pino is the ideal duo partner for this disc; he supports the flute well in the more accompanimental passages, and takes centre stage convincingly and charismatically in the solo passages.

Perhaps the most impressive element of this disc is the range of repertoire which connects to the theme of gypsy music, and the versatility of the performers to deliver each work in a way that makes the connection between them immediately clear. Well worth exploring.

CARLA REES



SUPERSONYQ
MELISSA KEELING
914325 Records DK © 2018

This is an impressive live album, recorded almost entirely in single takes. Keeling is a master of live electronics, exploiting effects pedals and utilising the Glissando Headjoint. The inspiration for each track can be found on her website:

www.melissakeeling.com/supersonyq.html

The album opens with an explosive rock cover of Van Halen’s *Eruption*, juxtaposed with an arrangement of Debussy’s *Clare de Lune* like you’ve never heard it before. Keeling acquires harmonies from her Boss VE-20 vocal effects processor to create the illusion of multiple flutes.

Moving on to Keeling’s own original compositions, she uses a combination of acoustic extended techniques paired with a loop station in *Kings of Sky* to create percussive backdrops. *Ephemera* is a piccolo feature, a calming soundscape of sorts. The mood changes suddenly with *Moving Castles*, an unexpected short rhythmic interlude that carries us into the only track on the album to feature some additional over dubs, *Solar Flare*, written as a flute trio with backing track. Sheet music for this can be found on Keeling’s website if you want to have a go at it. This piece sees the flute sound like a screeching electric guitar, and also features a piccolo solo. The next three tracks form a suite written to honour Keeling’s late father. *Mantis* is a meditative collection of movements written during the process of grieving.

This is overall a beautiful collection of music, exploring the flute in a new way. Every flute player should listen to this, as a lesson in live performance—it is a real feat that these tracks were recorded live in single takes with real-time effects. The result is truly sublime to hear.

DILJEET BHACHU

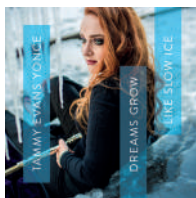
- To submit material for the next issues of Pan
- the copy dates are:
-

15 May for July issue

15 September for November issue

15 January for March issue

editor@bfs.org.uk



TAMMY EVANS YONCE
DREAMS GROW LIKE SLOW ICE
Self-Released © 2018

Dreams Grow Like Slow Ice is the debut album from Dr Tammy Evans Yonce. Bookended by pieces by Michael Kallstrom for standard flute headjoint, the rest of the album is largely comprised of special commissions for the Glissando Headjoint, which is central to Yonce's practice. The first, *The Falling Cinders of Time*, sets the album off on a strong start, with Yonce's strong sound carrying Kallstrom's gliding melodies. The vibrato is a little heavy for me at times but that is merely a matter of personal taste. There is an interesting passage within this piece, where a steady theme emerges out of the more free melodies before it.

Jay Batzner provides the first Glissando piece, *Fire Walk*, commissioned by Yonce and inspired by their mutual love of TV series *Twin Peaks*. The piece is comprised of six short sections that are joined without a break, each one exploring the potential of the Glissando Headjoint in a different way. It makes for an interesting listening experience, and that is without having seen the show that inspired it, so I look forward to hearing what the *Twin Peaks* fans make of it.

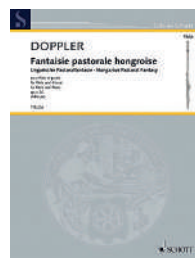
Next we have the aptly titled *Highways* from Andrew Rodriguez, the opening of which evokes traffic on a busy road. Again commissioned by Yonce for the Glissando flute, it exploits this relatively new flute innovation to exhilarating effect. The piece moves between sleepy roads and frantic highways. *Commendo Spiritum Meum* by Alan Theisen provides a mid-album solo flute interlude. It's a beautiful piece but something of an anticlimax after hearing the Glissando Headjoint.

David Mitchell's *Angularities* (2016) is performed with a real sense of groove; perhaps the most upbeat moment in the album, drawing on jazz and funk idioms. Not much to say here, just sit back, listen and enjoy. The second of Batzner's contributions to the album is the title track, *Dreams Grow Like Slow Ice*. You can access the score via Batzner's website, and I recommend taking a look to see how the Glissando instructions are notated, and to understand how the headjoint is used. The piece incorporates electronics, showing the Glissando flute in a whole new light. The effect is quite sci-fi.

The closing track is a dedication to Yonce from her friend and collaborator Kallstrom, whose music opened the album. All in all, this is a really interesting album to listen to if you like new sounds but want something that is pleasant to listen to.

DILJEET BHACHU

sheet music · flute & piano



DOPPLER
FANTAISIE PASTORALE HONGROISE
Schott © 2018

This new edition of Doppler's celebrated *Hungarian Pastoral Fantasy* is edited by András Adorján, and is made in reference to the composer's manuscript and the original version for flute and piano. A number of errors that we are used to seeing in previous editions have been corrected, and the music is clearly laid out with clear piano cues and well-organised page turns. The preface contains a good deal of interesting background information on the piece, as well as identification of the sources of some of the thematic material. One such melody is reproduced at the front of the score, as well as a page of the manuscript. This additional information is helpful in understanding the music, and is one of the main selling points of this edition. This is a welcome update of a popular work, supported by academic research and well-managed layout.

CARLA REES

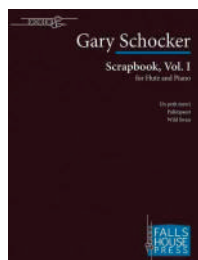


LAURA ELISE SCHWENDINGER
AURORA
Casia Publishing Company © 2017

Commissioned by the National Flute Association for the 2017 Young Artist Competition, *Aurora* recalls the competition pieces of the Paris Conservatoire. The work imagines the northern lights and the complexity of varying colours that accompany the natural phenomenon; this is caught in the addition of contemporary playing techniques such as timbral trills in the flute and string glissandi inside the piano. *Aurora* explores the extremes of the flute's ability in both register and dynamics, making it an interesting and ever-changing character, hardly ever staying stationary. This constant motion is also at work in the relentlessly changing time signatures, which shift every few bars, as well as compound rhythms and tempo changes. The piece is characterised by piano tremolos, rapid flute arpeggios and soaring melodic lines that appear and disappear seamlessly within the fluctuating textures. *Aurora* would provide an interesting challenge to the advanced student looking for a contemporary take on the French romantic canon.

GAVIN STEWART

»



GARY SCHOCKER
SCRAPBOOK, VOL. I
 Falls House Press © 2018

Scrapbook, Vol. I, composed by Gary Schocker in 2018, is a short and charming collection of concert pieces for flute and piano. Each piece, although following similar styles and ideas, invites you to simply enjoy the textures of the two instruments and the pleasing relationship between them.

The first piece, *Un Petit Merci* is a short and steady piece, which carries a main theme throughout. The piece is written as a short thank you to Patricia Nagle, an American flute player who is currently living in Paris. Although the flute part is relatively simple in terms of expression, it communicates well with the piano. The music serves well as an educational piece, teaching the two performers the importance of duet playing and musical balance.

Palimpsest is the second piece of the set, and takes on a similar delicacy. It begins with a statement of the theme on solo flute before the piano steadily enters, providing some variation. Although this piece offers some movement from the piano, it does follow a consistent idea without much to surprise the audience.

The final piece, *Wild Swan* was originally composed for jazz flautist Nika Rejito. This piece could become very atmospheric if the performer brings out the emotion of the ballade.

Overall, *Scrapbook, Vol. I* would be an ideal performance book for intermediate players, looking for informal concert pieces to entertain and hypnotise the listener. Although the ideas are simple, I think the main challenge would be technical dynamic control, as most of the pieces focus on the lower end of the dynamic spectrum, as well as creating the ideal balance for both instruments to work and complement one another.

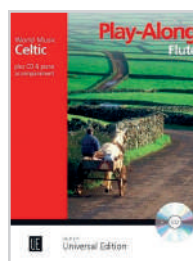
ELISE FAIRBAIRN



JAMES RAE
YOU MUST REMEMBER THIS
 Universal Edition © 2017

James Rae's *You Must Remember This...* provides a prequel to *Take Ten*, a popular publication of Bach and Easy Listening gems from the likes of Duke Ellington, Mozart and Bacharach. However, this time Rae takes on memorable tunes such as *Daisy Bell*, *Over the Waves* and *Give My Regards to Broadway* and arranges them for flute with piano accompaniment. Ideal for teaching mature students or as a change to regular teaching repertoire, this edition provides a mixture of styles in manageable keys (maximum of two flats) so that the learner can concentrate on the melody. The note range is limited to the lower/middle octaves and the “teacher friendly” piano accompaniments include chord symbols. Although marketed for players of intermediate level, the simple melodies should not be beyond the reach of anyone Grade 3 and above. Overall, a good source for a variety of “old classics”.

EMILY HALL

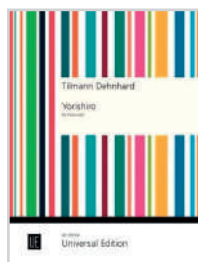


arr. **MARTIN TOURISH**
WORLD MUSIC CELTIC:
PLAY-ALONG FLUTE
 Universal Edition © 2017

This collection of traditional Celtic tunes comes as part of a selection of world music play-along books. The series also includes music from Cuba, Russia and the Balkans in other volumes. Compiled by Celtic accordionist Martin Tourish, this brings together Cornish, Scottish, Welsh, Irish and Breton songs in one accessible, easy to read, flute book. The collection includes music from the 18th century up to present day, and although sparse, does act as a good introduction to the Celtic musical world. Whilst a piano part is included, backing tracks are available on the attached CD. Speed and track listings are located at the top of each page to accommodate for practice and skill level. The tunes have been simplified for beginner players, although Tourish does promote small improvisations onto his “skeletal” score—providing they are well researched and in keeping with tradition. A selection of classics and lesser-known works this book should appeal to an array of interests.

EMILY HALL

solo flute



TILMANN DEHNHARD
YORISHIRO
 Universal Edition ©2018

Dehnhard's latest composition takes its name from the Japanese word for the space or object to which a spirit is drawn or summoned, and his short programme note describes how Japan has many ghosts, some of wind and air, and even a flute could serve as a *Yorishiro*.

The work begins with a gradual explosion of wind before the first section expressively explores bisbigliandi, glissandi, and key clicks in a way that is clearly referencing the Shakuhachi, a traditional Japanese flute. The techniques are clearly notated and explained in the legend and notes, however convention is sometimes altered for clarity so a close look is recommended.

The central section of the work takes the form of a pair of dances that explore microtonality through relatively simple passages that lie under the fingers after a little practice. As the piece progresses, rhythmic percussive effects are employed before a quick interplay of flutter tongued and natural notes bring the energy to a low and the piece ends with a short reference back to the opening material.

Yorishiro would make a great piece for the advanced student to have in their collection as it explores a lot of contemporary techniques in an understandable context without any rhythmic complexities to master.

GAVIN STEWART



SCHROEDER
VIER IMPROMPTUS
 Schott © 2018

Hermann Schroeder (1904–1984) was a professor of composition at the Academy of Music in Cologne. This set of four short pieces for solo flute was written for Flute Professor Birgitta Jochims in 1975. Originally called 'Four Studies', this first published edition uses the title of *Impromptus*.

Each of the four pieces takes on a different character, and they vary in length and tempo. The first is *senza misura* and written without barlines. The music features expanding intervals, interspersed by scalar figures. There is plenty of room for expression

and to explore the interpretation of the melodic lines. The second movement is marked *Vivace*; this, like the tempo markings in the remaining two movements, is an editorial addition. Here the 6/8 time signature gives the music momentum, with the wide intervals now transformed into melodic semiquaver lines. This is a sparkling miniature with a strong sense of pulse and a spirited chromatic line. The third piece is a slow interlude which provides opportunities for a rich tone and expression across the range of the flute, up to the middle of the high register. The final impromptu features triplet and moments of movement contrasted against moments of calm.

Schroeder's harmonic language is twentieth century in style, with gentle dissonance a strong feature, and the pieces bring to mind the style of Hindemith. The pieces are of moderate difficulty, and as such would serve as an excellent introduction to more adventurous styles of writing for intermediate to advanced students, perhaps as a lead into Hindemith's *Acht Stücke* and for the development of control of wide intervals and lyrical playing in all registers. The pieces have charm and could be an enjoyable addition to a recital programme.

CARLA REES



ALASTAIR GREIG
EVEN BY MOONLIGHT
I HAVE NO PEACE
 Composers Edition © 2015

This is a contemporary-style work for solo alto flute, written for Linda Wetherill. As the title might suggest, the music's mood is restless, with short fluttering fragments passing by quickly and with a sense of nervous energy. Greig makes use of quartertones, and a range of extended techniques, some of which are more unusual, such as the direction to play one note and to simultaneously play a key click on a different note. There are also air sounds, "slap tongues", whistle tones and timbral trills. While some of these techniques are written in a way which have practical limitations, the overall effect demonstrates the instrument's range of available timbres. The piece is divided into two sections, with the opening of the second even faster and more energetic than the first. There are moments of forcefulness, but the moments of calm are occasionally allowed to interject. This is a challenging work which will appeal to contemporary music aficionados looking for something to get their teeth into. Worth exploring.

CARLA REES

»

Flutist Quarterly DIRECT TO YOUR DESKTOP



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

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

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

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



Wessel Flutes

Individually handmade



+44 (0)1749 860047

stephen@wessel-flutes.co.uk

www.wessel-flutes.co.uk

STEFÁN
RAGNAR
HÖSKULDSSON

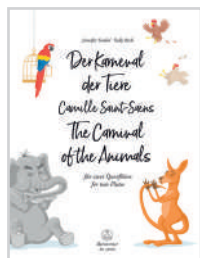



EMANUEL
BOSTON

Photo by:
Todd Rosenberg

emanuelflutes@gmail.com

flute duos



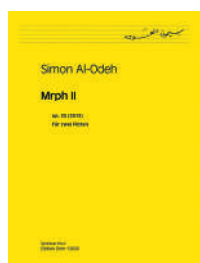
SAINT-SAËNS arr. **JENNIFER SEUBEL
& SALLY BECK**
CARNIVAL OF THE ANIMALS
Bärenreiter © 2017

This is a new arrangement for flute duet of Saint-Saëns' popular orchestral work. Inevitably, a reduction of an orchestral piece for two single line instruments will result in some omissions, but on the whole the arrangement is convincing, fun, and idiomatic for the flute. The Preface provides some suggestions for alternative fingerings and performance techniques, and one has the sense that this German duo of players and arrangers have had a lot of fun bringing this music to the public.

The parts are well matched, and despite a few more tricky moments (for example, the famous *Volière* solo), most of the movements could be played by intermediate players. Mention is made of the potential to use piccolos in the *Aquarium*; potentially the bass flute could be used for the *Elephant* too, and I can imagine different duos coming up with their own versions of the instrumentation to suit their own interests and strengths.

The edition is beautifully presented, with an entertaining cover featuring animal cartoons, and well laid-out and clearly printed scores. This will undoubtedly be a huge hit for players and listeners of all ages, both within educational environments and in the wider world. Recommended.

CARLA REES



SIMON AL-ODEH
MRPH II op. 33
Edition Dohr © 2016

This duo, written in 2013, is unusual, in that there is only one line of music, played by two players. The notation is spatial, meaning there are no bar lines and the pace of the material is determined by how far apart the notes are placed, although curiously the music retains a time signature of Common Time. The piece is built entirely on extended techniques, and includes air sounds, harmonics, key clicks, pizzicatos, whistle tones and multiphonics.

The piece's title combines a reference to the word 'morph' with an expression of the sound one might make when grunting or singing, and to that effect the piece explores the transitions between different types of sound. The players are asked

- to disguise the sound source and blend the sound as much as possible, so that the audience is unclear of exactly who is playing, at any time. The intention of the notation, as outlined in the programme note, is that the players should divide the material between them and decide what should be played together and what is separate. Combined with the freedom of the rhythm, this means that every performance will be unique and each set of performers has space to interpret the material in their own way. A duration of between six and nine minutes is suggested.

This is a fascinating approach to flute duet writing, and one that will inspire more creative players to have a part in the composition process. The techniques are clearly notated and explained, and despite the unconventional look of the score, all the sounds can be approached by intermediate players. The way the piece is written forces the performers to consider the sound carefully, and to be wholly engaged in all aspects of the performance. As such, it serves as excellent educational material, as well as interesting recital repertoire for players willing to take an innovative step. It is encouraging to see so much interesting new material for flute duo that transforms the ensemble for the contemporary concert platform. Great for broadening horizons and trying something new!

CARLA REES



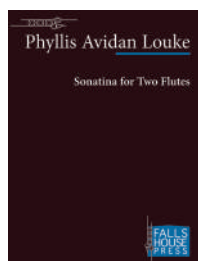
VARIOUS arr. **FERESHTEH RAHBARI**
CURTAIN UP! DUOS 1
Universal Edition © 2017

This compilation of 25 'easy to middle-grade' duets from the 1700s to the present day is a fantastic addition to the library of anyone who teaches flute or plays with others. There are pieces here which you may already have in other books, but this collection is particularly well-chosen, mixing different styles and levels of difficulty. Starting with baroque dance movements from the likes of Boismortier and Blavet, it moves on to Devienne and Haydn, to Rossini, more dances from Bartók, and then modern compositions from James Rae and Maria Holzeis-Augustin. The latter's *Tonia* is a particularly fun introduction to some easier extended techniques, with key clicks and a 'tfffff' sound featuring in the middle section. The pieces are suitable for players from around Grade 3 upwards. Generally, the second part is lower, but both parts are interesting and present differing challenges. In particular, there are opportunities to work on careful coordination when both parts have the same rhythm, on communication where there are changes in tempo, and on tuning where the parts are far apart in pitch.

The printing and layout are incredibly clear, with no awkward page-turns—a really well thought-out and enjoyable publication. Having used this in many lessons recently, a number of my students have gone straight out to buy their own copies—a definite recommendation!

RACHEL SHIRLEY

»



PHYLLIS AVIDAN LOUKE
SONATINA FOR TWO FLUTES
Falls House Press ©2017

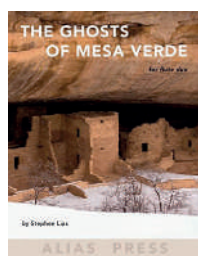
This Sonatina has a duration of five minutes and three movements—an *Allegretto*, *Andante* and Jig. Commissioned by Peter Sheridan, a low flutes specialist based in Australia, the piece may be played on two flutes, but is intended to bring out the colours of the upper registers of low flutes, and is ideally played on two altos or even two basses.

The music is written in a straightforward tonal style, and with a moderate level of technical demand. The *Allegretto* is rhythmically drawn on idiomatic patterns from the baroque era, with a two semiquaver-quaver motif featuring heavily. The parts are in rhythmic unison for most of the movement, and the moderate tempo is well suited to intermediate low flute players.

The expressive *Andante* features long flowing phrases, with the main melodic material in the first part, while the second part provides an accompaniment pattern of quavers and crotchets. The rhythmic unisons return for the final movement, a jig which provides a short burst of energy to end the piece.

This is a relatively simple, but well-crafted piece which is ideally suited to younger players or amateurs, and provides some enjoyment for anyone beginning an exploration of low flutes.

CARLA REES



STEPHEN LIAS
THE GHOSTS OF MESA VERDE
Alias Press © 2013

The intriguing and somewhat bleak picture on the cover of this piece suggests the atmosphere of what's inside—a duet depicting a haunting story. Inside, the scene is set—“you are alone on a mesa in a dry, southwestern landscape”—and this is reflected by low alto flute sounds, pitch bends, and a ‘slowly swirling’ shaker. In this first section, the timing is free, but still requires coordination between the two parts. As you “enter the ruins and explore the mysterious empty spaces”, wind sounds, harmonics and flutter tonguing are introduced.

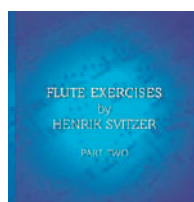
Gradually, rhythmic patterns emerge and there is a tentative interplay between the flute and the shaker, until “you descend a ladder into an ancient kiva” (I had to look up what a kiva is—an underground room used for spiritual ceremonies) where you encounter the ghosts of the title. From here a lively dance starts, building in pace, pitch and excitement. The piccolo is introduced as the mood becomes wilder, leading to “reckless

abandon”—when I tried out this piece with an adult student, we particularly enjoyed this instruction! The wildness suddenly gives way to wind sound again as the ‘mirage’ disappears, and the piece ends with a quieter section reflecting the opening.

This duo is part of the composer’s *National Park* series and I’d definitely recommend reading about and looking at some images of the Mesa Verde for inspiration when working on this piece. It is suitable for Grade 8+ players, ideally with some prior experience of contemporary music, and excellent communication as a duo—there are some tricky rhythms to coordinate. I felt it would have been useful to have some introductory notes in the score about the story, requirements (one player requires a C flute, piccolo and a shaker; the other a C flute and alto) and notation/ techniques. There is, however, a helpful video on the composer’s website about how to prepare the score for performance (essential as the page-turns in the printed copy are not really practical), and a recording on YouTube of an excellent performance by Christina Guentha and Jennifer Keeney.

RACHEL SHIRLEY

methods and studies



HENRIK SVITZER
FLUTE EXERCISES PART 2
Edition Svitzer © 2015

This is the second part of Danish flute player Henrik Svitzer’s *Flute Exercises*, which first appeared in print in 2015. This book focuses on finger technique, building up scale passage-work through a series of different note groupings. The first exercise uses a five note pattern, and brings together repetitions of pairs of notes to help build strength in the individual fingers, and short scalic passages for evenness. A six note pattern follows, in combinations of threes and twos. Numbers three and four focus on chromatic patterns, and the fifth exercise deals with whole tone scales. We then have a technical passage from Gaubert’s *Nocturne and Allegro Scherzando* transposed into a range of different keys, and a chart for helping to map the intonation idiosyncracies of your flute. All of the exercises go through many different keys to encourage a general facility across the instrument’s range. While this is not as comprehensive as some of the finger exercise books currently available, Svitzer’s method is logical and well thought out, and is also a refreshing change from the more familiar patterns. In conjunction with Part 1, this is a useful resource which draws on Svitzer’s abundant experience as a flute player and teacher. Recommended.

CARLA REES

ensembles



DANIEL DORFF
CONCERTINO FOR FLUTE AND
ORCHESTRA (OR PIANO)
 Theodore Presser ©2018

Premiered last summer at the National Flute Association convention in Orlando, Florida by Jasmine Choi, this must have been the jewel of the event! From the outset, this gem of a piece sparkles with colour, space and movement. It is wonderfully accessible to professional and more advanced flute players who fancy adding a new American work to their programmes. Daniel Dorff writes very sympathetically for the flute, creating lines and passages that give flight to the chord progressions throughout the work. It simply sails in sunlight, barely acknowledging any darkness. That's not to say that this work is without progression. Its mounting tensions arrive through the building of complex rhythms and textures, starting from wide pastoral spaces to the clamour and pulse of city streets.

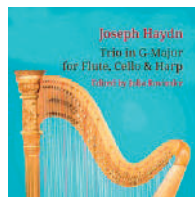
There is a lot of dialogue in the work between the piano (orchestra) and flute: some is in tandem and other phrases mirror each other...and many exclamations from the flute are solely presented as the thoughts of the player, their soliloquy moments in a one-act play. Dorff's musical story feels like speech here: a presentation of thoughts that wouldn't need words, but he's offered sentences just the same.

'Languid' is the musical direction at the beginning of the piece. The chords offer space to breathe and the flute player introduces themselves through arpeggios that reflect the wandering nature of this introduction. The scene then continues in more pastoral surroundings, giving way to pastures of birds and big skies. A short reflective cadenza introduces a gathering of activity, and the pace quickens slightly into a dance, with the flute line spinning gracefully over the pulse of the piano. Technically the real challenge here for the player is to keep the lightness and sparkle through the range of the instrument. The player needs to have command of the quality of the tone throughout the cascades of arpeggios and staccato passages, while still sounding like they're engaged in an exciting conversation with someone. Although no melody is immediately apparent, there are repeated passages linking the sections together that possibly put the listener at ease with something sounding familiar.

As the player arrives in the middle of the piece, the mood becomes very grand, and while the piano is more subdued in the pulse, the flute gathers momentum to effortlessly fly over the top. The dynamics here are subtle for the soloist, but can definitely be heard because the writing in the piano (orchestra) is in support rather than as a duo partner as such. Interest is still there, but in a more general and guiding role to the soloist.

There is minimal darkness in this work. A very slight nod to a grey cloud comes just before the final flurry of playful agility and activity begins...an unexpected cloud at that. While playing through I had to readjust my wont for the established chords and sound world, but it was absolutely the right progression, and interesting to hear here. The whole piece finishes with great aplomb and a sense of accomplishment. It's such a wonderful piece to play as a soloist, and really offers a platform to show sound, dialogue, colour and personality. This is a true work for the concert flute player...fun, fast, sometimes frivolous, and fabulous!

LISA NELSEN

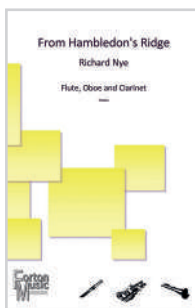


HAYDN edited by **JULIA ROVINSKY**
TRIO IN G MAJOR ARR. FOR FLUTE,
CELLO AND HARP
 Edition Svitzer ©2016

With this edition of one of the three Haydn piano trios comes another opportunity to enjoy a jewel of the chamber music repertoire in a new format, and a chance to add to the repertoire for this portable trio combination! With the introduction of chamber music series in churches and halls in far-flung villages and hamlets, having a harpist in the midst means that one doesn't have to search for a well-kept piano. The flute and cello parts mirror the original manuscripts, and the harp player flies around the instrument with very sympathetic arrangement of the piano's lead role. The textures change significantly enough from the original, opening new approaches to blending and voicing from all three instruments. It is an elegant and amusing little piece, with subtle surprises in the writing. The flute line is very accessible, and not overly difficult. There are twists in the patterns, of course, so be prepared for the unexpected. It's not as simple as it looks. The cello part is perhaps not technically demanding, but does call on knowledge of how to treat the classical movement and support the other two parts. In this, the cello can lead the journey through the piece, drawing on stylistic treatment of the shifting harmonies.

I've always been very pleased to play anything from Edition Svitzer. The copies are very clear and well considered for all instrumentalists. Their repertoire list is huge and wonderfully diverse. The other two Haydn trios (in D major and F major) have also been similarly arranged by Julia Rovinsky. I can highly recommend these arrangements to any concert programme. Lovely!

LISA NELSEN



RICHARD NYE
FROM HAMBLEDON'S RIDGE
 Forton Music © 2017

UK-based composer Richard Nye was a chorister at Gloucester Cathedral before studying music in London. Written in a tonal language reminiscent of the English Pastoral style, this trio for flute, oboe and clarinet has five short movements. Commissioned by the Hambledon Ensemble in 2005, the music has a geographical connection to the Iron Age hill fort at Hambledon Hill. Each of the movements describes one of the views from the ridges of the hill.

The first movement describes the A357, complete with minor moments of road rage! A rhythmically active movement, the parts weave around each other, moving in the same direction but with a sense of moving apart and coming back together. Moments of slower movement suggest the ebb and flow of the traffic; this is descriptive and achieves a strong sense of character in just a few bars.

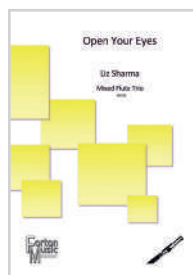
The second movement is slower and more lyrical, and represents a cold morning at the river Stour. The third movement has the air of a folk-influenced dance, and is entitled *Shillingstone Station Ghosts*. Conjuring up the atmosphere of a disused railway station, the music imagines a time when it was a busy and important place.

At St Nicholas' Gate has a reverential feel, and the parts move together in a hymn-like style. The final movement, *Primary*

Playtime is the most rhythmically complex of the five, and represents the village primary school. Folk-like themes emerge once again here, and there is a charming lightheartedness in the ending.

Each movement is around a minute in duration, and Nye captures the different moods well in a short space of time. The instrumental parts are well balanced and would suit intermediate players, making it ideal for school-age students. The score and parts are clearly laid out and well presented.

CARLA REES



LIZ SHARMA
OPEN YOUR EYES
 Forton Music ©2018

This charming trio is scored for two flutes and alto flute. Suitable for intermediate players, the parts are well balanced and provide opportunities to develop a rich, lyrical tone and to create a warm blend within the ensemble. Centred upon the lower two registers of the flute, this is a gentle work which is well-suited to a broad range of performance situations. Written to commemorate the birth of the composer's youngest granddaughter, the piece represents the calmness of a sleeping child. This is a simple and appealing piece which is enjoyable to play.

CARLA REES



classified ads



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

FOLLOW US

 BritishFluteSociety

 @BritishFluteSoc

 @britishflutesociety

bfs.org.uk

Pearl Flute

A Tradition of Innovation

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



POWELL FLUTES
BOSTON

Play More

Adam Walker

plays a Sterling Silver
Custom Flute

powellflutes.com

#WeAreVQPowell

BUFFET CRAMPON
buffetcrampongroupp.com