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JOURNAL OF THE BRITISH FLUTE SOCIETY

MARCH 2021

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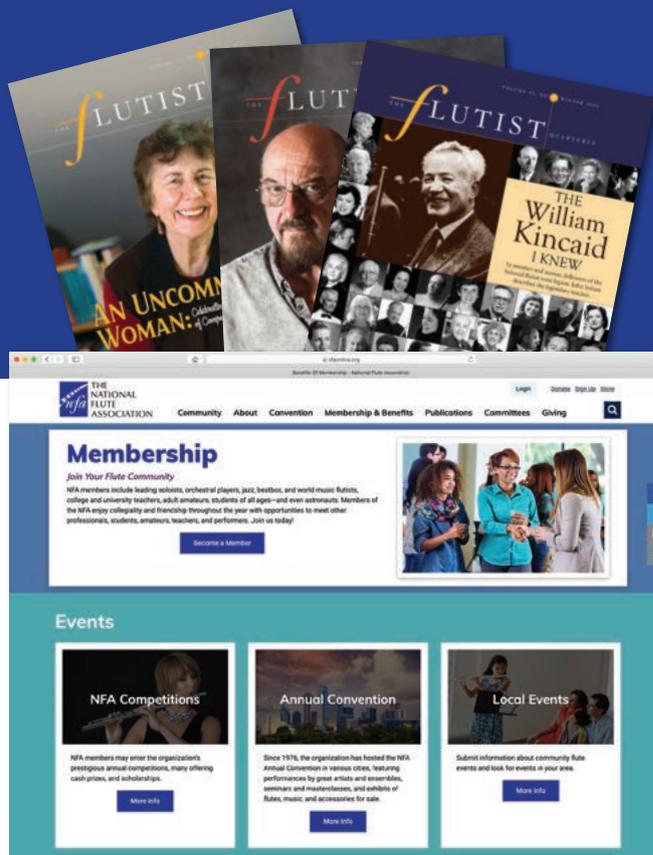
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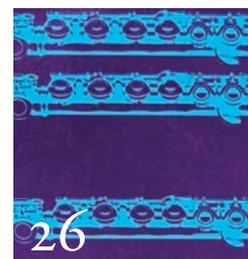
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notes from the chair



Looking out on my snowy white garden at the tail-end of January, rain coming down finally this evening, I still forget which month we're in. There's been such a suspension in our daily lives in general, and I find that my usual markers and goals in my career, such as concerts and masterclasses, have moved to the internet. I wonder if they'll become strong memories for me in the future. I do hope that our society can continue to connect through social media and the website so that memories are created as a turning point for the BFS online presence. For me, it's made a huge impact: being able to access concerts, classes, colleagues AND the Council! I was chatting with our Area Reps Co-ordinator, Liz Wrighton, and she reminded me she's never met any of the trustees in person ... and hasn't been able to try David Barton's brownies!! Such a shame ... but we know she will eventually.

We've had so much engagement on our website and Facebook themed posts! Thank you so much for all the comments, and for taking part. Sophie and Julie have written short reports on these, and their continuation and metamorphosis over the coming months. We'll develop these projects as the need arises, and inspiration hits. There are many performers and teachers who have offered their time and expertise to the weekly video series, and the BFS are grateful for the professional and engaging subjects so far. Thank You!!

We'd like to say a special and grateful thank you to the wonderful Rachel Shirley who's been our council secretary and events co-ordinator since 2018. Stepping down at the end of December to move onto pastures new, Rachel has helped steer the BFS through one of our busiest periods: helping the complex transition to our new website and membership systems through a lockdown!! We are incredibly grateful for all the time and energy she has given to the Society. We wish her all the best of luck and success in her future projects.

The Trustees would also like to say a massive thank you to Dr David Barton who will be stepping down in February. Since David joined the Council in 2018, he has worn many BFS hats: jointly leading the membership team through the transition to the new online system, heading up the education team, organising events and so much more. Our Christmas Event was a success because of everything he put in place, and we couldn't have done it without him! We will miss all of his wise words, company AND of course ... his legendary brownies. We wish him well for his new adventures.

Sadly, for us, after almost five years as a Trustee, and for the last year as our Vice Chair, Julie Twite will also be stepping down from the Council. However, this is for happy reasons, as she will be enjoying a new adventure as a mother! The Council are extremely excited to be able to announce this wonderful news, but we are losing a very precious light from the group. Julie has



been able to command so much respect by just staying genuine and being true to her beliefs in enabling things and people to work well together. She offered support to BFS members when they needed to chat or had a query; she had some exceptional and insightful ideas that helped propel the society well and truly into the 21st century, including the social media themes and posts (alongside Sophie McGrath) and the wonderful weekly challenges. From a personal perspective, I will miss Julie's infectious enthusiasm in ABSOLUTELY EVERYTHING!! She says she'll be on the end of the phone ... but one never knows ... Thank you, dear Julie!

And now we're excited to welcome Liz Wrighton (again!), Gavin Stewart and Emma Cordell to their new positions on the Council. Liz will continue to co-ordinate the Area Representatives, but she will be taking over the position of Vice Chair when Julie steps down. We are incredibly grateful to her for looking after the competition this year as well. She is already an invaluable member of the Council and I'm looking forward to working more closely with her in the coming months.

We have a brand new Trustee on the Council: Gavin Stewart has been one of the team of volunteers and we have been hugely impressed by his ideas, wide-ranging interests and his infectious enthusiasm. He's currently a PhD candidate at Royal Holloway, and we hope his time with the BFS will enhance his already fabulous portfolio of activities. Welcome!

And, last but not least, I'd like to give a huge welcome to Emma Cordell, who has become our new Secretary and Events Co-ordinator. She has been an active member of the BFS for a number of years, and offered her time as a volunteer just over a year ago. Since 2017, Emma has been the Chair of the Yorkshire Wind Orchestra where she's also been a member since 2009. With her interest in all-things-flutey and a substantial background in charity and education management, we're feeling incredibly grateful to welcome her to the team. She's already



Emma Cordell



Gavin Stewart



Liz Wrighton

proving invaluable, helping with behind-the-scenes organisation and putting our ducks in much straighter rows. Thank you so much for coming on board with us!!

To the rest of the Trustees and Officers ... thank you. Knowing how much time and thought you've spent while keeping this community thriving has given me such gratitude. We're all talking and texting, reading and writing emails, researching and calling others to encourage involvement in this exciting period of the BFS. I really feel like it's rolling into the future now, with a healthy respect to our past.

LISA NELSEN

The Council and Officers of the British Flute Society

Chair Lisa Nelsen

Vice-Chair Liz Wrighton

Treasurer Vacant

Legal Advisor Matthew Henderson

Secretary and Events Coordinator Emma Cordell
Communications and Advertising Sophie McGrath

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Kate Cuzner, Nicola Rossiter, Rachel Smith, Gavin Stewart, Susan Torke

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Italy Geoffrey Warren *info@geoffwarren.com*



bfs news



Membership

Memberships are continuing to steadily grow and we are happy to welcome the new members who have joined us recently.

As a general reminder for existing members, the annual membership subscription fees have changed. Please make sure you check and adjust any recurring direct debit payments. If you are now paying through the website, please make sure you cancel any pre-existing direct debits so that you are not paying twice.

If you would like to discuss your membership, please contact membership@bfs.org.uk

Area reps update

During the summer, area representatives collected news and videos of performances created in lockdown, which were then shared on BFS social media in the autumn. It was great to see the wide range of things people had got up to, and the creative ways flute players had found to keep on performing and playing together despite Covid restrictions. A big thank you to the area reps who helped put this together!

We are always looking for new area reps, so if this is something you'd be interested in, please get in touch. We'd especially like to hear from you if you are currently studying at music college or university and would be interested in becoming part of our new team of student reps. We have ideas for a new series of events specifically for students, so your input would be invaluable.

Finally, while at the time of writing it is still uncertain when we may be able to hold live events again, the area reps team are organising some online get-togethers. Keep an eye on BFS social media and news for more information!

LIZ WRIGHTON

Gift membership

We're excited to say that we're now offering gift BFS memberships! Gift memberships of one year are available for our three most popular UK memberships—Individual, Student, and Senior Citizen or Disabled. They're available for new members and current members too (the free year will start on the renewal date). Find full details at <https://bfs.org.uk/gift-membership>

Social media update

The social media team are currently: Sophie McGrath, Julie Twite, Amy Yule, Andy Blanshard and Helen Coates.

#BFSinLockdown

In November, as much of the UK headed back into lockdown, we shared our *#bfsinlockdown* video series—showcasing some of the wonderful music players have been making even during these strange socially-distanced times, in the UK and beyond. Many thanks to all the musicians and ensembles who sent us their performances: Toronto's Flute Street, Heather Heath, Marie Dowd, Alanagh Bohan, Sheffield Flute Choir, Georgina Goldsworthy, Sabine Baumert, Lynda Robertson and Tim Wilkes, Coventry Arts, Kings' Worcester Flute Group, Sheffield Philharmonic Orchestra, Jenny Argent, Solihull Music Service, Ruby Howells and Chamäleon Flute Ensemble. If you'd like to watch the videos, you can find the whole series on our social media and a selection on our YouTube channel.

YouTube refresh

We've refreshed our YouTube channel—on our homepage you can now watch our 'Master the Flute' technique series made with the Musicians' Union, as well as our *#bfsinlockdown* series. You can find our YouTube channel linked on our website or by searching our name on YouTube—click 'subscribe' to see new videos when they're released.

Weekly Challenge

After almost a year of enjoying your wonderful entries, we wrapped up our Weekly Challenge series before Christmas to make way for a bigger contest: our **Competitions 2021**, held in February. Below are the final winners since the last issue of Pan. Watch this space for new projects starting later this year.

Week 27: BFS Challenge Zorka Mrvová: Sancan Sonatine

Week 28: Bonfires and Halloween Maja Jasinska: Saint-Saëns *Danse Macabre*

Week 29: Song Svires: *Neigh, Neigh, The Grey Horse*

Week 30: Travel Alexandra Esakova (aged 17): Busser *Andalucia*

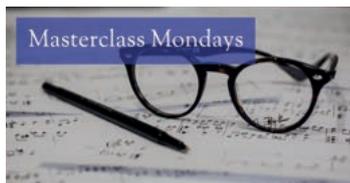


Weekly videos

Weekly videos are still being added to the members' area of the website. Do check them out! All past videos are there, available since the launch in July 2020. Some come with great PDF handouts so you can play along or use them for practice. We want to say a big THANK YOU to everyone who has taken part in our weekly video series this year—we really appreciate it!

Do get in touch if you'd like to be featured as part of our weekly video series. We'd like to have videos from all over the flute world in all areas: communications@bfs.org.uk

Here is a list of the weekly videos we've had so far. You can catch up with them all on the BFS website bfs.org.uk:



Masterclass Monday

Karin De Fleyt inspired us with a [#masterclassmonday](#) video on *Xi* by Stockhausen.

Warm-up Wednesday

Stephen Clark: Stephen got our playing into shape with an inspiring warm up video, complete with fantastic PDF handouts to aid your practising.

Susan Torke: Susan shared a fabulous warm up video including some Maquarre Daily Exercises which she uses with her pupils at the Junior Royal Academy of Music. PDF download available too.

Alena Walentin: Alena shared wonderful tips and tricks accessible to all flautists. A great way to start your flute practice. Not to be missed!

Roderick Seed: Roderick took us through some great warm ups to help start the day. Do check out the accompanying PDFs with the helpful exercises written out.

Lisa Friend: Lisa presented some fantastic warm ups with notation of the exercises in the video itself on the screen—amazing! Do watch right to the very end of the video for a special treat.

Wissam Boustany: Our wonderful BFS Vice-President Wissam spoke mindfully about warm ups and gave us great food for thought.

Laura Jellicoe: Laura presented a wonderful warm up video with particular attention to breathing. A great way to start the day!

Lisa Nelsen: (Live!) Lisa has also livestreamed a number of warm up sessions on Facebook this year.



Technique Tuesday

Lisa Nelsen: Filmed for us all the way from Toronto, Lisa shows tricks and tips useful for all flautists!

Paul Edmund-Davies: Paul has made two videos for us so far. The first is all about breathing and phrasing and the second focusses on fingerwork. Watch out for more videos from Paul Edmund-Davies heading our way in 2021! Not to be missed!

Gareth McLearnon: Gareth told us all about tone colour in his informative video.



Thoughtful Thursday

Jean-Paul Wright: A wonderful video to help us find calm and recharge our busy minds, Jean-Paul took us through breathing exercises, relaxation and meditation to give us peace, awareness and calm.

Niall O'Riordan: Niall presented an inspiring and thought-provoking video. Using principles from Feldenkrais and thinking in a holistic way, Niall gave us five thoughts or ideas to keep in our minds when we are practising.

Gillian Watt: Suffering from performance anxiety? Gillian shared some great techniques to help tackle this and introduced us to E.F.T. (Emotional Freedom Technique/Tapping).

Christopher Lee: Christopher discussed many great topics, including memorisation, practice tips and much more!

Rachel Smith: Rachel gave us an exploration of Yoga and the flute.



Funky Friday



Geoff Warren: Geoff, our BFS area representative in Italy, presented an inspiring video all about improvising and jazz flute. He shared some of his practice routines to make improvisation lots of fun! Grab your flute and play along with Geoff with this great video!

Eliza Marshall: Eliza shared some great ideas to have fun fluting over lockdown! She demonstrated using a loop pedal, layering rhythms and improvising. Eliza also showed us the different ethnic instruments she plays in *The Lion King*. Not to be missed!

Kate Cuzner: Kate presented a video all about Latin salsa basics, guiding you through some improvisation. Download the PDF music to go along with the video, grab your flute and have fun playing with Kate!

Mark Parkinson: Our BFS area representative from Lancashire, Mark presented a fantastic video all about the

extended technique of singing whilst playing. A brilliant video to build up your confidence with this technique!

Claire Holdich: The wonderful Claire introduced us to flute beatboxing! If you've not tried it before, why not give it a go! Great fun! Not to be missed!

We provide FREE event listings for members on our website and social media. Please share your flute events by emailing events@bfs.org.uk or via the 'Submit an Event' page on the website members' area bfs.org.uk/submit-event
JULIE TWITE & SOPHIE MCGRATH

BFS Competitions

The 2021 BFS competitions are underway as we prepare to print this issue of Pan. Held online for the first time this year, there is an adult amateur competition in addition to the usual three classes—School Performer, Young Performer and Young Artist. As well as prizes in each class, there are special awards for performances on piccolo and low flutes, as well as for the best performances of pieces by women and BAME composers. The BFS is extremely grateful to all of the prize sponsors. Look out for a full report of the competition in the July issue of Pan.



2021 PRIZES

	SCHOOL PERFORMER	YOUNG PERFORMER	YOUNG ARTIST	ADULT AMATEUR	SPECIAL AWARDS	
1st	<ul style="list-style-type: none"> • Opportunity to perform at BFS event • £100 Just Flutes voucher 	<ul style="list-style-type: none"> • Opportunity to perform at BFS event • Pearl 105 piccolo 	<ul style="list-style-type: none"> • Opportunity to perform at BFS event • Yamaha package (headphones and speaker) • £275 AFP voucher 	<ul style="list-style-type: none"> • Opportunity to perform at BFS event • 'Benslow Music Prize' (complimentary place on a Benslow course of choice) 	<p>Piccolo</p> <p>Low Flutes</p> <p>Female Composer</p> <p>BAME Composer</p> <p>'Haynes Prize'</p>	<ul style="list-style-type: none"> • Opportunity to perform at BFS event + £25 AFP voucher • Opportunity to perform at BFS event + £25 Tetractys voucher • Opportunity to perform at BFS event + £25 Furore voucher • Opportunity to perform at BFS event + £25 ALRY voucher • Haynes handcut solid silver headjoint
2nd	<ul style="list-style-type: none"> • £40 June Emerson voucher 	<ul style="list-style-type: none"> • New Moon Prize (£150 AFP voucher) 	<ul style="list-style-type: none"> • Wiseman traditional flute case (winner to choose colour) • £100 ALRY voucher 	<ul style="list-style-type: none"> • New Moon Prize (£150 Just Flutes voucher) 		
3rd	<ul style="list-style-type: none"> • Beaumont accessory 	<ul style="list-style-type: none"> • £20 Forton Music voucher • Beaumont accessory 	<ul style="list-style-type: none"> • £30 Forton Music voucher • Beaumont accessory 	<ul style="list-style-type: none"> • £30 Wonderful Winds voucher • Beaumont accessory 		



Help us complete our archive!

We would love to complete our archive of Pan to share with all of our members. If you have copies of any of the following issues and are able to scan them for us, please send them to communications@bfs.org.uk

All 2004–5
June 1999
All 1993–4
All 1984–86



Christmas Extravaganza

On 12 December we held our online Christmas Extravaganza, which proved to be a fabulously festive afternoon. We kicked off with our **Christmas Ensemble Play-Along** where, thanks to the magic of technology, more than 50 people played Christmas songs like *Ding Dong Merrily* and Prokofiev's *Troika*, led brilliantly by Mel Orriss (top picture). It was wonderful to see so many people playing together, and a full range of flutes from piccolo to bass.

Next, we held panel sessions for teachers, performers and ensembles. Repairer Lynne Williams (above) shared **quick fixes and repairs for teachers**, from fixing stuck keys to dealing with headjoint corks. Mel Orriss led a session on **online rehearsals**, discussing playing online and playing virtual duets with Katherine Bryan, Stephen Clarke and Jason Carr.

In our **open forum discussion for teachers**, we looked ahead to 2021 and topics like socially-distanced learning, teaching methods, and sharing music digitally. Meanwhile, Siobhan Grealy spoke on the **future of music-making**, sharing her journey to the LSO and as an in-demand session musician and offering guidance for musicians starting out.

We ended with our **Christmas party**, where members chatted all things flute (with some very festive outfits!). We were delighted to see old friends catching up and to welcome flute legends like Stephen Clarke and Atarah Ben-Tovim, plus surprise guests BFS President Wibb Bennett, Michie Bennett and former Vice-Chair Alena Walentin.

It was lovely to see so many familiar and new faces—thanks to everyone who came, the session leaders, and David Barton for organising.

SOPHIE MCGRATH



Would you like to give some of your time and expertise to help flautists learn, connect and thrive?

The British Flute Society is looking for a treasurer.

You'll join an energetic and committed council of trustees, passionate about all things flute. As you'll understand, this year has been challenging for all our members; teaching, performing, and connecting have all required huge change, which has highlighted the importance of connecting through the British Flute Society's forums and events.

As treasurer you will be responsible for:

- Maintaining accounts suitable for external examination
- Presenting financial reports to the council of trustees
- Monthly reconciliations
- Submission of Annual reports required by the Charity Commission
- Working as part of the governing council

You will be:

- Enthusiastic, skilled, and motivated
- Ideally have experience with charity accounts
- Confident delegating and monitoring tasks with a team of other accounting volunteers
- Familiar with QuickBooks and Excel
- Not necessarily a flute player!

If you would like more information including a full description of the volunteer treasurer role, please contact secretary@bfs.org.uk



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Compendious compendium



The *Compendium Musicae Flauta* has been published by Vilma Campitelli. This is a 636-page book containing listings of repertoire for flute by women composers, comprising 2800 composers from 5 continents, with over 15000 entries. The works list includes pieces for all sizes of flutes from piccolo to contrabass in up to 12 parts, as well as works for bigger forces. The book costs €40 and can be purchased directly from vilma.campitelli@gmail.com

For more information see:

<https://www.quartettoimage.it/compendium-musicae-flauta/>

New podcast



The Flute NI

Aisling Agnew has started a new podcast, called The Flute NI. She says, 'The Flute NI takes a look at the unique world of the flute in Northern Ireland, where one of the most popular instruments has also become

a symbol of cultural significance. It is an exploration of the flute scene both here and internationally, showcasing the wide variety of talent and skills amongst an array of musical backgrounds. World-renowned players, teachers and makers share their experiences and expertise'.

See <http://www.fluteni.com/> for more details.

Koechlin International final

The final of the Koechlin International Flute Competition takes place on 29 April. There are five categories to suit different ages and levels of experience, and prizes include vouchers and lessons. To enter the competition, see:

<https://www.nicolawoodward.uk/competition>

Pappoutsakis winners

The James Pappoutsakis Memorial Flute Competition and the Boston Woodwind Society/Matthew Ruggiero International Woodwind Competition joined forces this year. First Prize was



awarded to Grace Helmke of the USA and the winner of the Fenwick Smith Prize and second place went to Pauline Jung from Korea. Judges for the final round included Christina Jennings, Lorna McGhee and Mark Sparks.

Israeli Flute Choir competition winners

The Israeli Flute Choir have announced the winners for their first composition competition. The prizes went to:

1st place—Tom Zilberstein—*The Mysterious Samuel Alleno*

2nd place—Ofir Bar On—*a still wonder—the end of a thing*

3rd place—Reuben Kazilotti—*Ballad and Dance*

The works will be performed by the Israeli Flute Choir during the 2021/22 season.



Take the Fürstenau challenge



Fürstenau opus 125 challenge
@Opus125challenge - Musicians/Band

The Fürstenau Challenge is under way! Following on from last year's Böhm Challenge, Liz Walker leads a team to raise money for Help Musicians, in conjunction with Wells Cathedral School. Flute players taking part include Julian Sperry, Niall O'Riordan, Stewart McIlwham, Matthew Featherstone, Eimear McGeown, Helen Brew, Susan Torke, Christopher Lee and Joss Campbell. The event will culminate in a playalong of all 24 studies in April. To watch the videos and join in, see <https://www.facebook.com/Opus125challenge>



Lopatin retires

Leonard Lopatin, maker of SquareONE flutes, has announced his retirement. While he will retain a workshop for prototype development, he plans to spend his time in practical musical pursuits. He has also announced the creation of a brass-backed pad set for his SquareONE flutes, which will serve as a template for pad replacement and ensure that his innovative and remarkable flutes can continue to be played. SquareONE flutes are made with square tone holes.

Until recently the Lopatin SquareONE family of flutes were padded in the Boston tradition ... cardboard backing with felt wrapped in goldbeater's skin, carefully shimmed up to precise parameters to prevent leaks along their edges. They work very well, but replacements depended on Lopatin being available to provide fresh pads as the organic parts wear out. As recent medical issues have impressed his mortality upon him, Lopatin has had to consider how his retirement would impact his line of flutes.

The new pads he now makes feature a brass backer in place of the traditional cardboard. Any competent flute technician with felt, skin, a straight razor blade, a rawhide mallet, and the regulation centre punches will be able to use the brass backer as a firm template to cut out a new felt. Unlike round pads which require four correctly-sized punches to make, these brass backers simply require the padmaker to lay the razor blade alongside its edge and tap lightly on it with a lightweight rawhide mallet. Four taps and the square is made, ready to be wrapped with skin and lightly glued into place around the new pad with a water-soluble glue. Once dry, the centre hole can be punched out and the pad is ready to be used.

Besides making a permanent pad backing, the brass makes it easier to seat the pad, needing much less shimming than cardboard-backed pads. A set of these pads also includes a set of silicon shims for each pad to rest on within its cup. Owners of older SquareONE flutes may contact Lopatin about obtaining a replacement set of these pads.



STEPHEN CLARK will be beginning a three-year fellowship at the University of Alabama this summer.



IWONA GLINKA has won first prize in the Wind category of the International Moscow Music Competition.



MARC GRAUWELS has been appointed as visiting professor at the Senzoku Gakuen College of Music, Tokyo.



EMILY BEYNON has made a video about the life and music of Dutch composer Marius Flothuis. Watch at https://youtu.be/E_I-XMddQds



Haydn and Mozart flute quartets

Noémi Györi is releasing a new disc of flute quartets by Haydn and Mozart in early March on the Hungaroton label. Performing with string players Katalin Kokas, Péter Bárony and Dóra Kokas, the disc includes Mozart's famous D major quartet. Györi has recently completed a PhD in flute performance at the Royal Academy of Music.



Daniele Venturi flute music

Lisa Cella has recorded a CD of the flute music of Italian composer Daniele Venturi. Entitled *Lumen*, the disc was released in February on the Stradivarius label.



New left-handed flute

VIENTO flutes, the only maker in the world to make left-handed flutes, has launched a new model. VIENTO has been making left-handed flutes since 2013, played by left-handed players and also used for teaching and physiotherapy. The new FL308 LRH is a solid silver premium model with engraved open holes and lip plate, and a B foot. It features ergonomic key design which, together with a reduced distance between the mechanical axis and the body, ensures a secure hand position.





Contemporary programme

FluteXpansions has a new virtual summer programme, Sonic Immersion, coming in June 2021. This is for flute players and player/composers who are obsessed with sound, eager to explore how contemporary music improves *all* aspects of flute

playing, curious about creating and exploring the music of today, and craving artistic growth that expands professional opportunities and creates powerful musical encounters for audiences and students. The programme is personalised to each participant in a space devoted to learning and growth, with time to digest new ideas and experiment freely in a supportive community. Come with curiosity and leave with a greater freedom and capacity for artistic expression. FluteXpansions co-founder and artistic director, Shanna Pranaitis, is very excited to announce some of the faculty to whom participants will have access: Anne La Berge, Melody Chua, Eric Lamb, Camilla Hoitenga, Carla Rees, Jane Rigler and FluteXpansions co-founder, Matthias Ziegler. For more information or to join the private group for in-depth conversations and free resources, visit: www.flutexpansions.com.

Roorda and de Reede in Tuscany

Dutch flute players Thies Roorda and Rien de Reede are leading a summer course for students, young professionals and advanced amateur flute players in Tuscany from 12–17 July 2021.



The course includes daily yoga classes, sessions on breathing and technique, individual lessons and masterclasses. The course is limited to 8 places. Contact riendereede@icloud.com for more details.

Going back to Massachusetts



Massachusetts Flute Festival is taking place online on March 6 and 7. The event is free and open to all, and features Gareth Davies, Jennifer Grim, Timothy Hagen, Susan Hoepfner, Alice Jones and Ransom Wilson. Book here: <http://www.umass.edu/music/event/massachusetts-flute-festival>

Apply for Aria

The Aria Summer Academy will take place online in three sessions from July 1 to August 5. Teachers include Molly Barth, Bonita Boyd, Aaron Goldman, Jonathan Keeble and Alexa Still. For more information see www.ariaacademy.com The closing date for applications is 5 April.



Love with Wissam

Wissam Boustany has announced another series of online workshops as part of his *A Method Called Love* initiative. There are 8 classes scheduled between March 10 and June 23. Fees are £40 for performers and £15 for auditors www.wissamboustany.com/shop/method-called-love-on-zoom-performer/auditor



New French competition

A new flute competition has been launched in Paris by the Académie Musicale Augusta Holmès, in partnership with Musique en Vercors and Aria Musique. It will take place on 2 May and the deadline for entries is 3 April. For full details see <https://www.academie-musicale-augusta-holmes.com/>



Umoja

The Umoja Flute Institute will take place from 19–30 July 2021. This innovative organisation aims to provide educational and professional

development opportunities for flute players of African descent, and to celebrate the musical contributions of the BIPOC global community of flute players. The organisational team includes Jacqueline Cordova-Arrington, Brian Dunbar, Eric Lamb, Brittany Trotter, Adrienne Baker and Christian Lampkin. For more details see <https://www.ufinstitute.com/>

Feeling low

Rachel Shirley has launched the Low Flutes Club, a regular online meetup for low flute players to share ideas, discuss repertoire and support each other in playing low flutes. Open to any low flute player over the age of 16. Full details at <https://www.tickettailor.com/events/rachelshirleymusic/457687/>



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A holistic approach

Anna Pope and David Katz, the Sounds of Proper Posture team, are running their Elite Flautists Series as three online courses, beginning in February, May and October. Each course has three modules combining theory and practice. Each module can also be studied individually. For more information, contact anna@soundsofproperposture.co.uk



GUILDHALL
SCHOOL

Summer at Guildhall

The Guildhall School of Music and Drama have launched their programme of online summer courses. These include Grade 5 and Advanced theory classes, aural skills and courses in music production. See: https://www.gsmd.ac.uk/youth_adult_learning/short_courses_summer_schools/online_short_courses/music/



Maltese course

Malta Classical Music Academy are hosting a flute course with Rita D'Arcangelo from 3–11 May.

See <https://classicalmusicacademy.eu/master-classes/flute/>



A week with Dick

The Robert Dick contemporary flute week will take place from 27 June to 3 July 2021 at Wildacres in North Carolina. He will be assisted by Melissa Keeling. See <http://www.robertdickcontemporaryfluteweek.com/masterclass.htm>



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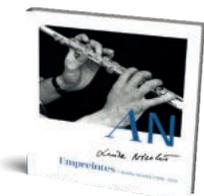
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flute societies

La Côte celebrates Nicolet

La Côte Flûte Festival has published a new book in celebration of Aurèle Nicolet. The 120-page book has taken 5 years to prepare, and includes a preface by Emmanuel Pahud and tributes by many of Nicolet's colleagues, friends and students. For more details and to order, see <https://www.flutefestival.ch/cms/en/empreintes/>



Texas 44

The Texas Flute Society will be holding its 44th Annual Texas Flute Festival online on 7 and 8 May. Guest artists include George Pope, Jennifer Grim and Brian Allred. As well as recitals and

workshops, there are masterclass performance opportunities available. For full information see

<https://www.texasflutesociety.org/events/festival/>

New York special events

The New York Flute Club has announced two special events. The first is the New York Flute Fair Adult Masterclass Competition, which is designed for non-professional musicians. Winners

will be selected to perform in a masterclass with Carol Wincenc on 10 April.

The closing date for applications is 22 March. See <https://www.nyfluteclub.org/concerts-events-and-more/flute-fair/flute-fair-program/2021/04/FF-2021-Special-Event-Window-with-Wincenc/>

<https://www.nyfluteclub.org/concerts-events-and-more/flute-fair/flute-fair-program/2021/04/FF-2021-Special-Event-Window-with-Wincenc/>



The second event is the Career Challenge, aimed at players aged over 28. This is an opportunity for professional players to perform a set programme with an emphasis on individuality, musicianship and artistry.

The entry deadline is 1 April. See <https://www.nyfluteclub.org/concerts-events-and-more/competitions/nyfc-career-challenge>

Anne Welsbacher steps down



NFA Publications Director, and Editor of *The Flutist Quarterly* since 2005, Anne Welsbacher, has stepped down from her position. Her work has been instrumental in developing a fine publication with a diverse range of articles and a rigorous review process. She has also fostered

relationships with editorial teams from other flute magazines throughout the world and her contribution to the flute community will be missed.

New Executive Director for NFA



The NFA has appointed Jennifer Clarke as its new Executive Director. Jennifer studied at Bretton Hall College and New York University and has an extensive career in Arts Management, including working for the London Sinfonietta and Royal Festival Hall as well as several organisations in the USA, such as Symphony Space and Chamber Music America.

NFA 2021



The NFA convention 2021 will take place online from 12–15 August. Programme Chair Jennifer Grim says, 'Flute players from around the world will come together for a virtual celebration of the convention's theme, *Variations on a Dream*, through performances, masterclasses, discussions and workshops'.

Spring in New Jersey

The New Jersey Flute Society has announced its Spring Competition for Young Artists and High School

students. The closing date for entries is 11 April.

See <https://www.njflutesociety.org/competitions>



La Traversière

La Traversière, the French Flute Society has appointed Cécile Bruned as editor of *Traversières* magazine. She

replaces Lucie Humbert, who remains on the board. Plans are also underway for the French International Flute Convention which (pandemic permitting) will take place at the Conservatoire de Saint-Maur des Fossés from 21–24 October 2021.

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

obituaries

HEIKO OSTENDORF



HOGENHUIS-FLUTES



Claude Bolling with Jean-Pierre Rampal.

KONRAD HÜNTELER

Konrad Hünteler died on November 13 2020. A German Baroque specialist, known as both a flute player and conductor, he played in several ensembles including the Collegium Aureum, Academy of Ancient Music, London Classical Players and the Orchestra of the 18th Century. He was also Artistic Director of the Camerata of the 18th Century since 1991 and also directed two early music festivals in Germany. He taught at the Hochschule für Musik in Munster. A prolific recording artist, he was an esteemed expert in historically informed performance and Baroque repertoire whose knowledge was also shared in several editions of classical flute repertoire.

JELLE HOGENHUIS

Low flute maker Jelle Hogenhuis died suddenly on 6 January. Initially a civil engineer by training, Hogenhuis went on to study flute and composition at the Groningen Conservatoire, before becoming an innovative flute maker, known for his distinctive low flutes. His designs included instruments made from PVC, as well as his own quartertone design. His instruments were played in flute choirs around the world, as well as by leading performers.

SHARYN BYER

American low flutes specialist Sharyn Byer passed away on 15 January at the age of 72 after a battle with pancreatic cancer. Sharyn was Principal Flute of the McLean Symphony (Virginia) for 20 years and was twice the President of the Flute Society of Washington. She founded the Columbia Flute Choir and directed it for 25 years. She was a member of the NFA's Low Flute Committee and of the International Flute Orchestra. In tribute to her life and in recognition of her contribution to the music community, the Columbia Institute of Fine Arts will be renamed as the Sharyn Byer Institute of Fine Arts at Columbia. The Flute Society of Washington has awarded her their inaugural Lifetime Achievement Award and are starting a scholarship in her name. She was a much-loved member of the American flute community and will be missed.

CLAUDE BOLLING

Composer and jazz musician Claude Bolling died on 29 December at the age of 90. Best known by flute players for his Suite for Flute and Jazz Piano, which was written for and recorded by Jean-Pierre Rampal, Bolling was a pianist and composer who was a prolific performer in the jazz sphere. He had his own septet and big band, and became friends with Duke Ellington, who he very much admired. His crossover pieces, such as the Suite for flute, combined elements from the Jazz and Classical/Baroque worlds. They were written with specific performers in mind and allowed space for improvisation without requiring it. Bolling was born in Cannes in 1930 and was Officer of the Legion of Honor and Commander in the Order of Arts and Letters.

: flute choir focus

Great Britain



Birmingham Flute Choir



Date formed 2008

Name of director Sandy Hay

Standard Grade 5 to post-Diploma

Number of members Approximately 20

Low flutes 4 altos, 3 basses and a contra

Before 2008 the group was run as an adult education group and was known as the Harborne flute choir from the mid-1980s.

Rehearsals and performances:

We rehearse at the Quaker meeting house in Edgbaston, Birmingham. We perform locally twice every year.

Favourite pieces:

We commissioned Mel Orriss to write a piece for us, called *Lullaby and Dandling Song*, to celebrate our new Kingma Contra, which we performed in 2019. We love what she wrote for us! You can find it on our YouTube channel.

We have moved to online Zoom sessions since March 2020 as a means of keeping the group together. We produced an online Christmas concert including pieces we performed virtually, and since January 2021 we have had guest artists join us. Stephen Clark, Marie-Christine Zupancic and Carla Rees have delivered great sessions so far, and later this term we're looking forward to Paul Edmund-Davies and Alena Walentin.

We are a friendly and diverse group of flautists. The group evolves year on year, and we are blessed with some really wonderful musicians. We're also fortunate to have a huge library of music and a really brilliant conductor, chairperson and committee to steer us. We can't wait to get back to playing together as soon as we can!

- 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

P

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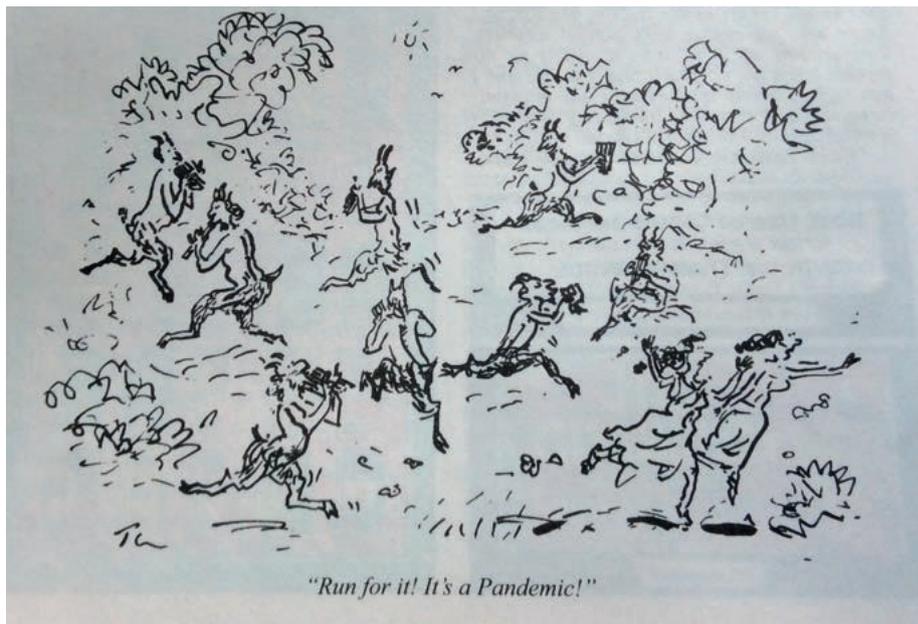
Dear Carla,
I wonder if you—or anyone else in the BFS—has spotted this cartoon (Private Eye, edition 1536, 4th–17th December, page 25)?

I thought you might want to ask PI for permission to include it in Pan.

Also—if you or others involved in the production of Pan are interested—it is possible to buy originals of PI cartoons, by asking the editor to put you in touch with the cartoonist. I have bought several this way, over the years.

Best wishes,
CAROLINE FRANKLYN
BFS Member

*The Cartoonist is **TIM SANDERS** and he is willing to sell signed prints of the cartoon to BFS members for £40. Please email editor@bfs.org.uk for his contact details. – Ed.*



ENJOYABLE EXTRAVAGANZA

Dear BFS,
Thank you so much for putting on the Christmas Extravaganza. It was good to have the opportunity to connect with the wider flute world during these difficult times. Of course, there is no substitute to playing live with other music people, but I think that Zoom meetings are a useful

substitute and perhaps the best we can do at the moment. I hope that BFS may be able to arrange more of them while the current situation persists. I really enjoyed the play-alongs but found some of the pieces a bit challenging for my modest abilities! One or two pieces for us less

advanced players would be appreciated. Thank you again for all your efforts in putting on this enjoyable event.

Kind regards
RICHARD CLARKE

TEACHING THE LIKES OF ME

Dear Editor,
Having been an adult learner who didn't have the luxury of a teacher, I enjoyed reading Karen North's article on teaching the likes of me. When at the age of 35 I secured a job with a tenure I decided to use the little solfège I had learnt in my youth to play an instrument. I started with the *txistu*, our local version of the pipe and tabor, that form of open-air music once widespread in Europe (there exists an old daguerreotype of Morris dancers accompanied by that music) which only in these Basque lands has preserved a significant entertainment and ceremonial role. It was pleasant enough but somehow did not give me the feeling of being linked to the great Western musical tradition. And then I heard of an Irish flutist by the name of James Galway, bought his *Showpieces* record and decided I should try and play that sort of music. One can be very naive when the flute is still a dream and not an endeavour.

I got hold of an old second-hand flute and not having easy access or much time for flute lessons I looked for a method book that could guide a beginner adult and in one of my trips to the UK I found the ideal one: Simon Hunt's *Learning to play the flute*. I've heard it being described as too serious but we adult learners tend to be serious people. So, I followed the book seriously, to the letter, always making sure I did things exactly as so clearly indicated in the instructions, the drawings and the music. After three enjoyable years I decided to check how I was doing, so I went to the summer flute week at Hindhead. The teachers there were surprised that I didn't have any of the bad habits that untutored amateurs usually acquire. I didn't know about grades, but I was told I was "a Grade 5 who knows what he's doing". Yes, Simon Hunt's tutor *can* guide adults.

My technique may not have improved much since, but my enjoyment has. For decades I've played with a violinist and a pianist, both more accomplished musicians than me but very helpful and encouraging, and they have introduced me to the mysteries of expression and musicality. I've accumulated a large collection of trios, from ninety-odd Telemann trio sonatas to several Beatles songs and every approachable trio in between. As I get near the age when I'll run out of puff I wonder if that collection will be recycled as used paper. In this pandemic, playing the flute has become again a solitary activity: I seem to have gone full circle in what has been a most gratifying voyage.

ANTON DIGON
Vitoria. Spain

trade news

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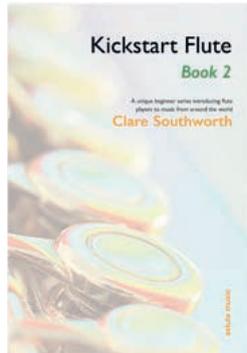
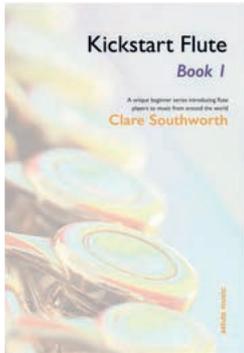
Universal Edition to distribute Wonderful Winds

Universal Edition London is excited to announce that as from January 2021 we are marketing and distributing the Wonderful Winds catalogue on a non-exclusive worldwide basis. The company, run by the well-known and loved Mel Orriss, publishes a wide range of music for woodwind. The skilfully crafted arrangements available cover a wide range of music from pop music, TV Themes, Film Music and of course Classical Music from solo and two players to flute orchestras, large double reed ensembles and large mixed woodwind ensembles. The catalogue also offers a great range of original music from composers like Jason Carr, Alfie Pugh, Phil Rawle, Gary Yershon and of course Mel herself. If your musical taste ranges from The Beatles, Michael Jackson and Freddie Mercury to the TV Theme from *Top Cat*, *The Great Escape* or *Magnificent Seven*, *The Wizard of Oz* and *Oliver* to Bach's Toccata in D minor and Bizet's *Carmen* then this is one catalogue you must explore. To give you just a small sample of the music available please visit our website and download the Wonderful Winds Bestsellers Catalogue <https://app.universaledition.com/media/pdf/d3/7a/21/Wonderful-Winds-Bestseller-Catalogue-2021.pdf>

Just Flutes online workshops

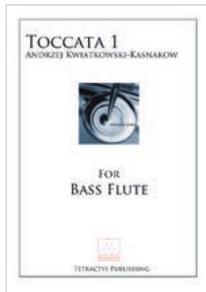
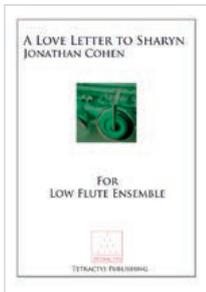
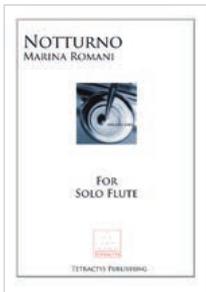
Just Flutes are holding a series of online workshops for Adult Flute players. The Monday Night Club is run by Christine Hankin, and each session takes a different focus including tone and technique to a fresh look at the Poulenc sonata. Each session lasts 45 minutes and costs £6 to attend. They take place on Monday evenings on 8 March, 12 Apr, 10 May, 14 June <https://www.justflutes.com/workshops/just-flutes-monday-night-club-mini-flute-workshops-adults-2021>





New tutor books from Astute

Astute Music has published two new tutor books for beginners, written by Clare Southworth with 24 duets written by Andy Scott. The two volumes, *Kickstart Flute* books 1 and 2, are available from [https://www.astute-music.com/store/p665/Kickstart_Flute_Book_1_\(flute_tutor\)_by_Clare_Southworth.html](https://www.astute-music.com/store/p665/Kickstart_Flute_Book_1_(flute_tutor)_by_Clare_Southworth.html)



New Tetractys titles

Tetractys Publishing, specialist publisher in repertoire for low flutes and contemporary flute, has released several new titles. These include *Notturmo* for solo flute by Marina Romani; a new low flute ensemble work by Jonathan Cohen, entitled *A Love Letter to Sharyn*, dedicated to Sharyn Byer; two new solo Toccatas for bass flute by Polish composer Andrzej Kwiatkowski-Kasnakow and new arrangements for flute ensemble of music by JS Bach, Gluck and Lassus. The collection also contains two new low flute duos—*Lockdown Loopings* for alto and bass flute by British composer Rob Keeley and *Timbral Winds* for two alto flutes by Coreen Morsink, which was recently featured on BBC Radio 3. See the full collection at www.tetractys.co.uk

Contact the editor at editor@bfs.org.uk

COPY DATES
15 Jan for March issue
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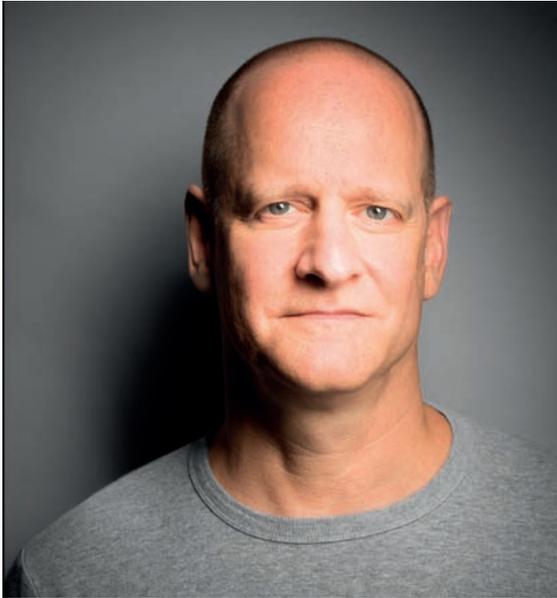
by KATY OVENS

In November 2020, American composer Lowell Liebermann and I sat down (virtually) across two time zones from our respective homes in New York and London to discuss the journey of his musical life so far. Since writing his Sonata for Flute and Piano in 1987, Liebermann has been a familiar and celebrated name to flute players all over the world. He is one of America's most frequently performed and recorded living composers and has written almost 140 works in all genres over the course of his career. As well as being a world-renowned composer, Liebermann is a pianist, conductor, Professor of Composition at Mannes School of Music (part of the College of Performing Arts at The New School), and was founding Director of the Mannes American Composers Ensemble.

“ I had it in my head that I didn't like the flute!

When did you start writing music?

My brother and I were forced, by my mother, to take piano lessons. My mother is German-born and she thought music was an important part of one's education, which is not a typically 'American' attitude. We took piano lessons, I was around eight at the time, and almost as soon as I started I began making up little pieces on the piano that I didn't know how to notate properly because I couldn't read music. So, I just put dots on the page where I thought they should go! Years later I came across some of these and I absolutely couldn't decipher them. They looked like a John Cage score or something! I had music paper and I just guessed based on distance where the notes should go. I wish I had saved them—I threw them out at some point. I always kept composing and then one day, when I was about 13, I declared to my parents that I wanted to be a composer. To their credit, we then went about looking for a composition teacher. We were just moving from Forest Hills to Chappaqua in Westchester and we found a teacher there named Ruth Schonthal who was a Hindemith pupil. She was my first composition teacher and the first piece I finished with her was my Piano Sonata Op.1, which is published, has been recorded a couple of times, and gets performed every now and then. I was 15 when I wrote it. I started studying with her before then, so there were a lot of compositional exercises and little pieces that I discarded, but this was the first real piece that I thought was worth keeping and it won a couple of composition prizes. Since then, every single piece I've written has stayed in my catalogue. So, really, I date back to being a composer since I was 15. »



Performing Mozart with clarinetist Yoonah Kim and violist Dimitri Murrath in Larissa, Greece.

The first published piece for flute is your Sonata Op. 23 for Flute and Piano (1987)—had you been thinking about or sketching for flute before that point?

No, and I really didn't think much about the flute then—I had it in my head that I didn't like the flute! What happened was, a piano piece of mine was played at the Spoleto Festival in Charleston and in Italy, and the director of chamber music, Scott Nickrenz, said he wanted to commission a flute sonata from me for Paula Robison. It was probably my first really significant commission so of course I said yes!

I had to think about my preconceptions and what I did and didn't like about the flute, and I think the reason why I had it in my head that I didn't like the flute was from all those fluffy conservatory pieces. I very much associated it [the flute] with that French 'fluff'. I really wanted to work against that stereotype and write a really meaty, lyrical, energetic, strong piece both for flute *and* piano, where the two of them would be treated as equals and the pianist wouldn't be treated as an accompanist. I knew that the premiere was going to be with Jean-Yves Thibaudet. In fact, their premiere is now on CD. It took 30 years for it to make its way but that is the live first performance! I wrote that piece and the flute world got a hold of me after that and wouldn't let go (chuckles).

I shouldn't really say I 'disliked' the flute—it was more that I didn't really think of it as an instrument that I was particularly keen on writing a solo piece for at the time. I'd written for flute in orchestral pieces before then but for some reason it was probably something I would never have written, had it not been for the commission.

Since that commission, you have given so much music to the flute repertoire! Did you expect to have such a positive response from the flute community?

That was kind of astonishing! The flute sonata happened, and then James Galway started playing it without us even meeting yet. Then, one day I was walking down Broadway in Manhattan and coming towards me was Galway's manager, Charlie Hamlen (who I knew) and next to him was Sir James, which was really funny because Sir James is short and Charlie was extremely tall! Apparently, Jimmy had just been saying to Charlie, 'Hey, I'd like to meet this Lowell Liebermann' and at that very moment I walked past them! It was a very odd coincidence. He then asked me if I would orchestrate the flute sonata for him. I said to him, 'well, if you *really* want me to I will, but I'm not sure that the last movement would be as exciting with orchestra'—because a whole part of the excitement has to do with the physical difficulty of it—'if you put all of those figures that are in the piano in the orchestra, all of a sudden all of that tension is not going to be there. I would much rather write you a new concerto'. And he said, 'Ok, I'll commission it!'

There were then other smaller pieces and Jimmy commissioned the flute and harp concerto. Actually, as a result of the premiere of the flute concerto in St Louis, that orchestra's principal piccolo player, Jan Gippo, commissioned my piccolo concerto. So, it was kind of like the proverbial stone rolling down the hill gathering moss; there was just one flute commission after another after that, which I am immensely grateful to the flute world for!

What are your main inspirations when you're composing, musically or otherwise?

Well, it's funny—I read an article in one of the flute magazines that someone had written an interpretative guide to the flute sonata and they came up with some crazy programme that was supposed to help people when they were playing it. Something about an evil gnome capturing a water sprite? I found this especially funny because when I compose I do not think about extramusical things! It is about the notes, the motifs, the rhythms, and the emotions that they evoke, but it's always *abstract* emotions. It's not, for me, tied to any kind of picture. I think of composing as working with emotions the way a painter would work with colours. I have a piano piece called *Gargoyles*, which is probably my most performed piano piece, and even for that piece I chose the title when I was actually on the last page of writing the music. So, my music is really only about the notes themselves.

My ideal for music has always been that it should be communicative and attractive on many levels. Not just for musicologists. You know, Beethoven, Bach—someone who knows nothing about music can love it but there's also the stuff in there if you want to delve deeper into it. It's multi-layered and I like art that is multi-layered.

When I was a student, when I wrote the sonata, if someone asked me what composers were my inspiration I would have said Bach, Beethoven, Shostakovich, Busoni and Frank Martin, but really, at this point in my life, everything you hear and have heard becomes an inspiration one way or another. Even if it's a negative inspiration in a way. It all becomes your musical environment and you can't help but be affected by that. That's one of the things I love about music: that it is a continuum—this very rich fabric. I think there's been a bit of a cliché or over-importance in 'important' art or music always being a radical break with what came before it—I don't see it working that way. I see it more as a continuum and a continuance.

What do you enjoy most about writing for the flute and find most challenging?

What do I find most challenging? I guess, the fear of repeating myself. Flute is a very enjoyable and comfortable instrument to write for, for me at this point. I don't think of composing in terms of enjoying or being difficult or any of those things because every piece has its own individual challenges based on that particular piece. Every instrument has its own challenges, too.

One of the great things about writing for the flute is you know it's going to be performed, because flute players are one of the most embracing of all categories of musicians in terms of actively finding new pieces and performing them and being enthusiastic about them. You know, you can have a violin sonata or a string quartet and they will sit and gather dust for years, because there isn't that same kind of drive and curiosity that I find with flute players. That's one thing that I love about the flute world and I tell all of my composition students, 'if you want to get your pieces performed, write for the flute'.



Rehearsing with flautist Ana Chifu and pianist Pavlos Sifnaios, Athens, Greece.

“ If you want to get your pieces performed, write for the flute.

Is there anything you have written that includes flute that you would love to be performed more?

I would say my second flute trio [Trio No. 2, Op. 87 for Flute, Cello and Piano]. I feel it's one of my best pieces ... it's one of my most personal pieces. It's not as immediately accessible as, for example, the first flute trio, so it doesn't get performed nearly as much. But, for me, that's a very personal and special piece. It's hard to articulate why I feel one piece is more special for me than another, it just ... is.

The only other piece that involves flute that really doesn't get performed a lot is the flute and harp concerto, but that is just because of practical matters—there just aren't that many harpists around who are actively performing concertos. I would say all of the other flute pieces get pretty regularly performed and to an astonishing amount! It's funny: at the time I wrote the flute sonata, the big American flute sonata that everyone performed when they had to perform an American piece was the Piston Flute Sonata. I have to say that, when my Sonata came along, it kind of displaced the Piston and now performances of the Piston are quite rare, which is a pity because it's a very good piece! Piston was a wonderful composer who I think is underperformed these days.

My latest piece with flute, for which the premiere was put off because of the pandemic, is a trio for flute, saxophone and piano. It was supposed to be premiered in May and got cancelled. I had two premieres that have been delayed and I'm still waiting to see when we will be able to premiere them. The other is my fifth cello sonata. That was a joint commission from the Chamber Music Society of Lincoln Center and the University of Nevada at Reno, where the musicians for whom it was written - cellist Dmitri Atapine and pianist, Hyeyeon Park - are on the faculty. »



Sir James Galway and Lowell Liebermann in a diner in New York City.

“ Sir James Galway has a picture of me somewhere crawling out of an open manhole.



A selfie with Sir James.

Would you consider having an online premiere?

I *did* have an online premiere in October! That was my trio for oboe, clarinet and bassoon [*Pastorale*, Op. 5]. It has been published so that it can be played with flute instead of oboe. That was a little short piece I wrote as a student at the age of 17, and it had never been performed ... I just pulled it out and I thought ‘hey, it’s a cute little piece’.

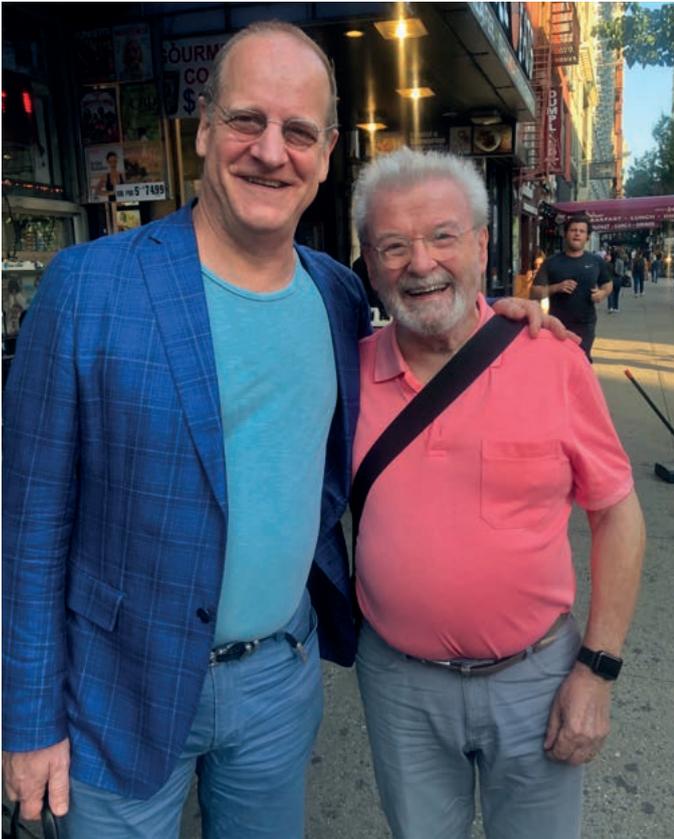
Is there a piece you’d like to write for flute that you haven’t written yet?

I’ve actually been thinking of a second flute sonata and I’ve been thinking of another flute concerto. Basically, what I like about commissions is that they make you write something that you wouldn’t necessarily have chosen to write at that moment yourself and I think that keeps one on one’s toes. There have been some commissions that I agreed to reluctantly that have turned out to be fantastic pieces and then other commissions that I thought ‘this is my dream commission’ where the piece turned out ‘meh’, so I think that commissions are a good thing. For a long time I was basically earning my living solely from one commission to another and didn’t have the luxury of turning down commissions. So, you had to write what someone was asking for. That was interesting—it’s challenging!

What was it like being commissioned by and working with Sir James Galway?

We actually spent a lot of time together when he was in New York, hanging out, going to restaurants, and kind of being crazy. He has a picture of me somewhere crawling out of an open manhole ... we would go out and just have a blast! He’s a great guy with a great sense of humour and we became friendly very quickly. Of course, when I started writing the concerto, I still didn’t know him *quite* so well, so there was this very intimidating feeling of *Oh my God, I have to write a concerto for James Galway!* But it’s funny, I’ve found it generally to be the case that the bigger star they are, the easier they are to work with, because they don’t have time for nonsense or anything. I found him to be one of the most enjoyable people to collaborate with in that way. He was in Switzerland when I was writing most of it, and I would send him faxes of a movement or a section. I remember there was one of the variations I think in the first movement, I sent him a couple of pages, and he called me up and said, ‘Hey Lowell, those pages you sent ... I can’t play them, and if I can’t play them nobody can!’ I said ‘OK Jimmy, let me re-write it. Give me a couple of days.’ I wrote two alternate variations and I called him up because I couldn’t find his fax number and he said, ‘Oh don’t bother, I’ve been practising it, I can play it.’ (Chuckles) It was real fun working with him.

I also conducted the London Mozart Players for the recording of him doing the flute, flute and harp, and piccolo concertos. I had conducted before but wasn’t so experienced a conductor that this was necessarily a naturally comfortable situation for me; he made me feel so at ease during those recording sessions.



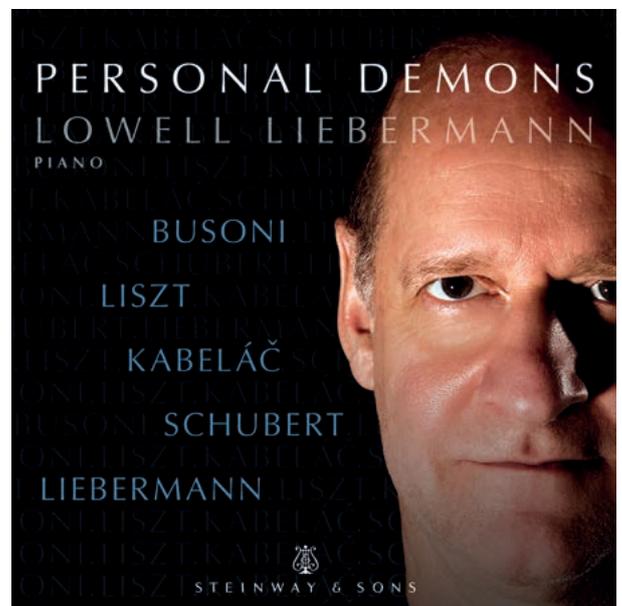
Lowell Liebermann and Sir James Galway in New York City.

How do you find balancing your life as a composer and a pianist?

It's very tricky balancing performing with composing, I find. Some people seem to do it quite easily and can go back and forth. I've always considered myself first a composer, but I've always been a frustrated performer. It's always been tricky juggling those two. In fact, one of the great pleasures of lockdown was that I finally had the time to really practise for an extended period of time and I've recorded what is going to be my first solo piano album! Its release will be on 5 February, the month of my birthday, on the Steinway and Sons label. It had been planned already and then the lockdown happened and the timing, in a weird way, worked out perfectly! I had three commissions at that point that were put on indefinite hold, so suddenly I had the time to not worry about composing and just practise hours and hours a day for lots of days.

I'm kind of obsessive; if I'm writing a piece, I can't think about anything else until that piece is finished. So, I can't just interrupt a piece and do something else with a clear mind. When I would have performing dates, I would plan breaks from composing in my schedule so I would have time to practise. It's not actually ideal. It's exhausting but it's also exhilarating and it keeps life interesting. I find, as a composer, that the performing is absolutely vital to keep the composition fresh so that I do not forget what the performing experience is like. I think it's possible for a composer to forget that, to forget about the sheer physical joy of performing certain things and the joy of communicating. So, for me, it is absolutely vital that I keep one toe or at least one foot in the performing lake! »

“ I've always been a frustrated performer.



LIEBERMANN

Chronological list of works for flute

Pastorale Op. 5 for oboe (or flute), clarinet and bassoon (1978)

Sonata for Flute and Piano Op. 23 (1987)

Sonata for Flute and Guitar Op. 25 (1988)

Fantasy on a Fugue by JS Bach Op. 27 for wind quintet and piano (1989)

Concerto for Flute and Orchestra Op. 39 (1992)—also arranged for flute and wind band

A Poet to His Beloved Op. 40 for tenor, flute, string quartet and piano (1993)

Soliloquy Op. 44 for flute solo (1993)

Concerto for Flute, Harp and Orchestra Op. 48 (1995)

Concerto for Piccolo and Orchestra Op. 50 (1996)—also arranged for piccolo and wind band

Sonata for Flute and Harp Op. 56 (1996)

Eight Pieces Op. 59 for solo bass flute, alto flute, C flute or piccolo (1997)

Five Pieces from Album for the Young Op. 79 for flute and piano (2002)

Trio No. 1 Op. 83 for flute, cello and piano (2002)

Trio No. 2 Op. 87 for flute, cello and piano (2004)

Air Op. 106 for flute and organ (2008)

Night Music Op. 109 for flute, clarinet and piano (2009)

Air for Flute and Orchestra Op. 118 (2012)

Elegy Op. 119 for clarinet (or flute) and piano (2012)

Ice Music Op. 121 for flute, clarinet, violin, cello and percussion (2012)

Trio Op. 137 for flute, alto sax and piano (2020)

If you were stranded on a desert island, what would be on your list of discs and a luxury item to take with you?

I think my luxury item would be my Mariages Frères Marco Polo tea—I'm a big tea drinker! It's a French company and it's the tea I drink every day. Different kinds of perfumed tea, floral and fruit, spices and things ... I actually get them delivered from France because they're difficult to find here!

For the discs:

Alkan—Concerto for Solo Piano: John Ogden

Brahms—*Die Schöne Magelone*: Dietrich Fischer-Dieskau, Sviatoslav Richter

Haydn—Cello Concerto in C major: Arto Noras, Helsinki Chamber Orchestra, Okku Kamu

Humperdinck—*Hänsel und Gretel*: Fischer-Dieskau, Moffo, Donath, Ludwig, Auger, Popp, Munich Radio Orchestra, Kurt Eichhorn

Mozart—Sonata for Two Pianos in D major: Josef and Rosina Lhévinne

Schubert—*Die Winterreise*: Gerhard Hüsch, Hans Udo Müller

Shostakovich—Symphony No.10: Philharmonic-Symphony Orchestra of New York, Dimitri Mitropoulos

Stravinsky—*The Rite of Spring*: Paris Conservatoire Orchestra, Pierre Monteux

If I was also allowed to bring just one of my own recordings, it would have to be:

Lowell Liebermann—Flute Concertos: Sir James Galway, the London Mozart Players, Lowell Liebermann



P

A portrait of Joseph Moran, a middle-aged man with a shaved head and blue eyes, wearing a dark blue blazer over a dark t-shirt. He is looking directly at the camera with a neutral expression. The background is a plain, light-colored wall.

“ I’m a big
tea drinker!

Treasures from the past:

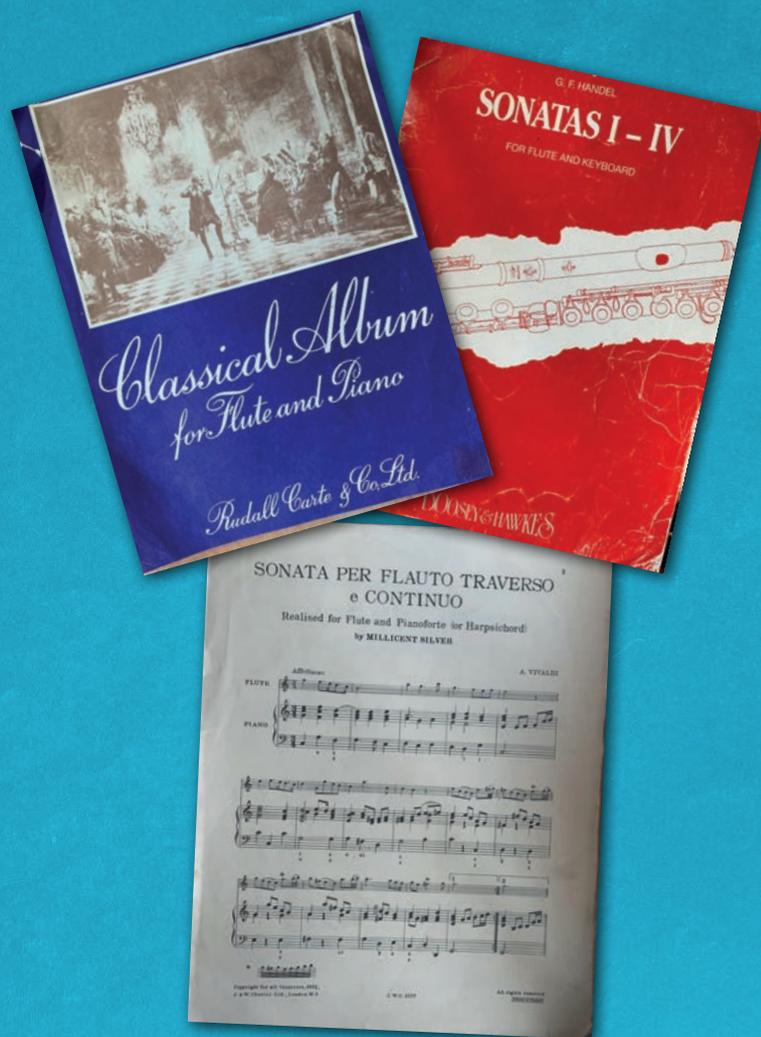
Atarah's teaching repertoire published pre-2000

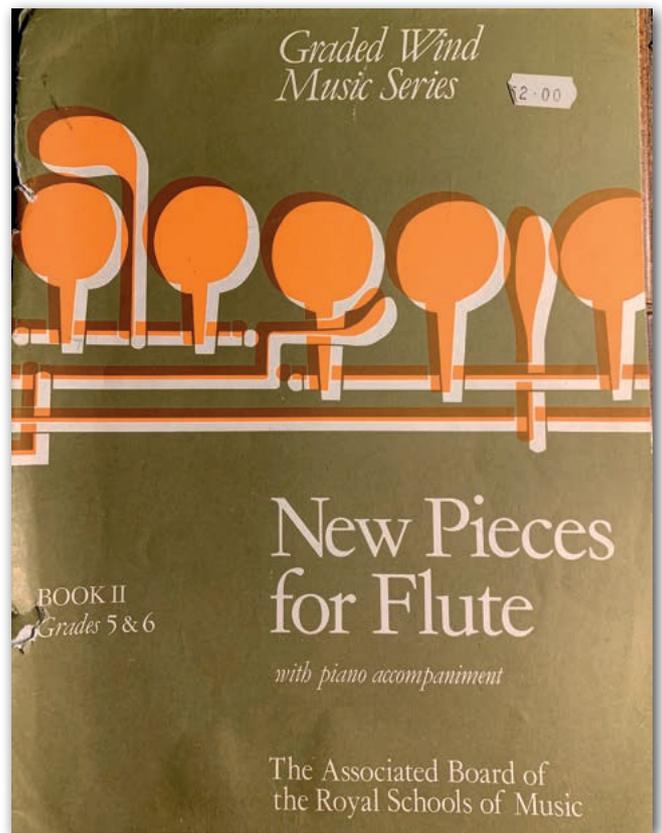
by ATARAH BEN-TOVIM

In the Christmas period I decided to tidy up all the music used in my teaching career of sixty-eight years. I began young! The thought was daunting, and complicated by memories of all the students I had taught each piece to. It's hard to realise now that back then almost no-one under twelve played a wind instrument, as children didn't start till secondary school, and very few girls, even then. Mind you, many had had piano lessons. This meant the beginning was faster. There were also very few teaching albums to buy and even fewer recordings to listen to on scratchy 78 rpm acetate records. The ABRSM exams for woodwind started at Grade 3 and then jumped to Grades 5 and 8. So, as a result of my tidying, I began by making a list of my early top thirty teaching pieces and albums for Grades 1-5 that were published pre-2000.

As Maria sings in *The Sound of Music*, 'Let's start at the very beginning, a very good place to start'. I started learning in 1952 with *Classical Album* published by Rudall Carte, followed by Handel's F Major Sonata. So hard to get that tricky second movement perfect. Next came sonatas by G. Finger and D. Purcell (Carte Hawkes). Then, bliss, performing with the strings of the school orchestra the Telemann Suite in A minor (Peters Edition) and Vivaldi's Sonata in C, arr. Millicent Silver. And Mozart's *Andante*, the *Dance of the Blessed Spirits* and the Edward German Suite, a rarely played work which awoke in me a lifetime passion for British composers.

I started teaching at thirteen. All I remember of my first pupil was that he stood six foot, four inches, so I had to climb on a chair to show him the fingering. By the time I was a student at RAM with Gareth Morris, I was teaching on four days a week: flute, piano, sax and recorder, using the ABRSM repertoire. In those days one had to buy each piece separately.





“ I had to climb on a chair to show him the fingering.”

My teaching repertoire was:

Forty Little Pieces in Progressive Order for Beginner Flutists
arr. Louis Moyse (Schirmer 1956)

The title says it all. A wonderful album of pieces, as are many of the Louis Moyse albums published at that time! It cost too much for most pupils to buy.

Flute Fancies arr. Hugh Stuart (Boston 1962)

This was marketed well and became the most popular album—and it was much cheaper than the Moyse albums! Purcell’s *Rigaudon* was always a breakthrough. As was *Greensleeves* and the theme from *Scheherazade*.

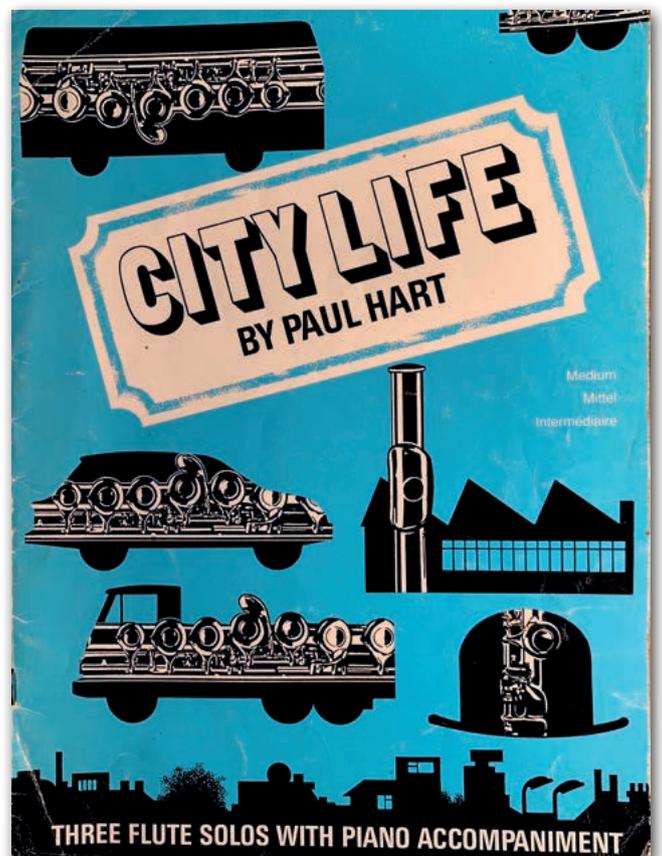
Sonatine by Claude Arrieu (Amphion 1946)

A wonderful first movement that I never tire of teaching! Claude Arrieu was the pen name of Louise Marie Simon. The only other female flute composer in that period was Cecile Chaminade. As to female performers, there was Lucy Dragon in the Twenties and Elaine Schaffer, who was my inspiration.

Fourteen Pieces by Charles Koechelin (Salabert 1953)

Many of these were set for exams. Although great for finesse, I don’t think they would go down well today with modern youngsters.

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Solos for the Flute Player arr. Louis Moysé (Chappell Shirmer 1961)

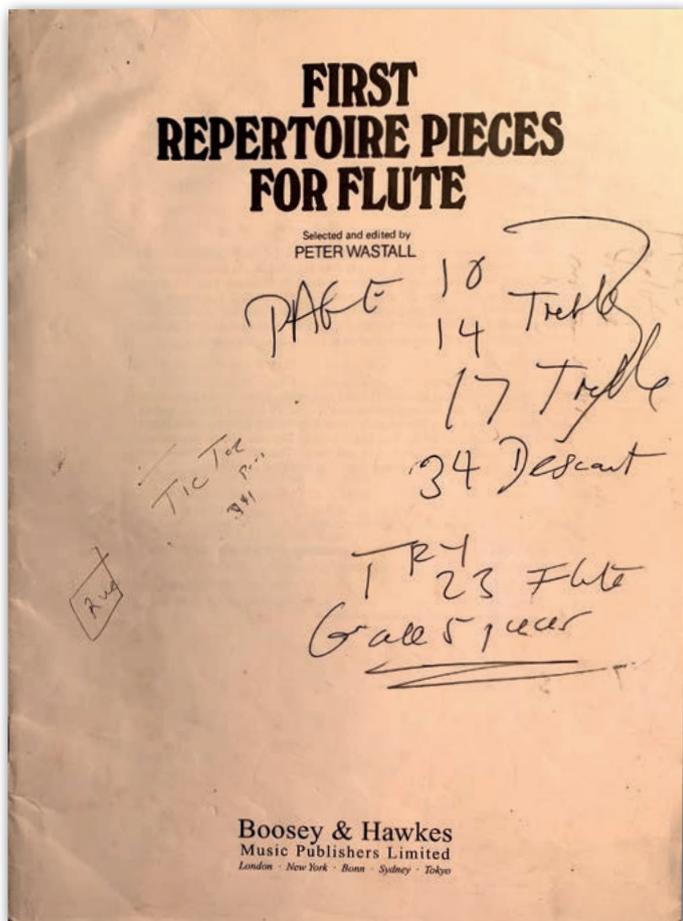
Moysé again! Twenty-two fabulous pieces including Berlioz's *The Trio of Ishmaelites*, Bizet's *L'Arlésienne* and the *Entr'acte* from *Carmen*, Haydn's *Adagio* and Mozart's flute quartet *Adagio*. One of the very best albums of classical orchestral repertoire available in those days.

Classical Music for Flute arr. Wastall (Boosey & Hawkes 1976)

Thank you, Peter Wastall, for all your books! I must have taught the Hook Sonata to more than fifty pupils. And the unknown J.C. Bach's *Andantino* and Devienne's *Adagio* are wonderful plums in the advanced repertoire for adult students.

Flute Solos arr. Wye Vols 1, 2 and 3 (Novello 1976)

Of Trevor's many invaluable publications, Vol 1 will always be my favourite, which I still play today. *The Russian Melody* and *Nel Cor Più* are two staple pieces for adult pupils.



In the 1980s, largely thanks to Simon Hunt's Pan Educational Music, flute publishing really took off. He published over 150 solos, albums, studies, teaching books and some previously neglected Taffanel. He even commissioned a female composer, Cecilia McDowall—see next page. Also Faber, Novello, Boosey and Chester published many valuable works boosted by the exam market.

First Repertoire Pieces for Flute arr. Wastall (Boosey & Hawkes 1982)

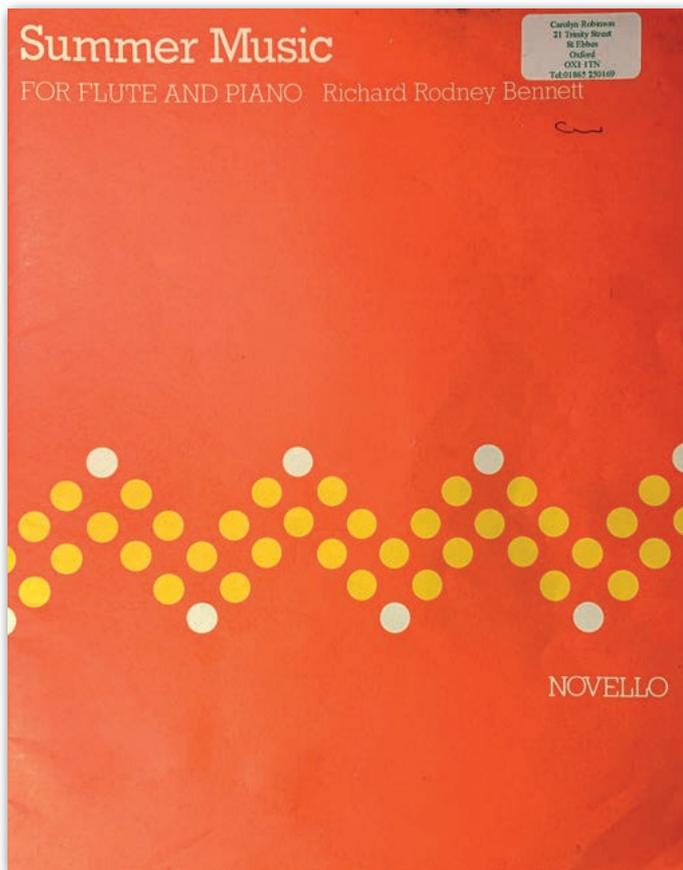
Another great Wastall book with arrangements of Popp, Garibaldi, Andersen et al.

Summer Music by Richard Rodney Bennett (Novello 1982)

I did a jazz gig with Richard at the Royal Festival Hall in 1980. It was my one and only venture into jazz and very scary! *Siesta* was set for Grade 5, and students all loved it. It's a glorious movement starting on a low C#—perhaps the best ever piece for low octave flute. Forton Music did me a lovely arrangement of the work for flute choir.

Contemporary Flute Solos in Pop/Jazz Styles by Bill Holcombe (Musicians' Publications 1983)

Revolutionary back then, with *Lazy Afternoon* a gorgeous Grade 5 piece and *Swinging Flautist* for Grade 4, the first really valuable piece published in this swingly style—AND it came with an accompanying cassette!



Six Pastiches by Cecilia McDowall (Pan Educational 1986)

At last, another woman composer! Thanks to Simon Hunt for publishing these. There's something for everyone: Menuet, *Comic Song*, *Romantic Song* and *Music Hall*. They are so clear and beautifully laid out. I hope the Boards will use them again—and her *Russian Encounters*.

Clowns by Paul Harris (Novello 1988)

This was a great favourite with the kids—each piece a valuable learning aid, but fun to play, with a nice easy piano part. A lovely memory of forty children playing these pieces in unison at Hindhead summer school.

All Jazzed Up arr. Paul Hart (Brass Wind 1987)

This album motivated so many pupils. *Bertie's Blues*, Elton John's *Song for Guy*, Debussy's *Cakewalk* and *No Dice* ... I still use them.

Going Solo arr. Davies and Reade (Faber 1988)

Quite a challenge, teaching Paul Reade's *Ragtime Doll*. He wrote the *Blue Peter* theme. His wonderful *Victorian Kitchen Garden*, originally for clarinet, is now published for flute.

Melodies for Pleasure arr. Hunt (Pan Educational Music 1984)

I still use these unaccompanied themes for adult flute courses. Good for sound quality, intonation and breathing. Gounod's *Little Symphony*, *The Swan* in F, *Jeannie With The Light Brown Hair!* (I also use Simon's three *Gymnastics* study books—just the best).

Solos for Flute arr. Donald Peck (Fischer 1984)

An amazing bargain. Every teacher I know has used it. All these timeless pieces are great value for young and old.

First Book of Flute Solos by Pearce and Gunning (Faber 1984)

One of the very first albums for the younger pupils. Some interesting contemporary pieces like *Echoes* and *Chicken Chowder*. Chris Gunning wrote the theme for the TV series of *Poirot*.

Flute Favourites arr. De Smet (Fentone 1984)

Mozart's *Andante*, and *Tambourin*. How I hated teaching these to children! Gluck's *Blessed Spirits* for Grade 5 was a torture for me.

Microjazz for Flute by Christopher Norton (Boosey and Hawkes 1985)

A wonderful book that I used for so many exams. The cover still moves me! The *Duet* set for Grade 1 is perfect for counting. As is *Young at Heart* in Grade 3 for tone and emotion, and *Haiku* for Grade 5. Many of my adolescent girl pupils loved it. So why aren't we still using this?



»

Easy Ravel Pieces for Flute and Piano arr. Robin de Smet (Pan Educational Music 1989)

With so few simple French pieces published back then, it was a joy to find arrangements of orchestral repertoire. *Beauty and the Beast* on bass flute is fabulous!

Amazing Flute Solos arr. Harrison (Boosey & Hawkes 1990)

I use this still, as well as the saxophone and treble recorder editions. Where else can one find a theme from Dvořák's Cello Concerto, plus Scott Joplin and Prokofiev and Bernstein's *America*?

Time Pieces arr. Ian Denley (ABRSM 1990)

His scale books tortured so many students! The Lennox Berkeley *Prelude* is a great piece. I still use Ian's *Time Pieces* for sax and for treble recorder.

Making the Grade arr. Lanning and Frith (Chester 1992)

Such fun! *Yesterday*, *The Birdie Song*, *The Entertainer*, *Summertime* AND *Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini*.

Useful Flute Solos arr. Graham Lyons (Useful Music 1992)

The title is right: lots of tricky exam pieces from Corelli's *Preludio* and Mozart's *Papageno's Song* to Graham's own *Waltz of the Lions* and *Danish Blues*.



Music Through Time Book 1 arr. Harris & Adams (Novello 1992)

This shook the market as the first of the Harris and Adams repertoire: big books well laid out with lots of Grade 1 exam pieces that bring back memories. Mozart's *Slave Dance*, Boehm's *Du, du* and Sullivan's *Prithee, Pretty Maiden*.

The Magic Flute arr. Hare (Boosey and Hawkes 1994)

Several good exam pieces here. *Frankie and Johnny*, *These Foolish Things* and some pieces from *West Side Story*.

Caribbean Suite by Bryan Kelly (Hunt Edition 1995)

A favourite with all. 5/8 conquered! *Whistling Song* and *Calypso* are lovely to teach. Bryan also published these as flute quartets.

Play Latin arr. Wye (Novello 1997)

Among the many excellent books Trevor gave us, I especially love this one. *Tico Tico*, *La Camparsita*, etc. I use this more for sax than for flute. I also use Trevor's excellent Fauré Album with the *Cantique de Jean Racine* that we all play at the end of the BFS Convention.

Whew! And I still have 120 study books and over fifty books of orchestral extracts to sort out, as well as my collection of works by British composers for next time!



Moyse said ...

by TREVOR WYE

In 1965, I heard that the legendary Marcel Moyse was giving masterclasses in Boswil, Switzerland. William Bennett and I decided to go and drove out by car, arriving in the evening of September 5. There were two classes each day and there were about 40 in the class, which was held in Boswil Church. The set-up allowed anyone who wanted to play, to do so. Even if the player was of a low performing level, it was interesting to see how Moyse dealt with their problems. I attended each summer for the next 12 or so years and for the first four years, made notes of

“ *When I hear vibrato in this piece, I think the flute is drunk.* ”

the quotable things he said. Everything in *italics* is his comment, unless shown otherwise. In the classes, I always sat in the front row so as to hear everything clearly.

Moyse spoke ‘Franglais’, a mixture of English with some French and often, words were missing from the sentences. I have not reflected that in the transcriptions and have filled out the sentences so as to make reading it easier.

They do offer good advice and I hope you enjoy them. »



TREVOR WYE

Summer School.

“ If the note doesn't come out,
just shrug and say,
'OK. See you later!'

Notebook No.1 1965

Only people with a bad tone use much vibrato.

The fingering is almost nothing; the real technique of the flute is in the lips and the colour.

In conversation: He wrote the 50 Variations on the Bach Allemande to show the various approaches one should make to the piece. The 50th Var was written as a joke in the jazz style, but I have never met anyone who could sight read it without a mistake.

About Handel, Telemann and Loeillet, etc: When people talk about improvisation, I listen and understand, but do not want to know. This has no interest for me. I take pleasure with other music. Whatever you do with improvisation, it must be interesting to the listener. I like baroque music as it is and if you do not agree with me—so! I take my pleasure with romantic music.

His staccato has to be heard to be believed! So bell-like and singing.

He often says he learnt pieces from singers just by listening to them.

When someone plays fast scale passages, he slows them down and asks them to think about every note instead of rushing. The effect he got from a man playing Doppler was incredible; every note was heard ...

After you have practised all afternoon, perhaps the next day, pfttt! You can't play. Don't expect to feel relaxed after walking up a mountain all day; the lips are fragile and sensitive.

Octaves: to practise two Fs, (for example low and middle F), in order to get a good colour, practise using the middle of the octave, B natural, as a pivot note, like trying to cross a river and using a stone in the middle as a crossing point. (He demonstrated intervals larger than two octaves slurred which were quite fantastic)

C major and G major are 'dry' keys. Ab is very expressive. Why not play the Bach Partita in Ab which would show a better colour?

When he was demonstrating expression in major and minor scales, he put his arms around me and said, 'I love you' three times in different ways.

He played Andersen (24 Studies) No. 3 and demonstrated how to take the greatest care with the less important notes while always singing the melody well first, then keeping the same effect while playing the accompaniment.

To a man playing Taffanel's Fantaisie: When I hear you play this music, I wish to leave—unless I hear you taking pleasure in playing it!

When playing leaps, try not to move the lips. If the note doesn't come out, just shrug and say, 'OK. See you later!' Then go back and practise it until it returns.

His book, *Tone Colour Through Interpretation* (Melody Book): The dynamic marks are entirely up to you. I play this one way: you may want to play an entirely differently way. OK. It's up to you.

Someone played Massenet from the 'Melody Book': Vibrato in this piece is a great mistake as Massenet has already put the sentiment into the music. If you notice the vibrato when someone is playing, then it is too much. If it is not protuberant, it is OK. When I hear vibrato in this piece, I think the flute is drunk.

In Demersseman's *Oberon Fantaisie*, Moysse played with 'slow' fingers like a portamento, to show a more expressive effect.

In C major, the tone is dry; in Db, it is rich!

When making a leap from low to high, if it is difficult, don't help the lips by tightening! The second or third time you will get it because the lips become warm. But don't help them ...

Don't develop your tone as though your eyes are closed and as if when you open them, the light is too strong, so you close them again. Make the lips think for themselves and don't push octaves or leaps. Put in a little life on the first note. The second note? He doesn't exist!

When I practise, it takes maybe 20–25 minutes to get down to low C. (He always starts in the middle register. I had experience of his practice method when he stayed at my house in England and I listened as he practised every morning.)

98 players out of 100 don't play music. They play the flute. They don't care about the listener but only about their own beautiful tone.

When you play a melody, think exercise; when you play exercise, think melody.

I prefer a beautiful melody to a fantastic technique.

He frequently plays Reichert's 7 Daily Exercises (No. 2) and obviously loves this. He plays it slowly and very expressively. In Reichert's other studies which modulate, he behaved like someone rather mischievous peeping round a corner, most expressive and sweet with a lovely tone.



Moyses teaching.

Staccato: *Plant nails in the sky.*

To a Bach player, *'I don't think I am right, but I know you are not right.'*

His attitude to Bach: *The slurs don't really matter: what one player likes, another doesn't, but whatever you do must not detract from the melodic line.*

De la Sonorité: *This must be played like a beautiful melody.*

He told the story of his first going to the USA without any money. Georges Barrère was away and Moyses was offered his job temporarily, though Mrs Barrère had said, 'We cannot pay you!' Moyses said, 'Afterwards, I had no money, so I went to a pawnbroker to pawn my flute. I told the pawnbroker, 'It is a great flute.' He said, 'I am sure,' but only offered a small amount of money. So I took it out of its case and played it to him. He said, 'Yes, you have a great flute and offered me \$125.00 (more than he expected). When I practise, I try to think of getting the pawnbroker to pay me more money.'

I never record Bach because I am never sure how to play it. It is so extraordinaire! With Bach, I will only give my opinion. I will not say, 'This is how you play Bach.'

Bach Sicilienne: *You practise a few notes and then a few bars, and then more, and you are happy! The next day, it is worse!*

A man played *Syrinx*. He made him play it exactly in time with the written rhythms.

How a musician can hold a note for a moment without becoming expressive, I will never understand!

“ *Put a little more vitamin in your tone.*

Notebook No.2 1966

Whatever key you start to play in, play a 'prelude' in that key to get the right mood for the piece.

Do not show your own temperament, but that of the music.

Don't put in too many crescendos and diminuendos. This comes from a time when woodwind players did this because there was little else to do.

Bach e minor Sonata, 1st movt.: *You must feel 4 not 8 and phrase it in 4. Keep it walking!*

There is no 'echo' in Bach. Play this the natural way.

I always sing a bar to myself of the Bach Sicilienne (CPE[?] Eb Sonata) to get the atmosphere.

Don't practise double tonguing slowly, but fast in small chunks, at the same speed it should go. (Fauré Fantaisie)

Gaubert Madrigal: *If you break the melody, it is certain you will break your neck!*

When playing groups of dotted quavers followed by semiquavers, the little note should hardly be heard.

Demersseman: Grand Solos: *You can laugh about this music—but play it first!*

Each time you have something difficult, make up some exercise to practise it—not the piece.

When you play these melodies, you have to learn to cry.

When practising something which has low notes, play it at the octave higher first and descend in semitones until the original key is reached.

To someone pushing the headjoint too hard against their lips: *'If you are blowing correctly, I should be able to make vibrato on your headjoint with my fingers.'*

When you have a difficult passage, don't practise quickly. Play slowly and very evenly at first.

You must feel the atmosphere of the piece before playing it. This is very important.

Michel Debost was at the class and said, *'Moyses is not trying to make everyone play like him: many of those here think this is so. He simply tries to get to grips with the music and tries to help them improve the tone the player prefers. He tries to show the music and not the flute.'*

Notebook No.3 1967



TREVOR WYE

Moyse teaching.

You will become sick if you keep playing your C#s like that!

Put a little more vitamin in your tone.

I have played Mozart Concertos maybe 250 times—I practise the Concerto maybe 1 hour before, but I play many exercises before.

The Reichert Study No. 2 is the best exercise to practise vibrato.

I don't want you to play this study (Andersen Op. 15, No. 3) like (he mentions a famous player) because (tapping his head) he is empty.

When you can't give more crescendo, give accent instead.

Arthur Honegger looked at a composition from a student, and said to him, 'if you built a bicycle like this you would break your nose.'

When you make a mistake, always begin the WHOLE sentence again.

If you have a bad day with your flute, put it to bed—and go to bed yourself.

Alors! You have a gold embouchure? Yes? I want the tone the same!

Don't change the colour in a phrase just because it is easy.

William Bennett's comment: *'Amazing how much Moyse's tone sounds (projects) at the other end of the church'*. Moyse, though sounding small close to, has a full tone and great carrying quality when heard from a distance. To check this, I got up from my chair and went to the other end of the church to listen to him. Moyse's tone carried beautifully: the student's playing sounded louder close to, but his tone didn't carry to the back of the church.

I never practise the high register. It makes my lips too tense and so I practise the low register and later in the day, I am able to play in the high register without effort.

To a man who had poor breathing: *I don't care about your breathing—I can do nothing about it. We don't practise your chest here, but the flute.*

As well as improving a student's ability to play a piece with a good interpretation, Moyse sharpens the student's ability to look at himself.

When you teach, it is better to play the study to the student so that he will not make too many mistakes which are difficult to correct later.

When a composer is interested in a particular note, he will add a grace note.

Don't use harmonics unless you have to, otherwise you have to tell your audience, 'I am so flat because I am using harmonics.'

Tulou taught Dorus, who taught Taffanel, who taught me.

I would like to leave behind a tradition for all flute players: a respect for the music.

I admire Taffanel above all players. He was a great player, a great musician and a great man. I never play like Taffanel but I always try. When I play, I think of Taffanel sitting beside me. People ask me, 'Why, if you like Taffanel so much, why don't you play like him?' I try, but I can't.

You have only to learn the flute with your ear and your brain, NOT your tongue, lips and fingers.

The accent of the syncopé (syncopation) is not my rule; it is the rule of life.

I practised the Beethoven Violin Concerto for 6 months to find out what it is possible to do on the flute after hearing the great violinist, Fritz Kreisler, play it.

You need to practise the breathing as you practise the notes.

“ *Your staccato is like noodles: wet and limp.* ”

Your playing of this piece is like you are drawing on wet cigarette paper.

You must have bought that F# in a five-cent store!

When I was young, I was not well and used to get up at 5am every morning to go for a long cycle ride. After an hour or more, I would stop at an auberge for a glass of beer and some cheese. One morning I remember very well, I stopped at an auberge, opened the door and the room was in dark shadow all but for a beam of sunlight coming from one of the shuttered windows. I was in no hurry for my beer and the owner, a blacksmith, was hammering in the back yard, so I didn't shout for him. I just sat and listened to the sound of the large grandfather clock in the corner slowly ticking—each second ticking away a small piece of eternity. This picture I always think about when I play the Largo e Dolce in the Bach b minor Sonata.

To a girl who played the wrong rhythm time and time again: He explained and then asked her, 'Do you understand?' She said, 'Yes' and played it wrongly again. Moysesaid, 'I want the last note shorter. NO! Excuse me. The MUSIC wants the last note shorter!'

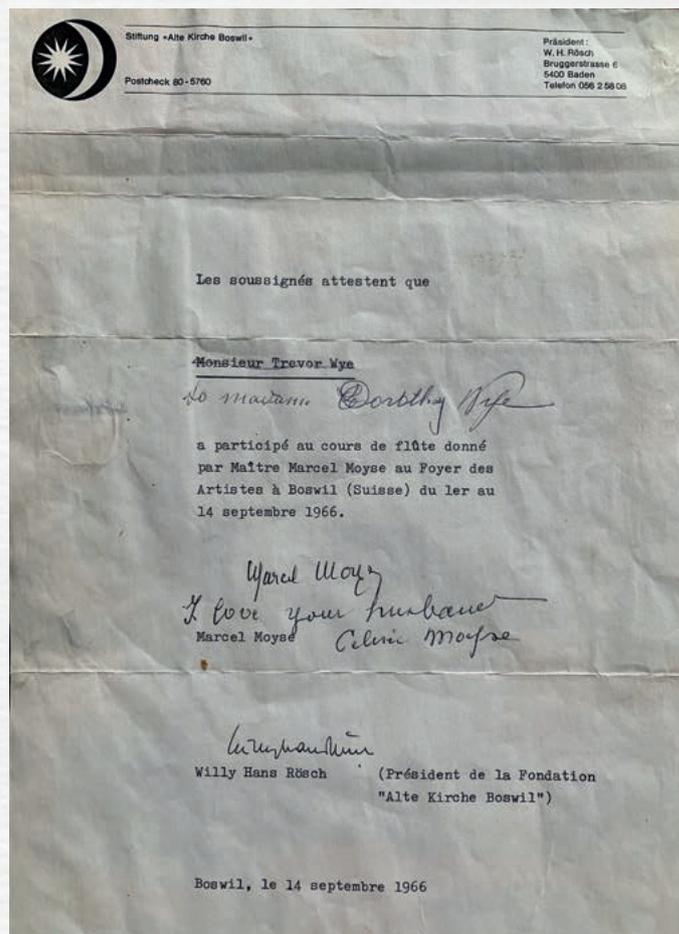
To a boy who played a 6/8 movement of Bach badly: You sound as though you are sick. If a young pretty girl said to you, 'Do you love me?' and you replied, 'Er ... yeah', she would not believe you. I don't believe you when you play the flute!

The A major Sonata of Bach: I have never played this music at a concert. I regret it. I have never practised this piece. I know what is in it and how to teach someone, but it has never appealed to me to play it as I do not like it so much.

To a young man: It is possible that you have not the character and personality to play Bach but I will at least make you play it correctly.

CPE Bach wrote to his father to ask, 'Should I start this trill from the upper note?' His father (JS) replied, 'Yes of course'. I am sure JS didn't want all trills to start from the upper note, but because of this letter, everyone starts all trills from the top whether it sounds right or not. It is wrong to do this: use your brains.

Handel Sonatas: I am a bad teacher for this music. I did study the G minor, B Minor and G Major Sonatas with Taffanel.



After the three weeks of Masterclasses with Moyses in 1966, a dinner and Presentation Ceremony was arranged in a nearby hotel. During the dinner I joked with Moyses's wife, Celine and after the dinner, as the official Attendance Certificates were being formally signed by both the Course Director and Marcel Moyses, his wife saw him signing this one and said, "Give me that, Marcel!" She then altered it.

I don't play French style, or German style or other styles: I try to play in the music whatever the composer requires.

I am not a musicologist: I don't know the music of Monteverdi, Vivaldi and others. I analyse music by instinct and sentiment.

In Germany, they have many players who spend their time looking at Bach and saying, 'Is this a grupetto or a trill or something?' The music for me lives by its life and not by musicology.

'I want to hear the notes.' Someone will say, 'Oh it is the value of the notes he wants?' No, it is not the value but the effect of the value.'

Your staccato is like noodles: wet and limp.

If one person in a hundred understands you, it is enough. »

“ If you join your notes like a plumber joining pipes, you will have some water for your kitchen.

Notebook No.4 1968

Articulation: you should practise with a good violinist; they understand.

I have often been asked why I didn't record Bach. Firstly, it is too difficult and secondly, no one will be happy. Someone in Copenhagen will not like it and someone in London will not like it and someone in Zurich will not be happy ...

Bach: Play the appoggiatura with love.

Some peasants were talking about a new doctor—is he good? One peasant said, 'I will try him'. He went to him and said, 'Doctor, I have a pain in my stomach and sometimes it goes up and sometimes it goes down'. The doctor knew he was trying to be funny, so he replied, 'You have gas and it doesn't know which way to go because your face looks the same as your bottom!'

Don't play that way because I ask it of you, but because you love it.

When you play this aria (Mozart), the silence becomes part of the music—it is so beautiful.

He learnt with Hennebains how to place a note with the tip of the tongue between the lips: like pulling a cork out of a bottle—but a SMALL cork!

If you join your notes like a plumber joining pipes, you will have some water for your kitchen.

Taffanel's music: People say this music is empty and no good. It is the intelligence of the people which is empty because they don't understand.

If you do not kiss your audience, they will not kiss you.

Do not forget that the flute is an instrument poor in 'dramatique'.

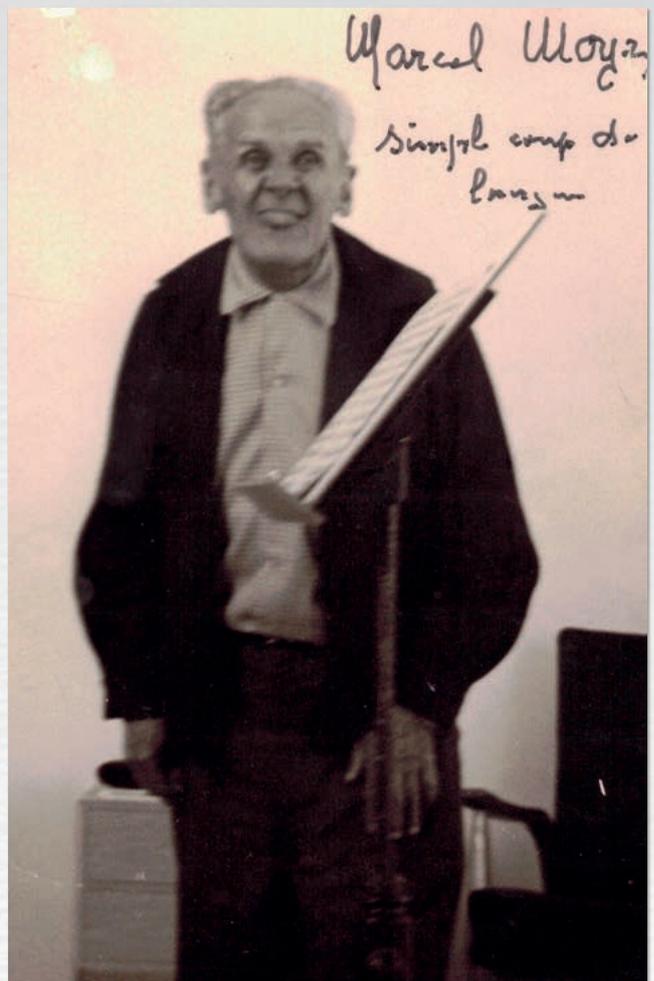
I consider the flute to be a terrible fortress! But even with an impregnable fortress, there's always a little way in.

Don't blow in the flute: give it your warm breath.

I detest the flutist who says, 'Play this note softer'. The student will play it softer but not understand why.

If you take a breath, this I can accept—but if you stop the music, this I cannot accept.

Play the music the feeling way, not the cerebral way.



TREVOR WYE

NOTES ON SYRINX

I questioned him in the late 1970s about Debussy's *Syrinx* and made notes from his comments. 'I played from the original manuscript', he told me. He described it as a large double page with the music double-spaced and entitled *La flûte de Pan*. 'I remember there were maybe one or two wrong notes and a barline missing'. (The latter is important because another player claims that Moyse said, 'There were no barlines'. He was mistaken, probably due to Moyse's accent and unclear diction). Moyse was quite clear to me, 'One barline missing'. Long after Moyse died, this description is borne out by the finding of the Brussels manuscript: the music is double spaced; there's a wrong note and **only one barline missing**. Also, there is no accent on the B three bars from the end. As Moyse told me, 'I believe it was a *diminuendo*'.

A piano accompaniment for the Moyse 24 Studies is available here: <https://scorevivo.com/product/24-little-melodious-studies/>

For further reading, see Trevor Wye's book: *Marcel Moyse. An Extraordinary Man. A Musical Biography*. Winzer Press www.winzerpress.com

Have flute, will travel. *virtually ...*

by LIS LEWIS

There are many definitions of a flute. As BFS members, we usually think of the flute as a musical instrument, developed in its final incarnation (apart from minor tweaks) by Theobald Böhm in the mid-nineteenth century and on which we play a variety of music with many other musicians. Of course, there are also a cornucopia of historic and world flutes on which we could play many other types of music, in a massive variety of situations—or we could do if we weren't all left rather high and dry, staying safe, during this current COVID crisis ...

This short article aims to remind BFS members that there is a world of flutes out there—even if we can't physically go there right now, we can use the idea of “flute” to help us travel in our imagination—seeing the world through a “flute” lens to help build our “bucket” lists for when we can travel in the future.

Importantly for this article, the noun “flute” refers to many other things, geographic places, and techniques as well. Of course, it is impossible to know what is imitating what, but this article is a light-hearted look at what the word “flute” can refer to, in these rather strange times of COVID-19 lockdown, giving us hours of fun with flutes on the internet. If you want to know about different makers and materials etc., this isn't the article for you—a vast amount of detail can be found on the internet in a variety of places, to which I will refer in due course. I'm also not including any definition of “flute” that might prove to be too slangy and potentially embarrassing and something I definitely wouldn't tell my mother about ...

Around the World with 80 Flutes (or thereabouts)

When I can travel, I'd like to visit the flute cave in China with its stalactites and stalagmites with multi-coloured illumination—OK, it's really called the reed-flute cave! Also known as *The Palace of Natural Arts*, it is a landmark and tourist attraction in Guilin, Guangxi, China. The cave is named after the type of reed growing outside, which can be made into flutes. Inside, there are more than 70 inscriptions written in ink, which can be dated back as far as 792 AD. It has been an attraction since ancient times, rediscovered in the 1940s.



Reed-flute cave, China.

MATZE BOB, UNSPLASH



Biwako Yoshi Flute Road, Japan.

CYCLISTWELCOME.JP

I'd also like to ride my bike or walk on the Japanese flute road (Biwako Yoshi Flute Road)—just for now, I can virtually do some of the journey online.



Interesting to see Flute Street in Rynfield, Benoni, South Africa (virtually, on Google maps). Fascinating to see that neighbourhood on the other side of the world and contrast it with my own. I'm looking forward to the freedom to walk along Flutemakers Mews in Clapham Common, London [just behind Albert Cooper's old house on West Road—Ed.] when COVID is history. Likewise, I'm building a list of hostelries to visit when the moment arrives for freedom to travel: *The Flute* pub in Liverpool, *The Flute and Tankard* in Cardiff or Solihull's *The Flute and Flagon*. How on earth did they get their unique names?

What's in a name? A flute by any other name would sound as sweet ...

From the sublime to the faintly ridiculous—how about belatedly celebrating the New Year (or any other excuse) in style with a glass of bubbly, in—you've guessed it—a champagne flute. It would taste as sweet ... How many different designs of this beautifully named glass can you find? Check out the BBC's guide to quick cocktails and mocktails to make full use of these drinks' receptacles ...



Now to cooking—made a pie recently? Did you “flute” the edge? That is to say, did you crimp the outside edge to make it look neat and not burn? Or maybe you used a fluted dish?



Then to fashion—fluted sleeves are in fashion. Yes—they really are! This means sleeves that are loose at the wrist, and somewhat similar to the 60s style of bell bottoms transferred to the arm!



And now architecture: think of those fluted columns in Athens for example. Apparently, the majority of ancient Greek and Roman columns were fluted—but not all. These are narrow channels or grooves running up and down the length.



HANS REMIERS, UNSPLASH

The fluted columns of the Parthenon, Greece.

Back to the world of aerophones via an imaginary aeroplane ...

Let's now cross the Atlantic for a whistle-stop tour of the Dayton Miller collection. This vast and amazing treasure-house must be one of the seven wonders of the flute-playing world. This is definitely on my bucket list. Since I can't visit it in person at the moment, it is fun to visit online—and even do a bit of virtual sight-seeing at the nearby, more famous Capitol Hill (www.capitol.gov), seen in an extraordinary manner in recent news reports. The collection itself contains nearly 1,700 flutes and other wind instruments, statues, pictures, books, music, tutors, and other materials mostly related to the flute. The flutes are both Western and non-Western examples, dating from the sixteenth to twentieth century. It is really entertaining to see the many cartoons and other pictures depicting the flute, including many famous historic names, and to see the wide variety of materials and flute designs played through the centuries.



LIBRARY OF CONGRESS, MUSIC DIVISION

James Gillray: *A Little Music or the Delights of Harmony*.



LIBRARY OF CONGRESS, MUSIC DIVISION

James Gillray: *Playing in Parts* (1801).



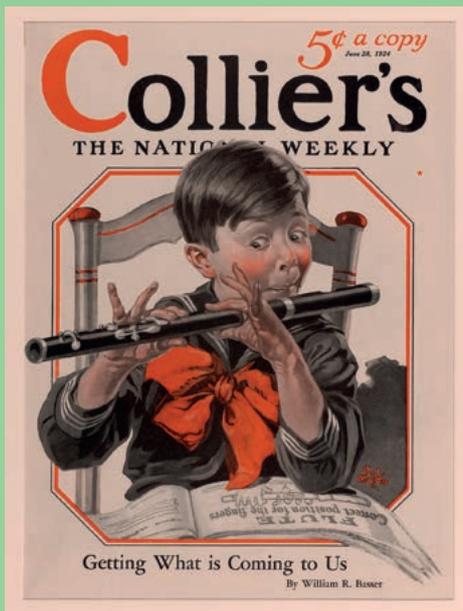
Dayton C. Miller

LIBRARY OF CONGRESS, MUSIC DIVISION



Theobald Böhm.

LIBRARY OF CONGRESS, MUSIC DIVISION



LIBRARY OF CONGRESS, MUSIC DIVISION

Paul Martin: *Correct Position for the Fingers*—this is one for the teachers!

Apparently, Dr. Miller had a very straightforward and practical collecting philosophy. He thought no object to be unimportant, and he expediently collected any and all objects immediately rather than to wait and later discover them to be unavailable. His was an ideal era for collecting (ca. 1890 until his death in 1941), because the prices were affordable by current standards. He was also instrumental in translating Theobald Böhm's *The Flute and Flute Playing* which tells us a great deal about this significant invention and subsequent development of the flute most of us use today. It also tells us much about Böhm, the person, and how he went about these developments.

Time Travelling ...

100-year-old Rudall Carte flutes or Louis Lots are not that rare, or even older Baroque flutes, some of which you can view in the various online collections previously mentioned. Considerably older than that are ivory and bone Palaeolithic flutes which are between 35,000 and 43,000 years old. Flutes this old were constructed from ready-made tubes, including one found made from a vulture radius bone flute which is a mind-boggling 35,000 years old. A mute swan bone flute and a woolly mammoth ivory flute have been carbon dated to be between 42,000 and 43,000 years old. What must their music have been like?

This final category puts the current pandemic into some sort of positive perspective: presumably, our ancestors were survivors of every known plague and virus. The fact that these Palaeolithic flutes still exist is testament to humanity's ability to think and survive ... and a desire to play the flute, make music and communicate.



Nearer to home, and much more accessible when lockdown finally ends, is the Horniman Museum in Forest Hill, London. If you happen to live within walking distance, you can still currently visit the beautiful gardens. Again, via the online catalogue you can view a wide variety of flutes from many cultures, as well as artwork depicting flutes.



Bone flute from Hohle Fels Cave in Germany, dated to be at least 42,000 years old.

JENSEN/UNIVERSITY OF TÜBINGEN

ILLUSTRATIONS BY NICK ROMERO

ILLUSTRATIONS BY NICK ROMERO



My friend Haffí

HALLFRÍÐUR ÓLAFSDÓTTIR

1964–2020

by **RACHEL WRIGHT**

I shall never forget meeting Haffí for the first time—more than 35 years ago. We had both just arrived at the International Summer School in Ramsgate. Haffí bounced into the dormitory and announced in a big, cheery voice, “Hi, I’m happy!” Well, at least that’s what I thought she said. When I didn’t respond, she repeated herself and this time I heard, “Hi, I’m Haffí!” Both versions were just as true. Whenever I think of Haffí, I think of someone incredibly cheerful, positive and warm.

Once we had completed our introductions in the dormitory in Ramsgate, I was very excited. I was due to travel to Iceland later that summer with a group from university, and so was delighted to have met my first Icelander—and that she was so friendly. In between flute classes, she told me about her country, which was always so dear to her heart. Later that summer, she welcomed me into her family’s home and took me to explore some of Iceland’s treasures. This was to be the first of several visits. Haffí and her family were always very welcoming and keen to show us the delights of their country. A mid-summer stay with Haffí and her family at the Symphony Orchestra’s summer house, deep in the dramatic Icelandic countryside, was particularly memorable.

Although our flute careers headed in very different directions after Ramsgate, the continuation of Haffí’s studies and her burgeoning career offered plenty of opportunity for us to stay in touch and see each other outside Iceland as well. After studying at the Royal Northern College with Trevor Wye and Kate Hill, she studied at the Paris Conservatoire, before returning to the UK for further post-graduate studies with Wibb at the Royal Academy. She and Ármann Helgason, the clarinettist who was to become her husband, were very fortunate to have the support of the Icelandic cultural ministry, enabling them to live in central Paris and London (in apartments with enough space for visitors!).

Even once back home in Iceland, teaching and performing (for 20 years as Principal Flute with the Iceland Symphony Orchestra), Haffí was still a very frequent visitor to the UK (Iceland does not offer quite the range of flute shops that London does). She was also a regular face on the UK flute scene, at Wibb’s

»



R. WRIGHT

Haffi (centre) with Ármann and Rachel, Oxfordshire, Summer 2019

summer school in Surrey and more recently the Oxford Flute Summer School, as well as being an active member of the BFS. She ran a lively orchestral excerpts masterclass with Joel Tse at the BFS Convention in Warwick in 2014, encouraging the best from performers in her supportive but ebullient way, and was due to adjudicate at last year's BFS competitions, a role from which, sadly, she had to withdraw due to her advancing illness. Also in 2014, Haffi was excited and proud to perform in London with the Iceland Symphony Orchestra at the Proms, giving Prommers their first opportunity to hear Iceland's lively folk-song, *Á Sprengisandi*.

Á Sprengisandi was particularly significant for Haffi as it was one of the musical excerpts she included in her first book, *Maximus Musicus Visits the Orchestra*, a delightful story that introduces children to the instruments of the orchestra in a

charmingly engaging way. The book, and the character of Maxi that Haffi created (with beautiful illustrations by her ISO colleague, viola player Þórarinn Már Baldursson), were a tremendous success. They formed part of a wider project (supported by Vladimir Ashkenazy as patron) to interest children in music, with the story told during concert performances by leading orchestras on four continents. The book, and the others that followed in the series, were translated into several languages and Maxi became an Icelandic icon. I understand that there are plans for a Maxi installation at Harpa, the striking concert hall in Reykjavík that is the home of the Iceland Symphony Orchestra. This promises to be a fitting tribute to Haffi's work, both in music and in promoting her country.

More recently, Haffi's musical focus started to shift from playing towards conducting and she used this opportunity to promote the work of rarely played female composers, such as Emilie Mayer. Sadly, her plan to conduct a concert of music by female composers in Uruguay last year could not proceed because of her illness.

Haffi has been a tremendous friend to me throughout my adult life and was always supportive and encouraging to me in my various musical endeavours. Despite the miles and ocean that separated us, I have been very fortunate to have seen so much of her over the years. It has been a real privilege to have known Haffi and to have enjoyed her warm friendship. I will never forget her cheerful smile and positive spirit, which was so strong even when she was battling her illness. The world has lost a truly shining light, one who will be sorely missed.

P



ICELAND SYMPHONY ORCHESTRA

Circular breathing

by NATALIA JARZĄBEK

THE HISTORY OF CIRCULAR BREATHING

Circular breathing is a technique used while playing wind instruments that allows players to sustain the sound for a prolonged time. It requires drawing air quickly in through the nose whilst simultaneously pushing the air collected in your mouth into the instrument.

Although circular breathing is associated with contemporary music, it was used many hundreds of years ago in various cultures all over the world. It is a fundamental technique for playing many ancient instruments, including the Mongolian *limbe* flute, the *duduk*, the shawm and also the didgeridoo, hailing from Australia, considered to be one of the world's oldest musical instruments.

The first references to circular breathing in classical music date back to the 19th century. Antonio Pasculli, one of the musicians who mastered the skill, was tellingly nicknamed the “Paganini of the oboe”. The most popular of his works validating this nickname is *Le Api* (*The Bees*): a composition of around five minutes based on an infinite sequence of semiquavers, in which the artist has no opportunity to draw a natural breath.

Circular breathing entered jazz in the mid-20th century. One of the first artists to apply the technique was Harry Carney, an American saxophonist and clarinet player who performed in Duke Ellington's band. Another virtuoso of circular breathing in jazz was Rahsaan Roland Kirk, an American multi-instrumentalist influenced by Carney, who specialised in playing the saxophone and also the flute.

One of the first contemporary classical pieces to mainly owe its form to circular breathing is Steve Reich's *Reed Phase* (1966). Many composers, notably Karlheinz Stockhausen, Heinz Holliger and Luciano Berio, later applied circular breathing in their works. Initially, instrumentalists would only rarely exploit it, which made audiences consider the skill of sustaining the sound for many minutes without an interruption to be verging on the supernatural.

One of the first classical flute players to apply the technique was Antonín Mach. In the first stage of the prestigious Prague Spring competition in 1959 he performed the *Allemande* from J. S. Bach's *Partita in A minor* for solo flute without any break or interruption to draw a natural breath, which shocked both the jury and the audience.¹

Several works for the flute which specifically call for circular breathing were written in the second half of the 20th century. One of the first pieces that requires the technique is *Drei Stücke*, written in 1972 by German composer, conductor, cellist, and flute player Konrad Lechner. It was dedicated to the French flute virtuoso, Aurèle Nicolet, who included the work in his *Pro Musica Nova: Studien zum Spielen Neuer Musik* (1973). In 1974, a Hungarian flutist István Matuz composed *Studium 1/1974* after several years of looking for new effects in sound and honing the circular breathing technique. Another piece worth mentioning is *Flames Must Not Encircle Sides* (1980) composed by Robert Dick, *Projections* (1992–1993) by Gergely Ittzés and *The Great Train Race* (1993) by Ian Clarke.

A figure worth special attention in the context of applying the circular breathing technique while performing contemporary music is Robert Dick. His book, *Circular Breathing for the Flutist* (1987), is an important resource in contemporary flute playing and circular breathing. His method includes descriptions of the embouchure and coordination necessary to master proper air circulation. The technique is also present in the compositions and pedagogical books of flute players such as Tilmann Dehnhard, Patrick Gallois, Wil Offermans, Rogier de Pijper and many others. »

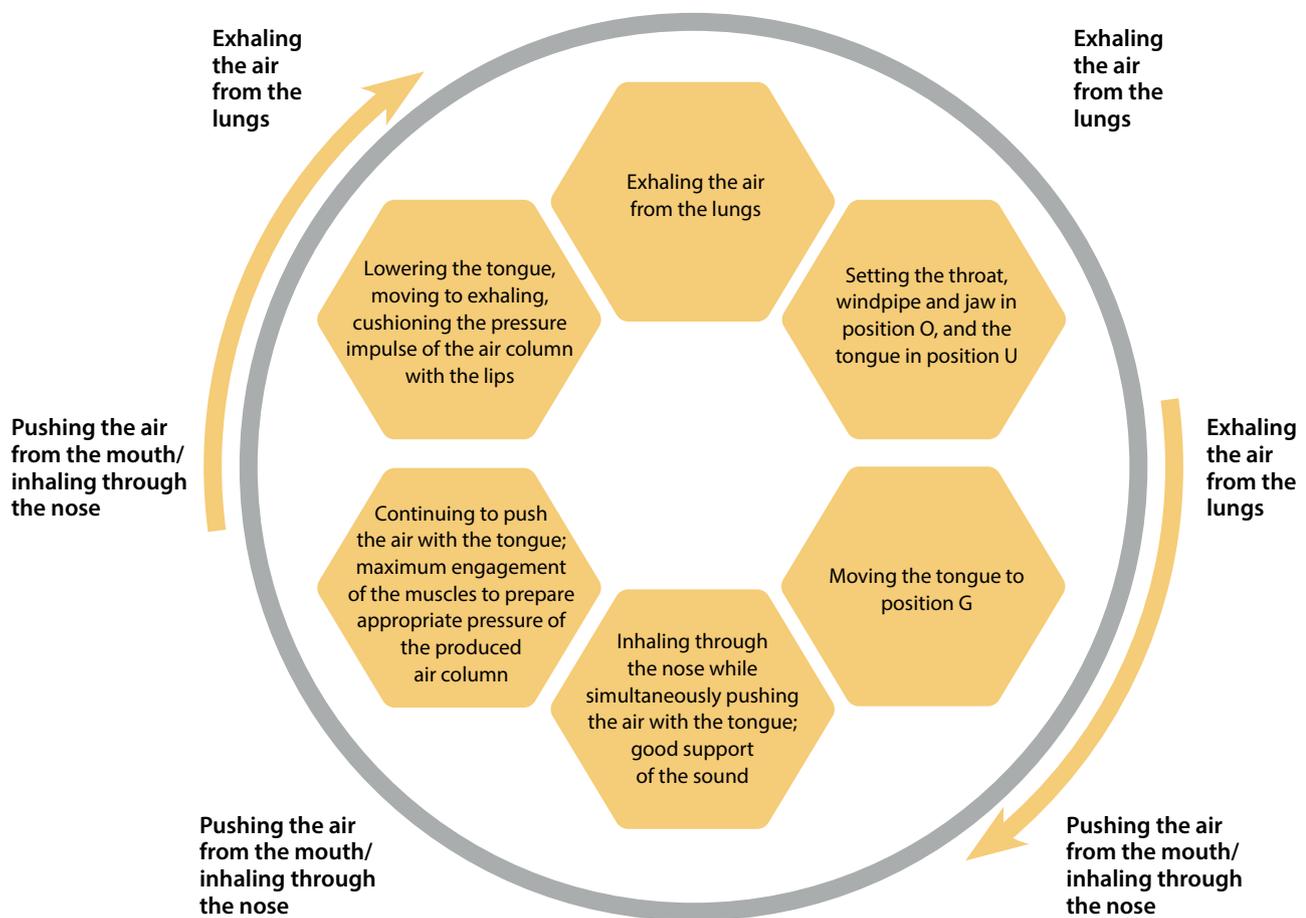
¹ Toff N., *The Flute Book: A Complete Guide for Students and Performers*, Oxford University Press, Oxford, 1996, p. 90.

THE PROCESS OF LEARNING CIRCULAR BREATHING TECHNIQUE FOR FLUTE PLAYERS

When starting to learn how to circular breathe, you need to realise that all of the exercises require relaxed and flexible fundamentals. Any tension, especially in the tongue, and/or in the corners of the lips or in the throat, may interfere with the ease of air circulation.

The process of learning the technique of constant breathing proceeds in the following steps:

- 1 Understanding where to collect the air and how to breathe simultaneously through the nose
- 2 Learning how to push the air out of your mouth, at the same time inhaling through the nose
- 3 Increasing space in the mouth to collect naturally as much air as possible
- 4 Exercises using the Pneumo Pro and the headjoint
- 5 Producing the sound on the headjoint by pushing the air by the tongue, at the same time inhaling through the nose
- 6 Moving from pushing to blowing and from blowing to pushing
- 7 Circulation: blowing—pushing—blowing
- 8 Exercises with the body of the flute



The correct use of circular breathing makes a positive impact on numerous elements of your performance and increases your awareness of their application. These include:

- 1 Ability to perform long phrases with confidence so that you can play them smoothly to the end
- 2 Awareness of the role of the tongue: its position, flexible operation and movement
- 3 Keeping your ribs apart, active operation of the diaphragm and muscles between the ribs
- 4 Awareness of appropriate pressure and direction of the airstream, helpful in proper sound production
- 5 Control of intonation, especially in *decrescendo* dynamics
- 6 Appropriate arrangement and flexibility of the lips
- 7 Appropriate position of the jaw and its flexible operation
- 8 Keeping your throat open
- 9 Loosening the muscles of the face, throat, neck, and tongue

Like any other new skill, perfection in circular breathing requires patience and regular practice. You should also realise that an **improper circulating technique may have a negative impact on how you perform**. Circular breathing “for the fun of it” and against the meaning of the phrase will disturb its narrative. Similarly, a variety of imperfections including audible loud breathing through the nose, fluctuations of intonation, changes of timbre, audible impulses while circulating, and the illogical construction of musical phrases can also make a negative impact on the final form of the work performed and its reception.

FURTHER RESOURCES

Pierre-Yves Artaud—*4 Exercises for Circular Breathing*

Robert Dick—*Circular Breathing for the Flutist*

Natalia Jarzabek & Barbara Świątek-Żelazna—*Infinity: Circular breathing* course book and exercise book

Wil Offermans—*For the Contemporary Flutist* (online at www.forthethecontemporaryflutist.com/etude/etude-10.html)

www.fluteinfinity.com



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My Tooting experience

by KAREN NORTH

If you'd asked me five years ago if I would teach with plastic flutes, I would have replied, "No way!". I knew teachers who used plastic flutes, fifes and recorders for very young children, but I was happy to wait until the children were able to manage a wave flute or curved head flute. However, today I'm a big fan of plastic flutes/fifes/recorders as an introduction to the flute. So, what changed my view?

One of the schools I teach in has an outstanding music programme, with the majority of children learning an instrument, as well as participating in a strong choral programme. When the children start in Kindergarten (average age 5 years old) many commence private lessons on string instruments. These individual lessons are supported by group string sessions. Wind and brass instruments are not offered on the tuition programme until Year 3 (average age 8 years old).

So, my problem was that, when the children move into Year 3 and can start on wind or brass instruments, most of the "good" musicians are well and truly into their string playing. We only get very small numbers taking up flute, or we get the children who haven't progressed much on strings and decide to try something different. Sometimes this works, but often these students are not motivated to practise at all, no matter what the instrument. The band and orchestra conductors are always asking for more flutes, and it's hard to get enough flute players to the required standard for these groups. I needed to find a way to infiltrate the K-2 string programme and start students at a younger age on the flute!

My attitude to plastic flutes changed dramatically when I heard some Nuvo Toots played at a conference. I thought the sound was reasonable for a plastic instrument, and I liked the idea of the finger holes having key pads (especially good for little fingers). I was also impressed that the instrument seemed very robust and was washable. But what really intrigued me was that the Toot has interchangeable mouthplates. The "standard" one is the same as a flute, but the "first notes" one is more like a recorder mouthpiece. This means anyone can play the instrument straight away.

Now before I start waxing lyrical about the benefits of the Toot, let me say I have NO connection to the Toot manufacturers/distributors, I make absolutely nothing from sales of Toots, and I have NO financial interest in this company. However, I have found the Toot to be an incredibly useful instrument for younger flute beginners who are too small for wave flutes or curved headjoints.

I decided to try a new approach at this school, offering free group lessons on Toots to Year 2 students for six-week blocks. I hoped this would improve the uptake rate for wind instruments in Year 3. I had no idea whether it would be successful, but two years later, I'm pleasantly surprised with the results.

I think the biggest advantage of Toots is having two mouthplates. I found it really helpful to start the children on the

recorder-style mouthpiece so that everyone could produce a sound easily, enabling them to focus on correct hand positions for their first notes. They were thrilled to leave the first lesson already playing the flute, or so they thought!

In the second lesson we started learning how to position the flute mouthplate and how to produce a sound. The rest of the lesson was back to the recorder mouthplate and playing lots of music. As the weeks progressed, we would spend more of the lesson playing with the flute mouthplate and less on the recorder-style one. Those children who could manage the flute mouthplate comfortably changed to this exclusively, and those who were really struggling could stay on the "first notes" mouthplate.

In the course of the six weeks, all students were able to learn to tongue notes (whichever mouthplate they were using) and we worked on the concept of controlling their airstream for long notes, as well as learning to play more than one tongued note in one breath; a challenge for many beginning flutists!

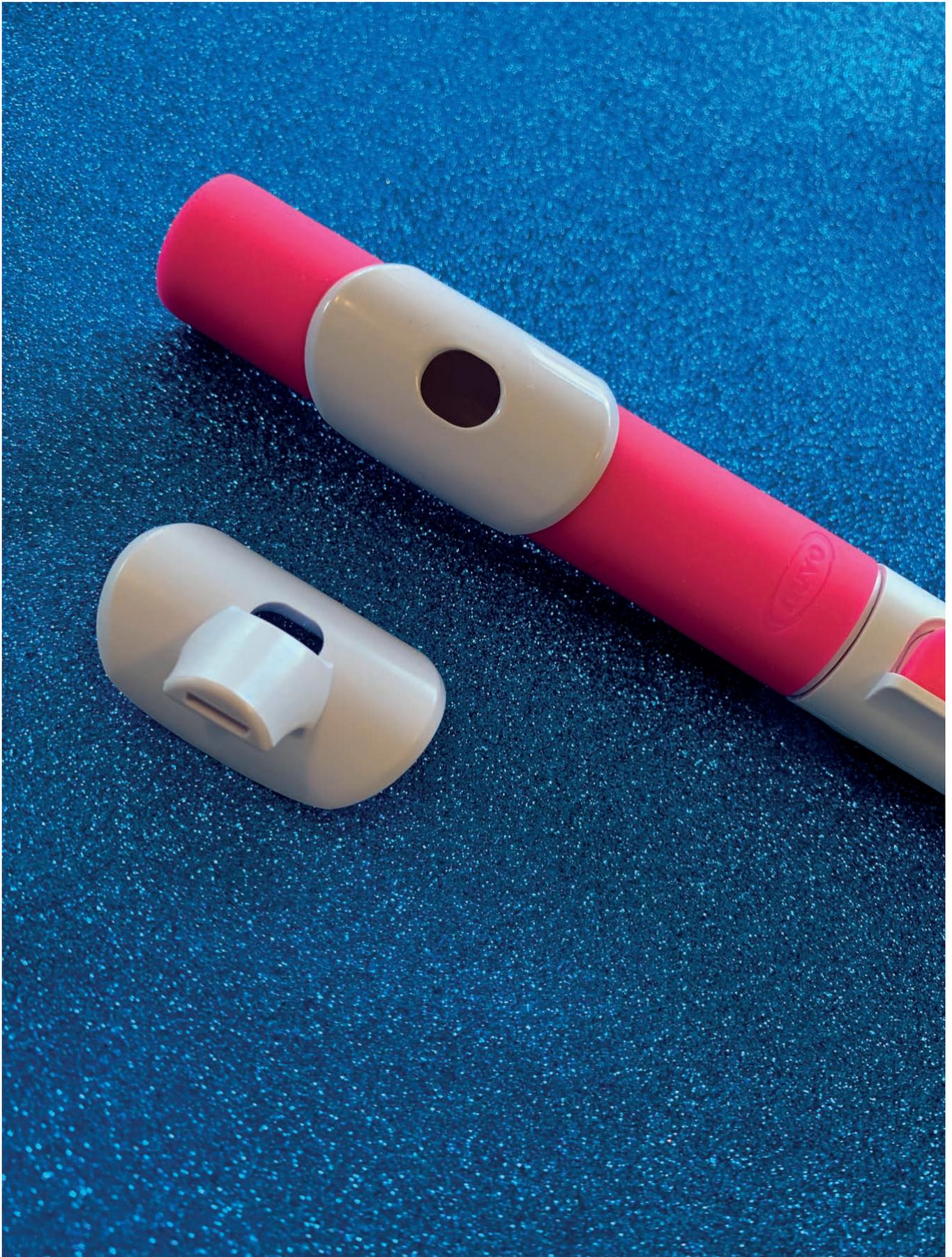
The size of the Toot meant that even the tiniest Year 2 student could manage to hold the instrument and reach all the keys. As the Toot is so much lighter than the flute, there were no issues with balancing the instrument, so we could focus on correct hand positions, tonguing, breathing, note fingerings, note reading and embouchure development—quite enough for this age group.

Finally, what was the result? We had a number of the Toot trial students apply to learn flute or other wind instruments in Year 3. I have taught some of the students who took up flute, and their progress overall has been more successful than those who did not have a Toot introduction. As they already knew the hand positions and first notes, we could focus on balancing the flute and getting a good sound. Yes, their fingers had to stretch a lot further, and yes, more air was required, but because they were already familiar with note fingerings, breath control, tonguing and so on, they seemed to master holding the heavier/bigger instrument very quickly.

Hopefully over the next few years we'll see a significant increase in students playing flute/wind instruments at this school—watch out string department! Now that I have some experience using the Toot as a prelude to flute, I'm really enjoying starting younger students in studio teaching as well. I know many teachers have great success using fifes and recorders—the Toot is another attractive option to bring young children into the wonderful world of flute playing.

• **KAREN NORTH** (M.Mus, B.A. Hons.Mus, Dip.Ed.Mus.) is an experienced teacher and author of *The Young Flute Player* series, a collection of method and ensemble books for flute beginners.





KAREN NORTH

The plastic Toot: a prelude to flute.

Flute players' face masks

by LIS LEWIS

It goes without saying that COVID has profoundly affected everyone's lives, none more so than the professional life of a flute player. Let's face it, post-COVID, who will want to sit next to a flute player? Putting aside the vaccination magic bullet, there will no doubt be new COVID variants for some time to come, and even with the vaccine there will still be some risk because it does not confer complete immunity and we can still pass on the virus even when we have had both jabs.

How then can we protect ourselves and others from this dreadful disease when we play the flute? This article reviews some of the products currently available to help us do just that: protect ourselves and each other even when we are playing the flute. Perhaps I should say *especially* when we are playing the flute! I for one, don't fancy breathing in everybody else's exhaled air, so a decent face mask on the concert platform or teaching studio may now become an essential part of the flute player's kit. I am not sure how we are going to return to face-to-face performing or teaching, but hopefully some of these gadgets, plus others to be invented, will help us to return to some sort of flute playing normality.

I have worked hard to bring together a variety of different solutions to this problem: I'd like to thank all the many clever people who have devised, developed, made and distributed these different solutions. They are all very good in their own ways. I suspect some of them will be more useful than others. Ultimately, I leave that to you, the readers, to judge for yourselves what will be most suitable for you.

Before Christmas, I scoured the internet and wrote many emails requesting samples to review. Of course, there may now be many more easily available—certainly I had to contact a lot of makers in the USA. This bumped up the cost considerably as I had to pay import taxes as well as postage. So, come on you crafty,

British flute players, please develop some anti-COVID devices on this side of the pond! Maybe some of our flute shops can import some of the better devices and gadgets, so we can at least get hold of these items more quickly. I'm sure it is a business opportunity for somebody, with so many British flute players who will want to teach or play chamber and orchestral music again—not to mention the pent-up demand for musical events when we finally finish lockdowns.

Whilst trying out this selection of flute masks, I reflected on why we wear face masks in our everyday life—I'm sure it's not just because we are told to do so, and definitely not because it looks good! The first really important reason has to be to protect other people, closely followed by protecting ourselves, by not breathing in potentially COVID-laden air and thereby spreading the disease. The same has to be true for flute playing face masks—protecting ourselves and others.

I'm sure I'm not the only person to find ordinary face masks quite uncomfortable to wear for any length of time. Even on a cold day, I can quite quickly begin to feel hot, sweaty and uncomfortable—and that's before my ears start to feel sore, or my glasses steam up. It is doubly important to be comfortable wearing a flute mask, and for it to not get in the way of our artistic endeavours. There are many ways in which a mask can be uncomfortable—and many ways for a flute mask to be successful in protecting ourselves and others from COVID. Obviously enough, none of the masks reviewed are medical grade or guaranteed to keep us safe. [It should be noted that to our knowledge, none of these masks have been sufficiently tested scientifically to prove their ability to stop the spread of COVID-19, so readers should use common sense and ensure they adhere responsibly to Government guidelines both during rehearsals and in breaks—Ed.]

“ Who will want to sit next to a flute player?

The first category examined contains Janna Hüneke’s **FluteShield™** and Clem Kwok’s **Win-D-Fender**. The FluteShield™ was reviewed at length by Pan’s editor, Carla Rees, in the last edition. I’m sure this will be a very useful gadget in our return to normality—and above all it is cheap to fit, make or buy, and very easily available in flute shops and on a certain famous marketplace which shall remain nameless. The Win-D-Fender (win-d-fender.com) is an award-winning design to “Let the flutes be heard”, even in category three hurricane-speed winds when performing outside. You can see and hear this in action on YouTube or on the Win-D-Fender website, where it is demonstrated in a force nine gale or thereabouts! This will be a very useful gadget for flautists when playing *al fresco* and I am really impressed with it.

These items, however, made the flute sound and feel different to play—I can only assume that the rubber in contact with the flute head-joint reduced the vibration of my flute, in addition to reflecting the sound back to my ears in close proximity. Additionally, they both changed the feel of the flute because even the tiny amount of extra weight on the head-joint affected the balance and subsequent weight on my left hand.

Both of these items are excellently designed and produced, predominantly protecting the audience and not the performer, who still has to breathe in unprotected air. Because of this, I tried playing them with an extremely large silk bandana (i.e. lightweight and breathable) to increase their usefulness with the theoretical protection given by the bandana when inhaling. Such a big bandana (about 1m square folded diagonally) is slightly impractical to get into position, and keeping it in place was difficult. In the end I used a big hair grip at the back to stop it from slipping.

Supplied by the American band brand company, **Marchmaster** (marchmaster.com), I received a very nicely designed and constructed black flute mask. This is well made from a usefully stretchy material and it certainly did stop the broadcast of my breath. It would therefore protect audiences and fellow musicians, but I’m not sure it is sufficiently airtight when the flute is in place to protect the flute player. I had a slight problem with the inside surface of the mask re-positioning itself so that it prevented me making any sound at all. »



FluteShield.™



Win-D-Fender in action.



Win-D-Fender plus massive silk bandana.



Marchmaster black flute mask in action.



Marchmaster black flute mask plus Win-D-Fender.



Pink mask by Kristin Bowers.



Broadway Relief Project flute mask in action.



Protective aperture for the flute in the Broadway Relief Project mask.

LIS LEWIS

I tried it in conjunction with the Win-D-Fender, which solved the tone problem, but the problem of non-filtration of the air remained. This mask design could be more useful (and filter the air better) if it was a lot deeper, wider and possibly elastically around the three lower edges, modifying the two slits—but the shaping idea is good. Then it would be possible to use it in conjunction with the Win-D-Fender, which would protect the sound production.

Another very nicely made mask was the one by **Kristin Bowers**, a shop owner on Etsy, here shown in pink ([Kbsewstudio.com](https://www.etsy.com/shop/Kbsewstudio)). Kristen can supply the mask in a variety of colours, and it will undoubtedly protect the audience. It has an adjustable metal wire to make it a good fit over the nose as well as adjustable ear straps, but like the previous mask, to be really useful I think it needs to be a bit bigger (wider and longer) to protect the player who needs to breathe in filtered air. It may even need something to anchor it in the neck area. Because the material is relatively substantial it doesn't usually get in the way of blowing, although it can if you don't manage it properly—if you get a fold in the wrong place it gets in the way. To overcome this problem, I tried it in combination with the Win-D-Fender. This was more successful in some ways because it guaranteed that the sound worked, but the mask isn't quite big enough for this kind of modified use.

By far the most useful for me was the flute mask made by the **Broadway Relief Project**. This is a coalition of Broadway designers and stitchers that normally build costumes for Broadway hit musicals, with its headquarters in New York's Times Square at Open Jar Studios. In addition to supporting musicians (they have a useful-looking singer's mask as well) they have also created millions of PPE medical gowns.

Similar to the singer's mask, the flute mask has an internal, light-weight structure to keep the fabric away from the mouth while playing. It has adjustable ear loops and a really good, adjustable nose bridge. The flute version has a very useful and well-designed overlapping spandex (Lycra or elastane) protective aperture in which to insert the flute which I have tried to show clearly in my photographs. It gives good protection to both the audience, fellow musicians and the player themselves. It feels quite big and cumbersome, and, though very lightweight, it is slightly fiddly to put the head of the flute through the protective aperture. It is extremely good protection, but a bit like wearing a portable sauna on your face, so in hot weather it would be quite sweaty and I would probably need to resort to the postage stamp on the lip-plate to stop the flute from sliding around. I used this mask for outdoor Christmas carols in the cold weather and kept nice and warm! This was very useful—pitchwise, my flute didn't go as flat as a pancake as it normally would have done at this temperature.

“ We can at least live in hope and try and think of solutions to the problems.

It was slightly disconcerting, though, to feel the breath leaking out next to my ears. This is at least the right direction away from others, but the air probably was not permeating in and out through the actual material as you would expect in surgical masks. Although the synthetic quality of the material is a bit sweaty, it is very easy to hand wash and drip dry this mask, and it retains its shape well because of its very clever structure. I'm not sure, however, that I would risk putting it in the washing machine as the structure could be jeopardised—and especially because it costs \$27 (about £20) plus shipping and customs charges. Additionally, if I needed to carry it around to different venues I might find a storage box so as to avoid damage. It is well worth the money and is easy to use and above all, does the job—and I like to think that I am supporting Broadway entertainers who have had a very good idea and put it into production.

There are a variety of masks and blueprints for masks on websites like Etsy. Here are a few that look interesting:

TheMaskedFlutist cotton mask looks like a practical solution but relatively expensive at approximately £25 plus import duty and postage. **SimplyMon** and **MishaMakesDreams** likewise have some interesting looking flute masks. I couldn't get hold of a sample in time, but I have included a photo. There are various flute mask patterns on Etsy, for example, **Barcenas' Flute Mask Pattern** is available to download for £2.71 (listing #867357659).

The one aspect of flute playing in COVID that I haven't dealt with is what comes out of the keyed and open end of the flute. If you are concerned about this, there are various bags in which to put your flute to stop the potential broadcast of breath—**Marchmaster** and **PettyGodmotherCrafts** on Etsy had some of these along with solutions for other instruments.

We now have the vaccination magic bullet which is going to save a lot of lives and help get life back to some kind of normality. It's not going to stop you getting COVID or transmitting it though and it might be a long time before this dreadful disease is consigned to the history books—but we can at least live in hope and try and think of solutions to the problems. Meanwhile, we need to be both vigilant and inventive so that we can at least play a bit of music to keep our own and other people's spirits up in this challenging time. And then we need to address the issue of how we start teaching the flute face-to-face again ... Please share your ideas and products with us!



Barcenas' flute mask pattern on Etsy.

BARCENASSHOP



MishaMakesDreams flute player's mask.

MISHAMAKESDREAMS



PettyGodmotherCraft's flute COVID aerosol-containing bag.

PETTYGODMOTHCRAFTS



The author unmasked.

LIS LEWIS

A Case for Movement Education:

Specific Body Mapping Concepts Part 1

by KELLY MOLLNOW WILSON

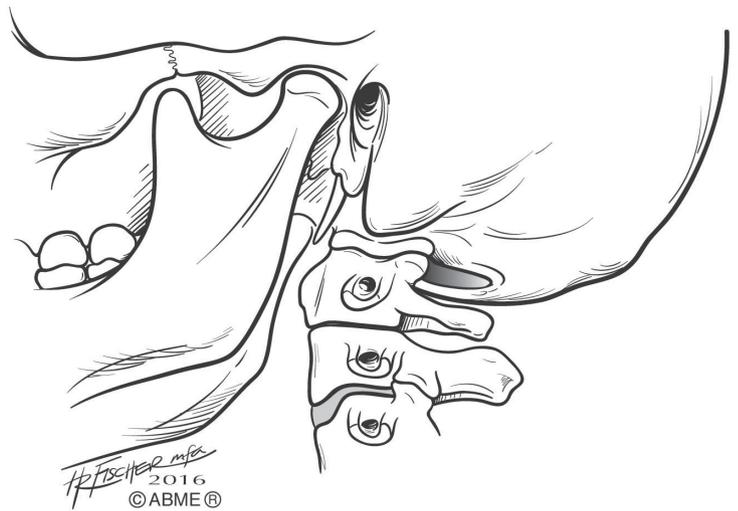
This article is the follow-up to *A Case for Movement Education*, which appeared in the March 2020 issue of Pan.

The previous article presented some of the key principles of movement education from a Body Mapping perspective; this article will introduce some specific anatomical concepts. As flute players, we tend to be highly focused on our hands and faces, often at the exclusion (expense) of the rest of our body parts. The fact of the matter is that hands and faces do not exist in isolation, they are part of an entire body. They are parts within a whole. There are global connections which exist through connective tissue, fascia, and musculature and when we learn to honour these connections, good things happen with our music-making. Think about what happens if you are out hiking with a new pair of boots and develop a blister on your right heel. This changes not only how you bear weight through your right foot, but also how you negotiate the demands of your knee, hip and pelvis above that foot. Your arm swing may be different, and you might find that your head is tipping towards the left. When you finally get back to the car and sit down, you might find that you are completely exhausted and that your entire body hurts, not just the blister site. What if you had your old boots in your backpack and switched out the new pair? What if you had been able to apply a band-aid or an extra pair of socks to provide some more cushioning? Both the blister and the remedy are examples of how a change to one part of the system has a global effect on the entire structure. The more you know about how the various layers and structures in the body are designed to work together, the better equipped you are to make the movement choices that match your musical intention.

CONNECTION BETWEEN YOUR HEAD AND YOUR SPINE

Have you considered how your head is attached to your spine? Where is this joint? What kind of movement is possible here? Where is the top of your neck and the bottom of your head?

The joint between the head and the spine, the atlanto-occipital (AO) joint, joins the base of the skull (the occiput) and the top vertebrae (the atlas) and is an important place of balance in your body (see image below). There are two projections on the base of the occiput that rest in indentations in the atlas and the movement that results is a rocking movement, like nodding up and down to indicate a “yes” response. Turning your head from side to side, indicating a “no” response, does not happen from this joint, as rotation happens in other areas of the cervical spine. Clearly mapping the location, size and function of the AO joint is important.



Lateral view of the AO and Atlas-Axis joints.

HOW TO FIND YOUR AO JOINT

Here are three ways that you can begin to access your map of your AO joint:

- 1) Gently rest your index fingers in your ear holes. Imagine that your fingers grow longer and meet in the middle of your head and you will be pointing towards your AO joint.
- 2) Take the fingers of one hand and palpate, which means to explore by touch, the back of your neck. Walk your fingers up over soft muscle tissue until you get to a hard bony ridge, which is the base of your skull, and keep your hand there. With your other hand, place your thumb gently under your top teeth. Now rock your head back and forth like a seesaw on a children’s playground. Notice that it’s moving from the centre, right between your ears!
- 3) Take your tongue and run it along your upper molars. The AO joint is roughly on the same plane.

Most people have their AO joint mapped too low and too far back, when in reality the AO joint is much higher up and much more central. Think way up high, in between your ears!

The average human head weighs between 4 and 5.5 kg (8 and 12 lbs). Think about lifting a bowling ball or a 5kg kettle-bell. Heads are heavy and if we're using the wrong things to hold our heads up, then we're setting ourselves up for discomfort, pain and dysfunction. We should be taking advantage of the load-distributing capabilities of our spine and connective tissue, which is designed to beautifully support the head when the head is balanced at the AO joint. Unfortunately, many people carry their head way out in front, which compromises this support system. It is easy to see why neck muscles might complain if they are being recruited to hold up your head. Massage therapists work on forward head posture all the time because most people have some sort of issue going on here. This is largely because the majority of the work we do all day long involves hands and arms in front, like computer work, driving and playing musical instruments.

When looking at the musculature of the neck, there are layers of neck muscles, attaching from the base of the skull to various places on collarbones, shoulder blades, sternum and ribs. These are supposed to be head turners, not head holder-uppers!

At the right is an image showing neck muscles from the side.

The muscle that is often the first to complain when our heads are reaching forward is the trapezius muscle. It connects the base of the skull, collarbone, spine of the shoulder blade and spinal processes of many vertebrae down to T12 in the back. Many flute players experience pain and discomfort somewhere in the upper trapezius area. It's actually a head problem masquerading as a shoulder problem!

HOW TO BALANCE YOUR HEAD

First, you need to know what it looks and feels like when it's not balanced well.

The most common pattern that I see working with students is actually 2 problems—the chin goes up and the back of the skull goes down AND the entire head is too far forward. Find your AO joint in your awareness, using any combination of the three choices listed above. Your AO joint is probably higher up and more forward than you originally thought. Can you let go of any extra muscular work? Often, it is the muscles in the front of the neck that pull the entire head forward, but the pain shows up in the back. These muscles are often being chronically stretched and they start to complain after a while. The sense receptors for movement are located in joints, connective tissue and in the muscles themselves. The AO joint and surrounding cervical musculature is loaded with movement sensors because it's quite an engineering feat to walk around upright with a heavy head at the top of a tall, skinny structure. There should be a sense of ease and release when you find balance at your AO joint and the goal is to allow tiny movements here. Finding balance at your AO joint and then freezing, to be sure the head stays in “the correct position” is just as detrimental as having the joint mapped incorrectly. Holding something still requires muscular effort, so this is just substituting one set of compensations for another.

One way that flute players compromise the balance of their heads at the AO joint is to bring the flute up to playing position



Lateral view of the neck muscles.

and then reach forward with the head and neck, like a turtle sticking its head out of its shell. Even just a little bit of reaching can cause neck pain. Balance your head first, then bring the instrument to you. The flute is just a piece of wood or metal without a brain; it's your job to put it in the right place!

Another thing to keep in mind is that the AO joint is higher than your embouchure. You should very much feel that your head is balanced up and over the head joint, allowing you to have access to all the angles of air stream that we use for intonation and tone colour.

GLOBAL CONNECTION EXPERIMENT #1

- 1) Balance your head as well as you can and say your name three times. Listen to how your voice sounds.
- 2) Place your head in an off-balanced position with your chin up and the back of your head down. Say your name again and listen. Most people immediately notice a change in the resonance of the speaking voice.
- 3) Repeat the entire sequence but with playing some long tones or a slow melody on your flute. Again, the change in resonance is very profound for most people.

Conclusion: The position of the head affects flute tone and resonance.

THE IMPORTANCE OF THE PELVIS

The position of the pelvis is not generally addressed at all in traditional flute pedagogy. The more I work as a manual therapist and movement educator, the more I am convinced that this area of the body is of vital importance to overall quality of movement in general, as well as in specific tasks such as flute playing. Often there is a real disconnection between the legs and upper body. If we want to truly own our legs and our connection to the ground, then we have to know what's going on with the pelvis.

Students frequently report that once they get their pelvis sorted out, something amazing happens with their breathing and their arm movements. All of a sudden, everything is working better, but they don't understand exactly why.

When sitting, the bottom part of your pelvis that is making contact with the chair is called the ischial tuberosities. You have two—one on each side. I call them rocker bones, as they are shaped like a rocking chair. You might also find them referred to as “sitting bones”. They are not parallel to each other, rather they are closer together in the front and wider at the back, more like a triangle.

Rock slowly forward and back on your rocker bones. A good place of dynamic balance is to stop when you feel that your rocker bones are going straight down into the chair. This may be more forward than you usually sit. It's very common to be rolled back too far—this results in a C-shaped slumping posture. Most chairs, including seats in cars and airplanes have a curved surface which automatically puts us in this position. People tend to not sit too far forward on rocker bones because we'd fall forward and out of the chair.

GLOBAL CONNECTION EXPERIMENT #2

1) Sit in a chair with your feet flat on the floor. Start with balancing your head as well as you can. Then find balance over your rocker bones. Inhale while lifting your arms up to flute playing position (without a flute) and then exhale and bring your arms back down. Do this a few times and notice what's happening with the quality of your breathing.

2) This time, rock back too far on your rocker bones. This is the lovely C-shaped posture, my students call it “kidney bean posture”. You will probably notice that your head goes off balance (forward in space and chin up/base of skull down). Inhale when bringing arms up and exhale when bringing arms down. Do you notice anything? Most people report that they have much less air in the unbalanced posture and/or have to work much harder to get the air in.

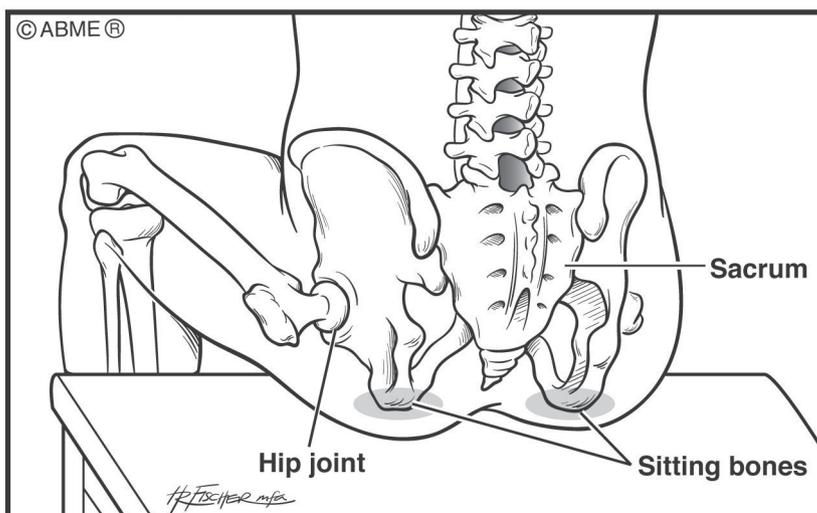
Conclusion: Something about the position of the pelvis is impacting the breathing mechanics.

3) Repeat the entire testing procedure but add some playing this time. I encourage students to do some long tones or slow melodies, as well as some fast scale passages. Notice what you observe about tone quality and finger technique. After experimenting with this, people report that tone quality is much bigger and freer, the fingers seem to work much more quickly and technique is more coordinated in general when we are balanced over the rocker bones.

Conclusion: Something about the pelvis is impacting the arm movement.

It is beyond the scope of this article to get into the role of the pelvis when standing and walking. There are many layers and it's well worth the effort to learn how this part of the body impacts music-making.

Movement is movement. Notice what you're doing with your head and how you are sitting when you're driving, when you're working on your computer, or simply brushing your teeth. The body you live in is the same body in which you perform and you can constantly be working on it. Learning to monitor your movement choices in regard to your head balance at your AO joint and your rocker bones (the bottom of your pelvis) on the chair, can contribute to significant change in your movement patterns, your music making and the reduction of pain or discomfort.



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

reviews

recordings



CLAUS-STEFFEN MAHNKOPF FLUTE MUSIC

SHANNA PRANAİTIS, FLUTE
Mahnkopf Edition © 2020

The six tracks that make up this collection of Mahnkopf's flute output challenge the listener to rethink what a flute album could sound like. Shanna Pranaitis presents these works with an undoubtable and fearsome technique, expertly manoeuvring through complex techniques whilst crafting lyrical phrases. Her mastery of the whole flute family, from piccolo to bass, is showcased brilliantly here.

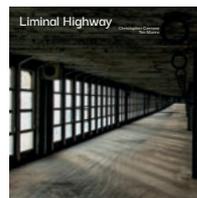
Though completely acoustic, you would be forgiven for thinking that electronic manipulation is used to create some of the sounds crafted by Mahnkopf, who clearly understands the flute's extended capabilities. Fully embracing new complexity, the opening three tracks explore bass, alto, and C flute through an ever-shifting palette of sounds from percussive articulations to gentle multiphonics and subtle pitch bends. The resonance of the bass flute is fully utilised in *atsiminimas*, with an array of percussive effects that work so effectively on the larger flutes. The use of layering different lines within one instrument is explored through extreme registers and differing techniques and timbres. A stand-out moment is the holding of a played pitch whilst slapping the keys metrically, adding short moments of clear pulse before drifting off into complex rhythms again. *Coincidentia oppositorum* continues to explore differing lines that alternate throughout the piece; an ornamented static pitch and a line that explores other pitches played through percussive techniques and whispered phonetics. Arriving at *La terreur d'ange nouveau* we see the continuation of Mahnkopf's complex writing style planted onto the C flute and exploring the extended high register. Be ready to turn down the volume of your headphones as Pranaitis explodes on these super high pitches with impressive clarity.

The central work on the album, *Finite Jest*, for flute and soprano (here Frauke Aulbert) takes its vocal material from David Foster Wallace's *infinite jest*, a work known for its unconventional narrative structure. In this work, Mahnkopf pits the flute and vocalist against each other, both executing gymnastic-like passages through the complex timbral cloud that has dominated the solo works to this point. Vocalist and flautist appear to mirror each other in percussive effects, at times confusing the listener as to who is doing what.

Succolarity stands apart from the previous works in the album, with its *marcato* rhythmic attacks providing a clear sense of pulse, and deviations from conventional tone are more restrained than in the earlier works making this piece more easily accessible. Again, Mahnkopf explores some extreme upper register work, but this is offset by gentle multiphonic writing and hints at conventional melodic writing. The closing piccolo piece *Kurtág-Cantus II* is a tour de force and an amazing new addition to the contemporary piccolo repertoire. With microtonality, vibrato, and *bisbigli-ando* taking centre stage, the finale of this album is an accessible amalgamation of the techniques heard throughout the rest of the works where melodic line takes a more prominent position.

Though not exactly an easy listen, this album asks the listener to lose themselves in Mahnkopf's complex writing style that is so effortlessly performed by Pranaitis.

GAVIN STEWART



CHRISTOPHER CERRONE

LIMINAL HIGHWAY

TIM MUNRO, FLUTE
New Focus Recordings © 2020

Composed in 2016, Christopher Cerrone's *Liminal Highway* is an evocative piece for flautist and electronics based on a poem of the same name by John K. Samson which begins "when you fall asleep in transit". The dream-like sound world that the piece exists in plays with the liminal space between consciousness and unconsciousness, combining post-minimal driving rhythms with extensive delays which create a cloud of sound that envelops the listener.

Split into five movements, which take their titles from lines in the original poem, Cerrone creates an immersive listening experience which is expertly executed by Tim Munro. In the gentle opening of interwoven piccolo flutters, a harmonic cloud of thirds and suspensions open up as Munro shifts to the flute and the space opens up with a lilting waltz which is abruptly cut short with the start of the exceptionally percussive *A dream you don't recall*. Here, key clicks alternate between the player and the electronics to create an impossibly fast-paced effect whilst a cluster chord of pink noise slowly builds underneath leading the movement to its climactic explosion of timbral trills. Munro controls the complex techniques asked of him exceptionally well, pacing his dynamics and executing clear percussive effects. »

The emotional centre of the work lies in movement four, *liminal*, which further expands upon the percussive interplay of flute and electronics, but slowly develops into a microtonal wash. The flute player is required to hold their own against an increasingly microtonal choir of flutes while playing sustained high register pitches. The piece ends with the interesting use of beer bottles and references the very opening of the piece, further cementing the idea of the listener being taken on a dream-like journey.

I have long awaited the studio recording of this piece, having performed it myself in 2018, and am thankful to be able to listen to such a high-quality recording that captures the shifting textures and reverbs so well. When listening you can tell that Tim Munro is comfortable with this piece (he has lived in it for four years at this point) and hearing how his interpretation has subtly changed from the original performance (which can be seen on YouTube) shows his continued work on the project. If you like this work, the score is available through PSNY, and be sure to check out Cerrone's other works; there are a number of ensemble works that contain flute which may be of interest!

GAVIN STEWART



**ENJOTT SCHNEIDER—
FLUTE STORIES**
ŁUKASZ DŁUGOSZ &
AGATA KIELAR-DŁUGOSZ, FLUTES
Wergo © 2020

Water—Element of Infinity is a concerto for two flutes and orchestra in five movements, lasting nearly 24 minutes. Schneider is a very competent composer; he is an eminent composition professor in Germany and has written all forms of music including film music. His voice is very distinctive, and in this concerto you enter into an entrancing sound-world with a clear nod to Chinese culture, which is what these pieces are all about. The orchestral percussionists are therefore kept very busy! There are a few unusual techniques for the flutes such as deliberately slow vibrato, and they also get to play alto and piccolo briefly. The music is challenging to play so would be an interesting double concerto to add to the repertoire. This recording has excellent performances by Łukasz Długosz and Agata Kielar-Długosz with the Silesian Philharmonic Symphony Orchestra, conducted by Mirosław Jacek Błaszczyk.

The following piece, *World of Tree*, is a concerto for flute and harp with string orchestra. The harp (played here by Agnieszka Kaczmarek-Bialic) doesn't have a big solo part, serving often more as an accompaniment to the flute in this piece, but there is a suprisingly big solo violin part, beautifully played by Dariusz Zboch.

The final piece is a flute concerto called *Pictures of Yang Guifei* which depicts the life of a famous concubine who later turned Taoist nun. With a wide range of emotions and virtuosity, the

flute personifies the loves and suffering of this legendary princess who played the dizi (this can be seen in a famous painting by Hosoda Eishi, 1756–1829). The work is in four movements, lasting 25 minutes, and uses Chinese scales, tonal colours and melodic ideas, combined with Western symphonic elements. Łukasz Długosz again proves himself to be a very virtuosic and colourful flautist.

An interesting addition to anyone's library of flute recordings!
JANNA HÜNEKE



**CHARLES KOECHLIN
LES CHANTS DE
NECTAIRE SETS 2 & 3**
NICOLA WOODWARD,
FLUTE
Hoxa Label © 2020

The French composer Charles Koechlin was a student of Faure and Massenet at the Paris Conservatoire and his unique style and vast output has given flute players a wealth of beautiful flute repertoire, including the more popular Sonata for Piano and Flute and 14 Pièces for Flute and Piano. *Les Chants de Nectaire* is a large collection of 96 songs divided into three sets, inspired by the wise old flute player Nectaire and written in 1945. One of the common thoughts about Koechlin's writing is that it is imaginative and sincere and one really does get that sense in these recordings.

Both CDs were recorded at Clifton Cathedral and the acoustic adds to some of the more ethereal and atmospheric songs, where phrases seem to grow in and out of each other and can continue to ring. Nicola's dynamic range in these recordings is impressive, from whispery *pianissimos* to jubilant *fortissimos*. The only slight drawback to the acoustic was making everything slightly washy, so certain colours or articulations were not always as vivid as they might have been in a drier acoustic. Nicola's tone throughout is, however, crystal clear and pure, with a good variety of vibrato speeds and depths to add to the character of the songs. I would have enjoyed slightly more depth in the tone at times to contrast the limpid quality of tone used in other songs. Nicola clearly enjoyed the *danse* movements, where there was plenty of energy and vibrancy in the sound and phrasing. Some other standout songs include *Fluttering of Leaves* and *On the Death of a Cat*, which would make great little pieces to include in recitals.

With solo music, one only needs to consider one's own intonation and not that of another instrument, but especially with a reverberant cathedral acoustic where the sound of one note continues into the next, it requires the player to be extremely accurate with the pitching of intervals. Sometimes, I felt certain intervals were not quite in tune, but this didn't distract too much from some wonderful playing.

A whole CD of solo music by one composer might be a bit much for one sitting, but there are some real gems in there which I highly recommend listening to!

RODERICK SEED



: meet the reviewers

Here is the first in a series of introductions to the members of our team of reviewers.



RODERICK SEED

Roderick Seed is an Altus Flutes artist based in Surrey. He graduated from the Royal Academy of Music, where he studied with William Bennett, Kate Hill, and Patricia Morris. He has also studied with Lorna McGhee and Sebastian Bell.

In September 2010 Roderick was a First Prize Winner of the Alexander & Buono International Flute Competition (New York) and in the following month he performed at the Weill Recital Hall, Carnegie Hall. He has performed with the Vancouver Symphony Orchestra and London Octave, among others. He has played at both the BFS and NFA conventions. He was a Teach-

ing Assistant for William Bennett at his summer schools in 2009/10 and has taught classes in Europe, Canada and Japan.

Roderick is the author of *Mastering the Flute with William Bennett*—a book based on the teaching of William Bennett, which has been well received.

He runs his own flute retreat every year and is a founder of the Integrated Flutist: Vancouver Flute Festival, where he collaborates with experts in Alexander Technique and Dalcroze Eurhythmics, integrating flute technique with body awareness and music.



LAURA BEARDSMORE

Laura Beardsmore is a London-based flautist with a varied career as a performer and teacher. She studied with Carla Rees at Royal Holloway University of London, and later with Robert Dick at his residential studio in New York City.

As a player, Laura plays a little of everything, classically speaking, but is particularly at home with twentieth and twenty-first century repertoire, enjoying discovering lesser-known repertoire as well as performing more familiar pieces. She also plays alto and bass flutes, having been introduced to these instruments as a student, and performs with the low flutes ensemble

rarescale Flute Academy. Laura also plays in a variety of other ensembles, from orchestras to duos, as well as solo flute. She plays a Kingma system flute and has recently completed an article exploring the Kingma system's use in 72-edo microtonal music.

Laura has been teaching flute for the last 10 years and in that time has taught countless beginners right up to diploma level. She teaches privately and in schools in South London.

When she's not playing the flute, Laura can often be found running or cooking, and hoping that the former cancels out the latter!



HANNAH FATHERS

GAVIN STEWART

Gavin Stewart enjoys an active international career as a flautist, composer and researcher. His specialism in contemporary music has led him to appear at multiple festivals and summer schools including a residency at the Banff Centre working with the International Contemporary Ensemble, and a four-month studio in New York City studying with renowned contemporary flautist, Robert Dick. Most recently Gavin has performed the US premieres of Kingma System works at the NFA 2019 convention in Salt Lake City and also appeared as a guest artist at the 2018 International Low Flutes festival in Washington DC and Waterloo Festival in London.

Gavin holds music degrees at both undergraduate and postgraduate level from Royal Holloway, University of London, and graduated his masters programme with a prize-winning recital which traced the influence of Varèse's

Density 21.5 on contemporary flute repertoire. He is currently completing his PhD, "Retranslating the timbre and techniques of the shakuhachi through collaboration; the Kingma system flute in practice". The project studies traditional shakuhachi repertoire and how the benefits of the Kingma system allows the performer enhanced possibilities in timbral exploration, as well as exploring new and developed extended techniques through transcription and collaboration.

In 2019 Gavin co-founded the epoch ensemble, a flexible instrumentation group specialising in new music, who gave their inaugural performance at St Martins in the Fields as semifinalists in their annual chamber music competition to high praise. For the 2019/20 season Gavin is a member of the BCMG NEXT programme where he has enjoyed working with Rebecca Saunders, Richard Causton, and Sir Harrison Birtwistle.



BASIL ATHANASIADIS
BOOK OF DREAMS
United Music Publishing © 2014

This 16-minute piece was written in 2002 and takes its inspiration from an extract of text taken from a lecture by Ludwig Wittgenstein relating to the symbolism and language of dreams.

The piano is prepared with a number of objects, including a small book, rubber wedge, curtain hooks and two mini discs, with detailed instructions provided. For the flute, fingerings are provided for quartertones and multiphonics in a chart at the front of the score. The level of research demonstrated here is impressive, since the composer provides alternative fingerings for closed and open hole flutes.

The piece is in nine movements, and both players perform from copies of the full score. The first movement is written using spatial notation, with each line of the score taking around 10 seconds. The second movement creates a percussive-sounding bass end of the piano, with a sinuous flute line allowed to soar above it. Movement three uses multiphonics and whistle tones. The fourth movement makes use of the piano's middle pedal to create a drone-like effect, while the flute part features grace notes and wide interval leaps. There is one notational anomaly here, which suggests slap tonguing would sound a 7th lower than written; a logical interpretation of this would be to use tongue rams rather than the usual pizzicato slap tongue technique here.

The hypnotic fifth movement creates a gradually moving texture in the piano. Athanasiadis often makes use of textural techniques in the piece as a whole, with both hands of the piano situated in the same clef to create a strong sense of tessitura and colour. In this movement both hands are in the treble clef and marked *ppp*, with occasional bass notes added for brief moments of contrast. The flute makes use of harmonics and slow pitchbends to create additional tension against the harmony of the piano.

The short sixth movement is more fragmented in its construction, with feathered beaming adding a sense of flexibility to the rhythm. Quartertones are frequently used here, at very soft dynamics, adding to the ethereal sense of the movement. Movement seven uses syncopations and the flute is instructed to take on the tone of a wooden flute, while in movement 8 the piano takes on a toccata feel reminiscent of the fifth movement, but using a more limited set of pitches, while grace notes and harmonics characterise the flute part. The final movement is almost disarmingly simple in its rhythmic construction, using only quavers and crotchets for the majority of the movement,

and allowing the tones of the flute and piano to combine to create a new sonority.

This is a substantial piece which contains a lot of variety within the series of short movements. The instruments are used imaginatively and the prepared piano adds some fascinating timbres to the ensemble colour. This is well worth exploring and would be ideal for anyone looking for a new addition to the recital repertoire.

CARLA REES



WAEPUT
CONCERTO SYMPHONIQUE FOR
FLUTE AND ORCHESTRA
Edition Kossack © 2020

Hendrik Waelput (1845–1885) was a Belgian composer, who wrote his *Concerto symphonique* in 1866. His early compositional career showed some promise; he was awarded the prestigious Prix de Rome for his cantata *Het Woud (The Forest)* in 1867 and showed much promise as a potential leading Belgian composer. His career included posts as conductor of the Ghent Theatre and Ghent Opera, and he was Professor of Harmony at the Antwerp Conservatory. However, a brief spell as Director of the Bruges conservatory came to an end after just two years, and his compositions did not receive the popular acclaim anticipated in his early career. The flute concerto did not receive many performances and was subsequently forgotten. Sometimes referred to as the “Flemish Schubert”, however, there is much of interest within this challenging concerto.

The opening *Allegro Moderato* is in E major, but by the time the flute enters the rich Romantic harmony has already shifted to $A\flat$ major. Chromaticism is a feature of the work, with lyrical melodic lines decorated with chromatic neighbour notes and interspersed by two dramatic cadenzas. The central *Andante Cantabile* offers a moment of repose but has moments of turbulence and drama soon after the flute enters. After regaining a sense of calm with a rich low register melody, the music breaks way into the energetic *Allegro molto*, which bursts onto the scene with a strong sense of bravura. The flute part here is technically demanding, with fast moving arpeggios and wide octave leaps (think of something similar to the *William Tell* solo). Following a brief cadenza, the flute takes over the coquettish melody, with a sense of charm that would not be out of place in an Offenbach

duets

operetta. The music is full of character with plenty of space to communicate a sense of style amongst the fast-moving chromatic runs. These elements are repeated, moving through a range of keys, and finally culminating in a dazzling final cadenza.

I feel Waelput's compositional style in this piece is a little lighter than Schubert, perhaps with a little less melodic depth but with a greater sense of salon-music charm. The structure is at times a little convoluted but is in keeping with the Romantic idiom and maintains a sense of development through the exploration of different key centres. The flute part has plenty to occupy the performer, with some knotty technical challenges and some low register projection requirements, as well as some well-formed musical ideas to convey. The piano reduction, made by Wolfgang Kossack since a previous version made in 1925 was found to be unusable, is practical and well presented.

This is an enjoyable and substantial piece which presents a useful addition to the somewhat limited Romantic concerto repertoire for the flute; it is fun to play and worth exploring.

CARLA REES



JASON CARR

A LITTLE BOOK OF BRITISH BIRDS

Wonderful Winds ©2020

This is a fun and charming volume of short flute duets, each inspired by a different British bird. Carr began writing the collection when an old friend and former flute player mentioned that she'd like to pick up her flute again to play alongside her daughter, who'd just begun lessons. With this in mind, each duet is written for one beginner player, with a second part for a more experienced player, or their teacher.

Throughout the collection, Flute 1 is written for the beginner, while Flute 2 is more challenging. This is a nice touch, allowing less experienced players to feel as if they are playing 'the tune'. The pieces are roughly arranged in order of difficulty, and while Flute 1 never goes above second octave A (in fact, Flute 1 stays entirely in the first octave for several of the duets), there is plenty in the second part to keep more advanced players occupied. This really hits the mark of allowing performers of mixed ability to play together, with adequate interest in both parts. From an ensemble perspective, there are definite challenges: for the majority of the time, the two parts are rhythmically independent, and while the counterpoint is musically effective, this is something that less experienced ensemble players may find difficult.

The pieces in this volume strike a balance between being suitable for beginners whilst maintaining musical appeal. From the gentle *The Blackbird and the Snail* to the lively *The Starling Samba*, there is plenty of contrast in the collection and it's easy to see how two or three movements might work well together in performance. In the introduction, Carr writes that the music was often inspired by comical YouTube clips rather than attempting to directly imitate birdsong, and this light-heartedness is shown by some humorous titles (*The Pigeon Who Was Not Afraid of Cats*, and *The Cockney Sparrow* spring to mind), and performance directions ('with a swagger'). There are also beautiful illustrations by Jane Heather.

The parts have been edited with help from Wonderful Winds' Mel Orriss, and the abilities of beginner flautists have clearly been considered. These pieces would be a great addition to a teacher's collection, or for any beginner who happens to have a parent, sibling or friend on hand to play the second parts. They would be ideally suited for use with mixed ability groups and ensembles. »

LAURA BEARDSMORE

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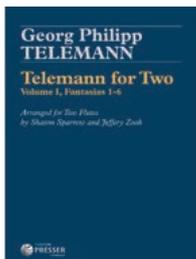
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TELEMANN arr. SHARON SPARROW & JEFFERY ZOOK
TELEMANN FOR TWO
VOLUME I, FANTASIAS 1–6
Presser © 2018

Inspired by the renowned Telemann Fantasias, *Telemann for Two: Volume I*, provides the recognised solo flute repertoire with a duet partner. Although adding a second part to such repertoire is not uncommon, it unleashes a new and refreshed outlook to the rich and luxurious harmonies that lie amongst it. Sparrow and Zook have released an informative and exciting set of arrangements, supplying a playground of fun by keeping players on their toes.

Emerging from their personal experiences as teachers, Sparrow and Zook created this, *Telemann for Two*, to educate and develop the flute players musical ear; for example, the edition suggests ornamentation in the Baroque style, providing a beneficial example of educating the player to create their own performative ideas. Similarly, there is a copy of the original version of Fantasia 6, encouraging students to appreciate the honest intentions of the composer.

This edition, comprising Fantasias 1-6, has a great balance of melodic compromise between the two parts. It might be advisable for both players to be relatively comfortable with the solo Fantasias before working through the book, enabling them to hear the harmonies, rather than focussing on tricky finger passages. The presentation of the music is outstanding; you receive two separate books that contain both parts and, to add to performer satisfaction, there are no awkward page turns. The privilege of seeing your duet partner's score from the comfort of your own stand is undoubtedly a benefit that should become a trend.

These arrangements are simply a joy to play. They provide a wonderful learning platform for students and learners of Telemann's Fantasias, and would be an ideal contribution to the concert platform that will undoubtedly uplift and provide delight to an audience.

ELISE FAIRBAIRN



ALI RYERSON
4 JAZZ DUETS
Edition Kossack © 2020

This set of four duets is designed for both classical and jazz players and provides an enjoyable introduction into the jazz idiom. Ryerson gives advice on how to create a jazz sound, including using legato tonguing as a default, reducing the

amount of vibrato used and lightly swinging the quavers. The first two duets, *Daytime Blues* and *In the Shade*, provide opportunities for improvised solos over a 12-bar blues pattern, with chord symbols provided as well as a written-out version of the solo for those with less confidence to improvise. This is an excellent opportunity to develop an understanding of both the construction of the 12-bar blues pattern and to gain experience in improvising, all within the safe environment of a flute duet rehearsal! Both players have the opportunity to have a go at creating a solo, meaning that this is potentially an area an established duo can develop together.

Each of the duets is relatively short and well suited for intermediate players. The score is well presented in a typical jazz-style type face, with both parts and the score provided. The pieces are fun and capture Ryerson's characteristic energy. These are an excellent starting point for anyone interested in venturing into the jazz domain, as well as enjoyable, well-written pieces which provide scope for those with more jazz experience to explore style and interpretation in more depth. Ideal for students and amateurs alike, these are likely to become quite a big hit. Recommended.

CARLA REES

solo flute



ALEXANDRE DELGADO
THE PANIC FLIRT
AVA Musical Editions ©2015

The title of this short work for solo flute refers to Pan (and the word *panic* has its etymological origins from the god Pan, who was noted for causing terror). Delgado creates a sense of tension between the ideas of 'flirt' and 'panic', resulting in a light-hearted work with constantly evolving textures and scurrying virtuosity. The piece was commissioned by the Presteigne Festival and premiered there in 1992.

Delgado's introductory notes in the score suggest the piece was written as a response to the aesthetic of new complexity composers, who create music designed not to be physically possible to perform. The idea is to create a sense of unease in the performer as they attempt to play as much of the material as they can; Delgado's negative reaction to this idea resulted in *The Panic Flirt*.

The score begins with a glossary of 'special signs'; notations for extended techniques such as breath sounds, pizzicato, a wide range of percussive sounds, glissandi and quartertones.

The piece itself falls into three distinct sections. The first sets up a fast-moving rhythmic energy, with irregular semi-quaver groupings providing an exciting instability and plenty of surprises. Quartertones are used to create a timbral-trill effect

high in the flute's range, and some gentle percussive articulations also provide some contrast.

The second section is less conventionally notated and I found myself frequently having to refer back to the glossary. The notation is logical, however, and with practice one quickly gets used to the meanings of the different types of notehead. This movement makes the most of the flute's percussive capabilities, featuring a range of timbral effects while still maintaining a sense of rhythmic punchiness. The final, very short movement is a fast-paced romp to the end, bringing together elements from earlier in the piece.

This is an enjoyable work which would make an ideal encore to present the contemporary capabilities of the flute in an audience-friendly way. It is challenging to play, but highly rewarding.

CARLA REES



JORG WIDMANN
PETITE SUITE
Schott © 2017

This is a seven-minute solo flute piece in three movements, with obbligato bass flute and gong in the final movement. The additional part can be played by one player on both instruments, or alternatively a separate player can play the gong part.

The piece was written as a tribute to Aurèle Nicolet, who died in 2016, and was first performed by Emmanuel Pahud, with Mario Caroli on bass flute/gong.

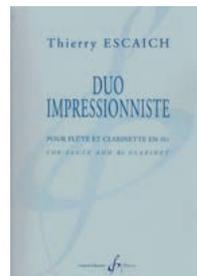
The first movement is an Allemande and begins with music that immediately captures the essence of Nicolet, with detailed vibrato instructions on short phrases surrounded by silence. This is a poetic and captivating opening which creates a memorable atmosphere. The melodic material develops in a way which connects with the French flute school and the repertoire we all know so well; Widmann skilfully creates music which draws on tradition and expression but retains an original voice. Like the vibrato instructions, the dynamic markings are precise and detailed, and the full range of the flute is used. The first movement is just one page long, but it packs in a lot, including an increasing level of intensity which builds to the last bar.

The second movement is a Lament, with plenty of emotional outpouring and dramatic moments. The style is more contemporary here, with flutter tonguing and trills used to produce a range of textures and a lot of use of the high register; grief is intensively portrayed. The final Sarabande is soft, and once again builds in intensity through twisting melodic lines. The bass flute plays gentle crotchet pulses, while the flute engages in an almost Jolivet-like mantra.

This is powerful music, which has moments of calm and extremes of intensity and emotion. It is a fitting tribute to Nicolet which deserves to be widely known.

CARLA REES

flute & clarinet



THIERRY ESCAICH
DUO IMPRESSIONNISTE
Billaudot © 2018

This charming miniature for flute and clarinet was commissioned by the regional conservatoire of Caen as part of the Aspects of the Music of Today festival in March 2018. The premiere was given by conservatoire students, and the publisher rates it at moderate difficulty.

Escaich makes the most of the piece's one-minute duration. The two instruments enter immediately into a semiquaver dialogue, each entry overlapping to provide fluctuations in tone colour, which also combines with phased dynamics to create an ever-changing surface texture. The impressionism of the title is immediately apparent. The appearance of a changing-meter

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melody provides an expressive interlude, before a brief reappearance of the opening dovetailing prepares the listener for a mirrored phrase at the end of the piece.

This is an enjoyable work and something of a gem; its duration means it could be easily programmed, especially in student concerts where time is often at a premium. The changing time signatures combine with a continuous semiquaver line to provide a useful educational angle and help intermediate students develop more advanced rhythmic precision. The harmonic language is relatively simple and aligned to the impressionist aesthetic that the title suggests.

CARLA REES

piccolo & piano



FLORENTINE MULSANT
SONATA FOR PICCOLO AND PIANO
Op. 57
Furore © 2016

This 13-minute sonata was written for Jean-Louis Beaumadier in 2015. The sonata has two movements, beginning with a piccolo solo which features the idiosyncratic tone of the low register and moving melodic lines based on the whole-tone scale. This is an engaging opening which immediately demonstrates Mulsant's imaginative approach to the piccolo, which breaks away from the stereotypes and seeks to explore the instrument's expressive and timbral potential.

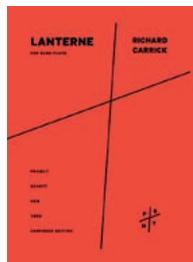
The opening material forms the main idea for the first movement, developed in dialogue with the piano with unisons providing further timbral changes. The character is a little turbulent but maintains a sense of mysteriousness as a result of the use of register; the piccolo ventures into the top register only rarely. The second movement makes more use of the dramatic potential of the piccolo. The melodic writing is once again based on rising scalic figures which mix together different whole-tone scales, but here they are free to rise higher, with a quick burst into the top of the instrument's range providing an exciting and energetic impact. A piccolo cadenza provides an opportunity to display the piccolo's agility, again making full use of the low register.

This is an excellent addition to the piccolo's repertoire; Mulsant is a highly competent composer whose music combines skill and imagination. The thematic ideas are developed logically and maintain a sense of coherence without ever becoming stale; this is a difficult balance to achieve, and Mulsant allows the ideas to culminate in a joyful, bright conclusion. Although there are moments of technical challenge, the most difficult aspects of the piece to master are the richness of tone in the low register and the intonation with the piano. These elements make the piece ideal for anyone keen to develop greater control on the piccolo or to

explore challenges which are perhaps not easy to find elsewhere. Aside from developing skills, this is an enjoyable piece of music which deserves a place in the piccolo repertoire canon.

CARLA REES

bass flute

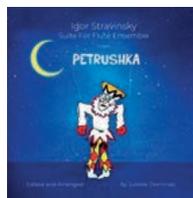


RICHARD CARRICK
LANTERNE
PSNY © 2018

As a former student of Brian Ferneyhough, it is no surprise that Richard Carrick's *Lanterne* is a great example of exploring a specific timbre in its entirety. Sitting almost exclusively in the bottom octave of the bass flute, *Lanterne* examines the overtones produced when varying phonemes are said over the instrument throughout the full spectrum of possible dynamics. There are explicit references to the music of Korea, such as the fast overblowing of a fundamental to create its full spectral content which Carrick likens to the Korean jeonseong. Interest and contrast are created through a selection of articulation techniques beyond the phonemes, with pizzicatos, key clicks, and tongue rams interrupting established techniques. With *Lanterne* the beauty truly is in the detail, which Carrick suggests should be picked up by a close microphone in performance. One important factor to note is the requirement of a B footjoint bass flute to perform the work, as that note is used expansively for its great resonance and harmonic content. *Lanterne* is a great addition to the performer of new music on the bass and is unique in its complex sound style whilst being surprisingly accessible.

GAVIN STEWART

flute choir



STRAVINSKY
arr. **JULIETTE DOMINSKI**
PETRUSHKA
Edition Svitzer © 2018

Arranging Stravinsky for flute choir is something that is likely to be both popular and challenging in equal measure. Stravinsky's orchestration is so full of colour and vibrance that it is hard to imagine it having the same impact on a group of flutes, but Juliette Dominski has created a strong arrangement which has much to offer. Scored for piccolo, four C flutes, and one each of

alto, bass, contralto and contrabass, the arrangement makes full use of the range of colour the flute choir can offer.

The arrangement has 4 sections, *The Shrovetide Fair*, *Russian Dance*, *Dance of the Ballerina* and *The Wet-Nurses Dance*. These are taken as extracts from Stravinsky's full ballet, making the piece more manageable for a flute choir and concentrating on the main thematic material.

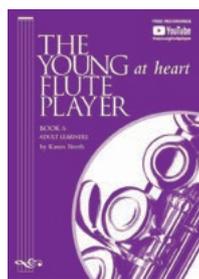
The orchestral textures are translated well for flutes, and the solo moments have plenty of character. The opening of *The Shrovetide Fair*, with its well-known flute lines, is immediately captivating and launches us into Stravinsky's world with a sense of energy.

Although Stravinsky perhaps has a reputation for being difficult, in this arrangement the individual parts are mostly only modestly challenging, aside from a few rhythmic moments. An advanced level group would be able to sight-read this without much trouble, and an intermediate group would be able to use it as excellent material to develop rhythmic skills.

The score is well presented and clear, with good consideration given to page turns. There is just one minor notational issue which takes some explanation; in the first movement, there are some sections with parts playing in 5, 7 or 8 against the rest of the ensemble who maintain a regular 2/4 or 3/4 pulse. Stravinsky presents these clearly so that the players are aware of the need to play 5 in the time of 4 or 7 in the space of 6, for example. However, in this version those parts are given different time signatures, without any indication of a change in tempo, which causes a good deal of confusion and seems to be an example of how trying to simplify something can in fact make it more difficult to understand. Despite this small point, however, this is an exciting addition to the flute choir repertoire which is worthy of exploration.

CARLA REES

educational/studies/ technical exercises



KAREN NORTH
THE YOUNG (AT HEART) FLUTE
PLAYER BOOK 6: ADULT LEARNERS
Allegro Publishers © 2019

The Young (at Heart) Flute Player is Book 6 in Karen North's *The Young Flute Player* series and is aimed at adult and teenage students. It provides a method of study that could be undertaken with a teacher or as an independent learner which takes the student from beginner to pre-Grade 1. Fingering charts are provided for every note of the flute, although this book focuses on producing notes from E on the bottom line of the staff to A above the staff.

The notation is clear and the units are easy to follow. North begins the tutorial with headjoint exercises (Unit 1) before embarking on use of the whole flute (Unit 2) and ending with Mozart's *Eine Kleine Nachtmusik* (Unit 30). Musicianship skills, such as note reading, time signatures and note lengths, are developed alongside the technical aspects of playing the flute. Breathing exercises and posture corrections appear at the top of the page as a pause for thought before the player should attempt the pieces below. Throughout the book, the student is introduced to a variety of dynamics as well as features of articulation such as tonguing, slurs, staccato and even mezzo staccato. Scales and exercises are related directly to the pieces, highlighting key signatures and phrase patterns. At the end of the book, scales and arpeggios are written out for reference and a theory section brings together the knowledge gained from all units. There is even a handy guide on assembling and cleaning a flute with pictures to demonstrate.

A wide range of music from composers such as Beethoven, Mozart and Bartók (arranged by North) accompany traditional tunes from around the world. Arrangements include solos and duets. Reference is given to other books from this series for further duets and trios (Book 4, yellow) and piano accompanied pieces (Book 3, green). On completion of this book (Book 6, purple) the player might then wish to continue their tuition using Book 2 (red). Free YouTube recordings are available for every piece as well as piano backing tracks and duet recordings.

EMILY HALL



JOSS CAMPBELL
FLUTE WARM UPS BOOKS 1-5
Self-published ©2020

This excellent set of books is a very welcome addition to the flute's pedagogical literature. Drawing from an extensive experience of teaching at all levels, as well as a professional performing career, Campbell's goal in the creation of these books was to provide warm up exercises at all levels (further books are on the way, going up to diploma level), providing strong foundations to good flute playing and helping students to develop their quality of tone.

Aligned to the syllabus requirements of the main exam boards, each book provides a series of exercises built around long notes, tone exercises, scales and different articulations. At more advanced levels, harmonics are introduced, and the exercises are centred on the relevant keys for the grade. The exercises provide plenty of variety, and each one has much to offer.

One of the things I'm most impressed with in these books is that the fundamentals of good flute playing are described clearly, extremely succinctly and in appropriate language, without any sense of dumbing down for the lower levels. Technical terms such as diaphragm, embouchure, articulation etc. are introduced from

the beginning, with short reminder prompts at the start of each exercise to ensure the student understands exactly what the exercise is for and what they should do.

The presentation is simple and clear, printed in a large child-friendly font with a simple illustration on a brightly coloured front cover. Although very suitable for younger players, these books would be equally useful for adult learners, as well as anyone working on stamina and tone development on low flutes.

The quality of Joss Campbell's teaching is clear from these volumes, and I have no doubt that teachers and students alike will find them invaluable. Highly recommended.

CARLA REES



KAREN NORTH
FUN & GAMES
FOR INSTRUMENTAL MUSIC
LESSONS (SECOND EDITION)
 Allegro Publishing © 2019

This booklet contains a selection of games aimed at helping students improve basic techniques such as note reading, composition, aural skills, scales, sight reading, posture and breathing. Although targeted at beginners, ideas for developing these

musical games are provided so that the student might continue to learn from them throughout their first couple of years playing. North herself suggests these games can be adapted for students from beginner to Grade 3. Many games are designed for all instruments whilst some games come with adaptations for different instrumental families. For example, one game aimed at increasing breath control can be used by string instruments to focus on bow control.

At the top of each page, there is a list of equipment needed (such as manuscript paper, instruments, stopwatch, dice) and pictures of how to make additional materials such as playing cards. The games that incorporate composing have proven particularly helpful with students who show a lot of creativity. They provide a short, structured composition activity that could be given to the student as a homework task. This can be used to help maintain focus in lessons whilst improving compositional confidence and note reading. As the student progresses, some structural elements can be reduced so that the student has more freedom over the composition's length or range of notes.

These are fun and engaging games that can help break up a beginner's instrumental lesson. The games are suitable for individuals and groups with varying abilities. Beginners who find holding their instrument tiring or are bored by focusing on technique and note reading will be distracted by the fun and might not even notice they are learning! The games could even be shown to students so that they might pick a game themselves.

EMILY HALL



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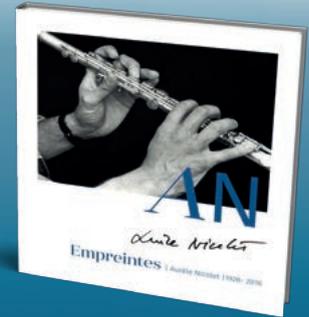
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