

# PAN

JOURNAL OF THE BRITISH FLUTE SOCIETY



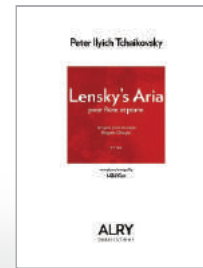
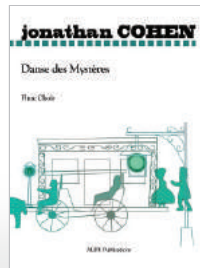
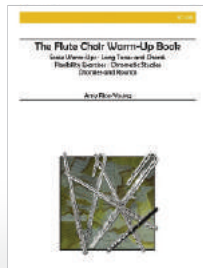
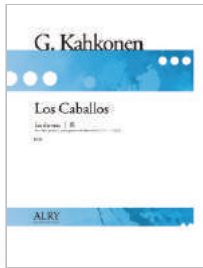
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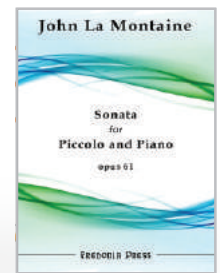
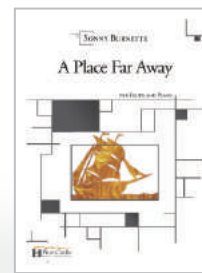
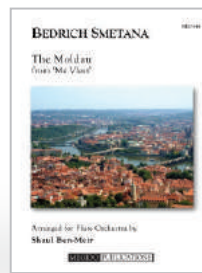
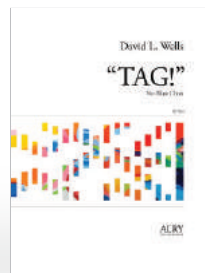
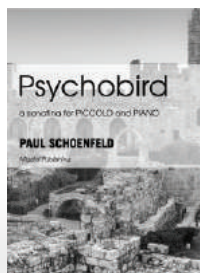
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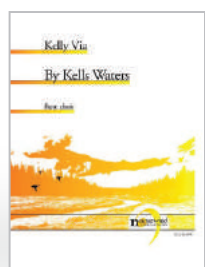
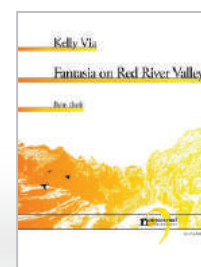
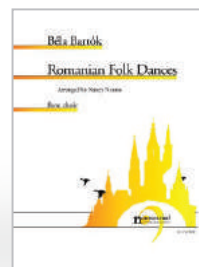
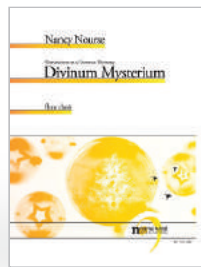
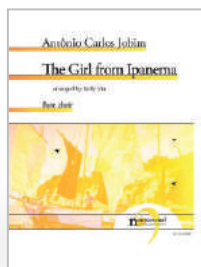
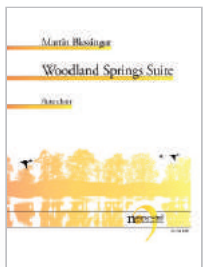
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### Pan

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# notes from the chair



I have to say that I'm so proud and inspired by the level of activity amongst the membership, and especially by the Council and their approach to a plethora of ideas. The series that began with Warmup Wednesday has blossomed into much more, and we're grateful for the contributions to our themed days so far. Our revamped website has proven to be a huge hit; thanks to the grit and determination of Sophie McGrath, Rachel Shirley and our galvanised crew, we now have a more current and user-friendly website. Thank you for your comments. Do keep them coming! I'd like to thank you for your patience while we migrated to the new systems. Please log in to your new accounts in the coming weeks and let us know if any problems arise.

Since our last issue of Pan, the world has lived through a gradual re-emergence from lockdown living and we are finding new approaches to work while complying with the conditions necessary to stay safe and creative in our music. As flute players, we've been presented with quite a few new gadgets to allow us, our colleagues, students and the general public to feel more secure in public places. We've also been told many reasons by the media and experts in the field of the disease and pandemic control why we are and are not safe.

The BFS cannot make a comment at the time of the copy date for Pan with regard to these issues, as things are constantly changing and developing. There are no definitive answers where COVID-19 and playing the flute is concerned. We want to encourage cautious and safe practices, but we also want to encourage creative ways to remain buoyant and active in our community as players and educators. We will keep our website and social media sites as up to date as possible and share updates with you as soon as we can.

As a result of an incident in August relating to a member of our flute community, I feel that a little warning about the use of social media is in order. I was very distressed to read on one of my newsfeeds that a colleague and friend had died. Some of my other friends had commented on this in the way that one would do if this had happened ... but it hadn't happened, and I



was concerned that the post would cause considerable distress to friends and family of the person involved. After establishing the facts, I requested that the post was taken down ... but not before several people had already seen it. Happily, the person in question wrote to reassure us that they were very healthy. Rumours can spread quickly and dangerously, so please do check facts thoroughly and carefully before posting or sharing, especially in this time of heightened stress.

Since the AGM we have had some changes to our Council membership, and I would like to say a personal thank you to our outgoing council members:

To Julie Butler, who has single-handedly managed our finances and overseen much of the constitutional dilemmas for over 5 years: you have been my conscience and guide through the transition of the charity status, and the mammoth migration between our old and new website. Thank you for holding my hand with these tasks.

To Alena Walentin, who has been such a positive and supportive council member and friend: the BFS regained much of its artistic momentum because of your enthusiasm and encouragement. You have been instrumental in staying in contact with many of the professionals and students who could bring their craft and knowledge to us and meet a wider audience. The BFS community has greatly benefitted from your own artistry, communication and positive outlook. Stay in touch please!!

I'm looking forward to reading more stories of what our members have been up to since our July issue hit your doorsteps. The resilience of our community is inspiring; while the manner in which we play, work and create together is in flux, the BFS and its members have extended their reach to include and encourage connections at every level. We hope that we can offer a place to share your interests, stories and playing experiences. Please continue to join in!

**LISA NELSEN**

## AGM

The British Flute Society's Annual General Meeting took place on Zoom on 6 September 2020. The day featured inspirational performances and workshops from Aldo Baerten and Peter Verhoyen in the morning, and a teacher's event in the afternoon. Presenters included Claire Holdich, Daniel Thompson, Gillian Watt, Sandy Hay, Liz Wrighton and Kathryn Williams, and there was a lively discussion about the best ways to return to teaching—in person and online—in the new term.

In her summary, incoming Vice Chair Julie Twite said: "This year, the BFS has really come together. We have been really active and hard at work. The Council are communicating daily. We've now got volunteers in different areas to support us. We've got an amazing new website and we're being really active online with our social media. I really feel that we've made some excellent progress in bringing the flute community together and we are attracting new members and are growing again. I hope that we can continue this good work this coming year 2020–2021 and continue to support the flute community as we come out of lockdown."

To read the reports and see the full proceedings of the AGM, see <https://bfs.org.uk/bfs-documents>



## Changes to personnel

### Outgoing

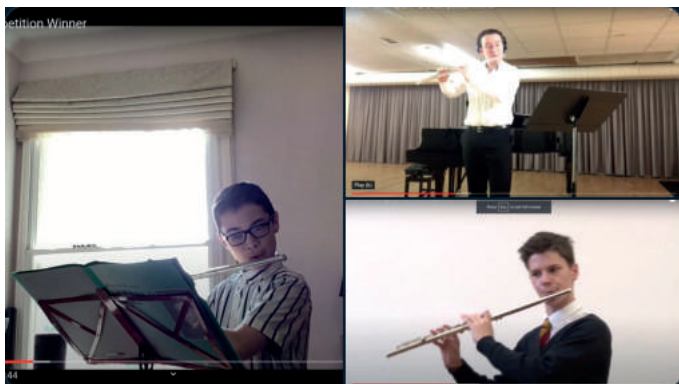
Alena Walentin has stepped down as Vice Chair of the BFS to allow her time to focus on her new teaching position at the Royal Conservatoire, The Hague. Alena has brought happiness, smiles, energy and enthusiasm to the BFS and the Council is grateful to her for everything she has done for the Society over the last few years.

Julie Butler has also stepped down from her role as Treasurer. Julie has worked tirelessly behind the scenes to ensure the smooth running of the BFS and its finances, as well as providing invaluable guidance on governance issues. She has been instrumental in defining the need for the active involvement of members in order to ensure the BFS's continued success. Julie has expended a huge amount of personal and professional energy on the BFS's behalf, and we are all indebted to her.

### Incoming

Matthew Henderson joins us as legal advisor, and Emma-Jane Willan has become the new treasurer. They are both co-opted onto the Council. Julie Twite succeeds Alena Walentin as Vice-Chair, Liz Wrighton has joined the council for the first time and Kate Cuzner has been re-elected for a further term.

The Council would also like to welcome an impressive team of volunteers, who are helping with a wide range of tasks from social media, membership and fundraising to proofreading and admin support. We still have room for more volunteers, especially in the financial team, so please get in touch if you feel you can spare a few hours. »



## Events News

### BFS Christmas Extravaganza

#### Saturday 12 December, 3–7pm

3–4pm Giant Christmas Flute Ensemble  
Play-along

4–6pm Breakout sessions for specialist groups such as teachers, flute choir leaders etc.

More details coming soon!

#### BFS Competitions 2021

For the very first time our BFS Competitions are going online in 2021! The familiar classes will return, along with some new ones to enable a wider range of players to take part.

Entries will open in December. Keep an eye out for more details coming soon on our website and social media platforms.

## Social Media News

The BFS weekly challenges have been going strong since April, with a different theme each week. Open to anyone over the age of 13, the challenges are free to enter.

Recent winners include:

### JULY 2020

**Week 12: Grades 6–8** Emily Chambers (age 13): Delibes - *Valse Lente*

**Week 13: British Composers** Karen Wong: Alwyn - *Divertimento* - Introduction and Fughetta

**British Composers (under 18s)** Jennifer Hepburn (age 16): James Rae - *Aquarelle*

**Week 14: Film, TV & Musical Theatre** Sini Rueda Cadillo: Alexandre Desplat - *Elisa's Theme* from *The Shape of Water*

### AUGUST 2020

**Week 15: Ocean Theme** Bethany Eve Penny: *Skye Boat Song* (own arrangement) for two piccolos and piano

**Week 16: Study Week** Matilde Rahtz: Paganini - *Caprice no. 24*

**Week 17: Bach and Sons** Sofia Pan: CPE Bach - *Hamburger* Sonata 1st movement

**Week 18: Folk Song** Catherine Handley: *An Bhuaiteis (Bhuitis)*

**Folk Song (under 18s)** Viv Ghiglino (age 16): *May Morning Dew*

**Week 19: 1-minute Challenge** Jessica Gill: Damaré - *Polka du Roitelet* (the Wren)

### SEPTEMBER 2020

**Week 20: Jazz** Joint winners: Jenny Tarrant: Gershwin - *Summertime* from *Porgy and Bess* and Zoya Viazovskaya with the

## Council Roles

**DAVID BARTON** Education Team Leader & Membership, Events Support

**KATE CUZNER** Education Team

**LISA NELSEN** Chair and AFT Liaison

**NICOLA ROSSITER** Membership Team Leader & Area Reps Support

**RACHEL SMITH** Social Media Team

**SUSAN TORKE** AFT Support & Education Team

**JULIE TWITE** Vice Chair, Flute Choir Coordinator & Social Media Team Leader

**LIZ WRIGHTON** Area Reps Team Leader

**MATT HENDERSON** Legal Advisor

**EMMA-JANE WILLAN** Treasurer

**RACHEL SHIRLEY** Secretary and Events Co-ordinator

## Area Reps

Looking for a way to get involved and help develop the flute community in your area? We are looking for Area Reps from right across the UK (and further afield!), but particularly the south west and north east. If you're interested, contact Liz at [midlandsflutes@gmail.com](mailto:midlandsflutes@gmail.com) to find out more!

**LIZ WRIGHTON** AREA REPS

Black Square Quartet: part of their *Classics in Jazz* programme  
Mathilde Rahtz: Dave Heath - *Coltrane*

**Week 21: Dance Music** Anne Allen: Piazzolla: *L'Histoire du Tango* 1st movement

**Week 22: Seasons** Emily: Lopez - *In Summer* from *Frozen*

**Week 23: Creative Week** Sini Rueda: arrangement of the theme from *Money Heist* TV series

### OCTOBER 2020

**Week 24: Animals and Nature** Joseph Geary (age 14): Herman Beertink - *Birdsong*

**Week 25: Orchestral Excerpts** Martina Rosaria O'Connell: Bizet - *Entr'acte* from *Carmen*

**Week 26: Magic and Mythology** Alise Anna Alksne: Dukas - *The Sorcerer's Apprentice*

Weekly videos are also available in the Members area of the new BFS website, covering the following topics:

#MasterclassMonday—inspiring masterclasses from top players

#TechniqueTuesday—tips for brushing up on your technique

#WarmupWednesday—our popular morning warmup

#ThoughtfulThursday—wellbeing and working with the mind and body

#FunkyFriday—exploring all kinds of flute playing, from jazz to folk and world music

So far, we have featured a wide range of performers including Stephen Clark, Karin de Fleyt, Laura Jellicoe, Roderick Seed, Niall O'Riordan, Gillian Watt, Claire Holdich and Wissam Boustany. Keep an eye out for more!

**JULIE TWITE** SOCIAL MEDIA TEAM

# The Council and Officers of the British Flute Society

**Chair** Lisa Nelsen

**Vice-Chair** Julie Twite

**Treasurer** Emma-Jane Willan

**Legal Advisor** Matthew Henderson

**Secretary and Events Coordinator** Rachel Shirley

**Communications and Advertising** Sophie McGrath

## Council Members

David Barton, Kate Cuzner, Nicola Rossiter, Rachel Smith, Julie Twite, Susan Torke

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

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**Germany** Sabine Baumert [sabine.baumert@web.de](mailto:sabine.baumert@web.de)

**Italy** Geoffrey Warren [info@geoffwarren.com](mailto:info@geoffwarren.com)

## Flute Choir Team

In July we held a Zoom meeting for flute choir leaders to share our experiences of working through lockdown. We have also set up a private Facebook Group and Whatsapp Group for flute choir leaders to support each other and keep up to date with latest news and developments. If you would like to join, please get in touch.

**JULIE TWITE** FLUTE CHOIR COORDINATOR

## Education Team

Formed in late July, we are very grateful that a number of people have offered their services to support the education work of BFS. Over the coming year, we hope to develop and increase the provision of both events and resources aimed at flute teachers working at all levels of education. Whilst the current situation prevents most live events, we have arranged a number of online teacher events which will take place as follows:

Saturday 12 December, 4–6pm

Sunday 17 January, 3–5pm

Saturday 8 May, 10–12noon

Sunday 11 July, 2–4pm

Keep an eye out in Pan, on the website and on your emails for more information about these. We held a successful online teachers' event in July which centred around both online teaching and online exams. There was much useful discussion and input, and we very much look forward to building on this.

**DAVID BARTON** EDUCATION TEAM LEADER

## Membership Team

Since the launch of the new BFS website in July, the membership team have been busy learning how to use the membership system associated with it. As is always the case, there have been some initial challenges, but we hope you'll agree that the new system provides you with a significantly improved interface through which to manage your membership.

During the two months since the launch of the new website on 1 July, BFS has gained 70 new members, and we extend a warm welcome to all of them. We have also undertaken several audits of particular membership categories in order to ensure that details remain current. We are grateful to all members for their patience and understanding during the changeover period.

**DAVID BARTON** MEMBERSHIP SUPPORT

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# news



## NFA premiere for multimedia piece

Allison Loggins-Hull has composed a new multimedia piece in collaboration with video producer Micah Fink which was premiered at the NFA Summer Series. Called *The Mess*, the piece was written in response to the Black Lives Matter movement, bringing together African-American flute players in solidarity and response.

“Everything in this piece is truth. Everything you see has happened. Everything you hear is happening ... it’s ugly and raw, but it is 100% honest. So know that it is all inspired by history, experience, and reality.”



## Jazz ahoy

Ali Ryerson has some new publications coming soon. Her *Jazz Flute Duets* (a collection of 4 duets) will be published by Edition Kossack, while *Folktale*, an original work for alto flute and bass

flute, and *Siciliano (Reimagined)* for flute or alto flute and piano will be available soon through Theodore Presser.

## Quora take RNCM prize

The Quora Flute Quartet has been awarded the 2020 Fewkes Chamber Music Prize at the Royal Northern College of Music, and has also been named as the recipient of the June Emerson Wind Music Launchpad Award. Formed at the RNCM in 2017, the quartet comprises Jack Rainey, Katie Taunton, Carina Udriste and Rachael Watson.



## Call for caprices



Timothy Hagen is inviting commissions to support his new venture, The Caprice Project. The project seeks to create 30 caprices for flute, inspired by Karg-Elert, to help players of all levels learn how to master extended techniques. The Caprices

will be published in three volumes of 10, with the first aimed at beginners, the second aimed at intermediate players and the final book aimed at advanced players. See <http://www.timothyhagen.com/caprice-project.html> for more information.

HATTORI  
FOUNDATION

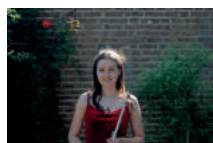


## Hattori flute awards

The Hattori Foundation has announced its Senior Award Winners 2020, which include flute player Fiona Sweeney. Junior Awards, for players aged 15–20, were awarded to flute players Brioni Crowe and Sofia Matvienko.



## Multiple successes for Daisy Noton



Daisy Noton has had some impressive competition successes in recent months. These are:

1st prize—Flute Flight Worldwide Online Music Competition (18 and under)

run by Nicola Woodward and Wissam Boustany. An online Competition Concert and Seminar took place on Zoom afterwards which is now on YouTube and can be seen at <https://www.youtube.com/watch?v=BKM1UVjTPmQ&t=3075s> It includes performances by the winners and many interesting discussions about playing solo flute repertoire.

Grand Prix Prizewinner and 1st prize—Odin International Music Competition (with judges including Ginevra Petrucci). Sadly the Prizewinners' concert in China originally planned for January 2021 has been cancelled but another concert is being rescheduled for the future.

1st prize—Chicago International Music Competition Gold Award—New Talent British International Youth Music Competition. The woodwind judge was Alena Walentin.



**JAGODA KRZEMIŃSKA** has been awarded a place on the LPO Foyle Future Firsts Scheme.



**ERIC LAMB** has joined the performance faculty at the Academy of Music and Performing Arts Vienna.



**ANDREA JELAVIĆ** has started a new position in the flute section at the Opera Orchestra of the Croatian National Theatre (HNK) in Split, Croatia



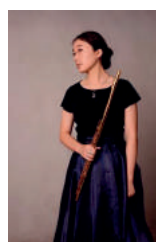
**JOHN LUNN** has retired from flute making after a 45-year career. Lunn's flutes were known for their particularly spectacular and ornate artistry, turning the flute into a work of art.



## Guiot is 90

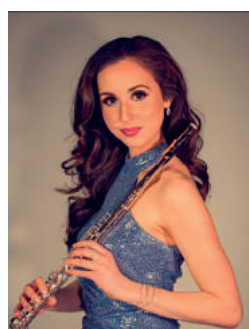
On 5 October, composer, flute player and teacher Raymond Guiot celebrated his 90th birthday. His career included recording under Pierre Boulez and Duke Ellington, terms as Principal Flute in the Paris Opera and Republican Guard, and several decades working as a studio musician.

B. DUPLAIX



## NFA Young Artists

The winners of the NFA's 2020 Young Artist competition have been announced. 1st place was awarded to Yi Xiang, who is currently working towards a DMA at the Eastman School of Music under Bonita Boyd, 2nd place to Blair Francis Paponiu and 3rd place to Arin Sarkissian.



## Highest award for flute student

Jillian Coscio, a flute student of Alberto Almarza at Carnegie Mellon University, has been awarded the University's highest award for elite students in recognition of their academic accomplishments and social engagement, the Andrew Carnegie Society Scholar Award.

## Salomon Prize for creative approach

Jane Mitchell, Principal Flute and creative director of Aurora Orchestra, has been awarded the Salomon prize by the Royal Philharmonic Society and the Association of British Orchestras. The award recognises her creative approach to the orchestra's programming, presentation and performance, including the *Far Far Away* project for young people. Jane performs on both modern and historical flutes, and studied at Cambridge before graduating from the Royal Academy of Music with the Postgraduate Diploma Prize.



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

# obituaries

## Hallfríður Ólafsdóttir

ICELAND SYMPHONY ORCHESTRA



It is with great sadness that we report that Icelandic flute player Hallfríður Ólafsdóttir (known to all as Haffi) lost her hard-fought battle with cancer on 4 September at the age of 56. Haffi studied with Trevor Wye and Kate Hill at the Royal Northern College of Music and under Wibb at the Royal Academy,

before forging an impressive career which included being Principal Flute in the Iceland Symphony Orchestra (since 1999), and the creator of Maximus Musicus, a prize-winning children's music project. Haffi was a dedicated teacher who worked passionately to advocate music education, and was awarded the Icelandic Knight's Cross of the Order of the Falcon in 2014 in recognition of this. In 2019, she was awarded the Icelandic President's Export Award for her contribution to developing Iceland's reputation abroad. She was a very much-loved member of the international flute community and will be sorely missed. A longer tribute will follow in a future issue of Pan.

## Jacques Lefebvre (Jack Leff)

MARYLÈNE APPERT-COLLIN



Jacques Lefebvre, who made flutes under the name Jack Leff, passed away on 30 September at the age of 90. He worked in Paris, making handmade flutes with the aim of recapturing the style and sound of Louis Lot, for whom his father worked as a Master Technician. Jacques Lefebvre set up the Jack Leff company in 1980, and, among

many other notable flutes, made a contrabass flute for Pierre-Yves Artaud in 1983.

## Jean-Noël Saghaard

CONCERTO.COM.BR



Jean-Noël Saghaard has died at the age of 75. Born in France, Saghaard studied with Roger Bourdin and Christian Lardé before moving to Brazil to play in the Brazilian Symphony Orchestra. He was also first flute in the Symphonic Orchestra of the Municipal Theatre of São Paulo, and of the Symphony

Orchestra of the State of São Paulo for more than 20 years. He was an active teacher, including at the University of São Paulo, and an influential member of the Brazilian flute community.



### Kobe dates

The 10th Kobe International Flute Competition will take place from 28 August to 5 September 2021. The closing date for applications is 1 February 2021. For full details see [www.kobe-flute.jp/en](http://www.kobe-flute.jp/en)



### Time for Cluj

The Cluj International Music Competition will take place in Cluj-Napoca, Romania, from 4–11 July 2021. Open to players born after 4 July 1986, the closing date is 20 December 2020.



### Philadelphia Young Artist Competition

The Flute Society of Greater Philadelphia has launched its 2021 Young Artist Competition. Entrants will be asked to provide recorded submissions of unaccompanied repertoire. The competition is open to flute players from any country aged between 18 and 30. For full details, see <https://www.philafutesociety.org/FSGP-2021-YoungArtistCompetition>



### Music and Stars required

The Music & Stars Awards is inviting recorded entries from players of a range of instruments and chamber ensembles. The flute players on the jury include Rogerio Wolf, President of the Brazilian Flutists Association, Dr. Colleen White, Assistant Professor of Flute at Kansas State University, and Emily Andenmatten, Director of Marketing at the Flute Center of New York. The closing date is 19 November. For full details, see <https://musicandstarsawards.com/>



### All change at NFA

The NFA has announced some changes to their staff team and board of directors. Kelly Jocius has resigned as Executive Director, and Vicky Pampe, Convention Director is also leaving the NFA. President Joanna Bassett has stepped down to provide interim volunteer cover for the Executive Director role while a replacement is found, and Penny Zent has begun her tenure as president two months early.

## Flute Flight Online Competition 2020

Between 20 May and 19 June, flautists from all over the world were given the chance to send in a recording of their playing for the first ever Flute Flight Online Competition, hosted and adjudicated by Wissam Boustany and Nicola Woodward. 86 flautists ranging in age from 8 to 73 and hailing from 27 countries took part in the competition, and this diverse and talented range of competitors produced some truly magical performances.

The competitors were divided into four categories: 14 and under, 18 and under, 18+ who had studied flute as part of their higher education, and 18+ who hadn't. Each group had a winner and several commended performances due to the very high standard of playing, and these flautists were invited to perform live at the virtual concert and seminar on 25 June (available on YouTube). Led by Wissam and Nicola, this seminar included not only the winners' performances, but also advice on unaccompanied playing and general performance.

The performers played an incredibly diverse selection of repertoire, covering a range of unaccompanied styles and techniques. The most popular piece was Bozza's *Image*, chosen by twelve competitors and works by Telemann and Ian Clarke also featured frequently in all the categories. Some lesser-known winning pieces include Kunc's *Soliloquy*, Reade's *Aspects of Landscape*, and *Pejaz* by Addic. One of the competitors, Alisa Klimanska, was brave enough to submit an original piece, *Butterfly Effect*, that contained both composition and improvisation, and this earned her joint first place. The other winners were: for the U14s, Elisa Borg (Malta) and Zofia Jastrzemska (Poland); for the U18s, Daisy Noton (UK), with Liesl Vanoverberghe (Belgium) and Maria Koriakina (Russia) receiving commendations; for the 18+ music students, Karen Wong (Hong Kong) and the aforementioned Alisa Klimanska (Latvia), with commendations for Ivana Vukojevic (Croatia), Tilly Coulton (UK), and Yana Shcharbakova (Belarus); and for the 18+ non-music students Klara Spratt Marcusson (Sweden).

As well as the quality of their playing, the competitors also had to consider the logistics of filming their performance, something that has become an important part of performing music during the Covid-19 crisis, and this new way of bringing music into the world may last longer than the pandemic as it enables people from all walks of life to access quality music with ease. Wissam and Nicola provided advice on this in the seminar, having both performed several virtual concerts over the past months. Their main concerns were the location of the performer and the camera, and overcoming the discomfort of performing for a camera rather than a live audience, as this would have been a first for many of the competitors.

The event was very well received by those involved, with feed-back such as "Your competition gave my 10-year old son new focus after his Grade 8 was cancelled at one day's notice. It's so important for children to retain focus at the moment and your kind words will lift him," "I felt it could have gone on for another hour as it was all so interesting," and "It was wonderful to be in touch with flautists all over the world like that... There was quite an atmosphere last night, an energy communicated across the ether."

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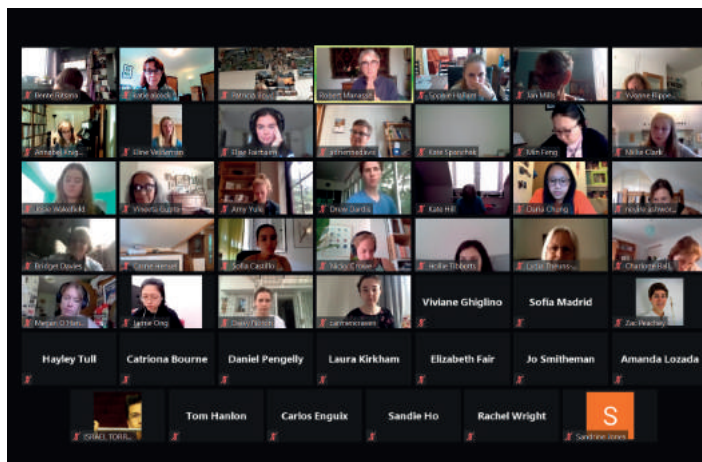
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# Oxford Flute Summer School

## Online Seminar Series



16–18 August 2020

As the pandemic reached alarming levels of global disruption, it became clear that it would not be possible to run Oxford Flute Summer School in August 2020. With a heavy heart, we cancelled the course for the first time in its 34-year history and like so many other organisations in the arts we began the process of dismantling arrangements and letting people know of our decision.

Groups with perhaps a more technically-minded support network were already switching to online courses and events, but we at first discounted the idea. We took the stance that OFSS was a unique and irreplaceable experience, relying on the collaboration of musicians in an intensive week of shared and live music-making. We would not rush to jump on the bandwagon of going online!

What changed our minds was a wonderful online masterclass given by Lorna McGhee, hosted by Terri Sundberg at University of North Texas on 2 July. This was a free event, with watchers from all over the world. The format was simple but effective, with Lorna speaking eloquently and generously about her strategies for flute practice and performance, with demonstrations, but no student interaction.

This inspired us to envisage what we could offer. Our flautists at OFSS are world-class performers and teachers, and we knew there would be demand from flute students at this time of cancelled concerts, summer schools and classes, alongside uncertainty over the very future of live music making. We offered the seminars free of charge to attract a broad and global audience, and to acknowledge the fact of sudden and dramatic income loss for so many musicians.

Robert Winn (Professor of flute at Köln Musikhochschule), Kate Hill (Professor of flute at the Royal Academy of Music) and Robert Manasse (freelance flautist with many world-renowned

orchestras and a wonderful teacher), took a little bit of persuading. Live zooming has become commonplace in recent months, but it's not an easy thing to pull off! We planned the three seminars across what would have been the first three days of our course, alongside a live Facebook Front Room concert given by Katie Alcock and OFSS pianist Sally Goodworth, and the launch of a brand new OFSS website. During lockdown we worked hard on our social media skills, with a steep learning curve from non-existent to finding ways to connect with flute players across the globe.

Our seminars attracted a great deal of interest, it was exciting to see who signed up, which country they lived in, and how they had heard about it. On each day we had 50–60 people watching, which enabled some interaction between students and teachers, although these were seminars rather than masterclasses. We still feel that the quality of sound available via online platforms is not good enough for really effective live teaching, when the variety and breadth of tone is so critical to what we do, in comparison to what we can offer at the summer school.

The experience has taught us a great deal: it is possible to recreate a useful and productive OFSS experience remotely in a crisis; giving our flautists a platform to share their wealth of experience helped them as well as the participants to feel connected and hopeful; even 'live experience only' fanatics like us can adapt and create something wonderful using technology.

We would like to thank Robert W, Kate and Robert M for taking the plunge and giving us three wonderful days of talks. We are fully expecting to run the summer school as usual next year, but if for any reason we can't, we have every confidence in being able to use technology to create something interesting and valuable for our flute students.

**KATIE ALCOCK**

For years we have been told we are living in ‘the digital age’; televisions that also work as laptops, laptops that double-up as phones, phones used as games consoles. The ‘digital age’ has frequent negative connotations, however, during the greatest health crisis of our lifetime, it has become an incredible tool, lifeline, and educational hub for many. Since 1988, Oxford Flute Summer School has been welcoming and working with flute players of all abilities during their summer course in Oxford—and, with the help of technology, this year was no exception.

Having not had the opportunity to attend the course in previous years, I was delighted when Oxford Flute Summer School announced Kate Hill, Robert Manasse, and Robert Winn as their guest speakers for the completely free, three-day flute seminars. With different topics for each seminar and enough time for questions in each session, there was a lot to be gained from attending these online classes.

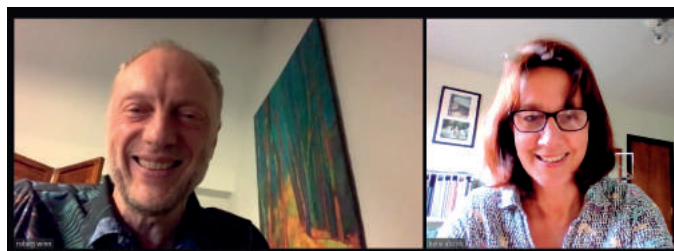
So much knowledge, insight, and expertise were provided in each seminar, supplying great information about flute performance, repertoire, and technique. A high point for me was the idea that practice is the food of the flute i.e. you are what you eat, presented by Manasse. Complemented with suggested literature, clapping games and further flute and food analogies, the session was incredibly useful and practical.

An overall highlight was the general optimism and positivity from the speakers; encouraging collaboration, appreciating the full orchestral work (not just the tricky flute passage!), sharing, learning, and discussing with our peers. It was extremely beneficial to have had the chance to attend these online sessions, and I hope the Oxford Flute Summer School will consider arranging more seminars in the future.

#### **ELISE FAIRBAIRN**

The week of the 18th of August should have been a week full of music at Radley College. Sadly, because of all that’s going on in the world, that couldn’t happen. Fortunately, online seminars were organised; that way we still got a bit of a taste of what would have been a week full of playing the flute. Before the seminars, we were able to send in any questions we had. A lot of questions were answered in the three seminars that were organised. Each seminar had some sort of theme to make it cohesive. It was a nice way of still having some of the Oxford Flute Summer School experience, but at home. It was really good seeing a lot of familiar faces and hearing the voices of my teachers from last year. I really enjoyed myself, though I couldn’t keep myself from wishing that I was there in person. While the seminars were organised really well, it just wasn’t the same as being in Radley. Last year, when I was at Radley, I found that a great part of the fun was not only in learning from the teachers, but also in learning from each other by playing together. Unfortunately, that is simply not possible through an online meeting. Janet and Katie really did a great job organising these seminars, and I really did enjoy them. I’m just hoping that next year we will be able to play together in Radley again.

#### **BENTE RITSMA**



Robert Winn and Katie Alcock.

In this year of extraordinary change and upheaval, we are now, as musicians, having to think seriously ‘outside the box’ in order to find ways to sustain our careers and productivity into the future. The extended break from normality has certainly been a strange experience, but perhaps for many it has also offered a welcome chance to reflect, recharge and change focus.

Happily, the most determined and creative minds in the arts are already finding ways to make real positives out of our situation. Masterminded by Katie Alcock and Janet Way, and in an act of extreme generosity, the Oxford Flute Summer School went ahead in the form of three (completely free) internet seminars with eminent flautists, over three days in August. To have such a wonderful resource beamed into living rooms all over the world is a possibility we barely could have imagined even six months ago and is perhaps a glimpse of what might be a ‘new normal’ in years to come.

The three seminars were all, in their own distinct ways, fascinating and insightful. Kate Hill’s authoritative session addressed many practical and fundamental questions including the need to keep physically fit (especially just at the moment), how to approach a new piece for the first time, as well as technical hints surrounding dynamic range, tone and vibrato. Robert Manasse’s wholly generous and pragmatic session on day two was packed with ‘ingredients’ for a successful and healthy approach to playing the flute; with a series of helpful exercises and analogies including baking skills and bicycle pumps (!) I am sure he opened up a whole new approach to flute playing to many people, including myself. This was one of the most positive, objective and encouraging classes I have seen in a long time.

The final seminar was with the Köln-based flute professor, Robert Winn. Robert gave a characteristically entertaining session which covered a large array of questions presented by the participants. These included suggestions for dealing with the current health and safety issues surrounding live teaching, the importance of learning both context and overview in orchestral excerpts, and the need to understand basic elements of anatomy for matters of sound, volume and resonance.

Altogether it was a privilege to be able to attend these sessions and I look forward to visiting OFSS again in person as soon as we are all able to!

#### **ANNABEL KNIGHT**

# The story of the Böhm Challenge in lockdown

March–June 2020

**A**t the very beginning of lockdown, I was concerned that my pupils would become tired of just seeing and hearing from me; that they needed a collective project to keep motivation high as we entered this new way of learning. I have always admired the Böhm Caprices as varied, wonderful studies, so I decided to set the task of playing them all and to see if I could persuade one or two flute friends to help me by offering their own thoughts on the Caprices. From this seed of an idea grew the Böhm 24 Caprice Challenge.

And then I moved from Somerset to London on April 1st. No turning back now! Joss Campbell, my colleague from Festive Flutes, set about filling in the chart—who would record which Caprice and on what date. June 1st seemed too soon to complete the challenge, and yet we wanted to keep it present and alive—so we fixed the date and worked the schedule out to release approximately three Caprices a week.

An incredible collection of flautists agreed to record their view on how to approach the Böhm Caprices and to perform their chosen number. Initially number 16 became the favourite Caprice—three flautists asked if they could do this one in quick succession and a bit of a negotiation took place!

In the meantime, I moved (without removal men who pulled out as we went into lockdown). A frantic few days took me a long way from Böhm, but I needed to meet my own deadline and record number one... My wooden Flute Makers Guild flute was barely playable, and I also realised I would have been right in the middle of a patch of baroque flute playing, with Easter around the corner. Needless to say, all the concerts were cancelled, but I had been doing all my preparation for them on a baroque flute. Excuses, excuses!! No! Actual reasons why I decided not to record number one, but instead I would suggest how I would work on playing number one rather than delay the project whilst I found my modern flute fingers again.

And so—we are off! Stephen Clark, Katie Sazanova and Kathryn

Williams all sent in fabulous videos and we all started to feel the excitement on video release day! I had a discussion with my brother, IT consultant James Stanbridge, who guided me through setting up a Böhm 24 Caprice Challenge page on Facebook and how to post the videos with a link to our chosen charity, Help Musicians. I had chosen this charity because I was already hearing how musicians couldn't access support through the various Government schemes. I was so impressed by this charity and its swift action and I wanted to help! Joss set up the JustGiving page and I managed to record numbers five and six. I had by now acquired a second edition of the Caprices. The upper note accidentals to the trills in number five in my Chester edition were worrying me, so Philippa Davies kindly copied her Moyse edition and I meanwhile ordered this edition from Just Flutes. I had fun recording number six on an alto recorder—just to mix things up a bit!

So many students were suffering around this time. Coursework deadlines, a realisation of what was happening to their face-to-face contact with teachers, flutes breaking and no way of getting them fixed. We were beginning to lose many promised recordings and I was busy running the first online course at Benslow Music. Joss stepped in again and expertly recorded both numbers eight and nine and we were back on track. Cameron Cullen sent in his recording of number 10 from Yale University in America and Christopher recorded number 11 from Toronto in Canada. Stewart MacIlwham was hoping I would glue his beautiful playing video to his spoken video—sounds so easy doesn't it? I failed! And then number 13 failed to appear and I wondered if we would come unstuck in these truly difficult studies in the keys of F# major and Eb minor and I was again teaching all week at Benslow doing my second course there. But no! Bridget Wilson, Katherine Bryan and Philippa Davies all sent in wonderfully inspiring, energetic recordings and we were back!

Alyse Faith recorded hers in Australia and reminded me how many unfortunate final recitals were cancelled—Alyse was also



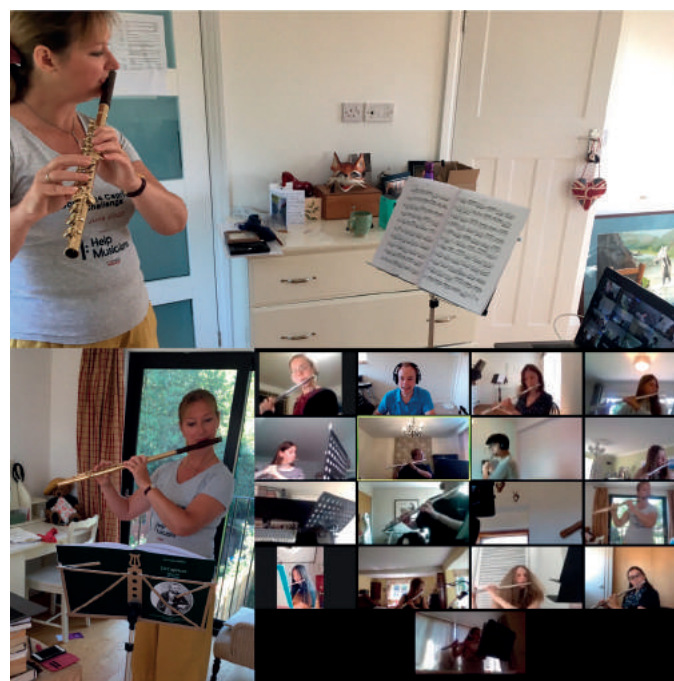
booked to give her recital at Benslow—part of her reward for being our Flutes in Tuscany artist last week. We had all been so looking forward to this recital.

Meanwhile, the chat page on Facebook was gathering support, our page was getting more likes and the end of the project began to swing into view. I needed to make a plan for June 1st.

Luckily, during my Benslow courses I had been able to experiment with my colleague Sarah Murphy on how to combine different numbers of flute players playing together at one time. Or, more to the point, I had found out how impossible this is to do! I decided that the pupils at Wells would need to play them all but with the mute button on, however, one flautist at a time would be unmuted and would be audible to play along to... this was the only way I could see of getting all 14 pupils to play together. My pupils began to choose which Caprice they would 'lead' on the day and we began to practice this in their lessons. It was going to work—phew!

Kathryn Williams and Nicola Woodward had sent in stunning videos of numbers 18 and 19 and I had had long discussions about editions with Sarah Murphy who was preparing number 20. I had managed to ask Ludwig Böhm whether there was a manuscript of his great grandfather's Caprices—but sadly there is nothing—however, Ludwig sent me his edition which answered so many questions and Sarah's beautifully musical video of number 20 was released, followed by technical wizardry and advice from Susan Torke (21), Dana Morgan (22), Emily Beynon (23) and last but not least—Emma Williams with number 24. The sponsorship money was beginning to trickle in—but I really wanted to raise more—a BIG push and amazingly it worked!! Nearly £1000 was raised before the event.

At 8am on June 1st—fourteen pupils at Wells Cathedral School led the session, with me, fellow flute teacher Susie Hodder-Williams, guests Sarah Murphy, Alyse Faith and Amelie Donovan. The pupils excelled themselves with some wonderful



leading, virtuosic playing and stamina to keep going solidly until 10am. We had very few breaks, just time for a few big stretches and gulps of water.

And then the icing on the cake—I spotted more money had come in on our JustGiving page—well deserved and for such a good cause! I was delighted!

I am unbelievably proud of everyone who took part—the students of course, but also my colleagues who put so much effort and time into each recording. I hope we find a way to keep all these great videos and to use them in our continued study of Böhm's fantastically varied Caprices.

**LIZ WALKER**

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Sure to be of particular interest to parents, the initiative also draws on findings from the World Health Organisation and Yamaha's own research, conducted with the Keio University in Tokyo, to highlight the Top Five proven health, happiness and developmental benefits that come with learning to play an instrument.

There's also a focus on fun, with inspiring stories from leading artists including Jamie Cullum and Yolanda Brown about their own musical journeys, the friends they've made along the way and what it feels like to nurture your talent, collaborate with other musicians and connect with a global audience.

Full details are available at [uk.yamaha.com/startsmalldreambig](http://uk.yamaha.com/startsmalldreambig)



## Wonderful Winds Play-Along downloads

We've been busy at Wonderful Winds with a brand new initiative for our customers. We know how much you all miss playing together in ensembles, and although many of you are being fabulously creative on Zoom and other platforms, it isn't the same as playing along in real-time with other players. We can't visit you in person for a socially distanced musical get-together, so we are giving you the next best thing ...

Our whole collection of woodwind duets and accompanied solo wind music (around 80 separate pieces, 160 parts in total) are now available as single part video downloads. These videos feature some of our team of arrangers and composers, and also some very special Wonderful Winds friends and superstars!

The idea is simple; select your piece and which part you want to play-along with, download the single part video, then you can join in playing the other part yourself. (You'll need to buy the music separately if you don't already have any of these bestsellers!) If you've ever wanted to play Fauré duets with the illustrious flautist Katherine Bryan, or have composer Alfie Pugh accompany you or your pupils in his own works, this is your chance!

Our list of lovely players so far also includes Stephen Clark (playing all 40 parts of Alfie Pugh's delicious *Around the World in 20 Flute Duets*), and Sandi Skipper (Royal Ballet Sinfonia) playing Jason Carr's charming new pieces from *A Little Book of British Birds*.

You can play-along with Elizabeth Walker on her beautiful arrangements of Mozart's *Amoroso Arias* or have some fun playing *Three Mechanical Duets* with our BFS friend Susan Torke. We are also delighted to be joined by some rising stars of the flute world, Alyse Faith in Australia and Cameron Cullen in USA. Other wind players include Wonderful Winds co-founder and double reed arranger, Anna Cooper on oboe, our long-time single reed arranger Nick White on clarinet, and the outstanding young bassoonist Catriona McDermid, who recently joined our team of arrangers.

All the videos are available as single-part pieces, and also as sets of two, three, or larger (for the books), with prices starting at just £2.00. You can view the whole collection on the **Play-Along** page, or access the videos from the matching sheet music product pages at [www.wonderfulwinds.com](http://www.wonderfulwinds.com)

We hope that you'll enjoy playing along with these superb arrangers and composers, (and our special guest stars) and that it will be a treat to lift your musical spirits for present times and beyond!



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

### COPY DATES

**15 Jan** for March issue

**15 May** for July issue

**15 Sept** for November issue

# : flute choir focus

Great Britain



## Bedfordshire Woodwind Academy Flute Ensemble



Date formed 2007

Name of director Liz Childs

Playing level Grade 3–8 +

Number of members 20 (+10)

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

Bedfordshire Woodwind Academy Flute Ensemble brings together a wide variety of people with a shared love of playing together. Our rehearsals can jump from playing a piece with the concentration of a professional orchestra, to falling around laughing, and back again, in the space of ten minutes. Having worked hard over the last year to achieve charitable status, we balance the responsibility of driving music awareness and appreciation in the community, and fundraising to help achieve this, with having the best time, and you can't ask for more than that. We rehearse every Monday evening, during term time, 7.30pm–9.30pm, in St Nicholas' Church Hall, Barton-le-Clay, Bedfordshire. We are also proud to have a juniors' section who rehearse before us each week.

We have 20 regular members then another 10 who join us on tour, or for concerts. Some of our members played at school and may have had many years' break in playing before joining us! We take an inclusive approach as our aim is to grow interest in playing and enjoying the flute, however much experience the player has. We ensure the pieces we choose have parts with varying levels of difficulty, so that less experienced players can play confidently, but we can also show off our most accomplished players too.

There is some lovely music available for flute ensembles, but we also like to look at what else we can try; what else we can put our own stamp on. Our repertoire for our Amsterdam tour included *Silken Ladder* by Rossini and *Ballet Suite* by Shostakovich, but we wanted something to remember the tour by, and to bring a smile to our audiences' faces. Our director, Liz Childs, asked Mel Orriss to arrange *Tulips from Amsterdam* for us and it proved a big hit in Amsterdam, Delft and Leiden, with audiences singing along; it's a great memory.

One of our members, Elaine Brandon, works on arrangements for us and we're currently rehearsing her arrangement of *The Magic Flute Overture*, and another, John Robertson, has arranged Rossini's *The Thieving Magpie Overture*, amongst other pieces.

We have had a connection with Blaž Pucihar and his professional flautist wife, Ana, for some time, and we're thrilled to be heading out to his native Slovenia for our 2021 tour. Naturally we want to play one of Blaž's compositions and we are rehearsing his *Ancient Impressions*, a beautiful suite that includes the haunting *Melancholia* and the lively *Danza*. We can't wait to play it to Blaž in Slovenia, in some impressive venues that Liz spent some time last year scoping out for us!



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### How many low flutes?

We have regular players on alto and bass flutes—at least two on each. We had been working towards getting our own contrabass for a long time, until we were gifted one earlier this year. A well-loved member of the Ensemble, Sue Lambert, died last year and her husband, John, bought the contrabass for us in her memory. We were incredibly touched by his generosity and delighted to have such a fantastic way to remember Sue.

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

One of our aims is to bring flute music to our local community and support local events wherever we can. In a typical year we play around five local concerts, with at least three of these being in the lead up to Christmas, and we also hold our own summer and winter concerts.

Every two years, we go even further afield and take the whole Ensemble on tour. Over the course of a few days we play three or four concerts in and around a European city—past tours include Bruges and Amsterdam. These are fantastic experiences, not only because of the beautiful buildings and cities we have the privilege of playing in, and the entirely new audiences we get to meet, but because these tours build a wonderful bond and friendship that influence how we rehearse and play together, which is the reason we all keep coming back for more.

### How have you adapted in the last few months, and what are your plans for the coming year?

As with other music ensembles, we suddenly had to stop rehearsing and it was a blow to all of us. In fact, we played at Bedford Music Festival one weekend in March, not knowing that it would be the last time we would meet for six months! Following government guidance, we *were* able to rehearse outside in very small numbers on some of the sunnier summer's evenings. When meeting wasn't possible, a few of us had fun with collaboration apps, and we chatted every Monday evening on Zoom, just to keep in touch. Many of our conversations were about how and when we could play together again—we finally managed to get back to St Nicholas' Church Hall in mid-September, with a raft of social distancing rules in place. Not quite up to full numbers—although we are live-streaming the rehearsal for those who can't attend—but we're getting there, with the 2021 tour still very much on our agenda.



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# A lockdown flute-teaching diary

**LIS LEWIS** describes some of the highs and lows of reinventing flute teaching and coping with exam preparation, and the stresses and strains of online lessons and technology.

This is one flute teacher's diary of relearning how to teach the flute—in other words, ducking and diving and making a success of a term's work helping students make progress regardless of what is going on in the weird and not-so-wonderful lockdown world.



Teaching before lockdown.

23 March 2020 will be a forever memorable date—the start of the UK COVID-19 lockdown. No more face-to-face anything for 3-weeks—that was the government's plan, and as they say, the rest is history ...

I have been teaching the flute for longer than I care to admit. In recent years I have been running the Winchester flute school at my studio in Winchester, Hampshire, UK—and I have some really keen and talented students.

## Week beginning 9 March 2020

I sent an email to all my students giving the option of Skype or WhatsApp flute lessons because of the risk of contracting COVID-19. An option at this stage!

I also told them not to come to their lesson if they had a cough or were feeling ill. Guess what? One of them turned up with a really bad cough! Not realising at that stage how bad COVID-19 could be and rather too politely I allowed her to stay. I didn't develop a cough, although I did have a fever for a day and suffered from a loss of taste for quite some time.

## Week beginning 16 March 2020

In view of the rather frightening and thought-provoking cough episode last week I decided to only teach online, a week ahead of the general UK lockdown. Initially I offered Skype or WhatsApp. About 75% of my students took up my offer. I couldn't find my Skype account so it was done through WhatsApp, which was reasonably successful although the sound and picture quality faded a lot at strategic parts of the day, in other words, when everybody else started using the internet and WhatsApp—after all there is only so much internet bandwidth! First, I tried switching off the picture which did temporarily improve the sound quality, but then this began to glitch as well. I remembered Atarah mentioning that sometimes she taught the flute over an ordinary phone line so I quickly bought a speakerphone at a certain online marketplace which meant next day delivery. This was reasonably successful in terms of tone quality—and at least it didn't degrade further! But it did seem to depend on what kind of phone my student was using and their phone coverage.

I felt like a raw newbie teacher in this first online teaching week and yet I had been teaching for decades! I was scrambling round to find my own copies of the music of the students' repertoire. I realised I needed to get very organised. What could I do when a student needed some new music? How could I look “over the shoulder” of my students so I could see their music if they weren't in the same room? And how was I going to write on their music or even give them written feedback and a note of what to practice? Under ordinary circumstances I would have written in their notebook—and depending on their age, given them stickers!



A useful standby when the internet is down.



Colourful pens and highlighters.

### Week beginning 23 March 2020

Official lockdown began, and luckily this was my last week of term—I was hoping that things would be back to normal by the next term.

The solutions to my teaching problems from the previous week were firstly to think ahead with the new music, and either suggest they bought a copy of the music online or I could scan and email a sample ahead of the next lesson—not a permanent solution of course because of copyright. If I needed the student to see a sample of the music there and then in the lesson I could even take a photo and share via WhatsApp or email fairly instantly, although this is definitely a temporary solution because it's difficult to read and practice the music from a phone screen. As I now couldn't look at their music I realised I either needed my own print copy in front of me—or, for study purposes only, I could have a photocopy. I could write comments on this to give detailed feedback—especially essential for diploma students' repertoire. If I used a different coloured pen or pencil each week, I could gauge whether this was an on-going issue or an error that had only just crept in. And now my students have to write reminders in their own music.

As for giving feedback, I created a proforma teaching document which was roughly the same as a practice diary—and I could still reward the young ones with stickers. At the end of the lesson I took a photo and shared it with them via email or WhatsApp.

So by the end of this week I had a little booklet of what each student was playing and going to play—fairly elaborate I know—but when they “arrived” for their next lesson I would be cool, calm and collected and able to help them much more precisely. To keep things tidy, I put these notes in a concertina file—another stress reducing bit of organisation along with learning to round off the lesson in good time.

Lockdown teaching is stressful, and difficult to get the same amount of work done as previously. Very frustrating, but I became more efficient. On the downside, duets were unfortunately off the menu because of the time lag on all online platforms, and several students were overdue for exams. If we are in lockdown next term how are they going to do their exams?

I hoped that after the Easter holidays life would be back to normal. Meanwhile I enjoyed my Easter staycation—an hour a day exercise within a mile of my home, and lots of time in the garden—it was a big job to keep on top of the weeds!

### Week beginning 20 April 2020

I had a slightly delayed start to this new term in the vain hope that the situation would have somehow improved and I would be able to teach face-to-face. Bearing in mind how rushed my teaching felt last term, I reorganized some of my timetable, and I

»

“ Lockdown teaching is stressful.



Teaching after lockdown.



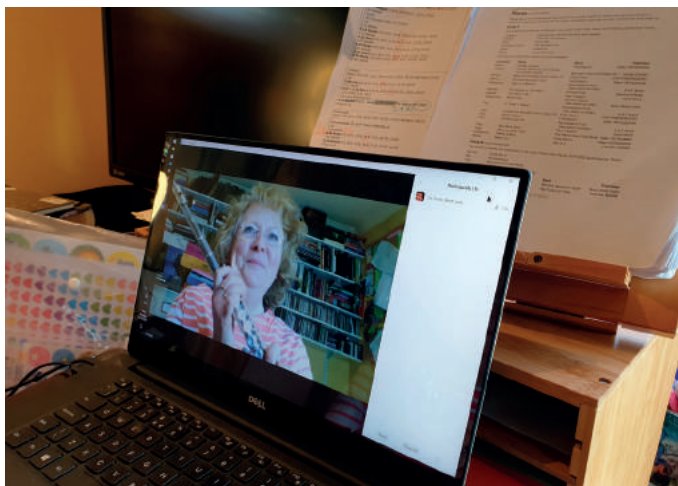
Fun flute-playing and reward stickers.

instigated a 5 minute “comfort” break for myself between lessons which allowed me time to nip to the loo and/or make a cup of much needed tea! I also started to use the alarm app on my smart-phone which helped with timekeeping. Normally I relied on the arrival of the next student to signal the end of the current lesson.

Another useful technological advance was that I realised I could record my own performance on my mobile phone voice dictator and share it with the student, although my phone won’t allow me to record and have a WhatsApp call at the same time. The recording gave them a lasting and repeatable example of how to approach specific bits of technique or interpret new music. Life wasn’t much fun for the younger students who were off school. So instead of sticking their stickers onto their practice sheet I would keep their (unused) stickers together in an envelope and send them out by post at the end of term. This was an immensely popular innovation, and those holographic musical notes went down a storm!

### Week beginning 27 April 2020

The internet and technology continued to be a challenge. WhatsApp is suffering from overwork and rubbish bandwidth means that the sound deteriorates. Using the “proper” paid version of Zoom is an improvement with its unlimited access, and sharing the screen is sooooo useful. Another time-saver is a



Zoom flute lesson waiting for the next student.

regular link to Zoom lessons for the complete half term, with the more secure virtual waiting room. Students are allowed to join the “meeting” once they have identified themselves, but they are muted and have no video—and this means that no-one can interrupt the flow. The “manage participants” button is so useful, which can set up an alert for when somebody arrives.

### Week beginning 4 May 2020

Zoom worked well this week, which couldn’t be said about the internet! The tech hiccups were very frustrating! Even though my laptop was connected via an ethernet cable, sometimes I had to resort to creating and connecting to a 4G mobile hotspot using my mobile phone. In desperation, I contacted all my students suggesting that they should use a wired internet connection or alternatively to move as close as possible to the router or hub and

“ The Schubert *Arpeggione* is a lovely find.

ask everyone in the house to desist from web browsing and downloads until after the lesson. This helped a lot. I also suggested that they should make sure their phone or laptop was charged up or plugged into the mains. How many ways are there for technology to go wrong?

There was also the major challenge of what to do with the grade exam candidates. Even if Trinity are hosting exams—how are the candidates going to rehearse with an accompanist or attend an exam in a room with an examiner? Meanwhile it’s interesting for the students to try out some of the Grade 8 repertoire—the Schubert *Arpeggione* is a lovely find—so comfortable to play on the flute, although a bit of a long blow!! One particular student is really loving it ...

### Week beginning 11 May 2020

Only two weeks to half term. Teaching continued to be very physically and mentally demanding but then life was quite stressful under lockdown, and everything was quite restricted—but there were some positive aspects. At least I live near the great outdoors and have a lovely park to walk around—if I went out at about 9am it was quite quiet and not too many runners, dog-walkers and cyclists, who unfortunately were puffing out a fair amount of potentially COVID-ridden hot air! My local Buddhist group was having on-line discussion meetings and we “met” fairly frequently—so life is sociable in a different way.

### Week beginning 18 May 2020

Only one week to half term—but no chance of escaping for a few days’ holiday. One hour’s exercise seemed to be paradoxically both energy sapping and energy giving—and I decided that I wanted to emerge from the lockdown feeling fitter than before. We tried to fit in an extra walk in the evening every day—it was wonderful: virtually no cars, and even the motorway nearby was virtually silent, allowing us to hear all the birdsong, especially the larks on the hill.

Exams continued to be an unknown, but mindful of Trinity surprising us all I explored a few accompaniment options given

that it was unlikely for face-to-face accompanying to be able to happen. One of the most useful was *youronlinepianist.co.uk* which allows the user to change the speed of the accompaniment—but only when it is being streamed, not when downloaded. The downside is that unlike a real person it cannot adapt to the vagaries and inaccuracies of the less experienced players, and if the speed is reduced too much then the already electronic-sounding piano sounds even more tinny. For more advanced players, Paul Gardner's *piano-accompaniments.com* has a good quality piano tone: his renditions are considerably more accurate and musical than *youronlinepianist*. He is also happy to make modified tracks changing the overall speeds if even the “rehearsal” track speed is still too fast or too slow.

### Second half of term

I'm happy to report that the second half of term was much more straightforward. After the initial steep learning curve, I now feel like a veteran online flute teacher, even though I find it much more demanding than teaching in the conventional way.

My students seem to have become accustomed to online lessons—some have even made more progress than usual. We all welcomed the news of Trinity exams taking place in a modified form—at least there will be one positive, musical outcome of COVID-19, and at least one bona-fide exam result for some school age young people. These planned video performances certainly gave a good focus to lessons in the second half of term, but it's not something I would rush to do again in the future because of difficulties for candidates in using a recorded accompaniment. They find it very difficult indeed to keep in time with a machine! It's reminded me what a massive difference a good, sensitive live accompanist can make, covering up minor wrong entries and rhythmic misdemeanours. In the end, because of the slight easing of restrictions, several of my students were able to get together with an accompanist who lives locally—but in a socially distanced way. Additionally, I think that it will have been quite a challenge for the average parent to have both videoed the performance without camera shake, stayed friends with the candidate and been able to upload the video by the end of the exam period.

I made other technological advances though in the second half of term, improving the sound quality with the use of a well-placed USB microphone—hopefully some of my pupils will make the necessary investment too in time for the new term. But all technology is dependent firstly on the internet speed and secondly, on the other person's equipment. We have now decided to upgrade to business internet which gives a much faster speed as well as guaranteed engineer attendance. I have now done some research about online real-time music making—but for teaching purposes, I'm not planning to upgrade my teaching platform from Zoom, Skype or WhatsApp to the more complex JamKazam or Jamulus, mainly because I think this will be beyond the tech savviness of most of my students. It's a pity that I can't currently continue to explore the real-time aspect of performance with my students (playing duets or accompanying them as I do normally in lessons) but this will have to wait until the post-lockdown world emerges from its chrysalis.

In the second half of term, I achieved other important improvements—to my own teaching comfort: a cushion on

the chair and a fan to keep me cool—and I purchased a large thermos flask to make sure that a cup of tea wasn't very far away.

As I write, I realise that most of us have survived the new normal so far—but I'm sure many music teachers are thinking about the new term in September with a certain amount of trepidation. I am watching the updates both from the government and from the Incorporated Society of Musicians (ISM), and I certainly won't be teaching the flute face-to-face for some time yet. I'm sure if I was younger, I might feel OK about face-to-face teaching but since I am in an “at risk” age group and our household has several health vulnerabilities, I think it's probably better not to. I can continue to teach online for as long as necessary, but can only hope that a reliable vaccine is found quickly—because like many of the live performing arts, you-know-what will undoubtedly massively affect the future of the music scene as we have known it.

“ I now feel like a veteran online flute teacher.

### P.S.

It's now mid-September and have started the new term—and taught for three weeks now. It's been lovely to “see” everyone again on Zoom and hear about the summer, but I am also mindful that we are all under a lot of stress—some of it hidden and unseen, but the dread of catching you-know-what is ever-present. On the one hand, it must be lovely for school-age children to see friends again, but terribly weird to have to keep in their “bubbles” and wear face masks. I can't imagine what it must be like to play in the school flute choir or band—probably not happening! What a shame. And it must be incredibly worrying for adults with offspring starting university. My own son has decided to defer his place—and although I want him to begin to make his own life and study his chosen subject, I am also concerned that when he does, unless there is a decent vaccine, it will be full of massive risk for him and us.

There is always a certain amount of gear grinding at the start of the academic year—and this year is no exception. It takes a certain amount of time to get into the teaching routine and have everything that is needed to hand—especially new repertoire. And I have found it easy to forget all that I learned with my “new normal” teaching method. The same is true for my students: I sent out an email to students and parents reminding about laptop, tablet or phone placement during lessons, and reminders that it's useful to be able to see their faces (and how they are reacting). This might mean them moving the camera closer, or on to the same level as their face, or even as simple as switching on the light and not standing with their backs to a bright light source. Having these technological gadgets already charged up is also useful, as is putting them on something that they aren't going to fall off! The email has had a very positive effect, as has the reintroduction of reward stickers—a bit of fun in a serious world. I have just accepted my first totally online student, and I am busy getting ready a few handouts to scan and send—and trying to work out how to have a Zoom end-of-term virtual Christmas concert ...

P

# THE MODERN TWIG

## Part Two: Contemporary Repertoire for Piccolo

by DR. GILLIAN SHEPPARD

Performing as a soloist on the piccolo is an exciting journey. There are many wonderful and interesting pieces for solo piccolo, accompanied by piano, or in a chamber setting. For players who are interested in performing new works and exploring extended techniques for the piccolo, I invite you to take a look at the repertoire presented here.

The pieces shared here are listed in order of increasing difficulty. Care has been taken to present a wide array of techniques so that the full spectrum of the repertoire is represented. The techniques in these pieces are not exhaustive of what is available on the instrument, but provides a good selection of extended techniques, including: *ribattimento*, pitch bending, glissandi, aeolian (wind) sounds, singing and playing, and multiphonics (simple to complex), as well as the use of fixed media (recorded electronic sounds), extreme tessituras and mathematically complex rhythmic figurations. Additionally, some pieces also avail of contemporary concepts such as spatial notation and choreography.

For a brief overview of these techniques, you can read part one of this article in the November 2019 issue of *Pan*, or visit [www.moderntwig.ca](http://www.moderntwig.ca) for more detail.

### MUSIC FOR INTERMEDIATE PLAYERS

There are many contemporary works in the piccolo repertoire which are accessible to intermediate level players. These works include a range of techniques which span the full capabilities of the instrument. Players looking to perform these works should have strong traditional playing skills and be comfortable performing on the piccolo before seeking to add the layers of extended techniques which add significant complexity to the performance.

#### *Lachrymose* for Solo Piccolo · Derek Charke

*Lachrymose*, by Canadian flutist-composer Derek Charke, is an ethereal piece which takes in the full range of the piccolo and requires the player to use a variety of timbres. The piece features the “sing-and-play” technique, wherein the performer sings a single, sustained pitch while playing a rhythmic ostinato above it. The dynamic swells and changing harmonies in the instrumental line, in combination with the human voice, create a highly evocative soundscape which alternates between ethereal and haunting, and aggressive, rhythmic sections. Also used are multiple trills and basic multiphonics, all coming together for an evocative performance.

Over the course of eight minutes, listeners are taken on a journey that spans the full range and all timbres of the piccolo’s unique voice. Part of the piece uses proportional notation while the rest is scored in standard, measured notation. *Lachrymose* is best suited to a competent piccolo player, or a flutist with some experience in extended techniques. It works well on recitals due to its engaging array of textures and colours, and beautiful melodic contours.

RICH BLENKINSOPP





♩ = 69 Poco Rubato

24 *pp* sotto voce

trill RH keys, start slowly and become more intense.

rit. (♩ = 69)

alternate D and D# trill keys

only D# trill key

both

mp

pp

28 rit. (♩ = 69)

only D# trill key

both

rit. (♩ = 112 Faster!)

only D# trill key

marcato

mf

*Lachrymose* by Derek Charke.  
Extract with permission from the composer.

### Nightsong for Solo Piccolo · Carla Rees

Written in 2016 for Mariángel Villalobos, *Nightsong* was inspired by the sound of the robin singing in the wee hours of the morning, and the influence of Pierre Boulez on the composer. This three-minute work for solo piccolo features aeolian (air) sounds and simple multiphonics, using the full range of the instrument and its dynamic capabilities. Composer Carla Rees includes performance notes which encourage the performer to take into account the acoustics of the performance space, using it to enhance the musical material.

*Nightsong* has two distinct characters, the first being a quiet slow section, emulating the bird song in the dark stillness of night. This is how the piece opens and this mood returns in the

middle of the piece as well, dividing up the contrasting second character, which is lively and playful. This up-tempo section requires strong technical command and a confident low register. It makes use of staccato articulation and large interval jumps. Three simple multiphonics are used in the middle slow section, with instructions from the composer to “allow them to emerge and fluctuate naturally”, enabling a sense of natural fragility.

*Nightsong* makes for a great recital work for any aspiring piccolo player and challenges the novel and often comedic “bird” character typically assigned to the piccolo by providing the repertoire with a bird-inspired work of musical depth and artistic value. »

trill RH keys, start slowly and become more intense.

Carla Rees (2016)

♩ = 96

air

become pitch

pp

ff

p

mp

f

mp

6

mf

3

3

p

3

3

p

3

9

f

mp

3

mf

3

3

5

*Nightsong*. Score © 2016 Carla Rees.

### Wake Up! for Piccolo and Alarm Clock · Tilmann Dehnhard

The next work for consideration takes an entirely different approach to contemporary piccolo playing. Based on the composer's own improvisation, *Wake Up! for Piccolo and Alarm Clock* is an exciting piece with a jazzy flair. German composer Tilmann Dehnhard wrote *Wake Up!* in 2013, building the playful piccolo part around the sixteenth note rhythmic pattern of a ringing alarm clock.

The solo piccolo line weaves in and out of the alarm of the clock, challenging the player to stay both in rhythm and in time! This piece makes a great addition to a performance for a high school or undergraduate player, demonstrating elements of the jazz idiom as well as providing both comic relief and creative use of the alarm clock as fixed media.

(Author Note: Dehnhard is also the author of two fabulous pedagogical books on extended techniques which I highly recommend: *The New Flute* and *Flute Beatboxing* are published by Universal Edition and available at most flute specialists or sheet music shops.)

(Wecker 8x vorneweg piepsen lassen)

*Wake Up!* for Piccolo and Alarm Clock.  
Score © Tilmann Dehnhard

### Bittersweet Music I for Solo Piccolo · Bun-Ching Lam

Next on the list is a piece from a series of works: composer Bun-Ching Lam's piece *Bittersweet Music I* (1980) is the first in a collection of works for solo instrumentalists. *Bittersweet Music I* explores the expressive capacity and timbral possibilities of the piccolo. This short solo work features extensive use of the piccolo's woody low register, as well as simple multiphonics and basic microtones. The player is at times required to cover the end of the piccolo with the little finger to facilitate both pitch bends and lower notes which are not available using the instrument's key system alone.

Composer Bun-Ching Lam is a versatile composer with her works being described as "alluringly exotic" (The New York Times) and "hauntingly attractive" (San Francisco Chronicle). Her pieces are known to stretch or even defy cultural boundaries, using both Chinese and Western musical idioms and resulting in a very unique musical voice. *Bittersweet Music I* is an inviting entryway into the contemporary piccolo repertoire, as it is accessible for listeners and manageable for players making their first foray into extended techniques.

\* o.f. = overfocused, reed-like timbre.  
\*\* = gradually bring in the upper/lower octave partial.

Bun-Ching Lam's *Bittersweet Music I* for Solo Piccolo.  
Score ©1981 Notevole Music Publishing.

“ Bernhard Batschelet, a great flutist and composer who inspired me to write this piece just passed away this May. He was the one who “invented” the slightly out-of-tune octave beating, which led me to use it in this piece.

BUN-CHING LAM



MORITZ

Bun-Ching Lam



INA VAN ZYL

Bart Spaan

**Halo for Piccolo and Piano · Bart Spaan**

Described by Joep Christensen as a “meditative gliding flight on the threshold of tone and wind sounds”, Dutch composer Bart Spaan’s piece *Halo* for piccolo and piano features a mysterious and imaginative combination of aeolian (wind) sounds and luscious scalar patterns.

Using traditional time signatures and measures but proportional rhythmic notation, Spaan captures the ephemeral effect by leaving much rhythmic interpretation open to the piccolo player, while the pianist maintains a rhythmic, yet atmospheric wash of sound. Also included in the piccolo part are glissandi of small intervals, harmonics and simple mid-register *bisbigliando*

(timbral trills). Spaan provides a key or guide, explaining the techniques used for both piccolo and piano, and how they should be executed.

The piece is well suited to an intermediate player looking to explore aeolian sounds on the piccolo. The piccolo player will require a strong embouchure in order to execute the soft dynamics of the upper register, and strong technical facility to manage the rapid scalar passages, particularly in the second half of the piece. The tonal harmonies and soothing textures make *Halo* a pleasing and enjoyable experience for the listener. »

♩ = 112 *ritmico e meccanico*

88 *wind tone* *chrom.* *sim.*

Piccolo *mf* *quasi delay effect*

Piano *p* *echo*

\*) sound result \* Ped.

92 *echo* *echo*

Picc. *\* Ped.*

Pno.

Quasi delay effects in Bart Spaan's *Halo*.  
Score © 2015 Stichting Donemus.

## MUSIC FOR ADVANCED PLAYERS

The piccolo possesses an extensive range of extended techniques, as discussed in Part One of this article. With such a wide and varied range of sounds, composers have been able to create complex pieces with many layers of textures and harmonies. This is true for pieces for piccolo alone, works accompanied by piano, and chamber music for “piccolo and”. These intricate works require mastery of the technical skills required to play the instrument at a high level, in addition to a high level of proficiency of such contemporary techniques. The following pieces are recommended for performers of advanced level, or for any listener interested in stretching their ears through exploration of the modern piccolo repertoire.

### **High Art for Piccolo and optional Toy Piano · Martin Bresnick**

Martin Bresnick's *High Art*, composed in 1983, takes the piccolo to new heights in the world of contemporary music. This piece is rife with extended techniques, using extreme leaps in register, rapid fire changes from pure tone to unfocused air sounds, whistle tones, and multiphonics to distort a simple melody and push the instrument to its limits. *High Art* was written in response to the irritation Bresnick felt when critics lacked understanding of his “low art”—a folk-style composition titled *Der Signal*. He resolved to write a piece of “high art” that would satisfy the musical establishment and intelligentsia that were so critical of his earlier composition.

*High Art* can be performed with or without the toy piano, however, the childlike timbre of the toy piano brings a charming quality to the very colorful, vibrant work. Performers will require a strong command of the full range of the instrument and the flexibility to move between techniques easily.



MARK OSTOW

Martin Bresnick

## ZUNGENSPITZENTANZ

VOM

SAMSTAG aus LICHT



Stockhausen

### **Zungenspitzentanz · Karlheinz Stockhausen**

Stockhausen's third composition for solo piccolo is *Zungenspitzentanz* (“The tip-of-the-tongue-dance”). Written in 1990, *Zungenspitzentanz* is an avant-garde work which sees the performer engaged as both musician and actor. *Zungenspitzentanz* is strict in structure and has specific directions from the composer, requiring the performer to coordinate physical movements with specific musical sections of the piece.

Marked by Stockhausen's signature style of utmost precision and control, *Zungenspitzentanz* is one of a few pieces in the repertoire which requires the piccoloist to perform choreography while playing! This will require the performer to play from memory, but the investment of time this takes is worthwhile.

In addition to the choreography, the performer must be comfortable with a short speaking part in the middle of the piece. Extended techniques are limited which is to the benefit of the performer, who already has plenty to do in remembering which manoeuvres accompany which section of the piece!

© Stockhausen-Stiftung für Musik, Kürten  
([www.karlheinzstockhausen.org](http://www.karlheinzstockhausen.org))

(all single-stem notes are unfocused tones)

25 *p* accel. poco a poco Uf.T. ord. Uf.T. ord. Uf.T. ord. Uf.T. ord.

31 *p* = 120 *f* *p* *f* *p* *f* *f* *p* *p* *f*  
(accel. poco a poco)

37 *p* *f* > *p* *f* *p* *f* *p* *f* *p* *f* *p*

High Art.  
Score ©1983, 2003 Martin Bresnick.

# DIFFRACTION

Solo Piccolo

A *rall.*  
♩ = 96  
molto larghetto  
fff - poco - a - poco - decresc.

B ♩ = 48

C *rall.*  
♩ = 96  
molto stacc. *Allegretto*  
fff - poco - a - poco - decresc.

## Diffraction · James Dillon

James Dillon’s piece *Diffraction* (1984) for solo piccolo is a unique work. The piece is structured in a traditional rondo form with a recurring theme—the “diffraction” of the low register F—appearing between sections of disjointed “melody”. The composer describes the premise of the piece, stating: “A complex figuration will ‘bend’ or ‘spread’ as it touches a pre-determined frequency margin—in this case a low piccolo F—with the resultant emanation of an ‘interference spectrum’. This process occurs seven times in the work.”

The piece uses an array of uncommon time signatures, extreme registers, and the complete range of dynamics. *Diffraction* also features the technique of layering several extended techniques on top of one another. It is advisable that any person seeking to perform the work takes the time to learn each technique individually, before attempting to execute them all simultaneously!

Dillon is an award-winning composer and it is easy to see why in *Diffraction*. The piece is intense and evocative, using a dramatic colour palette and creating a plethora of textures and soundscapes. While the complexity of the work may place it beyond one’s own playing ability, *Diffraction* makes for a great listening experience as well and should be known by all flutists aspiring to perform contemporary piccolo works!

*Diffraction*.  
Score ©1985 Peters Edition Limited, London.  
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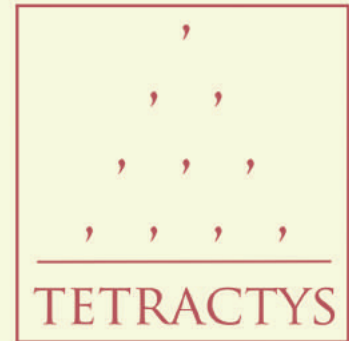
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**Penelope for Solo Piccolo · Polly Moller**

Polly Moller's *Penelope for Solo Piccolo* is an intriguing and unique work. Commissioned for Amy Likar, the piece is based on the final chapter of James Joyce's *Ulysses*. It uses extended techniques including aeolian (air) sounds, vocalisations and percussive sounds provided by the player stepping in rhythm to evoke the stream of consciousness of Joyce's character Molly Bloom.

Moller provides notes for performance of the piece, suggesting that the play wear hard-soled shoes and use a sheet of plywood if the floor of the performance space is too soft to adequately hear the sound of the stepping. The extensive incorporation of vocalisations—including whispering, audible inhalations, and parlour-style singing—require the piece to be written on three staves; the first for the piccolo, the second for the voice and the third for the rhythm of the performer's feet. This multilayer work will surely require organized and disciplined practice to learn and incorporate each of the voices.

Performers will need to be comfortable using tongue stops, residual and whisper tones, flutter tongue, *bisbigliando* (timbral trills), pitch bends, a variety of articulation styles and complex rhythmic patterns to play the piccolo part! Combine this with the vocal and percussive stepping and the result is a dynamic and engaging, literature-based piece of performance art.

A relatively new work (published by Alry in 2012), *Penelope for Solo Piccolo* is one of the most unique pieces in the contemporary piccolo repertoire and presents performers with a complex set of challenges that will excite and inspire!

The musical score for *Penelope for Solo Piccolo* is presented on three staves: Piccolo, Voice, and Steps. The Piccolo staff features techniques such as 'residual tone', 'dreamy', and 'trill percussively alternating fingers'. The Voice staff includes vocalizations like 'Yes.', 'O', and 'Yes.' with instructions like 'dreamy', '(inhale)', and '(whisper)'. The Steps staff shows rhythmic patterns for the performer's feet. The score is divided into sections: 1-6 (residual tone, accel.), 7-11 (whisper tone, a tempo, accel.), and 12-15 (a tempo, residual tone, end w/ tongue stops, trill).

Polly Moller's *Penelope*.  
Score © 2012 ALRY Publications.

**CONCLUSION**

As demonstrated by this very brief survey of contemporary piccolo repertoire, there is a wide-ranging variety of techniques employed across all levels of pieces. The works presented here offer only a small taste of the many types of music that are now available to piccolo players.

Our repertoire now contains so many fantastic works—both in the traditional sonority and using modern sounds!—that it should be possible for every piccolo player to find a piece that speaks to them and is appropriate for their skill level. If you are interested in finding more contemporary repertoire, please visit [www.moderntwig.ca](http://www.moderntwig.ca) for a comprehensive and ever-growing database of resources.

- **GILLIAN SHEPPARD** has a Doctorate of Musical Arts in piccolo performance from The University of Toronto (Canada) where she studied with Camille Watts. Dr. Sheppard's doctoral dissertation is titled *The Modern Twig: Extended Techniques for Piccolo*. Additionally, Dr. Sheppard has degrees from Memorial University, the University of Ottawa and an Artist Diploma (in piccolo!) from the Royal College of Music, London, UK.

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# Promoting women

**LUCIE HUMBERT** speaks with **RENATE MATTHEI**, founder and managing director of the Furore Publishing House.



## **What made you decide to exclusively publish works by women composers?**

I don't think there was one specific moment in my life, but a series of smaller events that led up to the decision to publish works by women composers. I used to do temporary work for different music publishers at trade fairs and exhibitions and noticed that they only represented male composers. I asked myself why there weren't any works by female composers, so I started to investigate. I decided to start a music publishing house dedicated exclusively to women composers. I believe that music is one of the finest forms of art, though backwards in terms of gender equality.

I knew that founding Furore was an entrepreneurial risk. Today I can say that it's turned into my life's work, since music not only needs to be published, but also to be performed and heard.

## **How do you choose the composers and works that you publish?**

The most important attribute is the quality of the work. Most of the works we publish are offered to us by musicologists or by the composers themselves. We then examine the works and if our editorial office approves of the work, we enter into a contract. Sometimes we publish the composer's complete works, for example the works of Florentine Mulsant, or the majority of their works, like with composer Mel Bonis. We also focus on initial publications of primarily long-forgotten composers. Alongside Fanny Hensel, there is Anna Amalia, Duchess of Saxe-Weimar and Eisenach, Wilhelmine of Bayreuth, Louise Farrenc, Mel Bonis or Emilie Mayer, who all have excellent works too. In terms of publishing contemporary music, there is an even greater risk. Nevertheless, I am convinced that music publishers have a cultural responsibility to support and enrich the arts with new music. Currently in our programme we have over 50 living composers from all over the world including France, Canada, England, Argentina and more.

- This interview first appeared in *Traversières* Magazine no. 134 and is reproduced with permission. Many thanks to **LUCIE HUMBERT** for the interview and to **ANNA HOFMANN** for her work on the English translation.



**How long has Furore been in operation?****How many people do you currently employ?**

I founded Furore in September 1986 in Kassel. In our founding year our catalogue listed seven contemporary composers. I think it was a smart move to also establish contacts abroad from the beginning, where we are often recognised as ‘specialists’. In Germany we are described as the ‘Women Music Publishers’, although I find that slightly disparaging.

At the moment we have three employees and myself. We also hire contractors depending on the project. Sales figures are difficult to evaluate. Furthermore, our company offers work placements, media apprenticeships and voluntary work with our editorial office in the field of press and public relations.

**Where are your offices based?****Where do you print your scores?**

We have a hall in the Rothenditmold district of Kassel that is big enough to host events. This is also where we keep our music and books and from where we ship them to places all over the world. We regularly host small concerts, receptions and events.

Rothenditmold is the historic and traditional industrial base of the town of Kassel, home of the famous Documenta art festival, where today there is a diverse, lively atmosphere.

Our offices and workspaces are not far from there, spread across several floors inside a *Jugendstil* building. It has a homely and personal atmosphere where you can visit and explore our various music editions. At the heart of the space is our Steinway. We repeatedly host salon music events and matinées.

Our scores are printed at a local printing office, specialising in music printing: The Bräuning und Rudert OHG in Espenau near Kassel.

**How does the editorial office organise publications?****Do you have a research team or do independent people make suggestions?**

Both. We have an in-house team, but we also work with different musicologists who make suggestions for publications.

**Do you test pieces to get a general idea of the works before they get published?**

Depending on the work and instrumentation we sometimes ask musicians to test the piece to see if it’s playable and how well it is received.

**Do you commission modern composers?**

No, not usually. However, there are always exceptions. If we notice an increase in demand for specific ensembles, we encourage new composers to write for those. We have very close relationships with our composers. This is very important to us, since it is the basis for a successful collaboration.

When we start new collaborations and we have thoroughly checked the quality of the music, we invite the composers to our offices to get to know one another. If possible, we attend performances and award ceremonies of the composers. We also stay in close contact and exchange views on current projects and news. Generally, new works can only be published successfully when in close collaboration with the composer.

**With regards to the current awareness of gender equality, would you consider publishing works by male composers?**

No, I don’t think we would want to stop focusing on women composers for now. Female composers are still underrepresented. Underlying prejudices toward women composers are strongly ingrained. There are enough publishing houses publishing male composers anyway, even beyond Bach and Beethoven. We often also work with men, issuing or editing the works that we then publish.

I’ll leave you with a quotation by the British composer and musicologist Prof. Dr. Vivienne Olive:

“ There were times when a publishing house focusing on the music of women was laughed at or criticised—they even were accused of “discrimination”. However, I knew from my own experience how much we needed a publisher like this—and still do.

P

# Teaching adult learners

by KAREN NORTH

It's exciting teaching an adult to play the flute. You may be helping them fulfil a lifelong dream, or develop a new hobby, or perhaps they played many years ago at school and want to take up their instrument again. Whatever the reason, one of the best things about teaching adult students is that THEY have decided to have lessons and therefore, they are usually quite motivated.

Most adult learners will have a longer concentration span than a young child, so you can structure your lesson a little differently. For example, you could spend more time working on technical aspects such as their hand position or embouchure without them becoming bored, whereas with a very young child you would probably need to do this through games and in several short segments throughout their lesson. Remember though that adult beginners enjoy games too, even though you may need to present the game differently.

Look for method books written for adults and also let your student play music of their own choice. Often the reason adults have chosen to learn an instrument later in life is because they want to play a particular piece they love. Unfortunately, students don't always realise it may take several years of playing before this is possible! To encourage them, you could make a simpler arrangement of their favourite piece, or transpose it into an easier key, or even teach them just a short section of the melody.

Adults can be very self-critical and need plenty of reassurance and kindness. If adult learners don't make the progress they expect, they may quit, unlike a child whose parents may encourage them to persevere. We all respond well to praise when it is deserved, so look for even small indicators of progress. It's also helpful to use positive language when giving feedback, for example, rather than "you're rushing the quavers in the second line," you could say "in the second line quaver passage, keep a steady tempo". Alternatively, you could ask them to play the second line with a metronome, and see if they can hear how to improve the passage.

Some adult students may be quite nervous in their first lessons, so check they relax when breathing and that they don't hold the flute too tightly. In these early lessons, work on establishing a rapport with your student and find out what their goals are. Above all it's important to let them play plenty of music; don't worry if their technique isn't great, or if they can't read music. Even if they just learn some simple pieces by rote in the first lessons, they will feel a wonderful sense of accomplishment and enjoyment.

Just like your younger students, adult students need to be reminded of the importance of regular playing, (Note: "playing" rather than "practice") and made aware that the rate of their progress will directly correspond to the amount of regular playing they do.

Joining an ensemble may be a great way to encourage an adult student to play more, or perhaps you could put them in contact with another adult player so they can play duets. For students in remote areas or those who can't join others in person, you could use a tutor book/pieces which have recordings so your student can enjoy playing along with these. Most adult students don't want the pressure of practical exams, but they may enjoy performing a few pieces for family or friends. If you have several adult students, rather than a formal student recital you could maybe suggest a "Wine & Play" evening. If they're not keen on performances of any sort, that's fine; remember that many adults are learning for personal enjoyment.

Flexibility is very important when teaching adults. For some students, flute playing is their only "me" time, so we need to nurture this, and not be impatient if progress is slow. They may have work or family responsibilities which influence their playing time or lesson attendance, so as teachers we need to be mindful of this, and help them work around their other commitments.

One challenge some older flute students face is playing with arthritis. Whilst it can be difficult, it is usually still possible to play the flute, and many players find their arthritis is actually helped by the finger exercise involved in flute playing. Suggest they play for shorter periods of time and encourage them to use the lightest grip possible. Some players find finger saddles or thumb ports can help them hold the flute more comfortably, others find corn pads attached to the flute can make it easier to hold. If the student has severe arthritis, some modification of the flute may be necessary, for example a vertical head joint may help someone with restricted shoulder movement.

It's a privilege to bring music into the lives of our students, especially when they have chosen to take up the flute later in life. Enjoy this journey with your adult students, as you lead them into the world of flute playing, and the great joy it brings.



- KAREN NORTH (M.Mus, B.A. Hons.Mus, Dip.Ed.Mus.) is an experienced teacher, and author of *The Young Flute Player* series. She has written a book especially for adult learners called *The Young At Heart Flute Player*.



# Iosif Andriasov's *Musical Sketch* for flute: a personal account

by MARTA ANDRIASOVA AND ARSHAK ANDRIASOV

## WHO WAS IOSIF ANDRIASOV?

Iosif Andriasov (Ovsep Andreasian) was a composer-symphonist, a moral philosopher, and a teacher. He was internationally recognized during and after his life as one of the most important figures in contemporary world culture.

Iosif was born on 7 April 1933 in Moscow, USSR to an Armenian family. His father, Arshak Osipovich, was an economist, and his mother, Maria Fyodorovna was an artist. After graduating from the Moscow Conservatory, where he studied composition with Evgeny Golubev, Andriasov became a member of the Union of Soviet Composers on the recommendation of Dmitry Shostakovich.

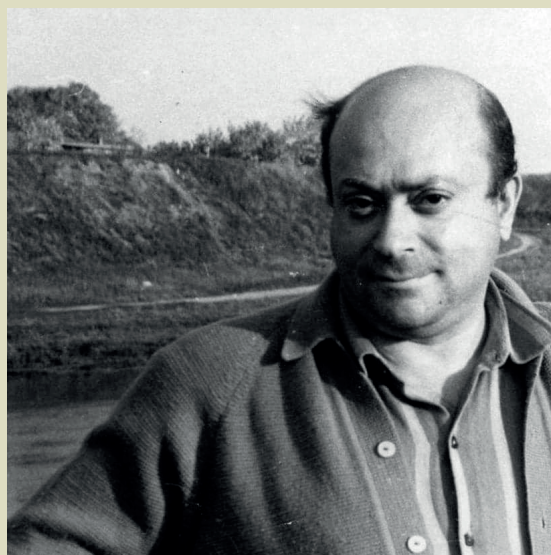
## Composer Dmitry Shostakovich said of Iosif Andriasov:

“ When the entire world had lost a sense of harmony, composer Iosif Andriasov not only has not lost this sense, but added to harmony a new quality.

Andriasov's music was characterized by enormous beauty and by the depth of its spiritual virtues, expressed through the richness of emotions, sophisticated construction and profound humanistic ideas.

In the 1970s, Iosif Andriasov wrote a book of aphorisms, *To My Friends*, and a book entitled *The Science of Morality*. Andriasov won the Soviet Composers' Competition for his Second Symphony, and the piece was selected to represent Soviet Music at the USSR National Celebration in 1974. Vazgen I, Head of the Armenian-Gregorian Church and Catholicos of All Armenians, awarded Iosif Andriasov the Special Charter with Recognition and Blessing for his contribution to music and ethics.

Iosif Andriasov negated all manifestations of the “*slave-master morality*” such as totalitarianism, Nazism, chauvinism, world domination and the cult of personality. In his life, music, and philosophy, he asserted the “*morality of the free individuals*” (I. Andriasov).



Iosif Andriasov

## Iosif Andriasov rejected the Lenin Prize, saying:

“ By accepting a reward from criminals, one becomes an accomplice to the criminals.

He also declined the post of Head of the Special Committee on Music and Moral Matters reporting to General Secretary Leonid Brezhnev.

From 1979 onwards, Andriasov lived in New York City with his family until his death on 16 November 2000. He continued to compose and develop his philosophy.

For his outstanding work in music and ethics, Andriasov was selected from among two thousand of the world's most prominent people as International Man of the Year for 2000-2001 by the International Biographical Centre of Cambridge (UK).

You can read more about the life of Iosif Andriasov at:  
<https://andriasovstore.com/iosifandriasov/timeline/>

»



Marta Andriasova



Arshak Andriasov

**Iosif Andriasov**  
Op. 4

**Lento**

Flute

Piano

Fl.

7

P-no

*Musical Sketch for Flute and String Orchestra: Transcription for Flute and Piano by the Author. Final revised version (1996).*

## THE MUSICAL SKETCH FOR FLUTE

(Extract from *Essays on the Music of Iosif Andriasov* by Marta Andriasova)

In 1955, when he was a student at the Musical College under the Moscow Conservatory, Iosif Andriasov wrote a piece for flute and piano. It was dedicated to Ruben Tarasovich Gadziev, a flute player and relative of the composer. Iosif Andriasov, in one of his conversations with Marta Andriasova (Marina Kudryashova), written down by her in brief, said that he heard his music of the *Sketch* for flute in his dream. This music, he continues, is “the music from other spheres. It is serene, rich (abundant), dense. The icy mountains of planets ... reflection of the mountain peaks ... yellow sun.”

In the 1960s, Mr. Andriasov arranged this piece for flute and string orchestra and gave it a new title: *Musical Sketch* for flute and string orchestra. It was premiered by the musicians of the USSR All-State Radio and Television Orchestra in Moscow in 1969, under Maestro Gennady Cherkasov.

Maestra JoAnn Falletta led the Denver Chamber Orchestra and soloist Sylvia Greenfield in the American premiere of the *Musical Sketch* for flute and string orchestra in 1989.

In 2002, it was performed by the San Francisco Students’ Philharmonic under Maestro Arshak Andriasov (Iosif Andriasov’s son), with soloist Paul Renzi, long-term principal of the San Francisco Symphony. Played numerous times all over the world, Iosif Andriasov’s *Musical Sketch* is his most performed composition to date.

## Analysis

The *Musical Sketch* for flute and string orchestra (*Lento*, F Major, 4/4 time, 42 measures) is a lyrical piece of a pastoral character. It is written in three-part form (A B A). The contemplative, crystal-clear, slightly detached music of the outer sections is in contrast to the agitated, elegiac music of the inner one. This music, sincere and instantly communicative, evokes a world of eternal beauty and grace.

The flute melody begins as an ornamental chromatic passage, which sounds as a slow glissando and continues as a flowing tune, based on the reed-pipe pastoral motifs. The string orchestra supports the flute melody with soft chords.

The music in the middle section of the *Musical Sketch* (“B”, in C# minor) is so deep and beautiful that it is hard to describe with words. It definitely gives a glimpse into the intimate inner world of the composer: pure and innocent, tender and courageous.

In the recapitulation, the music of the first section is repeated, with only one bar added.

The *Musical Sketch* reflects the kindness of Iosif Andriasov’s soul. The music of Iosif Andriasov is deeply spiritual in nature. To Iosif, the timeless beauty of the spiritual world was not an unattainable Romantic ideal, but a reality. His motto was not to fight evil with evil, but to illuminate evil with beauty.

## THE BEST RECORDING OF IOSIF ANDRIASOV'S MUSICAL SKETCH FOR FLUTE

by Arshak Andriasov

Ever since I can remember, this recording of Iosif Andriasov's *Musical Sketch* for flute and string orchestra has been an untouchable epitome that I have aspired to achieve throughout my life. My parents would tell me that from the crib, as a little child, I would cry when my father would put this recording on the tape player. I can tell you that it is because the *Musical Sketch's* sheer beauty is shown.

This musical composition is so sad, caring, and loving. Without ever going through sadness or pain, one will never be able to truly love and care for anybody or anything. The *Musical Sketch* exemplifies these traits in my ears. Knowing that Iosif Andriasov went through WWII and his father passed away at the age of fifteen, I have a deep appreciation for his ability to write something beautiful and hopeful, within the confines of pure sadness. This is the composition's most amazing trait besides the technical aspect.

A performance to match the *Sketch* is quite impossible to do these days. Very rarely can one give to humanity like those musicians could. There are many reasons for this, but the main reason is because Iosif Andriasov passed away. He could make the most ordinary musician elevate themselves to legendary levels if they listened to him. The most important thing was that Iosif Andriasov was an incredibly humble person, with a personality that knew he was able to do and explain things that were wondrous. This ability was only possible due to two incredible qualities that he had that worked in combination: an incredible ability to live and observe the world, noticing human interactions and encounters, animal reactions to things, and the beauty of nature; and being able to feel the pain and sufferings in this world. He did not pass people by in pain and just take a metaphorical selfie. He would try to help anyone around him, even at the age of eight, when he played for wounded soldiers during WWII. This inner quality cannot be taught. It is either there or it is not. One can train to become this way, but it will only be done forcibly and not genuinely.

There are other reasons why it is difficult to produce a top-quality performance like this. Musicians used to look up to the composer and asked for any kind of help possible to better understand their music. Nowadays, musicians seem to know everything about the composer and their compositions. You would think already that these performers *wrote* the composition. Without understanding who Iosif was, where and from which era he came from, the musician will always look like a fool trying to interpret something they have no clue about. It is best to ask questions to family members and pupils of Iosif Andriasov. This will always set the performance to a different level. More importantly, a kind, selfless, caring, and loving person will be able to interpret this composition wonderfully. All these qualities in a person, plus the ability not to erratically fluctuate tempos, will help make a great quality performance. That is why there are few recordings done of my father's music that survive really well after his passing.

The tempo performed by an unknown-to-me flutist, member of the USSR All-State Radio and TV Orchestra, is unparalleled and will never be surpassed in my opinion. His true beauty lies

in the ability to perform within a given tempo, while being able to not make the performance rigid. This method of performing was obviously trained by my father who participated in the recordings by giving advice to the musicians and conductor Gennady Cherkasov. What was wonderful is that there is a very limited amount of vibrato done by the musicians, another significant trait my father employed and stressed. This ability to be "clean" just emphasizes the purity of sound, the purity of the soul. Vibrato, when done without reservation, sounds like a person constantly complaining about life. My father did not complain about his hard life. He understood that it was inevitable. An astute musician that never met him, would notice this incredible trait in this recording. Purity brought to the world cannot contain any hatred and anger. This beautiful recording personifies this pure quality. A quality that has to be a focal point in anything one does.

To hear the recording: [https://youtu.be/V-wIOSkYp\\_Y](https://youtu.be/V-wIOSkYp_Y)



- **FURTHER INFORMATION**

- **Recordings on YouTube**

Orchestral version:

Paul Renzi, Flute <https://youtu.be/ft0EzNzH-Og>

Piano version:

Michelle Matts, Flute <https://youtu.be/bAjn2x1aLQg>

Rogier De Pijper, Flute. <https://youtu.be/rFedG1TLeNk>

- **Further reading**

Andriasov, Arshak. "The Best Recording of Iosif Andriasov's Musical Sketch For Flute."

From the Blog, June 16, 2017.

<https://arshakandriasov.com/the-best-recording-of-iosif-andriasovs-musical-sketch-for-flute/>

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Andriasova, Marta. *Essays on the Music of Iosif Andriasov*, IMMA Publishing Co., 2010

(Arshak Andriasov, Editor, Victor Romasevich).

- **Arshak Andriasov**

[www.andriasovstore.com/ArshakAndriasov/biography/](http://www.andriasovstore.com/ArshakAndriasov/biography/)  
[www.arshakandriasov.com](http://www.arshakandriasov.com)

- **Marta Andriasova (Marina Kudryashova)**

[www.andriasovstore.com/MartaAndriasova/biography](http://www.andriasovstore.com/MartaAndriasova/biography)

Iosif Andriasov's *Musical Sketch for Flute* is available at the Andriasovstore.

[www.andriasovstore.com/iosifandriasov/music/musical-sketch-4-flute/](http://www.andriasovstore.com/iosifandriasov/music/musical-sketch-4-flute/)

# Diploma exams and beyond:

## exploring the options available

by DAVID BARTON

### Introduction

I can well-remember doing my flute teaching diploma over 15 years ago. I was the very last candidate to take the Guildhall teaching diploma before their exams were absorbed into Trinity. Since then I have gone on to take a piano teaching diploma with ABRSM and a piano performance diploma with the London College of Music.

I think that in the past, diploma exams were often seen as something professionals and would-be professionals took, but I think the tide has begun to turn. I am seeing, even in my own teaching studio, an increasing number of, for example, adult amateurs, keen to dip their toes into the waters of post-Grade 8 exams.

As a follow-up to my article on graded exams published earlier in 2020, I want here to consider the range of post-Grade 8 options available. I will focus on performance and teaching diplomas, but composition, thesis, conducting, direction and theory diplomas are also offered widely.

Just as with graded exams, a syllabus is not a curriculum or a course of study in itself. When selecting which diploma or syllabus we might use, we have to consider our students' strengths, weaknesses, aims and interests. There are a huge range of options available, and these increase year on year.

As in my previous article, I have focussed here on the exams offered by ABRSM, the London College of Music (LCM) and Trinity College London; however, there are other exam boards, notably the Victoria College of Music (VCM), which are well worth exploring.

### PERFORMANCE DIPLOMAS

Whilst there are various options, performance diplomas tend to fall into two categories: those which focus purely on performance, and those which are more akin to a graded exam and which include additional supporting tests.

### ABRSM

In some ways, it has taken ABRSM a while to 'catch up' when it comes to diplomas. Whilst the LRSM has existed for many years, many will remember the old Advanced Certificate which was eventually replaced by the DipABRSM. The FRSM was also added, and in 2016, the ARSM diploma was introduced as a bridge between Grade 8 and the DipABRSM.

The ARSM is perhaps the anomaly, as it focusses purely on performance. A 30-minute performance is assessed of which 20 minutes of music may be selected from the ARSM list, and 10 minutes can be own-choice music of at least ABRSM Grade 8 standard. 60% of the marks are allocated to the performance, with 40% for the overall impression. Some have argued that technically, the ARSM is not a diploma, as the performance can include Grade 8 pieces; however, it provides a useful stepping stone to the DipABRSM and is increasing in popularity.

Unlike the ARSM, the DipABRSM, LRSM and FRSM include an additional two elements: a viva voce and quick study, both of which are assessed alongside the performance. Programme notes are required for the DipABRSM and LRSM, and the FRSM requires a written submission.

### LCM

LCM offer four levels of diploma: the DipLCM, ALCM, LLCM and FLCM. Broadly speaking, the diplomas align with those of other boards; however, the ALCM sits between the first- and second-level diplomas.

At the first four levels, three options are offered: standard performance, recital and concert. The standard performance option consists of a performance, sight-reading and discussion. For the recital option, 80% of the marks are allocated to the performance, with the candidate choosing either the discussion or sight-reading for the remaining marks. The concert option consists of 100% performance. As expected, the performance lengths increase through the levels, with the standard performance option at DipLCM level requiring 15-20 minutes, and the concert option at LLCM level requiring 50-60 minutes.

The highest level of diploma, the FLCM, consists of a 50 to 60 minute performance and programme notes (a written programme is also required, but not assessed at the lower levels of diploma). Candidates can elect to sit the FLCM diploma with a live audience present.

### Trinity

Trinity's performance diplomas were reworked in 2019, and they boast over 3,500 pieces on their repertoire lists across all instruments. Roughly aligning with other boards, they offer three levels of diploma: the ATCL, LTCL and FTCL. The recital part of the diploma is afforded 96% of the overall marks with the remaining 4% allocated to the programme and planning. Of these three, Trinity offers the least options, and there is neither sight-reading nor a discussion in any of their performance diplomas. Previously, Trinity offered a standard performance option and a recital option, and the 2019 reworking has primarily retained the elements of the latter.

## TEACHING DIPLOMAS

Once again, all three boards offer a suite of teaching diplomas alongside those for performance.

### ABRSM

There is no ARSM teaching diploma; however, ABRSM offer the DipABRSM, LRSM and FRSM in teaching. In my experience, the DipABRSM is by far the most popular teaching diploma offered by any of the boards and consists of a written submission, viva voce and quick study. As well as a range of general topics, the viva voce focusses on the teaching of three ABRSM Grade 6 pieces. At LRSM level, the focus is on the teaching of ABRSM Grade 8 repertoire, and in addition to the quick study and written submission, a case study portfolio and video of teaching practice is also required. Unfortunately, the guidance for the LRSM is somewhat scant, and in my experience, it prevents those who have taken the DipABRSM progressing further.

The FRSM requirements are as for the DipABRSM; however, the focus is on the teaching of DipABRSM repertoire, and the candidate also chooses their own written submission topic which has to be approved by ABRSM.

### LCM

LCM offers three levels of teaching diploma: the DipLCM(TD), ALCM(TD) and LLCM(TD). Unlike ABRSM, LCM require candidates to teach a demonstration lesson as part of the assessment. There is much flexibility in the syllabus, and much of the exam content is dictated by the level of the student taught in the demonstration lesson. In addition to the demonstration lesson, DipLCM(TD) candidates give a presentation on the teaching of a selection of pieces chosen from the syllabus, and there is a discussion with the examiner. Candidates can focus on any level of student and can, if they choose, focus only on teaching up to Grade 2 standard. Candidates are also required to perform a piece of at least Grade 7 standard.

The ALCM(TD) is broadly similar; however, a 4,000-word essay is also required, and like the DipABRSM and LRSM, is based on one of the topics listed in the syllabus. At ALCM(TD) level, candidates can once again choose a student of any level, but must, as part of the presentation and discussion, focus on teaching up to at least Grade 7 level. Candidates also perform a piece of at least Grade 8 standard.

At LLCM(TD) level, a dissertation is required which consists of case studies, analysis and an essay on a prescribed topic. At this level, candidates are required to demonstrate their teaching ability up to Grade 8.

### Trinity

Trinity offer two levels of teaching diploma: the ATCL and LTCL. At ATCL level, candidates present: a written reflection on their received teaching; case studies based on two different teaching environments; and a written observation of other teachers. There is then a practical exam which consists of a presentation, an initiative test of teaching skills and a viva voce.

At LTCL level, candidates present a written portfolio which consists of: a statement of personal teaching philosophy; case studies of teaching experience; peer observations; and original teaching resources. They are also required to teach a demonstration lesson in the practical part of the exam, in addition to undertaking an initiative test of teaching skills and viva voce.

Previously, Trinity offered an FTCL in Music Education; however, I can no longer find any information on this and can only assume it has been dropped. This means that only ABRSM offer a top-level teaching diploma at present.

### Closing Remarks

It is worth noting that the repertoire for performance diplomas is broadly similar across all three boards, and all offer the opportunity for own-choice items to be included in recital programmes. Unlike graded exams, repertoire isn't divided into lists, and it is up to candidates to develop their own approach to programme planning.

Whilst limited, there are occasionally opportunities for candidates to present pieces on associated instruments such as piccolo and alto flute as part of their performance.

It is important that teachers and candidates adhere closely to the prerequisite requirements for each diploma. These vary considerably between exam board, and also between performance and teaching diplomas.

Whilst not all students will progress to exams beyond Grade 8, for those who do, there are a range of options available both for performance and teaching. The article above considers some 25 options across these three boards and once again, diplomas should be selected with the needs and strengths of the candidate in mind.



- **DAVID BARTON** has taught flute, piano and singing privately since 2001. He mentors teachers for teaching diplomas and is an active researcher and writer within the field of music education.

# Lockdown Stories Competition

Congratulations to Owen who has won our Lockdown Stories competition, and a £50 prize, supported by specialist musical instrument insurance provider, Newmoon. The competition was judged by Paul Crump (Newmoon), Lisa Nelsen (BFS Chair) and Carla Rees (Pan Editor).

1<sup>st</sup>



## Owen Brunink

I am 9 years old and I have been playing flute for 18 months. I have always wanted to play the flute since I can remember! I love the sound of the music and how it makes you feel. I just love playing!

When lockdown started back in March, I thought I wouldn't be able to continue my flute lessons or play in Warsash Training Band—I had only just joined them and was due to play in my first concert in March. But Covid-19 had other plans! I was really upset and disappointed to miss out.

I chose to use lockdown to my advantage! I took this opportunity to spread my joy of music to others.

One week my mum said to me that musicians were going to play *Somewhere Over the Rainbow* on the next Thursday evening for “Clap for Carers” so my dad and I found the parts and learned them in only a few days. When we played, it echoed all up the street and all the residents clapped for us really loudly! It really moved me.

Other people on my estate said I inspired them—so the next week we asked if anyone wanted to join us. I was actually very surprised how many musicians there were, especially flautists! As a band we played a few songs each week—*Valerie*, *Bridge Over Troubled Water* and *Count on Me*. One person sang, and others played instruments. We even played *Happy Birthday* for Captain Tom.

One week, we contacted BBC South Today and we featured on there one Thursday evening! I was so proud!

I have continued my flute lessons with my Hampshire Music Service teacher online. I have used the extra time in lockdown to practice more and compose lots of my own pieces of music. As a result, I have achieved my HMS Stage 1 at Gold level (93%).

Over the summer holidays, I have been learning many pieces from musicals and films, such as *Beauty and the Beast*, *A Whole New World*, *I just can't wait to be King* and *Any Dream will do*. As I have a passion for dance and drama too, I have really enjoyed this as it has linked all of this together.

Although many people would think that lockdown would be a bad thing, I think if you use the time well, you can make the best of it.

### PAUL'S TOP TIP

- To save money on insurance premiums during Covid times, Newmoon can reduce your level of cover to UK or premises only, reflecting your needs, and then move back to UK or worldwide cover when needed, all without the admin fees that you might encounter on household policies.



2<sup>nd</sup>



A lot has happened since March, even more than usual, opening doors to new ideas, experiences and techniques. Having been told that my Grade 8 exam was to be cancelled, I was devastated because I thought that this would mean going through the same three pieces that I had been practising for even longer but actually, it meant the opposite. My teacher, Mrs

Gillies-Loach, began to expedite the pieces for the next stage in my fluting career, the remarkable diploma syllabuses.

But it hasn't been all about the exam. Many amazing flutists from around the country and even the world have set up numerous courses for us to widen our minds with. The first one that I logged into was a month of the eFlute Fest, hosted by Abigail Burrows and her colleagues, exploring all of the different aspects of being a flautist from fully understanding the music from the Bach's Orchestral Suite No.2 to triple tonguing. It had it all, especially with the separate junior course that was run by

3<sup>rd</sup>



The global outbreak of Covid-19 has disrupted the lives of everyone. In the wake of such a devastating event, it is easy to dwell only on the loss of the future paths that we intended to tread rather than embracing the new opportunities that we can now consider.

The pandemic situation has been challenging for me. Since March, I have been

shielding alone in my student room and despite the government's decision to pause the scheme in August, I have chosen to continue self-isolating. I do not anticipate that it will be safe enough for me to stop shielding until sometime into next year. I have therefore had to defer my final year of studies until September 2021, all the while being very aware that most of next year will be spent isolated in a single room. My situation and the outlook of my future all seemed very bleak.

The necessity of having a year out helped revive my motivation and focus. Rather than regarding it as a disastrous interruption,

## Joseph Geary

Abbie and Clare Jefferies. That really made me think deeper into all of the 'basics' and improve on what I thought couldn't be improved on. Within the eFlute Fest, there was a competition that was held where I gained the place of highly commended, building my confidence on what I can really achieve.

Moreover, the Sounds of Proper Posture course led over two nights by Anna Pope and David Katz focused in on kinaesthetic awareness of the tongue and the oral cavity and the anatomy of the journey of the air from the lungs and using this knowledge (which I would have never thought about before) to address how we could modify the air stream and articulation.

Finally, another amazing thing about the lockdown period, if you can call it that, is that my work with a click track has moved on leaps and bounds. I have had to use this skill many times over lockdown from recording *Also Sprach Zarathustra* with the National Schools Symphony Orchestra, which was a cancelled live performance, to recording a flute quartet of the *Dance of the Sugar Plum Fairy* with school.

Overall, although lockdown was one of the most difficult experiences any of us will have to go through, musically, it has been an absolute treat, offering opportunities that wouldn't have been there otherwise.

## Megan Wheeler

I realised that I could turn it into a valuable opportunity. I naturally planned on doing lots of practice to focus on weaknesses in my flute technique and keeping up regular video lessons with my teacher, but I knew that I needed something more. The most important thing for me was to find activities that I was really interested in and that would give me goals to work towards.

I am fascinated by the relationship between the human body and the flute. For the past couple of months, I have had weekly Zoom sessions with a Feldenkrais specialist who also shares my interest. We have been experimenting with various ideas and are hoping to set up a small group class specifically for flautists. Following a completely different passion of mine, I have recently started training to become a freelance proofreader. I thoroughly enjoy reading and so I am particularly excited by the prospect of working on book manuscripts. Both of these are paths that I had never considered pursuing before lockdown.

Covid-19 has brought much pain and uncertainty to our lives. Nevertheless, I am grateful for the new disciplines that it has allowed me to discover. It has provided me with the hope that perhaps the future that I lost was not as fulfilling as the one I am about to gain.

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Being stuck at home is difficult for anyone—especially for musicians who need so much self-motivation to keep practising. So, when I woke up one morning to an email from my school about competitions, I was intrigued. Every year St Mary’s Music School holds the Junior, Intermediate, and the most prestigious—Director’s Recital Prize. As I am in my penultimate year, this would have been my first entry to the ‘DRP’. Sadly, it had been taken

away due to Covid-19. However, the email announced that the competitions would be held online!

My programme included Telemann’s Fantasia No.12 and *Trois Pièces* by Ferroud—music that I absolutely love! Once I had recorded my programme, it was sent away for judging. 26 musicians entered and there were only four coveted spots in the final. One long week later I received an email telling me I’d been selected! The final was to be recorded at the Royal Scottish National Orchestra’s Centre.

## Sofia Pan

I am Sofia Pan, a student at Leeds conservatoire. I am currently studying undergraduate classical flute. From my point of view, this lockdown has had positive and negative aspects.

On the one hand, I had more time for me and to focus on practice and music in general. On the other hand, all my concerts were cancelled; in addition, since the conservatoire closed I had problems with practising at home because of neighbours.

Before quarantine, I have never had the time to write down my improvisations with flute and some random melodies. However, during this period I had the opportunity to sit down and focus on composition.

I have been writing about what I am living and I just realised that I am writing a tragedy.

- I. *Vuoi quello che non hai* (want what you don’t have)
- II. *Temi quello che non sai* (fear what you don’t know)
- III. *Muori di quello che non vedi* (die of what you don’t see)

The first phase is referred to as the period when people started to buy everything from grocery stores, when we ran out of pasta, toilet paper and flour. I have written a piece called “I am not going to use my music sheets when I will run out of toilet paper” in response to a provocative conversation that I had with my colleagues. (<https://www.instagram.com/p/B-XYE9kAt2F/?igshid=icm5l19aovxb>)

## Cliodhna Scott

On the 29th of June we braved the drive from Edinburgh to Glasgow. We were shown to the dressing room where I put on my emerald green dress and then took my time warming up. We then were taken to a recital room filled with empty seats and two large cameras pointing right at me. After two attempts at the recording I was exhausted—however I was feeling pleased with the performance. I was then whisked away to be interviewed. After a long and stressful—yet thrilling—day of recording I left the RSNO Centre to wait for the final to be streamed on YouTube.

Days passed slowly, and finally we reached the evening of July 6th when the streaming would commence. When it began, I felt more nervous than on the day of the recording. It was incredibly fun to watch the competition and I felt really proud of my performance. The competition was coming to a close and the tension started to rise as the winner was to be declared. After much suspense, they announced that I had been chosen as the winner! My whole family were thrilled and insisted on watching the announcement again and again! It was unlike any competition I had ever been in and I was delighted to have made it to the final, let alone win—it was a huge highlight of not just lockdown but of my entire year!

### EDITOR’S NOTE

You can watch Cliodhna’s performance on YouTube here:

<https://youtu.be/2Ntm2MGF0Vs>



The second phase is about everyone’s inner feelings. Human beings fear the unknown; we are not scared about the virus or death itself, we are scared about the fact that we do not know what is going to happen and this is killing us inside.

The third phase is a metaphorical death, the inside death that I talked about in the previous phase. People become dead inside because of anxiety, stress, depression and they start to lose mental health.

In this composition I am using lots of extended techniques from contemporary music; I am inspired by Ian Clarke, Robert Dick and Carla Rees. I am using *moto perpetuo* to represent the constant fear and anxiety of this period because we are scared to touch everything and meet everyone.

During the period of lockdown, I have also written a piece about nature because one of the positive aspects was the decrease in pollution since many factories closed and many means of transport stopped circulating. (<https://www.instagram.com/p/CCJrAeHgFs6/?igshid=ovl5l2mtmtd4>)

# Martina Rosaria O'Connell

My teacher once said to me, “people waste so much time searching for someone to make them into this amazing flute player, when it is in fact their very own two ears that can truly teach and guide them to make those aspirations a reality.”

At first that statement made little realistic sense—how can my novice ability have any value against one of expertise?—but these last few months have taught me more than ever that those words couldn't be more true! Living through lockdown, and only having my own two ears listen to me play every day, made me realise just how vital they are to open doors and set myself on the journey to become the player I aspire to be.

During lockdown we all found ourselves in quite an ironic situation, seriously out of depth and routine, yet confined to the comforts of our own home. Slowly, our contact circle became confined to a select few individuals, one such person being mostly ourselves. I don't think I have ever spent as much time with myself, truly fully engaged with me, body and mind. Suddenly practice became more personal than ever; I wasn't in the mindset of trying to remember what my teacher had said the week before. Perhaps for the first time I was finally listening, not through the words of someone with years of experience beyond my own, but with my own two ears—and it was revolutionary! At first I really didn't like what I heard—was I really that inaccurate with rhythms? Do I actually control my vibrato? It was admittedly a little disheartening; I felt the weight and the responsibility of my own playing. I was the only one able to apply the knowledge gained and make changes. The power of my own two engaged ears guided me to see my playing in a way I had never heard it before.

Feeling inspired, I began to regard lockdown as a blessing, with endless time to slow down our lives and use as we pleased. I began to use music as an outlet to discover many different avenues. I could educate myself on world issues by researching and playing music from minority groups. Knowing the world was uniquely united in such global darkness was of some comfort; it made it easier to connect with people from the four corners of the globe and to invite them to share some joy in virtual projects. I learnt how to set goals specifically orientated around my needs. Notably, one massive change for me was the commitment to learning études on a weekly basis; a routine neglected in my practice for years.

I remembered why music is in my life; it brings me peace while igniting a fire of passion.

Van Gogh famously said that his painting *Sunflowers* signifies gratitude, and a novice replica hangs in my practice space. Every recording I have made over these last few months has it as the focal background, in order to remind me to be grateful for the positivity and development these last few months in lockdown have brought me; sincere gratitude for the power of my own two ears.

# Louis Gundelach

The lockdown hit me like many others. I was sent home from my teaching job at two Waldorf schools. What to do?

As a student I always played an open-hole flute, but later I fell in love with a closed-hole Haynes flute. Many later attempts at returning to open holes failed. My wrist would hurt whenever I removed one plug or maybe two, so I gave up.

When I was sent home from work, I decided to take a new approach and challenge myself again, at the age of 62. This time, with silicon plugs pushed down as much as possible, I could feel the hole, but not feel the frustration of not covering. Success! It's all about muscle memory, and this time I was patient and not frustrated.

So now I am back to playing on open holes and enjoying it. I am still working on the D finger when playing low C, but that will come one day too. In due time.

Cheers from Denmark.

# Nikka

Stranded away without any human contact for months, my family and I were on a walk through the streets of a tiny mountain village. Suddenly, I stopped in my tracks when I heard a sound that was most familiar yet least expected. “Could it be a flute?” I whispered. “Is this possible?” Yes, it was not only a flute, but it was also the beautiful sound of a mature musician. An idea occurred to me, and I ran home and brought my own instrument. I stood outside this isolated house and began playing the Sarabande by Bach. First, there was no reaction. Then one window opened. A face popped out. I was wondering who it could be: a wise, elderly professor? To my surprise, a beautiful young woman with flowing golden hair came out of the house holding a matching golden flute. Next, more people came out to join us. The whole family of three generations was listening. Standing across the road and separated by our social distancing, the flutes brought us together. We started improvising a duet as if two long lost friends finally found each other. Would you believe that the mystery musician turned out to be an amazing flutist at Los Angeles Philharmonic?! It was so magical because we couldn't hug, shake hands, or even come close, with only the sounds of music uniting us. This was further proof that music will always connect people's hearts.

[https://youtu.be/h\\_oK0\\_Jx5qg](https://youtu.be/h_oK0_Jx5qg)

<https://www.instagram.com/p/CAIVcx1JMkw/>



# Dutch flutists in the 'Second Golden Age'

## Part Two

by RIEN DE REEDE

The following article is the second part of a somewhat adapted section of a book about the history of Dutch flute-playing (1700–1950) written by Rien de Reede in 2015. The book follows the lives of the Dutch flutists Ary van Leeuwen, Hendrik de Vries, John Amans and Jacques van Lier, who were chosen by conductors such as Gustav Mahler, Arturo Toscanini, Pierre Monteux and Bruno Walter to participate in the Vienna State Opera, the Berlin Philharmonic, the Dresden State Opera, the NBC Orchestra and the New York Philharmonic. Part 1 of this article appeared in the November 2019 issue of Pan.

A CD on which the playing of Ary van Leeuwen, Hendrik de Vries, John Amans, Jacques van Lier and others can be heard is obtainable from Rien de Reede: [riendereede@icloud.com](mailto:riendereede@icloud.com)

### HENDRIK DE VRIES

Hendrik de Vries (\* Amsterdam, 22 November 1883, † Huntington, Long Island, New York, 1 December 1957) received his musical education at the Conservatoire of Amsterdam. If we assume that it was at the turn of the century that he studied there, then he will have been a student under Toussaint Demont and, after 1899, Demont's successors Bram Best and/or Vandenkerkove.

He began his career in 1901 as solo flutist with the Amsterdamsch Lyrisch Tooneel under the leadership of Peter Raabe in the Paleis voor Volkslijdt, before transferring to the Nieuwe Nederlandse Opera. From 1905 to 1907 he played in the Amsterdamse Schutterij, a post he exchanged in the winter for the orchestra of the Italian Opera.<sup>32</sup>

On 16 August 1907 he was engaged by the Berlin K.K. Hofoper (after 1919 the State Opera), in which he played under conductors such as Karl Muck and Richard Strauss. Here he also made several recordings. A number of 78 rpm discs with solo repertoire

such as Demersseman's variations on *Le Carnaval de Venise*, Op. 7, and Ciardi's *Carnaval Russe* have been preserved, plus some piccolo solos. He is also to be heard as accompanist of the well-known soprano Frieda Hempel in, for instance, *La Capinera* by J. Benedict, Adolph Adams' Bravour series *Ah, vous dirai-je Maman* and Donizetti's mad scene aria.<sup>33</sup>

He was flutist in the ensemble that premièred Arnold Schönberg's *Pierrot lunaire* under the composer's baton in the Berlin Choralionsaal on 16 October 1912. The innumerable reviews at that memorable moment in the history of music reflect mainly incomprehension and often even vexation. "You saw a woman in a Pierrot costume [Albertine Zehme] in front of a pitch-black wall reciting verse after verse in the air, heard her voice sobbing, moaning and screaming, while behind the wall a confusion of unconnected tones, without meaning or harmony, emanating from a piano [Eduard Steuermann], a flute [Hendrik de Vries], violin [Jakob Maliniak] and clarinet [Karl Eßberger]. [The critic forgot the cellist, Hans Kindler.] That is the new 'Direction' of musical illustration! One takes meaningless poetry, creates the wailing of cats for it, and celebrates it as misunderstood future music of certain parties."<sup>34</sup> And, "Schönberg belongs to the Chromaticists and 'Tonal anarchists', who have lost any feeling for style. Whoever loves our German art, whoever considers it earnestly and honestly, can only vigorously reject such sham."<sup>35</sup> And so forth. Even so, there were critics who attempted to understand the essence of the work. "One may perhaps not yet wish for an understanding of this music, since we cannot get near to it, either with the feeling, namely with emotional comprehension, or upon reflection; we cannot yet get close to it, but we must at least try, we young ones between 20 and 30. ... Schönberg knows no tonality, but simply tones; no consonants or dissonants, but only sounds; no harmony, but rather musical nodes; no melody, but rather contours; no rhythm, just a surface on which, and with the abovementioned technical resources, to make music, or to paint or write poetry. (I immediately admit that it is difficult to speak of this, for the words give hardly any

idea and the concept disappears under the pen.) And so there is no painting, but rather audible, resounding painting, a painting of tonally moving air particles, as it were. The request was made to darken the hall; unfortunately only half so. You have to close your eyes to be able to ‘see’ this music. That is, this music is a painting that you can see with your eyes closed.”<sup>36</sup>

Shortly after the première, the ensemble presented this work again, under Schönberg or Hermann Scherchen, in various German cities and in Vienna and Prague. On 9 December 1922, ‘Schönberg’s Chamber Music Ensemble’ also made its debut in the Amsterdam Concertgebouw’s Recital Hall with *Pierrot lunaire*.<sup>37</sup> Whether De Vries (known in Germany sometimes as ‘Endrik’ or ‘Fries’) was still a member of this ensemble cannot be determined from the programme.

Under Ferruccio Busoni’s leadership, as soloist with the Berlin Philharmonic on 13 January 1921, he gave the première of Busoni’s *Divertimento for Flute and Orchestra*. Why Philippe Gaubert, to whom the piece was dedicated, did not perform this première is unclear.

Rosa Spier, giving a concert in Berlin in 1922, secured De Vries’ collaboration in Inghelbrecht’s *Esquisses antiques* and Goossens’ *Suite for Flute, Violin and Harp*.<sup>38</sup>

He seems also to have taught in Berlin for a while. Augustyn Boczek, principal flutist in the Poznan Opera, was, for example, one of his pupils.<sup>39</sup> On 1 September 1923 he left the State Opera in Berlin. Did he then play in Oslo’s orchestra for a while? Such an appointment was mentioned in an American biographical note about him, but without indicating any period of time.<sup>40</sup> In *The Flutist* of 1926 we find advertisements in which the ‘Selmer Perfected Master Flute’ was recommended by Hendrik de Vries. “The Great Dutch Flutist now with the Capitol Theatre Orchestra New York. Formerly Principal Flutist with the finest orchestras in Europe.”<sup>41</sup>

This could mean that De Vries played for a year or two in Oslo after September 1923. He would then have left for America sometime in 1925. Will Ary van Leeuwen, who left to join the Orchestra of Cincinnati in the second half of 1924, have persuaded De Vries to go to America and replace him in the Capitol Orchestra? The orchestra counted fine musicians amongst its members and paid better than many a respected symphony orchestra. Eugene Ormandy, for instance, began his career there as violinist and assistant conductor.

In 1929 there appeared in New York newspaper reports mentioning De Vries as a ‘featured soloist’ in a *Roxy Symphony* concert under the famous Ernő Rapee. These *Roxy Hour Concerts* on the radio on Sunday afternoon were very popular and attracted millions of listeners.



Ensemble which performed *Pierrot Lunaire* for the first time under Arnold Schönberg. The flutist was Hendrik de Vries.

In 1936, De Vries collaborated in a harpsichord recital by Alice Ehlers in the New York Town Hall. Alice Ehlers had studied under Wanda Landowska. Landowska, known for her sharp tongue, had characterized her pupil as ‘un métronome en jupe’ [‘... in a skirt’]. Be that as it may, the New York critic wrote, “In Bach’s Sonata in E Major for Harpsichord and Flute Miss Ehlers had the admirable assistance of Henrik De Vries, flutist, who affected a style that blended cleverly with that of his colleague. The concert, as a whole, was both historically informative and musically rewarding.”<sup>42</sup>

De Vries must have transferred from the Capitol and/or Roxy Orchestra to the newly founded NBC Orchestra. Many cinema and theatre orchestras were disbanded at the end of the 1930s, because the films gained soundtracks and this made live music superfluous. Thousands of musicians lost their jobs because of this. It is estimated that in the summer of 1931 half of the 20,000 American cinema musicians had become unemployed. In 1934, only 4,100 cinema musicians had any work.<sup>43</sup> Had this applied to De Vries, too? The NBC Orchestra, formed in 1937, had the making of recordings for the radio as its main goal. Toscanini, who had left the New York Philharmonic Orchestra in 1936 and was asked to lead the new orchestra, was very interested in making such recordings, but on one condition: the new orchestra “would have to be on a par with the best in the United States.” In the book, *The NBC Symphony Orchestra*, we find Hendrik de Vries named as one of the flutists.<sup>44</sup> John Wummer was the principal flutist, succeeded in 1942 by Carmine Coppola. Even so, De Vries must quite regularly have played principal flute. In a newspaper report from 1939, a performance of *Night Soliloquy* for flute and string ensemble by Kent Kennan was announced by the NBC Orchestra under the leadership of Howard Hanson with ‘Henrik’ de Vries as soloist.<sup>45</sup> This, by the way, is not the only concert in which De Vries played contemporary repertoire. In 1937 there was also an announcement of his collaboration on McKay’s Quintet, Op. 11. “McKay’s will be played by a quintet embracing ... first-chair men of the NBC Orchestra,” the paper

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wrote.<sup>46</sup> De Vries' association with the NBC Orchestra was, for reasons unknown, of short duration, for in 1940 he departed for the Metropolitan Opera Orchestra, of which he was a member until 1951. His contract for the 1945/46 season specifies that he was serving there as *assistant 1st flute, 2nd flute and piccolo*. Whether in 1951 De Vries was no longer capable of playing, is not known. It was usual for someone to complete a given season.<sup>47</sup> De Lorenzo quotes the following composition of the flute group of the Metropolitan Opera Orchestra: H. Bennett, H. de Vries, H. Hirsch, F. Monone.<sup>48</sup>

*The New York Times* of 3 December 1957 reported his death.

## JOHN AMANS

Jan (John) Amans (\* Amsterdam, 28 May 1884, † Vienna, 21 April 1958) had lessons with Toussaint Demont, the Belgian flutist who was a member of the Concertgebouw Orchestra and was affiliated to the Royal Music School (Koninklijke Muziekschool) in The Hague. In 1905 he took his finals in the subjects flute, double bass and timpani.<sup>49</sup> His first orchestral experience, of short duration, he gained in the Residentie Orchestra (The Hague). He played piccolo and third flute alongside Best and Feltzer, who occupied the positions of principal and second flute, respectively. After his finals, Amans left the Netherlands. His first appointment was with the Orchestra of Helsingfors (currently Helsinki) in Finland, to exchange this on 1 January 1915 for the orchestra of the Vienna State Opera and the Vienna Philharmonic.<sup>50</sup> A little more than 3 years later, on 1 September 1918, he left the Viennese orchestra, where, probably alongside Van Lier, he had played second flute. An appointment as solo flutist with the Dresden State Opera followed. In addition to this, he performed regularly with the well-known pianist/conductor Fritz Busch and with the Wind Quintet of this Dresden orchestra.

In October 1923 he was engaged as principal flutist of the orchestra that is now known as the New York Philharmonic Orchestra.<sup>51</sup> He would occupy this position until 1942. Because Sam Bottenheim, Mengelberg's secretary, was informed of Amans' appointment and salary (25 weeks a year at \$125 per week) by letter, and also of the necessity of membership of the American Federation of Musicians before he could be employed by the orchestra, it would seem that Mengelberg had a hand in this appointment to the New York orchestra. Over the years, Amans performed as soloist with his orchestra under conductors like Toscanini, Mengelberg, Klemperer and Erich Kleiber, with repertoire such as Lothar Kempfer's *Capriccio* for flute and orchestra, Mozart's Concerto in D major, the Concerto in C major for flute and harp, Bach's Suite in B minor and Chaminade's Concertino.<sup>52</sup> The Concerto in D by Mozart that Mengelberg and Amans performed in 1924 was apparently unknown in New York and so was received by the press as a 'novelty'. We read, "Mr. Amans played with ease and with a fine tone, clear in its upper registers and rich in lower passages."<sup>53</sup> He was also to be heard in the young people's concert series conducted by Ernest Schelling in, amongst other works, Gluck's *Reigen seliger Geister* and Mouquet's *Flûte de Pan*.<sup>54</sup> In view of

his many solo performances, Amans must have acquired quite a special status in his orchestra.

Reports in New York newspapers also inform us of Amans' other solo activities, such as a performance in Carnegie Hall with the famous soprano Lily Pons in cantatas by Bach and performances of Bach's Fifth *Brandenburg* Concerto with the Philharmonic Chamber Orchestra. In October 1931 it was announced that Amans would play on a wooden flute in Mozart's Flute and Harp Concerto.<sup>55</sup> This would at the same time mean the première of this work for the New York orchestra. In 1936 a radio programme was announced in which he would perform Godard's Suite for Flute and Orchestra, Op. 113, with Ernö Rapee's orchestra.<sup>56</sup> In that same year there followed a performance of Boccherini's Concerto.<sup>57</sup> (That this concerto is actually by Pokorny was not known at that time.) In editions of the *Brooklyn Daily Eagle* we find, a week apart, a biography and a striking photo of Amans.<sup>58</sup> He seemed to have confirmed his strong position in the New York music circles.

We do, however, find in the press few concrete opinions about Amans' playing in the orchestra. In those days the music critic seemed unable to come up with more than some irrelevant facts. After a concert in 1942, only the handshake that the conductor Serge Koussevitzky gave John Amans was mentioned. Formulating an opinion about the quality of playing was apparently a step too far. This form of 'music criticism' does, however, seem to have been more the rule than the exception.

There seems to be little mention of any teaching by Amans. The only report we find is of a certain W. Clois Ensor, a pupil of Amans at the Dana Musical Institute, being heard in a Mozart Quartet. The most important teaching position in New York was occupied by Georges Barrère, who, alongside the giving of private lessons, was working at The Institute of Musical Arts from 1905 and at the Juilliard from 1931. He continued in the Paris conservatoire tradition. Within a few years he had gained a great name as a teacher. Barrère students, known for their excellent training, were therefore also much in demand for American top positions.

In those days, Barrère and Amans were by no means the only European players. Many other flutists found their vocation in the USA. To name but a few: Georges Laurent (Boston), Leonardo De Lorenzo (Hollywood), Arthur Gleghorn (Hollywood), as well as our countrymen Ary van Leeuwen (New York, Cincinnati, Hollywood) and Hendrik de Vries (New York). Of them, Georges Barrère—named 'The Monarch of the Flute', 'The Casals of the Flute', 'the finest flutist alive'—was without doubt America's most adulated flutist and teacher. Barrère went to the United States in 1905, Amans in 1923: Barrère with his training under Taffanel and his rich Parisian experience, Amans with his diploma from Demont and his Viennese and Dresden background. Both held prime position in two New York orchestras and both were regularly heard as soloists alongside their orchestral performances.

Some incidents created artistic tension between these celebrities, who differed so greatly in style of playing and in character.



John Amans

When, in 1928, the New York Philharmonic and the New York Symphony were merged under the bombastic name of Philharmonic Symphony Society of New York, someone had the idea of having Barrère and Amans alternate in the new orchestra. For Barrère, however, this was unacceptable. With considerable resentment he left the orchestra and concentrated on his Little Symphony, his countless chamber-music activities and his teaching.<sup>59</sup> Thereafter, the flute group in the new Philharmonic Symphony Society of New York comprised Amans, Meredith Wilson, John Fabrizio and Ernest F. Wagner. Of these, Wilson and Fabrizio were, as it happens, students of Barrère.<sup>60</sup>

A second insult for Barrère seems to have been the première of Nicolai Berezowsky's Suite for Wind Quintet, Op. 11. Although two movements of this were recorded by the Barrère Wind Ensemble for the New Music Quarterly label, the honour of the 1928 live public première for the League of Composers was accorded to Amans and four of his orchestra colleagues. Barrère wrote a letter with bitter reproaches to the composer. "I am very well known for my championship of modern compositions and I am proud of my record on this line, which I think is much higher than any other individual of some standing." The controversy between Barrère and Berezowsky was eventually resolved and the work was entrusted to Barrère.<sup>61</sup>

After Amans had concluded his career with the New York orchestra in 1942, from 1944 he played for another year in the Indianapolis Symphony Orchestra. This seems to have been more a case of covering for another colleague than a serious extension of his career. According to various sources, he must have still lived in New York in the early 1950s.

Emil Kronke dedicated his Suite für Flöte solo, Op. 175, to Amans.<sup>62</sup> Theodor Blumer composed his Suite, Op. 46, for flute and piano for him and furthermore dedicated his well-known Sextet, Op. 45 (1922) to the Bläservereinigung der Dresdner Staatsoper, of which Amans was a member.<sup>63</sup> Sibelius' Nocturne and Rachmaninov's Vocalise were arranged by Amans for flute and piano for the New York publisher Carl Fischer. His arrangement of Tchaikovsky's Mélodie for Flute and Piano was published by Gornston (New York).

Amans can still be heard on CD in, amongst other works, Mendelssohn's *A Midsummer Night's Dream*, R. Strauss' Dance of the Seven Veils from *Salome* and Bruckner's Ninth Symphony.<sup>64</sup>

## ENDNOTES

32 J.H. Letzer, *Muzikaal Nederland. 1850–1910 Bio-bibliografisch woordenboek van Nederlandsche toonkunstenaars*. Second edition with addenda and improvements (Utrecht: J.L. Beijers, 1913), addenda at the end of the book, p. 7.

33 See Susan Nelson 2006, pp. 447–449.

34 *Berliner Neueste Nachrichten*, 12 October 1912 about a dress rehearsal.

35 *Norddeutsche Allgemeine Zeitung*, 11 October 1912 about a dress rehearsal.

36 *Königsberg. Hartungsche Zeitung*, 10 October 1912 about a dress rehearsal.

37 *40 jaar Concertgebouw Kamermuziek* (Amsterdam: Jacob van Campen [1960]), p. 71.

38 *Het Vaderland*, 11 March 1922.

39 Augustyn Boczek (1886–1962), pupil of De Vries in Berlin, had a teaching practice in Poland and counted among his pupils (amongst others) F. Tomaszewski, A. Primke, C. Majsiuk, F. Langner, I. Hankiewicz, E. Dastyk-Szwarc, W. Chudziak, Z. Jelinski and W. Tomaszczuk. During the Second World War, Boczek was deported to Krakow by the Nazis to play in an orchestra they had established. In 1945 he returned to Poznan and resumed his work at the opera and the conservatoire. Data from Sebastian Łukaszewski, Poznan.

40 Biographical notes accompanying a portrait sketch of De Vries, in *The NBC Symphony Orchestra* (New York: NBC, 1938).

41 *The Flutist*, June 1926, p. 166.

42 *The New York Post*, 26 February 1936.

43 Ph. Lelieveld, *Voor en achter het voetlicht. Musici en de arbeidsverhoudingen in het kunst- en amusementsbedrijf in Nederland, 1918–1940* (Dissertation, Utrecht University, 1998), p. 120, note 105.

44 See Mortimer H. Frank, *Arturo Toscanini. The NBC Years* (Portland, OR: Amadeus Press, 2002), p. 279. In this, De Vries is mentioned as a 'charter member' of the NBC Symphony Orchestra. My thanks to Nancy Toff, who alerted me to De Vries' membership of this orchestra.

45 *The Brooklyn Daily Eagle*, 25 August 1939 and *Rochester Democrat and Chronicle*, 27 August 1939.

46 *The Brooklyn Daily Eagle*, 14 February 1937.

47 My thanks to Mr John Pennino of the Metropolitan Opera Archives for this information.

48 L. De Lorenzo 1992, p. 345.

49 See *Koninklijk Conservatorium voor Muziek te 's-Gravenhage 1826–1926* (Den Haag: Mouton, 1926), p. 102.

50 My thanks to Dr Silvia Kargl of the historical archives of the Vienna Philharmonic for details of Amans' Vienna period.

51 See *The Brooklyn Daily Eagle*, 16 September 1923. The orchestra's name changed over time. Originally called The Philharmonic Society of New York, after fusing with The New York Symphony it was given the complex name The Philharmonic-Symphony Orchestra of New York, later simplified to The New York Philharmonic Orchestra.

52 I am grateful to Mr Richard Wandel of The New York Philharmonic Archives for information about Amans.

53 *The Brooklyn Daily Eagle*, 20 March 1924.

54 *The New York Evening Post*, 15 November 1930.

55 *The New York Sun*, 16 October 1931.

56 *The New York Sun*, 28 November 1936.

57 *The Brooklyn Daily Eagle*, 5 January 1936.

58 *The Brooklyn Daily Eagle*, 29 December 1935, gives the following short biography of Amans: "John Amans, flute soloist of the Philharmonic-Symphony Orchestra since October, 1923 was born in Amsterdam. He had his musical education at the Conservatory in The Hague, where he studied with Prof. Toussaint Demont. Helsingfors, Finland, was the scene of his first professional engagement. Here, at the age of 20, he was solo flute of the Philharmonic Orchestra as well as teacher in the Conservatory. Subsequent steps in his career were at Vienna, as flute soloist of the Royal Opera, and at Dresden, where he played at the State Opera and founded a woodwind ensemble still known as the Amans Quintet. Mr. Amans has often given flute recitals and at one time toured in concert, with the conductor Fritz Busch, at the piano." On 5 January 1936 the *Brooklyn Daily Eagle* published a large photograph of Amans to accompany an announcement of a solo performance of a Concerto by Boccherini (= Pokorny).

59 Nancy Toff 2005, pp. 240–242.

60 Nancy Toff 2005, p. 387 (note 52).

61 Nancy Toff 2005, p. 275.

62 I. Dobrinski, *Das Solostück für Querflöte in der ersten Hälfte des 20. Jahrhunderts* (Regensburg: Bosse, 1981), p. 227.

63 The Bläservereinigung der Dresdner Staatsoper (Wind Association of the Dresden State Opera) comprised Amans, J. König, A. Richter, A. Lindner and W. Knochenhauer.

64 Gluck's *Reigen seliger Geister* (Victor/Electrola), Mendelssohn's *Sommer-nachtstraum* (Pearl Gemm CDS 9373), R. Strauss' Dance of the Veils from *Salomé* and Bruckner's Ninth Symphony (New York Philharmonic: *The Historic Broadcasts 1923 to 1987*. 10-CD set: NYP 9701). See also Susan Nelson 2006, pp. 18–21.

# Moyse:

## 50 Variations on the Bach Allemande



TREVOR WYE

**M**oyse asked one morning at the class “Why nobody plays the 50 Variations? (Silence) You will play them tonight”, he said, pointing at me. I spent most of the afternoon learning No.50. Playing the entire book took the whole evening class. Moyse promised a \$100 prize if No.50 was played correctly. ‘Two mistakes’, he said. I was pleased!

At first sight, the contents are not easy to understand, and one can be forgiven for thinking the book is a way of practising the Allemande. However, he is simply using the tune to practise articulation, syncopation and ornaments of various sorts, together with rhythmic style. It was written so as to establish a strong foundation about these things, setting out rules which must not be broken during the study of the variations, but later, might be broken. **ASMD: A Slur Means Diminuendo!**

During the class, I made brief notes between playing. Since that time, I have used the whole book with my Studio students, each player remaining on a Variation until it is played correctly, even if this takes weeks!

Start with Variation No.2.: *A slur is a diminuendo. It is always a diminuendo ... except sometimes.* Before we relax and try a ‘sometimes’, the rule must be adhered to **without exception**. Then we can break the rules once they are learnt. Don’t shorten a syncopated note.

Start with No.2. Practise very slowly: from A to E there will be a diminuendo. The E should not be flat! [This interval starts off *Aus Liebe*, the great flute obligato in the St Matthew Passion.] Exaggerate the diminuendo so that as the speed increases, a little of that diminuendo still remains. That is very important as it is the foundation stone of most of the studies! Practise only four bars to begin. [Some of my students stayed on that study for 8 weeks or more until it was right!] Mozart Concerti are full of slurred pairs of notes: a slur is a diminuendo. **Don’t go on to other Variations until you have got THAT right.**

No.3. Short first note with accent. A louder E so as to diminuendo to G#. Don’t shorten the G#.

No.4. Diminish from E to E (don’t shorten 3rd note): accent last note.

No.5. Second note softer but exaggerate the rhythm. Do not play triplets! Not easy to get right!

No.6. A common form of articulation! Diminish in the slur, but **don’t** shorten the last note. Practise it slowly: it sounds odd when you play it like that, but it sounds good when played up to speed! Practise it both *forte* and *piano*.

No.7. Show the beat by a little accent on the first: *don’t shorten the last note of the slur.* **ASMD**

No.8. Don’t shorten the last note of the slur. **ASMD**

No.9. Practise this double dotted and then when you play fast, it will be right! 2nd half: accent every first and third beat to keep the rhythm.

No.10. Exaggerate the rhythm: accent the first note, play the next two slurs softer and then accent the return to the A. This will give a nice lilt to the piece.

No.11. The first is short, but **not too short!** *Mezzo forte* first note, *piano* second note! 9th line: *A slur is a diminuendo.* Shorten the second.

No.12. Not easy: the first note **MUST** be louder than the second. Keep at it! It might take time to do this correctly.



No.13. The first must be louder than the second note. **ASMD**

No.14. Now we get on to rhythmic style: **ASMD** of course, but occasionally try making the third note slightly late to create a 'bounce' (somewhat like the Viennese waltz).

No.15. Loud first note, the next three softer. Create that 'bounce' again by delaying the second beat within the triplet.

No.16. The grace note to be played short. Very short. *As short as possible*, so that, at speed, it does not spoil the rhythm.

No.17. The only easy way to explain this is by note numbers! First note is accented: then notes 2/3, 4/5 are softer; 6 is accented in order to diminuendo in the slur to A; the 8th is short and soft. Later: neat triplets, triple-tongued.

No.18. *Piano*. Very staccato and phrase in the usual two-bar form.

No.19. As marked. A not so important study!

No.20. Very good for rhythmic and stylistic discipline! Long first note: accent where indicated, then diminuendo.

No.21. Long first note: then diminish to the next beat.

No.22. There are better triple tonguing studies!

No.23. Useful to practise getting the rhythm right.

No.24. Not an important study.

No.25. Could be used for a triple tonguing exercise ... but it is a good preparation for No.26 which is worth doing, though hard!

No.27. Likewise!

No.28. First note short ... and the rest of them! Take care with the rhythm ...

No.29. First note very long: the second is almost a grace note to the third which is short too.

No.30. Be sure to connect the first 5 notes to the E! Accent the first. The rest short and softer.

No.31. Use normal fingering! Accent the fourth note. »



La classe de flûte de M. Moyse.



TREVOR WYE

Moyse conducts, Canterbury 1970. Trevor Wye is in the back row, second from right.

No.32. First play it without the turn: then tuck in the turn rapidly so as not to distort the rhythm.

No.33. It's a worthwhile study to try to play **ONLY 5** notes in the trill.

No.34. As before: **ASMD**

No.35. The same.

No.36. There are better double tonguing studies!

No.37. Good study. First note is accented, then notes 2 and 3 softer.

No.38. The same.

No.39. In a way, it is a clue as to how to approach the Allemande itself: a trill makes you hold the note F. Play *at least* a 5 note trill: mordents are only three notes, so the hold is shorter. These, combined with the accents, help to interpret the piece.

No.40. Again, **ASMD**, but you will have to break that rule when returning to the first beat of the bar!

No.41. Over-dot and observe staccato and accents!

No.42. Not really worth the trouble. Ditto: 43, 44, 45, and 46.

No.47. Practise accents while playing rapidly.

No.48. Even groups of 5.

No.49. Don't bother ... until the last 6 lines! Then it is hard to play each note with the same number of trilled notes. There are some solos like this, so it is worth the effort.

No.50. Well ... observe the **ASMD** and take care to play accurate rhythms and accents! Take especial care with syncopated notes of which there are lots: each must be accented and then diminuendo. The last 4 lines plus 2 bars are a problem. Work it out and play it with a metronome.

TREVOR WYE

16 June 2020

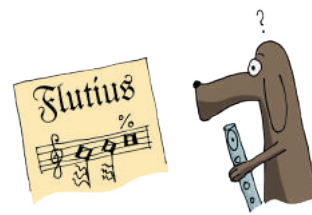


# TANSTAAFL: or do you prefer TANSTAAFFR?

by LIS LEWIS

This is NOT a new flute playing technique but an acronym of 'there ain't no such thing as a free lunch'. But is it possible to have **free online flute resources**? This is Lis Lewis's roundup of just that—one person's view of interesting, downloadable, free books and sheet music.

In this article I'm going to tell you about useful free sheet music and books. It's an eclectic mix, skewed a towards what I personally find and have found useful—maybe other readers have their own favourites to share with us in a future *Pan* article. I'm also going to remind you about some risks of downloading online items, plus other associated advantages and disadvantages of online sources.



I think it is great fun finding out about interesting flute matters. After all, the internet is like a huge online library, a massive storehouse of knowledge—as well as being something of a Pandora's box with some negatives as well as the many positives. As a flute player, browsing the web livens up many a dull, lockdown moment. I think the most useful function for me is to find sheet music quickly—even if sometimes they are duff old outdated editions, with weird looking print typeface—at least these can serve the temporary purpose of trying out the piece even if I buy the "proper", more modern, historically informed edition afterwards. I love the way it is possible to enjoy historic recordings and hear the famous players of yesteryear, and it's amazing to peruse photographs of wild and wonderful historic flutes of every shape, size and design! And for research into bygone performance styles, old editions can be quite revealing, especially considered, if possible, alongside recordings of the same era.



And now, the disclaimer and warnings—quite possibly this article should have a government health warning: be very careful not to sign up to spurious websites and make sure you have an up-to-date, robust, anti-virus on your laptop, tablet or phone. The least harmful outcome of this would be to receive loads of spam email, or worse. Don't give your card details for anything—always use PayPal or something similar if you really have to pay for something. Above all, don't access sites you aren't sure about—there are plenty of scams and websites purporting to be "free" when they will just try and rip you off further down the line. Never download pirated music or ebooks, and always make sure that in your region or country it really isn't under copyright, otherwise you may be penalized. Morally of course, you will be denying composers, editors and their publishers of their rightful fee, the consequence of which would eventually be to put them out of business and prevent »

decent music publishing in the future. Unfortunately, unless it's from a trusted retailer, some ebooks may even contain malicious software that can install malware, spyware, and viruses in your computer. As a rule of thumb, if it sounds too good to be true, it is. Trust in the reputable sites and make sure to keep the antivirus software up-to-date.



### Free sheet music

Flute sheet music can be a major financial outlay, especially for those contemplating exams and diplomas. It is undoubtedly an advantage if it's free so you can "try before you buy", especially if you can download it to your own printer—it really is quite difficult to practise from a computer screen! One disadvantage of printing your own copy is that the pages are not bound together and so probably won't stand the test of time as well as those that are commercially printed. I have some 50-year-old music—I have surely had my money's worth! On the downside, if they are online they may be rubbish old editions which can be difficult to decipher in performances and may even contain mistakes or now be unfashionable period-pieces in terms of the editor's approach. The same could be said about home-made "editions" by random flute players who may not have had sufficient musicology training. For example, there are many editions of Fauré's flute pieces, but I would probably buy the *Fauré Flute Anthology* edited by Roy Howat (the renowned Fauré expert), even though I have a soft spot for the original 1898 Paris edition by Hamelle available on IMSLP; I grew up with this one. The other thing to consider especially if you are doing an exam, is to use a prescribed edition, or if not that particular one, then another respected, modern scholarly edition.

There are a couple of really useful websites for free sheet music: **IMSLP** and **archive.org**. If you download music a lot, it is worth considering some kind of IMSLP subscription (very inexpensive) to avoid the wait for downloads and giving full

access to recordings. Knowing that I have helped keep IMSLP running and serving the worldwide music community always gives me a happy feeling, although it's wise to check the copyright position of your country for certain pieces.

On IMSLP there are endless old editions of flute pieces, duets, trios, quartets, solo and trio sonatas as well as those by present-day experts and would-be experts, but here are a few useful examples of the real treasures on offer.

Both the flute and piano parts of the Hindemith Sonata are available and the Anglo-Soviet Musik Press edition of the Prokofiev Sonata, although (as with all sheet music) it would be worth making enquiries about the best edition now available. The original Chester Poulenc Sonata full score is available, but annoyingly not the flute part. I have been delighted to reacquaint myself with the Joubert 1927 edition of Debussy's *Syrinx*, Hamelle's 1898 Fauré *Fantaisie* as well as the 1932 Salabert (listed as Maurice Senart) edition of Honegger's *Danse de la chèvre*.

Also available on IMSLP for various grades and diplomas are the Gaubert Third Sonata—in a beautiful looking Heugel score—presumably first edition; Enesco's *Cantabile and Presto* with its gorgeous frontispiece; Taffanel's *Andante Pastoral et Scherzettino* and the ever popular Chaminade *Concertino*. Another recent re-discovery is Roussel's enigmatic *Joueurs de flûte* in its 1925 Durand edition.

In the unaccompanied category there are Boehm *24 Caprices-Etudes* and the Köhler *Progress in Flute Playing*, both in early twentieth-century non-prescribed editions; with a facsimile treat at the start of the incredibly useful Telemann *Fantasias* in the not-so-old Musica Rara edition of 1987.

As mentioned earlier, there are endless duets, trios and quartets—and no doubt all sorts of other chamber music and arrangements. There is a large body of flute ensemble music by a wide range of mainly nineteenth-century travelling flute virtuosi, including the following: Kaspar Kummer, Johann Gabrielski, Anton Reicha, François Devienne, Giulio Briccialdi, Anton Bernhard Fürstenau, Heinrich Soussmann, and Ernesto Köhler, to name but a few.



### Books

Ebooks are of course easier to read on a screen than music, but if you want a print copy then it might be worth trying to buy one secondhand from AbeBooks or similar. If you want to print your own, you will of course need a lot of paper and ink, resulting in a massive stack of paper for a little tiny book (I have a few of those!).

Two very good sources of free flute books are **guttenberg.org** and **archive.org**—personally I find their search buttons a little clunky and a bit hit and miss; I seem to get better results using a Google (advanced) search. These websites are both good for finding older, historic editions—especially useful if you are interested in researching historic flutes and flute players. You are probably unlikely to find more recent books online unless they are from a local library, but it may be possible to "borrow" ebooks through the interlibrary loan scheme, although this might incur a small charge. Local libraries are also able to obtain more obscure print books and theses from university libraries.

While mentioning libraries, of especial interest to all musicians here is access to Oxford Music Online—in its previous paper incarnation this was known to many of us as *Grove Dictionary of Music and Musicians*, and is therefore a really good, trusted reference book—and it can also be accessed on **archive.org**, as PDFs of the paper copy, published in the 1990s. There are also online magazines: in my local library both *BBC Music* and *The Gramophone* titles are available. Getting to know the highways and byways of the ebook catalogue would take another 3000 word essay... My local library requires the BorrowBox app to be downloaded, and so far, their log in function leaves a lot to be desired!

Here are some of my favourite flute books to be found on **archive.org**:

Fitzgibbon's *The Story of the Flute* (1914) is an excellent introduction (if a little dated)

to British flute players before the twentieth century. Did you know, for example, that Prince Albert played the flute—at least according to the author (page 193). For an interesting angle on mid-twentieth-century British flute-making and the development of other woodwinds is Baines' *Woodwind Instruments and their History*. He discusses, for example, that old chestnut of wood versus metal, as well as other aspects of flute history that today may have been superseded by more recent developments and fashions. Another useful reference book is Pellerite's *A Handbook of Literature for the Flute* which may be "borrowed" for an hour. This is a listing of graded method materials, solos, and ensemble music for flutes, published in 1960.

Another of my favourites is Boehm's *The Flute and Flute-playing* which explains many acoustical, technical, and artistic aspects of his wonderful design. I particularly enjoy this because it tells us something about the man himself as well as his ground-breaking invention. Originally published in German in 1871, this edition dates from 1908 in the English translation by Dayton Miller.

Rockstro's *A Treatise on the Construction, the History and the Practice of the Flute* (revised edition, 1928) is an invaluable resource for many aspects of flute history. This can be found on the Dartmouth College website, New Hampshire. This should be safe to use because it is a university website. This is a mainly well-informed reference book, but it has one main fault in that Rockstro recounted a very garbled version of the development of the Boehm flute. However, Welch set the record straight in his *History of the Boehm Flute* (1896). This is available on [archive.org](http://archive.org).



For those of you interested in playing the Baroque flute, Hotteterre's *Principes de la flûte traversiere* is accessible both in the original French (1712) or the 1968 English translation by Lasocki. Also available is Quantz's *On Playing the Flute* (1752) in its English translation by Reilly (1975). Quantz was Frederick the Great's flute teacher, and he has some remarkably interesting views on interpretation that can be of use to modern flute players when playing that era's repertoire.

Scott's fascinating slim volume entitled *Hallé Flutes* has always been of great interest to me as a northern flute player. This has been compiled with great love and care and gives a flautist's-eye view of the history of orchestral flute playing by looking at Manchester's Hallé Orchestra.

To move on to lighter reading, we are lucky to be able to access at least two of Galway's books: his autobiography (1979) and *The Man with the Golden Flute* (2009). There are many, many fiction books available, too many to list here—that is something for your own fun web surfing! I look forward to hearing some personal recommendations.


...

So back to the original question. Do you prefer TANSTAAFL or TANSTAAFFR? Or maybe we need to invent a new one: YTAFOFR ... Alternatively, try using them next time you need to do some double-tonguing practice!

ANSWER: Yes. There Are Free Online Flute Resources



- **LINKS**
- IMSLP  
[https://imslp.org/wiki/Main\\_Page](https://imslp.org/wiki/Main_Page)
- Archive  
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- Gutenberg  
<http://gutenberg.org/>
- Rockstro (because it is difficult to find)  
<https://www.cs.dartmouth.edu/~wbc/rockstro/>



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# reviews

## recordings



**JOLIVET & MARTIN**  
JOSÉ-DANIEL CASTELLON, FLUTE  
Claves Records © 2019

This recording features flautist José-Daniel Castellon performing orchestral works by André Jolivet and Frank Martin, alongside the Orchestre de Chambre de Lausanne and Les Percussions Claviers de Lyon. The two chosen composers complement each other well; both lived through much of the twentieth century, dying a month apart in 1974. Both composers are known for the influence of faith in their work (seen on this recording in Martin's *Sonata da chiesa*) and although they were influenced by the major musical developments of the twentieth century, they continued to base their work in a tonal context.

Jolivet's Concerto for flute and string orchestra opens with a plaintive flute line that gradually becomes more energetic and impassioned as it becomes higher in the range. This is a movement with many contrasts in range and dynamic, and Castellon's playing shows these to their full expressive effect; the flute is high and intense one minute before momentarily being *sotto voce*. The flute has a pleasant lightness in the faster moments, although there is still plenty of power in the lower register. The string opening of the *Largo* has a full, romantic sound, and when the flute enters, it is a moment of goosebump-inducing stillness. The final *Allegro risoluto* never feels too much for Castellon's technique, and the piece builds to a dramatic final climax.

Frank Martin's *Ballade* will perhaps be the most familiar piece of the four to many flautists. Here, the opening was played deliberately, but perhaps had room for a little more shaping. The urgency of the music as it builds towards the cadenza was effective, although the cadenza itself perhaps would have benefitted from a little more space. For me, the quieter moments were often the more effective ones in this performance: the softer string dynamics were truly *pianissimo*, giving a shimmering texture under the solo flute.

One can hear the influence of Martin's faith reflected in the music numerous times during *Sonata da chiesa*; the flute line has a vocal quality throughout that is often evocative of chant, and at one point later in the piece, the strings appear to be imitating the sounds of an organ. The middle section also appears to have been influenced by Baroque styles, with canonic writing beginning in the strings and later involving the flute. Castellon plays with a well-judged vibrato throughout, and the clarity of his sound adds to the vocal quality of the flute line. The ending of this is particularly moving: the flute is impactful and has a powerful sound without being overdone.

The final piece, Jolivet's *Suite en Concert* is written for flute and percussion, and offers a stylistic contrast to other pieces on the recording. The demands on the flautist in this piece are significant, with frequent changes of dynamic and register; Castellon's playing throughout is impressive. Much of the flute writing is gestural, with the flute often taking the place of a second percussion instrument. The playing is clean, characterful and energetic, and impressive for Castellon's seamless execution of the music's technical demands. However, it is the second movement which stands out, where the flute is played with a hollow tone and frequent pitch bends, giving the music a sombre and other-worldly character.

This album combines excellent playing throughout with an interesting combination of pieces from two twentieth-century composers whose work is often not as well-known as that of their contemporaries. Recommended for those familiar with twentieth century music looking for a change from the standard works, or for anyone looking for something a little different.

**LAURA BEARDSMORE**



**CHARLES KOECHLIN—**  
**LES CHANTS DE NECTAIRE**  
NICOLA WOODWARD, FLUTE  
Hoxa © 2020

*Les Chants de Nectaire* (Op. 198–200) is a series of 96 unaccompanied pieces by Koechlin inspired by the character of the sagacious flute player, Nectaire, in *La Révolte des Anges* by Antole France (1914). The album is of Koechlin's Op. 198—one third of the full *Les Chants de Nectaire*. There are 32 tracks, one for each movement, with each movement ranging greatly in form and character from 40 seconds (entitled *The Momentum of Life*) to just over six minutes (*Meditation on Human Sorrow*). Listening to over an hour of solo flute music can become almost meditative—especially in the secure hands of Woodward's rich and varied playing. Each movement's title is evocatively distinctive, such as *... riddled with arrows of Error and Stupidity*, and Woodward's assured virtuosity and interpretation brings Koechlin's colourful music to life. Jemima Barnes' article on Koechlin in July's issue of *Pan* hails the composer as the 'unknown master of the unaccompanied flute'. In this article, Woodward herself eloquently describes the marriage of detail and improvisatory character in Koechlin's score, a balance which she has clearly mastered. We can for sure look forward to hearing Woodward's performance of Op. 199–200.

**KATY OVENS**



## CHANT DANS LA NUIT: FLUTE MUSIC IN THE BELLE ÉPOQUE

FILIPPO MAZZOLI, FLUTE  
NATHALIE DANG, PIANO  
Dynamic © 2020

*Chant dans la Nuit* is an album of music written between the end of the 19th century and the first half of 20th century for France's infamous music societies. Italian flautist Mazzoli and French pianist Dang are a dynamic duo in bringing this wonderful music to life. Mazzoli describes his selection of pieces as 'fruit of the research of a decade' and writes in great detail about each piece in the album's notes. There are a range of pieces from the Belle-Époque style including *morceaux du salon*, fantasia on operatic themes, songs without words, and melodies or album pages. There is an even greater range of composers, from well-known Taffanel and Gaubert, to lesser performed composers such as Seitz and Coedés-Mognin, and the inclusion of often forgotten female composers Boulanger and Chréten. Additionally, there are many world premiere recordings of gems yet to be discovered by the wider flute world, including Leroux's singing *Le Nil*. In essence, this album is bursting with brilliant music and musicianship that would especially excite anyone with a love of music from this era.

**KATY OVENS**



## MCGILL/McHALE TRIO

PORTRAITS  
Cedille © 2017

Demarre McGill is Principal Flute of the Seattle Symphony Orchestra, and forms the McGill/McHale trio alongside his brother Anthony and pianist Michael McHale. This album, *Portraits* contains the world premiere recording of Valerie Coleman's *Portraits of Langston*, which, on this recording, also features readings from Oscar-winning actor Mahershala Ali.

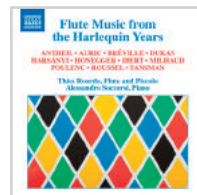
*Portraits of Langston* is a six-part suite, in which readings of poems by Langston Hughes are alternated with the musical movements. Musically speaking, a huge variety of styles are evoked throughout this suite: romantic piano writing, swing, cabaret, Mambo and African drumming. From the opening *Prelude: Helen Keller*, which has the feel of two overlapping soliloquies in the flute and clarinet, and the subsequent *Danse Africaine* with its multi-layered, polyrhythmic texture, this is a work with a vast expressive range. No less demanding from an ensemble perspective, the third movement (*The Grand Duc Mambo*) is a rhythmically intricate flute and clarinet duet. The playing is clean and precise, but with plenty of character, notably in this movement from the clarinet and its edgier moments. *Silver Rain* combines impressionistic piano playing with interweaving lines in the flute and clarinet, which are often so

beautifully blended that it almost seems like one instrument is playing rather than two. *Jazz Band in a Parisian Cabaret* sees the players become a jazz trio, moving between a lively jazz groove to occasional bluesy solo moments in the flute and clarinet. The variation of tone in this movement is well chosen and contrasts with the more "classical" playing required elsewhere in this work. As for the atmospheric final movement, *Summer Night*, anyone who's ever played *pianissimo* third octave notes on the flute will be impressed by the silky quality of Demarre McGill's playing when accompanying the clarinet.

The playing is energetic and charismatic in the faster movements with stylistic features of jazz and swing genres featured by the composer. All instruments are striking in their own solo moments, but expertly blended elsewhere. The readings that alternate with the music give the piece a greater sense of gravitas as well as indicating the music's inspiration.

Stand-out moments from the rest of the recording include the remarkable virtuosity and seamless ensemble playing in *Techno-Parade* by Guillaume Connesson—quite a tour de force! Michael McHale's arrangement of Rachmaninov's well-known *Vocalise* is well chosen to contrast with the energetic items elsewhere on the recording. The playing draws the listener in and the darker moments of this piece are beautifully highlighted with some edgy tone colours in the wind instruments. This recording is highly recommended, boasting excellent playing from all three musicians, and an interesting selection of music for this combination.

**LAURA BEARDSMORE**



## FLUTE MUSIC FROM THE HARLEQUIN YEARS

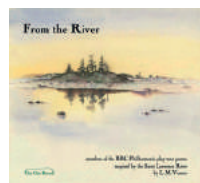
THIES ROORDA, FLUTE/PICCOLO  
ALESSANDRO SOCCORSI, PIANO  
Naxos © 2019

*Joie de vivre* was very apparent in this recording, giving vivid colour to the frivolity of daily life rather than depth of turmoil and suffering that had occurred only a decade previously. Most of these pieces were composed between 1920 and 35. Although the Antheil Sonata was written in 1951, the essence of the piece was rooted in the same vein as the others in the recording. The composers were not all French, but had spent a significant amount of their creative lives in Paris, and were very much influenced by Les Six. This music is simply fun and takes the listener to a light-hearted area in Paris, where socialising was of terrific importance. Elements of 'Eastern Promise' in the music of this period created an atmosphere of the exotic and desire for the pleasures that life offered.

Many of the works on this disc weren't familiar to me. The Poulenc *Villanelle* was a lovely discovery, as was the Harsányi *Trois Pièces*. I'd heard of Tansman because the bassoon Sonatine was quite popular, and the flute Sonatina is another gem that the performers included here. The lighthearted moods prevail, and if darker textures enter the mix, they are quickly dispersed and the joys of life return again. Even in *Danse de la chèvre*, the goat awakens to dance and fall back into a cozy nap by the end of this dazzling solo. »

Roorda and Soccorsi bring wonderful momentum and life to these pieces; each one shares tonal similarities through the use of pentatonic idioms and tritone repetition. This is a lovely and well-researched recording, bringing a terrific overview of the music of this period of early 20th-century flute solo and flute and piano repertoire. Roorda's performance is lovely; clear conversation with Soccorsi throughout, and subtle nuance of colour and drama needed for these works. I would like to have a discussion with musicians who live on the continent about tuning because I've lived for a good period of time on both. For me, playing on the high side of the sound is acceptable if it adds to the excitement of the piece. Here in the UK, this is disputed, but I often hear the result as being dull, or even flat. Some of Roorda's high notes may seem to some as high...I find it exciting!

**LISA NELSEN**



**FROM THE RIVER**

LINDA VERRIER

Chic Choc Records © 2019

*From the River* features two new works by Linda Verrier, flautist and former professor at RNCM, performed by members of the BBC Philharmonic and conducted by Richard Davis.

The first work on the album, *The Great River*, is a powerful tone poem for orchestra depicting the journey of the St Lawrence River in Canada. Verrier, who was born in Montreal, Quebec, spent her summers on the Lower St Lawrence River with her family. Each of the six movements flow *attacca* into the next as the story of the river unfolds, beginning in the glaciers and eventually reaching the Atlantic Ocean. The orchestra is densely scored with emotionally-charged surges in the brass and strings and shimmering percussion. Soaring high above each stage of the river's journey are the flutes and piccolo, in which Verrier utilises recurring bird-like 'questioning' motifs.

*Falling*, the second work on the album, is a chamber work scored for two soloists, flute and marimba, and chamber orchestra that comprises flute, vibraphone, bass drum and string orchestra. Flautist Helen Wilson and percussionist David Elliott take centre stage as soloists, with the solo line of the flute virtuosically depicting the white-throated sparrow's song that guides us through the work. *Falling* is also narratively driven by the St Lawrence River, however, this time it is the tragic collision of the ocean liner the *Empress of Ireland* and Norwegian cargo ship the *SS Storstad* in 1914 resulting in 1,012 deaths that inspires this work. Described by Verrier as a 'dream-sequence', the piece takes us through the river's dark and haunting qualities before the ship was finally enveloped by the water.

The BBC Philharmonic, and soloists, truly sparkle under Davis' baton and together they bring Verrier's works to life with vigour. In both of these works Verrier's writing comes across as a bold and overflowing love letter for the natural world.

**KATY OVENS**

books



**FRANCISCO BARBOSA**

A NEW APPROACH TO THE ART OF FLUTE PLAYING VOLUME 1

Self-Published © 2018

This set of exercises by Portuguese flautist Francisco Barbosa are intended as a complement to the well-known technique volumes by the likes of Moyse and Taffanel and Gaubert. Volume 1 contains nine exercises focussing on tone development, which incorporate some elements of extended techniques such as multiphonics and Aeolian sound. The volume is intended for advanced flautists.

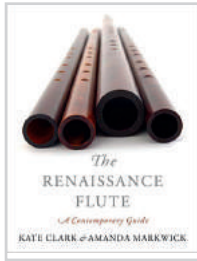
Three of the nine exercises concentrate on the use of harmonics to improve tone and embouchure control. While this approach will be familiar to many flautists, this volume contains some newly developed exercises, and many will find these useful to incorporate into their practice. Barbosa acknowledges that these exercises will be physically demanding, and even those accustomed to playing with harmonics are likely to find them challenging at first, and less experienced players might do well to revisit some simpler harmonics exercises before attempting the ones in this volume.

Other exercises focus on sound quality, embouchure control, multiphonics and phrasing. It's undeniable that there are some interesting and useful ideas contained here that will be of benefit to advanced players during their practice. More detailed explanation would be helpful in places, however. For example, the section on multiphonics contains no explanation of how to play multiphonics, so that a player unfamiliar with this technique would need to consult either a teacher or another book. There are also parts of this book that could be more clearly laid out to make it more user-friendly. All notation is hand drawn, and while this has the benefit of allowing Barbosa to annotate his diagrams with reminders to the player, the drawback is a lack of clarity and accessibility, and the overall effect is somewhat amateurish in comparison to other similar books available. Unfortunately, there are also some moments of clumsy expression in the written parts of the book, requiring the reader to reread passages of text to attempt to understand the desired meaning.

In spite of the issues with layout and expression, high level players will undoubtedly find exercises in this book that help them with their technical practice, and it has the potential to be a useful volume to those looking for alternative ways of developing their tone.

**LAURA BEARDSMORE**





**KATE CLARK  
& AMANDA MARKWICK**  
THE RENAISSANCE FLUTE:  
A CONTEMPORARY GUIDE  
Oxford University Press © 2020

This is a fascinating volume which, over the course of 250 pages, provides a thorough grounding into the Renaissance flute. Packed full of practical tips, historical and stylistic information, repertoire examples and fingering charts, this is a comprehensive guide and an invaluable addition to any flute player's library.

Each of the topics covered is explored succinctly, giving core information and often suggesting starting points for further study. The writing style is approachable and draws on the extensive practical knowledge of the authors, providing a well-balanced mixture of academic information and guidance for performers.

The opening chapter provides some useful context to the Renaissance flute, its history and how it went on to be developed into the perhaps more familiar Baroque flute and beyond. The authors introduce the type of music that was prevalent in the era, and some general contextual information about developments happening at that time. The book goes on to discuss the instruments themselves, serving as a useful buyers' guide and covering areas such as types of wood, choices of pitch, contemporary makers and how to look after a Renaissance flute. There are numerous tips here which will help players to approach the repertoire with a greater understanding, through a deeper understanding of the instrument itself, its idiosyncrasies and its construction. Detailed, annotated fingering charts are provided, which discuss the feel and response of every note.

There are sections on ensemble playing, once more packed full of invaluable practical advice, covering topics such as intonation, vibrato, transposition and temperament. There are also exercises to help the reader develop tone, intonation, articulation, hexachords, modes and playing in groups, and information regarding stylistic features such as diminutions, ornamentation and *musica ficta*.

Advice is given on approaching and interpreting historical scores, including an extensive list of online sources. Different Renaissance musical forms are explained, and repertoire suggestions are provided as case study examples for flute groups of different sizes.

The book is supported by a companion website, with audio examples, instructional videos and parts for some of the ensemble music discussed.

This publication is a wonderfully informative resource, which demonstrates that the Renaissance flute is both approachable and relevant to contemporary musical life. The combination of academic information and practical knowledge means it is an ideal resource for research, as well as an excellent teaching resource for anyone wanting to learn to play the Renaissance flute. This is essential reading for anyone with a curiosity about the history of the flute, and an asset to any flute player's library. As for me—I've got my Renaissance flute and I'm giving it a go!

**CARLA REES**

## sheet music · solo flute



**CHRISTOPH WEINHART**  
FLÖTENSPIEL  
Edition Dohr © 2020

*Flötenspiel*, meaning 'flute playing', is a piece for solo flute lasting 4–5 minutes inspired by Hermann Hesse's poem of the same name. Weinhart, a pianist and professor of composition in Germany since 1983, composed this piece in 1989 during his stay at the Cité des Arts in Paris. Directions such as *leicht federnd* (slightly springy) and *tänzerisch, schwerfällig* (dance-like, clumsy) aid interpretation as the piece moves from long lyrical phrases to more spritely figures and back again. The phrasing and dynamic markings are clear in directing us how to depict that the 'world's secret meaning was revealed in his breath', as written by Hesse. In this way, *Flötenspiel* is an accessible addition to the contemporary solo flute repertoire.

**KATY OVENS**



**RAUL COSTA D'AVILA**  
THREE PIECES FOR SOLO FLUTE  
Mateus Messias Edition © 2020

These three works are written by Brazilian flute player Raul Costa d'Avila, which he calls his "three girls from Brazil", in tribute to the Brazilian songwriter and instrumentalist Moraes Moreira, who died of a heart attack earlier this year at the age of 72.

These compositions bring together Raul Costa d'Avila's experiences as a flute player in both classical and popular contexts, as well as his impressive career as a professor and researcher. He says, "each of the songs has a context, a story, also trying to honour people, friends and teachers that are important to me."

*Singelezas* are six miniatures, dedicated to friend and teacher Odete Ernest Dias, a Franco-Brazilian flute player who was the subject of his PhD research thesis. Each of the six sections represents a different stanza or moment and are conceived as a 'sound poem' or a series of pictures that come together to make a whole panel. The music is simple but effective; full of calm and built on melodic shapes with well-structured and lyrical phrases, each of »

the stanzas develops the musical ideas effectively. This is a short (around 2 minutes) moment of serenity which makes the most of the flute's singing tone, and is full of charm and character.

*Adupé* has a distinctive Brazilian feel, featuring syncopations, and the composer's own YouTube video performance of this is a masterclass in style. The score presents a lot of detail in terms of the rubato used in the recording but there is still plenty of scope to explore freedom of interpretation. The lyrical style remains here, but with an enjoyable sense of dancing tension provided by the syncopations. The title means *gratitude* in Yorubá, and the piece is dedicated to Bahia and the friends Raul Costa d'Avila made there during his four years studying in Salvador. Taking influences from different styles of Brazilian popular music (including the choro, samba, and bossa nova), the music demands a sense of 'serene freedom'.

*Voices of a River* has the character of an improvised folk song, with some imaginative colours created through the changing use of vibrato and harmonics. Air sounds are used to good effect, with rapid articulations providing a sense of texture interrupting the lyrical melodic phrases. This piece is dedicated to the composer's teacher, Expedito Vianna (1928-2012). D'Avila says, "Fan of the Italian tenor Beniamino Gigli, Expedito was impressed by the sound of the harmonics that came from Gigli's voice when he changed the vowels." This influence is clearly explored in the music, and the vocal style is also evident in the melodic phrases, bringing together a broad expressive range and a sense of musical spontaneity.

These are three distinctive and enjoyable pieces, which make moderate technical demands on the player but will benefit from an instinctive and expressive musical approach. Ideal for anyone looking for some alternative repertoire with a singing, melodic feel infused with Brazilian style.

**CARLA REES**

## flute & piano



**JEF MAES**  
ARABESQUE ET SCHERZO  
Metropolis Music Publishers © 2019

Composed as a competition piece for the Royal Conservatoire Antwerp in Belgium, this 1948 *Arabesque et Scherzo* by Jef Maes supplies technical hurdles and true beauty aplenty. Written for flute and piano, the classic duo provides a stunning film-like soundtrack, supplying hints and touches of Hindemith, Gaubert and Enescu.

The opening movement, *Arabesque*, allows the flute to sing, showing off the flute's ability to provide vibrant *dolce* lines. The piano supports the flute with sustained chords, moving in

stepwise motion, creating a rich indulgent texture. Hereafter, the flute and piano share a more collaborative and intimate interaction "calling and responding" to one another, equally dividing the delightful flourishes with the sustained lines.

The *Scherzo* carries a simple piano line to start, complimented by the flute's rapid and playful attitude, providing a somewhat uncomplicated and transparent opening. Throughout the *Scherzo*, there are subtle changes of tempo keeping both listener and performer on their toes. These tempi changes, guided with gentle yet effective dynamics, contribute to the overall ambience of the music.

*Arabesque et Scherzo* by Maes is the perfect piece for a competition, ideal for students of advanced ability, providing a beautiful contrast in recital programmes. It is a wonderful work, approximately 6 minutes in length, that offers technical challenges and musical passages galore, and in my opinion, should be included more often to the flute canon.

**ELISE FAIRBAIRN**



**STEPHEN LIAS**  
SONATA FOR FLUTE AND PIANO  
Alias Press © 2017

This work for flute and piano is a challenging yet rewarding addition to the repertoire. The piece in its entirety lasts a substantial 20 minutes, but each of the three movements will also work well as a stand-alone piece.

The opening *Wide Blue Run* is marked 'exuberant' and has a sense of rhythmic drive throughout. Much of the flute writing is comprised of *legato* flourishes, often in the third octave. These are particularly prevalent in the opening and final section, surrounding a calmer interlude. The piano contributes to the rhythmic energy, maintaining a quaver pulse throughout, but also maintains a dialogue with the flute by echoing the lyrical melodic style.

*Memory Dance* is slower and begins with an introspective feel. The *cantabile* flute writing lends itself to expressive playing, and although there seem to be 'memories' of the previous movement in some of the rhythms used and melodic contours, the overall mood is for the most part more subdued. A passage in 6/8 starts 'tentatively', becoming louder and faster until the lilting dance of the title is reached. Here, the flute and piano are often heard in rhythmic unison, with much of the flute writing in the third octave. The dance ends abruptly and there is a brief transition before the opening melody returns.

The composer defines the word 'kludge' (as in the title of the final movement, *Kludge March*) as: 'a system, ... that is constituted of poorly matched elements or of elements originally intended for other applications'. This definition is apt, and although it doesn't necessarily sound like a flattering one, the music here is a jumble of ideas, combined in a way that is

comical to listen to and fun to play. The opening is bold and has the tempo and melodic character of a march, although with plenty of chromaticism in the melody. This theme is later punctuated with others in contrasting musical styles—namely ragtime and tango, and the result is an entertaining collage that appears to knowingly poke fun at itself.

It is interesting that the title of each movement came after the music was completed, as opposed to inspiring the compositional process; while not directly programmatic, they are indicative of the moods the performer might aim to express. While each of the movements will take some practice to get up to tempo, once accomplished, this work will be an enjoyable one to play and to listen to and is highly recommended for advanced level players.

**LAURA BEARDSMORE**



**MATHIAS IRTEL  
VON BRENNENDORF (ed.)**  
FLUTASTIC  
HH Musikverlag © 2016

This is a collection of easy to intermediate works for flute and piano by contemporary German composers Stephan Adam, Hubert Hoche, Christian FP Kram, Hans Kraus-Hübner, Frank Michael and Xaver Paul Thoma. Designed as educational material for the developing flute player, the pieces gradually introduce issues relevant to contemporary performance, including dynamic range, rhythmic and compositional complexity and contemporary techniques.

Stephan Adam's *Elegie* features lyrical flute melodies over a gentle, toccata-like piano accompaniment. The piece gains in energy in the central section, which features some 9/8 quaver movement. *Priocon* by Hubert Hoche (founder of HH Musikverlag) begins with some dramatic chords in the piano, interspersed with flute trills. The energy develops into triplets and then semiquavers in the piano, with the flute providing syncopated movement above, before joining the piano in its rhythm motifs. A short rubato interlude gives a break from all of the energy, but quickly rebuilds in tempo and drama. Kram's *Paraphrase—ParaphrasIE* is based on the thematic material of Boccherini's famous Menuett; the fragmentation of the ideas plays on the piece's familiarity and produces moments of humour, as well as creating tension in the silences. This was one of the highlights in the volume for me, with the material skilfully manipulated to give a new perspective on Boccherini's ideas.

*Desideroso* by Hans Kraus-Hübner is an *andante espressivo* in 6/8 and has an undulating sense of calm. The melody in the flute is situated in the low and middle registers, presenting a good opportunity for tone development, as well as control on the final held D. Frank Michael presents a series of 3 Bagatelles using variable meter and ostinato to provide some interesting rhythmic studies. Microtones also appear here, in the third of the three

pieces. Thoma's *Spiel V* plays with registral contrasts, opening with high piano contrasting against low register flute. This piece makes use of triplet rhythms in different denominations, providing further rhythmic practice.

This is an interesting collection of pieces which presents contemporary repertoire and ideas at a simple level, without compromising the musical aesthetic. Ideal for adults, the pieces provide an opportunity to discover the works of living composers, while also developing the skills required to go on to tackle more complex works.

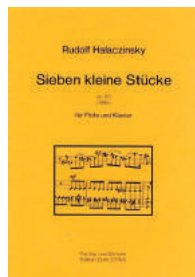
**CARLA REES**



**ANDERSEN**  
SCHWEDISCHE POLSKA-LIEDER Op.59  
Zimmerman © 2020

Andersen's *Schwedische Polska-Lieder* are an adaptation of vocal works based on popular Scandinavian folk dances by Swedish baritone and composer Isidor Dannström. A 'polska' is a couple's dance originating from the 16th century that is almost always in triple meter, yet each of Andersen's pieces is uniquely characterful. The publishers Hansen commissioned this work in 1894, three years after Andersen developed a debilitating tongue paralysis that forced him to resign from the Berlin Philharmonic Orchestra, of which he was a founding member. Turning his focus to composition, these charming and light-hearted pieces, mostly between 3–6 minutes long (depending on repeats), are a wonderful addition to a flute player's catalogue of Andersen works. Moreover, this edition (edited by Andersen expert Kyle Dzapo) is clean and easy to read.

**KATY OVENS**



**RUDOLF HALACZINSKY**  
SEVEN LITTLE PIECES  
Edition Dohr © 2020

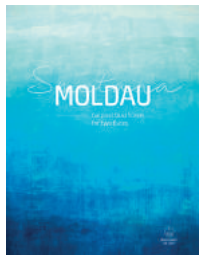
This set of seven miniatures from composer and painter Rudolf Halaczinsky is a pleasing collection of short pieces written in an accessible twentieth-century style. Each brief movement has a descriptive title around the theme of nature and is presented in this edition with a poem (in the composer's native German), giving some indication of the inspiration for each movement. »

The opening *Lied der Sonne* is characterised by a simple, lyrical melody in the flute part, and harmonic accompaniment in the piano. In the following *Morgenlied*, the tempo is a little slower, while this time the harmony is a little more adventurous. *Lied vom feinen Mädchen* is quicker and more playful in character, while the subsequent *Das Regentropflein* features a *cantabile* flute melody with a gentle quaver accompaniment. *Verkehrte Welt* is perhaps the most technically difficult for the flautist of all the movements: its quick tempo and many accidentals might be a challenge at first, especially for less experienced players. *Die drei Spatzen*, meant to depict three sparrows, has a simple binary form and combines the melodic writing of some of the slower movements with a more energetic tempo. The final *Elfenlied* is more mysterious in mood than the other movements, with mirroring effects between the flute and piano parts.

As a collection, these pieces are for the most part rhythmically straightforward, written in a comfortable range (the flute part never goes above high E), with pleasant melodic lines and some memorable tunes, and from an ensemble perspective, there are few real challenges. Teachers would find this a good way of introducing intermediate students to more modern styles of music, and students would find them interesting and enjoyable to learn. Meanwhile, in performance, a couple of movements could be combined together as part of a recital programme, and would offer a balance to some of the more weighty twentieth-century works.

**LAURA BEARDSMORE**

## flute duos



**SMETANA** arr. **JENNIFER SEUBEL**  
DIE MOLDAU  
Bärenreiter © 2018

This is an arrangement for two flutes of five sections from Smetana's *Die Moldau*, described in the preface as 'one of the most famous symphonic poems in music history'. The orchestral original begins with a pair of flutes depicting the river Moldau (Vltava) as the first drops of water leave the springs at its source and travel through the Czech Republic. Through the course of the work, the listener is taken along the river, encountering different elements of the countryside and gradually growing in strength until it arrives in Prague, transformed into a broad, powerful river.

In this arrangement, five of the main themes from the tone poem have been selected, beginning with the popular opening. The two parts are well matched and interlinked; the semiquaver movement is almost continuous throughout, requiring intelligent breathing choices between the players. The main theme is heard in the first flute part, and soars over the accompaniment while

remaining in the comfortable range of the second octave. This movement alone is likely to be very popular, and is ideally suited to intermediate students.

Next comes *Forest—Hunting*, opening with parallel horn calls before the undulating semiquavers reappear to remind us of the continuous presence of the river. There is much low register playing in this movement, with lots of rhythmic unisons, making it ideal for developing a strong tone and good ensemble playing.

*Village Wedding* is another of the well-known themes from the piece, with its rhythmic precision and dance-like feel. The frequent slurred pairs and accented offbeats provide excellent articulation practice here, and the two parts are once again well matched, and frequently in the low register.

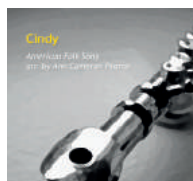
*Moonlight—Nymph's Dance* brings a transformation of the opening material, beginning low and moving gradually into the high register. The semiquavers are handed over from one part to the other, with the aim of a seamless flow, providing opportunities to work on matching tone colour and rhythmic uniformity. The highest moments (going as high as top A) provide some technical challenges, before the opening theme returns in its original 6/8 form towards the end of the movement.

The final movement, *The Moldau's Broad Stream*, provides another transformation of the material, depicting the river's arrival in Prague. The semiquaver accompaniment is now heard as wide-interval leaps in quaver groups. These are heard in the second flute part, while the first plays the theme above. This accompaniment part is quite challenging and relentless, requiring the player to build appropriate stamina. It would perhaps have been helpful to divide the material more equally between the parts here, but it would be possible for the players to swap parts if needed.

This is a very well-presented edition, with both parts displayed together in a score. Page turns are at times challenging and may require additional copies of individual pages, but this is a minor inconvenience compared to the benefits of being able to play from a well laid out score. The arrangement, on the whole, works very well, and is likely to be enjoyed by players of around Grade 5/6 and above.

**CARLA REES**

## flute choir



**ANN CAMERON PEARCE**  
CINDY  
ScoreVivo © 2015

Influenced by an American folk song, *Cindy* is a lively and exciting flute choir arrangement for six flutes. Although all the parts can be played on the C flute, there are options to add piccolo, alto, bass, and contrabass, making this a very inclusive and adaptable piece.

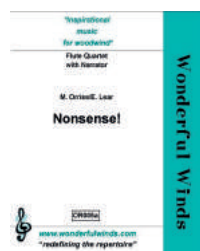
Beginning with solo flute, layers and textures are gradually added and blended, creating some deliciously sweet harmony. The opening phrase soon becomes an infamous tune, distributed amongst the other parts, generating a simple yet enticing dialogue, bringing a sense of familiarity that is so crucial for folk music.

There is a sense of light-heartedness to the music, with only one *Molto Meno* 8-bar phrase grounding the piece before it takes flight again. With an optional stomping and clapping section contributing towards the hoedown style, there is a real taste of life and atmosphere created within the piece.

Although the dynamic range, articulation, notation, and flexibility of instrumentation may entice some adventurous beginner players, I believe that the greatest challenge presented within the music is timing and precision. As the piece progresses, it becomes apparent that all parts of the flute choir must have great control over their instrument to achieve the right sound and style, therefore, this would be a suitable piece for players of intermediate ability.

*Cindy* is a snappy, enthusiastic, energy-filled piece, guaranteed to be a crowd-pleaser. It is a great addition to the flute choir repertoire and will be putting a smile on your audience's faces.

**ELISE FAIRBAIRN**



**MEL ORRISS & EDWARD LEAR**  
**NONSENSE!**

Wonderful Winds © 2017

*Nonsense!* is an exciting and engaging piece dedicated to Atarah Ben-Tovim, MBE, composed for flute quartet and narrator. With words originally from Edward Lear's 1846 *Book of Nonsense*, Orriss has composed six welcoming and enticing movements to accompany the infamous literature, creating a wonderfully theatrical piece of music.

The parts are equally matched throughout, with no line feeling neglected or always in the spotlight. The alto flute is used consistently throughout, but flute 1 must double on piccolo at times, and flute 3 switches onto bass. The harmony used throughout the work is lovely, easy on the ear, and creates a perfect soundtrack to the dialogue performed by the narrator. Additionally, each movement has very clear instructions for tempo and mood, varying from *Meanly* to a *Hypnotic Waltz* to *Irritato*, which will help all the performers to understand the mood and atmosphere intended by Orriss for each movement.

Included with the music are extremely useful performance notes, outlined for each movement, ensuring accuracy within performance; how to execute the trills, actions for the narrator and detailed descriptions of the sound effects performers should be aspiring for. Throughout the six movements, there

are occasional requirements for flutter tongue, singing whilst playing, and residual tones. These techniques do not form the groundwork for each movement, but simply add to the texture of the piece, therefore, they are a welcome challenge for performers who are new to extended techniques.

Overall, I believe *Nonsense!* is a great asset to the flute quartet repertoire, particularly if you are looking for something a little bit quirky, fun, and theatrical, without consuming too much time in your programme.

**ELISE FAIRBAIRN**

»

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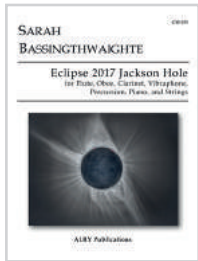
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**HASWELL**

# chamber music



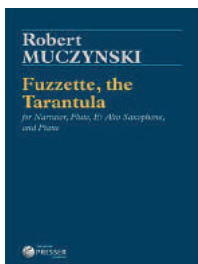
**SARAH BASSINGTHWAIGHTE**  
**ECLIPSE 2017 JACKSON HOLE**  
ALRY © 2019

Written for flute, oboe, clarinet, vibraphone, percussion, piano and strings, *Eclipse 2017 Jackson Hole* is a programmatic piece in two distinct halves: the first is the build-up to the titular eclipse, and the second describes stargazers listening to their radios while travelling home.

Bassingthwaighe uses minimalist composition techniques in the first section, building momentum through repeating rhythmic cells that are superimposed on top of each other, often in cross-rhythms. This creates a steady pulse that has an essence of lilt which, combined with relatively functional harmony and chord progressions, makes for an easy listening experience. The final section, quoting various pieces of music that may be heard in different cars as they drive home, is gimmicky and almost feels like a separate idea for a piece, or a game of musical bingo which could provide an opportunity for audience engagement.

The work is easily accessible to both performers and listeners and in the right performance context could provide a moment of lift within a programme.

**GAVIN STEWART**



**ROBERT MUCZYNSKI**  
**FUZZETTE, THE TARANTULA**  
Prusser © 2019

Many readers will be familiar with Muczynski's other flute works; this programmatic piece, scored for flute, alto saxophone, piano and narrator, utilises his characteristic style to tell the story of the tarantula, Fuzzette. The story draws on the well-known narrative of *The Ugly Duckling*, but casts the main character as a hairless tarantula, convinced no one will love her because she is different. The piece alternates the narrator's storytelling with short interludes from the ensemble to illustrate the tale.

This is a work conceived with young children in mind, and the music manages to balance being accessible whilst illustrating the story, all without sacrificing Muczynski's own compositional style. While some musical interludes are only a few bars long, the

longer ones in particular contain the frequent changes of meter, rhythmic drive and chromatic harmony that those familiar with the composer's other music will recognise. The opening and closing movements are amongst the longer ones, and here we see the use of a theme representing Fuzzette, which starts and ends the piece. The inner movements mirror the story more closely, with music mentioned in the narration and then heard in the ensemble, or otherwise depicting the feelings of the characters.

Flute, saxophone and piano is a relatively unusual combination, but the ensemble provides interesting colours, and Muczynski's use of the different instruments throughout the piece gives a good level of textural variety. Both flute and saxophone have solo sections, and there is a duet between the two instruments without piano. Although there are no major challenges from an ensemble perspective, as with all Muczynski's works, the playing needs to be rhythmically secure, as the rhythmic interplay between the instruments is an important aspect of the music. The edition clearly lays out the parts and all ensemble entries are clearly cued.

Written in 1962, there are moments where the story feels outdated for a twenty-first century audience (is the biggest prize a young girl can hope for *really* a proposal from the most handsome spider in the village?), but this is no different to many other well-loved fairy stories, and that aside, this piece would make an unusual and interesting addition to a children's concert programme.

**LAURA BEARDSMORE**



**F. XAVIER GELABERT I MUNTANER**  
**... BACIAMO, FURTIVAMENTE, DI NOTTE ... (2019)**  
Donemus © 2019

Written for the peculiar line up of flute, organ, synthesizer and tape, *... baciamo, furtivamente, di notte ...* is an exploration into harmonic juiciness. The structure of the work is fairly straight forward; the flute plays a generally microtonal gesture, then the organ and synthesiser build up rich chromatic chords. This process is repeated twice before it is reversed and the piece ends. The combination of quartertone and semitone writing has always been interesting to me as a performer, as often the non-microtonal pitches start to feel like it is they that are 'out of tune'. This would undoubtedly be a wonderful work to perform if ever you find yourself with this line-up and an opportunity. A quick exploration of Muntaner's compositional output shows a fine ear, able to create lush and crunchy harmonies with perfect moments of tension and release.

**GAVIN STEWART**

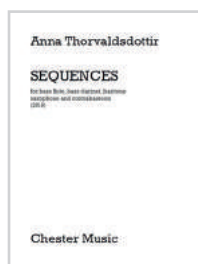


**IGNACIO BACA LOBERA**  
**RATIONAL REPERTOIRE**  
 ALRY © 2019

This trio for flute, bass clarinet, and piano manages to explore a lot in a short period of time, partly due to the nature of its structure. The score is somewhat spatial; most of the material is provided to the players in a series of cells, with arrows marking how long each cell remains active. Control of the pacing of the gestures within these cells is left to the performer, as they are given free rein to alternate the events within them as they repeat the material. This freedom allows the piece to unfold in an infinite number of ways. The timings, however, are strictly denoted which keeps the overall structure of the events under control.

All players are asked to interact with their instrument in non-conventional ways, which creates an ever-shifting arena of sounds, with both the flute and clarinet encouraged to explore microtonality. This piece would best suit players that are comfortable in reading spatial notation and playing extended techniques. However, due to the cellular and semi-improvisatory nature of the work, *Rational Repertoire* could provide an interesting way in to this style of composition for those that perhaps are not as versed in such practices and fancy a challenge.

**GAVIN STEWART**



**ANNA THORVALDSDOTTIR**  
**SEQUENCES**  
 Chester © 2017

This is an eight-minute chamber work written for the International Contemporary Ensemble (ICE) and first performed in Iceland in 2013. Scored for the fabulously rich and somewhat unusual combination of bass flute, bass clarinet, baritone saxophone and contrabassoon, this piece creates a deliciously dark and ominous soundworld. Starting with air sounds, the gradually building textures pass material between the parts, with the lowest-pitched instruments creating a deep and resonant drone over which the bass flute is free to sing, at times in dialogue with the other instruments in fast-moving coruscations of sound. The air sounds return at the end.

This is a remarkable piece, which makes me think of a slow journey through a dark seascape. The harmony moves gradually

without ever really arriving or resolving. Individual notes emerge and disappear, overlapping with entries from other instruments. The timbral qualities of these four instruments lend a certain darkness to the sound, and changes of colour are achieved through careful control of air sounds and other extended techniques. This is a piece which seems to suspend one's notion of time, with surface details adding movement to a strong underlying character.

The individual parts are not especially challenging, but the ensemble needs to be well balanced and equal in terms of the player's ability to control dynamics and timbre. This is a work that would suit an established chamber ensemble, but could also be approached by advanced students with access to enough low instruments. This is a composer to watch out for; her style is individual and memorable, and her music creates a captivating atmosphere.

**CARLA REES**



**STEPHEN ROBERTS**  
**AL JALALA**  
 Composers Edition © 2017

This is a short work for flute and viola, written in 2002 and first published by Composers Edition in 2017. Commissioned by the English Symphony Orchestra to commemorate its 21st anniversary season, this two-and-a-half-minute miniature draws on influences from Morocco, with 'fleeting fragments of voices and dance calling across the air'. The piece opens with an extended flute solo, which features pitch bends and establishes an arabic-influenced scale with repeated patterns in a cadenza-like display. The viola enters with dotted-rhythm double stops, giving a strong rhythmic pulse and a more dance-like feel. The music then fragments, with a 5/16 time signature providing an enticingly irregular pulse. The two instruments weave around each other as the melodic fragments are developed playfully throughout the remainder of the work. This is an enjoyable miniature, suitable for advanced players, which would fit well into a recital programme for this unusual but effective combination of instruments.

**CARLA REES**



# festivals



## Galway Flute Festival

I had the amazing opportunity to visit the Galways and their festival 5 years ago in 2015. What a wonderful bunch of participants and tutors, and to start the morning with Sir James was like my fairy tale coming true. He would begin with the exercises he'd learned with the legendary flute player and teacher, Marcel Moyse, and it was as if he was transported back to those days when he studied. The stories and examples that Moyse used to give were shared with everyone in the room, as well as Galway's own experiences learning and relearning these gems of technical prowess. It feels like a dream now.

This summer (like everything else in music and the arts in the world since the beginning of 2020) the festival organisers were planning to defer the events to next year. However, talks were underway to follow the example of conservatories and schools around the globe and hold the festival online: and happily, the Online Festival was a huge spectacular and wonderful success!

Because of my own commitments at the time of the festival, I was worried that I would only catch snippets of the sessions and concerts. Happily I could dip in and out at my leisure, watching classes and concerts at all times of the day: while I was enjoying my breakfast, washing the dishes, and even trying out some of the advice given by not only the Galways, but the other guest artists as well. I found myself watching a few of the concerts in the middle of the night!

I discovered that the festival was far-reaching; participants from all around the world took part, staying up and waking up at crazy hours just to be involved. The spirit of this event touched everyone, inviting flute players to enter into a very special community of musicians that they may not have had the opportunity to meet before now.

Online platforms have offered a wide-reaching solution to many who would like to be more globally involved in concerts, classes, lessons and general open forums. The Galway Flute Festival has proven that, with patience, organisation and the general premise for sharing music and ideas together, there can be a future in music festivals and concerts. The host site for the festival was the online masterclass stalwart Play With A Pro; CEO Adam Simonsen built the channel for Sir James and Lady Jeanne. This company have demonstrated that teaching can be hugely successful when online, and now what may have been 'flash in the pan' in the minds of many students and professors has now become a vital part of the musical industry after many years.

The Festival Director this year, and in 2019, was Morgan Pappas who was on-hand from the USA; Technical Specialist, John Sammons who was working from the UK, had his job

absolutely stretched with connections that reached far and wide around the world in infinite numbers of time zones; Production Assistants Ramakrishan Kumaran and Stephen Clark worked on programming the different classes and concerts that occurred every day; and Chris Potter was masterful coordinating the flute choirs...the result being an art form in inclusion online!

The pianists must also be applauded. Some played at a distance and online, and others were able to perform with their partners: both formats were very well produced and came across the ethernet with authority and communication.

Highlights for me were the atmosphere of the opening concert, Denis Bouriakov's performance of the *Carmen* Fantasy, Kersten McCall's sound, the wonderful playing of pianist Kamelia Miladinova in the Martinu Sonata, Gareth Davies' entertaining performance of Tilmann Dehnhard's *Wake Up!* for Piccolo and Alarm Clock, Silvia Careddu's performance of the CPE Bach solo sonata, the wonderful recital and masterclass by Stefan Hoskuldsson, Ulla Miilmann's class on Nielsen, Demarre McGill's class on orchestral excerpts, which provided some great lessons on character for auditions....the list is endless and I was sorry not to see EVERYTHING! One gem that Sir James offered was to choose clarity over speed...this is sage advice. He continues to inspire and encourage so many of us. Long may this continue!

**LISA NELSEN**

The Galway Flute Festival took place online from 17–26 July. Full of masterclasses, fabulous performances by a star-studded list of guest artists and featuring the inimitable Sir James and Lady Jeanne Galway, the event was packed full of the elements which have become synonymous with the annual Weggis summer course.

As one might expect, it initially took a while for everyone to get used to the online format, with some technical issues arising and masterclass teachers learning how to adapt to a new method of delivery, but this is a similar situation that all educators have been in over the last few months; it has been a steep learning curve, and everyone is forgiving of teething troubles. The tech team did a great job of keeping things going, and dealt with any issues that arose quickly. Everyone soon found their stride, and some even developed highly engaging online persona over the course of the event. I began to feel very 'at home' with the Galways in the sessions they presented from their sofa, with the beautiful Swiss landscape behind them. The sense of community was maintained through a chat box at the edge of the live stream, which enabled auditors to discuss amongst themselves, as well as asking questions to the presenters of each session.

The line-up of 13 guest artists was impressive, and it was wonderful to be able to hear them in a range of different contexts, including pre-recorded recitals, live streamed masterclasses and taking part in informal chats with Sir James and Lady Jeanne. Recitals included a wide range of repertoire from performers including Demarre McGill, Silvia Careddu, Nicola





Mazzanti, Denis Bouriakov, Gareth Davies, Ulla Müllmann and Kersten McCall. We also heard from Junior Rising Stars Julin Cheung and Sooh Jeon, and a spectacular Finale Flute Choir concert brought together recordings from a selection of guest artists, a piccolo ensemble, an ensemble of low flutes, and the impressively large Festival Flute choir conducted by Francesco Loi. Finally, to bring the festival to a close, was an impressive version of *Under The Double Eagle*, conducted by Sir James himself.

Other invited guests also included a broader mix of people than one usually finds in a flute festival; violinist Daniel Hope and conductor Leonard Slatkin were notable examples. The talks also included some valuable careers advice for young players, based around the development of an orchestral career.

The masterclass students came from all over the world, bringing a truly international feel to the event, and it was great to hear the improvements made by each individual.

The Festival was a huge undertaking from all involved, and an ambitious project which brought people together in a shared passion for the flute. Along with the other festivals which came to us over the internet this summer, it is a demonstration that no matter what restrictions are in place over travel and live performance, we as a flute community will find ways to keep music alive.

**CARLA REES**



## NFA Summer Series

The NFA held its summer series over 6 weeks in July and August. The programme was put together in a very short time, following the inevitable cancellation of the 2020 convention.

The aims were to maintain some personal contact among members, building an online community at a virtual gathering. Flute players from Texas were featured, maintaining the NFA tradition of celebrating local players in the convention host city (which would have been Dallas this year). The programming also demonstrated the NFA's commitment to diversity and equality, and its aim to be an anti-racist organisation at every level, from the membership and programming to the senior management.

The event was led by the Creative Team consisting of Naomi Seidman, Katherine Emeneth, Tabatha Easley and program chair Jennifer Grim. In an introductory session to the Summer Series, they explained that community is one of the key elements of the NFA convention, and so the programme included a number of participatory events, including warm-ups, masterclasses, competitions and discussions. The specialist committees of the NFA each contributed to the programme, including committee chats, a pedagogy series, workshops and the Jazz Flute Big Band.

Participants could watch the events live through the Pheedloop platform or Zoom, or could catch up on missed events later. The

platform included a chat space, where delegates could interact and a virtual trade exhibition area, which allowed visitors to make contact with instrument makers and shops.

One of the themes of the event was diversity, reflecting the NFA's commitment to enable fair representation of all flute players. The Celebration concert series included pre-recorded performances and a short interview with each performer. Many of these players were new to me, and this format provided a welcome opportunity to get a sense of who they are, as well as hearing them play. The programme featured many black flute players and composers; this was a fantastic chance to encounter a broad range of performers and new repertoire, which is exactly what a flute convention should offer, rather than simply hearing the same old favourites every time. Highlights for me were Meghan Bennett's performance of Marin Marais' *Les Folies d'Espagne*, which was beautifully positioned next to Dohnanyi's *Passacaglia*, and Adam Eccleston's engaging speaking and performance of Valerie Coleman's *Fanni Imen*. Avraham Eilam-Amzallag's *Desolation*, beautifully and expressively performed by Terry Andrews, was an evocative work which invited reflection on current world events.

The final Healing and Remembrance Concert included flute players whose lives have been touched by Covid 19. Robert Dick performed an improvisation called *I Can't Breathe*, drawing together his experiences as a Covid-19 patient with thoughts on the Black Lives Matter movement and the murder of George Floyd. Paul Taub also gave his first post-Covid performance, playing music by Lou Harrison.

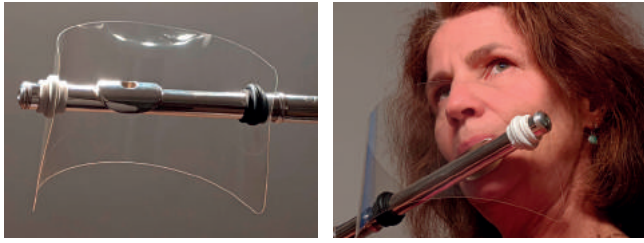
The performances were interspersed with informative sessions on a range of topics, including Michael Lynn's fantastic presentation on historical flutes (which I understand is now available on YouTube), discussions on applying for higher education music courses, approaching new music, overcoming practice anxiety, playing the shakuhachi and lots more.

Social events were created through a series of themed Meet Ups, and daily warm-ups were led by performers including Lisa Garner Santa, Daniel Pardo, Brielle Frost and Mary Karen Clardy. There was even a Jazz Flute Big Band play-along session and an Irish Flute Jam Session, in addition to a range of masterclasses, flute choir performances, workshops and the finals of the NFA competitions.

This was an action-packed six weeks with more events than one could fit in, but recordings were available for several weeks afterwards. The event had the feel of an NFA convention, even if the face-to-face social element was missing. From my own perspective, my NFA convention experience is usually jampacked with wall-to-wall rehearsals and running from one side of the convention centre to another to catch some concerts in between... this year's event was much less hectic, and I valued the opportunity to sit back, relax, and enjoy what a diverse range of players had to offer. Well done NFA!

**CARLA REES**





## FLUTESHIELD

The FluteShield is a simple contraption which has been developed in response to the coronavirus pandemic. Designed to stop the air from the flute from blowing directly forward, it aims to protect those in close proximity from the airflow—in a similar way to a mask. There are no claims from the manufacturer that this prevents the spread of Covid-19 or other viruses or bacteria, nor is it to be considered as PPE. The device is marketed as a ‘listening and performing tool’.

The FluteShield is very easy to mount onto the flute; each end of the transparent plastic sheet has a hole for the headjoint, and it is supported by elastic rings which hold everything in place. Keeping in mind that most of the air emitted from playing the flute is angled downwards (rather than directly across), the shield is deeper at the bottom than the top. The position is easy to adjust, meaning that players can find exactly the right set-up to suit how they play.

I had wondered how putting something immediately in front of the flute would change the sound; I detected some reflection of sound (making it louder and much more tiring on the ears) and also some deadening of the tone, but both of these results were much more marked when the shield was positioned higher up, rather than in a position where it would catch the air. I would personally combine its use with earplugs to protect my ears from any unwanted reflections, especially when playing loud and in the high register. In some positions I could also feel interesting breezes around my face as the air was being deflected—demonstrating at least in part that the device was moving the air from its usual position.

While it is impossible to know if this device has any impact at all in protection from Coronavirus without significant scientific testing, it is perhaps useful in situations where other musicians are wearing masks and we cannot. It won't do anything to stop aerosol transmissions, but in a well-ventilated space it may help to control the spread of droplets in the direct air flow, assuming the player has positioned it correctly. I would welcome some rigorous scientific testing to find out exactly what impact the FluteShield can provide, but it is nevertheless a well-made and easy-to-use device.

**CARLA REES**



# classified ads



- BFS members are entitled to place a Classified advertisement, including photo, into the magazine at no cost. This benefit to members applies only to personal, non-commercial advertisements. Professional and commercial advertisements can be placed at reasonable rates.

To place a Classified advertisement in the next issue of PAN, or to enquire about advertising rates, please contact

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The screenshot shows the NFA website's membership page. The header includes the NFA logo and navigation links: Community, About, Convention, Membership & Benefits, Publications, Committees, and Giving. The main content area is titled 'Membership' and features a 'Join Your Flute Community' section with a 'BECOME A MEMBER' button. Below this, there are three event cards: 'NFA Competitions', 'Annual Convention', and 'Local Events', each with a 'More Info' button.

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