

PAN

JOURNAL OF THE BRITISH FLUTE SOCIETY



JULY 2020

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contents

news & events

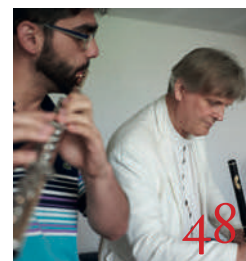
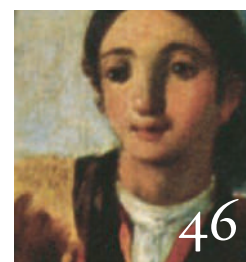
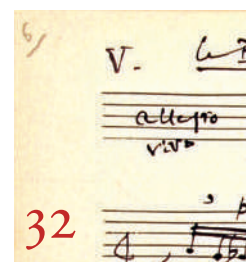
- 2 **NOTES FROM THE CHAIR**
- 2 **FROM THE EDITOR**
- 2 **BFS NEWS**
- 6 **NEWS**
- 9 **ONLINE EVENTS LISTINGS**
- 15 **FLUTE CHOIR FOCUS: CAFÉ**
The friendly, brussels sprouts-tossing
flute choir of Cardiff.
- 16 **BFS MEMBERSHIP SURVEY**
Sophie McGrath gives a comprehensive breakdown
of the recent survey results.
- 20 **TRADE NEWS**
- 21 **LETTERS**

features

- 22 **MY FLUTEFUL LIFE**
As she approaches her 80th birthday *Atarah
Ben-Tovim* looks back on a magnificent life so far.
- 32 **CHARLES KOECHLIN—
UNKNOWN MASTER OF THE
UNACCOMPANIED FLUTE**
Jemima Barnes explores this unfairly neglected
composer and his varied and ingenious music for
the flute.
- 36 **LOCKDOWN STORIES**
Seven positive and inspiring tales from the locked
down flute world.
- 43 **INTERVIEW WITH TALKING FLUTES**
Katy Ovens sits down (virtually) with Clare
Southworth and Jean-Paul Wright, creators of the
incredibly popular podcasts.
- 46 **WILLHELM POPP**
Sabine Baumert introduces the rich musical world of
this increasingly popular German composer.
- 48 **THE REINA SOFÍA SCHOOL OF MUSIC:
A FACTORY OF DREAMS**
Ana Espada profiles the prestigious conservatoire
in the heart of Madrid.
- 50 **PERFORMANCE ANXIETY:
SIMPLE STEPS FOR SUCCESS**
In this Beginner's Guide, *Xenia Pestova Bennett*
offers practical advice on making friends with your
performance anxiety.

reviews

- 54 **RECORDINGS**
- 56 **SHEET MUSIC**
- 64 **CLASSIFIED ADS**



notes from the chair



From my Green Room to my green chair I wander ... back and forth in my home where I've spent the last 10 weeks with my family. We have a small garden and live near fields ... and we get on extremely well.

Until recently it's been stunningly quiet with barely any sound except the wind through the trees and the birds ... especially the Dawn Chorus at 4am! During these last few weeks, though, the BFS Council have been incredibly active: putting the final touches on our new website, planning weekly competitions that (hopefully) many of you will participate in, and bringing as many online events to the fore as possible by posting them on our media platforms. Please keep these ensembles, solos, quartets and classes coming!! There's been such a plethora of flutistic entertainment ...

More ... more!!

I'd like to welcome posts from all the areas of Britain, and would like to 'challenge' the Area Representatives to send in two or three different flute-related photos or videos from their areas. We'd love to see your activities ... especially in these current climates (hot, cold, rainy ...!). Please forward them to secretary@bfs.org.uk or to our Facebook messenger address. We want to see what makes you feel grateful as a flute player.

We're looking for volunteers to work on the Council as soon as possible. Our much-valued treasurer, Julie Butler, will be stepping down, and we need to fill this position as soon as



we can. There are also roles of Legal Advisor, Bookkeeper and Membership Secretary. As well as engaging in the fantastic energy of the Council regarding events and competitions, we also have a responsibility to manage the ongoing practicalities of the charity. This will not continue to function if we can't fill these positions before the AGM at the end of the summer. If you have any experience in any of these areas, or would be willing to learn, please get in touch with us.

Stay well, enjoy this innovative edition of Pan, and take courage in the fact that we're all in this historic time together, and we will continue to dream up new ways to buoy our community.

LISA NELSEN

from the editor



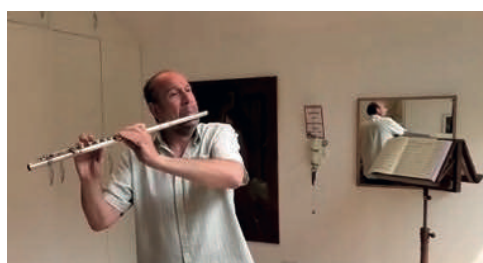
At the start of the lockdown I was concerned that content for the July issue of Pan would be hard to come by, with live events cancelled, rehearsal venues and flute shops closing their doors and international travel suspended. We are living through exceptional, unprecedented times, and the full impact on the music world still remains to be seen. However, the flute community is creative and resilient, and we have succeeded in shifting our activities online, bringing together players from all over the world for festivals such as the eFlute Festival which took place in April and May, virtual flute choirs, online warm-ups and teachers adapting to an online method of delivery. There is an enormous amount of activity carrying on, as you will see in the pages of this issue, and as lockdown eases I have no doubt that we will continue to find new opportunities, new means of expression and adapt to whatever the 'new normal' brings. I have been grateful for communities such as the BFS which can help us to maintain contact and to help keep our passion for the flute—and for music—going through the pandemic.

On a personal note, I would also like to take this opportunity to wish **ATARAH BEN-TOVIM** a very happy 80th birthday in September. My own flute playing journey began at an Atarah's Band concert at Warwick Arts Centre when I was three years



old; from that moment I was hooked on the flute and had to wait patiently for another 3 years to start learning. She has also inspired countless other young people to take up an instrument. I have always admired her willingness to say what she thinks (no matter how controversial!), her pioneering spirit (including as a strong female role model) and her infectious passion for the flute. Happy Birthday Atarah!

CARLA REES

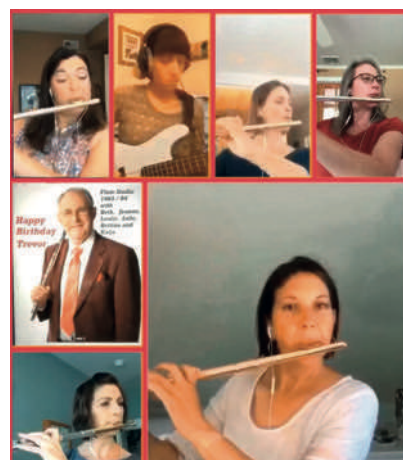


85th birthday surprise for Trevor Wye

On Sunday 7 June, the BFS hosted a surprise online ‘party’ to wish a very happy birthday to our co-founder and legend of the flute world, Trevor Wye, who turned 85 the day before. Trevor is well-known for his Flute Studio in Kent, which has closed this year after hosting postgraduate students for thirty years, for the annual International Flute Summer School, for his tutor and technique books, his musical arrangements and his collection of flutes made from various materials and objects (including carrots!). And of course, for his wonderful playing and his influence on many flautists around the world.

For the online surprise, Trevor was greeted by BFS President William Bennett and a special live appearance by our Honorary Patrons Sir James and Lady Jeanne Galway. Representatives of the BFS Council were joined by friends and students of Trevor’s around the world, from some of the first attendees of the Flute Studio to the 2019–20 cohort. We saw performances from Wissam Boustany, Lisa Nelsen, Alena Walentin, Mark Xiao, Tomomi Matsuo, Justine Bristow, Kayoko Minamino, Ricardo Alves, Japheth Law, Wieke Karsten, Beth Chandler & friends from the 1993–94 Studio, and had birthday greetings from many of Trevor’s students and colleagues.

The BFS YouTube channel has some great recordings of Trevor, including performances at conventions and how to make his ‘Fantastic Flutes’ out of carrots, bicycle pumps etc. See them at <https://www.youtube.com/channel/UCOpzJkvZQ15JGehTjgNe9bw> »



BFS Competition 2020

Another BFS Competition over, and the 76 young players who took part in the 2020 event in February all gave very professional performances, showing excellent teaching and preparation. I enjoyed every minute of their playing!

The event was very well organised and efficient, with our two great accompanists, Richard Shaw and Jo Sealey, making us mere flute players look so humble with our one note at a time!

It must be over 20 years since Julie Wright and I started this competition, and technically the standard gets higher each year, with 76 young players to be proud of. It was interesting in that two of the winners were boys playing English unaccompanied pieces by Taggart and Clarke—interesting in that the majority of the repertoire played gave food for thought, especially for the most advanced class, the Young Artist Competition.

Perhaps we should call it the *Glorious French Repertoire Class*, as most of the players performed French pieces from that invaluable book, *Flute Music by French Composers* edited by Louis Moyses. Would the young generation have heard of Enesco, Taffanel, Gaubert, Busser, or even Fauré without this amazing album? I don't think so. Vive La France!


Over the years, it has been the exam boards that have tended to develop the student repertoire and help form the next generation. It used to be *Dance of the Blessed Spirits* and the Mozart Andante, Handel or Telemann that the youngsters played. Now it's a very different world with arrangements of *Wouldn't it be Lovely*, *Sunrise Sunset*, Chopin, *La Donna è Mobile* (I hate that one!) etc.

Thanks go to the parents and teachers who supported this event, and to everyone at the BFS, especially Rachel, our Secretary, and Lisa and Alena who put so much energy into the competitions.

We wish all the best to the next generation of hard-working flute players.

ATARAH BEN-TOVIM

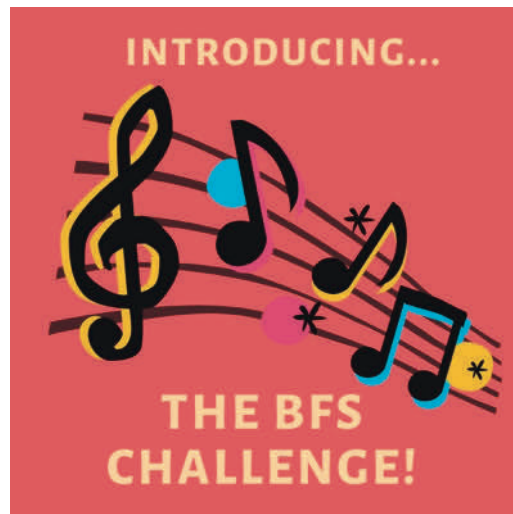
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bfs.org.uk



Social media news

We have been holding BFS weekly challenges through our social media platforms, to give flautists some goals to work towards during the week and chance to share their playing with others!

The weekly challenge winners so far are:

Week 1: Favourite Pieces Jenny Tarrant playing *Ol' Man River* from *Showboat* on bass flute

Week 2: Low Flutes and Piccolo Hannah Lindsey-Clark playing *L'Alouette des Champs* by Charles le Thièrè

Week 3: Contemporary Tamsin Reed playing *Icicle* by Robert Aitken

Week 4: French Theme Jenny Tarrant playing *Krishna* from *Joueurs de flûte* by Roussel

Week 5: Baroque Laura Harrison playing Bach's Sonata in E minor.

Week 6: Ages 13 to 18 Juliet Grace playing *Danse de la Chevre* by Honegger

Week 7: Ages 18 to 24 Sophie McLaughlin playing *Bozza's Image*

Week 8: Telemann Fantasias Marco Leung playing Fantasia No. 10 in F# minor

We've also been supporting other flute and music communities by spreading the word about their online events and competitions, like the BBC Young Musician of the Year, German Flute Society, Spanish Flute Society, Yorkshire Wind Orchestra, Dunbar Music School, London Mozart Players, Sound and Music, The Big Flute Festival and many more. We congratulate those whose events have already successfully happened and wish good luck to those who are still planning to hold their events soon!

Catch up on all of the latest news, and on Lisa's Wednesday Morning Warmups on our Facebook, Instagram and Twitter pages.

Council News

We'd like to express our gratitude to trustees Jonathan Rimmer, Alison Hardy and Katy Ovens who have now stepped down from the Council. Jonathan will be a familiar face to those who have attended the BFS competitions and conventions over the years and has played a huge role in the work of the BFS, most recently in the role of Area Reps Coordinator. Alison and Katy made great contributions during their recent time on the Council and we were sorry to learn that other commitments mean they have decided to step down. We wish all three all the best in the future.

If you're interested in joining the BFS Council and becoming a trustee, or being co-opted to help support the Society with particular tasks, please email secretary@bfs.org.uk to express your interest and find out more. We're particularly looking for help with membership duties, bookkeeping, accounts, fundraising and bid-writing, technical support/IT skills, and legal advice, but we're happy to hear from anyone who's keen to be involved. You don't need to be a professional flute player—we'd love more representation from students, teachers, amateur players, non-classical flautists and even non-flautists (if you know a non-member who'd like to be involved, please point them in our direction). We are looking for people with time to commit to their particular role on the Council, along with several committee meetings per year (currently remotely but usually in person), plus online/phone catch-ups in-between and regular email contact. In return you'll have the opportunity to be involved with the flute community, learn new skills, and add a voluntary role to your CV. And we have great fun when we all get stuck in together to run our events.

AGM

This year's AGM will be held as an online event on Sunday 6 September.

Join us for a day of interactive flute sessions:

Morning: teacher's session

Lunchtime: AGM and Q&A with guest artists
(for BFS members only)

Afternoon: performances by guest artists and competition winners

The morning and afternoon sessions are open to members and non-members, charged at £10 each or £15 for both sessions. The lunchtime session is for BFS members only, and is free.

Keep an eye on our website and social media for further announcements and bookings.

The Council and Officers of the British Flute Society

Chair Lisa Nelsen

Vice-Chair Alena Walentin

Treasurer Julie Butler

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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news

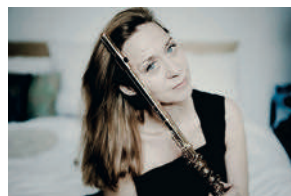
Performance moves online

This has been a strange time for all of us, and the necessity to cancel live performances throughout the world, as well as moving teaching online, has provided many challenges.

In this issue's news we highlight some of the online events that have taken place, as well as new innovations that have emerged as a result of the recent changes.

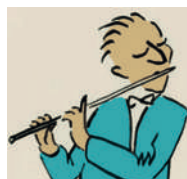
Galway 2020

The 2020 Galway Flute Festival will take place online. Featured artists include Denis and Erin Bouriakov, Silvia Careddu, Gareth Davies, Stefán Ragnar Höskuldsson, Francesco Loi, Andrea Oliva, Nicola Mazzanti, Kersten McCall and Ulla Miilmann.



Beyond the Masterclass

Beyond the Masterclass 2020 will take place online from 19–25 July. Artists include Marina Piccinini, Jim Walker and Diana Morgan, with special guests Elizabeth Rowe, Paula Robison and others.



No Happy Flute this year

Wibb's Happy Flute Festival has been postponed until July/August 2021 and is awaiting new dates from the Royal Academy of Music.



New Jersey Fair

Proposals are being accepted for The New Jersey Flute Society's 6th Annual Flute Fair, which will take place online on 18 October 2020. The Guest Artist will be Jim Walker. Proposals, which should take into account the online platform, should be emailed to flutesocietynewjersey@gmail.com by 15 July. See the website for full details <http://www.njflutesociety.org>

Concerts



NICOLA WOODWARD performed a live-streamed lunchtime concert for the Lunchtime Live series on 17 April. You can catch it on YouTube here: <https://www.youtube.com/watch?v=4J53CUeT4w4&feature=youtu.be>



HELEN WILSON, Principal Second Flute of the Royal Liverpool Philharmonic, gave an online lunchtime recital for Liverpool University. You can watch it here: <https://www.liverpool.ac.uk/music/events/lunchtime-concert-series/helen-wilson/>

Resources



Guidance for teaching music online

Carla Rees, as well as being the Editor of Pan, is the Programme Leader for Music at the distance learning Higher Education institution, the Open College of Arts. She has written some guidance for teaching music online.

<https://www.carlarees.co.uk/section872563.html>

If you have taken a liking to online learning, BFS members qualify for a discount on all OCA courses.



New online catalogue search

Ricordi and Durand Salabert Eschig have created a new online database to enable searches of their combined catalogues. Currently including over 35,000 works, it will soon also incorporate works by UMP Editio Musica Budapest as well. Viewers can search by a number of different terms such as composer, work title and arranger, as well as narrowing down the results to instrumentation and duration. The catalogue can be found at

<https://www.umpgclassical.com/en-GB/Catalogue.aspx>

Lists of online resources

A number of lists of online resources have been compiled to help musicians deal with the challenges of the COVID-19 Pandemic. These are some of the most comprehensive:

Drake Music

<https://www.drakemusic.org/blog/becky-morris-knight/resources-for-musicians-artists-during-covid-19/>

British Council

<https://music.britishcouncil.org/news-and-features/2020-04-17/covid-19-music-resources>

ISM

<https://www.ism.org/advice-centre/coronavirus-listing>

Music Mark (online teaching help)

<https://www.musicmark.org.uk/resources/online-music-teaching-and-safeguarding/>

Musicians' Union

<https://www.musiciansunion.org.uk/coronavirus>

Royal Musical Association

<https://www.rma.ac.uk/2020/04/19/online-resources-for-musicians-during-the-quarantine-era/>



MICHAEL LYNN has retired as Professor of Baroque Flute and Recorder at Oberlin Conservatory after 43 years on the faculty.



RIONA O'DUINNÍN has been appointed to Associate Principal Flute in the RTE National Symphony Orchestra.



ANNA BESSON has been appointed as professor of Baroque Flute at the Koninklijk Conservatorium in Brussels. Besson starts her new role in the Autumn and succeeds Frank Theuns.



DANIEL SHAO has been named as one of the 20 finalists in the AFE (Asociación de Flautistas de España) international EUROFLUTE competition. The competition had 243 entries from flute players around Europe. See the AFE's Facebook page for more information and updates.



PAMELA STAHEL has released a new CD of works for piccolo. Entitled *Piccolo Encounters*, the disc includes works by Scelsi, Dufautrelle, Kupfermann, Cavicchi and others. For more information see solo-musica.de



International All-Stars Flute Orchestra

The International All-Stars Flute Orchestra, put together by Stephen Clark and Glen Houston, and conducted by Mel Orriss, created an online performance of *Over the Rainbow* to raise money for NHS Charities Together. Performers include Gareth Davies, Paul Edmund-Davies, Eirik Hoel Sandvik, Michael Cox, Emily Beynon, Kersten McCall, Silvia Careddu, Carla Rees, Amy Porter and many others. The recording has so far raised nearly £800.

Watch the video at:

<https://www.youtube.com/watch?v=js2DMVNYbSY>





Online ABRSM exams

The ABRSM has announced they will be launching online performance-focused exams from August, based on a recorded submission. While full information is not yet available (at the time of going to press), candidates will prepare 4 pieces drawn from the current grade syllabus, and present them as a recital. Each piece will be marked individually, and up to 30 additional marks will be given for the overview of the performance. The assessments will be available at Grades 1–8 as well as the ARSM diploma, initially in the UK only. See the ABRSM website for more information as it becomes available.



NFA competition update

The NFA has announced an update on its 2020 competitions. Jonathan Cohen has won the Flute Choir call for scores, with his piece *Blueshift Red*. The Graduate Research Competition has been won by Gillian Sheppard ('The Modern Twig: Extended Techniques for Piccolo') and Brittany Trotter ('Examining Musical Hybridity and Cultural Influences in Valerie Coleman's *Wish* Sonatine and *Fanmi Imèn*'). The results of the Newly Published Music Competition can be found at: <https://www.nfaonline.org/community/nfa-news-updates/news-detail/2020/05/21/2020-newly-published-music-competition-results>



Companies emerge

Flute companies are starting to reopen after being forced to close for lockdown. After 8 weeks of state enforced closures, Brannen reopened on 19 May.

French festival

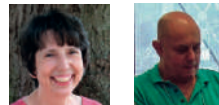
The International French Flute Festival Online (IFFFO) is being organised by the French Association à Travers la Flûte. Taking place in July and August, the festival will include competitions, masterclasses and online concerts which are suitable for everyone from beginners to degree-level players. Masterclasses are scheduled with Philippe Bernold, Sarah Louvion, Giovanni Gandolfo, Julien Beaudiment, Silvia Careddu and Sophie Cherrier. For full information see atraversl flute.fr



La Côte restructured



The current situation has resulted in a rethink of La Côte Flute Festival, which was planned for October. La Côte is one of the few festivals which pays a fee to all of its artists, and fundraising has been particularly difficult this year. As a result, the festival organisers have decided to run the main festival every three years (instead of every two) and to run smaller events in the years in between. 2020 will therefore focus on La Côte Flûte Académie, with a competition for children and classes for young flute players, as well as Festival performance from the Academy professors. The main festival will happen in 2021, and in 2022, the La Côte Flûte Festival Junior. The 2020 Academy will take place from 29 September to 4 October, with professors Jasmine Choi, Felix Renggli, Sarah Rumer, Silvia Careddu, Dieter Flury, Jocelyn Aubrun and Anne-Catherine Heinzmann.



Flute-Fit rebranded

Flute-Fit, Anna Pope and David Katz's organisation focussing on teaching improved posture for flute playing has been rebranded as Sounds of Proper Posture. Anna and David have been trialling weekly online group classes and these were launched to the public in June. For information about upcoming courses and events, email anna@SoundsofProperPosture.co.uk

Daisy Noton in BBC Young Musician final

Congratulations to Daisy Noton for reaching the Woodwind Final of the BBC Young Musician competition. Daisy is a student of Susan Torke at the Junior Royal Academy of Music.



KIRSTEN MCERNAN

She says: "I am so excited to have reached this stage of BBC Young Musician 2020. I genuinely didn't think that I would get this far, and to be performing alongside such talented musicians at this stage of the competition is just fantastic. From all the filming before the competition to the actual competition itself, the whole experience was unforgettable. I learnt so much from the whole experience and met some really lovely people who I hope to stay in contact with. My flute teacher, Susan Torke, was very supportive throughout and I wouldn't have got that far without her. I particularly enjoyed playing the *Lensky's Aria*; it is such a beautiful piece and I loved sharing the story with the audience."

The full performances of the competition are available to watch on the BBC Young Musician Website.



No NFA convention

The 2020 NFA convention has been cancelled. The planned programme will take now place in Washington DC from 12–15 August 2021, with Jennifer Grim continuing her role as Program Chair. Look out instead for the NFA Summer Series, an online subscription series which will take place over the summer.



GWO set to close

The Gothenburg Wind Orchestra is under threat and is set to close down in December as a result of a significant reduction in funding from the Gothenburg Cultural Committee. The 22 musicians (including flute players Göran Marcusson and Mia Berg) have been made redundant. One of Sweden's oldest orchestras, the GWO was formed in 1905 and has performed over 7000 concerts. It is likely that their traditional winter concerts this year will be their last.



New youth orchestra

A new youth orchestra has been launched in Scotland. The SCO Youth Academy is a collaboration between the Scottish Chamber Orchestra and St Mary's Music School. Aimed at Secondary school-aged students, the minimum level for woodwind is Grade 7. The orchestra's first course takes place in November and the closing date for applications is 28 August.

See <https://www.sco.org.uk/sco-youth-academy>



Top Wind wound up

Top Wind Limited is in liquidation after nearly 30 years of trading. One of the key institutions of the London flute world, many of us have happy memories of popping into the shop on Lower Marsh for a coffee, to browse the sheet music collection and try flutes, chat with Andy and Patrick and catch up on all things flute. Matt Ziemann is continuing his flute repair work and can be contacted at repairs@topwind.com

New BFS website

We have been busily working on the final preparations for the new website which will launch very soon. Keep an eye on www.bfs.org.uk

online events july–october 2020

NFA Summer Series

6 July – 14 August

Six weeks of online performances, conversations, participatory events, workshops, networking opportunities, and more.

Galway Flute Festival

17–26 July

<https://galwayflutefestival.com/>

Beyond the Masterclass

19–25 July

With Jim Walker, Marina Piccinini and Diana Morgan

<http://www.beyondthemasterclass.com/>

New Perspectives Series

9 July Ory Schneur

16 July Gaspar Hoyos

30 July Brook Ellen Ferguson

For full details see:

<https://www.newperspectivesseries.net/>

KinderFlute teacher training sessions

22 July, 5–8 August and 2 September

http://www.blockiflute.com/KinderFluteBlockiFlute-Class-information_c_132.html

Bart Feller Summer Series

2, 16, 30 July & 30 August

Email bartsummerseries@gmail.com

adagio workshops

A series of weekly online workshops for musicians.

4 July Performance Anxiety with Martin Lawrence

11 July Feldenkrais with Dianne Hancock

18 July Balance through breathwork with Xenia Pestova Bennett

25 July Alexander Technique with Lucy Ascham

<https://www.sheffieldflute.co.uk/ad-agio-online.html>

New Jersey Flute Society 6th Annual Flute Fair

18 October

<http://www.njflutesociety.org>

BFS online events

6 September AGM (see details on p 5)

We are also hoping to organise more online events in the coming months. Keep a look out for details of these on our social media pages.

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

eFlute Festival



The brainchild of Abbie Burrows and Janna Hüneke, the eFlute Festival took place online from 23 April to 21 May. Hosted by Flute School London, another of Abbie and Janna's enterprises, the festival was aimed at players of all ages and levels of experience, with classes, concerts and a range of other events featuring renowned guest artists taking place every day for a month.

Hosted on Zoom, the festival created an impressive sense of community, with participants joining from all over the world. The technology on the whole worked very well; there were occasional crashes, moments of distorted sound as a result of internet issues and occasional interruptions from landlines ringing in the middle of concerts or workshops, but none of this mattered—the chance to be together to learn and share a passion for the flute surpassed any minor blips, and the content was generally well-suited to the platform.

Warmups took place each morning, and recordings were made available for anyone who wanted to do them a little later in the day. During the day there were also sessions for the Juniors, which covered a wide range of flute-related and musical skills, including composition, articulation, repertoire sessions for different levels of experience and practice tips. Safeguarding was taken seriously, and these classes were password protected so that only registered participants could attend.

A Video Bank was created with content specially recorded for the festival by a range of different artists. These included a performance by Camilla Hoitenga, demonstrations of ethnic flutes by Holly Cook, technique videos by Katherine Bryan, sessions on repertoire by Bach, Prokofiev and others, Beatboxing and circular breathing with Pasha Mansurov and a whole lot more besides. These were available throughout the festival for participants



to watch at their leisure, and often reinforced ideas that were presented in some of the other classes.

The evening Zoom sessions were too numerous to list them all, but there was really something for everyone. Highlights for me were a session on Bach and Baroque Dance by Rachel Brown, which had everyone dancing in their living rooms, Nicole Esposito's workshop on articulation, and Cobus Dutoit's fascinating session on gadgets. A hugely informative discussion on flute jobs, featuring Claire Jefferis, Helen Wilson, Clare Bennett and Abbie Burrows, provided some excellent tips on how to break into the orchestral and show music worlds, and gave a very honest and realistic perspective on the profession.

Lisa Nelsen gave the first interactive workshop, getting everyone in shape for the festival from her Green Room. Following this came a whole host of workshops, ranging from exams to low flutes, Feldenkrais to singing. Haynes flutes were one of the event's sponsors, and they presented a series of seminars covering extended techniques and tone colours (with Gareth McLearn), flute care and flute making.

There were masterclasses from Gareth Davies, Andy Findon, Jim Walker, Stephen Clark, Ransom Wilson and others, and concerts from players including Wissam Boustany, Philippe Barnes, Emma Halnan, Philippa Davies and Alena Walentin.

Every good flute festival has some social aspects too, and these were not forgotten. An interactive quiz in the first week was a lot of fun, and this was followed up by Sunday Socials and opportunities to take part in study groups and virtual flute ensembles. As if all of that wasn't enough, there were also competitions for flute players and composers with classes tailored to a range of different levels.

The whole festival culminated in a hugely enjoyable final Gala concert which raised money for charity.

This was a wonderful event, and, having organised flute festivals myself, I am hugely in awe of Abbie and Janna's ability to get such an impressive event together in such a short space of time. For the participants it provided chances to be inspired through listening to great performances, as well as learning tips to help them improve individually. It also provided a sense of community, daily structure and gave everyone a feeling of belonging, which was so important at this early stage of lockdown. This was an innovative and highly motivational event, which I will remember for a long time. Bravo Abbie and Janna!

CARLA REES





The National Youth Orchestra of Great Britain

The National Youth Orchestra of Great Britain's first residency of 2020 took place in Warwick at the beginning of the year. It was an intense but enjoyable ten days of sectionals, tutti rehearsals and workshops, culminating in concerts in Warwick, Nottingham and at the Barbican Centre in London. The flute section, consisting of three returning members (Isabella, Daisy and Ruby) and four new recruits (Brioni, Claire, Cliodhna and Viviane), was tutored by Sarah Newbold.

Conducting us on our winter tour was former flautist turned conductor, Jaime Martín. Jaime's exuberance and passion made him a hit with the whole orchestra, but it was a particularly special experience for the flute section. Being conducted by an esteemed flautist was daunting but highly rewarding: we trusted, revered even, the advice he gave us, knowing that his years of playing have given him a profound understanding of what the instrument is capable of and, unlike many conductors, he understands what it is like to be sitting within the orchestra. We were even treated to some amusing anecdotes from his time working as a flautist!

Called *Rise Up*, the theme of the programme was revolution. The first item was Hanns Eisler's song, *Auf den Straßen zu singen* (*We are singing in the streets*). Many of us in NYO were slightly bemused when we found out we would be opening the concert with a song; we are an orchestra, after all! However, we soon realised the powerful impact the song could have. Eisler intended the work, which has an overt Socialist message, to be sung by factory workers' choirs. Seeing 164 teenage musicians standing together on stage, passionately belting out this compelling song was a sight to behold. The close links between singing and flute playing meant we were able to transfer some of the singing skills learnt from choral director, Matthew Hamilton, to our flute playing.

Next in the programme was Benjamin Britten's *Sinfonia da Requiem*. According to Britten, this piece, which harbours an anti-war sentiment, is a journey from conflict to peace. The NYO flutes particularly enjoyed the extensive use of flutter tongue in the second movement and the beautiful trio for two C flutes and alto flute in the third. Over the course of this relatively short

work, the third flute is required to play three different types of flute: C flute, piccolo and alto flute!

The highlight of the programme was Dmitri Shostakovich's 11th Symphony, *The Year 1905*. It is about the events that occurred on 9 January 1905 ('Bloody Sunday'), when a peaceful protest in the square of the Tsar's Winter Palace in St Petersburg turned into a brutal massacre. The symphony is built from Russian revolutionary songs. In a bid to contextualise the material of the symphony, the orchestra began each movement by singing the song on which it is based. During the week, Shostakovich expert, Gerard McBurney, gave a fascinating talk about the context behind the symphony and its songs, and our Russian-speaking assistant conductor, Lee Reynolds, taught us how to phrase and articulate the music so that it followed the stresses and sounds of the Russian words. In the first movement, the flutes introduce the song, *Slushai* (*Listen*).

For the new members of the flute section, playing a Shostakovich symphony on their first ever NYO residency was extremely exciting. Nobody ever forgets their first tutti rehearsal with NYO: the orchestra's sheer size (164 musicians in total) makes for an incredibly powerful sound, and the feeling of playing alongside friends and peers who are equally as passionate about classical music as you are is immensely special.

At the time of writing, we do not know whether the remaining projects of NYO 2020 will be able to go ahead, but, in the meantime, we are enjoying coming together online instead: we have just finished a week-long 'digital residency' on a video-conferencing platform. Tutored by the Principal Flute of the Hallé, Amy Yule, we worked on a number of projects including a multi-tracked performance of the 1st movement of Beethoven 9, an arrangement of *Mamma Mia* for seven flutes (!), and the 'Ode to Joy-a-thon', an initiative in which we invited musicians across the UK to join us in playing Beethoven's *Ode to Joy* from our doorsteps as a tribute to key workers. Going forward, we are eager to explore further how NYO can be a force for good during these unprecedented times.

ISABELLA THORNEYCROFT NYO Principal Flute

SIGURD BO BOJENSEN



Møn Sommerkoncert

We started the Møn Sommerkoncert festival in 2018 on the Isle of Møn, Denmark, where my husband grew up. The nature found on the island is so rich that one cannot help but to be inspired, and for us, it resulted in making a festival celebrating our love for chamber music.

From the beginning, we have received immense support from our friends and colleagues who have been wanting to come and perform. Thanks to all of them, we have already welcomed artists like the Henschel Quartet from Germany and the famous French violinist Sylvie Gazeau, and—if all goes well—we hope to have William Bennett visiting us this summer.

This year's festival takes place from the 6–9 August. It is the height of the Danish summer and our audience has, from the very first edition, been very international, as so many visit the

island during this time. This makes a very special atmosphere, with the locals mixing with people from around the world. This summer the concerts will take place in an old building that belongs to a sugar factory, which has been renovated by two architects. They turned this building into what we think is a perfect venue for chamber music concerts.

Besides my husband and I, Møn Sommerkoncert is organised with the help of our family members, my husband's previous manager and her husband, who is a celebrated Danish opera singer. It is a wonderful way of spending time with your family and very rewarding for all of us when the hard work results in concerts that spread joy to many.

We have a strong focus on mixing the programme, so besides performing the famous and cherished chamber works which form the core of the repertoire, we also present an equal amount of less well-known music which deserves to be heard. This year, of course, we are celebrating the 250th Anniversary of Ludwig van Beethoven. We also have a special focus on female composers and will be performing works by Thea Musgrave and Louise Farrenc. Once again, we will have the National Danish Radio transmitting this year's festival, for which we are very happy and grateful.

We, just like billions of other musicians, have had so many performances cancelled that we want to do our absolute best to keep the festival running, despite the COVID-19 crisis. So, this year we will also be live streaming the concerts, which will allow people near and far to be able to enjoy the festival.

ALENA VALENTIN

**FLUTE RETREAT WITH YOGA & MEDITATION
AT SPAIN'S BEST YOGA RETREAT: MOLINO DEL REY**

"The Magic of the Breath!"
17th - 23rd August 2020

International Flautist Alexandra Bass will be joined by World-Renowned Flautist Atarah Ben-Tovim.



Alexandra Bass GRSM ARCM
PGCE Prix Supérieur



Atarah Ben-Tovim MBE





Lidya Afanasyeva - Yoga Teacher

A 6 night Transformational Flute Retreat with Yoga & Meditation, amidst the inspiring environment of one of the World's Best Yoga Retreat Centres Molino del Rey, 50 minutes from Malaga airport. Set amongst orange groves in the spectacular nature reserve of Andalusia's "Sierra de las Nieves," all levels are welcome.





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obituary

Michelle Jenkins

1929–2019

Born Michelle le Mesurier Croll in 1929, she took up the flute at a young age and had lessons with Sir Thomas Beecham's famous flautist, Geoffrey Gilbert. She wrote:

“It was Geoffrey who recommended me to Tom! I learned with him for six years until I got a scholarship to Trinity where he taught (no hope of my parents paying!), then two years full-time, and then on and off even when I studied in Paris, till he went to the Royal Manchester College of Music and then America—and I moved to Reigate. Geoffrey Gilbert had taught all the famous flautists there had ever been, in his day! I covered the time when Geoffrey Gilbert changed over to the French method and a silver flute by Louis Lot, though in the end, he kept his own lovely sound. He was amazing—the best performer ever, such a good devoted teacher and a very nice man”. Michelle also played on an early Louis Lot made in 1858.

Michelle was one of the first female flautists to enter the profession having studied at the Paris Conservatoire. In 1952, having already worked with the Sadler's Wells with John Leach, and Boyd Neel Orchestras, she was encouraged by Geoffrey Gilbert to apply for the post of Principal Flute with the Scarborough Orchestra for the summer season. She started there in 1953, where Tom Jenkins was music director and superstar violinist of national fame, broadcasting to the ten million radio listeners of his weekly Grand Hotel programmes. Not only was her success a musical one, she also became Tom Jenkins' third wife in 1953, but he sadly died in 1957. Money from selling Tom's Stradivarius violin which he owned from 1948–1957 was used to set up a trust to help young violinists, The Tom Jenkins Award, which is now managed by the Worshipful Company of Musicians. David, Tom's son from his second marriage, went to live with Michelle just after his mother died in 1952 and so Michelle raised him and they moved to Reigate and then Brighton where she “took a job as a Junior School teacher, as it was less demanding on the practical music side”. However, she continued her music-making as a flautist and at the age of fifty, took up the harp! Clearly, she was a competent player, successfully playing such harp parts as in *Albert Herring* by Benjamin Britten! She continued playing the harp until fairly recently, practising every day!

Living so near to Eastbourne, Michelle was able to trace the Grand Hotel Eastbourne connections which Tom had made and was delighted when Shelley van Loen and her String Orchestra started her well-known monthly Grand Hotel concerts. In the near future there will be a memorial concert given by Shelley and her String Orchestra, and other prominent musicians in Michelle's life, in the Grand Hotel.

I first met Michelle in 1989 when she was coaching the flute section of the Brighton Youth Orchestra. I was looking for a new flute teacher and she was happy to take me on. I have always remained in contact with Michelle, speaking at least once a month and exchanging frequent letters and cards and visiting when I was in the area. I even sent her nearly every solo concert



programme I'd done which she would methodically go through and comment on. She was always so supportive of me and I thought of her as my mentor, with whom I shared what I was doing and asking for advice when needed! She was so kind and interested in what I was doing.

I have lots of memories of Michelle, and she has had a big influence in my musical life for the past 30 years. She was always positive and wrote me such lovely letters. I last saw Michelle on 26 September in Lewes where I was performing a lunchtime concert with the Hilser Trio, and I dedicated the Damase Sonata to her. I then spoke to her on Christmas Eve to wish her a Happy Christmas, before she sadly died on 28 December 2019.

RACHEL SMITH

Flutes & Co Zoom rehearsals

May 2020

Flutes & Co, Cumbria's flute orchestra has been having weekly rehearsals on Zoom since the beginning of lockdown. They've had between 25 and 30 people joining each week, aged 8–70+, beginners (through their Inspire programme) to experienced players and flute teachers.

Just before the lockdown in mid-March, Flutes & Co trialled a part live/part Zoom rehearsal as several people were already self-isolating. Sue Nicholls, Musical Director explains, "I think it really helped that we'd tried it out and people on both sides saw how it worked. When the full lockdown happened and as musical events around us were being cancelled, we were determined to carry on and made the decision to increase our rehearsals (usually twice a month for 2 hours) to weekly for an hour on Zoom."

One of the 16 year olds who has had her GCSEs cancelled said, "It's the only thing in my calendar!" An adult member agreed, "I look forward to our rehearsal every week." A beginner flute player added, "I like all the tunes and learning new music." One of the more experienced adults commented that she's been attempting to do the whole rehearsal by ear. "I think it's given us the freedom to explore because no-one can hear what we're playing!"

Sue reflects on what they've learned about the process so far: "We've had to change our expectations: rather than looking to play in synch in multiple parts, we play instead with a common focus and with a sense of togetherness, usually all playing the same (tune) part. When we play, I mute everyone first, 'share the screen' on Zoom with 'share computer's audio' and play the backing track from our YouTube Zoom playlist. Everyone can watch each other as we play along. In between pieces I give a few technique pointers and we've used some of the pieces as a basis for improvisation. People have also shared what musical things have happened in the week, such as playing *Over the Rainbow* on their doorstep, joining Jess Gillam's scratch orchestra or making bagpipes out of a bin bag and two recorders!"

Sue adds, "I send out about two new pieces a week. People print them out and everyone has a folder, now with 17 tunes. We started with canonic pieces such as *Dawn Carol* by Margaret Lowe, *Greensleeves to a Ground*, Pachelbel's Canon and Michael Nyman's *Time Lapse* and then added requests from the group: Beatles songs, folk tunes and current pop tunes. One of the group's favourites is *Faded* by Alan Walker, suggested by one of the new younger players which has given the group the chance to improvise. I've written simpler Inspire parts so the beginners can also join in." Everyone is sent a link to the up to date YouTube Zoom playlist so they can practise during the week.

Sue's aim in choosing pieces is to draw on suggestions from the group, find music which feels good to play and widen people's musical understanding and experience. The crucial thing is finding sheet music in the same key as the YouTube backing track/original.

The Flutes & Co committee are currently exploring funding opportunities for continuing the rehearsals through the summer holidays, having had feedback about how important the sessions are to their members in playing together and keeping their spirits up.



Zoom rehearsal April 2020.



Catching up in the break: part-Zoom rehearsal March 2020.



Thumbs up!

For more info, email Sue at sueplaysflute@gmail.com or follow Flutes & Co on their Facebook page.

: flute choir focus

Great Britain



CAFÉ



Date formed January 1997

Name of director Kristina Lennox

Rehearsals
Whitchurch
Methodist Church
Hall, North Cardiff,
every other
Wednesday 7–9pm

Number of members 20+

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

Name of flute choir:

Cardiff Amateur Flute Ensemble or CAFÉ for short!

Playing level of members:

We have a range of playing abilities in our group from adult learners who have only been playing for a couple of years and people who played the flute at school but have returned to playing after a gap of a few years, to those who have studied music at university on the flute. Everyone is welcome to come and play at the level they are comfortable at, or to challenge themselves with something more difficult.

How many low flutes?

At present we have two bass flutes (one is owned by our group) and one alto, but we are hoping to purchase a group alto flute to add to these.

Where we perform:

We perform concerts approximately twice a year at our practice venue, but we have also performed in various locations in Cardiff including Wales Millennium Centre, Glanfa stage and local church Harvest suppers. One of our more challenging locations was in front of the fountains at City Hall, Cardiff, where we discovered the problems of playing the flute in windy conditions, and ended our performance in a nearby underpass!

Our favourite pieces:

We play a wide range of music and are currently working on music from shows and films for our next concert, including medleys from *The Sound of Music* and Gershwin favourites. One of the most fun pieces we have been playing is *The Typewriter* by Leroy Anderson and all its associated sound effects. One of our favourite pieces to play is *The Ash Groove* by Zoë Booth which is a variation on the Welsh folk tune *Ash Grove* and which Zoë was inspired to write when driving home after visiting us!

We are a friendly and supportive group who enjoy playing together. We welcome all flautists who want to enjoy playing their flute in company whilst having fun and making friends. No audition is necessary. Our rehearsals always include a break for a drink and a chat. We do not stick to playing one part, so you might play flute 1 for one piece and flute 4 in another, to allow everyone to try the more challenging parts if they wish. One highlight of CAFÉ rehearsals are our Christmas parties and especially the games which have involved tossing brussels sprouts, catching walnuts and picking up chocolate buttons with a straw! A new feature of rehearsals for this year is a chance to perform solo in front of the group each week, to help boost our members' confidence playing in front of others but in a very friendly environment. For more information our website is cafeflutes.co.uk or find us on Facebook, Twitter or Instagram. New members are always made very welcome.

BFS membership survey

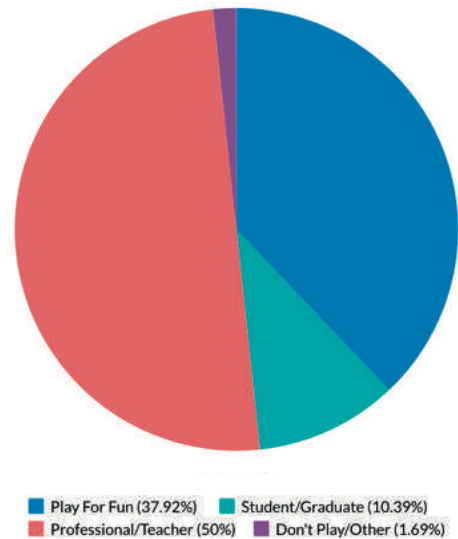
by SOPHIE McGRATH

Last autumn we ran an online survey about BFS membership to gain a better understanding of the needs of the flute community and ensure that we serve them in our membership and activities. We were overwhelmed by the response—in total, 357 people, both members and non-members, sent us their thoughts. They've given us a lot of insight and food for thought—a sincere thank you to everyone who took the time to respond.

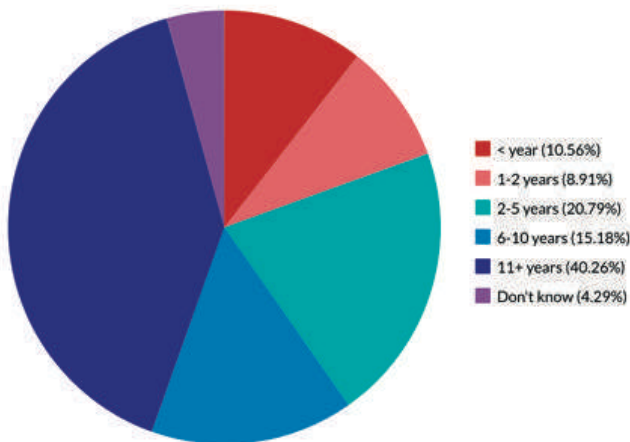
Membership status



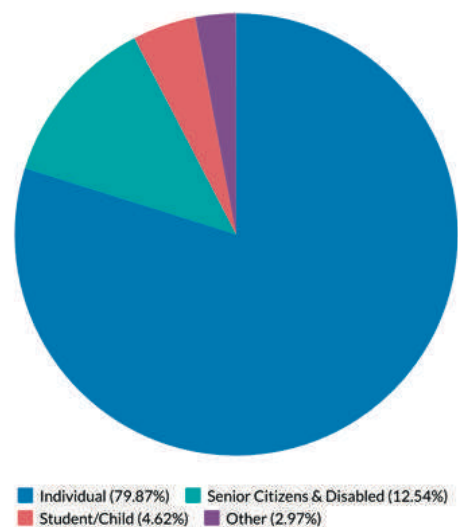
Flute-playing experience



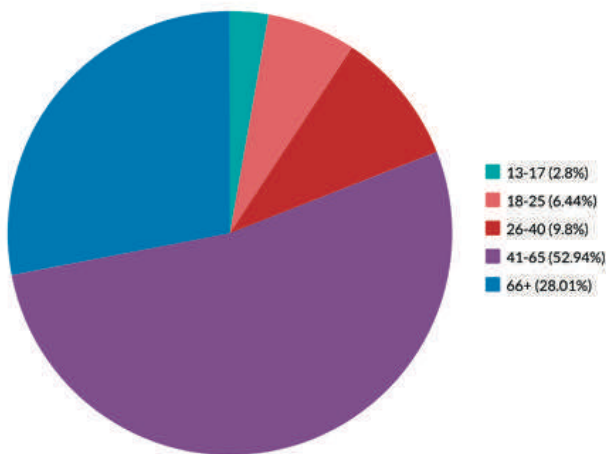
Membership duration



Membership type



Age group



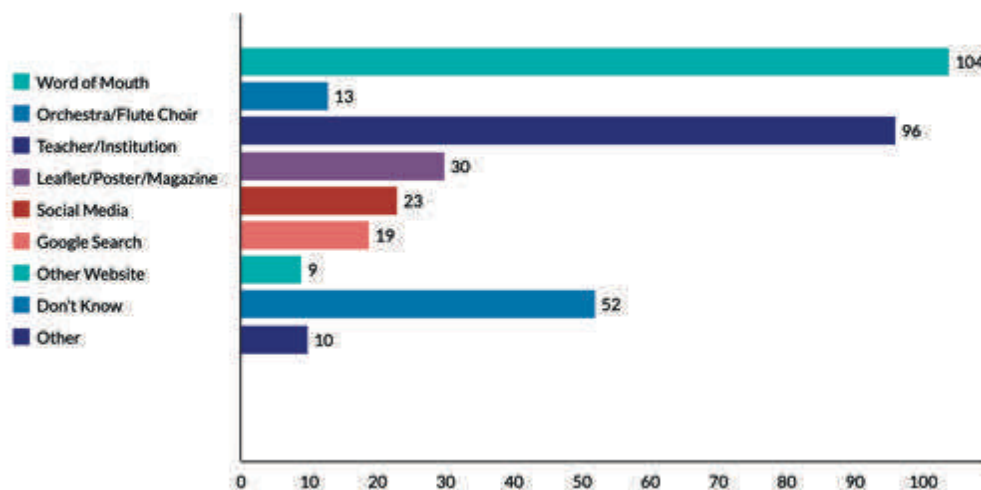
Who responded?

85% of respondents were members, with the rest split between former members and those who'd never joined. Perhaps unsurprisingly, long-time members were the most likely to take part—40% had been members for more than 11 years, 15% for 6–10 years, and 20% for 2–5 years. Another 20% had been members for less than 2 years.

Experience-wise, 50% of people who took the survey were teachers or professional players, with 40% playing for fun and 10% students or graduates. Half of survey-takers were aged 41–65, and over a quarter aged 66+; younger players made up less than a fifth of replies. Interestingly, while members and former members had a similar demographic, non-members skewed younger and included more students and graduates. Later in the survey, many of them reported cost as the reason they hadn't joined, suggesting this could be a barrier for younger players.

For members, word of mouth or recommendation from a teacher or educational institution were by far the most common ways they'd first heard of us. So, if you think someone you know could benefit from joining please spread the word—it makes a real difference. »

How did you find out about the BFS?



promotes flute-playing
competitions
festivals/conventions
resources **pan**
community
information
events

What you like most about the BFS

We asked members to tell us, in their own words, what they like most about the BFS. Over 200 did, and a clear favourite emerged—Pan. It was chosen by half of the commenters, citing interesting and educational articles and range of topics; its news section, new music reviews, interviews and articles on technique were especially popular. ‘It keeps me informed about flute playing worldwide’, said one respondent; another commented that information in Pan ‘helps amateur players like me who don’t have a teacher’.

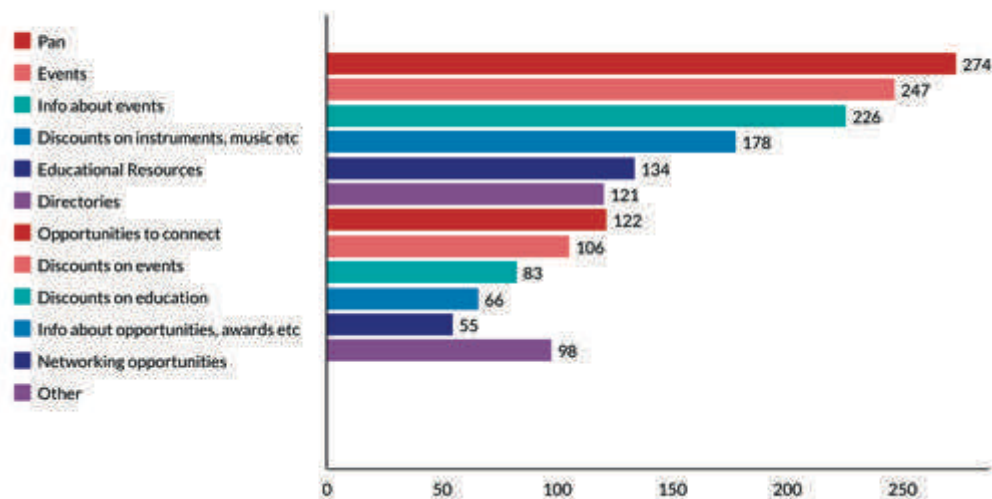
For a quarter of members, the sense of community was most loved—‘a community of people passionate about the flute’ where people could share ideas and connect. One respondent commented simply, ‘the wonderful people I have met over the years’. A few dozen appreciated BFS festivals the most, listing the ‘calibre of performers’ playing’, ‘hours of full-on flute activities’ and the chance to hear many different things—‘it’s brilliant for being introduced to new repertoire’.

Others appreciated BFS events in general, from flute days to teachers’ courses, as well as the ‘wealth and variety of information’ provided by the BFS, and the annual Competitions, which one commenter called ‘an inspiration for me and something really worthwhile to prepare for; a focussing tool’. Some applauded the BFS’ founding mission to promote music and flute-playing, ‘even more relevant nowadays in a period which is seeing a decline generally in music education’, and praised a broad remit that ‘covers the interests of flute players from very amateur to top professionals’. ‘The BFS is the lens for flute activity in the UK’, said one commenter. ‘It acts as a meeting zone for flautists, a forum for teachers and gives a platform for performing classical flute players’.

Most valued in a membership

We asked all participants to tell us what they’d value most in a membership, selecting up to six options. For members, Pan was again the top pick, chosen by 83%; interestingly, only half of former members and a quarter of non-members felt the same. However, all agreed on the importance of events (such as concerts, workshops, flute days and ensemble playing), chosen by a consistent 70%. Information about flute-related events was close behind, while half of the participants opted for discounts on instruments, music, accessories and insurance. Educational resources, directories and opportunities to meet people were also picked by around a third of respondents, and among non-members, typically younger, discounts on education, information about awards and opportunities, and career help also received support.

What would you value most in a membership?





What could be improved

We asked members to tell us what could be improved about the BFS. The 175 responses we received spanned a wide range of subjects and opinions—often differing wildly. Most agreed-upon was the desire for more events across the UK and a less London-centric focus. A third of respondents mentioned this, proposing areas like the Southwest, the North, Scotland and Wales. Some fed back on the expense of travelling to and staying in London for BFS festivals, as well as the venue choice, with the events in Manchester and Warwick highlighted both for the location and the opportunities for playing and browsing.

With Pan's importance to many members, there was unsurprisingly no shortage of ideas for its ideal focus. The most common suggestions were for more technical and teaching-related content, but overall, there was little consensus. Some asked for more interviews and experiences from professional performers, while others felt there was already too much; some wanted more 'deeply researched biographies', but others found these 'dry'. Views that Pan was 'too erudite' or could be 'more accessible' clashed with those wanting it to be 'more academic' or 'scholarly'.

A dozen people expressed a wish for greater support for adult amateur players with, for example, more events and coverage in Pan, and the return of the adult amateur category in the Competitions. 'There are loads of adult beginners and learners out there who enjoy folk music and other genres [...] and it would be great to have a wider selection of genres reviewed and represented in the Society', commented one. This desire for a broader focus was echoed elsewhere, with suggestions like taking 'a wider look at all sorts of flute playing', more genres reviewed in Pan, and workshops and performances with a wider diversity of styles, such as improvised, folk and jazz.

Some respondents wanted more for teachers, such as teacher days, online CPD resources, and 'music, exam syllabus reviews, and teaching articles for standard school level flautists'. Members also commented on the website's appearance and difficulties logging in and renewing membership, and other suggestions included more resources for flute choirs, discounts, networking opportunities, and info about events and funding.

What we're doing

It was extremely valuable to hear from so many people, and your feedback has given the Council a lot of insight and ideas for the future. The results suggest that Pan is a priority for members, as are maintaining a sense of community, investing in events around the UK, and providing a broad range of information and resources. It's interesting to note that non-members may have different priorities, and we intend to research this further as we seek to grow our membership.

We have been able to address some areas for improvement fully since the survey—for example, a new website with simple payment and renewal, information on opportunities and funding, and directories. However, we're also working to address some of the larger issues that members have flagged up. Here's an update from BFS Chair Lisa Nelsen on four of those:

UK-wide events 'We definitely need active involvement in areas beyond London, and this is a priority for us—we've recently held events in Sheffield, Leicestershire and Warwickshire, for example. It's not just the duty of the Council to instigate these events—all Area Reps (and the wider flute community) can organise an event under the BFS umbrella, and we'll give all kinds of exposure (we can't always promise monetary support, but will do our best to put the events on all our media outlets). Please do get in touch if you'd like to collaborate.'

Festival plans 'We are planning a big BFS event in the future, to be held in a regional centre at a venue that allows for a range of activities. We want to support inclusion in activities at the events, which means opportunities for workshops on all levels and flute ensemble sessions with new learners and younger students as well as older ones. There will be separate areas for trade stands to allow participants to play and blow to their heart's content! We do, also, feel very strongly that we need concerts and masterclasses too, and we hope to support the younger generation of players coming up by offering performance platforms.'

Support for adult amateurs 'The BFS are discussing this now. We've thought about holding regional performance competitions or opportunities that also include categories for adult players, and would welcome opinions as to whether this is a good idea.'

Resources for teachers 'We've recently appointed council members Julie Twite and Kate Cuzner as Education Officers, and we're planning a teachers' day for the summer—details will be available soon on our social media and website. We also have a new 'Warmup Wednesday' video series on our Facebook page'.

As a membership organisation, the BFS thrives on involvement from its members. All changes and decisions require careful discussion and the consideration of what's best for the whole membership, so please do get in touch with your opinions—via letter, email (info@bfs.org.uk) or social media.



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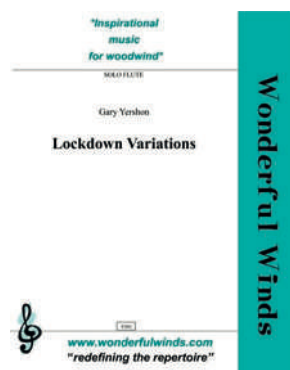
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Wonderful Winds



We've been keeping busy during lockdown working on new pieces for mixed wind, plus a wide array of music for flute ensembles. Once groups start meeting again there will be lots to choose from!

We're particularly delighted to have just published our first piece for solo flute: *Lockdown Variations* by Gary Yershon. This is an exciting and stylish new piece, and a really great addition to the solo flute repertoire.

Gary's composing career encompasses scores for the UK's leading theatre companies, West End and Broadway productions, radio, television, film, dance and concert hall. He is an Associate Artist of the Old Vic and the Royal Shakespeare Company, and is an Oscar®, Ivor Novello Award, European Film Award, and Drama Desk nominee.



AUREA CAPRA

Universal Edition London

We are pleased to announce that from 1 May 2020, Universal Edition London has signed a non-exclusive worldwide distribution agreement with AureaCapra Editions.

Founded in 2019 by Elisabeth Parry and John Alley this publisher focuses on high quality editions of music for flute. The main focus has been on editions for two flutes and piano but they have recently also released a work for flute and piano.

All publications are available to order from your local music shop or via your usual online retailers.

Play-along accompaniments for all publications are available from the publisher as downloads.

ATARAH'S FAUN

I re-joined the BFS earlier this year and must say I thought that the March edition of *Pan* was excellent. I've still got it and am enjoying rereading several of the pieces in it. It's a really good balance of news and then a range of articles for various 'stakeholders' in the flute community. Bravo.

I recently received the following from my old university tutor:

“ I have a memory bank of three, or perhaps four, musical experiences which impressed themselves so vividly on my mind that they are as real today as on first hearing. One of them is hearing Atarah Ben-Tovim play the opening of *L'Après-midi d'un faune* on a wooden flute. It was in Liverpool with the RLPO in 1972 or 73, getting on for half a century ago. It was extraordinary the effect she achieved with those few notes: ice cold, Apolline detachment of the faun amidst the searing heat of a Mediterranean afternoon. I can hear it now, vividly in my inner ear.

I've checked with my tutor and he's happy to be quoted. If of interest, his name is Dr Roger Allen and he is Emeritus Fellow in Music, St Peter's College, University of Oxford.

With best wishes,
TOM HANCOX

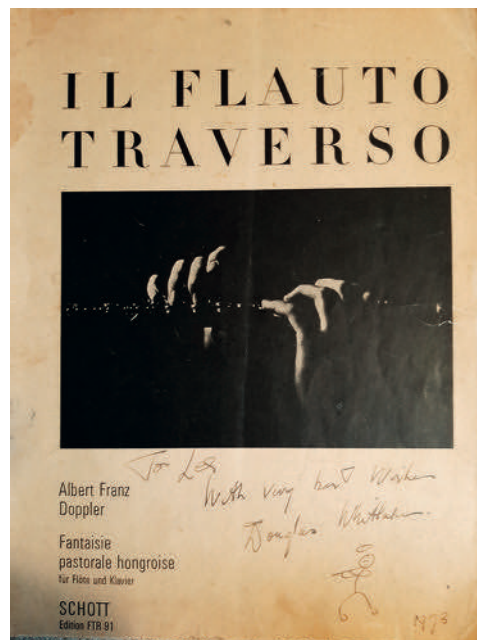
GRADED EXAMS AND BEYOND

I was very encouraged to read the article in the March edition of *Pan* 'Graded Exams and Beyond' by David Barton. As a professional flautist and LCM examiner I was very happy with the positive report that David Barton gave of what the LCM offer for their flute exams. The piano exams have been very popular for a number of years but I am sad to say the flute exams seem to be mostly undiscovered. Step 1 and Step 2 flute exams are definitely worth discovering as they bring more accessible exams to youngsters. The Leisure Play exams and Recital exams are also worth exploring for pupils who struggle with scales and aurals and are very suitable for adult learners. These are virtually unknown in the flute world but I do think that they need publicity and marketing in the future and with the writing of the new 2021 syllabus this will become more possible.

NICOLA GERRARD
www.highleghflutes.co.uk

• Contact the editor at
• editor@bfs.org.uk
•

LES EGGS



On checking records, the flute player Les spoke of was Douglas W, which I misread as Douglas T (never use just initials!) who at the time presented Les with his own dedicated copy of the *Fantaisie Pastorale* (photo, above). Please pass on sincere apologies to Mr Townshend to whom no slight or slur was intended—certainly not by Les!

Kind regards,
JONATHAN LACEY

TOP WIND

I write to say how sorry I am that *Top Wind* has had to close. In the early 1970s, weird custom regulations meant that it was impossible to buy any silver instrument from abroad. Nigel James' *All Flutes Plus*, Jonathan Myall's *Just Flutes* and Andy Thomson's *Top Wind* changed all that. Now thanks to these three great flute shops we in Britain have access to the top flutes from all around the world. I'd like to thank Andy and his team for all their great work over the years and also Nigel and Jonathan and their staff for their continuing efforts.

Yours sincerely,
ALASTAIR ROBERTS

COPY DATES

15 Jan for March issue
15 May for July issue
15 Sept for November issue

MY FLUTEFUL LIFE

by ATARAH BEN-TOVIM



Aged 15, a year of playing Quantz live on BBC television and performing to Menuhin.



At Junior Academy.

Dyspraxia and I go back a long way. It was therefore not surprising that in my first term at the all-girls Notting Hill and Ealing High School in West London, I failed at metalwork and pottery but, by divine chance, made the best recorder in the woodwork class. So impressed was the flute teacher—an ex-pupil of Geoffrey Gilbert—that she gave me an ancient wooden flute to learn on.

Although grateful to her, I could not stand her French vibrato! Auditioning on my £100 Rudall Carte offset closed-hole wooden flute for the Junior Academy, to escape her lessons, I was almost floored by the Principal playing the piano accompaniment too fast. She said later that she was testing my personality, not my ability to play the flute. Every Saturday morning was the high spot of the week, especially the orchestra conducted by Rita Sharp, the daughter of Cecil Sharp, who did so much to make English folk songs respectable. Still aged fifteen, I was booked by the BBC to play the Quantz G Major live on television with the RPO. I also played the Chaminade with the London Schools Symphony Orchestra and the Frank Martin with Menuhin in the audience.

The next year I became First Flute in the NYO. After the first course, Sir Malcolm Sargent conducted us in a Prom at the Royal Albert Hall. The programme included *Young Person's Guide* and *Capriccio Espagnole*, two works ruined for me by him. He did not like girls in the orchestra! My seconds were Sebastian Bell and David Nicholson—alas, no more. Never having heard of either of my names, the organisers of that first course put me in the boys' dorm!

Two years later, in 1958 I enrolled at the Royal Academy of Music. Despite interesting lessons with Gareth Morris, First Flute in the Philharmonia, the Academy was otherwise a waste of time for me. Then, female flute-players were not respected, Marcel



The new look for Liverpool: blonde and beautiful.

Moyse actually telling me at a summer course that he had never heard a girl play well before! Thanks to the American soloist Elaine Schaeffer, I knew that a professional career was possible, whatever my all-male teachers then thought. Still, they put me in my place when I auditioned for the Conductors' Course with the RAM orchestra conducting the Brahms *Haydn Variations*. The verdict was that I was good enough, but they did not want a girl on the course.

Out in the real world, most evenings I was gigging: recitals, Gilbert and Sullivan, weddings, chamber music, choral societies—sight-reading galore. I also taught three full days a week, privately and in both state and private schools in London and Brighton. Meeting me at the freshers' party, the inspiring Principal of RAM, Sir Thomas Armstrong, singled me out for a job teaching at the Oxford School of Music. It was a wonderful life: music morning, noon and night, so why did I think of marriage?

Before deciding finally about that, I went to Israel to meet Uri Teplitz, the fine Principal of the Israel Philharmonic. By coincidence Julius Baker and Aurèle Nicolet were also there, so we played quartets for hours, at the end of which they agreed I was 'pretty good for a woman'. Who would dare say that today?

Returning to Britain, I was given a French government scholarship to study in Paris, and shared the *bourse* with Simon Hunt. Having just got married, I lived on pot noodles and chocolate, spending the scholarship money on concerts and operas—and on practice studios because my clairvoyant landlady said the sound of my flute drove away her spirit guides. My teacher was Fernand Caratgé, with whom I played only at the first lesson, subsequently just talking about tone colour. Having to speak French all the time, which tautens the facial muscles, helped me get 'a French sound'.

ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA

PATRON - HER MAJESTY THE QUEEN

(Leader, Peter Mountain)

Soloists

VLADIMIR ASHKENAZY

ATARAH BEN-TOVIM

National Anthem

Symphony No. 1 in C *Beethoven*

Piano Concerto No. 3 in C minor *Beethoven*

INTERVAL

Flute Concerto *Ibert*

L'Arlésienne Suite *Bizet*

Guest Conductor

GEORGE HURST

“ Sir Malcolm Sargent did not like girls in the orchestra!

Back in Britain, I did three months' very tough touring with Ballet Rambert. After auditioning for the piccolo job at CBSO, I asked conductor Hugo Rignold (whom I knew from NYO) why he turned me down. He said an extrovert like me would drive the First Flute mad! I also once heard my main student competitor, James Galway, play the piccolo solo from Tchaikovsky Four brilliantly, huddled in the back of a minivan with a group of fluting friends, and realised that I was not a piccolo player. Then I was offered Second Flute at Sadler's Wells, which I did not accept. Although there had then been very few women Principals, anywhere in the world, I had set my heart on being First Flute. When Jimmy left Sadler's Wells, I took over for three months. He was a hard act to follow: *Merry Widow*, *La Belle Hélène* and *Carmen*, *Carmen*, *Carmen* with all those solos.

Then came my 'wilderness years', lasting six weeks, during which I launched Atarah's School of Music and Drama, my main credentials for the latter being having played Mr Toad in a school production. I taught French in a private school for the loan of the building, where I had four pupils on recorder, sax, singing and piano. Fortunately for my victims, after a month, I heard that the Liverpool Philharmonic was auditioning for a Principal, after the previous incumbent had been asked to leave when seen live on television on a day he reported sick!

It was the audition that changed my life. Goodbye, music and drama, hello Liverpool. In an old notebook, I see that my self-taught concerto repertoire already included the Malcolm Arnold, Avidom Menahem, Gluck, Hans Henkemans, Lennox »



“ Welcome to the Dubious Trio!

Harpsichord, flute and oboe: the Dubois Trio.

Berkeley, Cimarosa, Ibert, Gordon Jacob, Jolivet, Nielsen, Pergolesi, Quantz in D and G, Jean Rivière, Vivaldi's Concertos in D and in C on the piccolo. Of Bach, I had the Suite in B Minor, the Triple Concerto in A Minor and the *Brandenburgs* and Telemann's Suite in A Minor. There was Samuel Barber's *Capricorn Concerto* for flute, oboe and trumpet; Bliss's *Pastorale* for flute, timpani and choir; Bloch's *Concertino* for flute, viola and strings; Busoni's *Divertimento*; Cimarosa's Two Flute concerto; Holst's *Fugal Concerto* for flute, oboe and strings; Honegger's *Concerto da Camera* for flute and cor anglais; Frank Martin's *Ballade* for flute and strings; Milhaud's Concerto for violin and flute; Mozart's flute concertos in D and G and the flute and harp concerto; Scarlatti's Suite for flute and strings, arr. Benjamin; Mátyás Sieber's *Pastorale and Burlesque* for flute and strings—a wonderful piece.

Come the day of the audition in 1963, I was overweight, married, appallingly dressed and with the sort of physical energy more suited to an Olympic Russian shot-putter than a sedentary orchestral musician. I played the last movement of the Bach E Minor Sonata and Hindemith's *Acht Stücke* as well as all the famous orchestral solos. My personal preparation had included sight-reading concertos for any instrument and in any clef. That was just as well when they placed on the music stand the solo from Hindemith's *Symphonic Metamorphosis*, which had just been published, so I had never seen it. Listening were the seven wind Principals. The brass thought me too loud, the woodwind too

extrovert after Fritz Spiegel's genteel playing. And one or two of these guys simply did not want 'another woman in the band'. At the time, there were eight women in the RLPO out of ninety players, but in London the LSO did not take women at all. Musical director Sir Charles Groves made a gender-neutral decision because he liked the way my wooden flute blended with the other—all wooden—woodwind instruments. He also thought I was what the orchestra needed, which was good luck for me and also for Jimmy, who went on the heights of the Berlin Phil instead of eating scouse for a while on the Beatles' Merseyside.

I had dreamed of this ever since I was twelve, when I bought my first score and Wilfrid Smith's three volumes of orchestral extracts. Literally nothing else mattered. The next twelve years were unadulterated musical bliss, playing three different programmes every week (with two days out-of-town each week before the motorways were built, so travel to the great halls in Huddersfield, Sheffield, Manchester, Leeds, Bradford, Newcastle etc. was a grind). When I gave the piccolo vacancy to Pat Morris, niece of the Hallé piccolo player William Morris, we had an all-women flute section. Conducting for great soloists was Sir Charles' forte. The RLPO booked soloists like Ashkenazy playing Liszt, Menuhin playing Beethoven, the Oistrakhs father and son playing Mozart, Rostropovich playing Dvořák, Arrau playing the Beethoven cycle. When Rampal came up to Liverpool to play the Mozart G, he tried my Carte and pronounced it an antique that belonged in a museum. So much for French diplomacy!

My baptism of fire, aged twenty-three, was with Pierre Monteux conducting *Daphnis and Chloe*, Brahms Four and *L'Après-midi* so s l o w l y that I just managed the opening in one breath after years of breathing exercises—thank you, Gareth! I cleaned up my act, losing weight and changing my hairstyle. Sir Charles conducting Delius, Sir Adrian Boult conducting my friend Jacqueline Du Pré in the Elgar and Barbirolli with Mahler Five are memories that never leave me. My love of choral music began with Sargent conducting an ecstatic Huddersfield Choral Society in the *Messiah*, at the end of which there was not a dry eye in the house.

It was a wonderful, wonderful time. As Principal, I played most of the major concerti. The BBC in Manchester invited me many times to play live Radio Three late-night recitals with piano, strings and wind quintet in a repertoire ranging from Baroque to contemporary. I taught at Mabel Fletcher College, Lancaster and Liverpool universities, Huddersfield Poly and the RNCM. Various authorities sent me gifted pupils like Julie Wright. One thing led to another. Forming the Dubois Trio—flute, oboe, harpsichord—enabled me to commission young composers and members of the orchestra to write or arrange works with narrator to expand the trio's limited repertoire. I'd always been curious, i.e. nosy, about the business side of the orchestra's touring, and the contacts I had made enabled me rapidly to get bookings for thirty or forty recitals a year in music clubs, where I also presented the music. Not all was plain sailing. Humping the harpsichord from the Volvo into the halls was not exactly good preparation for the fingers, about to play Damaré's *The Wren* on the piccolo. We arrived at one eisteddfod to find no changing rooms, so we had to change in the car. At another, we drove up to find a banner reading *Welcome to the Dubious Trio!*

The term 'outreach' did not exist in 1975, but since the local authority supported the orchestra the RLPO was obliged to do many schools' concerts. The conductor-presenters droned on meaninglessly, the musicians who could not escape playing were bored and Liverpool's 'mucky kids' of Cilla Black's song sensed this, flying paper aeroplanes from the balcony, talking, fighting and fleeing to the toilets. Mine was a lone voice crying that it did not have to be like this, to which my colleagues replied, 'Well, do something about it, then'.

The husband of my friend, second oboist Lynn Brierley, worked in a special school for thalidomide children and asked us and some others to spend a free morning giving the kids a little concert. We arrived and set up with only a few nursery rhymes and solo pieces, to be confronted by 200 children in wheelchairs, many missing arms and legs, but with intelligent faces full of anticipation. It was my epiphany. They deserved better than an ill-prepared apology for a concert, so I took over, entertaining them in their closed world with an unspoken slogan: look, listen, laugh and learn. They did, for forty-five minutes, at the end of which I knew I could do the same with the Philharmonic Hall filled with 1,800 children. No time like the present, I went straight to the management, who offered me a three-hour booking at half-price. Even so, £759 for the hall was a lot of money in those days—almost a year's income.

We did four paid practice concerts at the Bluecoat Arts Centre, introducing a different section of the orchestra each time. For



“ Humping the harpsichord into the halls was not exactly good preparation for the fingers.

the first gig in the Philharmonic Hall, I commissioned composer friends for pieces lasting not more than two minutes. Carried away, they turned up with 30-minute offerings, which I had to cut, despite the tears! We had Charlestons, folk songs, jazz and arrangements of classical pieces for seventeen orchestral players and a classical guitarist. Fritz Spiegel's hobby was printing, so he made hundreds of handbills, which I passed out in the foyer after concerts to likely-looking parents of young children.

Each musician was paid £5 for playing and a little bit more for having written something for the programme. Miracle of miracles, all the costs were covered with a *small* profit. After those 65»

The Bluecoat Society of Arts presents
THREE CONCERTS FOR CHILDREN
(and parents, uncles, aunts etc)



ATARAH BENTOVIM
introducing instruments of the orchestra
with various players from the Royal
Liverpool Philharmonic Orchestra:-

11 a.m. Tuesday 25 July (under 7)
2.30 Tuesday 25 July (from 7 to 11)
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TICKETS FROM BLUECOAT SOC. OF ARTS
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Children 10p Accompanying Adults 20p



Atarah's Band on stage.



The naughty bear.

minutes' presenting and playing, I knew I had the future lined up. Teaming up with my second husband, Douglas Boyd, a BBC TV producer of everything from political conferences to circus, we sat down ... to argue. The first thing he did was get rid of two-thirds of 'my' orchestra, reducing it to, as one of them said, 'six musicians and a drummer'. With more bookings than could be fitted into the orchestral life, I left the RLPO and he resigned from the BBC. We booked excellent *and very versatile* freelance players for Atarah's Band, our new name. With two talented composers among them, we had flute, oboe and classical guitar as a Baroque trio; we had trumpet and trombone with rhythm section as a jazz band; we had electric and bass guitars and kit for rock and pop. Thanks to our two brilliant composer-arrangers, the *tutti* Band under MD John Harper could also play very faithful arrangements of classical pieces like Beethoven's *Turkish March*, Bizet's *Farandole*, the *Can Can* and the *Sabre Dance*. We had TV commercial tunes and signature tunes of programmes the children watched, nothing lasting longer than a pop song, except a specially written musical story with audience participation.

The structure of each performance was to alternate *listening* to quiet music and joining in for louder pieces, so there was no time to get bored or restive. Bill Tidy's cartoon gives a hint of the action. As a result, as many as 3,000 children with their instruments in major halls were quiet as mice when necessary and let off steam rhythmically when we wanted them to. The slogan was still *Look, listen, laugh and learn* and the laughter was provided



TOP Bill Tidy's impression of the action. **ABOVE** The famous sticker and its translation into Chinese for the Hong Kong tour.

by interruptions from a naughty bear playing a hosepipe, a crazy clown with a trombone, a spaceman flashing strobes as he played the kit and the Pink Panther lurking on a darkened stage, trying to avoid the spotlight. We played for school parties morning and afternoon and family audiences in the evening and holidays. The CBSO, Scottish National, RLPO and the Hallé booked us for their Proms weeks and we filled the house at nearly all the major festivals in Britain from Aldeburgh to Belfast—and Hong Kong. Never before, except in the pop world with massive budgets, huge banks of speakers and dazzling lights, have so few played to so many.

In those years on the road each child received a quiz sheet (with prizes for the lucky ones) and a sticker badge. (The editor of *Pan* still has hers!) It sounds incredible that we scored so many 'bums in seats' as they say in the business, but at the end, we added up the printer's invoices for all the badges; they totalled just short of two million. The Band also made several records and did network television and radio series, plus gigs in many local commercial radio stations which had MU money to spend on live music, so no one can say how many children heard us altogether. Ah, money! Today we would have been subsidised but we did not want to be dependent on an Arts Council committee, which could change its mind on an administrator's whim. Moving to London held little attraction for us because we played BIG halls, of which there are far more in the industrial North. That is where the money was in the nineteenth century. Each



The foyer.

“ Look, listen, laugh and learn.



Chinese tour poster from Hong Kong.

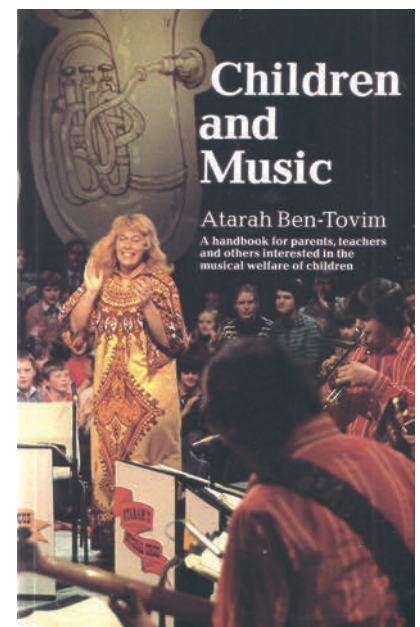
ATARAH'S BAND
 Presented by Atarah Ben-Tovim, MBE
SUMMER 1982 PROMS & FESTIVALS TOUR

April 29 BRADFORD, ST GEORGE'S HALL

May 3 ROYAL FESTIVAL HALL, LONDON, 3 p.m.
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 May 21 SALE FESTIVAL, CIVIC THEATRE
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 June 3 EAST KILBRIDE FESTIVAL
 June 4 MOTHERWELL, CONCERT HALL
 June 5 EDINBURGH, USHER HALL (SNO PROM)
 June 16 PLYMOUTH FESTIVAL, THEATRE ROYAL
 June 19 GLASGOW, KELVIN HALL (SNO PROM)
 July 2 SHEFFIELD FESTIVAL, CRUCIBLE THEATRE
 July 3 MANCHESTER, FREE TRADE HALL (Haile Prom)
 July 7 BATH, THE PAVILION
 July 10 LIVERPOOL, EMPIRE THEATRE (RLPO Prom)
 July 25 LONDON, BARBICAN CENTRE

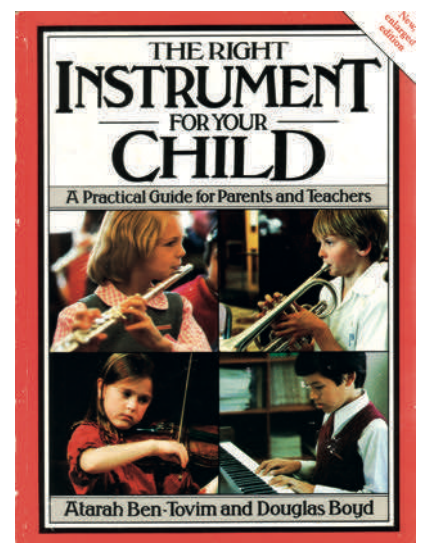
Management: Children's Concert Centre, Haslingden, Rossendale



child did not pay much, but two shows in a 2,000-seater daily added up to a reasonable fee.

After David Munrow died in 1976, his Radio Three producer Christine Hardwick asked me to come up with a replacement programme. The result was *Atarah's Music Box*, a weekly series recorded three at a time in London, to fit between the live concerts. Each week featured a child learning an instrument, both playing and talking about it, recorded on location by Douglas, who also wrote all the scripts for me, thank God because I'm dyslexic!

After one exhausting Christmas tour, we headed for the sun, and used the time to write a book. *Children & Music* was published 1979. Wait a minute! I haven't explained that we moved to the wet desert of Rossendale, where we bought half a street of derelict three-story houses and converted them with our own hands into a 44-room music centre with studios for each orchestral section, as well as rock and ethnic music, and a recording »





The Bentovim Ensemble

Atarah Ben-Tovim Flute, piccolo, electric alto flute.
 Colin Kitching Viola, electric viola.
 Dietrich Bethge Cello, electric cello.
 John Harper Classical and electric guitars.
 Paul Mitchell-Davidson Electric bass.

in a programme including madrigals, Haydn Cassation Trio, Schubert's flute and guitar quartet, Ravel's "Beauty and the Beast", jazz improvisations, several amplified works specially composed for the Ensemble, and the first performance of Mitchell-Davidson's "Pentaplay" —all presented by Atarah with her usual brand of insight and humour.

The Concert Hall
Royal Northern College of Music

Tuesday 14th December at 7.30pm

TICKETS: £1.25 (Students 75p) from Box Office 061 273 4504.

The Ensemble is assisted by a grant from the Gulbenkian Foundation, administered by the Mid-Pennine



Flute in the wet desert of Rossendale.

studio. Children could try all the instruments and most showed a marked preference for one instrument above the others. By monitoring all this, it became apparent that the accepted failure rate of nine learners out of ten could be reversed if each child is matched physically, mentally and emotionally with the most suitable instrument for him or her. Set out in book form, the second result was *The Right Instrument for your Child*. Published in 1985 by Gollancz, whose MD Livia Gollancz had been a professional horn player, it benefitted greatly from her input and is still used in teacher training colleges in many countries in its French, Dutch, Spanish, German, Korean, Chinese and other editions. For all this, I received an MBE and an honorary doctorate of music.

I had moved to Rossendale with a very small fellowship from the Mid-Pennine Arts Association, run by an imaginative director named Jenny Wilson, who said I did not need to live in the area, or do any performances. But I did both, living among the smokeless chimneys and bald mountains of Rossendale—not a tree in sight, just as Mussorgsky planned it. When I discussed with her the problem of repertoire for an eclectic chamber music group with some extraordinary players I knew, Jenny came up with a grant from the Gulbenkian Foundation, and the Ben-Tovim Ensemble was born. The line-up was flutes plural, amplified viola and cello, a fretless 5-string electric bass and electric guitar doubling classical. Except for the Schubert quartet and some faithful arrangements of orchestral repertoire, everything was especially composed. Today, you'd call it 'fusion'. Then, it was unique. In the BBC *Omnibus* film of the ensemble at the RNCM, Ravel's *Beauty and the Beast* inspired what I think was my best playing ever. Just as well: the other half of that *Omnibus* was Jimmy showing what he could do with a flute!

It sounds incredible, what we packed into those years based in Rossendale, but the key to our output was Douglas staying metaphorically backstage while I was in the spotlight on stage, with a BBC mic in a radio studio or in front of TV cameras. Often I had to be in two places at once. One lunchtime at BBC Pebble Mill in Birmingham, I played the *Badinerie* live after Acker Bilk gave us *Stranger on the Shore*. I was supposed to chat, also live, with RTE in Dublin at the same time. Stepping into the breach, Douglas volunteered to chat on Irish radio and was shown by a cleaning lady into a broom cupboard with a microphone on a tiny shelf, where he waited in the dark for his cue from Dublin. It's not all glamour, you know.



Jenny's window from the new centre in the Dordogne.



Courses in the Dordogne.



Eventually, sheer fatigue saw us near the end of our planned last Christmas tour with Douglas driving the van down the steps outside the stage door at Sheffield City Hall. It had to be hauled up by a crane. Worse was to come: we finished with him hobbling on two sticks with a slipped disc and me with my broken nose strapped up and covered in pancake make-up after falling down some stairs. The part of the houses where we lived in three of the forty-four rooms had a ghost. I had never believed in them, but a local clairvoyant said this one was a woman who was not hostile so long as we made music. It was something to do with that house having been the centre of musical life in the valley before the Second World War. The ghost room, as we called it, had a door that would never stay closed until Douglas screwed it to the jamb. But the ghost must have been listening in there. Just before the end of the tour, his disc went out after feeling he had been kicked *up* the stairs and I fell *down* them, breaking my nose.

Many musicians die on the road one dark night, not drunk but after falling asleep at the wheel. We decided it was time to stop touring after thirteen delirious years, and give my long-suffering husband the time to write full-time in return for all the years he had supported me. Gradually, we removed ourselves to a *very* ruined farmhouse we had bought for £7,000 in the Dordogne. It was a large, sprawling interconnected property of living accommodation and *dépendances* including the dairy and winery, plus hovels for the *domestiques* who worked the land. It had been built over five centuries, with the ‘modern’ part finished in 1765. The British government did not help, charging us the ‘dollar premium’—a tax of 100% on top of the price. We started re-building it with our own four hands and some help from our four kids when they came out on holiday.

The basic reconstruction took twenty-five years. We did it all ourselves, mastering the local building techniques and ignoring any building regulations. And what did we end up with? Another, different, music centre—only twenty rooms this time, filled with my collection of 1,200 pieces of fluting bric-à-brac and art in two and three dimensions. Insulated from the music »

“ The ghost must have been listening in there.



Jimmy pays a visit.



The Schools Prom at the RAH.

Le Renouveau pour Juillac



De gauche à droite : Atarah Boyd, Christian Pace, Jean-Claude Lamothe, Bernard Lamouroux, Véronique Mouraud, Catherine Bayle, Jacques Michard, Thierry Kouassi Kouadio, Guylaine Taris, Amalia Cappelli, Claire Poncet.

Local politics.

by metre-thick stone walls Douglas stayed up in his scriptorium writing novels and history. I taught both children and adults and hosted residential courses in our home for children, music students and older flautists, when the meals in local restaurants were as important as the playing sessions. Old friends came to visit and inspire. I also had the time to get involved, unpaid, with setting up the Jacqueline Du Pré fund and the Musicians Benevolent Fund clinic, keeping up my playing with flute and harp recitals and the chamber music repertoire of the Trio Aliénor (me, a Czech soprano and an English pianist).

Commuting to London, I served on the BBC Music Panel, on the Gulbenkian committee, the BAFTAs, the Arts Council music panel and presented the Schools Prom at the RAH. With Julie Wright (of the famous Needham piccolo family) I had started day-schools for children in Rossendale and we now began residential courses for adults at Bloxham school. At home, I ran a local choir where singing took second place to the food and drink afterwards. In France there is no national examination board, so I introduced the structured ABRSM exams to motivate both young and adult learners, setting up exam centres from Niort to the Spanish border and from Bordeaux and my house eastwards to the Rhône valley—an area about the size of Wales, where ABRSM still rules OK after twenty-five years. But I do have failures, and have to confess that I ventured into local politics on a 'list' with too many graduates and not enough hunters and farmers to collect the votes of this agricultural commune. I received two votes, one of them my own!

At some point in all this I received a call from a very dynamic Scottish woman called Louise Naftalin, who had brought her children to the SNO Atarah's Band concerts at Glasgow's Kelvin Hall years before. Why, she asked, had I stopped doing those concerts? When I told her, she replied that she would finance a brand-new series, taking responsibility for hall hire and booking orchestras. If I would work with her, all I had to do was plan the programmes and present them. Certainly no gangster's moll, she had made me 'an offer I could not refuse!' With only one *Peter and the Wolf* and no *Young Person's Guide*, over the next twelve years I created sixty-two programmes for Children's

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Classic Concerts—and presented them in Scotland's major halls and at the Barbican with guests like Angelina Ballerina and Liz Hargest's girls on stage. For Louise to get the halls at an affordable price meant fitting into a 3-hour session the rehearsal with the National Symphony of Scottish Opera Orchestra, clearing the stage to get the audience in and the show itself. Since over-running even five minutes cost an extra £2,000, it was tough going for me and also for the conductors, the brilliant 14-year-old Alex Prior taking it all in his stride. Out-of-town engagements included Canada and Kuala Lumpur. After Louise's brave venture was killed by the inflation in hall rentals, I missed it.

The London lads—Jimmy, Trevor, Wibb, Adrian, Edward and Simon Hunt—created the BFS, of which I was always a groupie. When they needed a new chairperson, I leaped in with both feet to re-boot the society, supported by a wonderful secretary Anna Munks, with John Rayworth as membership secretary and the genius accountant Rachel Misson keeping me on the straight and narrow. Over a span of six years, those conventions were



Special guests Liz Hargest's girls.



Alex Prior takes it in his stride.



The tour on its Kuala Lumpur leg.

“ She had made me ‘an offer I could not refuse’!



A conductor at last!



ABRSM successes.

such fun, each ending with a massed flute choir of 200 players conducted by me. At last, I was a conductor!

Now, Douglas has twenty-seven published books, plus foreign versions and is working on the twenty-eighth. I still have a fluteful life, with the ABRSM exams to arrange in multiple centres and my own pupils aged from eight to eighty-three (no kidding). In addition to the flute, I teach recorders, saxes, clarinets, piano and singing at grades from prep tests to FRSM. In the summer, my flute palace accommodates residential courses for adult flautists, many of whom become true friends. We musicians are so lucky. What more could anyone want in their eightieth year?



FAMILLE CHARLES KOECHLIN



Charles Koechlin— unknown master of the unaccompanied flute

by JEMIMA BARNES



A complex, fascinating, independent spirit. For all his unevenness he was truly one of the most fiercely original musical thinkers of the twentieth century.

FENWICK SMITH (1949–2017)
Principal Flute, Boston Symphony Orchestra

Charles Koechlin was a French composer who has largely been forgotten by musical society, despite composing some of the most beautiful and creative music of the early 20th century. According to the late Professor Wilfred Mellor, “He was among the very select number of contemporary composers who really matter.” His work spans a range of styles and instruments, and his copious writings for the flute are some of the most varied and ingenious available to flautists. Although much of his work remains unpublished and recordings are few and far between, there is an unprecedented amount of extraordinary unaccompanied flute music, as well as a variety of unique and beautiful chamber music featuring the instrument. If his music is played, discussed and recorded, this neglected genius will emerge from obscurity and finally get the recognition he deserves.

LIFE AND WORK

Born in 1867 into a prominent Alsatian family, Charles Koechlin was never intended to be a composer. Despite his interest in music, his family wanted him to become an engineer, so, in 1887, he enrolled in the prestigious École Polytechnique, although his time there was disrupted by a bout of tuberculosis and recovery time spent in North Africa. After repeating his first year, he graduated 127th in his class and convinced his family to let him study at the Paris Conservatoire. There he discovered his calling as a composer, studying with many prominent contemporary musicians and composers, including Fauré, Massenet, and Taudou, and their influences can clearly be seen in some of his early works such as *Au Loin* and *En Rêve*, which are Romantic and Impressionist in style.

Koechlin married Suzanne Pierrard in 1903, and they had five children. He took freelance work as a composer and teacher, and throughout his life taught and influenced composers like Poulenc, Sauguet and Darius Milhaud; the latter stated that he learned more from Koechlin than any other teacher.

He travelled to the US for the first time in 1918 as part of a group of creatives and intellectuals. Koechlin was captivated by America, particularly Hollywood, and returned three more times in 1928, 1929, and 1937. Here he first met his student Katherine

Murphy Uner, and they shared a lifelong bond and their correspondence gives much insight into his personality and life. They collaborated on several compositions, like *The Bride of a God*, and she helped publicise his music in the US.

Throughout his life, Koechlin was a mystical, spiritual figure. Music critic Adrian Corleoni describes his appearance and personality, “His noble and handsome face, surrounded by that flowing beard which caught everyone’s eye, crowned by hair which enveloped him like celestial clouds—these are characteristics that are generally attributed to sages. These exterior signs reflected the interior man well. He was a wise man; in reality, a profoundly human sage—passionate (but the master of his passions), radiant, frank, fiercely in love with freedom and independence, but at the same time enamoured of discipline and strictness.” A self-identifying pan-theist, Koechlin was interested in the Greek gods, Hinduism, and the spiritual nature of religion as opposed to the liturgical aspects. His other hobbies and interests were incredibly varied, including mountaineering, astronomy, photography, the sciences, socialism, cinematography and literature.

Although a respected member of the French musical scene, Koechlin was unable to secure a permanent salaried teaching post at a conservatoire, and as the years went on, retreated further into composition. He allegedly once said, “The artist needs an ivory tower, not as an escape from the world, but as a place where he can view the world and be himself. This tower is for the artist like a lighthouse shining out across the world.”

Despite all his worldly wisdom and awareness of science and technology, Koechlin was extremely absent-minded, and this only increased as he got older and retreated from society. Madeleine Milhaud, wife of his friend and mentee Darius Milhaud, said “Nothing practical occurred to Koechlin—he didn’t understand the organisation of things”. This may explain why his music was hardly published or performed in his lifetime, as he was more concerned with composition than promotion.

Koechlin died in 1950, aged 83, in his home in the Southeast of France. He had been composing and teaching for most of his life and left an imprint on music through his impact on other composers, even if the majority of his own work was unpublished.

MUSICAL STYLE

Koechlin’s music features a delightfully eclectic blend of musical styles and was clearly influenced by changing trends in contemporary music throughout his long career as a composer. In his early works, inspiration from Fauré and the popular “Impressionistic” style can be clearly seen. Other pieces draw on Baroque and Romantic styles as well as neoclassicism and serialism.

He also composed for more unusual instruments, such as the ondes Martenot (an early electronic instrument invented in 1928), and hunting horn, which he played himself, often combining them with more common instruments in unexpected but beautiful ways. Not bound by the traditional rules of arrangement, he was able to unlock rare potential and beauty. »



Le Bruissement des Feuilles from the second book of *Les Chants de Nectaire*.

Koechlin's obsessive nature becomes clear in the gargantuan undertaking of his *Jungle Book* cycle of symphonic poems, composed after reading Rudyard Kipling's classic stories, in which he makes use of avant-garde ideas like the twelve-tone technique, albeit in a faintly satirical way. This obsessive nature is perhaps best demonstrated in his infatuation with actress Lillian Harvey. He was an avid cinema-goer, and when he encountered Lillian Harvey on screen, he was instantly fascinated. Although they never met, Koechlin wrote hundreds of fan letters and a multitude of pieces dedicated to her, including new music for her films and scores for imaginary scenes starring Harvey and himself! His love of cinema can perhaps be heard best in the *Seven Stars Symphony*, a vast orchestral piece with seven movements, each dedicated to a specific Hollywood star, including Greta Garbo, Charlie Chaplin and, of course, Lillian Harvey. This symphony shows the incredible variation of his musical understanding, as each movement is stylistically distinctive and perfectly captures the on-screen personality of each celebrity.

An intensely prolific composer, Koechlin's complete list of opus numbers totals 225, although he never rejected an idea, meaning that some incomplete works mar the brilliance of more polished pieces. Throughout his catalogue, despite the variations in style and form in his pieces, Koechlin's absolute sincerity and love for music shine through.

KOECHLIN'S WORKS FOR FLUTE

Recently, one of the 14 pieces for flute and piano from opus 157b was included on the ABRSM syllabus, and this marks what is hopefully the start of Koechlin's posthumous journey to recognition. These pieces were originally written for unaccompanied flute as opus 157, with the piano part added later as op. 157b. Another notable opus for unaccompanied flute is op. 184, which contains three Sonatines. Although Koechlin did not personally play the flute, he wrote many pieces for renowned flautist Jan Merry, who became a lifelong friend. His writing for the flute is wonderfully idiomatic and shows a great and nuanced understanding of the instrument, almost as if he played himself.

Koechlin also wrote chamber music featuring the flute, often in atypical groupings. Pieces include the Sonata for flute and piano, a Sonata for 2 flutes, *Divertissement* for 3 flutes (including alto), a trio for flute, clarinet and bassoon, and a *Modal Sonatine* for flute and clarinet. Other works for larger chamber groups

include two quintets, *Primavera* for flute, harp and string trio, *Suite en Quatuors* for flute, piano, violin and viola, and *Sonate à Sept* for flute, oboe, harp and string quartet. Koechlin also wrote an *Epitaph for Jean Harlow* for flute, alto saxophone, and piano, and several waltzes dedicated to Ginger Rogers. More famously, the *Lilian Albums*, two books filled with pieces inspired by his muse Harvey, are some of his best chamber music. In this series, Koechlin wrote for almost every conceivable combination of flute, piccolo, piano, clarinet, soprano, harpsichord and ondes Martenot. These tender and emotional pieces are full of delicate melodies and unusual but exquisite sounds, especially the *Voyage Chimerique* from the *Lilian Albums*, of which Robert Orledge, Koechlin's official biographer, writes "A most extraordinary hallucinatory journey". This piece for flute and piano, written as part of Koechlin's extensive re-scoring of Harvey's films, was designed to accompany a dream sequence where Harvey's character travelled through bizarre fantasy lands and he illustrated this beautifully through unusual harmonies and tonality, combining the sounds and ranges of flute and piano to create an otherworldly, ethereal atmosphere.

Koechlin's love of monody is never clearer than in his works for unaccompanied flute. He creates endless variety with only a single line of melody and employs the full range and dynamic spectrum of the flute effortlessly. He was not limited to the standard flute, as proven in the *Stèle Funéraire*, one of his final pieces from 1950 dedicated to his friend Paul Dommel, which is written for a single player on flute, piccolo and alto flute. Robert Orledge is of the opinion that the *Stèle Funéraire* is "perhaps the zenith of his monodic achievement."

Koechlin's biggest undertaking for the flute is easily the *Chants de Nectaire* (opus 198–200), a series of 96 unaccompanied pieces ranging in length from 40 seconds to around 4 minutes, inspired by the character of the flute player and sage "Nectaire" in Anatole France's novel *La Revolte des Anges*, a character that Koechlin could identify with. Anatole France writes of Nectaire's playing: "rich melodies over which trills shone like diamonds and pearls on velvet. The music was full of grace and audacity, one could hear all at once the sound of nightingales and muses: all of nature and all of mankind", and this encapsulates the brilliance and creativity of this opus.

Composed during a four-month burst of activity in 1945 when Koechlin was around 75, the pieces are grouped into three books

of 32 entitled *Après la Revolte des Anges*, *In the Ancient Forest*, and *Prayers, Processions, and Dances for familiar Gods* and showcase solo flute in a way that is not replicated by any other composer.

The *Chants de Nectaire* create beautiful and varying soundscapes, each piece is stylistically individual and evocative of the mood described in the title. Koechlin's inspiration ranges from Greek Mythology, including *Silène, Pour le Cortège de Dionysos, Tityre remercie les Dieux, Jeux de Naiades*; to the sea, with titles such as *Souffles de printemps sur la mer, Clair de lune sur la mer, Brise fraîche du matin sur la mer*; and philosophy with meditations like *Birth of Life, Meditation on Human Suffering, Energy for Life, The tranquil clarity of Intelligence . . . , . . .crippled by the arrows of Ignorance and Stupidity*. In this series, Koechlin also gives a rare emotional depth to the flute, with pieces such as *Tenderness, Love, Pity* and *For Suffering Souls*. He also explores the spiritual side of the instrument through a series of prayers and cortèges, *Prayers: for curing and healing, for children, orphans, for the safe return of a husband from war, for a funeral, for the wise of the forest, to the Gods who protect the home, for the forefathers*, found in the third book.

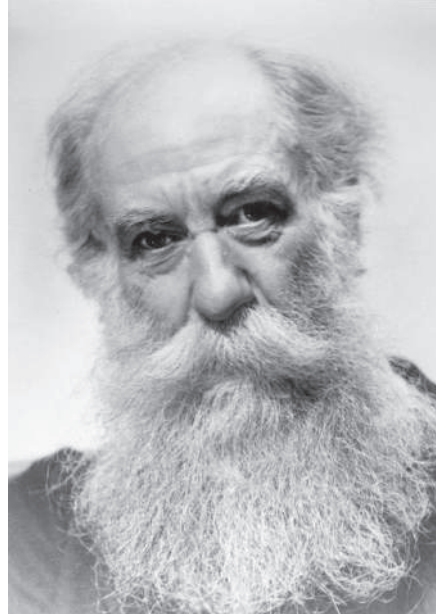
Koechlin was very particular about the performance directions in his work, dictating exactly when to breathe, specifying precise dynamic levels and even quantifying the lengths of pauses. In contrast, the majority of the pieces have no bar lines, meaning that the performer is able to be flexible with the timing, retaining control despite Koechlin's diligent instructions. Nicola Woodward, who has recently recorded the complete *Chants de Nectaire*, says of the series, "It is hard to believe that Koechlin was not himself a flautist. His writing is so natural—although meticulous in every aspect of performance direction there is a wonderful feeling of freedom—as if improvising. With very few exceptions the 96 pieces are structural gems; pastoral, intimate, grand, fantastic, mystical and mythical. Each piece is a unique sound world. Koechlin was unafraid to tackle deep and spiritual themes."

French flautist Pierre-Yves Artaud described the *Chants de Nectaire* as "One of [the] greatest landmarks in terms of quantity—over three hours of music, but above all in quality". Koechlin's personal friend, flautist Jan Merry, wrote to Suzanne Koechlin in 1950, shortly after Koechlin's death, that his writing for flute was full of "This restrained emotion, always dignified, very French; without exaggeration, without affectation—how directly it goes to the heart and to the hearts of those who listen!"



FAMILLE CHARLES KOECHLIN

Koechlin's house at Canadel. The view over the sea was one of the sources of inspiration for *Les Chants de Nectaire*.



FAMILLE CHARLES KOECHLIN



FAMILLE CHARLES KOECHLIN



FAMILLE CHARLES KOECHLIN



LOCKDOWN STORIES



Gareth Davies

Principal Flute, LSO

“ The flute remained
in its box.

THE ISOLATED FLUTE PLAYER

The schedule of the LSO is brutal. People sometimes ask, is this your full time job? I always smile and nod ... but the truth is, it's more than that. Much as I try to let it not define me, my job as Principal Flute is so all-consuming it can be difficult to find the time to do anything else. It's a constant round of concerts, recording sessions, teaching, masterclasses and touring. Lots of touring. I do around 50–60 concerts a year in the Barbican and a similar number around the world as well as a few solo bits and pieces and flute events. Don't get me wrong, I love what I do and I'm blessed to play in such a wonderful orchestra, but it's not for the faint hearted. So when the final, unsettling and uncertain chords of Vaughan Williams' 6th symphony ebbed away at the Barbican on March 16th, I put my flute away not knowing when I would play again. Via an email in the middle of the night, we were told that work had been cancelled for the foreseeable future. And no work means no pay.

The previous few months had been tough and I decided to take a few days off, read some books, spend time with my family and mow the lawn. The flute remained in its box. As it became clear that we would not be returning anytime soon, I noticed that on social media there was a constant trickle of videos about scales, studies ... in fact there was a video on every aspect of flute playing! I began to watch some of them, and then I stopped. Let me be clear, there was nothing wrong with the videos. They were very useful and informative and well produced—much better than anything I could do! However, my flute was still in the box and I wasn't playing. I began to feel under pressure at home. I felt

compelled to sort out all the many weaknesses in my playing, or learn some new repertoire ... achieve something. But I decided to do the opposite. I took my flute case out of my bag, put it in the cupboard in my house and shut the door.

Three weeks later, I took it out again and began to play some exercises, but nothing too much because all being well, the music will return, the touring will start again and we shall all join together in the LSO to make one of the most thrilling noises on the planet. But for now, I need a break and some peace and quiet. I've done a few classes online and some Q&A sessions, and I'm writing a digital project for the LSO which hopefully will be online by the time you read this. However, I'm fortunate to be surrounded by music in my life but sometimes, the silence is just as important. I was reminded of this last week when I found myself on my own one afternoon whilst my family were talking to friends on Zoom. I sat in front of the television and watched Abbado conduct the Lucerne Festival Orchestra in what was to be one of his last performances. They played Mahler 9. I can't remember the last time I was able to sit and listen to an orchestra play—I'm too busy playing in one, but for once I had the time. I sat on my own in silence and watched and listened. It was completely overwhelming.

So by all means, do what you need to to get through this very strange time. Livestream your daily exercises, do your scales, learn a new concerto, record all of Köhler's duets on Acapella or learn from all the wonderful players doing stuff for free online. But don't forget the silence or the music will mean nothing.

I've always been someone who likes a bit of a project—that's how I took up the flute in the first place, about 10 years ago—so I think I've been treating lockdown like a new project, and involving myself in various schemes, plans, courses and ideas, on my flute, on my allotment, on my bike, sorting the house out, teaching myself the viola, knitting ...

I had a bad start. My husband Frank got locked down in the Czech Republic and it soon became clear he won't be coming home for some while. And I got ill with the virus, home alone in bed for the best part of a week; a miserable experience, hearing about life changing around me, the daily developments in the news of course, but also closer to home: chamber music course cancelled, flute choir rehearsals and summer concert cancelled, duets with a friend cancelled, and all the other restrictions of our new normal.

But as I felt better again, I started finding my way. I work from home anyway, so that was manageable, albeit requiring some adjustment. I got used to using Zoom. I realized I had time to do careful back-to-basics flute practice, and to learn some new pieces too. I belong to Flute Academy London, a monthly workshop with Janna Hüneke and Abigail Burrows, and when we could no longer meet, Janna suggested recording ourselves playing Fauré's *Sicilienne* while using headphones to listen to piano-accompaniment-plus-metronome-beat. I hadn't done that before and working out how to manage the listening while hearing myself playing and recording at the same time was a challenge! I got myself a microphone to improve the sound. A friend suggested we record a flute quartet using the Acapella app—another steep learning curve, and the result was hideous. Now I'm part of the month-long eFlute Festival, also organised by Janna and Abbie. There are daily online classes, a socially distanced flute choir, I'm in a small study group with three other players and I'm taking part in the solo flute competition (arranged for various levels of playing), which means focussing not just on playing two unaccompanied pieces well, but also on video-recording myself playing well, which is another level to contend with!

Meanwhile, life goes on. I miss Frank and seeing my children but they are all fine. I have a friend I can wave to at my allotment, and others I cycle or walk to meet for a socially distanced cup of coffee, or talk to on the phone. My flute choir, Opal Flutes, meets by Zoom and we do what we can online. I've joined a short online course on technique with Elisabeth Parry. I have online flute lessons-cum-chat with my teacher Alison Hayhurst. I'm teaching myself Grade 3 viola scales and trying to conquer the alto clef. My house is sparkling and cleared of clutter. The sun is shining. My vegetables are growing. My knitting is expanding. I've caught up with television box sets.

The after-effects of the virus do still pop up unexpectedly from time to time—strange muscle pains and sudden fatigue—but on the whole it doesn't limit me. And so, despite being ill and Frank still being away, mostly I have found myself enjoying the experience of lockdown, with more time and space than usual to do all sorts of things—and, hugely fortunately, for me it has been without the worry of lost income. »



Jane Peringer

Amateur flute player

“ I'm teaching myself Grade 3 viola scales.



“ The piccolo really is a weapon for scaring magpies.

Jean-Paul Wright

Managing Director, Trevor James Flutes

Did I merely survive the Coronavirus lockdown, or did I mindlessly navigate through making the most of spending far more time at home than I ever expected?

Being a disciplined type person with a weakness for list making and organisation, I entered the enforced stay-at-home governmental direction with a schedule of aims and objectives to keep my time as structured as possible. As the days turned in to weeks, I've become, like many, an expert in dashing across the road when somebody has appeared on the same pavement 100m ahead, learnt to stand patiently in a two-mile supermarket queue, and realised early on that I have more chance of playing the Rodrigo Concerto with the LSO than finding eggs and flour anywhere. I have clapped energetically for our care workers each Thursday evening and have found that the piccolo really is a weapon for scaring magpies.

I've learnt that my neighbours prefer flute tunes and not studies, and that meditation really is the key to maintaining balance in life. If you are into your social media, then you will have found it awash with activity as the global flute community found increasingly different and innovative ways to communicate positively and creatively with each other.

So, whilst being in lockdown was understandably hard for most and tragic for many, I'm personally exiting this weird time not with pieces memorised, or chops in good shape, but

with a greater understanding of the fragility of life, the power of community, and an even greater passion for music. When, however, I speak of this moment to any future grandchildren, my overriding memory will not have been binge-watching box sets on Netflix, painting the house, or doing lunges to Joe Wicks each morning, but going for walks and listening to the depth, breadth and beauty of birdsong which I had previously taken for granted. Music really is all around us if we only care to listen.



The impact of lockdown has resulted in some big changes to my normal life, especially when it comes to finishing my undergraduate degree. I am a music finalist at university and specialise in performance. My flute lessons now take place through Zoom, my written exams are ‘open book’ (and I have 23 hours to complete them), and my final recital is not in a grand recital hall with an accompanist, but it is self-recorded (solo) and submitted online. At first, of course, all of this change threw me. I suppose throughout my final year I had been mentally preparing for such important *formal* exams, especially my recital. Thanks to my university, however, all alternative assessments have been accommodating for students in a myriad of different lockdown situations.

As I now have to practise at home, I am hyperaware of my neighbours (more so than before!). I am now more aware of how long my practice sessions are and at what time of day they can take place. I am also aware of having a permanent audience, as the walls are very thin. My neighbours are also students, so to ensure I was being considerate during exam time, I communicated with them regarding their exam timetables and made sure I did my practice outside of their exam times.

Despite the changes, though, I would certainly say there have been many positives. Having to complete my degree during lockdown has helped me become more disciplined—being at home whilst practising for a recital can be hard at times, as I’m surrounded by distractions (electronics, my housemates with whom I am very close, snacks whenever I want ...). This, of course, wouldn’t have been the case had I been in my university’s practice rooms. However, I have now found ways to maintain focus while practising—setting small goals each time I begin a practice session that help avoid procrastination. In addition, since the campus is closed and all activities are cancelled, I am not tempted to socialise—a strange positive.

The most essential thing lockdown has taught me is the ability to concentrate in any environment. I feel this is very beneficial as an aspiring musician and it will certainly be of benefit to me going forward! Also, I’ve been able to take the change in my stride, something I definitely struggled with before, and I feel I have gained confidence from this.

I’ve had to concentrate on my exams so haven’t been able to take part in online collaborations yet, but the flute ensemble I’m part of has been continuing to meet and once my degree has finished, I will definitely be a part of their future projects.

I have found that playing music has been inspiring to me throughout lockdown. Focusing on my flute playing has grounded me in normality and has helped me to maintain a sense of identity through this strange time. This has inspired me to keep pushing myself to be the best flute player I can be. »



Grace Twomey

Final year music student

“ Flute playing has helped me to maintain a sense of identity.

Stephen Clark

International performing artist

“ It’s been a learning experience for sure.

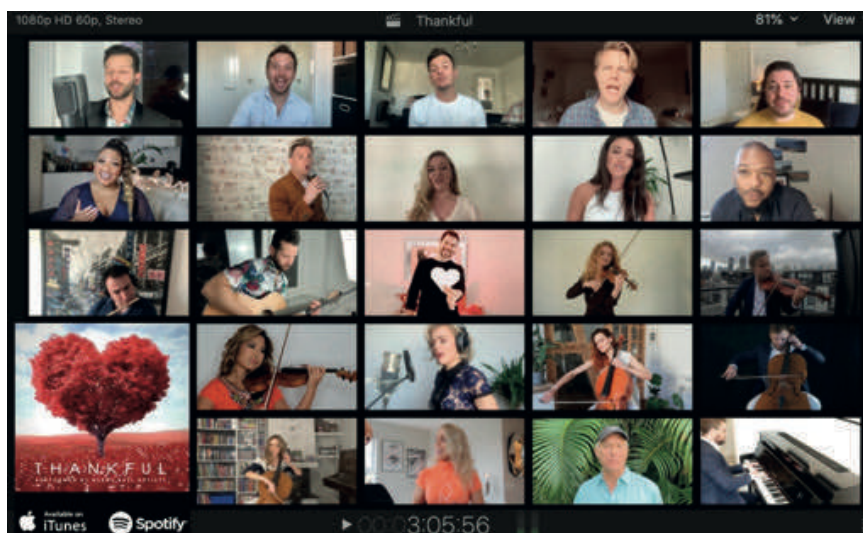


The craziness of the current climate started a little bit for me before lockdown began. Having broken my shoulder last year, I had been forced to take time off playing. I was just returning to work in early March just as COVID-19 was starting to have an impact on our planet, but not yet in a direct way to me personally. So, I returned to work as planned and headed off to Australia for a series of concerts. It was whilst I was there that the world started to lockdown. At first getting home was a problem but then the authorities decided we must leave immediately so I was repatriated back to the UK. Four hours after landing in Manchester Airport the UK lockdown began.

The biggest impact I’m feeling is really on a social level. Living alone, it’s two months since I have seen any of my family or friends in real life. That is the hardest part. I miss them. I miss

socialising. As someone who is away from home a lot and therefore lacking in culinary skills, having to endure terrible food that I have cooked in my own kitchen has been traumatic at times, although my cooking is slowly getting better and so far there have been no fires or poisonings.

Over the last few weeks, I’ve been fortunate enough to be asked to play my flute in various projects—all from my living room! Some recordings, some masterclasses and even a recital in a virtual festival. I collaborated with some flute friends around the world in a video aimed to raise funds for the NHS and also played flute on a single released to iTunes joining 40 other performers from 16 countries (all of us are represented by the same agent) to raise money for the WHO COVID-19 Relief Fund. Again, all recorded at our individual homes around



the world. It's been a learning experience for sure. But I am so grateful that when faced with almost a year of cancelled concerts, I can still stay involved in some form and have music to learn and projects to get excited about. With pianist Ashley Beauchamp, we experimented with technology to find new ways of rehearsing repertoire for concerts later in the year which as of yet have not been cancelled. With my students, I set up a private online group where they each are required to share a particular étude every 3 days. I share my version in the group too and it's a useful tool for all of us and an opportunity to develop important skills. In fact, it's a system that has been successful and one that I will keep with them even after lockdown ends. In general my teaching has not changed enormously as aside from occasional masterclasses, and only 3 students of my own who I see on a once a month basis, all of whom are thankfully hardworking and motivated young flute players on the cusp of starting their professional careers, the only other people I teach are those seeking one off lessons. These have often been delivered online, so this has not really changed much for me. Except that perhaps a few more people are requesting them. With my personal practice I decided to learn a few pieces I have always wanted to play but never had the time or opportunity to tackle so that has actually been quite fun. My neighbours, who are also now at home during the day, have so far been understanding and



kind. Although I do make sure I don't practise before 10am or after 5pm during this period and deliver chocolate through their mailboxes every 2 weeks as a gesture of thanks (bribe). Of course, some days are easier than others when it comes to motivation, but I have found having smaller and more quickly achievable goals to work towards have helped me stay on track rather than anything too long distance. It's a challenging time and of course as musicians we must more than ever support each other and each other's projects and keep focused on the positives we can bring to the world. This has never been more crucial. There absolutely is room for all of us. Of course, the heroes are our health workers. But we must not forget that in the darkest of times, it was the arts that people turned to. Music, movies, literature, art and video games are what have provided people with a source of pleasure and escape through these difficult times. I hope that once this is over the world remembers that and sees the value of the arts more than ever. This pandemic has only shown us that irrelevant of our race, religion, education, social status and sexual orientation ... we share a lot more in common than we have differences dividing us.



Daisy Noton

BBC Young Musician woodwind finalist

Lockdown has been a huge change for everyone; for me it means no more Junior Academy every Saturday and of course no more school. I do, however, continue to have lessons online for both school and Junior Academy. Our NYO Easter course was also online. Technology can be frustrating sometimes but is also helping to connect musicians from all around the world—in May I participated in a Zoom masterclass with flute players from Canada, Hong Kong and Australia! The lockdown has really helped musicians connect with each other—for example the NYO's project of getting musicians together to play the *Ode to Joy*, which was publicised on social media and

“ Technology is helping to connect musicians from all around the world.

played not just by NYO members but by so many different musicians around the world. It would be lovely if, post-lockdown, this online connection with musicians around the world continued. The lockdown has given me opportunities to learn new skills, for example playing with a click track, using the Acapella app, participating in virtual choirs, arranging songs and creating and editing videos. I most recently made a 'Family Friday' video for the London Mozart Players, which was a great experience!

All this extra time has meant that I have lots of time to practise, and it also had me thinking about how I could make the most of my practice time. To help with my focus I have been doing lots of meditation (mainly through the Headspace app) and online yoga classes. Yoga really helps me be present in the body and helps me with my posture. I think this awareness is very helpful. In all the extra time I have also really enjoyed spending more time with my family and doing other activities such as baking. I make a cake at least once a week now!

I have been really inspired by what musicians are doing during the lockdown period—I have especially enjoyed watching concerts on the Digital Concert Hall, the archive concert streams from the LSO, 'Saturday Sessions' from LMP At Home and Emily Beynon's Thursday weekly flute videos. Seeing the positive effect that music is having on people during lockdown makes me even more determined to succeed in my career as an orchestral and solo flautist. So I had better go and practise now! »



“ Jonathan is looking like a springtime Santa in urgent need of a haircut.

Adam Clifford

Sales and Marketing Manager, Just Flutes

When the lockdown was announced, including the news that all non-essential shops must close, we were not surprised and realised this was in everyone’s interest. Anyone who knows our Tudor building, with its rabbit warren of narrow corridors and tight spaces, will recognise that it’s not an easy place to work while socially distancing, especially with up to 12 staff here at a time.

Jonathan and I were determined to carry on providing the service, however, as we understand the importance of music to one’s well-being, especially in the current state of isolation. We’ve joked more than once that we should be classed as key workers for our customers! So, we are currently down to a team of just three and are hoping we will get to see the rest of the staff again soon. It’s fair to say we in the shop have never worked harder: Becka is working from home processing orders, while I am away from my sales and marketing job to pick and pack everything (Christmas present wrapping this year will be a breeze). In the absence of our usual daily Royal Mail collection, Jonathan is hulking a huge number of sacks to a delivery office looking like a springtime Santa in urgent need of a haircut.

We’ve had to be creative in the way that we allow trials of flutes: handling a metal tube that someone else has blown

down clearly has its risks in Corona times. Jonathan, aka Mr Ollivander, has an uncanny knack of knowing what will suit a player based on a conversation and what shoes they’re wearing, and so we have been arranging trials of one flute body with a couple of headjoints—we can then zap the returned headjoints in our ultra-violet steriliser and use isopropyl alcohol for peace of mind. We’re also looking into heat treatment and other alternatives into fully sterilising instruments between trials.

We’ve been doing what we can to lift spirits, provide things to do and offer motivation—we have had daily warm-ups with the Joe Wickes of the flute world, Roderick Seed, and a course on tin whistle with Philippe Barnes, which I hope many of you will have enjoyed. As I write we are planning a series of videos for adult amateur players with our resident flute agony aunt Chris Hankin, offering motivation, support and Q&As.

We have had so many lovely emails wishing us well, and our customers have been so understanding about delivery delays, that we are reminded yet again what a wonderful bunch musicians are and how fortunate we are to count them among our friends and colleagues.

- We’re offering a £50 prize for our favourite positive story
- from lockdown, courtesy of **Newmoon Insurance**. To
- enter, send an account of your experience (up to 400 words) to editor@bfs.org.uk. We’ll also publish our favourite entries in the November issue of Pan.



Interview with *Talking Flutes*

by KATY OVENS

In May I sat down at my desk to video chat with Clare Southworth and Jean-Paul Wright about their podcasts, *Talking Flutes* and *Talking Flutes Extra*. They are a dynamic duo with a wealth of varied experience between them; Clare is a renowned performer, teacher and author, having held the post as Flute Professor at the Royal Academy of Music in London for 17 years; JP is Managing Director of Trevor James Flutes and founder of The Happy Flutist website. With episodes coming out weekly and over 1.68 million streams since 2018, *Talking Flutes* is the place to go to listen about anything flute-related. Episodes vary from *A flute in my refrigerator!*, in which JP interviews Helen Spielman, to *Articulation for the flute player* where Clare gives a bitesize view into the complex topic of articulation.

When did you start the podcast and why?

C I think it started, what was it, just over two years ago?

JP It was actually 5 years ago! I relaunched it 2 years ago, but it was 5 years ago that I started doing it. I was uploading videos and yacking into a microphone and it was doing quite well. Just as the podcast started to come through, including non-flute podcasts, I thought that it might be interesting to relaunch it as a podcast for flute players with two separate strands.

C In a way it evolved and coincided with me getting Ménière's [Clare was diagnosed with Ménière's disease in 2018], because we had a meeting and I remember telling Jean-Paul that I couldn't keep going with the things I was doing for TJ Flutes. He said, "well, I'm going to go away and think". He came back and said "I'd rather you didn't stop completely—how about doing a podcast where we could talk about flutes?"—and I said, "let's call it *Talking Flutes!*"

JP I scrubbed everything and started from the beginning. I wanted to have organic growth and be very different. We were ahead of the game, which was really quite important. When I met up with Clare [in 2018] and she gave me the news I went away and thought that's one area that, with Clare's experience, with her knowledge, that we could do something that's very different. Most podcasts are one person with guests coming in.



Clare and I are very different, so we thought we could have one podcast with two different angles.

Is the separation between podcast names that *Talking Flutes* is with Clare and *Talking Flutes Extra* is with Jean-Paul?

JP Yes, and if we come together it's *Talking Flutes*. I'm a natural gasser. I can talk for England. Clare, however, is very structured.

C We're very different and I think that's why it works. The idea is for me to be an informative chat about flute techniques, interpretation, and to talk to flute players, and Jean-Paul's connection is with the lighter side of flute playing—all his Latin American friends and interests in different genres, if you like. His is more of a chat ... I'm slightly more serious.

How do you come up with your fun episode titles?

JP I make up the name mainly for streaming [...] and to catch attention. I don't feedback to Clare what I'm going to call her podcast ...

C ... and I don't mind about that—it's a surprise each week for me to see what he's come up with!

You have an amazing catalogue of episodes: do you have any favourites?

JP There are some really good ones a long way back, and that's the only problem when you've got well over 114 podcasts. [...] It's whether we look at doing a mash up of interesting bits from previous podcasts. Wissam's one is fantastic—there's two pods that Clare did with Wissam at her house and it's all about the love of music. Even now it is invaluable. But it's so far back that no one gets it! You can tell when you look at the analytics that people stop going further back.

C He [Wissam] has always had this ability to be very at ease and chat. We studied at college together, so we've known each other for 40 years. It's a very comfortable relationship and I'm one of his greatest fans as well—it made it very, very easy! »

Clare, as a former student of yours, I'm often taken back to being in a lesson with you when listening to *Talking Flutes*. Is that a conscious decision or something that comes naturally when you're talking passionately about music and flute playing?

C I've always hated the thought of talking about a topic and maybe not getting it all in. I had this fear that people would come back and say 'well you never mentioned x' so I've tried to be quite methodical in what I say. The episodes might be shorter, but in trying to talk about a particular topic I try to get across my thoughts. It's often about observations for various techniques, and maybe my ideas and musings, but based on something that's good and constructive and that people can use. So, I want it to be of practical use, rather than just chatting about fluff.

Is there anything you have found challenging about hosting *Talking Flutes*?

C The hard thing is to not make it sound too scripted. That's what I've been trying to work on since we've started. In a way that's who I am—I am methodical, and I like to be clear in what I say. I try to do things that I would have found interesting—how to play with vibrato, how to articulate, how to practise, or what to do in the lockdown! I'd like to steer it more towards teachers, because there are so many things I know I could talk about in terms of teaching and teaching ideas, but then I think it has to be relatively short because you can only take in so much. Like when I do a piece interpretation, I have to scrape the surface, so that people get an idea of the piece but don't get overloaded with too much miniature detail. It's very difficult to get the balance.

Jean-Paul, how do you balance your role as managing director of Trevor James with hosting the *Talking Flutes*?

JP It's strange—now I'm M.D. of the whole structure, it means I have more time to do what I want to do, which is to bring a different side to flute-playing. I don't agree you can sell a flute to a flute player. It's about love. You've got to fall in love with that instrument. My whole relationship with business is formed around that. I think with our podcasts that's what we also try and do. We didn't want it to be brand-led so it's very apolitical. *Talking Flutes*, and my relationship with Clare, has developed around the fact that we're both on the same level; we believe that music is not just what you see on the page, it's what you hear and what you feel.

C I back that up entirely. It's never been to do about the brand. I've always said that someone needs to love their flute to play it.

How do you know each other?

C A long, long time ago—that's a good song isn't it? [laughs]

JP Bamboozle! Bamboozle! [chuckles]

C Our professional relationship started when I met the Miyazawa people in the States. They told me to go talk to Trevor James, and my contact was Jean-Paul. Our first collaboration was through my sponsorship with Miyazawa.

JP And then we've all moved upwards since!



“ Everyone can be creative and get pure enjoyment from playing the flute.”

There are many insightful episodes about mental health for musicians—is this a topic that you are both particularly interested in?

JP I've had a passion for 40 years in that field and that's why we set up the *Happy Flutist* website. It's an area that we've dipped our toes into and I think that's the best way to start. You have to do it gently because everybody's understanding of mental resilience, or fragility, is different. Our aim is to do more of these and a planned approach.

C In terms of mental health and talking about it, in my own perspective, when I was coming through college and starting up you never would talk about it. You could never show any kind of mental health issues—they were seen as being a weakness. You were always strong, always coping, and as a musician that's really difficult because you're always on your own. You practise for hours a day on your own! If you go and do auditions or competitions and don't get through first rounds you have no feedback, so you go back to your little room and your health takes a hit. You could never talk about it. Whereas in the last few years mental health has risen to the same level as something more obvious, more physically obvious ailment, which is how it should be. Just because you can't see it doesn't mean you don't have it. I think it's really, really healthy for us to talk about it and how you cope, because it's a difficult profession. You're practising for so many hours on your own and there's no career planning, yearly appraisal, structure where you can become team leader or director. I think mental health is a huge thing.

What is your view on social media and mental health?

C Social media is a false reality. Everyone is saying that everything about their lives is wonderful. You don't often hear about the things that aren't so wonderful. It took me quite a long time to actually start talking about the fact that I wasn't able to play anymore [because of Ménière's], because my thought again was that that was a weakness. But I found it very therapeutic, actually, because when life throws at you a big problem like that you either go on a downward spiral, and are not seen again, or you try and come to terms with it. For me, you try and take a different route. It has been very interesting for me to find a different path that's been very satisfying.

JP I think one of the problems also is that musicians don't know who they are. They're measuring themselves against other people and what they hear and see on social media. One of the big things in the future will be musicians needing to understand who they are as individuals.

C You can't believe everything you see. In our field, something that someone once told me, it doesn't matter who you are, where you are, as long as you're trying to be creative. Each individual's way of being creative is different—it could be something really small or really big, it doesn't matter, as long as for you you're being creative, and that is a positive thing.

What advice would you give to flute players about creativity?

C There's room for everyone. Everyone can be creative no matter what level, what sort of ability you've got, or what time you have, or what age you are, everyone can be creative and get pure enjoyment from playing the flute.

JP And that's 99.9999% recurring of people who own a flute. They're not going to be world class, lead orchestras, or make money making music, and those are the people we aim our podcast at.

Do you have any plans for the future of *Talking Flutes*?

C I haven't really thought too much about the future. I'm sort of rolling along in the bubble of it at the moment! One thing to say is that the listeners aren't always going to find all the podcasts of interest to them and that you can pick and choose. Sometimes [the episodes] are ideas for teaching, or for playing, so feel free to come in and out and take what's useful for you as an individual.

JP For me, I'd like to go more left-field—[...] to do a podcast in a wine bar with people! That's where you meet people in different situations. Clare is the focal point: that's why Clare is *Talking Flutes* and I'm the extra bit [laughs]. I'm the bit in between the big sponge—the little bit in the middle!

Is there anything you'd like your listeners to know about what it's like to host *Talking Flutes*?

C It's been incredibly enjoyable. The whole process. It was a project for me as a new way forward—a new path. It gave me a chance to think about flute when I thought I wouldn't be able

“ I'd like to do a podcast in a wine bar with people!



to think about or do anything with flute again. So, it has been tremendously important and a very constructive period of time. It's quite nice to put your ideas across to listeners! I hope that the people listening get as much out of it as we do.

JP Just hearing Clare speak about Ménière's very openly and seeing how she has come through this in the last 2 years with dignity—in silence actually because it's not only the fact she can't play—it's the tinnitus and all the other issues that it's brought up ... but more importantly keep her doing what she's doing. There's a place for every single musician, and that's probably something that we need to bring across in the coming year.

The *Talking Flutes* podcasts can be found on iTunes, Spotify, any other podcast providers or on the www.flute.podbean.com website where all the full catalogue of *Talking Flutes* is available to stream.

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Wilhelm Popp

by SABINE BAUMERT

The works of German composer Wilhelm Popp (1828–1902) have become increasingly popular since the early 2000s. Flute teachers, as well as their students, appreciate their beautiful melodies and their display of different musical characters within just a few bars. Combined with the fact that their difficulty is hardly ever more than intermediate, they have become a welcome addition to the repertoire for recitals and competitions. James J. Pellerite wrote in his *Handbook of Literature for the Flute* (Alfred Music, 3rd edition, 1988) about Popp's popular *Nightingale Serenade*: "It is challenging in all aspects of technique, flexibility of embouchure and an agile articulation".

With 526 compositions, Popp was a prolific writer. Ursula and Zeljko Pesek in their *Flötenmusik aus 3 Jahrhunderten* (Bärenreiter, 1993) compare him to his contemporary Carl Czerny, who wrote even more works for the piano: "In a way, he is the Czerny of the flute". Popp's works include original compositions, mainly for the flute with piano accompaniment, virtuoso Fantasies based on a given theme (see photo, opposite page, of the *Fantaisie Brillante on Themes from Il Trovatore*), and also chamber music for trios and quartets for flute, violin, cello and piano. Among his other works are teaching manuals and a *History of the Flute*. Like many other composing instrumentalists of his time he made many arrangements of repertoire for other instruments. He must have been quite familiar with Schumann's piano music and Mendelssohn's instrumental music, as he adapted them for flute duets or other combinations of instruments. He also arranged operas, symphonies, concertos and dances. There were many music publishers in Germany in the 19th century, and Popp published works with several of them. They catered for the needs of amateur musicians who wanted to perform in recitals at home (*Hauskonzerte*) or simply make music with their friends. Wilhelm Popp's works were ideal for that purpose because their piano parts are interesting without being too difficult. The excerpt from the *Il Trovatore Fantaisie* opposite shows that Popp had both instruments equally in mind.

It seems that Wilhelm Popp's main purpose in life was his music. We only know the most basic facts about his biography; one could say that a big part of his life is shrouded in mystery. German flute player Ute Widdermann, who did a lot of research on Popp, managed to find out quite a lot about the first half of his life, but hardly anything about the time from 1868 onwards. Even his date of death is uncertain. While many sources claimed that he died in 1903, Ute Widdermann found proof in an

obituary from Hamburg that he actually died there in 1902.

He was born in 1828 in Coburg, a small town in today's Bavaria. Schloss Rosenau near Coburg became famous as the birthplace of Queen Victoria's husband, Albert. The Royal couple became very popular during their frequent visits to the town. According to some sources, Queen Victoria was very fond of Coburg and even called Schloss Rosenau her 'second home'. There must have been quite a busy musical life at the Court during that time. Wilhelm Popp's father was church organist of the town and encouraged his son to take up musical studies at an early age. Wilhelm studied the flute with Kaspar Kummer, who worked as a flute player in the Court Orchestra from 1813. Louis Drouet, whose flute études, as well as Kummer's, are still being published today, became director of the Court Orchestra in 1840. Young Wilhelm must have made very good progress in his studies because he was appointed to the role of Assistant Flute Player in the Orchestra at the age of 13. Maybe because he began work as a professional musician so early, he never went to a conservatory, thus never attaining any kind of certificate or diploma. He got married in 1848 to Barbara Friederike Arnold. In the same year, his only child, a son, was born. Popp stayed in the Coburg Court Orchestra until 1867. In that year, he had the last of many disputes with the orchestra management. He had been asking for a salary rise on different occasions. At the beginning, he was quite successful, but later on, his pleas achieved little, partly because he hadn't had a professional musical education. On top of that, he had stayed on in St. Petersburg for four more weeks after a concert tour in 1867, even though he had been ordered to return immediately.

He eventually took his leave from the Coburg orchestra in 1868 and moved to Hamburg, where he became Principal Flute of the Philharmonic Orchestra. From 1877 onwards, according to Ute Widdermann's sources, he seems to have worked exclusively as a music teacher. The Hamburg Philharmonic Orchestra mentions somebody else as their Principal Flute at that time. After that, no further information about Popp could be found in the Hamburg city archives or elsewhere in Germany.

It may be of interest that Wilhelm Popp exchanged letters with Theobald Böhm in the 1860s when Böhm developed his new Böhm Flute. Popp was very much in favour of this instrument. His op. 358 contains "Studies for the transition from the old to the new system". Furthermore, he published the *Souvenir de Theobald Böhm* as his op. 434.

“ In a way, he is the Czerny of the flute.

Wilhelm Popp must have been quite popular during his lifetime and D. Ehrlich stated that he was “very well known in the musical world” in 1920 when his *History of the Flute* was published. It seems, however, that the composer and his works were forgotten later on.

There is a funny story from Austrian flute player Richard Müller-Dombois, from 1956. He remembered that he was asked to play a concert in Vienna in order to entertain refugees from Hungary who had to leave their country after the riots. The flute player wanted to play a Concerto by Mozart but it turned out that not even the library of the Austrian Broadcasting Company had a copy of that. However, they did have a copy of Popp’s *Swedish Concerto* in a version for two flutes, so they played that instead of the Mozart.

German publisher Wolfgang Kossack has published a lot of Popp’s works during the past two decades. At German Flute Festivals, his stall is always one of the most popular, and that must have already been the case in 2002 when Kossack presented his Popp edition at the Slovenian Flute Festival. He recounts that many enthusiasts asked him for a copy of Popp’s *Spanish Dance*. Kossack didn’t know anything about that piece but got into contact with Professor Jasenka Jelačić from Ljubljana who offered to send him her copy. It turned out that the copy in question was hand-written in parts. On top of that, Mrs. Jelačić included two other pieces, *Spanish Serenade* and the popular *Nightingale Serenade*. This piece had been published before, but Kossack put it together with the other two pieces as *A Popp Album*.

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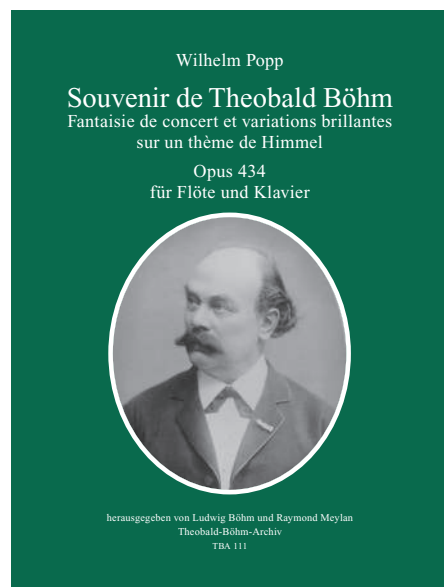
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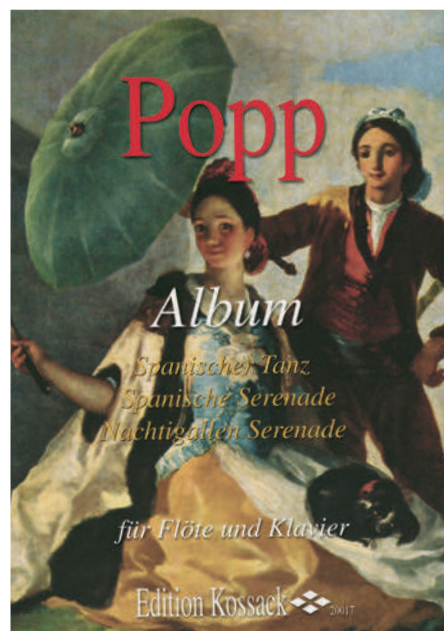
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The Reina Sofía School of Music: a factory of dreams

by ANA ESPADA

The Reina Sofía School of Music has been in the upper tier of the European music training institutions for many years, and yet, it aims higher: being the first choice of both students and teachers all around the world. The optimism with which the School faces this challenge fills its classes. The Flute Department has been producing great musicians for 11 years, thanks to its Professors, Jacques Zoon and Salvador Martínez.

AN INTERNATIONAL SCHOOL

Literally born in the garages of a few detached houses in Pozuelo de Alarcón in the outskirts of Madrid in 1991, the School moved to its current headquarters in 2008: a wonderful building designed by architect Miguel de Oriol located at the musical and institutional heart of Madrid, right next to the Royal Palace and the Teatro Real. It is a fully international school; its 150 students come from 30 different countries. This global nature is highlighted during its summer programme, the Santander Encounter of Music and Academia, where Reina Sofía School students join their peers from the leading European schools, after being selected by audition.

The School's success is a consequence of its pedagogical principles, which it has strongly followed since the first day. Professors and students are selected only by their musical merits; there is no other way into the School. In addition, Professors have total freedom to design their individual teaching curriculum, personalized depending on the needs of each student. Their relationship with the students is quite intense due to both the number of hours they dedicate to the classes and to the close mentorship they provide. Additionally, the School puts great importance on chamber music, orchestral training and to the stage, which is considered an extension of the classroom. The students are

constantly performing in demanding concerts: the School organizes more than 300 concerts for them in the most prestigious concert halls. And the last and most important principle: equal opportunities. All students enjoy tuition free and no one who is talented enough to get in is left out for economic reasons.

GREATLY PRESTIGIOUS MAESTROS

The Reina Sofía School of Music earned its prestige from very early on. It was born thanks to the impulse of its founder and president, Paloma O'Shea, as well as to the support of Her Majesty Queen Sofía and the participation of a group of exceptional musicians (Mstislav Rostropovich, Yehudi Menuhin, Alicia de Larrocha, and Zubin Mehta) who helped Mrs. O'Shea to design the School and recruit the faculty.



KIRILL BASHKIROV

Her Majesty Queen Sofía, Honorary President of the School, with Paloma O'Shea.



The Reina Sofia School of Music: building by architect Miguel de Oriol, at the Plaza de Oriente in Madrid.

MASTERCLASSES AT THE SCHOOL

Masterclasses are a key part of the pedagogical plan of the School as, in addition to the regular work with their teachers, our young musicians need to open their minds and discover new perspectives. After all, music is an art full of diverse aspects and its teaching can only be addressed with a plural approach.

Our Masterclasses programme is open to the public, so that they can get to know the School and its pedagogical offer of excellency.

DREAMS COME TRUE

In its 28-year history, more than 750 young and talented musicians from all over the world have seen their dreams come true. Some have won first prize in the most important competitions and succeed in the best orchestras of Spain and abroad. Others are teachers in the School itself or in other institutions and all of

them are living satisfying and creative lives in the world of music. Each year, more and more young musicians are achieving their dream of taking the happiness of music to a broader public.

OUR FLUTE CHAIR

Since the 2008–2009 academic year, the School has had a Flute Chair with Professors Jacques Zoon (The Netherlands) and Salvador Martínez (Spain). Among the students who studied in this chair are Rui Borges, who made his debut with Symphonisches Blasorchester Musikkorps der Bundeswehr (Germany 2009) playing Henk Badings' Concerto for Flute and Winds with Fernando Marinho as conductor; Irena Kavcic, Principal Flute of the RTV Symphony Orchestra in Slovenia; Tiago Meira, Principal Flute of the Brazilian Symphony Orchestra, and Ander Erburu at the Hong Kong Philharmonic Orchestra. P



A flute student with maestro Zoon.



Emmanuel Pahud during a masterclass at the Reina Sofia School of Music.

Performance and Anxiety:

simple steps for success

by XENIA PESTOVA BENNETT

Performance anxiety can arrive like an unwelcome guest, sneaking up on us unannounced. At other times, it remains inexplicably absent or lurks menacingly in the background. Symptoms vary, but many of us are likely to be familiar with this list: shaky hands, tunnel vision, dry mouth, rapid heartbeat and breathing, strange gastrointestinal activity (to say the least), cold and sweaty hands—the latter being the worst possible combination for a musician!



During my studies, there was a rumour circulating about one of my professors. Allegedly, this person requested to have a big plastic bucket placed at the back of the stage during a concert in case they suddenly had to evacuate their lunch. On one particularly memorable occasion several years ago, I felt so nauseous before a performance that I adopted this dubious safety-net approach myself (you will be relieved to hear that the dreaded expulsion did not happen). If only I had better tools and models to work with then! Unfortunately, performance anxiety was never really addressed by my teachers. I was simply told to practise more, to perform more, to get used to it. Stage fright was also a taboo topic amongst fellow musicians. We all struggled in silence while trying to come up with our own coping strategies.

“What we resist, persists”—the more I tried to push back uncomfortable racing thoughts and unpleasant sensations, the stronger they became. Years later after much research and

experimentation, I realised that we can take simple steps to help ourselves. I asked myself a question: what if instead of fighting anxiety, I work to accept and “befriend” it—could I learn something from the experience and treat it as a guide and a friend instead of an enemy? What is the message my anxiety is sending out over and over again? How can I take better care of myself before, during and after challenging situations?

This is the approach we take in introspective practices such as mindfulness and Alexander Technique or slow, deliberate physical work like Yin Yoga or Qi Gong: observing the breath, the body, sensations, thoughts, feelings, sounds. Instead of trying to change conditions and events, we see if it is possible to just let things be as they are—even if the breathing is rapid, the body trembles, our hands are cold, we are feeling apprehensive or negative. Noticing and holding what happens in a soft and open field of awareness while we continue with whatever we are doing (or not doing, if we are just sitting) can sometimes allow anxiety symptoms to come and go without lingering for as long as if we were to focus on them. However, it certainly doesn't come naturally, nor will it work like a magic pill. Like anything worth mastering, we have to practise.

I would like to share several interventions with you. Please experiment and then commit to those that resonate with you for a period of time, perhaps a month, and do the exercises on a regular basis—ideally every time you pick up your instrument so that you can then access the same approaches during an actual performance.

BEFORE PERFORMING

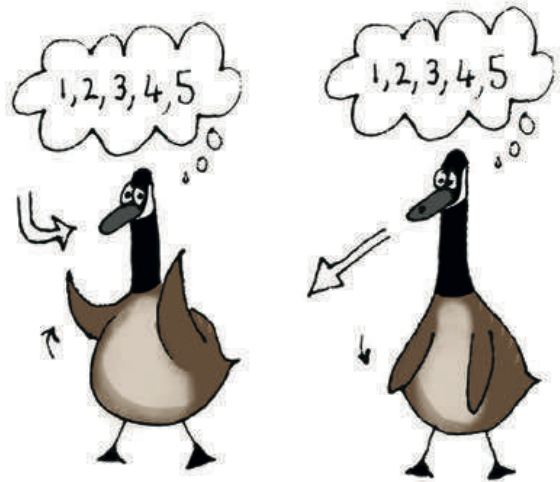


1 What do you do while you are waiting to play in front of people? Is your mind racing, getting caught up in worry loops? What if you were to take your attention out of these neural pathways and into the physical sensation of your body through movement? Try this Qi Gong exercise: stand (or sit) with your feet hip-width apart, release your arms down by your sides and allow them to swing forwards and backwards as you keep the knees soft, allowing them to spring up and down gently with the movement. Keep the breath flowing, do not try to “control” the pendulum-like movement of the arms. Let them be completely relaxed. Do this for a couple of minutes before coming to a stop.



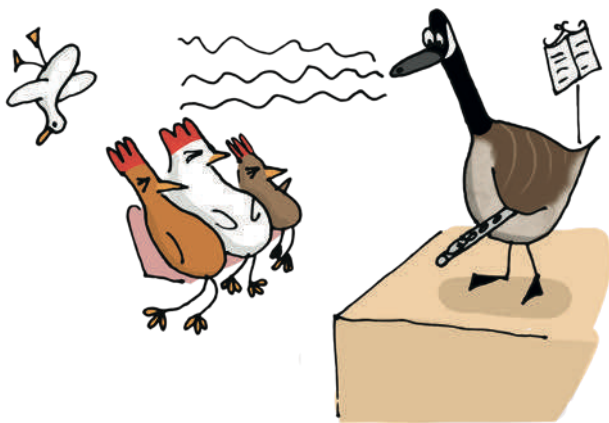
2 How about once you are out in front of people, do you take time to ground yourself before you play your first note? This “three grounds” exercise is adapted from the teachings of Yin Yoga and mindfulness master Sarah Powers. Check that your weight is equally distributed between the feet (or your sitting bones), notice the sensation of the ground, supporting you. Notice the grounding movement of the breath, just as it is, wherever you feel it most at that moment—our breath is always with us, for as long as we are alive. Lastly, place your attention into your centre of gravity, the steady presence of your lower belly, the “centre” of your being (this our vital energy centre, according to many martial arts traditions). Grounding in the belly momentarily takes us out of our customary head-centred orientation and connects us with the body. You can even place one hand softly on your lower belly to make that connection. Do this exercise for a few seconds every time before you make music on your own. Once it becomes comfortable and easy, you can take a moment to ground yourself before playing with others and performing as well. Nobody has to know you are doing it, it’s a perfect “secret weapon”.

“What if I treat anxiety as a guide and a friend instead of an enemy?”

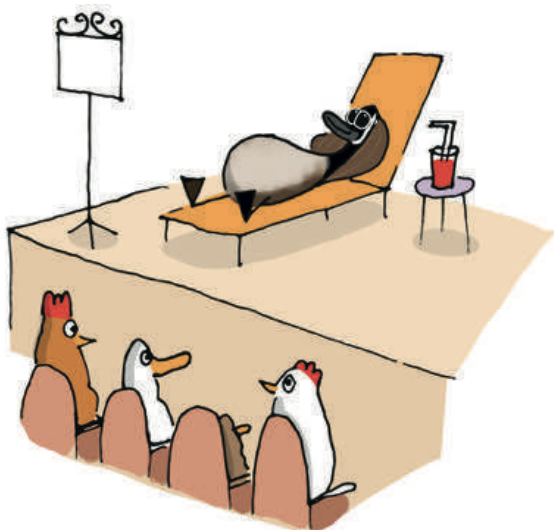


3 Another subtle exercise (which can also be done anywhere, at any time) is “Equal Parts Breath”. This is an ancient yogic practice. It can be done sitting or standing: I recommend using this as another check-in before you play on your own before taking it into more challenging situations. Notice the length of your inhale and exhale. Is one longer than the other, or are they approximately the same? Start slowing down your breath in a comfortable way (this can be tricky if the heart rate is up, but it is possible!). Work to gradually make both the inhale and the exhale approximately the same length. Try counting to about 5 or 6 seconds. You can also combine this with movement and add a Qi Gong exercise to your slow rhythmic breathing while you wait backstage: standing with your feet hip-width apart and softening the knees, inhale while raising your arms with the palms facing up and elbows soft to about chest height. Exhale as you lower the arms with the palms facing down as if pushing down coffee grinds in a percolator. Do this for a few rounds in order to start feeling the benefits. »

DURING THE PERFORMANCE



4 When we feel rushed or stressed, the “fight or flight” response of our sympathetic nervous system can take over and make us overemphasise the inhale (or even hold our breath). Remember to exhale fully. The exhale is associated with the parasympathetic “rest and digest” branch of the nervous system, so see if you can take the time you need between pieces / phrases to really empty your lungs fully of all old, stale air. This will make the subsequent inhale easier and you won’t feel like you are fighting or gasping for breath.



5 Slow down—do everything deliberately slower than you think you should, as if you are looking through a magnifying glass and objects become bigger! As our heart rate rises during the sympathetic nervous system response, we tend to rush. Take extra time between pieces and movements, before you start, as you take your bow. Play a little slower than what feels appropriate in that moment—most likely, you will take just the right tempo this way instead of starting too fast and compromising your performance.

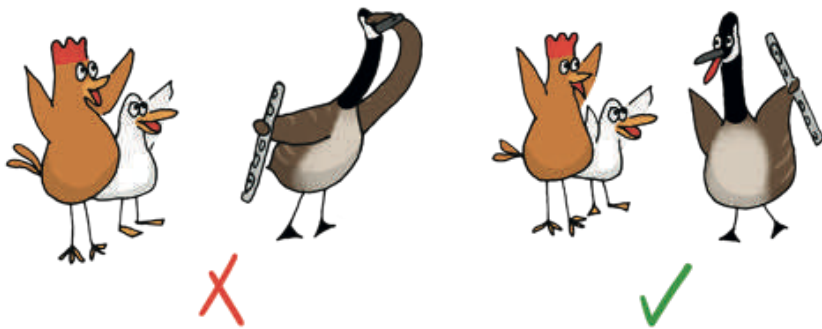


6 Experiment with widening your focus of awareness. Notice your peripheral vision and see how softening and relaxing your gaze in this way can make it easier to read music, seeing what is coming (as opposed to a narrow “tunnel vision” focus, trying to “grab” each note as you pass it, which actually slows down reading). Become aware of sensations in the body, sounds around you, thoughts and feelings when you have a moment (before playing / between movements / during long rests). Instead of focussing on worry, fear or unpleasant thoughts and feelings, we can notice what else is going on in and around us, softening and widening the “lens” of experience. Practise this as a mini-mindfulness exercise on a regular basis as you go through your day to make it feel familiar before incorporating it into performance. You can even set an alarm to remind you to stop and “take stock” in this way at certain times such as breaks from work.

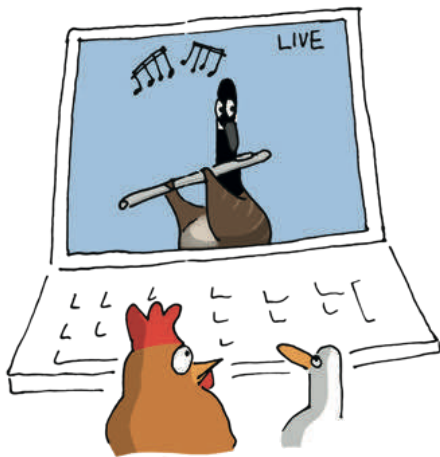


7 When we practise, we look back. We are continuously evaluating how things are going and what we need to do to fix mistakes. When we perform, we look forward to what’s coming instead. Leave analysis to another time, become a Zen master, listen to the music you are making as it happens and look ahead. One of my performer colleagues pictures an imaginary pint of beer on the last page of the music to give them something to look forward to. While I don’t necessarily advocate for beer, it’s nice to think of a lovely treat you can give yourself to congratulate yourself on rising up to the challenge. What will it be for you? Look forwards, not backwards.

AFTER PERFORMING



- 8 Do you habitually tell yourself that you played badly? Listeners who congratulate and thank you afterwards most likely don't share that view. In fact, they certainly did not notice all the mistakes that you are aware of. Take time to offer yourself some kindness and reassurance instead. It can make your audience feel demoralised if they are enthusiastic about your performance and you greet them with a frown, acting apologetic. Forget modesty: smile and accept compliments graciously—even if you have to “fake it until you make it”!



- 9 Plan and look forward to your next performance. Can you organise a Zoom or Skype recital for friends and family? What about your colleagues? Members of your flute choir? Take advantage of the situation to create new performance opportunities. How about an online mini-tour, where you play the same little programme or piece to a few different people on several occasions? I find that playing the same pieces multiple times really helps them settle and grow. Exposure therapy can in itself be a wonder cure for performance anxiety, so I always try to arrange not one, but many informal run-through opportunities of the same repertoire before I play it “for real”.

These simple interventions have been of help in my own practice as well as the work of my students. I invite you to come to these exercises with an open and playful mindset, not setting up expectations, but seeing what happens and looking at your experience with fresh eyes. While I can tell you right now that it will not be possible to “eradicate” performance anxiety, you will certainly start noticing ways in which it is helpful to your playing while learning about yourself in the process. Performing music for other people is a wonderful and brave thing to do, it takes us out of our comfort zone and encourages us to grow as musicians and human beings. Go ahead and take some new steps—you might even become friends with your unwelcome guest in the process.

FURTHER RESOURCES

- **XENIA PESTOVA BENNETT**

<http://www.xeniapestovabennett.com>

- **SARAH POWERS**

<https://sarahpowers.com/sp/>

- **HARA HEALTH EXERCISES**

<http://www.harahealthexercises.com/fighting-with-hara/>

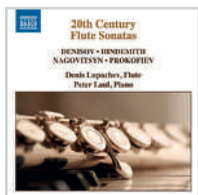


- **DR XENIA PESTOVA BENNETT** is a concert pianist, composer, yoga instructor and performance coach. You can sign up to access her free video interventions for anxiety management here (scroll to the bottom of the page for the free version): www.xeniapestovabennett.com/wellness

Message from Xenia: Do you feel held back by stage fright? Perhaps you'd like to perform for friends and family or get more confident on the stage. I am doing some research and would love to hear from you. If you are a non-professional musician with experience of performance anxiety and can volunteer 15 minutes of your time for a quick phone chat, please drop me a line on mail@xeniapestovabennett.com. Thank you!

reviews

recordings



20TH CENTURY FLUTE SONATAS

DENIS LUPACHEV, FLUTE
PETER LAUL, PIANO
Naxos © 2020

Denis Lupachev is Principal flute player of the Mariinsky Theatre Orchestra. His new album of 20th Century Sonatas contains two well-known favourites in the Hindemith and Prokofiev sonatas, alongside two shorter, one-movement works by Russian composers Denisov and Nagovitsyn.

Lupachev's technical brilliance is showcased immediately in the Hindemith, with exceptionally precise articulation and expressive phrasing full of surprising nuances highlighted in the outer movements. The second movement is particularly beautiful with long, singing lines; however, the *forte* in the opening gesture almost reveals Lupachev's resonant top register too early, somewhat reducing the impact of the movement's climax, which he plays with an almost heartbreaking quality.

The 1962 Flute Sonata by Nagovitsyn continues to highlight the wide range of Lupachev's expression from its melancholic opening to spritely playful *allegro* sections. The short closing section brings the piece to a place of quiet reflection and it is here that we hear some of the best and most impressive lyrical playing on the album as Lupachev takes a melody that is barely a minute long and squeezes as much emotion out of each interval as possible.

Denisov's Flute Sonata, written in 1960, has been a personal favourite of mine for several years and Lupachev provides a great recording of this gem in the repertoire which will serve as an excellent introduction for those that may not know of it. The opening spans the whole compass of the instrument and each register is beautifully controlled with an exploration of different timbres. The stand-out moment of this work is definitely Lupachev's glorious bottom register which he makes seem effortless and powerful, with incredible attacks. The closing of the Denisov is one of the most magical moments as the flautist explores the low register gesture that has carried throughout the work. Totally introspective over a repeating chord that finally allows the work to settle harmonically, the flute breaks down the melodic gesture to two notes as it dies away.

Of course, the album closes off with the powerful and boisterous Prokofiev Sonata which takes all of what has been heard in Lupachev's playing to this point and cranks it up a notch. Despite being a well-known work, Lupachev's performance manages to bring something new in his nuanced interpretation and there's not a moment where he sounds anything but relaxed

and completely in control. A show-stopping piece for any flute player, Lupachev's performance of this iconic work perfectly shows his artistry in subtle choices, power, and fragility.

Throughout the album, Lupachev is supported magnificently by pianist Peter Laul, whose impressive playing shines through in his many solo moments. He undoubtedly feels like a duo partner throughout all the technically demanding works.

GAVIN STEWART



COMING UP FOR AIR

KATHRYN WILLIAMS, FLUTE
HCR © 2019

This concept album stems from Williams' struggles with chronic respiratory conditions and recovery from a sinus operation in 2016. Williams asks one simple question of her collaborators: what can be communicated in a single breath? The 40 tracks presented offer different responses to such an unusual prompt and range from 5 seconds to 5 minutes in duration, through the use of flutes and 'objects' (which include fifes, kazoos, bowls of water, and an inhaler).

The tracks are not limited to simple melodic phrases, and some surprisingly interesting sounds are created, especially inside the instrument, as on Megan Grace Beugger's *Asthmatic inhalation & exhalation* where the inhalation is rapid through the flute and coloured with pitch by moving fingers, and the exhalation is a series of short outbursts into the instrument, seemingly through puckered lips. Some composers certainly got creative in the use of the one breath concept, through the use of multitracking, and these works provide moments of polyphony and interest. There are also tracks that incorporate fixed media, including pre-recordings of Williams' voice.

DOOO by Cee Haines is a stand-out track for me, with its live electronic manipulation of the flute creating twenty-five seconds that would not be out of place in an EDM track. This track also highlights one of only a couple of negative aspects of the album; sometimes you are left wanting more. The sounds created in *DOOO* are screaming to be developed and used in a longer work that would truly add something new and interesting to the flute repertoire.

My only other negative point for this album is that although there are some amazing and interesting sounds, especially those picked up from inside the instrument, they do begin to reappear

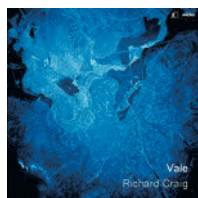


in several of the tracks and, due to the short nature of the works, become dominant when listening to the album as a whole.

Coming up for Air is an incredibly personal project and this is highlighted in *Memento for Kathryn (and being able to hold that forever)* by Mark Dyer, which takes recordings of Williams talking about her struggles with her breathing and about the challenge of having to perform the opening solo of Debussy's *L'après-midi* in one breath. The opening gesture of the Debussy solo is then heard as air sounds that begin to die toward the end of the phrase, but Williams fights on to finish. This track feels like the heart of the album, and it is no surprise that it sits around halfway through the track list.

The tracks on this album introduce short snippets of the possible soundworlds the flute can inhabit. I have sat down to figure out how to recreate some of these sounds, an endeavour that flute-playing listeners may find enlightening. Williams' breath control is certainly the star of the album and I often found myself trying to figure out if a sound was made on an inhale or an exhale. Overall an interesting, though somewhat repetitive and disjointed, listening experience that will certainly get you asking, 'how did she do that?'

GAVIN STEWART



VALE
RICHARD CRAIG, FLUTE
Métier © 2017

Richard Craig's CD of world premiere recordings explores the fringes of contemporary composition for flute. Across the album's six tracks Craig's fearsome technique is showcased through explicit and subtle techniques. The atmospheric opener, Evan Johnson's *émoi* for solo bass flute begins with silence and a whistle, instantly signalling that this album goes beyond flute playing and asks much more of the performer.

There are three solo works on the album, *émoi* (2010) Richard Barrett's *Vale* (2006–12), and Brice Pauset's *Eurydice* (1998). All three explore the avant-garde flute playing that Craig specialises in with intricate combinations of techniques such as the bisbigliando and microtonal segments in *émoi* and fast transitions from one sound to the next. Despite the exceptional technical demands on the performer, Craig succeeds in bringing across the melodic content, never becoming bogged down in a sea of extended technique. The performer's body is central to Johnson's

work, with sounds created by the mouth such as clicking, whistling, and gulping forming an interesting layer and bridging the gap between musician and instrument. Pauset's *Eurydice* continues to explore delicate timbres through longer melodic phrases which Craig sculpts beautifully. The quiet nature of this work is a challenge in itself and Craig keeps the dynamics exceptionally soft with a strong resonance; no easy feat especially when working with microtonality and alternative fingerings.

Barrett's incredible tour-de-force, *Vale*, is exceptionally complex for both performer and listener, with the separation of fingering and articulation creating a phase-like glissando effect and microtonal inflections. A score of *Vale* is available on the composer's website, and I would recommend following it whilst listening for the second time to grasp an understanding of how the complex sonorities are created.

The remainder of the album features small chamber works. In Fabrice Fitch's *Agricola IX* (2013), a string trio provides a resonating space for lyrical, microtonal lines as they pick out notes from the flute part and create shimmering drones through differing levels of *sul ponticello*. Undoubtedly a meditative work, it grows as the harmonies created by the strings develop, creating a new space for the flute to explore. Craig is joined by Soprano Cora Schmeiser for Esaias Järnegard's *Psalm* (2011) for voice and contrabass flute, and John Croft's *Deux méditations d'une furie* (2011–13) for soprano and bass flute. *Psalm* continues the use of extra-musical sounds created by the voice as it explores phonetics and other vocal outbursts as the voice struggles to form words and a melodic line. The use of contrabass flute in this work allows for creative reactions from such gestures by the flautist as the large flute acts a resonator for their breathing, voice, and percussive formations. *Deux méditations d'une furie* explores bass flute multiphonics, allowing the creation of three-part harmony between the flute and singer. The singer often finds themselves nestled within a wide multiphonic, creating an interesting timbre. Silence is a feature of this work and is exquisitely crafted into the flow of melodic gestures as they build.

Undoubtedly an album for those that crave something new, this recording is also accessible for new listeners to the avant garde flute repertoire due to its general spaciousness and contemporary lyricism.

GAVIN STEWART





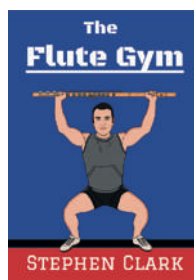
POPPER arr. **MATHIAS VON
BRENNENDORFF**
18 ETÜDEN
HH Musikverlag © 2017

These 18 studies are taken from Popper's 40 Etudes for solo cello, op. 73, called the *High School of Cello Playing*. Popper was a successful and well-respected cellist who was born in Prague in 1843. His career included playing chamber music with Brahms and performing as soloist with the Berlin Philharmonic. His compositions were predominantly for cello and written to exploit the instrument's inherent characteristics.

Certain aspects of these studies, such as wide leaps, continuous lines without obvious breathing places and the use of a wide pitch range are particularly challenging on the flute; it is particularly for this reason that they are useful. It is unlikely that a composer writing specifically for the flute would use the instrument in this way, so these transcriptions provide an opportunity to focus on these skills. Many of the studies have a *moto perpetuo* feel, which often soar into the extreme high register (top Ds make a regular appearance and there is even the occasional E). If a constant pulse is maintained this is a good way to develop agility and confidence in the high register, although one must be careful to avoid fatigue. Some of the etudes feature repeated dotted rhythms, while others make use of slurred pairs in different ways, both of which make for excellent articulation practice.

Popper's Romantic style has some moments of interesting harmony and each of the studies has some melodic interest to bring out amongst the technical challenge. Worth exploring for advanced players.

CARLA REES



STEPHEN CLARK
THE FLUTE GYM
Voyage ©2020

This new book on the fundamentals of flute playing, written by Stephen Clark, is an essential item for any flute player's library. The ten chapters cover all the topics one might expect in a book of this kind, such as warming up, projection, breathing, tone quality, finger technique, articulation and support. While these areas of playing have been covered many times before, I was particularly impressed by the clarity of the explanations for each chapter, first demystifying each concept in an easy to understand and succinct way, and then explaining what to do in each of the exercises. The language used is personal and at times anecdotal, giving the feel of an energetic private lesson rather than a stale text book. This is one of the features of the book that I think makes it ideal for amateurs without access to a teacher, or for younger students who need solid advice to rely on between lessons. Clark's understanding of each of the concepts is spot on, and I have no doubt that for many students, his explanations might provide some 'lightbulb' moments.

The exercises are sometimes variations of what can be found elsewhere, but once again have a fresh, personal feel and students are invited to use them as a basis for their own variations to enable them to focus on individual goals. There are also some less common ideas presented, such as the 'pe' articulation inspired by Philippe Bernold, and using 'split' notes to help gain control of high register quiet playing (this exercise would also lead in very well to a development of control in multiphonics playing). Intonation exercises are provided to be played with a drone, to help gain an awareness of intervals and develop critical listening skills.

I have one small niggle regarding the typesetting of some of the music notation; spacings are sometimes cramped (especially in the chromatic scales) and there are occasional moments where notational conventions aren't adhered to. These could be easily fixed for a second edition, however, and don't detract in any way from the quality of the material.

In addition to the usual topics, quick guides are provided for singing and playing, as well as harmonics, and these techniques are brought into the exercises, demonstrating how extended techniques can be used to enhance standard flute playing. These techniques are no longer novelties; they hold a common place in the repertoire, and their integration here helps to break down the perceived challenges of these techniques, as well as providing clear explanations of how and why they are useful.

educational

The book ends with four 'Final Thoughts'; these are short articles on playing studies, dealing with performance anxiety, playing from memory and choosing the right flute. Each draws on Clark's personal experiences and I found his willingness to reveal his struggles, perceived weaknesses and his battle to overcome them, to be both touching and inspiring. We operate in an industry where performers are expected to be almost super-human, never showing weakness or making mistakes. Clark's personal approach here helps to connect with the human side of playing music and explores some of the realities and pressures of performance. This is a courageous move, which I applaud wholeheartedly.

While the cover image might not be to everyone's tastes, I hope it will help to appeal to a younger generation of flute players, especially undergraduate students who might not yet be in a habitual routine of technique practice. For older players, take the cover with the light-heartedness that it intends, and don't be fooled by the apparent frivolity; there is a lot of very serious material in this book which shouldn't be ignored.

CARLA REES



HENRIK WIESE (ed.)
THE FLUTE AUDITION
 Universal Edition © 2017

Compiled by Henrik Wiese for his students at the Mozarteum in Salzburg, this single volume is a treasure trove of orchestral extracts for the flute. The chosen extracts are based on requirements for contemporary orchestral auditions, gathering data from a range of sources. Composers are listed in alphabetical order, making the book easy to navigate, and each extract is numbered. The extracts were also prepared with reference to the sources, with errors corrected and a practical range of metronome marks provided. Critical notes are provided for those interested in exploring the differences between editions, as well as a chronological list of extracts for contextual knowledge and suggestions for helpful alternative fingerings. The music is well presented, with carefully considered page turns, and the range of extracts provided makes this an ideal resource for students and amateur orchestral players keen to learn the repertoire, as well as for its intended purpose of audition preparation. While there are several books of orchestral extracts currently on the market, and this lacks the comprehensive approach of the two volumes of Wye (or the previously available nine volumes of Wummer), this is an excellent selection which is ideal for its purpose. Recommended.

CARLA REES



SANDRA ENGELHARDT
COLORS & MOODS VOLUMES 1-3
 Breitkopf & Härtel © 2017

In each of the three volumes, the ten short diverse characterful pieces fit the description 'Colorful Playalongs'. The books are very clearly set out with a colourful cover and playalong CD containing each of the tracks with the flute, and then without. The accompaniments are fun and use varied instruments and percussion which can serve as a "training and playing partner". Some are flute duets, others are for solo flute, suitable for a group lesson or simply playing one of the solo parts along with the accompanying track. Volume 1 would roughly suit Grade 1 students, and then 2 for Grade 2 and 3 for Grade 3, although none appear on the syllabi, so this could be used as an additional tool for the student. The main benefit is the young flautist can get used to playing along with a track and keeping to the beat while having fun with some imaginative melodies, and playable without too much effort. However, they do progress in terms of difficulty, bringing in more notes and rhythmic patterns to allow focus on these different aspects to increase technique as well as expression and musicality and getting used to playing and keeping time with an accompaniment. There's an introduction to each piece making coming in easy and with the catchy foot-tapping rhythms they get you in a good mood before you've played a note! The styles vary and are true to their titles, including a *Salsa*, *Minstrel's Dance*, *Irish Dance* and *Flamenco* to name a few. Highly recommended as something different for some fun.

RACHEL SMITH

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solo flute



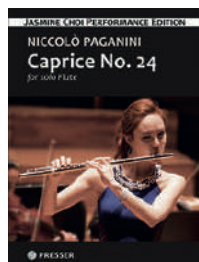
VARIOUS MASTERPIECES FOR SOLO FLUTE (REVISED EDITION) Ongaku No Tomo Edition © 2017

This is a collection of 31 works for solo flute spanning the history of the instrument. Many of the works included are also to be found in other, similar collections, but they represent the ‘classics’ of the repertoire that belong in every serious flute player’s library. These works include *Ecos* by Hotteterre, a selection of Telemann Fantasias, the solo sonatas by JS and CPE Bach, one of the Kuhlau Fantasias, *Syrinx*, the Karg-Elert Chaconne, and seminal works from the Twentieth Century by Varèse, Berio, Hindemith, Honegger and Fukushima. There are also some surprising, and very welcome, additions, in the form of Rousseau’s *Le Printemps de Vivaldi*, short pieces by Koechlin and Nielsen, Ruth Crawford-Seeger’s *Diaphonic Suite No. 1* and Dohnányi’s Passacaglia. This is a remarkable collection of works, presented beautifully with fold-out pages to avoid page turns.

This edition has been revised by Takaaki Horiuchi to take into account many different sources and to update the original editions to reflect knowledge which has since come to light. The changes are clearly annotated, and a list of sources is provided, maintaining a welcome scholarly approach.

This book provides an excellent introduction to the flute’s solo repertoire in one volume, making it a perfect gift for graduating students, as well as being an essential item in any flute player’s music library.

CARLA REES



PAGANINI ed. JASMINE CHOI CAPRICE No. 24 Presser © 2020

This is the latest transcription by Jasmine Choi of Paganini’s 24th Caprice, as part of the *Jasmine Choi Performance Edition*, which features transcriptions that Choi has recorded on YouTube. Her virtuosic recording of this piece went viral back in 2011.

Paganini’s Caprices, originally for violin, pose many difficult technical challenges on any instrument, but also provide a great deal of musical variety. The 24th Caprice is the most famous of the set, where the well-known theme has been used by many composers for their own sets of variations. At first glance,

- Choi’s arrangement of the caprice doesn’t seem to deviate that much from the original violin version and is quite similar to the arrangement by Herman/Wummer, particularly in the treatment of the theme and variations 1–5. For example, the theme and second variation are both an octave higher than the original. This works, given that the flute projects clearly in the upper register, but since all the other variations have a higher tessitura, it might make a welcome contrast to have the theme and second variation in its original octave, exposing a different colour in the low register of the flute, especially since it is marked *piano* (Choi marks the theme *mezzo forte*). Choi opts for grace note octaves in the third variation, a classic way to negotiate double octaves. Personally, I prefer the use of harmonics in Marina Piccinini’s version, giving the effect of octaves whilst demonstrating an effective extended technique and different colour.

Variation 6 poses the biggest challenge for transcribers, since the original has cascades of double-stopped thirds. In Choi’s version, she has added some mordents and trills, which appear in other flute arrangements, as well as two tremolos. I would like to see the whole variation expose the tremolo effect a bit more. Piccinini offers a flutter-tongued alternative in her transcription, which also works well.

The most unique part of Choi’s arrangement can be seen in the ninth Variation, where she employs the use of tongue slaps, representing a violin’s left-hand pizzicato. These provide tonal variety, but are written on every note. It might work even better if the pattern that Paganini uses is followed (combining *arco* and pizzicato), by alternating tongue slaps and normal staccato.

The music is well presented, although the words “Theme” and “Finale” are missing from the score. Overall, a nice arrangement that represents how Jasmine Choi herself plays the piece. It is also great to use for recitals where one doesn’t need the whole book of Caprices.

RODERICK SEED



CHIHARU WAKABAYASHI UTU-URKLANG I Ongaku No Tomo Edition © 2011

This deceptively complex work for solo flute is, in essence, a meditation on the note D; a pitch with great importance in traditional Japanese music as it symbolises the centre of the universe. References to traditional Japanese music are prevalent within this work, concepts such as *Ma* (roughly translating to ‘gap’ or ‘pause’) are seen in the dramatic ‘freezes’ that open, close, and are spread throughout the piece; a conscious use of extraneous noise to explore timbres like *Sawari* on a biwa or the vast tone colours of a shakuhachi; and a reference to the early meditative uses of flutes in Japan in *Suizen* (“blowing Zen”) in the prevalence of audible controlled breathing. With this amount of cultural significance built into *Utu-Urklang I*, a recognition of the sonic inspirations is of utmost importance when studying the piece.

The work is demanding on the performer, requiring a multitude of techniques that are far removed from conventional playing practices, and a number of parameters, such as the angle of the headjoint and the amount of embouchure hole that is to be covered, are controlled. Despite the meditative nature, rhythms are notated and a mix of notation methods are used, including multiple 'levels' of the score where pitches, rhythm, timbre, and voice are all at one point or another given their own level. Despite the technical demands, a convincing performance will appear almost improvised and introspective and the pitch D is explored through a series of techniques.

Utu-Urklang I would be a great piece for those flautists who have enjoyed the works of Takemitsu or Fukushima and want to further explore that soundworld. A solid grasp of multiphonics, harmonics, and whistle tones is required and the ability to execute those subtly is tested. Overall, an incredibly evocative piece, similar in many ways to Hosokawa's *Sen I* but on a slightly smaller scale, that challenges the player to reassess their relationship with their instrument and discover new sounds and means of expression.

GAVIN STEWART



LJUBICA MARIĆ
SONG FOR THE FLUTE
Furore © 2010

Serbian composer Ljubica Marić composed this work for solo flute in 1976, and after being premiered in London by flautist Anna Pope, the piece was subsequently lost until after the composer's death in 2009. The piece has an improvisatory quality and was also influenced by the composer's work on Byzantine church music around the time of composition, containing some short fragments of ancient melodies.

This piece is brief, barely a few minutes long, and its rhapsodic structure is characteristic of an improvisation. In spite of its brevity, the piece contains a wide expressive range; the melody has a chant-like, vocal, quality throughout, at times declamatory and intense, while at others being stiller and more gentle. Often these contrasts can occur within the same phrase, although more broadly there is the sense of the music building in intensity and dynamic throughout, before a final *morendo* phrase.

Technically speaking, the slow tempo and fairly limited range makes this suitable for intermediate to more advanced players, but the most successful performances would require a wide dynamic range for the greatest expressive effect. Although there is no call for any contemporary techniques, players unaccustomed to playing later 20th century music might find this takes them a while to get into, but the end result is worth it. This is an interesting piece and well worth a go for anyone looking to broaden their playing into more modern styles, as well as more experienced players.

LAURA BEARDSMORE

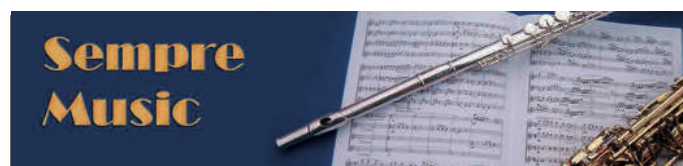


DANIELE VENTURI
TROI TRÈS TRISTE (2007)
Sconfinate © 2011

This short piece explores a lot of subtleties in timbre through a range of techniques including harmonics, singing and playing, and air sounds. With almost every note in the piece requiring some attention to at least one aspect of sound, be that a specific vibrato speed, or trilling speed, there is a lot of information on the page. Venturi clearly explains all the instructions in the pre-score and they are very clear on the page once you do a little translation from Italian. This is an ideal piece for those looking to explore interesting timbres on the flute and isn't overly challenging. This piece will allow the player to really work on their expression in quiet dynamics, where the piece spends most of its time. Some techniques feel like they could be pushed further to dive deeper into timbral nuance, however as a gateway into this sphere of timbral and spectral composition, *Trois très triste* would certainly open up aspects of a performers playing that can be taken on to more demanding works.

GAVIN STEWART

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NIKOLAI KAPUSTIN
FLUTE SONATA op. 125
Schott © 2019

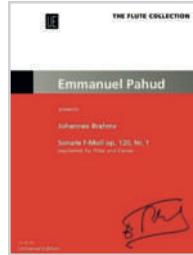
Written for Immanuel Davies in 2004, this four-movement sonata is a substantial work lasting around 20 minutes. Drawing heavily on Jazz influences, the music is chromatic and melodic, often featuring bouncing rhythms, triplets and grace notes. This edition from Schott is described as the 'Authorized Edition'; I understand an earlier Russian edition is also available.

Born in Ukraine, Kapustin's career has focused around playing jazz piano in Russia, and as one might perhaps expect with this background, the piano part is an equal voice with the flute, and presents a number of technical challenges. This is an advanced work for both players, and would be a suitable choice for a major work in a diploma or public recital programme.

Each of the movements displays a sense of energy and technical prowess. The *Allegretto* first movement begins with a piano introduction, and the flute joins with a rhythmically energetic and twisting melodic line, which spans across the range of the instrument with a sense of agility and flexibility.

The second movement is calmer and more sultry in tone, opening with an evocative flute cadenza before a more energetic mood re-emerges. The third movement takes on the mood of a scherzo; it is playful and retains a quasi-improvisatory feel in the melodic writing. An enjoyable sense of dialogue emerges with accents and imitations between the piano and flute. This is reflected in the call-and-response style opening of the final movement, before the main melodic material begins. This movement feels darker and more held back, but there are moments which recall the earlier material of the work. The tone lightens as the music continues, leading us to an exciting and driving conclusion.

CARLA REES



JOHANNES BRAHMS
arr. **EMMANUEL PAHUD**
SONATA IN F MINOR op. 120 No. 1
Universal Edition © 2019

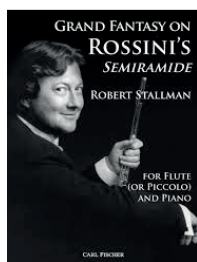
This arrangement forms part of Emmanuel Pahud's collection of major concert works in new versions for the flute, in partnership with Universal Edition. Brahms' two op. 120 sonatas were originally written for clarinet and piano in 1894, and were shortly followed by versions for viola and, later violin. With so many extant versions available, it is perhaps inevitable that an arrangement for flute might also appear.

This beautifully laid out edition presents the first of the two sonatas, which has four movements and lasts around twenty minutes. The flute part often resides in the lower registers, as one might expect with music originally for clarinet or viola, providing a welcome opportunity for tone development. Brahms' compositional style is at times complex in terms of the phrase structure, with characteristic shifts of emphasis as the music floats across barlines. Since the flute has comparatively little in terms of large-form Romantic sonatas, this transcription also gives a valuable opportunity to explore the musical aspects of the Romantic style in some detail. A further possible consideration and area of exploration for flute players taking on this work is the difference in approach regarding the use of vibrato between clarinet and flute.

The warm first movement, marked *Allegro appassionato*, makes use of the richness of the minor key and is structured in sonata form. The main theme has a waltz-like feel, albeit in a sorrowful mood. The *Andante un poco Adagio* slow movement is one of the most well-known and expressive melodies in the clarinet's repertoire, and lends itself well to the rich tone of the flute. The waltz feel returns in the third movement, this time in a more scherzo-like transformation, while the triumphant finale is in a rondo form and rounds the sonata off in a buoyant major key.

This is one of the core works of the clarinet repertoire, and as such may raise a few eyebrows from purists when performed on flute; however, arrangement and transcription is a well-developed artform, and when handled skillfully, as this edition is, pieces can take on a new life within the repertoire of another instrument. Brahms' material adapts well to the flute and this substantial work helps us to fill a gap in the repertoire. Worth exploring.

CARLA REES



ROBERT STALLMAN
GRAND FANTASY ON
ROSSINI'S SEMIRAMIDE
 Carl Fischer © 2019

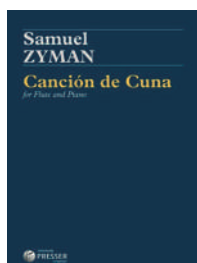
Robert Stallman, the esteemed flute player and arranger who passed away in 2019, spent a year living in Italy at the age of seven. His love of opera remained for his entire career, which included a decade as first substitute flute at the Metropolitan Opera.

This fantasy is based on thematic material from Rossini's *Semiramide*, an Italian *opera seria* which is full of bravura and moments of virtuosity. The well-known flute extracts all make an appearance, alongside more lyrical moments which allow the player to show a more expressive side. Several short and well-constructed cadenzas appear, allowing further moments of virtuoso display. The piano has a largely accompanimental role, but there are a few exposed moments, especially in introductions and codas.

Despite the fast-moving nature of some of the melodies, the piece is not enormously difficult (the hardest passage is the well-known orchestral solo that appears often in extract books) and could be tackled by advanced students and experienced amateurs. The piece is constructed well, and has a logical sense of form which is akin to the typical Romantic fantasy. As such, it demonstrates Stallman's mastery of musical understanding, as well as his affinity for both the flute and opera.

Stallman composed the fantasy in September 2018 as a wedding anniversary gift to his wife, Hannah. It encapsulates a sense of playfulness and would serve as an excellent encore piece. Recommended.

CARLA REES



SAMUEL ZYMAN
CANCIÓN DE CUNA
 Presser © 2019

Commissioned by American flute player Cindy Anne Broz as a tribute to her late mother, the title of this work translates from Spanish as 'lullaby'. This piece for flute and piano is inspired by the lullabies the composer heard as a child and has a Mexican feeling throughout.

The work opens with a beautiful, cantabile melody in the flute; a lullaby theme that returns several times throughout the work. This is characterised by brief demisemiquaver runs, which help lend this melody its Mexican feel; the accompaniment comprises open fifths which help to give a sense of simplicity and

primitiveness, evoking childhood. Later, the melody reappears shared between the two instruments, before a *più mosso* section provides a more rhythmic and lively contrast. This is more dance-like, but the prevailing minor key maintains a sense of melancholy. Musically, the flute part here is largely doubled in unison with the piano, although a syncopated figure in the accompaniment also provides a bit of additional rhythmic interest.

A brief reprise of the opening melody, this time in a different key and with a slightly sparser chordal accompaniment follows before the music returns to the *più mosso* tempo. A driving triplet section might have more impact if played a little quicker than the marked tempo (88 crotchet beats per minute), if the player is able. The piece concludes with a return to the initial tempo and lullaby melody.

The two main sections of this piece recur several times with little variation on each, and without an expressive performance might be in danger of sounding repetitive. Perhaps though, this is part of the work's programmatic design: a recurring lullaby from childhood. Nevertheless, this piece is likely to be popular with higher level players looking for a piece that is enjoyable and accessible to play. Zyman's melodic writing is pleasing to the ear and lends itself to expressive playing, and as such this is likely to prove as popular with audiences as with flautists.

LAURA BEARDSMORE



PAOLO TABALLIONE
FANTASIA SU LA TRAVIATA DI
GIUSEPPE VERDI
 Riverberi Sonori ©2017

Continuing the Romantic tradition of fantasias on well-known operas, Taballione's music is based on Verdi's *La Traviata*, which was first performed in 1853. The 'big tunes' have since become known the world over, making the opera an ideal candidate for the fantasia treatment (and indeed, a number of flute works already exist based on this work).

Taballione's version, which draws on earlier fantasias by Bazzini and Génin as well as incorporating new, original material, allows for plenty of opportunity to play the 'big tunes' as well as to demonstrate technical skill in fast moving passages. Although virtuosic in character, the music is not particularly difficult, making it potentially an ideal piece for light relief after a Grade 8 exam, or as an enjoyable recital addition.

The score is well presented with well-considered layout and practical page turns. The piano part is mostly accompanimental and chordal, with some moments of counter melody in the bass. The flute part requires a low B.

This is an enjoyable piece which is likely to appeal to students, amateurs and professionals alike.

CARLA REES

»

flute & guitar



CLAUDIA MONTERO
SUITE DE LOS BUENOS AIRES
Furore © 2017

This delightful suite by Claudia Montero draws inspiration from the composer's hometown of Buenos Aires, where the music evokes, in her own words, "the contrast between a city full of life, and full of romanticism".

There are three movements, each with a different character. The first is entitled *Preludio y Nanita* where two outer sections sandwich the *Nanita* or "lullaby". There are two main themes in the outer sections, where the first is more melodic and the second is faster and driven by accents that bring out the typical Argentinian Tango rhythm of 3-3-2. This rhythm features throughout the suite. The central lullaby features lilting triplets in the low register and a descending bass line in the guitar at a much slower tempo, giving the listener a moment of calm before the city wakes up again.

The second movement, *Intermedio melancólico*, is very slow and expressive, with the tango rhythm in the flute part going against a simple 2/4 accompaniment in the guitar, creating some rhythmic tension. The romantic flute part is very vocal and covers a wide range, with plenty of dynamic contrast. The music becomes starts to flow more in the middle section before dying away at the end.

Fuguetta y Despedida (Fuguetta and Farewell) completes the suite. It starts very lively with strong, accented guitar chords, before embarking on the Fuguetta theme, which is taken up by the flute, exploiting the 3-3-2 rhythm, but now with some big interval leaps, which add to the excitement. There is a central slower section with a very simple melody before the Fuguetta comes back. A slight misprint of the tempo here, where I believe it should be 130 instead of 80.

This suite is suitable for intermediate-level players and above. It would be a great piece to add to a flute and guitar programme, or something to play before tackling more difficult pieces like Piazzolla's *L'Histoire du Tango*.

RODERICK SEED

flute ensembles · duo



BÉLA BARTÓK
arr. **FERESHTEH RAHBARI**
44 DUOS
Universal Edition © 2018

This thick book of 44 duets is based on the folk music Bartók collected during his travels throughout Hungary, Slovakia, Transylvania and Romania. These miniature creations blend modernism and tradition, through the combination of Eastern European folk melodies and the language of 20th century music. Originally composed for violin, Rahbari has arranged these pieces as flute duets, embracing the complexities of the flute whilst remaining connected to the sound colours of the violin.

The publication is clearly grouped into four books (the contents page is a good aid). The first two books are suitable for beginners, the third for intermediates and the latter for more advanced players. It is important to note that these "books" are all contained within this one publication. This makes it a useful tool for teaching all abilities, or to mark a player's progression. The first half provides a great introduction to more difficult duets, whilst the latter half creates a challenge for more well-versed players. Each book, regardless of ability level, provides some interesting harmonic textures and dissonant phrases. In many of the pieces, interest is achieved through bitonality or polyrhythms, following a key change in one part or alternating time signatures. This book certainly provides some very interesting sight-reading and can help to instil students with the confidence to tackle pieces that do not appear to be simple on the surface.

Each piece has the original title in the language native to the work, as well as English and German translations. Large font makes all the details, including grace notes and time changes, easy to read. The duration of each duet (when played at the given metronome marking) is provided at the end of each piece.

EMILY HALL

trio



KAROL BEFFA
DE CARTES ET D'ESTAMPES
(MAPS AND ENGRAVINGS)
Billaudot © 2017

This trio for flute, alto (doubling on flute) and bass was a Finalist in the NFA's 2019 Newly Published Music Competition. A substantial work lasting around 20 minutes, the piece is in five movements, and takes its title from a quote from Baudelaire, which translates as:

*To a child who is fond of maps and engravings
The world equals his desires and expectations*

The piece was written for the French ensemble *Trio d'Argent—Le Souffle nomade*, who gave the first performance in 2014. The composer (who is also a pianist) suggested that piano improvisations could take place in between each of the movements.

I had not previously heard of Karol Beffa, but his biography reveals an impressive career, first as a child actor, and then as an academic, with degrees in four different subjects as well as no less than seven separate *Premier Prix* from the Paris Conservatoire. His musical career encompasses piano performance (including improvising music for silent films and appearing as a concerto soloist) and composition for concerts and films.

The trio opens with a punchy 7/8 rhythm, with a strong groove quickly establishing itself before syncopations threaten to disrupt the position of the downbeat. Key clicks add a further percussive element, and this short, but strong movement provides an attention-grabbing opening to the work.

The second movement is marked *swaying*, and features more gentle syncopations, with different combinations of duos playing in rhythmic unison while the third part provides different counter-melodies. The first flute eventually establishes a cantabile melody over the accompaniment of the two lower parts.

The work's central movement has the feel of a toccata; semi-quavers fly through all of the parts with accents placed on off-beats to create an additional sense of energy. There are many quiet moments in this movement, where the tension seems to build before sudden moments of dynamic contrast appear and disappear.

The fourth movement, marked *avec swing*, features repeated patterns and rhythmic unisons, requiring an excellent sense of rhythm amongst all of the players. Despite the unisons, the close and often dissonant harmonies combine with changes of texture to keep a sense of movement throughout.

The final movement is also based on strong rhythms and offbeat accents and the dynamics, which are mostly at the soft end of the range, help to add a sense of intensity and tension.

There are clear influences from a range of musical styles in Beffa's writing, combining jazz harmonies and rhythmic energy with contemporary classical music. The piece is ideal for a trio who have played with each other for a while and have achieved a homogeneity of sound, and a collective strong rhythmic sense. Much of the music requires a tight and precise sense of ensemble, so it is likely to require some detailed rehearsal time, but this is worthwhile for such an enjoyable, and substantial work.

CARLA REES



ALASTAIR GREIG
RITORNELLI
Composers Edition © 2015

This study for flute, alto flute, and bass flute would suit an advanced student trio and above. The rhythmic complexity of *Ritornelli* will provide ample challenge when putting the work together and a strong sense of ensemble pulse is clearly required to pull off the complex subdivisions and time signature changes. Each of the three flute parts is equally difficult, as the work explores a melodic idea that is continually interrupted by outbursts from the member of the trio not currently playing the main material. *Ritornelli* is characterised by short articulations which are combined with melodic slurred gestures and the correct execution of these across the trio is paramount to a successful performance.

High in energy and full of contrast, this short trio would make a great addition to any flute trio's repertoire and would be easily programmable due to its accessibility to the listener. »

GAVIN STEWART



JÜRIG BAUR
PETITE SUITE
Edition Dohr © 2016

This four-movement Suite for flute quartet is full of imagination and theatrical elements. Beginning with just Flute 4 on the stage, the solo line is echoed by Flute 3, playing offstage. All four players finally emerge onto the stage, quickly building up a texture of pitch-cluster trills to announce their arrival. An aleatoric section follows, which occasionally breaks into rhythmic unison, creating a sense of unfolding drama.

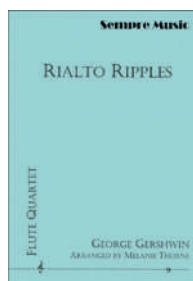
The short second movement is entitled *zwischenenspiel* (interlude) and features a series of imitations between the parts which create a texture not unlike an electronic delay. The third movement is an homage to Schumann, with the two lower parts now switching to alto and bass. As one might expect, the melodic lines are more lyrical and rich here, and the harmonies are more consonant.

The final movement, titled *Return* (*Rückkehr* in German) alludes to ideas from earlier in the piece, with a sense of dialogue appearing in the ensemble through repetitions of very short melodic fragments. The music, and the ensemble, gradually transform, becoming a quartet of piccolo, 2 flutes and alto, moving through melodic ideas until the aleatoric character of the first movement returns. Finally, with just a solo flute on stage once again, we hear a tribute to John Cage.

This is a relatively challenging quartet which would be well suited to advanced players. The parts are evenly balanced

and some of the free rhythms would require confidence and balanced coordination. Baur's compositional style is what one might expect from an established twentieth century European composer; the music draws on serialism (although not strictly) and engages with other influential styles of the time.

CARLA REES



GEORGE GERSHWIN
arr. **MELANIE THORNE**
RIALTO RIPPLES

Sempre © 2019

Melanie Thorne's arrangement of Gershwin's 1917 ragtime tune brings *Rialto Ripples* to the flute quartet. Arranged for C flutes, Thorne uses the four parts to maintain the ragtime feel throughout, sharing the opening triplet motif between flutes one and two, whilst the swung quaver feel is persistent in the third and fourth flute parts. This arrangement provides challenges and interest in all parts, but do note that Flute 1 often soars into the third octave, the triplet motif itself reaching a high A, and Flute 4 has to deal with a number of transitions from low C. Exciting harmonies appear when the four parts are put together and the interchange of musical ideas become fully apparent between the parts. The well-spaced layout, with clear performance directions and alleviation of page turns, makes the piece accessible and easy to read.

EMILY HALL



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