

# PAN

JOURNAL OF THE BRITISH FLUTE SOCIETY



JULY 2023

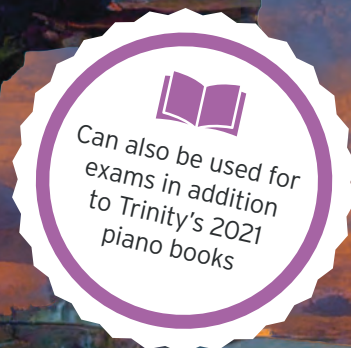


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Gavin Stewart  
[membership@bfs.org.uk](mailto:membership@bfs.org.uk)

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### Pan

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### Editor

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

### Design and Layout

Nick Romero

### Proofreaders

Sophie Hooper  
Lis Lewis  
Megan Wheeler

### Cover image

Carla Rees

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# bfs news

## from the president



CARLA REES

Lisa has asked me to write something to introduce this issue of Pan, as she has now stepped down as Chair of the BFS. The search is fully underway now to find someone who can lead the Council over the next few years. I would like to thank Lisa SO MUCH for her tireless, sensitive and vibrant energy over the last years ... she steered us through the pandemic and, despite the difficult times, it looks like membership numbers are growing again!

“ Please remember that  
the BFS is for YOU.

If you are a student, performer, teacher or amateur, please remember that the BFS is for YOU. Feel free to reach out to the Council if you have any ideas that will help the BFS improve and grow, or perhaps you want to nominate new members for the Council ... we are also searching for a new Treasurer. We hope that you will fully take advantage of any performances, master-classes or competitions that the BFS facilitates. We are doing our best to re-establish live events, and are re-examining the role of Area Representatives to make sure that local events are able to thrive. Being a flute player is about so much more than practising in a small room all day. 😊

Support each other when your colleagues are giving concerts ... having a healthy and thriving family of supportive flute players will also benefit you in the long run; it is a culture that needs to be cultivated by each and every one of us. And anyway, going out and meeting people at live events is so much healthier than catching edited soundbites on a phone or computer. Let's use technology as a supplement to our lives, rather than as a substitute.

I am looking forward to a wonderful summer of flute courses, as I am sure many of you are ... and once again, thank you, Lisa, for all that you have given the BFS over the last years.

Love

**WISSAM**



## Update on BFS Chair

The council has agreed for Vice Chair Gavin Stewart to step into the position of Interim Chair. Whilst the search for a new Chair will continue, this move will grant the council stability as we focus on improving processes and developing events for members.

## Welcome to the team!

We are pleased to welcome two new team members to the BFS; **Imogen Morrall** and **Sophie Hooper**.

Imogen has joined us as a new Trustee and brings with her a wealth of knowledge in charitable fundraising. A graduate of the Royal Academy of Music, Imogen's musical work is heavily rooted in teaching and creative participation projects, having received a fellowship from the Academy to work on projects in schools, hospitals and care homes.

Sophie has joined us as Membership Coordinator, and many of you may have already been receiving emails from her answering your questions. Sophie is in the final stages of her master's at the Royal Academy of Music where she is conducting research into the expansion of repertoire for baroque flute through collaboration with composers.

We are very excited to work with Imogen and Sophie, utilising their wealth of knowledge and experience to help develop ideas and processes as we move forward into more live events.



Imogen Morrall.



Sophie Hooper.

## Save the date!

We will be holding our AGM online on Sunday 19 November 2023. Time and details to be announced in due course.

# The Council and Officers of the British Flute Society

**Interim Chair** Gavin Stewart

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## Council Members

Emma Cordell, Kate Cuzner, Sarah Heard, Imogen Morrall, Lisa Nelsen, Gavin Stewart, Susan Torke, Liz Wrighton

Full contact details for all council members and officers are available from the Secretary: [secretary@bfs.org.uk](mailto:secretary@bfs.org.uk)

## UK Area Representatives

**Berkshire** Christina Brugger [cb.365@outlook.com](mailto:cb.365@outlook.com)

**Cambridgeshire & Norfolk** Janna Hüneke  
[jannahuneke@gmail.com](mailto:jannahuneke@gmail.com)

**Cardiff** Justine Swainson [justineswainson@outlook.com](mailto:justineswainson@outlook.com)

**Cheshire** Dawn Savell [dawnsavell@ntlworld.com](mailto:dawnsavell@ntlworld.com)

**Derry/NI** Sarah Murphy [smilesmurphy@gmail.com](mailto:smilesmurphy@gmail.com)

**Hertfordshire** Wendy Walshe [wawalshe@mac.com](mailto:wawalshe@mac.com)

**Hertfordshire (Hitchin)** Liz Childs [lizchilds60@hotmail.com](mailto:lizchilds60@hotmail.com)

**Kent** Rachel Stewart [mrsrastewart@gmail.com](mailto:mrsrastewart@gmail.com)

**Lancashire** Mark Parkinson [occam@blueyonder.co.uk](mailto:occam@blueyonder.co.uk)

**Leicestershire** Joanne Conquest [jo@conquertheflute.org.uk](mailto:jo@conquertheflute.org.uk)

**E London/Essex** Kate Cuzner [kflutecuz@gmail.com](mailto:kflutecuz@gmail.com)

**C London** Jiayi Wang [jiayiwang11@hotmail.com](mailto:jiayiwang11@hotmail.com)

**NW London** Jocelyn Campbell [josscampbell@hotmail.com](mailto:josscampbell@hotmail.com)

**Manchester** Carmen Craven [carmencraven@hotmail.com](mailto:carmencraven@hotmail.com)

**Midlands** Liz Wrighton [midlandsflutes@gmail.com](mailto:midlandsflutes@gmail.com)

**Newcastle upon Tyne** Alessandra Amorino  
[amorinoalessandra@gmail.com](mailto:amorinoalessandra@gmail.com)

**Sussex** Anne Hodgson [annehodgsonflute@gmail.com](mailto:annehodgsonflute@gmail.com)

**Swansea** Hugh Phillips [hughdphil@hotmail.com](mailto:hughdphil@hotmail.com)

**N Yorkshire** Elise Fairbairn [elisefairbairnflute@gmail.com](mailto:elisefairbairnflute@gmail.com)

## International Area Representatives

**Australia** Derek Galloway [derekgalloway01@yahoo.com.au](mailto:derekgalloway01@yahoo.com.au)

**Belgium** Karin de Fleyt [karindefleyt@skynet.be](mailto:karindefleyt@skynet.be)

**Canada** Samantha Chang [samantha.flutist@gmail.com](mailto:samantha.flutist@gmail.com)

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

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

**Malta** Dr Rebecca Hall [rebeccamaltaflute@gmail.com](mailto:rebeccamaltaflute@gmail.com)

**Shanghai** Jiayi Wang [jiayiwang11@hotmail.com](mailto:jiayiwang11@hotmail.com)



# from the vice president



EDUARDUS LEE

Hello fellow fluting friends!

Following Wissam's thought-provoking BFS President welcome message in the previous edition of Pan ("don't blink!"), I thought I would just add my own little hello to you all here too.

I was hugely touched and humbled when Lisa and the Council invited me to become the new BFS Vice President. I am really looking forward to working with Wissam, the amazing BFS Council and, of course, ALL OF YOU, to make sure that the BFS can stay relevant to YOUR needs and keep on inspiring and celebrating the flute, flute players, flute music and the flute world in general! Live events are an absolutely wonderful way to connect with other flute fanatics (or fans, at least!), but don't forget our invaluable online resources; whether you want to find a local teacher or flute ensemble, want to promote your concert/event or perhaps need some tips to boost your playing or teaching, then do check out the BFS website. My wish is that at BFS, we inspire all sorts of flute players; young and old, beginners and professionals, teachers and students, enthusiastic amateurs, or just those who just love our fabulous, fascinating world of flutes!

Born in Wales, I spent my flute-playing childhood in the Guildford area, playing in Surrey County Youth Orchestra with Gareth Davies, Ian Clarke and Katy Bircher, amongst others—followed by studies in London (RAM, William Bennett) and Paris (Alain Marion). Although I've been based in Amsterdam for some 28 years now, I still travel to the UK regularly both on family visits and professionally. A couple of months ago I had a really terrific day at the BFS Competition in Birmingham where Marie-Christine Zupancic (Principal, CBSO) and I were lucky enough to hear some really talented young players in the Young Artist competition. Actually a lovely flute friendship was born that day and Marie-Christine and I have since met up post-concert in Amsterdam, and again more recently at the Mahler Festival in Leipzig.

If YOU have any suggestions, ideas or recommendations for BFS, or would perhaps like to be more involved in BFS events, please don't hesitate to get in touch—we would love to hear from you. I look forward to meeting you at a BFS event sometime soon!

Happy fluting!

**EMILY**

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# Competitions 2023!

by **SUSAN TORKE**

This year the BFS competitions were LIVE! After two years of online competitions, it was fantastic to be able to hold our first live competition since 2019! It was wonderful to be back hearing live music, making new friends, seeing old friends and being together as a flute community. Our competitions were held over two days. The School Performer and Young Performer categories were held at Loughborough Schools Music on Sunday 26 February and the Adult Amateur and Young Artist categories were held at the Royal Birmingham Conservatoire on Sunday 12 March.

We're incredibly grateful to our judges, accompanists, audience, the people who made donations, prize sponsors, trade, and BFS Council members and volunteers who supported the BFS competitions, without whom the events could not have happened, and of course all the competitors who took part and shared their beautiful flute playing with us all.

Both venues were new to us as we have historically held the competition in London. As a council we believe that we need to be holding our events around the country and both these venues were first class! Not only were the competitions going on, there were also lunchtime performances by previous prize winners: Manni Geng and Emily Moores played in Loughborough and Karen Wong and Maia Roberts performed in Birmingham. There were trade stands from Just Flutes, Pearl, Forton Music and ABRSM.

A huge thanks must go to Richard Shaw, not only for his beautiful and sympathetic playing, but also for doing the job of two accompanists at the last minute. No mean feat! His knowledge of the flute repertoire and supremely calm approach to everything is absolutely invaluable. We are also extremely grateful for the patience and understanding competitors and audience members showed as we juggled schedules throughout the day to make everything work.

This year was special for many reasons, but for many of us who were taught by Atarah Ben-Tovim, worked with her and loved her, it was poignant to be able to commemorate her. The first award in her name was awarded to Lucy Barrett. Atarah's Legacy Fund was introduced in accordance with the wishes of Atarah Ben-Tovim MBE, our past Chair and a legend in the flute community. It was established shortly before her death to support the musical education of a Competitions entrant of merit, musical integrity and potential.

Our new BFS merchandise and tuck shop proved to be really popular and Tilly and Jemma enjoyed meeting all of you! The mugs, mechanical pencils and stickers will be available at events in the future!

There was even time to get together for a play! »



Jemma and Tilly.



Susan Torke and Richard Shaw.



Playing together at Loughborough.

# Prize winners

## School Performer

1st Prize	Mayukhjiti Chakraborty
2nd Prize	Neo Millar
3rd Prize	Hanhan Qu
Highly Commended	Erin Eaves
Yamaha Prize	Neo Millar

## Young Performer

1st Prize	Joseph Geary
2nd Prize	Chonchanok Sophonpanich
3rd Prize	Lauren Booth
Highly Commended	Emily Moores, Josie Annikki Wakefield and Lucy Barrett
Pearl Prize	Conrad Ho

## Young Artist

1st Prize	Cyrus Chun Hei Lam
2nd Prize	Daisy Noton
3rd Prize	Hollie Tibbotts
Highly Commended	Samantha Rowe and Isabelle Harris
The Musician's Answering Service Prize	Daisy Noton

## Adult Amateur

1st Prize	Christina Brugger
2nd Prize	Mathilde Rahtz
Highly Commended	Sofia Piccoli



School Performer winners Hanhan Qu, Mayukhjiti Chakraborty, Neo Millar and Erin Eaves, with judges Kevin Gowland and Lisa Nelsen.



Young Artist prizewinners Daisy Noton, Hollie Tibbotts and Cyrus Chun Hei Lam, with judges Emily Beynon and Marie-Christine Zupancic.



Young Performer winners Conrad Ho, Joseph Geary, Chonchanok Sophonpanich, Lauren Booth, Lucy Barrett, Emily Moores and Josie Annikki Wakefield, with judges Kevin Gowland and Carla Rees, and BFS Chair Lisa Nelsen.



Adult Amateur winners Christina Brugger, Matilde Rahtz and Sofia Piccoli, with judges Sandy Hay and Julie Wright.





The first winner of **Atarah’s Legacy Fund Memorial Prize** is Lucy Barrett. Lucy was Highly Commended in the Young Performer Category.  
Lucy says:

“ Always desperate to keep up with my older siblings, I hassled my mother to let me begin playing a musical instrument when I was five years old. To keep me quiet, she gave me her old flute, and this absent-minded action of my mother’s has kept me happily occupied for thirteen years. During this time, I have been so fortunate as to have been able to attend Junior Guildhall, take part in numerous competitions around the country and to play, even as Principal, for some extraordinary orchestras, such as National Youth Orchestra and Britten Sinfonia Academy.

This is my third time taking part in the British Flute Society competition and the experience was once again both invigorating and developmental, encouraged and supported once again by my long-time flute teacher (and—I always joke—my second mum!) Sarah O’Flynn. This year I played the exhilarating *Fantaisie* by French composer Georges Hüe. I love playing music by French composers: Debussy with his gorgeous colours and Pierre Sancan’s surprisingly sensitive *Sonatine*. The baroque style is also a favourite and I had the pleasure of performing Telemann *Fantasia No. 7* at Ripon Cathedral a few weeks ago.

Since joining the National Youth Orchestra this year, my musical development has accelerated. This, along with lessons with Amy Yule and Michael Cox, has meant I have been preparing for conservatoire auditions with the very best! However, being at boarding school in the middle of the Yorkshire Moors has made access to lessons both difficult and expensive. I was always aware of the unsustainability of this situation and was sad at the thought of having to give up the lessons, so when I discovered that I have been chosen to receive the Atarah Legacy Fund Memorial Prize I was not only delighted, but incredibly relieved! I received the news that I had been chosen for the prize when I was on the spring residential course for the National Youth Orchestra, and had just finished a long tutti rehearsal. When I read the email, I gave a huge shout for joy and I was soon joined by my wonderfully supportive orchestra friends. All I can say is, thank you Atarah and BFS for all your help and support, especially for choosing me for the prize!

For more information and to read the BFS’s press release see <https://bfs.org.uk/news/competitions-2023-atarahs-legacy-fund-memorial-prize>



Wissam and Lisa.



Prize sponsors.



## Quotes about the competition



**Torsten Krebs**  
Adult Amateur competitor

I found the whole experience well worth the additional time and effort. I don't enter such competitions with "winning" as my motivation (nice as that might be); rather for the opportunity to prepare a piece of music to the highest standard I am able to at my current level of flute-playing and share it with others. I received very valuable feedback from many areas—everyone really liked the piece and my interpretation—and supportive guidance from the judges.



**Mayuri, Georgie,  
Becca and Alessandra**  
Junior Royal Birmingham  
Conservatoire student helpers

"It was really nice to help senior musicians out and their playing really inspired me."

"I enjoyed showing people and around and listening to their performances as everyone was really kind and it was an amazing experience."

"I loved the friendly atmosphere, and can definitely recommend it!"

"Meeting my flute idols was amazing."

"The performers were brilliant and I loved being there."

"It was great to experience this from behind the scenes, and I look forward to next year."

**Catherine Li**  
Young Performer competitor

Attending the BFS competition for the first time was a thrilling experience. I was amazed by the performances of all the participants and I met so many new talented friends during the competition, who all share the same passion for the flute. Despite feeling apprehensive, the supportive and friendly atmosphere put me at ease and allowed me to enjoy the day to the fullest. The BFS competition was a great experience that I will cherish and I am looking forward to attending again!



**Daisy Noton**  
Young Artist category  
2nd Prize winner

I really enjoyed my experience of the BFS competition. One of the things I enjoyed most was being able to listen to so many different flute players and discovering new repertoire. There is always such a different range of pieces. It's so fun to catch up with friends you have met before and also meet people in person that you may have met via social media. You always get very detailed feedback which is useful for studying your piece further.

**Ailish Steele**  
Young Performer competitor

Competing in the event was like a concert—there were so many amazing musicians, the music was excellent and I loved performing and being a part of it.



**Conrad Ho**  
Young Performer competitor,  
Pearl Prize Winner

Not only it was a magnificent opportunity for putting hours in the practice room into a platform where we could receive constructive criticism as well as supportive feedback from the adjudicators, it was great to see other people's playing, and from that, I learned a lot more about what I might be able to do to improve my own playing.



Susan, Emma and Kate at Loughborough.



## Loughborough Schools Music

It was a pleasure to host the School Performer and Young Performer categories in February. We hope everyone enjoyed their time in Loughborough!



**Joseph Geary**  
Young Performer 1st Prize Winner

It was a joy to take part in a live competition at last and I was thrilled to be selected as the winner of the Young Performer category. I would like to thank everyone who offered kind words and congratulations to me. I've made some great new friends in the flute world and that's what it is about!

**Bruce Millar**  
Parent of competitor

It was quite a mission to attend the competition, and involved staying overnight in Loughborough, but the experience made it completely worthwhile.

I have attended a number of music competitions with two of my children, and they can often be rather nervy affairs, with competitors eyeing each other up and a general atmosphere of fear and tension.

The BFS was refreshingly different. It brought out the best in everybody, both musically and on a personal level, and I really enjoyed the opportunity to meet flute families from across the country and exchange ideas and information. It was a joy to see some of the younger performers who had very little experience of playing in public after the pandemic restrictions being able to take the stage before a live audience.

The competitors seemed to derive real pleasure from listening to and appreciating each other's music-making, which also added to the relaxed but attentive atmosphere. And the adjudication was fast and clearly expressed, so there weren't awkward delays through the day.

I'd very much like to thank everybody at BFS who worked hard to host the competition, and look forward to attending more in the future.

**Lisa Nelsen**  
School Performer Judge  
and BFS Chair



Having attended the live BFS performance competitions over many years, and after two online events, I was extremely excited to see and hear the participants in the actual concert halls. Feeling extremely confident that the organisers had prepared for every eventuality, I was delighted to watch the competition over the two days' events, happily hearing most of the performances and chatting with parents and supporters. We did have to monitor a few glitches ... that's to be expected in any event on this scale. Each player managed to show their joy and work with each performance, and, I believe, learned from their experiences. For these reasons, and with satisfaction, I think holding the competition over two days was a good choice. And from what I've heard from the judges and participants and parents, the move to the Midlands worked. The Council will consider venues in another region for next year. It was a fun couple of days. I'd like to thank everyone for attending, for entering ... AND the volunteers who came to Loughborough and Birmingham to work on the days.



**Daniel Swani**  
Young Artist competitor

BFS is an amazing opportunity to meet other flautists and perform in front of an excellent panel for feedback. It was particularly enjoyable to work with the BFS pianist, Richard Shaw, and to feel so supported by the amazing team of Susan, Lisa, Kate and all the others!



Emma, Susan and Gavin.

# flute choir news



## New premiere for Birmingham

**Birmingham Flute Choir** has been selected by Birmingham Contemporary Music Group (BCMG) to take part in their *Flourish!* project. The idea behind the project is to commission a BCMG composer to write a short overture/flourish for a number of community groups in the West Midlands. Lithuanian composer Rūta Vitkauskaitė has been chosen to work with us.

The choir will work with Rūta to help shape the piece in rehearsal through May and June and it will be premiered in a concert on Sunday 9 July 2023 at 3pm. Further details are available from Sandy Hay: [bhamflutechoir@gmail.com](mailto:bhamflutechoir@gmail.com)



## Birmingham Flute Choir Festival—Update

Saturday 2 March 2024

The response to the festival so far has been fantastic, with 14 flute choirs expressing an interest in attending!

We had a really useful Zoom meeting in April where the directors of the 14 ensembles got together to discuss the day and how to make it as accessible as possible for those attending.

Groups as far afield as Glasgow and Southampton are hoping to come, with all groups having the opportunity to perform to each other across the day.

Our Workshop leaders are Andrea Kuypers, Gareth McLearnon, Mel Orriss and Carla Rees, who will lead a variety of sessions across the day.

The Birmingham Flute Choir has commissioned Gareth McLearnon to compose a piece for low flutes, and Gareth will workshop this with the low flute players attending the event.

Please contact Sandy Hay at [flutechoirfestival@gmail.com](mailto:flutechoirfestival@gmail.com) for more information.



## Flutes & Co

**Flutes & Co**'s membership is growing, with 38 at last week's rehearsal! Players of all ages and abilities flock to Kendal from across Cumbria, North Lancashire and West Yorkshire twice a month. Our Inspire programme (once a month) gives young beginner flute players the chance to join in the large ensemble and will be playing a few pieces in our concert too. Favourite pieces we're working on are arrangements of *Danse Macabre* and

*Capriol Suite*, Mel Orriss' *Bonny at Morn* and Emma Rogers' *Breathe*.

This Summer we'll be playing at outdoor locations in the area including Arnside Pier, Grange-over-Sands Promenade and Williamson Park in Lancaster. Again, our wet weather alternative will be a cow shed at a nearby farm owned by one of our members' families.



## Champagne/Opal Flutes weekend

**Opal Flutes** are based in South London and **Champagne Flutes** in Billericay, Essex—close enough for us to have one or two joint members. We thought it would be a good idea to get together and play, and this idea grew into a weekend away at High Leigh Conference Centre, Hertfordshire.

Twenty-five of us met on a blustery Friday evening in March. We had decided that although the focus of the weekend was

making music together, we also wanted to relax, get to know one another better and generally have a great weekend. We were not disappointed!

At our first session on Friday evening, each choir played an introductory piece to the other (Champagne Flutes—*Clog Dance*, Opal Flutes—*Teddy Bears' Picnic*) and then we joined forces for Paul McCartney's *We All Stand Together*—an appropriate choice—before heading to the bar.

After a sustaining breakfast we began Saturday morning by playing Sharon Maloney's own arrangement of Schubert's Symphony No. 8, before I took over the baton for Mendelssohn's *Italian* Symphony. It was great to be able to tackle these major works which are difficult with smaller numbers.

After lunch there was some free time when participants could play together in small chamber groups or wander round the magnificent grounds at High Leigh. The day ended with Sharon conducting *Renaissance for a New Millennium* by Lombardo, followed by dinner and an 'emoji quiz' (thanks Ellie) in the bar.

On Sunday morning, I led a two-choir version of Pachelbel's *Nun Danket*, followed by a 'concert' (no audience!) of all the pieces we had rehearsed. After lunch, we headed home, tired but enthused by the weekend, and eager to repeat the experience.

Everyone at High Leigh was so helpful, and the food was marvellous. Special thanks to Jane, Ellie and Sharon for all the hard work and organisation. We look forward to our next joint venture.

**JUDITH UNDERWOOD**

Musical Director, Champagne Flutes

## Great Bowden Recital Trust Flute Choir

**GBRT Flute Choir**, based in Leicestershire, had a very successful weekend trip to Cambridge in April. Our first call was the beautiful St John the Evangelist's Church in Hills Road where we gave a Saturday evening concert to a warm and receptive audience. We performed a 90-minute programme of music including classics such as Mendelssohn's *Fingal's Cave*, Elgar's *Chanson du Matin* and Mozart's *Magic Flute* Overture, as well as other well-known tunes such as *Over the Rainbow*, *Chattanooga Choo Choo* and *Stars and Stripes Forever*. The concert raised funds for the UNICEF East Africa Appeal and The Besom, Cambridge—two very deserving causes. After a taste of life as a Cambridge student staying overnight in rooms at Jesus College, we were delighted to welcome Dr Carla Rees to lead us in a workshop on Sunday morning. With Carla we explored ways of working together as an ensemble, looking at how to lead, how to play as a team and how to adapt as an ensemble to the unique challenges presented from the addition of piccolo and low flutes. We also thought about intonation and resonance and developing an ensemble sound. We have a range of experience levels within our group so this was very helpful to all members and we came away feeling excited to put what we had learned into practice. We are looking forward to working with Carla again in the autumn.

**SUE BENSON**



## Peterborough Flute Choir

Our humble beginning saw four curious flautists meet up for the first rehearsal; we now have 17 regular attendees with around six others who come to our weekly Thursday rehearsals when they can.

Five years on and we're now really starting to feel like we have a little 'nest' of opportunities and events that welcome us back, such as the Peterborough Celebrates Festival, Oundle Fringe, March Christmas Tree Festival, Wisbech St Mary's Women's Institute and Nene Park's Music in the Park.



Performing at Peterborough Celebrates Festival 2023.

This year has also seen a flurry of new events for us: we're performing at the Oundle Horticultural Society's 100th Summer Show and at Easter we gave a concert for children as part of St John's Church's monthly *Piccolo* event. It was great to get really young children involved, either singing along with rounds, or helping out with some vocal percussion for *The Pink Panther* (Lizzo and Sir James Galway didn't get that, did they!).



Primary school workshop in 2020.

With the decline of music in schools, we're conscious about wanting to provide opportunities for people in Peterborough and the surrounding area to participate in music-making. Our most recent event for children was in June when we returned to a local school for a day with Years 3 to 6. Each class has a slightly different focus depending on what they've been studying and this year we tried more collaborative elements, with some of the classes playing with us on Boomwhackers, ukuleles and recorders. It was a loud and exciting day.



After our concert with Take Note Community Choir.

In May we performed a joint concert with Take Note Community Choir. This format works well, as the pressure on preparing repertoire is reduced by sharing the performance time. At the same time, it afforded us a new opportunity to fulfil a different role as an accompanying ensemble. We really enjoy these joint enterprises—several of our members play for a number of different ensembles and on different instruments, so in our next concert we have a piece where we substitute the bass flute for tuba! And, there are fledgling plans afoot to combine forces with Bedfordshire Woodwind Academy Flute Ensemble for something around Christmas.



Attendees of the Fenland Music Centre flute choir workshop trying out alto and bass flutes.

Another of our aims is to host or attend at least one workshop each year. With the pandemic, there was a bit of catching up to do: in March, the Fenland Music Centre invited us to lead a flute choir afternoon. It was fantastic to see everyone get over their initial shyness and really take to the low flutes. Speaking of which, the low flutes are really starting to take root in our ensemble, and we can't wait to host the Low Flutes Workshop with Carla Rees on Sunday 3 September.

We like to feel part of our community and to give back to it, too. Our third aim is to raise money for local charities: in July, we'll provide a musical backdrop for an afternoon cream tea, which is in aid of the Marafiki Trust. And in October, Glapthorn Church has asked us to put on a concert to raise funds to improve their lighting to better its status as a concert venue.

Looking back at all this, it sounds like we're all work and no play, but we have built in some rest and diversion time in the

# Area Reps Noticeboard



## Jazz Flute in Italy with Geoff Warren

Dates: 27–30 July

Place: Borrello, Abruzzo region,  
central Italy.

Tuition in English and Italian.

Geoff Warren teaches jazz flute at Ferrara  
Conservatoire, Italy.

Level—mixed

The course is FREE.

You just pay for your board and lodging.

Contacts: [info@geoffwarren.com](mailto:info@geoffwarren.com)

More info [www.geoffwarren.com](http://www.geoffwarren.com)

## We're looking to expand our local knowledge!

Do you know a great pianist who knows the flute repertoire, a church, village, or school hall that we might be able to use for events?

Please let us know at [areareps@bfs.org.uk](mailto:areareps@bfs.org.uk)



## Tea and Toot

A relaxed afternoon for adult flute players to come together to play and chat.

Sunday 24 September, Bournville Quaker Meeting House, Birmingham.

For more information and to book your place, email [midlandsflutes@gmail.com](mailto:midlandsflutes@gmail.com)

shape of our monthly challenge sessions. At these rehearsals, gig music is banned so that we can stay refreshed musically. Themes so far have included soloist plus flute choir, baroque repertoire and last month it was the flute choir plus Boomwhackers and other noises—I wish I'd captured the hysterics that emanated from some rather surprised duck sounds.

With members coming from as far away as Mansfield, it can be difficult to meet separately for socials, but our mid-rehearsal breaks make up for it with members often bringing in home-made goodies or special biscuits from their travels.

**CHARLIE KISBY**

## Flautissimo 40th Anniversary

Southampton-based flute choir **Flautissimo** will be celebrating their 40th anniversary in 2024, and are inviting current and past players to join in with the celebrations. The event will take place on Saturday 4 May 2024 at the Church of St Martin in the Wood, Queens Road, Chandler's Ford SO53 5AG. If you would like to attend, email [secretary@flautissimo.com](mailto:secretary@flautissimo.com)



Flautissimo.

»



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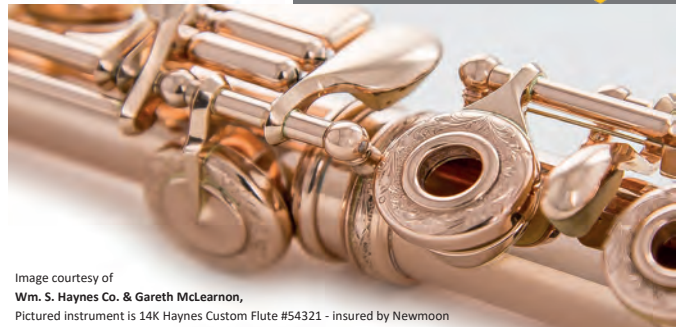


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# letters



## Scotch Fantasia mystery solved

Dear Editor

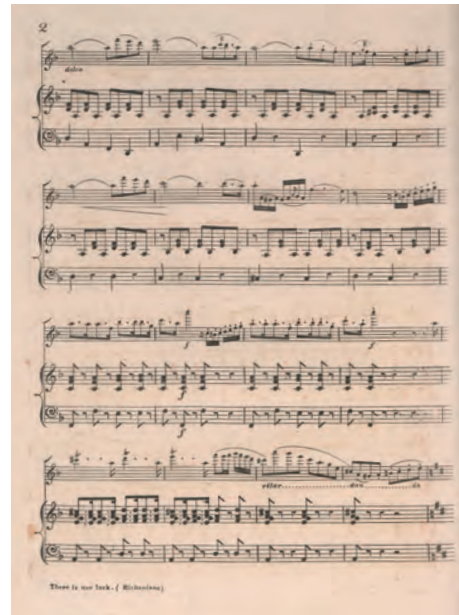
I suggest the composer of the Scotch Fantasia (Pan, March 2023, page 10) might be Joseph Richardson (1814–1862). I've attached a copy of the second and third pages of Richardson's *Introduction and Brilliant Variations on There is Nae Luck*, which you can see uses the same material as the page of the Scotch Fantasia reproduced in Pan.

There's an interesting biographical piece about Richardson in Rockstro's book, and a nice photo at the National Portrait Gallery:

[www.npg.org.uk/collections/search/portrait/mw09211](http://www.npg.org.uk/collections/search/portrait/mw09211)

Kind regards

**PETER DAVIES**



## Simon Hunt

The very sad passing of Simon Hunt is a loss felt by so many musicians and friends.

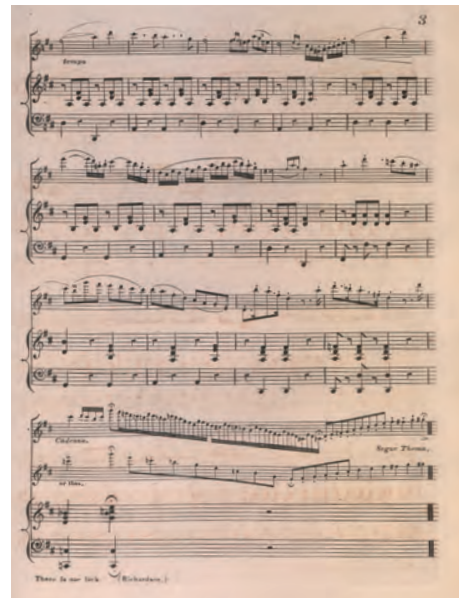
Many of us also feel a huge debt of gratitude to him for his extraordinary publishing achievements. Personally, it was Simon who initially took an interest in my compositions and he went on to publish my flute music for over two decades. However, I was only one of the very many musicians who benefitted from his expertise and enthusiasm. His huge, varied publishing output has undoubtedly changed the flute repertoire, both educationally and mainstream, forever, although Simon always presented this impressive legacy of success with modesty.

His many friends have appreciated his wide hinterland of interests, which always made for interesting conversations. Whether it was art, music, books, food or politics etc., Simon made very good company and he had a great sense of humour. He is very sadly missed.

Our sincere condolences to his family.

Thank you, Simon.

**HILARY TAGGART**



Send your letters to the editor at  
[editor@bfs.org.uk](mailto:editor@bfs.org.uk)

# news

NIKKA GERSHMAN



## Youngest Juilliard flute student

**Nikka Gershman-Pepper** is the youngest student ever to be admitted to the Juilliard Flute Studio and will begin her studies there in the autumn as a Kovner Fellow with a full scholarship.



## Global Genius

Flute player **Katrina Penman** has received the Grand Prize at the Global Genius Music Awards for her composition *To Andalusia and Beyond* for flute and piano. Katrina has also been named the winner of the Classical Song category at the Akademia Music Award for her recent recording of her composition *Antequera*.



## Density Fellows

**Claire Chase** has announced her new Density Fellows programme, which will support ten exceptional emerging flute players to study the

works created as part of the *Density 2036* project each year. For details see <https://www.density2036.org/fellows>

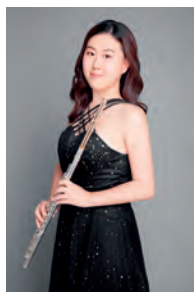
MARINA VIDOR



## Classic FM rising star

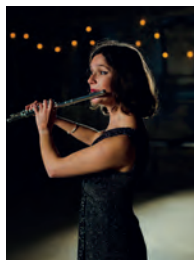
28-year-old **Daniel Shao** has been included on Classic FM's list of 30 Rising Stars for 2023.

CLASSIC *f*M



## Rui Wang takes the cup

Congratulations to RCM student **Rui Wang**, who has won 1st Prize and the Les Clés D'or Cup in the Supérieur Category at the *Les Clés d'Or* International Music Competition 2022 in Paris. She also won 3rd Prize in Category D (age 18–22) at the 2022 Padova International Music Competition in Italy.



## Sussex Prize

**Meera Maharaj** has won the Sussex Prize for Woodwind, awarded to an exceptional woodwind player at the Royal Overseas League Annual Music Competition.



## Concerto premieres at last

**Anna Kondrashina** performed the world premiere of a new flute concerto by Noah Max in London in May with EchoEnsemble. She says:

“ About 3 years ago composer Noah Max wrote a Concerto for me, called *Radical Severance*. We had a few sessions working on some ideas together and made plans to premiere it, but there were numerous lockdowns; this season it finally happened! We performed it on 14 May at St James's Church in Islington, and again at Frinton Festival, in Frinton-on-Sea on 29 May.



## Julius Isserlis scholars

Congratulations to flute players **Katie Taunton** and **Anna Ryan**, who are among the recipients of the 2023 Royal Philharmonic Society Julius Isserlis Scholarship for study abroad. Katie, who has recently completed postgraduate studies at the Royal Academy of Music, will be travelling to Italy for lessons with Andrea Oliva. Anna has completed post-graduate study at the Guildhall and will be continuing her studies in Cologne under Robert Winn.





## 20 years at the RSN0

On 26 May, **Katherine Bryan** celebrated the 20th anniversary of joining her flute section colleagues Helen Brew and Janet Burnley at the Royal Scottish National Orchestra.



## Step outside the maze

**Bill McBirnie** has released a new digital album on Bandcamp in collaboration with Bill Gilliam on piano and Eugene Martynec on electronics. The album, called *Outside the Maze* is all free improvisation and McBirnie plays flute and alto flute.

<https://gilliammcbirniemartynec.bandcamp.com/album/outside-the-maze>

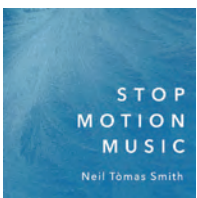


## Reade celebration

18 August sees the release of a new album on Signum Classics celebrating the award-winning composer **Paul Reade**, who died in 1997 and would have been 80 this year.

Paul was the creator of much-loved TV theme tunes including *Antiques Roadshow*, *Victorian Kitchen Garden* and the music for classic drama series such as *Jane Eyre*, *A Tale of Two Cities* and *Great Expectations*. He was also the pianist for *Play School*.

Entitled *A Celebration of Paul Reade*, the album features four world premiere recordings, including the suite from *The Victorian Kitchen* for flute and strings and his evocative and lyrical Flute Concerto played by **Philippa Davies** and The English Chamber Orchestra, conducted by Robin O'Neill.



## Multitracked flutes & more

**Carla Rees** appears on two new albums released in recent months. Neil Thomas Smith's *Stop Motion Music* features an extended work for 3 multitracked flutes and vibraphone, as well as a new work for baroque flute, *Progressions of Memory* which was recently featured by The Scotsman. She also appears on Irish composer Ailís ní Ríain's debut CD with NMC, entitled *The Last Time I Died*, which was released in May.



**MARIE SATO** has won Co-Principal Flute in Jyväskylä Sinfonia in Finland. She is a student at the Sibelius Academy in Helsinki.



**BEATRIZ BAIÃO** has been appointed Piccolo Solo in the Rotterdam Philharmonic Orchestra.



**MANUEL ASTUDILLO** has won the Solo Flute position at the Opera Ballet Vlaanderen in Belgium. Manuel is a student of Michel Bellavance at the Haute École de Musique in Geneva.



**DÉSIRÉE DEL SANTO** has won the Piccolo Competition at the Tampere Flute Festival



**FRANCESCO VIOLA** succeeds Nicola Mazzanti as Solo Piccolo in the orchestra of the Maggio Musicale Fiorentino. Mazzanti held the post for 32 years.



**AGNESE IEVA LIPSKA** has won the Jonathan Myall Piccolo Prize at the Royal Academy of Music.



**GREG PATTILLO** has become a Sankyo Artist.



**MARTA PRZESTRZELSKA** was a finalist in the Governors' Recital Prize for Woodwind at the Royal Conservatoire of Scotland.



**CASSIE SLATER** has become Principal Flute at the Mecklenburgisches Staatstheater Schwerin.



**SONIA CROUCHER** has left the Malaysian Philharmonic Orchestra after 21-and-a-half years. She has now relocated to Australia.

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





## Launch of the low

**The International Low Flute Society** has been launched! Growing out of the success of the International Low Flute Festivals in the last few years, this has now become a formally constituted organisation with a board of directors. Membership costs \$45 per year (\$30 for students) and includes free admission to a series of online workshops focusing on different low flute-related topics. For more information see <https://lowflutesociety.org/>



**Bedfordshire Woodwind Academy Flute Ensemble** are performing *Brushstrokes* by Edgar Divver (the work written for them as part of Making Music's Adopt a Composer Scheme) at Gallery DIFFERENT in Fitzrovia, London on 22 July. For tickets see <https://www.bedfordshireflutes.org/>

## events • future



The 25th Edition of the **Flautissimo Festival** takes place in Rome on 9–10 December.

Guest artists include Julien Beaudiment, Emily Beynon, Mario Caroli, Silvia Careddu and Juliette Hurel. More information is available from: [segreteria@accademiaitalianadelflauto.it](mailto:segreteria@accademiaitalianadelflauto.it)



**Anna Kondrashina** will be tutoring at the Philomel Academy from 2–8 August at the Yehudi Menuhin School in Surrey. The course is aimed at young players of piano, voice, wind and strings aged 9–17 and

Grade 4 upwards. The curriculum includes individual lessons, chamber music, ear training and theory, rhythm classes, music history lessons and well-being sessions. There are also social activities and a tradition of musical cakes! See:

<https://philomelacademy.com>



The next Flute Holiday with **Philippa Davies** and pianist Jan Willem Nelleke will take place from 22 to 28 August in Cubertou in South West France. The flute holiday is described by the organisers as ‘a

lovely opportunity for amateurs, students and teachers to enjoy world class teaching in a relaxed environment’. For more details see [www.cubertou.com](http://www.cubertou.com)

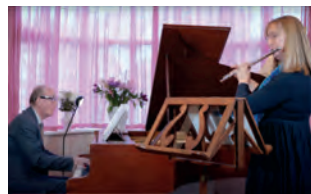
SUFFOLKVILLAGE.INFO



**Julie Wright** is hosting a range of summer schools for flutes, clarinets, saxophones and friends this year at Cockfield in Suffolk. The UK Student Summer Music Course 2023

takes place from 21–26 July for students aged 10 to 18, and the adult courses take place on various dates between 26 July and 10 August. There are also several adult courses happening through the autumn at a range of different locations.

See <https://flutesenvacances.co.uk/> for full details.



**Liz Walker** and Richard Shaw are running a ‘refocus and reinspire’ course for advanced players on 21–25 August at Benslow. For full details see <https://tinyurl.com/y5wxauks>



**Flute School London** is going to be running a 3-day course in central London from 27–29 October this year, for adults and mature youngsters. Friday 27 October has been added to the weekend this time, and will be an afternoon devoted to individual lessons and the opportunity to play or rehearse with the pianist. The rest of the weekend will feature guest artist Matthew Featherstone, with workshops, a masterclass, ensemble playing, a concert and much more! We will be supported by All Flutes Plus with a stand of sheet music, flutes and flute accessories. You will be able to book for 1, 2 or 3 days. Bookings opening soon at <https://www.fluteschoollondon.co.uk/>

STEFANO CIOFFI



### CONCOURS DE GENÈVE INTERNATIONAL MUSIC COMPETITION

The pre-selection rounds of the **Geneva Competition** have taken place, and 40 candidates have been selected to take part. The online recitals will be broadcast from 11–17 September, and the live rounds take place from 30 October to 4 November. The jury is chaired by Silvia Careddu. <https://tinyurl.com/2x9n8wj9>



**Oxford Flute Summer School** returns from 6–11 August, offering students of wide-ranging ages and abilities a wealth of inspirational experiences during this intensive week of flute playing through a mix of masterclasses, individual lessons, group playing and daily concerts. See <https://oxfordflutes.co.uk/>



**Yorkshire Wind Orchestra** is holding a flute day, entitled *Dancing in the Winds*, in Leeds on 7 August. The day is open to flute players of around Grade 6 standard and above, and will have an emphasis on improving ensemble playing skills in a fun and relaxed environment.

<https://tinyurl.com/3km3h5wz>

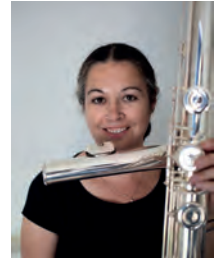
BERNADETTE OZ



**Noemi Gyori** is teaching at the MUZON International Institute's Young Talent Music Project in London from 21–23 July. This is a course for flute players aged 9–14. See <https://tinyurl.com/2p8j5nxx> for more details.



**Benslow Music** has several courses coming up in the summer and autumn that may be of interest to flute players. These include Baroque On Modern Instruments (18–21 August), Advanced Flute Summer School (21–25 August), Folk Orchestra (15–17 September), Breathing and Sonority in Flute Playing (13–16 November), Wind Ensembles (17–20 November) and Merry Little Christmas Flutes (30 Nov–1 Dec). For a full list of courses see <https://benslowmusic.org/index.asp?PageID=11>



The **2023 Flute Festival** of the **German Flute Association** will take place in Freiburg from 29 September to 1 October. Guest artists include Peter-Lukas Graf, Felix Renggli, Denis Bouriakov, Juliette Hurel, Matthias Ziegler, Wissam Boustany, Carla Rees, Ruth Wentorf, Kersten McCall, Ian Clarke, Sibel Pensel, Mario Caroli, Sophie Dufeutrelle, Gudrun Hinze, Silvia Careddu and Jacques Zoon.



The **2023 Australian Flute Festival** takes place from 29 September to 2 October and will be an all-Australian event, in celebration of reconnection of the Australian flute community after the pandemic. Guest artists include Eliza Shephard, Paula Rae, Geoffrey Collins, Sonia Croucher, Peter Sheridan, Joshua Batty, Tim Munro, and Margaret Crawford.



**Liz Wilshaw** is organising FluteFest23 in the Scottish Highlands, with Guest Artist Pat Wind-Smith. The event will take place from 27–29 October in Drumnadrochit, on the banks of Loch Ness. Participants will play together in ensembles and perform in an informal concert at Glen Moriston church on the Sunday afternoon. The cost of the event is £50, and it is open to players from Grade 4 upwards. For more information contact Liz at: [flutefest22@gmail.com](mailto:flutefest22@gmail.com) »



PAN, MARCH 1988

## Patricia Lynden

Pioneering woman flute player

**B**orn in Barnet, North London, Pat came from a musical family (her father was a choral conductor) and was surrounded by music from an early age. She played the recorder and piano, and eventually started to play the flute at the age of 14. Studies with Eddie Walker at the Royal College of Music followed, and her orchestral career began at Sadler's Wells Opera, where she became Principal Flute at the age of 21. A year later, in 1956, she took up the post of Co-Principal Flute at the Royal Opera House, where she stayed for 6 years. In 1962 she left to explore a freelance career, performing with the London Mozart Players and Brighton Philharmonic, among others, and also enjoying the world of chamber music. She returned to an orchestral position, taking up the role of Principal Flute in the Philharmonia, succeeding Gareth Morris in 1973, and staying in post for nine years. After that, she returned to the Royal Opera House from 1982 to 1986, and then moved back to ENO (formerly Sadler's Wells Opera) for three years before retiring at the age of 55. She is likely to have been the first woman to have held a full-time post as a Principal Flute in an orchestra in the UK.

Pat's students included Gitte Marcusson, Gary Woolf and Jacki Watts, who has written the tribute below.

Pat was named as the first annual President of the BFS in 1988, and members can access an article she wrote for the March 1988 edition of Pan, as well as a detailed biographical article by Robert Bigio in the September 2009 issue, through the Pan archive in the members' area of the website:

<https://bfs.org.uk/members-area>

An exceptional flautist, inspirational teacher and mentor remembered.

**I**n the summer of 1989 Pat started teaching at the London College of Music; this was at the end of my second year of studying there. I have always been a keen writer and I kept lesson notes on every flute lesson I had with Pat. Looking back at my hand-scribbled notes today, they show Pat's incredible natural ability to shape a phrase and produce a sound that was so admired. With her exceptional experience of orchestral playing, we learnt techniques that covered all aspects of playing. She was an advocate for the Alexander Technique, which she continually used to support her career. She inspired many of us to take additional classes and train in Alexander Technique. I have drawings of fingerings that she used for certain pieces that I had never come across before. On a favourite page of my notes Pat is talking about playing on early wooden flutes; she talks about the copper piece of piping she had that fitted into the end of her flute when she was required to play down to a low B on a C foot flute. She also told me a funny story about the time it fell out in a particularly quiet passage during a performance.

Apart from her playing experience, Pat had the loveliest personality that you could ever want from a teacher. She cared passionately about health and well-being and made sure she taught that to her students. Our lessons would often take place in a room without a window and Pat would insist on lugging in from home a portable ioniser on the tube every day, as well as her flute and music needed for our lessons. It was important to her that her students had the best possible healthy environment to play in. Back in 1989 she had a very forward-thinking approach to make sure lessons included discussions about Alexander Technique and general health and well-being.

Talking recently to a dear friend and professional flautist Gary Woolf, who also studied with Pat, I realised just how individual our lessons had been with her. She treated us completely individually and her teaching was tailored to our needs. Pat encouraged us all to have lessons with other professional players whilst under her tutelage. She would suggest players to go and work with to improve an area of our playing. In this way she consistently put our growth and learning first above everything.

In my postgraduate year Pat volunteered her time to run a flute class for all her students. I have very fond memories of this Monday morning class. Once a week all her students got together and played to each other. My lesson notes remind me of one such session when Pat set us Mozart Flute Concerto cadenzas to play. Pat would freely allow us to play which one we liked or she encouraged us to write our own and play from memory. In these classes she gave us the freedom to grow and be creative. She genuinely cared for us all and wanted the best outcome for us.

Anyone who knew Pat would have experienced her generous nature for giving to others. Whilst teaching at the LCM she volunteered with stroke patients and she would often talk to us about how much she loved it.

Pat had a lovely sense of humour. After Music College a few of us got together at Pat's house for lunch. Before the ease of email and texts, we made arrangements by phone to go round Pat's on the last Sunday of the month. I can vividly recall Pat being very excited, and she told me she had it written down on her calendar. Unbeknown to all of us, Pat's calendar had put the last Sunday on the following month's page which she had not noticed. This made her last Sunday the week before all of ours. She excitedly cooked and prepared a meal for 4 of 5 of us and sat patiently waiting for our arrival a week too early. Eventually, when we did not appear she realised her mistake. The following Sunday we did all meet up as planned, and Pat cooked another meal for us, although this time we did bring food to lessen our guilt of Pat cooking for us a second time. Pat was in good humour about the mistake and retold the story to us over lunch; how she prepared a meal for us all and waited and waited for us to show up and eventually gave the food to her neighbour. After that, we always made sure we were more careful about arrangements to meet up.

In recent years, with Pat's health declining, I kept in contact by letter or phone rather than visiting, which became additionally difficult during Covid. Before Pat passed away, many of her

students were able to say to her just how much she had given us, how truly blessed we were to have been taught by her and how she lives on through our flute playing. Pat was with me when I chose my Brannen-Cooper flute I still play on today.

How fortunate we all were to have such an incredible mentor in our early 20s to shape our lives. She left behind a legacy that we shall never forget.

**JACKI WATTS**

Gary Woolf has managed to source three YouTube recordings of Pat:

<https://www.youtube.com/watch?v=xdObiNc0FS0>

[https://www.youtube.com/watch?v=7C\\_U7eUbVd8](https://www.youtube.com/watch?v=7C_U7eUbVd8)

<https://www.youtube.com/watch?v=v1FEvl2lcUo>



## Peter Broadbent OBE

1933–2023

**P**eter Broadbent may not be a familiar name to flute players but as the founder of the Oxford Flute Summer School Bursary Fund, he has contributed enormously to the careers of many young flautists.

Peter first came to the Oxford Flute Summer School in 1996 having recently retired from the Royal Navy. He had played the flute as a young boy and decided that a return to practice was a good way to use some of the time he now had on his hands.

At the summer school he was impressed by the abilities of the young players but became aware that for many it was hard to find the money for the course. This became especially apparent when he found a young student on a doorstep eating cold baked beans from the tin for her lunch! Peter immediately paid for her meals and so the bursary fund was begun.

That year Peter set up a charity, invited trustees, and together with his wife Sarah proceeded to raise money for the fund. To date exactly 100 young players have received full or half bursaries. They haven't all had a glitzy technique but all showed great potential and definite need. Many are now working as professional players, teachers and educators.

Peter was a most kind and generous man who loved playing the flute and was utterly committed to furthering the development of young flautists. We will always remember him with great affection and admiration.

**JANET WAY**

<https://www.ofssbursaryfund.com/>

»

## Simon Hunt

1939–2023

Simon Vincent Hunt passed away at the Chelsea and Westminster Hospital on 10 May 2023 at the age of 83. Simon was one of the founder members of the British Flute Society, serving first as events organiser then as editor of *Pan* from 1987 to 1991. There is a notable interview with Albert Cooper in the March 1991 issue of *Pan*, which members can find in the *Pan* Archive on the BFS website. The flute remained a passion throughout his life.

Simon began playing the flute at the age of 18, and, on Wibb's recommendation, studied with Alexander Murray for a year before going on to study with Geoffrey Gilbert at the Guildhall. He was once invited by Wibb to come to his house and play quartets with Wibb, James Galway and Jean-Pierre Rampal, and following this meeting he applied for, and was awarded, a French Government Scholarship to study with Rampal in Paris.

His performing career began with a position as Principal Flute of the Icelandic Symphony Orchestra in Reykjavík, with his wife, Rose, travelling with him to join the cello section. A freelance career later followed, including work with the Royal Ballet Sinfonia and ENO, both of which he very much enjoyed. He had a particular interest in the theatre, and loved playing opera and ballet music. Simon also taught privately, in schools and at the Guildhall School of Music.

Simon was well known for his two publishing companies, Hunt Edition and Pan Educational Music, which brought British repertoire to a wider audience and provided a wealth of educational music to the flute world. His 1979 tutor book *Learning to Play the Flute* is a classic which is still as relevant now as when it was written. It contains an introduction by Rampal and was recognised by Julius Baker as the most intelligent method available at the time.

He also published teaching materials that he had written, including the popular *Flute Gymnastics* series, collections of studies, a series of *Notebooks* focusing on arrangements of works by specific composers (such as Chopin, Bizet and Verdi), duet books (such as *Two Flutes at the Opera*) and a series of workbooks covering different areas of technique, such as the third octave and scales. His output was prolific, and his arrangements were highly successful, bringing his knowledge of the flute and education together to create imaginative and well-crafted publications. His publishing career spanned 30 years and there were around 160 titles, including many works included on examination syllabuses.

Simon was married to Rose for over 50 years, and they had one daughter, Sarah. He will be remembered for his loyal friendships, intelligence, kindness, and passion for the flute and for education. He was an important presence in the BFS for many years and will be missed.

## Editorial

*Pan* is now a journal known and respected amongst the flute-playing community throughout the U.K. and in other countries too. Therefore it is an exciting challenge to take over as editor, especially at short notice. Lorna's is a hard act to follow, because she has done a brilliant job. The BFS is, largely, its magazine. *Pan* is a factor common to all members (well *nearly* all!), and without Lorna's unusual combination of skills, tireless energy and dedication to its production, the first four years of the Society would have been the poorer.

That she has to give up the reins of *Pan* through ill health is sad and I am sure that we all wish her good health and success in the future. She has been a good friend of mine on the Council and, I know, to many of you. To Lorna a very big thank-you from us all.

Whilst on the subject of gratitude, I would like to add a few words of my own to those of John Francis, in appreciation of our retiring Chairman, Christopher Hyde-Smith. His tact, urbane civility and good humour will be missed at Council meetings and many people will agree that his acceptance of the post of the first Chairman of the BFS in 1983 was a generous gesture on his part and absolutely right for the Society. I would like also to welcome, on behalf of all the membership and the Council, Edward Blakeman, to the post of acting Chairman. He needs no introduction from me, his scholarly and interesting writing has generously covered many pages of *Pan*, besides his help with the events.

Another sad loss to our council is Russell Parry, who has given the Society a great deal, with his flute club expertise, his organisation of very successful flute days in the Midlands (volunteers please!) and his lively participation at Council meetings. Thank you Russell. Robin Soldan has kindly offered to take over from Russell as Flute Clubs Representative so members please note.

We give a warm welcome also to Juliet Keeling as our Publicity Officer. She is, of course, no stranger to the flute world and we look forward to benefiting from her ideas.

Please send your articles or letters to me at 40 Portland Road, London W11 4LG, lots and lots of them. Also I would welcome suggestions about any particular aspect of the flute about which members might like to read.

### STOP PRESS

I am pleased to be able to confirm that the BFS will welcome Julius Baker, from New York, as its guest soloist at the next London Flute Day on Sunday 10th May 1987 to be held again at the Royal College of Music. In the course of a long and brilliant career as a soloist and orchestral principal, I understand that this will be the first time that Mr. Baker will have given a flute recital in London. It will be an historic event, and therefore let us show our appreciation of his generosity in agreeing to play for your pens and cheque books. And I look forward to seeing you all there.

SIMON HUNT

Simon Hunt's first *Pan* editorial.



## Bickford Brannen

1941–2023

**B**ickford Brannen was one of the leading flutemakers of our time. He died at home on 22 February 2023 at the age of 81.

Following studies in clarinet and music education at Boston Conservatory, he began an apprenticeship at Powell in 1962. Four years later, he moved to Armstrong in Elkhart, Indiana, before returning to Powell as General Manager in 1970. His own company, Brannen Brothers Flutemakers, was set up with his brother, first as a piccolo business and then as a full-time flute manufacturer from 1978. The company was built around an ethos of collaboration and innovation, two areas which were driven by his passion to develop the flute in new ways, using his impressive technical skills.

He retired from Brannen Brothers in 2007, but continued to develop and innovate in his own workshop, as well as working with the Conn-Selmer company to develop the Avanti range of student flutes. Throughout his life, he worked in close collaboration with other makers, most notably Eva Kingma, with whom he worked since 1990. Their work together included the production of Kingma System C flutes, and after leaving Brannen Brothers, he worked further with Eva to develop the Kingma & Brannen alto and bass flutes launched in 2011 and 2015 respectively. Other important collaborators included Albert Cooper, Johan Brögger, David Straubinger and Robert Dick. Bick's work has resulted in many acoustical and technical developments of the flute, and his instruments are respected as of the highest quality. He was awarded the Lifetime Achievement award of the National Flute Association of America in 2008.

Bick's interests beyond the flute included antique cars, model planes and anything mechanical, as well as playing Scrabble. He is survived by his wife, Laura, whom he married in 2005, and five children.

- If you would like to share your tributes to
- Patricia Lynden, Peter Broadbent, Simon
- Hunt or Bickford Brannen with us, please contact the editor at [editor@bfs.org.uk](mailto:editor@bfs.org.uk)



CARLA REES

# trade news



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## Just Flutes launches flute choir for players in London

Just Flutes is delighted to announce the launch of the Just Flutes Flute Orchestra: a flute choir exclusively for experienced players. Designed to cultivate a vibrant community of flute enthusiasts, the flute choir will meet every Thursday during term time at the Fairfield Halls in Croydon. Aspiring musicians who have achieved Grade 7 proficiency or above are invited to join this exciting venture. By establishing this flute choir, Just Flutes aims to create an inclusive space where musicians can share their passion, further develop their skills, and forge lasting connections with like-minded individuals. The first taster session is free: sign up at <https://justflut.es/flute-orchestra>



JIM STEPHENSON

## Robert Winn at Just Flutes

Robert Winn, Professor of Flute at the Cologne College of Music and Dance, will be returning to Just Flutes to give private lessons in summer 2023. With more than 50 of his students placed in international orchestras during the last ten years, Robert Winn can certainly claim to be one of Europe's most successful flute teachers.

Principal Flute of the RPO between 1985 and 1999, Robert has worked with most of the major British symphony orchestras, LSO, LPO, BBCSO, Philharmonia and also COE, RSO Berlin, Frankfurt Radio Symphony, and the Cologne Radio Symphony. Book online at [www.justflutes.com/lessons](http://www.justflutes.com/lessons)



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

### COPY DATES

15 Jan for March issue

15 May for July issue

15 Sept for November issue

## Tetractys NFA successes

Tetractys Publishing has had another successful year at the National Flute Association's Newly Published Music Competition.

### Winners:

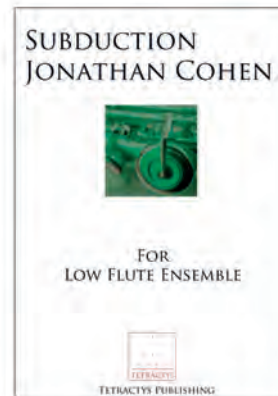
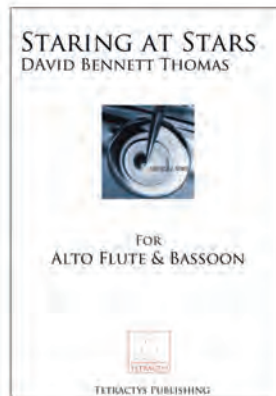
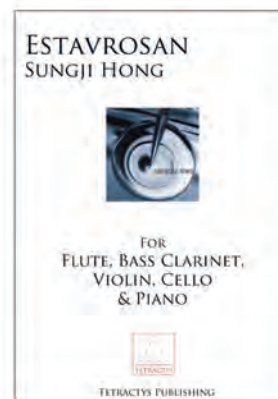
Jonathan Cohen *Subduction* · Low Flute Ensembles  
 David Bennett Thomas *Staring at Stars* · Low Flute Mixed Duet  
 Katrina Emtage *Summer Breeze* · Flute Quartets  
 Sungji Hong *Estavrosan* · Mixed Small Chamber

### Finalists:

Rob Keeley *Three Easy(ish) Bagatelles* · Low Flute Mixed Duet

### Honorable Mentions:

Gaspar Hoyos *Air Becomes Sound* · Pedagogy  
 Edmund Jolliffe *The Red Birds* · Flute and Piano  
 Rob Keeley *Three Pirouettes* · Piccolo  
 Russell Scarbrough *Masked Figures* · Low Flute Ensemble  
 Roderick Seed *7 Daily Vocalises* · Pedagogy  
 Devon Tipp *Tokeru Reibo* · Flute Quartets







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# trade spotlight

## Pearl Flutes A Tradition of Innovation

A spotlight on flute companies from around the world.

For this issue, Carla Rees interviewed **Simon Hudson**,  
Orchestral Product Manager at Pearl Music Europe.



Headquarters in Chiba, Japan.



Pearl EU office in Venlo.

### Where in the world are you based?

I live and work remotely from my home in Norfolk and travel around the UK and Europe, but our European offices are in Venlo, Netherlands, and our parent company is in Chiba, Japan.

### Can you tell us something about Pearl's history?

Pearl Musical Instruments was founded in 1946 in post-World War II Japan by Katsumi Yanagisawa. The company began in Tokyo making music stands and other accessories. With the global emergence of music instrument markets, the company enjoyed rapid growth, and in 1968, to respond to the growing demand for fine flutes, established its first flute workshop in Chiba, Japan, making handmade flutes. This began originally with just three craftsmen, including a Mr. Shimoyama who had worked previously for Muramatsu! Our workshop in Chiba is still responsible for creating our Japanese handmade models, Elegante Primo, Cantabile, Maesta and Opera. In 1985 we started production at a second facility, this time in Taiwan, so that we could continue to build the finest quality flutes but at more affordable prices.

### What's the company ethos?

As a company we exist to contribute to an enriched and vibrant society where people enjoy music. We do this by building a brand that will be loved by musicians worldwide and where our employees are proud to work. Our commitment is to manufacture superior quality instruments designed for the times and to supply them at a reasonable price in a timely manner. Our slogan is "A Tradition of Innovation"; we are a traditional Japanese flute maker at heart, but we are always looking to innovate and improve our instruments.

### Can you tell us a little bit about your role in the company?

I take care of all sales and marketing business in Europe, working closely with our dedicated European partners, retailers, distributors and our family of wonderful Pearl Flute artists.

### What does a typical working day look like for you?

Thanks to largely working from home, and my wife being at work, I usually start the day by walking my daughter to school! Once home, I begin to go through the emails I have received and look at the tasks for the day, contacting customers to see if they need any support, and making phone and video calls with European partners (I just started to learn German!). I wear many "hats" in my job! Sometimes I am a salesman, sometimes I need to think creatively; no two days are the same. Quite some traveling is required too, so that Pearl Flutes has a face around Europe at flute exhibitions.



Katsumi Yanagisawa and his son Mitsuo Yanagisawa.

### Who plays your flutes?

Our customers are from all playing levels and backgrounds really, starting from the young child that is learning to play the flute, up to globally-known leading players such as Juliette Hurel, Janos Balint and Daniela Koch. It is our aim to be able to have a good offer for every flute player out there, regardless of level of playing, type of flute and budget, from student flutes, all the way to 18K solid gold models. Our piccolos, alto and bass flutes are particularly popular at the moment, and our contrabass always turns heads at exhibitions!

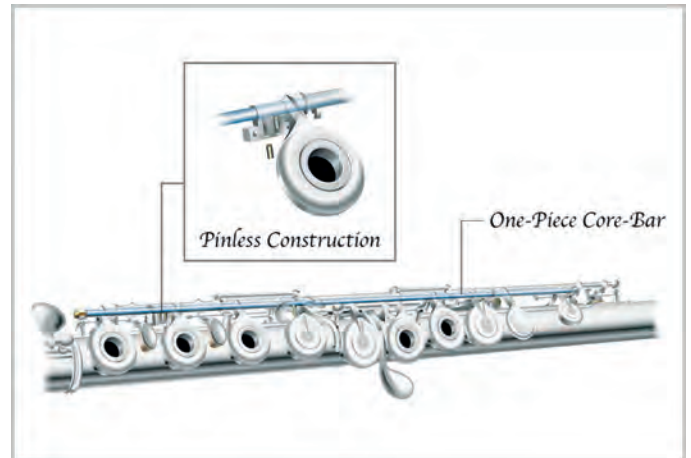
### What advice would you give to someone interested in starting a career in the flute industry?

Gather a set of skills that will be useful to a potential employer. These could be sales skills, communication skills, marketing/social media skills or even just good product knowledge. You don't have to be the best flute player in the world, as long as you are passionate about what you do, always want to improve, and work with integrity. My business relationships are built around honesty and integrity.



### What are the main challenges that you face as a business at the moment?

The same challenges as most businesses, I guess. Cost-of-living, inflation and the economy all put a strain on people's spending habits, and especially on the musical instrument industry as we are not a necessity. Customers still have their dreams and aspirations though, and that is what we're selling. We are providing the tools so that they can fulfil their dreams and potential.



### Are there any innovations in your work that you are particularly proud of?

In 1972, we introduced the first ever One-Piece Core-Bar and, not long after, a unique Pinless Mechanism—the first significant refinement of the Boehm flute mechanism in more than 100 years. The One-Piece Core-Bar eliminates many of the wear and tear problems associated with other flutes, specifically in the areas of the high C key and the king post next to the F# key. The Pinless Mechanism helps reduce perspiration getting into the mechanism which can cause corrosion and bind keys. These features are still found on our flutes today, from student level to professional series models.

### Where can our readers try your instruments?

At any of our Authorised Pearl Flute Dealers—find them at [www.pearlflute.eu](http://www.pearlflute.eu) and selecting the “dealers” button. If you get the chance in the flute store or at an exhibition, give our flutes a try! If you like them—great! And if you they're not for you—that's fine too! We want to know why, so that we can improve. The quality of flutes gets better every year and that's because of the great feedback that we get from the flute community.





# Pat Morris:

## A piccolo life

To mark her retirement as Professor of Piccolo at the Royal Academy of Music, Patricia Morris met with Lisa Nelsen and Carla Rees to talk about her life and career. Here she tells her story in her own words.

### BEGINNINGS

My Uncle Bill taught me the flute. He was William Morris, who was piccolo player in the Hallé. We moved up to Manchester from Gloucestershire when I was starting secondary school. I think my father had planned that I would learn the flute with 'Our Bill', and I did, a bit. I didn't have an awful lot of lessons because the Hallé were very busy then, and travelling a lot. That was when they were working with Barbirolli.

My Dad was the eldest of four, and they were all sent to work in the cotton mill, straight from school, and he met my mother there. Eventually, they managed to produce me. I didn't have any brothers or sisters.

My Dad and his siblings learnt music from Uncle Proc and Uncle Jack, who were *their* uncles. Uncle Jack was known as Jack the Fiddler, and the people across the way from us didn't know that he was called Morris. He was called Fiddler because he was a muso!

I was ten or eleven when I started learning the flute. Uncle Bill only came once every Preston Guild\*. I remember him turning up once for my exam, which was the next morning—it wasn't altogether helpful! He did his best though. I never had a piccolo lesson with him, which was a pity because he was quite an astonishingly good piccolo player. Barbirolli apparently once referred to him by saying, "I would like to introduce you to one of the best piccolo players in the world".

“ My Uncle Bill taught me the flute. He only came once every Preston Guild.

I'm not absolutely sure I was given the choice not to keep going with it, until the age of around 14 or 15, when my parents said I could stop playing the flute and the piano, and having piano lessons, and concentrate on my school work, but I was hooked by then. I was particularly hooked into music much more than playing the flute. In between the lessons with Uncle Bill I used to play Bach sonatas and other pieces all over the shop, performing whenever I could.

Uncle Bill died in a car crash in 1962. He drove into the side of a wall on his way home at around 2 o'clock in the morning, so he was non-existent really by the time I thought about playing the piccolo. He'd already sowed the seed that I would study in Manchester [at the Royal Manchester College of Music, now RNCM] and not come down to London, which I didn't thank him for, because I quite fancied being away from home! »

\* Once every so often. The Preston Guild fair is a week of celebrations held in Preston every 20 years.



STUART SCOTT

William Morris at the Hallé.



HALLÉ CONCERTS SOCIETY

The Hallé during its Centenary Season (1957/58). William Morris is the leftmost flute player.

I was really lucky to have chosen to go to Manchester though. I studied with Geoffrey Gilbert, who was quite demanding about one's technique, and I didn't have any really, at that stage! I went there on a scholarship so they must have seen something vaguely in the background, but I don't know what else they saw really. I remember Geoffrey saying in the audition, "will you triple tongue this scale of G up to top B and back again?". I thought, "well, I don't know the fingering for top B actually!"

I once also got a statement from my landlord who said I could have driven a thousand people insane with the noise I made. I was only practising the flute, not even the piccolo!

So fortunately, Geoffrey worked at technique a lot. Thank God, as it gave me a passable technique. He did teach the music as well, but I didn't always agree with his interpretations. He was the first British player to really embrace the French Flute School, so he worked a lot on colours and tone.

By my second or third year he was already threatening to go to America, but he thankfully didn't make that move until after I'd left, fortunately.

I read that Geoffrey was taught by a man called Joe Lingard [1880–1969] who was Principal Flute in the Hallé. I think Uncle Bill was taught by him too, so he must have been the person to go to. I've got a bit of music with his signature on the top of it.

**THE PICCOLO: LIVERPOOL PHILHARMONIC ORCHESTRA**

I'd never played the piccolo in my life by the time I auditioned for the Liverpool Philharmonic. After I left college, I was swanning about doing Matthew Passions and B minor masses and things like that, and I didn't really do the piccolo. And then I did the audition. In fact, I was in Canada at the time, and we went down through somewhere in America. I saw the Vivaldi C Major piccolo concerto in a shop and I thought "I don't have anything for the piccolo, so I'll buy it". And then, when I came home, it happened to be the designated piece for the audition! So, I went to Liverpool and played to Atarah and presumably Judy Fenton—she was the second flute but I can't remember if she was there at my audition or not. Atarah took the risk—a considerable risk, I would have thought, myself—and gave me the job. It was really good.

I ended up living in the same block of flats as Atarah, in a very old building that backed onto Prince's Park in Liverpool. It was really nice. Our flats were a long way apart—she was up one side and I was in the middle. It was 1966 when I went to Liverpool. It was a bit of a hotbed. It was all Adrian Henri (a sculptor, poet and performer) and The Beatles. Well, they'd left Liverpool by then but their energy remained. I remember going to one of their clubs once—not to be repeated!! It was pretty loud actually!

Classical music was popular there at that time. We did three concerts a month which they called industrial concerts, and they were sold to banks, schools and other organisations, and we





Pat Morris on piccolo with the RLPO in the 1960s. Judy Fenton and Atarah Ben-Tovim complete the all-woman flute section.

repeated it every month. It wasn't expensive; they paid, but not a lot. It was a good system really, and the Philharmonic Hall was an extraordinarily good acoustic.

That was my first job. Before that, I'd freelanced around doing a bit of work with the Hallé, BBC Northern, Northern Sinfonia and others, playing the flute (not the piccolo) of course, including with Max Jaffa in Scarborough. One 3-hour rehearsal had to suffice for 17 weeks of concerts; it definitely improved the sight-reading! I only really started playing the piccolo because of the job in Liverpool. I also did a lot of Principal Flute while I was up there, because by then Atarah was roaming the world with all of the things that she was doing.

It was quite an experience being in a section with Atarah. She talked never-endingly! In fact, it didn't dawn on me that you were not supposed to talk! Judy Fenton was also in the section—it was probably the first all-woman section. And then there was Keith Wood, who was Principal Oboe, and Lynn Brierly, who was second oboe, and then the cor anglais player was Peggy Moore, so there was this fellow in the middle of an otherwise all-woman front row of the woodwind section.

I'm very fond of Atarah, in memory. She was very encouraging and supportive. She was especially encouraging about my flute playing, which was really nice, because by then I was also doing quite a lot of chamber music with the harpsichordist Bridget Fry, who was married to (flute player) Fritz Spiegl.

“ It was quite an experience being in a section with Atarah.

#### MOVING TO THE BBC SYMPHONY ORCHESTRA

After I'd been in the Liverpool Philharmonic for ten years, I thought, “am I going to manage another twenty or so? Probably not”, but it was a difficult decision. In Liverpool, the countryside was close by, Wales was just over the border ... it took me months to decide to come down to London. They offered me the job and then I fuffed about wondering what to do. I didn't really want to live in London, but I also decided that if I could complete that piccolo book as part of the process, that would be good.

So, in 1976, I came to London. I had got fed up with doling out photocopied orchestral excerpts for students, only for them to lose them. It was so irritating, so I just thought I'd have a go at compiling them all into a book. And then Trevor [Wye] came along and said he was thinking of doing a piccolo book. I'd already sent some scripts to Oxford University Press and wanted to complete the project, so we did it together. It was good actually. He did all of the indexing and structural things, and his name was there too. I was not particularly known at the time, so

»



it was a good thing to do. There's also a Piccolo Study book by me, an Alto Excerpts book and two volumes of Flute Excerpts.

I used to play the alto flute in Liverpool, with repertoire such as *Daphnis* and the likes. I used to play alto here in London as well actually, so it seemed like a reasonable idea to make a book of Alto Excerpts.

I was in the BBC Symphony Orchestra for 25 years. They had a system where the Principals only did 70% of the work, but end-of-line Principals, which is what we were called, could take off 18 sessions. I could go and try myself out somewhere else. It was a good thing to do because it challenged you. It could sometimes be slightly too easy to sit in the same seat.

We were retired from the BBC when we were 60. They sent you a letter in case you had forgotten that you would be 60 next year. It was the same for the men, but men didn't get their state pension until they were 65. It was difficult.

Mike [Cox] said, "I really don't know what to do about this because I would prefer you to stay," which was kind of him, I must say. And he said, "if I go up and ask the office, I need to know that you would want to stay". But by then I'd done quite a lot of work elsewhere. Covent Garden was good to do because I had played very little opera. I'd also played with the LPO, Philharmonia and LSO.

I really enjoyed my time in the BBC Symphony Orchestra. I don't know what it's like now, because of all of the cuts. In 1980 we went on strike because they were going to close five of its orchestras. Since then things have been secure so there's a whole generation of players thinking it's all safe.

I played with David Butt, who was a wonderful colleague. His playing was always so elegant and beautiful. It was just really, lovely playing. And then Lorna [McGhee], who is such a sensitive musician, and then Mike [Cox]. He's a fantastic player and a good friend too. Daniel [Pailthorpe] arrived just as I was leaving in 2001.

## TEACHING

I started teaching with Geoffrey in Manchester, in a very minor role, as you can imagine. I think I taught the flute players who were second study, or doing the joint course (like Rachel Brown). I didn't know what I was doing! At 19, I had very little idea, except that I was following Geoffrey's instructions. He left for America eventually, so he wasn't physically looking over my shoulder, but figuratively he was. His was a system of teaching that served me well, I must say, and I assume it might serve others well, but my approach to teaching has become much broader now. In my teaching now I invite people to wonder whether they would like to do something. It's a different way of doing things.

I didn't have any other teachers—I just went from Uncle Bill to Geoffrey. I tried to get in to a Moyse class when I was in Canada, but it didn't happen. I don't think he was interested, so I moved to London. I do remember coming down to London having played first flute in *Daphnis*, and then got on a train the next morning to do the piccolo audition for the BBC. So when students tell me that playing the piccolo is spoiling their flute playing, I know that it's not!

I taught in Manchester and then combined Manchester and the Royal Academy for a short time. I started teaching at the Academy 21 years ago I think. I might have been teaching in Manchester for 30 years.

I found it very fascinating though, because originally I just taught the flute, and I taught the flute with Trevor too. Then I thought—the students need to know how to play the piccolo. With this amount of contemporary music, you have to be able to play it at some stage. And so, I started just teaching that a bit. I think we were probably the first ones to do that, at the Royal Northern, and I think I brought that idea down to London with me. It's important though—they've got to be really competent at it now. They don't have to just shriek down it.

I've had a mission while I'm teaching to encourage students to make the piccolo sound like a small flute. I don't succeed all of the time. I must say, I haven't demonstrated for some time now. I feel slightly like a doctor, ironing out the symptoms bit by bit. I think that change of approach came about when I studied Feldenkrais.

“ When students tell me that playing the piccolo is spoiling their flute playing, I know that it’s not!

My most notable students are probably Janet [Richardson], piccolo player in the Scottish National, Owain [Bailey] in the Bournemouth. Dimis [Diomedes Demetriades], who has just got the piccolo job at the RPO—he was a student at RAM. A lot of them are in orchestras playing second, doubling piccolo. I’m terrible with names!

### CHAMBER MUSIC

I kept that baroque group going for ages. In fact, we only stopped about five years ago. It was called the Liverpool Baroque Ensemble. We mainly worked up North and around and about—we did some concerts in London as well. Bridget Fry was the brains behind it all really. She knew a lot about baroque music, and we all learned from her. I’m eternally grateful to her. We kept the group going for around 40 years.

I also played in a flute, viola and harp trio, so I kept my flute playing going.

### FELDENKRAIS

I went off and studied Feldenkrais because I knew that when I was doing masterclasses, or *mistressclasses* I used to call them, I could put my hands on people and it would sound enormously better. Not because I was a healy-feely person at all, but because I knew where the difficulties lay. I thought I’d like to be professional at this and not just a pure amateur, so I went and trained in Switzerland. I could still keep freelancing going a little bit, which I enjoyed.

The course was five weeks in the summer, three weeks at Christmas and three weeks at Easter, that sort of thing.

We’re doing a Feldenkrais class at the Academy now, in the Steiner House. We do a class for an hour and some one-to-one sessions before that.

This is how the method works—you’re invited to find out what’s happening to you. You have to break through the mental barriers, particularly when people get into the profession. If only these students could realise that what they’re being offered, together with Alexander Technique, is extremely good. I think the Alexander Technique has [now] got less “thou shalt” and “shalt »



CARLA REES



Ice cream on Blackpool prom.



“ People used to think I hadn't got a nerve in my body.

not”. It's got a little bit more like Feldenkrais, and Feldenkrais has probably got a little bit more like Alexander Technique, I don't know. But it's interesting. People have to take responsibility for changing their own habits.

It's not an easy task you give them, but you just hope that something pays off in that first one or two lessons and that it begins to feel like possibility.

These days, I practise my flute most days for half an hour because otherwise I lose the embouchure. I practise it so that I can play for an old friend of mine who's had a seriously bad stroke, and I can't inflict a really awful noise on her because she knows better, I think. We used to go to the Wigmore and places like that, and she knows what an instrument should sound like. So I do that, and I'm astonished really that when I started doing it, which was about three years ago, I was absolutely mind-boggled that something that had been habitual probably, but actually felt okay and made a reasonable sound, had completely disappeared.

That was probably ten years on. I hadn't got it out of its case for ten years. It came back. I can be too analytical, I think, and that's a pity, for myself at least.

## ORCHESTRAL HIGHLIGHTS

### CONDUCTORS

I don't know personally what people have against Bruckner. When Günter Wand came, we used to call him the magic wand. He gave the music a sort of structure, architectural structure, that held things together.

It was really quite extraordinary that. In fact, I used to even go and listen in the middle of a Proms series, because it was fantastic. And sometimes you had doublers and sometimes there were three players, so it was a big orchestra. That was really exciting.

I played much Ravel and Stravinsky with Boulez, as well as his own compositions. He had an extraordinarily good ear and an amazing ability to beat 7 in one hand and 11 in the other. It was inspirational to work with him.

Rozhdestvensky was extraordinary because he hardly beat anything whatsoever. You know the pizzicato in the scherzo of Tchaikovsky's fourth symphony—he just stood and listened. A little worrying just before the first piccolo solo! You were on the edge of your seat. I mean, really. Frightening, but exhilarating somehow, you know.

And we had Sir John Pritchard as Principal Conductor. He was a man with enormous talent and finesse, I think.

## REPERTOIRE

I've done quite a few *Daphnises* over the years, but fewer since I came to London. With the BBC, most of it was contemporary music really. We did a terrible amount of contemporary music. When Boulez came he did a lot of enormously contemporary stuff. And then people like Esa-Pekka [Salonen] followed suit, I think.

I think the BBC saw themselves as being like the Hapsburgs, you know. It was important that somebody could, without emptying the halls entirely, actually play this music. And we used to have like three days of Total Immersion into a specific composer, like Henze for example. Henze wasn't all that difficult really, technically I mean.

I think the orchestra sounds fantastic now—really, really good. Sakari [Oramo] has come in and worked the oracle really.

People used to think I hadn't got a nerve in my body, while I hung about playing Shostakovich 10, first movement. I *did* have a nerve in my body, but it was part of my own dealing with myself that meant I didn't show it. I didn't show any sort of anxiety. Well, I don't think I did, unless I was particularly crotchety or something, but I think I didn't project that.

I was jolly glad when Shostakovich came to an end. I did a whole series of that with the RPO, round America somewhere, and I think, "why did you do that, for God sake?"

## INSTRUMENTS

I play on a Braun piccolo. I think Helen [Keen] plays on a Braun too, and probably Dimis [Diomedes Demetriades] does as well. When I came down here, I think I had a Rudall Carte. It might even have been Uncle Bill's but I'm not quite sure about that. I've still got it—it wasn't terribly suitable for playing top Bs and Cs more than about once every fortnight. "Once every Preston Guild", as we say in the north of England. I think that's every 25 years!

I hardly ever went shrieking about up there in Liverpool for all those years. And I think [John] Pritchard was in Liverpool before he came here—there was probably a gap in between—but he did a lot of contemporary music in the early sixties. Well, comparatively contemporary. So when I came to London, I decided that this was fairly nerve racking having to shriek about up there, so I bought a Braun and I've never regretted it.

I have two headjoints. One is cocuswood and I fancy it to be a warmer sound, but it might not be. Who knows? But I think it is, so that's all right. The other one has a thinner sound, but it goes up to the top more easily.

••• All of us at the BFS wish Pat a very happy retirement!



CARLA REES

# Add some reflective improvisation to your rehearsals!

by DR KATHLEEN WEIDENFELLER



Are you looking for new ways to develop your flute ensemble's confidence and enjoyment in performances? Add new colour and interesting repertoire to your concerts? Bring joy and fun into rehearsals? Adding reflective improvisation to your rehearsals can help you do just that.

Improvisation can create a space for exploring new ways to develop technique and musical understanding without fear of playing 'wrong' notes or reading rhythms incorrectly. There's no need to learn a complex set of rules and new scales to start improvising; musicians with a classical background can create spontaneous musical explorations using the sounds, techniques, scales, and harmonies they have already internalised. And flute players of all skill levels can enter an improvisation and explore at their own pace, learning through exploration of their own voice and listening to what is going on around them.

Including extended techniques in these improvisations can help to make the explorations even more effective in developing technique. Exploring different tone colours—even to the point of creating sounds that might fall outside of what is traditionally considered a 'good' sound—can help flute players become aware of just how their airstream and embouchure affect tone colour. Exaggerated articulations bring focus to the tongue and mouth cavity. Overtones and whistle tones require listening actively, along with attention to support and the direction of the airstream. In an improvisational setting, a flute player can take the time to explore these different ways of producing sounds with curiosity and without the possible pressure of 'needing' to get them right.

“ Flute players of all skill levels can enter an improvisation and explore at their own pace.

When you include reflective discussion in these improvisational explorations, they become a fertile ground for discovering new ways to approach old challenges. They also can help to build trust and help your ensemble work together in rehearsals in performances. In the exercises I explain here, I've included examples of questions that can help start interesting discussions. Whatever questions you do use, practise listening and waiting for an answer (stifle that need to jump in and give the answer you think you want!). Allowing your ensemble the time to answer in their own way may lead you down new paths of exploration. Answers that organically arise during these discussions can help you better understand what challenges individual members may be facing, and how the ensemble approaches these challenges. These answers can then be used to further develop the improvisations or to plan future improvisational explorations suited to your ensemble's specific needs.

Finally, perhaps most importantly, all of these exercises should be approached with a sense of fun and curiosity: some of the most successful improvisation sessions are the ones that end in laughter. Laughing while learning can help build trust and remind adult learners that development is a process that doesn't move in a straight line! Allowing yourself and your ensemble permission to take chances that might sound messy or confusing can lead you on unexpectedly interesting journeys. When we can reflect on the messiness of our learning, it can increase confidence and enjoyment along with skill.



## CREATING COMMUNITY

Even an ensemble that has worked together for a while may need to spend some time building trust when beginning to improvise. Exercises from the theatrical improvisation culture can help. The classic ‘yes and’ improvisation game (where all ideas are enthusiastically embraced and added to, leading to hilarious stories such as: ‘Let’s all go for coffee after rehearsal’ ‘Yes! I’d really like to try out the new cat café!’ ‘I’ve always wanted a cat! Isn’t there an animal shelter near there?’ ‘Yes, let’s go adopt a pet as a mascot for the ensemble!’ ‘We could find a parrot, they could sing some of the flute parts with us!’) done in pairs or with the entire ensemble, is a good way to introduce the idea of acceptance in improvisation in a fun way.

I find exercises that include the flute are often more interesting to my ensemble, so I have adapted some theatrical exercises to include playing, as in this exercise:

### One-word conversations

- Start by simply having conversations in pairs or small groups using only one word. Multi-syllabic words like ‘watermelon’ or ‘hippopotamus’ work especially well. Or even better, invent a nonsense word.
  - Encourage the groups to exaggerate whatever emotion they are trying to express. Creating a back-story can help: Are they friends meeting again for the first time in 20 years? A parent with toddlers? A heated family argument?
- Switch to flute:
  - Explore different types of sound production: exaggerated and percussive articulation, different sound colours, overtones, and whistle tones, all the possible ways to produce that one pitch.
  - Again, encourage the flute players to exaggerate whatever emotion they are communicating.
- Once you’ve worked in small groups or pairs for a while, come back together and create a one-note improvisation with the entire group. Let it go on for as long as it does naturally (unless it’s going on long enough that you need to move on in your rehearsal! I’ll give some advice on endings later on).

## MOVING AWARENESS

Adding movement to improvisation or using movement alone as an exploration is great for just about everything! It’s great at the beginning of a rehearsal to redirect focus and raise awareness levels to help flute players make the transition from a busy day to the rehearsal. Throughout rehearsals movement can be used to keep that awareness up and to help prevent stiffness and pain. You can also include movement in improvisations to help develop an internalised pulse or to direct attention to the physical aspects of flute playing that affect dynamics, intonation, as well as tone and technique. Below are examples of ways to include movement in rehearsals.



### Walking

Something as simple as having your ensemble walk around the room can be a powerful tool for awareness:

- Ask them to walk angrily, sleepily, happily etc.
- Ask them to lead with different parts of the body: the right shoulder, the knees, the back of the head.
- Ask the ensemble to notice the difference between not noticing the other ensemble members and being aware by sight and or sound how everyone else is moving in the space.

### EMBODIED DYNAMICS

- Play crescendos and diminuendos for the ensemble, or break into in pairs, with one person playing and the other moving. Have the ensemble recreate the dynamics in exaggerated movement. Ask the ensemble to listen carefully and have their movements mimic the feel of the dynamic being played: is it dramatic? Slow and steady?
- Ask the ensemble to recreate the same dynamics with smaller movements, encouraging them to notice how they feel internally.
- Conduct a crescendo-diminuendo. Can the flute players find the same sense of space? Try adding small fluid movement. Try the same without a conductor (if this is difficult, try it without eye contact so the ensemble needs to rely on hearing).



### RHYTHM SQUARES

- Divide the ensemble into four groups and assign each group a short rhythm. Use difficult rhythms from repertoire you may be working on if possible. Have each group use a different percussive articulation to perform the rhythm. The more exaggerated, the better!
- Have each group incorporate movement into their performance (I have found this especially makes it easier for each group to continue their unique rhythm at a steady tempo). Again, the more exaggerated, the better!
- Once each group is comfortable performing their rhythm, have individual members change groups. Each time they join a new group, the flute players take on not only the rhythm of the new group, but the articulation and movement as well. Continue until all members have cycled through all the rhythm groups.

If you all break into laughter during this exercise—you are doing well!

### BUILDING A BOX FOR IMPROVISATION

While improvisation is meant to be a freeing musical exploration, limiting an improvisation by setting boundaries can act as a safety net for new improvisors. Boundaries can also be used to design an improvisational exploration that directs attention towards specific challenges that arise during rehearsals. Each side of the box serves as a limit for the improvisation. Two-sided 'boxes' can be a good way to start, or if you want an improvisation to develop specific techniques. Four-sided improvisation boxes give a little more space for exploration and are good for developing musical understanding and preparing for improvised performances.

I suggest the director observes the improvisations and comes up with specific ideas to guide awareness, or help the improvisation move forward.

#### A

- Side one: Play scale patterns as fast as possible
- Side two: Dynamic range between *mf-f*
- Possible discussions:
  - Does the way you stand (or sit) change through the exercise—when? Can you figure out why?
  - What changes if you change the dynamic range?
  - Encourage the flute players to play all legato. Or tongued. What changes?
  - Can the ensemble find a common pulse while playing their own patterns?

#### B

- Side one: Think of the sound of rain
- Side two: All notes should be articulated
- Side three: Use the notes of an E min pentatonic scale
- Side four: Only have 3–4 people playing at the same time
- Possible discussions:
  - Was the performance effective—did it sound like rain? Why or why not?
  - Did it create an interesting musical form? Discuss the progression of different types of rainstorms: spring showers, thunderstorms, squalls, hailstorms. How would they sound musically?

This type of improvisation can be used to work on challenges that arise during rehearsals. If there's a passage that's really difficult for the ensemble, break it apart and use the difficult pieces as the basis for an improvisation. For example, perhaps the challenge is the key signature—let's say E major—and there are some fast passages in the 3rd register. One of the sides to your improvisation could be the key signature, a second could be only play between CIII and AIII, the third could be play only long tones (this gives the flute players a chance to explore the technical difficulties at their own pace and hear the key), and the fourth could be to interject short, fast passages when it feels appropriate.

### A NOTE ABOUT ENDINGS

Knowing when to end can be one of the most difficult parts of improvising. The first few times you do a free improvisation exercise with your ensemble one of two things will most likely happen: the improvisation lasts less than a minute, or the improvisation is very long and wandering and the ensemble doesn't know how to end.

While understanding how to end an improvisation will improve with practice, there are a few things you can do to help.



**TOO SHORT?**

- Break the ensemble into smaller groups so that each player has more of a say in the improvisation and less to listen to. Then have these small groups perform for each other. Listening to each other perform can help the flute players become more aware of how the length of an improvisation sounds to an audience.
- Sometimes, early improvisations end quickly because ensemble members either don't feel comfortable with silence or are fearful they may end up playing by themselves. Going back to trust-building exercises can help the ensemble members feel more comfortable performing for each other. Celebrate 'mistakes', encourage the exploration of sounds that fall way outside the traditional 'good' flute sound, and keep a sense of joyful curiosity when working with these exercises.
- Building an improvisation box with a specific number of players as one of the sides (ie. Make sure there are at least 3 people playing at any time) encourages listening and can help beginning improvisors feel more comfortable taking breaks within an improvisation.
- Have the groups (large or small) come up with a story or musical form to base the improvisation on. Ask the ensemble to be aware of how the story or form progresses as they perform the improvisation. This may take some practice and discussion.
- Encourage listening: do the ensemble members hear something interesting being played by another member? Encourage them to answer and develop the idea further. Discuss how an improvisation can be like a conversation, referring back to the 'Yes, and' and 'One note conversation' exercises.

**TOO LONG?**

- It's a good idea to allow the first few improvisations to go on as long as possible. I find when working with a non-professional adult ensemble new to improvisation that the first improvisational explorations are more likely to be too short than too long. When the improvisations become long and wandering, it can be a good idea to let everyone have a chance to say what they need to without worrying about endings at first. Wait 'too' long to stop an improvisation if you need to because of time restraints, as it takes time at first to learn how to play, listen, and react in a way that leads to interesting improvisations.
- Come up with a description for the ending of the improvisation before it begins. Use metaphoric descriptions such as 'Sunset' or the end of a rain shower.
- Sometimes having the ensemble members face away from each other during an improvisation can actually help in creating a more musically interesting performance, as it requires the ensemble to focus more on listening to each other.

**FREEING THINGS UP EVEN MORE**

The exercises I've described so far are only the tip of the iceberg. As your ensemble becomes more comfortable with working this way, I suggest including freer improvisation into rehearsals as well. You can use pictures, objects, poems, or stories—or anything else that gets the imagination moving!—as a prompt to start these improvisations. Free improvisation can help develop musical understanding, confidence in one's musical voice, and help to deepen an ensemble's working connection further.

There is, honestly, no such thing as a bad improvisation! But to help your ensemble develop a sense of how improvised performances sound to an audience, break the ensemble into smaller groups and have them perform for each other. Rather than ask reflective questions, ask the performer-audiences to describe the performance, and then the whole group could create a new performance based on that description. The performers themselves could also describe what they felt they were expressing in their improvisation, and then perform it again exaggerating that feeling. You could also have one member of each group switch to a new group and teach their new group the performance they just gave with the old group and finally again perform for each other.

After working in these small groups for a while, it can be very beneficial for the entire group to come back together in the end of a session to create a large improvisation based on what they experienced.

**REPERTOIRE**

Thankfully, there are a growing number of pieces composed for flute ensembles that include extended techniques and improvisation. Not surprisingly, I've found some of the best works are pieces composed by flute players. I'll pick a few to share with you here.

Sophie Dufeutrelle has several works for flute ensembles; all of them include extended techniques in musical ways. *La Volière du Puy* (Notissimo Editeur NT04231Z) is great for introducing improvisation. The score, orchestrated for any number of flute headjoints from piccolo to bass, includes a pre-composed introduction, suggestions for possible bird song, and instructions on how to help the ensemble build an interesting performance. I've found this piece to be a favourite with audiences as well.

Wil Offermans includes extended techniques in many of his works for flute ensemble. His book *For the Younger Flutist* (Zimmerman ZM30880) contains different improvisational exercises that can also be adapted for less youthful ensembles.

Finnish flute player/composer Lauri Toivio has composed two works for flute ensemble that explore the musical possibilities of using extended techniques with a non-professional flute ensemble. *From a Newer World (Uudemasta Maailmasta)* (Music Finland MF20809) has a jazzy feel and includes some improvised solos over percussive accompaniments. In contrast, Toivio's second work, *Evening Gleam (Illanvälke)* (Music Finland MF21647) is a lilting waltz that requires flute players to use the same wide range of techniques in a softer fashion.

- You can find a lengthier list of repertoire and other resources, in addition to more ideas about incorporating reflective improvisation into teaching at [www.kathyweidenfeller.com](http://www.kathyweidenfeller.com)

# Choosing repertoire

## And strategies to help (re)learn it

by DAINER SCHMIDT

**W**e flute players are fortunate to have a wide choice of repertoire to play. There are pieces from a broad range of different historical periods and compositional styles. Among them, we have original works, arrangements, or transcriptions in various instrumental combinations (e.g., solo flute, flute and piano, and ensembles with strings, among others).

Every flute player, whether amateur, professional or student, has their own motivations and particular tastes. It is not just a passion for the flute that unites us, but these moments in everyday life when we do not have enough time but would rather be practising! Planning, organising, practising and rehearsing in preparation for a recital, audition, class or masterclass can generate doubts and concerns in terms of programming. Is there a set list of repertoire pre-defined by the committee, teacher, or competition? Or is there any free-choice repertoire?

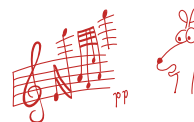
I usually prepare programmes made up of a mixture of music that I have previously studied and new pieces. Flute players often play pieces that are considered to be standard repertoire, such as the pieces required at universities, conservatories, competitions, and auditions for symphony orchestras (e.g., concertos by Mozart, Jacques Ibert, and Carl Nielsen; solo pieces by J.S. Bach, Sigfrid Karg-Elert, André Jolivet, and Luciano Berio). However, there are many valuable pieces outside of this repertoire.

Occasionally, take time out of your musical routine to sight-read new pieces, and who knows, maybe one of these will suit your internal technical and interpretative capacities as well as fulfilling the external requirements for your programme. I believe that a combination of pieces by a range of composers from different countries, cultures, approaches, and compositional schools can enrich the experience of performing musicians.

Deciding what to play requires patience, and often conversations with trusted fellow flute players (especially a teacher). Sometimes along the way, due to the storms of personal and professional life, we are forced to change part of the programme, and that is usually fine; it is often helpful to be flexible and you can return to a particular piece in the future. The path to your performance goals could take months. Try not to overload yourself with music that is too difficult. Some repertoire choices require greater physical stamina than usual and others require the development of new techniques, such as conquering specific

extended techniques, for example. Choose pieces that benefit your musicality and interpretation, with the right level of challenge; avoid technical elements that impose major barriers. Look out for pieces that also encourage developing musicianship with peers.

Have you decided which repertoire to learn and to play? Do you have the sheet music? So now, how do you learn the piece(s) using your available time in the best possible way? Individuals adopt behaviours and actions that meet their everyday needs. In music, during individual study and rehearsals, musicians have a choice of learning and practice strategies to select from. In the case of well-known pieces, we may have heard them before, but what if there are no recordings available of your chosen repertoire? In both cases, I believe we should start with the score. Here is a list of some of the strategies used by musicians:



- *Sight-reading.* Work through the piece slowly to identify some of the passages that will eventually require greater preparation and practice.



- *Mark up the score.* This form of study can intersperse actions with and without the flute. Map, identify and study in an immersive way the notational and compositional elements (i.e., tonality, tempo, performance markings, articulations, dynamics, intervals, motifs, etc.) that you consider relevant or challenging. During the process of learning and consolidation, you can eventually delete or keep your markings, or even add to and modify your interpretative decisions. Reinforce the editorial and compositional elements. Analyse the music, for example looking for the formal structure and tonality, and you will also benefit from selecting what to address and to improve during study sessions.



- **Use a notebook.** Plan your study sessions and rehearsals. Practise the excerpts that need more care in isolation. Your practice will become more effective.



- **Read materials and listen to recordings of different works.** Read books and articles and get to know different works by the composer and consult recordings and scores.



- **Change and vary written articulations and rhythmic patterns** (e.g., study everything slurred, slow and fast). In these ways, you will notice the intervals that require greater care in terms of sound production, learn to control the amount and speed of the air to be used and make sure that this is synchronised with the fingering changes.



- **Change the tempo.** In the first practice sessions of a fast piece, for example, start slowly and gradually increase the tempo until reaching the desired one. Keep a note of your working tempo on the score and/or in a study journal.



- **Listen to recordings by other players.** In the first weeks with the score and the piece, there are still moments of doubt. You will realise that for the same piece, there are many interpretative possibilities. Compare the recordings and identify which of the aspects capture your attention the most.



- **Record your practice sessions.** Play the piece from beginning to end, and then follow the score while listening back to identify what needs more work. Does it sound the way you want it to? Self-assess after the performances and write down your strong and less strong points in a notebook.



- **Practise performing.** Organise previews at suitable time intervals before the important performance. Invite family, friends and colleagues. With and after each new performance, you will stay motivated, and you will gain greater confidence and security. Also record these previews. Invite constructive criticism from your peers and engage in further self-assessment.



- **Memorise the score.** There are musicians who prefer to play with a score and others who like to play by heart. Memorising excerpts and other elements can benefit the motor assimilation of the music.



- **Use extended techniques.** Extended techniques can be enormously beneficial for improving standard playing techniques and allow additional creativity in our practice. In addition to singing melodies, the flute player can use, for example, singing and playing simultaneously, whistle tones, harmonics, flutter-tonguing and alternative fingerings.

During the processes of learning and consolidating repertoire, the musician must follow the instructions in the score (by the composer and/or editor). It's important to choose an appropriate edition. However, the amount of information in the score can vary depending on the era; for example urtext editions of baroque music might have limited information relating to dynamics and articulations. The performer can add and mark them in the score, as a result of their interpretative choices, following the compositional style, individual taste and musical personality. These strategies serve as cognitive tools, helping to speed up processes, minimise recurrences of the same mistakes, helping to plan practice sessions, and helping to consolidate interpretative decisions. In scientific studies, musicians report that an effective use of such strategies can help to reduce the effects of anxiety in musical performance and so-called "stage fright".

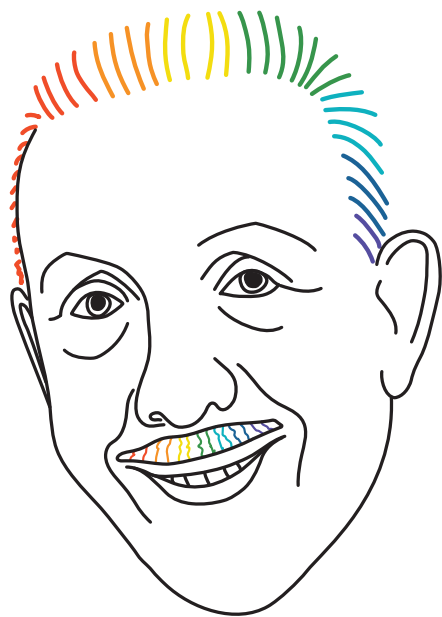
With the certainty and confidence of having consistently prepared the repertoire, when on stage and during the "final" performance (i.e., recital, competition, concert, recording, etc.), enjoy and appreciate the moment to the fullest. After an extended period in touch with the written score and with the composer, let the best of your music and ideas flow. Interpreters have the role of executing what is absent as well as the surface content of the score. They are agents in creation, putting their ideas into practice in performances, making situations in which musicians (who play or sing) and appreciators (who listen and watch) enter into a particular symbiosis, where each performance is unique. **P**

# The Sonata for flute and piano by Francis Poulenc

## A guide for the interpreter

Part 1

by **JORGE CARYEVSKI**



Francis Poulenc.

The Sonata for flute and piano by Poulenc, written between December 1956 and March 1957, is undoubtedly one of the most popular works of the repertoire for that combination and for the flute in general. Hundreds of videos on YouTube, many dozens of CD versions in current online catalogues, and no less than twenty items on Spotify reflect the recognition that the sonata finds in interpreters and audiences. On the internet, you can even listen to a forty-eight-minute programme dedicated to a comparative discography of the sonata.<sup>1</sup> In it, David Owen Norris—the English pianist who played the work with Jean-Pierre Rampal—makes an interesting and extensive analysis of a large number of different versions.

These versions vary enormously, and not only as a result of a distinctive personal vision of each artist but often because of a superficial or subjective approach to the text.

There are several reasons for this situation. A good interpretation is not just a system of adequate technical skills of the instrumentalist. It must also be based on many other factors, such as the use of an edition that respects the original as much as possible, the deepening of the aspects of an authentic interpretation of the composer's style, and all this with the support of extensive documentation that makes it possible for the musician to develop a 'cultural awareness' to identify with the composer, their time and their way of composing. The consultation of all the possible bibliography on and around the piece is also indispensable. Only then will the interpreter be equipped to make their fantasy fly high and their creativity flourish.

The *editorial reliability* of Poulenc's Sonata was problematic for years. The first edition of 1958—followed by numerous reprints, which we collectively refer to as (1)—contained many inconsistencies. American flute player Patricia Harper made an exhaustive

<sup>1</sup> Radio 3 Record Review Podcast. [www.bbc.co.uk/programmes/p037zxhc](http://www.bbc.co.uk/programmes/p037zxhc)

comparative examination of all the available manuscripts and sources.<sup>2</sup> In 1994 the Chester publishing house issued a 'Revised Edition' (2), under the responsibility of Carl B. Schmidt, disciple and biographer of Poulenc, with advice from Patricia Harper. That this edition has been approached with meticulous responsibility is demonstrated by the solidity of the arguments in the prologue and the six pages (!) of 'selected critical notes'. At the same time, it is clear that the diversity of sources has confronted publishers with very difficult decisions and that in certain cases they have had to come to a compromise. Sometimes inconsistencies defy a certain logic or—despite the plausible justification—the criteria used are not conclusive. This is also because some manuscripts that were used for (1) have been lost.

Deepening the *interpretative authenticity* of the composer's style is, on the other hand, easier because the recording of Rampal and Poulenc after the premiere at the Strasbourg Festival of 1957, and two years later by the same duo, can be considered decisive.<sup>3</sup> However, in these recordings, divergences from the score attract attention, especially relating to tempo, nuances, and articulation, which can have an influence on expression. Here it is important not only to listen with the ears but also with the heart, without forgetting common sense.

Happily, the available *documentation* around Poulenc, his time and his characteristics as a composer is extensive and provides us with very inspiring and useful information. A simple bibliographic enumeration would exceed the scale of this article.

Sixty-six years after its composition, and twenty-nine years after the publication of the Schmidt-Harper edition, the Sonata deserves to be, again, the object of study and fruitful analysis. With this task it is useful to investigate all kinds of sources of inspiration, both for the composer and the alert interpreter. The analytical approach that follows abandons the meticulous path of the formal and harmonic structure. It focuses fundamentally on an intuitive vision that investigates new interpretative criteria.

The letter 'm' indicates the measure numbers (m. 30 is measure 30); the movements are indicated with Roman numerals and the rehearsal numbers are in a circle, following the criteria of the edition.

## First movement: *Allegretto malinconico*

Mm. 1–26

### Tempo

The *Allegro malinconico* of (1) becomes in (2) *Allegretto malinconico*, which is the indication of the tempo in the autograph. It fits the metronome tempo better, crotchet = 84, and is more suitable for highlighting the *malinconico* ('melancholic'), without the haste that the term *allegro* could eventually lead to. On the recordings of Poulenc himself, on many occasions the tempo is below the indicated metronome marking. Note that *malinconico* in (2) is an incorrect word. In Italian, it would be *malinconico* and in French *melancholique*—coinciding with Spanish and Portuguese.

### Differences

The first theme is presented three times. In (1) each of them has different dynamics for the four measures of the antecedent phrase: *p* (*dolce p* for the piano), then *mf* for the flute and *fp* for the piano, and finally *f* for the flute and *mf* for the piano. Based on the autograph, Schmidt and Harper indicate in (2) the first antecedent phrase *mf* for the flute and the piano, the second respectively [*mf*] and *mf* and the third *f* and *mf*. The consequent phrase is in both editions (1) and (2), in its entirety, *f*. The flute part in the autograph has no dynamic indication in ①.

### Description

The opening theme defines two divergent characters, partly because the opening (antecedent) sentence is in E minor and the consequent in C major. In addition, the 'melancholy' is outlined by a descending chromatic line (see Example 1). In the first two measures, the chromaticism develops in crotchets, and in the two following measures this is accelerated by a succession of quavers. This causes the expression of the antecedent phrase to indicate desolation in the first two measures that tend towards despair in mm. 3–4, as if the emotional life threatens to collapse.

The association with the meaning of the descending chromaticism in the Baroque is almost inevitable, especially with baroque opera. Its characters used this medium to express crying, plain-tiveness, complaint and pain. The audience understood this convention and was able to experience the emotion of the »



Example 1. The chromaticism of the first theme.

2 Conferences by Patricia Harper in 1992 for the British Flute Society and the National Flute Association in the United States, presented in an article in *The Flutist Quarterly*, 17/1 (1992), 8–23.

3 Poulenc recording with Jean-Pierre Rampal in the series 'Présence de la Musique Contemporaine' (Vega C 35 A 181, 1959), re-released by WERGO (WER 50 004, ca. 1963). This recording can be heard at <https://soundcloud.com/marian-kirwel>. Poulenc and Rampal can be seen on YouTube on Poulenc's sixtieth birthday in 1959 playing the

Cantilena: [www.youtube.com/watch?v=PXxpz2xtmzk](http://www.youtube.com/watch?v=PXxpz2xtmzk). The recording made during the première in the United Kingdom in 1958 with Gareth Morris (a very different flute player from Rampal whom Poulenc greatly admired) is unfortunately not available. For anyone interested in Gareth Morris as a soloist with the London Philharmonic Orchestra, there are interesting examples on YouTube, playing *Pavane* by Fauré and Ravel's *Daphnis et Chloé*.

*lamento*. Relating it to this idea, the consequent phrase, with its rapid passage leading to the C (in C major), becomes a strong impulsive gesture of resolute rebellion, opposed to the depressed mood of the beginning.

The French pedagogue André Jaunet was extremely demanding concerning the expression of the chromatic line. During a masterclass on this Sonata<sup>4</sup> he discredited one student after another because in his opinion they did not discover the expressive essence of the chromatic line, especially when he made them play the first four measures, discarding the non-chromatic notes (m. 1 without the B and m. 3 without the trills or the E) as in Example 1.

For the flute player, the initial theme seems to be repeated three times in the following measures with minimal variations. However, the consequent phrase the second time takes the fast passage onto the E (m. 13) to return later to C major. The third time (m. 19) the *almost* chromatic line in eighth notes (mm. 20–21) is placed one octave higher. But just when the flute player thinks that they will attack this third time, after m. 16, the piano plays instead a variant of the initial theme in C minor! With this, it is already evident that Poulenc has given the flute a fluid lyrical melodic line and the piano a playful harmonic function, elaborated with unexpected twists. This conclusion is the first wake-up call—especially for the flute player—for an intelligent collaboration between the two interpreters.

#### Interpretation

But what happens with this beginning in an intuitive approach, a form of interpretation that Poulenc would have appreciated because it is the foundation of his compositional system? The reiteration of material is proven as a means of increasing the dramatic effect. If the theme is repeated three times and the third is gradually the most pronounced, it undoubtedly suggests an increase in expression, according to the implicit norms of rhetoric. From the comparative study of sources, Patricia Harper in her article (see footnote 2) advocates a light and simple atmosphere for this section. Nevertheless, this opening, from an emotional point of view, can be—and in my opinion, must be—thought of in three different levels. The interpreter and their personality must finally express this in a discreet, and at the same time convincing, manner.

#### Tips for the flute player

- The upbeat passages must be played within the duration of a quaver! Playing with expressiveness is legitimate as long as the proportions remain intact. Compare with m. 99, where Poulenc emphatically indicates *a tempo* for the upbeat of the reprise.
- The descending chromaticism of the preceding sentence must draw a fluid line. Feel the urgent acceleration in mm. 3–4. The *malincolico* must express decisiveness but at the same time be vulnerable, with a certain resignation.

<sup>4</sup> Royal Conservatory, The Hague, 28 January 1987.

- The trills are fully written out as quintuplets in one of the manuscript sources; see Example 2.
- The silences between the trills must be sufficiently short and ‘significant’ so that they do not obstruct the chromatic line. This line has to ‘flow over the silences’.
- The scales of the consequent phrase (upbeat towards m. 5, m. 13, and m. 23) must strictly last a quaver beat.
- The expressive intensity of the last note of each scale—the crotchet in the first beat of the measure—should extend its singing value equally over the quavers that follow it. The vibrato on that crotchet must be such that the following quavers carry a similar expressiveness and draw a fluid line.
- Poulenc’s songs, a genre that he cultivated with mastery, offer relevant information that can be applied to the interpretation of the sonata. We can learn a lot from singers; the songs solve possible doubts and are above all a source of enjoyment and inspiration.

#### Sources / Inspiration

In the opening (antecedent) sentence, it is difficult to avoid the association with Prokofiev’s Sonata No. 5 for piano, Op. 38. This work begins with a similar character, although the tonality here is C major and the theme presents a diatonic descending line instead of a chromatic one; see Example 3. The indication *Allegro tranquillo*, the upbeat that gives rise to the melody, and the classical-style accompaniment are striking characteristics shared by Prokofiev’s and Poulenc’s sonatas.

Prokofiev composed this sonata and his second symphony in Paris in 1923, strongly influenced by the musical environment in that city. Poulenc admired Prokofiev, whom he considered, together with Mussorgsky and Stravinsky, to be among the most prominent Russian composers.<sup>5</sup>

#### À peine plus vite (8)

Mm. 73–79

#### Tempo

The indication of tempo in (1) *Un peu plus vite* (a little faster) is in (2) *À peine plus vite* (barely faster). In both the tempo is crotchet = 92.

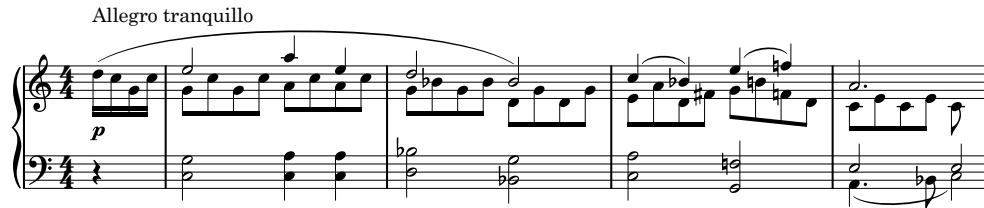
#### Differences

In (1) the dynamic indicated is *mf* for mm. 73–75, *f* for mm. 76–77, and *mf* for mm. 78–79; in (2) the entire section mm. 73–79 is *f*. The first note of m. 73 in (1) is not slurred to the following note but it is in (2). Both in (1) and in (2) the phrase mm. 76–77 is completely slurred, unlike mm. 78–79 (the repetition of mm. 76–77 in minor) where it is interrupted. In the cited recording Rampal plays mm. 73–75 all slurred, like mm. 76–77 and mm. 78–79. These last two measures are interpreted by him with greater subtlety.

<sup>5</sup> Francis Poulenc, articles in Chester Music’s magazine *Fanfare*, November and December 1921, quoted in Carl B. Schmidt, *Entrancing Muse: A Documented Biography of Francis Poulenc*, Pendragon Press, Hillsdale, New York, 2002, p. 108.



Example 2. The beginning of the flute part in one of Poulenc's manuscripts.



Example 3. Prokofiev, Fifth Sonata for piano (1923), beginning.



Example 4. Mm. 73-79 of the flute part, simplified.

### Description

In contrast to the opening theme, which is dramatic due to the emotional contrasts and their explicit elaboration, this new theme is simpler and has an almost pastoral character. It appears to be the second theme in a sonata form. The structure of the first movement, however, by the absence of a true development, results in an ABA' form. This new motif forms the theme of section B. Melodically it is typical of Poulenc: a lyrical line in which the notes are linked to each other with quick passages of short notes. Without these 'ornaments' and with the dynamics of (2), it looks like Example 4.

### Interpretation

A more detailed examination of this theme, however, makes it less obvious. In expressive terms, the minims in mm. 73 and 74 are moments of slight 'suspension' of the melodic line. Nevertheless, both have different functions: G tends forward (tension), F in m. 74 indicates a return to the harmonic environment that is familiar to us (relaxation). Implicitly the music says that in m. 75 the search for the melodic line begins once more, and that suggests an increasing tension. However, this new period lasts only one measure and that makes the theme develop in only seven measures. Mm. 76–77 confirm F major (strong), mm. 78–79 take a step back and repeat the previous sentence in F minor (weak). Therefore, this theme is clearly divided into 2 + 1 + 2 + 2 measures. All this requires to be interpreted with articulation and dynamics that reveal the described characteristics. And this with one dynamic indicated (*f*) for the expression of this whole theme!

### Tips for the flute player

- M. 73 must be entirely slurred. The erroneous articulation of (1) has been corrected in (2).
- The dynamic *f* should be considered as relative so that the fluctuations of the expressive intensity become light and natural.
- It is very useful to study the second theme without the ornamental passages that connect the notes, as shown in Example 4, to become aware of the different tensions that characterise it. In m. 73 the minim should be slightly relevant. In m. 74 the descending interval and the return to the tonic in F result in precisely the opposite: the crotchet diminishes its expressive energy towards the minim (although the latter must not lose its own identity). In m. 75, in 4/4 the descending line Eb–D–(C#, a note of passage in the flute/Db in the piano!)–C, gives rise to a certain rubato and finishes reducing its intensity so that the F major in m. 76 can sound with renewed and inevitable energy. In the same line of thought, m. 78–79 in minor are markedly more sensitive and related to the *malincolico* of the opening.
- After m. 75, imagining a 'latent caesura' helps to attack the F major energetically.
- In m. 78 the minor third to the Ab requires a subtle approach, as a clear contrast in relation to F major.

• See the next issue of Pan for Part 2 of this article.



# From the archive

by **KATE CUZNER**

This year the British Flute Society celebrates its 40th anniversary. We thought it would be fun to revisit some of the early issues of Pan—these are the covers and editorials from the first two issues in 1983. You can see the full digital archive of Pan in the Members' Area of the BFS website:

<https://bfs.org.uk/members-area>



*Cover picture from the collection and with the permission of Tony Bingham.*

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## Editorial

That the New Year was eventful was apparent when the dog chewed the burglar alarm and all the children went down with chicken pox. But with the founding of the British Flute Society, 1983 becomes momentous. With 210,000 of us playing the flute it's amazing it hasn't happened sooner. We come in all shapes and sizes: teachers, learners, beginners and virtuosi. 'I'm going to make an orchestra with my sister', a young flute player of eight told me yesterday. 'She plays the piano. And Mummy plays the piano too. But Daddy doesn't play anything. He doesn't even sing. He's got false teeth.' It's a comfortable thought that in an age of the expendable a passion for flutes goes on for ever.

Pan unites us all in a variety of useful and entertaining ways. We will advertise your flutes/music/job vacancies: review music and records: list in Pan Diary details of flute recitals you send us: and carry news from Flute Clubs and from the educational scene. We welcome reflections of the amateur no less that pieces by and about people of particular distinction. Got a point of view? Write to the Editor. Got a problem? Write to Pipeline. This issue carries first details of BFS events where hopefully many of us may meet, and soon will say, whatever did we do before the Society? Whatever would we do without Pan?

## BIRTHDAY ODE

The modest nymph who jumped the gun,  
Observing Pan was on the run,  
In saving her virginity  
Illumines 1983.  
Pan plucked the reed and blew the flute;  
A hundred thousand followed suit,  
And countless little girls and boys  
Engender a delightful noise,  
While others of distinguished hue  
Have cut a golden disc or two,  
All on account of luckless Pan  
– Half a goat and half a man –  
Whose dire frustration and distress  
Resulted in the B.F.S.





## Editorial

'Tell me,' said the poet, 'where is fancy bred?' And he tossed up, as it were, between the heart and the head, never mentioning the fingers. But Shakespeare was no flute player, and would not have shared that particular delight that filled us all at the Guildhall on April 15th, when the sun shone and from the embankment London looked like a Caneletto print. And coming back, with a tired but happy teenager in tow, I thought, next time . . . next time I'll wear a funny hat, or a tee shirt labelled Greet Me, or Yr Humble Servant, Editor. Because there we all were, some 250 of us; and only afterwards the letters came – your comments, queries, anecdotes and articles. Such a postbag proclaims the BFS alive and very well and growing fast (twice as many of us as there were a month or so ago.)

In touch with you, Pan becomes more properly your journal; by you, with you, for, from and about you; our sorting house, our meeting point, our information centre. Read on. We have as many tales to tell and talents as we have members. On the subject of flutes, the particular knowledge or experience of one interests us all. Say hello next time, but in the meantime, write.

### Panegyric

Tell us, where is fancy bred?  
In a parabolic head.  
Knowing flautists never live  
By bread alone, the deities  
Have given us – that none may fail –  
The Boehm system, Cooper scale.  
Hope springs, and things are not as bad  
As when Pan was a little lad.

Where is Fancy? Is it art  
Generated by a part  
Other than the heart or head?  
Never let the rumour spread  
That we are heartless, who, by rote,  
Carry heaven in a note.

Spring comes. Where the common lot  
Place their fancy matters not.  
Pan flies ever in pursuit  
Through centuries of lovely flute.  
For this pleasure, praise the day  
Timid Syrinx got away.

L.L.



The Journal of the  
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The British Flute Society was formed in January 1983.

# Albert Cooper : His life and times

## Part 4 : Setting up on his own

by **TREVOR WYE**

Albert Cooper was a master flutemaker who made a lifelong contribution to the development of the flute. In this six-part article, Trevor Wye pays tribute to Albert and tells the story of his life.

### AFTER 1950

Albert was at a Christmas party when a man spoke to him about French flutes, and questioned him for some time. Albert asked him if he was particularly interested in flute making? “No”, the man said, “I was a professor of Italian at London University”. The man offered to give regular Italian lessons to Albert which he accepted. And so he met Norman Clare who was also interested in flute making, and played the flute well too. This in turn led to his meeting Philomena Burns at the Italian lessons, who was to become his future wife.

When Albert retuned flutes, he used patches first to re-cover the hole after it had been removed. He later managed to move the silver by hammering the tube in the direction in which the silver or gold had to move, ‘spreading’ the metal to partially cover the hole. This made a patch unnecessary, and by this method it was difficult to tell if a flute had been retuned. However, for a tone hole which had to be moved some distance, a patch was still necessary. He quoted Kate Lukas’ Haynes flute, where the retuning is quite invisible. When spreading or ‘swaging’, the tube does bell up the tube a little—that can’t be avoided, but provided the hammering is in the direction of travel of the metal, most of this can be avoided.

Once, I asked him about the placement of the trill key holes:

“ I used to put the trill key holes where they looked correct. I would look at another flute and just copy that for the ‘correct’ position! No one seemed to complain about them!

Albert’s second marriage was to Philomena Burns who also lived in Clapham. They married on 17 September 1977 in Clapham Catholic Church. Philomena—known as Mena—played the piano and her parents were school teachers. Albert met her at the Evening Institute where they both were taking Italian classes, a continuation from his Italian interest from the war years. Mena’s interest in Italian was said to be because all her family were practising Catholics.



Albert and Mena at an NFA Convention.

### HIS CHARACTER

Albert Cooper was a simple man. For many years, folk attempted to engage him in conversation about different topics, but his only real interest was in the flute, its construction and engineering. He read the newspaper daily but never commented about what he read. He accepted life as it came without complaint. A late plane, or even the occasion when he was mugged in a New Orleans street during an NFA Flute Convention, didn’t give him cause for storytelling. Once it was over, he just accepted it as part of life. He enjoyed food, and simple food too, and when I asked if he would like some wine, he usually replied, “Yeh, I’ll have a drink o’ wine”. All the same, he was ambitious in his aspiration to be a great flute maker, and sensibly employed Alex Weeks to

fend off the casual flute player passer-by who would waste his time chatting.

So many people have said how generous he was with his time. He was always willing to listen, and this was a major reason why he had such success. He listened to player's complaints and suggestions and tried to accommodate them whenever possible. How he separated the good from bad advice is not known, but probably by the player's standing or reputation. He listened to Elmer Cole, William Bennett, Alexander Murray and others skilled in flute construction knowledge, but also listened to comments by other good players; though when a suggestion for flute improvement was made by a famous player who was obviously less knowledgeable about flute making, he treated their comments with respect, but rarely acted upon them. All the same, he was always willing to make a new key for anyone if he thought it might work.

His modifications to the existing mechanism were extensive, though some of his ideas based on improving the security of a note had an adverse effect on another note, which as a non-player he didn't always appreciate. An example of this was his insistence that the left-hand mechanism should be arranged closer to the tone holes as this will make the need for a split E and F# mechanism less necessary. It also helps to flatten some of the troublesome sharp 3rd octave notes. All his observations are correct, except that anyone who has tried this knows that the openness and freedom of the tone is affected to a noticeable degree by lowering the keywork. Albert's view was that, "Oh well, you can't have everything..."

Albert was a simple man with little need for expensive toys, such as video cameras or a mobile phone—he could do without these. His tastes were simple, though he did appreciate good food, and enjoyed equally oriental, Greek or Indian food. During the preliminary note-taking for these articles, Albert and I retired after each session to have a Polish or Italian lunch in Clapham Common at his suggestion. He walked quickly with small steps for the mile or so to the restaurant.

His house was a modest one for someone so renowned, and its contents were the same; simple. His dining table was where he would look at a flute and perhaps effect a simple repair while the player waited. His dining room was where he worked out scales and made other written notes. It was where his phone and fax were and where he watched TV.

Anyone else so famous or influential would have had a secretary, and used modern gadgets to save time so as to get on with the business of flute making, perhaps even employing an apprentice or two. It seems that he preferred to do all the jobs himself. He was a very proud man who justly enjoyed showing what he had achieved over the years.

Visiting flute makers were astonished at the simplicity which he applied to any task. When presented with a flute-making problem, Albert would show you how easy it was just using your eyes and perhaps a simple hand-made (and rusty) tool. We were left wondering how such excellent instruments came out of a garden shed with such primitive materials. But were they primitive? His lathe had good bearings and was accurate. That it

“ Visiting flute makers were astonished at the simplicity which he applied to any task.

was propelled by a foot pedal only shows that, where a modern lathe has a gearbox allowing a fixed number of commonly used speeds with which to manipulate and cut metals, his lathe had an infinite number of speeds. So, which was the more advanced? Modern metal working lathes have a mechanically or hand-controlled drive with which to cut shapes, known as a cross feed. It can be controlled in different ways using wheels which move the tool and control the cutting of the rapidly spinning silver part. Albert's lathe was mostly used with hand tools which were held firmly and by an experienced engineer. This could more accurately cut elegant shapes in posts, key-cups or other parts.



Albert and Alex Weeks outside his workshop.

### THE ALEX WEEKS PERIOD

Alex Weeks eventually took over as Albert's manager, allowing him to get on with making flutes rather than chatting on the phone. Many people have unfavourably criticised this partnership/arrangement, and for various reasons. I was threatened with a legal action by Weeks because of my biography on the back of my first Practice Books, which claimed that I frequently tuned »



Albert at his workbench.



Albert using a potato to force the silver into the mould.

flutes to 'Cooper's Scale'. Weeks felt that this was an infringement of the use of Albert's name. It was a curious incident because all of us, Bennett, Cole, Murray and others, at that time freely exchanged information for the good of us all: it was a North American tendency both to protect and make money from an idea. Everyone at this time used the term 'Cooper's Scale' as a way of explaining the new scale flutes and the way in which a flute had been tuned or altered. In effect, a retuned flute had been altered from the A=435 old scale to A=440 or 442. Even today, when William Bennett and others have developed their own scales, people still use the term 'Cooper's Scale' to identify the modern tuning, in the same way we use the terms Xerox, Hoover and Sellotape. The dispute was amicably solved however, by the intervention of Albert who usually didn't care what people did. However, it did show the degree to which Alex Weeks was looking after Albert's interests.

Elmer Cole:

“ About Alex Weeks: I only met him through the meetings we had for dinner with Jimmy Galway and Alex, but I never really talked much to him. I never really understood exactly what Alex's job really was. I was very surprised that Albert hired someone because Albert is so independent, but I suppose AW came along at the right time to act as his agent. AW seemed at that time to be some sort of instrument dealer...

Alex Weeks lived in Vauxhall and all calls to Albert were diverted to his house so that it was he who decided whose flute should receive repairs or alterations. It was Weeks who also decided who was to go on to Albert's new flute list. He didn't work excessively hard, but the arrangement suited Albert. He was just too busy flutemaking to answer phones or talk to passing players. Alex remarried and moved so the arrangement stopped. Albert didn't say why. For Albert, it was a good period, though he commented, "Players didn't seem to like Alex, perhaps because they couldn't get to me". Alex Weeks died in 2007.

Cooper's Scale was a shorter scale compared to the flutes made in the 1950s and before. Part of the scale was 'corrections' for open or closed-hole flutes, something flute makers had not previously considered. It is difficult to patent a scale because in engineering there can be no such thing as 'exact'. A tool or a scale can be made within certain defined tolerances. Even in the most accurate work, there are tiny differences between one hole's diameter and another. This can't be effectively patented. The origins and development of Cooper's Scale are set out in the next part of this series.



Engraving a lip-plate.

It seems that purely by luck Albert's skills were put to use in the service of flute players. Given another life, he would undoubtedly been skilled at some sort of engineering work, and may well have become well-known in an entirely different profession. It was just chance that his father suggested his taking up an apprenticeship at Rudall and Carte, resulting in his flutemaking career. It is not unfair to write that to a non-specialist, he may well have appeared to be rather a dull or boring person with little to say apart from flute matters.

In matters of keywork design, Albert was extraordinary. He had spent many years looking at flutes to improve the reliability of the padding and the key cup position. He believed that if you took a straight line across the top of the tone hole, as if a flat ruler were placed over it, the end of the ruler should intersect the centre of the supporting pillar. It looked good, but it also allowed the pad to go down squarely and is likely to result in a more reliable mechanism. If this angle is altered, the pad moves from front to back as well as moving down, especially if the pad is a little soft. Altus Flutes also altered the pillar height making them higher too.

- With grateful thanks to the following for their help and for supplying photographs, information, letters, and other matter: William Bennett, Robert Bigio, Roger Charters, Elmer Cole, Anne-Marie Emerson, Jane Emerson, Roger Harris, Jan Junker, Eva Kingma, Alex Murray, Harry Seeley, Eldred Spell, Averil Williams, and, of course, Albert Cooper.



“ In engineering there can be no such thing as ‘exact’.



Albert showing his workbench.



Albert at his home in West Road.

# Story of a method book

by SARAH MILLER



“ I think it’s time for a break, no? Who’s having coffee?” As the coffee machine rumbles to life, we tear ourselves away from the laptop screens, take a stretch and grin at each other across mountains of paper, sketches, and piccolos. It’s the summer of 2022 and we have almost finished the first edition, the first beautiful full-sized and finished book: *Peter’s Piccolo World, Book One*.

Joining this team can only be described as a Piccolo Adventure. Peter Verhoyen, Principal Piccolo of the Antwerp Symphony Orchestra, Belgian piccoloist Anke Lauwers, illustrator Ann-Sofie Verhoyen, and myself, a Mancunian who had, in mild astonishment, found herself playing and living in Belgium.

So how does it happen, writing a method book? Who can write a method book? Have you ever considered it? How long does it take? Does anyone even *want* new method books nowadays (dear reader, please say yes), and how does this short story ahead apply to everyone?

## THE BEGINNINGS

By this time, I *had* been studying with Peter for two years on the piccolo master’s programme in Antwerp, a unique course, the first of its kind in Europe. Always having been a secret admirer of the piccolo, I hadn’t really grasped the possibilities of what this tiny instrument, our ‘second instrument’ can do.

Before I was on the course, I had one day sidled in late to watch a piccolo class. Bit embarrassed. An hour later—mind blown. *Never* had I heard piccolo playing like this. What was this trickery?

Also—these people looked happy. *Happy* I’m telling you.

Also—*they weren’t playing Vivaldi*. No idea what it was, but the tone was sweet, it was mostly in tune, and *they seemed to know what they were doing*. Surely not.

That is a short summary of how I realised the piccolo can be a solo instrument in its own right ... not crying away in its box whilst the flute gets to play the Nielsen Concerto. Again.

Following this and two years of study, we began to hear rumblings and rumours about a method book. Peter, Anke and Ann-Sofie had already been quietly at work for some time when they asked me to join the team. A method book?? A method *book*? That’s probably around the time when the coffee addiction began, and I started excitedly reading through the first scripts and ideas.

The beginnings for me consisted of being sent a document of the script-so-far, and a document with that script alongside the illustrations. The first job for me was to create structure out of the writing; a very interesting job. Do you, for example, put the posture and hand positions at the beginning, or do you start with breathing technique? Do you introduce articulation before or after vibrato?

Another question: could we cover every topic of piccolo technique in one single book? And if so, how long would that take? Ideally, we wanted to see the publication before collectively reaching a retirement home, but the sheer amount of information we discussed could fill several books.

We began to understand the wisdom behind the method publications that split topics into their various sections and



ANN-SOFIE VERHOYEN

books—Moyses, Winn, and Wye being some examples—proceeding step-by-step and very logically. So it was with us; we decided to split the piccolo technique into two books, allowing us time to really focus on a smaller number of topics for each publication.

### THE SUMMER

We have developed, and are still developing, a writing technique between the four of us. Peter, Anke and I will sit down (with strong coffee) and discuss the various topics, Peter describing his ideas and imaginings. Perhaps something had worked in a recent lesson, perhaps some picture had helped a student's understanding.

Everything is recorded, notes taken, a treasure trove of piccolo lore. We discuss which pictures and phrases work the best (*is it a Flying Saucer or a UFO?*), and which kind of music would best fit a particular topic (*Audition excerpt? Folk song? Opera melody?*). Sometimes Peter will sing a new melody into the phone, ready to be written down. I'll restart discussions for the umpteenth time (*but doesn't the tongue go further forward for this articulation?*) and find yet another bewildering grammar mistake that was missed yesterday.

The summer of 2022 rolled around, and we found ourselves in the beautiful city of Bruges, writing and illustrating, discussing and practising. It is wonderful to learn a craft in this way; listening and playing, trying out new ideas, discussing what

“ I wanted the book to be the unquestionable, indisputable truth of Piccolo Law.

works and what doesn't, and how to communicate new concepts to a reader.

We were aware that there are far fewer piccolo method books in the world than flute methods, and that piccolo pedagogy is still very much growing and developing. We wanted to allow the reader to consider new ideas carefully, leaving space for their own notes and exercises. Someone had the idea of using QR codes to create teaching videos inside the book, and so we had a fun few days of recording videos of ourselves, making each other laugh in the middle of a sentence (*Take four: OK, nobody laugh this time ... I mean it...*), and finding several different ways to explain the same concept.

Regular coffee and ice cream breaks were mandatory; also walks and time sitting in the sunshine. Even so, we would find ourselves working intensely without noticing the time passing and it was only the switching on of the coffee machine that would rouse us.



So how long does it take to write a method book? For some, it may be sitting inside the imagination for many years before reaching pen and paper. For others, it's a logical process of structuring and writing in a matter of weeks. For our team it has been a mixture of both; whilst the pedagogy had been developing in Peter's teaching over many years, the undertaking of structuring, discussing and writing the first draft took a matter of months.

Once the first draft was written, the coffee addiction subsided, and we could redraft to our hearts' content. This was quite an interesting phase, practising and playing what we had already written, adding and changing new points, finding more interesting ways to present a page. For example, are there other ways we can present a piccolo embouchure technique to the reader? A chart perhaps, some extra illustration, or a new exercise where they can experiment for themselves?

### NEXT STEPS

The next steps for somewhat excited method book writers, is to print, publish and distribute. In this case, printing and publishing ourselves was a very interesting option because of the colour illustrations in the book. After setting up a distribution method and contacting several flute stores around Europe and the US, we were ready to go!

Now to discover the answer to one of our first questions: does anyone want to use new method books nowadays? Would anyone be interested in this piccolo pedagogy; would anyone buy a book and try it out? Thankfully in this case, the response has been overwhelmingly positive and the books are selling far more quickly and in greater amounts than we could ever have predicted. We are even now in the process of writing Book Two (someone put the kettle on) and are planning for later books!

But would we have written the book anyway? What if ten people had bought a copy, and it had remained at home, used only by our own students?

I believe we would have written the book in any case. Each of us knew that what we were putting to paper had made a vast difference in our own playing and could help our own future students.

Looking ahead to the future, I'm looking forward to the writing of new books, of more discussions, new exercises, and discoveries.

Writing in this way is giving me the tools to teach my own future students, as well as myself. I find myself developing a deeper understanding of piccolo technique, applying that to the orchestra and to my own first few recordings. Watching the classes at the conservatory, it's a joyful moment when you see a young player using something from a method book you helped to write, and *it works*.

One of the strangest parts about writing a method book (aside from the sheer coffee consumption statistics) is the fact that the words you write are fixed, whilst the ideas and concepts continue developing. You find yourselves committing to an idea, well aware that in six months you might find another way to explain, another illustration, another story to describe what you mean. You might extend the hand position exercises; you might want to add something about breathing or articulation or the upper lip that you had only discovered two months later.

I struggled with this. I wanted the book to be perfect in every detail, to be complete and finished and the unquestionable, indisputable truth of Piccolo Law. Which of course, is ridiculous, Sarah. And worse, this gave us an excuse to keep perfecting the book forever, never printing, never publishing (*just a few more months ... maybe in November ... maybe in the New Year ... how about in the Spring?*).

Perhaps you have experienced this with your own ideas, your own projects? A perfectionism that stops you from publishing, from performing, or just simply getting on with the idea you have in your mind's eye.

Working with this team is teaching me the value of putting ideas into practice. Of taking what you are passionate about, finding where your talents lie, listening and learning from your teammates, laughing a lot together, and simply getting on with it. Doing as excellent a job as you know how, and then releasing it for the world to enjoy and use and learn from.

Whether it's a method book or a concert, a class project or a recording, I believe this is something that every musician, every flute and piccolo player, amateur and professional, student and teacher, can do.



# The singing flute

## The *bel canto* singing tradition in flute pedagogy

by **ROBERT CART**

This article introduces flute players to the imagery and physiological concepts of vocal pedagogy as presented by the great masters of *bel canto* singing (García, Lamperti, Marchese, et al). For centuries, instrumentalists have viewed the voice as the ultimate means of musical expression, and we have sought to imitate the voice in our playing. Likewise, French flute players of the late nineteenth century, through their professional exposure to the great *bel canto* singers and composers at the Paris Opera, sought to imitate the beautiful singing they experienced first-hand in their own flute playing. In this article, I discuss the impact of that influence on the French Flute School, examining the concepts of breathing, *chiaroscuro*, *impostazione del tono*, and articulation that emerged from the *bel canto* singing tradition, concepts that can be applied no matter your pedagogical lineage.

As both an opera singer and a flute player, I have often observed similarities in technique between the two: breathing, placement, vowel shapes, consonants, light/dark tone, etc. In researching the two seemingly disparate realms, very real links emerged. By removing the borders between flute playing based in the French school and vocal training based in the *bel canto* tradition, an integrated approach to flute playing could emerge.

### French Flute School

The French Flute School developed at the Paris Conservatoire under the guidance of Paul Taffanel. Philippe Gaubert and Louis Fleury, renowned students of Taffanel, referred to Taffanel's sound as a full sound with a uniform tone throughout the range of his instrument. This approach to playing also focuses on a singing tone with balanced light/dark qualities, and a constant shimmering vibrato. Of particular note, flute players of the French school were the first to adopt Boehm system flutes made of metal, as opposed to their counterparts in other areas of Europe who continued using wooden flutes with other key systems. It is likely that developments in the flute, i.e., the new flute key system and the use of metals, made it more possible to create a singing tone on a modern instrument.

### Italian *bel canto* tradition

*Bel canto* is Italian for “beautiful singing”, and it is applied both to vocal pedagogy of the nineteenth century and to early nineteenth-century opera written by composers including Vincenzo Bellini, Gaetano Donizetti, and Gioachino Rossini. Nineteenth-century voice teachers often referred to the voice as being made up of three registers: the chest register (or lowest register); the

“ For centuries we have sought to imitate the voice in our playing.



*Bel canto* singer Dame Nellie Melba in 1927.

NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA

head register (or highest); and the *passaggio* (the area lying between the other two registers). It was the goal of the *bel canto* tradition to develop ease and unity of all vocal registers. Teachers of the *bel canto* tradition also sought to guide their students to strengthen and coordinate the thoracic muscles, helping the students to develop a rounded tone that resulted in a balanced *chiaroscuro* or light/dark tone, seamless legato, and phrasing marked by expressive *portamento*, an Italian term originally reserved for a singer's ability to slide between notes.

Pedagogical approaches during this time often began with simple exercises that allowed the student to be immersed in the



Paul Taffanel, chief conductor of the Paris Opera.

practice of coordinating complex physiological concepts and imagery related to the technique of singing through vocalises comprised of single pitches. A vocalise is a vocal exercise that utilises melodies sung only on vowels and without words. As the voice student learned to coordinate an assortment of multifaceted concepts into single, larger physiological gestures, the vocalises increased in difficulty by the addition of more complex note passages.

Some of the great teachers of *bel canto* technique included Manuel García, Giovanni Battista Lamperti, and Mathilde Marchesi. Many of their students, in turn, became great singers and teachers, including Adelina Patti, Marcella Sembrich, Nellie Melba, and Francesco Tamagno. A resurgence of the *bel canto* tradition in the mid-twentieth century produced great singers like Maria Callas, Montserrat Caballé, Marilyn Horne, and Luciano Pavarotti.

### French flute and Italian voice united

Both traditions centre on teaching students to perform with a full, rounded sound, with a uniform tone throughout the range, and with an elegant and shimmering vibrato.

The commonality between the French Flute School and the *bel canto* school of singing may find its roots in Paul Taffanel's professional activities. He served as the *chef d'orchestre*, or chief conductor, of the Paris Opera from 1890 to 1906, the first flute player to hold this position. (As an interesting aside, during his tenure in that position, Taffanel conducted the French premieres of operas by Wagner and Verdi, including Verdi's *Otello*.) In 1919, another important figure in the development of the French school ascended to the rank of principal flute and chief conductor of the Paris Opera: Taffanel's student Philippe Gaubert. Further, in 1913 Marcel Moyse, arguably the greatest flute player of his time, toured throughout the United States with renowned soprano Nellie Melba, who was a student of the great *bel canto* teacher Mathilde Marchesi.

The link between French flute playing and *bel canto* singing, and the historical intersection of highly accomplished practitioners of the two schools, encourages a study of the application of *bel canto* singing techniques to flute playing. Specifically, we turn our attention to four hallmarks of *bel canto*: *appoggio*, *chiaroscuro*, *impostazione del tono*, and articulation.

### Appoggio

The foundation of the *bel canto* school of singing is *appoggio*. While it is the Italian word for “leaning,” in the *bel canto* school of singing *appoggio* refers to the muscular sensation of holding one's breath, or expanding the rib cage, while exhaling. The concept of leaning derives from the concept of leaning into the sternum—the long tie-shaped bone in the centre of the chest.

### Breath

As Lamperti says, when the breath is steady, the tone is steady; when breath is unsteady, the tone is unsteady. The concept of breathing in the *bel canto* tradition centres around careful control of breathing, knowing that inhalation gives strength while retention of air during exhalation provides steadiness and energy. That retention of breath while exhaling is essentially *appoggio*.

### The physiological foundation of the Italian *bel canto* tradition

To understand *appoggio*, it will help to be aware of some basic physiology involved in the inhalation and exhalation process.

### External intercostals

There are two layers of muscle between the ribs, referred to as the intercostal muscles. The external intercostal muscles each attach to the outer surface of the twelve ribs. The external intercostals raise the ribs, expanding the thoracic cavity and stretching the lungs during inspiration.

### Internal intercostals

The internal intercostal muscles attach to the inner surface of the ribs and run in the opposite direction to the external intercostals. The internal intercostal muscles contract the ribs, forcing air out of the lungs during exhalation.

### Levatores costarum

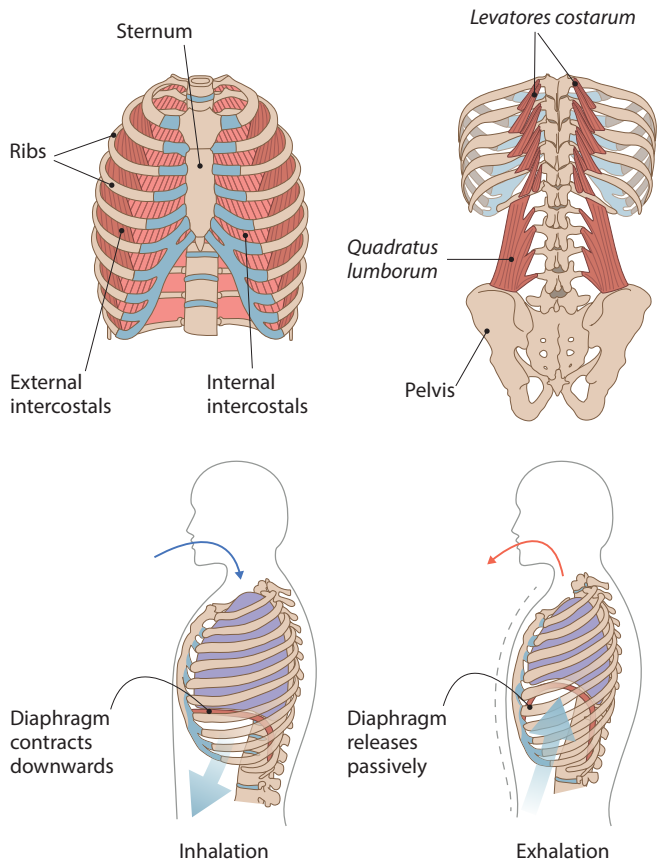
The *levatores costarum* muscles connect the vertebrae and the ribs at the posterior or back of the rib cage. They are twelve small triangular shaped muscles that connect the thoracic vertebrae with their adjacent ribs. Along with the intercostal muscles they form the intrinsic muscles of the chest wall which play a key role in expanding the rib cage during inhalation. The *levatores costarum* muscles are also grouped with the muscles of the back. The *levatores costarum* function primarily in elevating or expanding the ribs.

### Quadratus lumborum

The *quadratus lumborum* muscle begins at the pelvis and stretches up to the lowest rib. It stabilises the pelvis when a person sits or stands in an upright position, and it supports the core of the body when we breathe.

### Diaphragm

The diaphragm is the dome-shaped muscle that divides the lungs and heart of the thoracic cavity from the viscera (liver, spleen, kidneys, etc.) of the abdominal cavity. It is attached posteriorly, or at the back, to the ribs and spine, and anteriorly, or at the front, to the sternum. The diaphragm contracts



downward, increasing upper thoracic space and allowing the lungs to fill with air. It is important to note that the diaphragm only actively moves downward during inhalation, which means that it releases passively during exhalation. As the diaphragm contracts downward, the viscera are forced outward. This means that the abdominal muscles must expand, or the diaphragm cannot expand and allow adequate air to enter the lungs. This also means that, in order to keep the diaphragm from moving up too quickly and exhaling air too abruptly, the abdominal muscles must remain expanded or be carefully controlled in their inward movement.

**Appoggio summary**

To recap, *appoggio* is the sensation of remaining in the position of inspiration even while exhaling. This means that the external intercostal muscles, or the muscles associated with inhalation, must remain engaged while exhaling, working in antagonism to the internal intercostal muscles, which try to collapse the lungs and push the air out. This is done to maintain the ribs in an open position. This activity also slows the recoil of the diaphragm, which must maintain tonicity while recoiling slowly in order to control the outflow of air. Assisting this process is the *quadratus lumborum* coordinated with the *levatores costarum* muscles, giving the sensation of back expansion, particularly in the lower part of the back. The feeling of leaning into the sternum is employed as a means of maintaining anterior expansion of the ribs and to counteract rapid diaphragmatic recoil. As Giovanni Battista Lamperti stated: “You do not hold your tone, you spin it. You hold your breath.” In short, *appoggio* is the sensation of holding the breath while exhaling.

**Appoggio exercise**

To help pinpoint the muscular sensations of *appoggio*, follow these six simple steps:

1. Gently cough with your hand at the area where you would normally wear a belt and notice how the muscle bounces.
2. Next, exhale all the air from your lungs.
3. Inhale slowly through pursed lips, being certain to feel the sensation of very low breathing, or of filling your lungs from the bottom up.
4. After you have finished inhaling, hold your breath with your mouth open.
5. Finally, exhale slowly and quietly through the mouth, paying attention to the muscle area that bounced when you coughed. Be sure to resist the natural inclinations of the abdomen and rib cage while exhaling. It should feel as if you are holding your breath, or even inhaling, as you exhale, resulting in a slowing down of the process of exhaling.

**Chiaroscuro**

In the visual arts, *chiaroscuro* is the application of strong contrasts of light and dark, with *chiaro* meaning light and *oscuro* meaning dark. In the *bel canto* tradition, lightness, or *chiaro*, is achieved by the resonance at the front of the skull, and the darkness, or *oscuro*, originates in the pharyngeal spaces of the throat, that is, the nasopharynx (the space behind your nose), oropharynx (the space behind your mouth), and laryngopharynx (the space just above your larynx). »



Visual *chiaroscuro* in *Portrait of a Flute Player* by Johann Kupezky, c. 1709.

GERMANISCHE NATIONALMUSEUM

**Chiaroscuro exercise**

To understand *chiaroscuro*, play an ascending scale slowly. Each time you play it, form different dark vowels in your pharyngeal spaces (e.g. [u] as in “you,” [o] as in “hold,” and [ʊ] as in “foot.” As you play the exercise, experiment with the various vowels, be aware of the space in the nasopharynx, oropharynx, and laryngopharynx and how it differs with each vowel shape. These vowels form the *oscuro* portion of the *chiaroscuro* sound. Exploring these and other vowels develops the flute player’s understanding of *chiaroscuro*, providing a rich palette of colour possibilities.

**Impostazione del tono**

*Impostazione del tono* translates as placement of the tone. When singers speak of *impostazione del tono*, or placement, they are generally referring to a sensation that the sound is ringing in the masque, or the area at the front of the skull around and between the eyes.

**Impostazione del tono exercise**

To find the sensation of *impostazione del tono*:

Hum at a comfortable pitch using the consonant [ŋ] as at the end of the word “hung.” Remaining aware of that placement, play a scale on the flute slowly while focusing on the spot in the masque (the spot between the eyes) where the sound seemed to resonate when you were humming. Experimenting with the sensation of *impostazione del tono* will enhance the resonance of the flute player’s sound, allowing it to carry more easily.

**Articulation**

Articulation consists of three parts: *le début* (the onset), *le corps* (the body), and *la fin* (the termination or end). *Le début* determines how or if the tongue or lips are used to begin a tone, *le corps* determines the length of a tone, and *la fin* refers to how we end the tone. For purposes of this article, I will focus solely on *le début*.

**Le début (the onset)**

Though the lips of the flute player do not mimic the vocal folds of the opera singer, there is much to be learned about *le début* from the singer. In singing, there are three types of onset: *Le coup de glotte* (glottal attack); *L'apparition douce* (soft onset); and *Le début silencieux* (silent onset).

**Le coup de glotte**

*Le coup de glotte*, or glottal attack, exists when the vocal folds are adducted (approximated or brought together) prior to phonation. This creates significant pressure below the vocal folds. When phonation commences, the sudden release of pressure produces an audible sound [ʔ], as if saying “uh”. In order to understand *le coup de glotte* in the voice, speak “Uh, Uh, Uh, Uh,” slowly several times, lingering on the glottal sound and noticing when the actual tone begins. This is *le coup de glotte*, or the glottal attack. To find the flute player’s equivalent of *le coup de glotte* play an explosive tone, as represented by the consonants P [p] or B [b].

**L'apparition douce**

*L'apparition douce*, or soft onset, occurs when a singer releases breath prior to beginning a tone, as in the word “how” [h]. In order to understand *L'apparition douce* in the voice, speak “Ha, Ha, Ha, Ha, Ha,” slowly several times, lingering on the aspirated H and noticing when the actual tone begins. This is *L'apparition douce*, or soft onset. Notice how much excess air is lost with this onset. To find the flute player’s equivalent of *L'apparition douce* begin the tone with an audible H [h].

**Le début silencieux**

*Le début silencieux*, or silent onset, takes place when the singer avoids both the glottal attack and the soft onset in favour of a sensation that is between the two. In order to understand *le début silencieux* in the voice, speak “Ah, Ah, Ah, Ah, Ah,” slowly several times, imagining a brief [h] before each sound, but don’t allow the [h] to be heard. Notice how the ribs must remain expanded in the *appoggio* position in order to achieve a clear *début silencieux*.

**Finding le début silencieux on the flute**

Unlike the voice, where sound is created by the approximation and vibration of the vocal folds, on the flute sound is created when air strikes the outer edge of the embouchure hole. Using the concept of the balanced onset though, as with singing, engages the *appoggio* response.

To find the flute player’s equivalent of *Le début silencieux*, alternate between tones that begin with an audible H [h] and silent onset, or no audible breath. You will discover very quickly that the silent onset requires that the ribs must remain expanded in the *appoggio* position.

**SUMMARY****Why the *bel canto* tradition?**

So why did the *bel canto* tradition emerge? The foundation of the *bel canto* tradition is *appoggio*, and *appoggio* is an explanation of the necessary muscular activity of the thoracic region that enables a healthy onset of sound at the vocal folds. A healthy onset, or the *début silencieux*, is necessary to reduce stress on the vocal folds, which results in extended longevity for the singer. The *début silencieux* also represents a perfect balance of muscular activity that allows for optimal vibration of the vocal folds, which results in easy and superior tone production for the singer. *Chiaroscuro* engages a sensation of openness and relaxation and provides a rich palette of colours, while *impostazione del tono* ensures that the tone carries over an orchestra and does not rest in the throat.

**Why use the *bel canto* tradition for the flute?**

As with singing, *appoggio* enables a healthy *début silencieux* for the flute player. *Le début silencieux* represents a perfect balance of muscular activity that allows for optimal vibration of the sound accompanied by easy and flexible tone production. *Chiaroscuro* provides a rich palette of colour possibilities, while *impostazione del tono* enhances the resonance of the sound, allowing it to carry.

# reviews

## recordings



### GÖRAN MARCUSSON SOLO FLUTE EXPRESSIONISM Nilento © 2022

This is a disc of solo works by Swedish composers, who are all members of The Monday Group. This is a group of composers, performers and academic musicians, formed in 1944, who met in leader Karl-Birger Blomdahl's basement to discuss musical aesthetics and compositional processes. The core members of the group included Sven-Erik Bäck, Sven-Eric Johanson, Ingvar Lidholm and their teacher and mentor Hilding Rosenberg. Inspired by German Modernist approaches, the group explored contemporary aesthetics.

The CD starts with a three-movement sonata by Sven-Erik Bäck, entitled *As the Deer Longs for Running Water*. One can sense the influence of Hindemith here, with angular melodic lines and a rich expressive lyricism, especially at the opening of the third movement, and in the faster moving rhythmic energy of the second.

Hilding Rosenberg's Sonata for solo flute was written in 1959, and features twisting lines, a variety of contrasting rhythmic motifs and uses the whole pitch range of the flute to impressive effect. Clearly influenced by the expressionistic style of Schoenberg, this is at times an angular and dramatic work, full of contrast and colour. The third movement begins with a softly expressive theme which is treated to a series of variations. This is the most substantial of the three movements and has much to offer. Overall, this is a significant work which deserves to be more widely known.

Two further sonatas are included here, by Sven-Eric Johanson and Ingvar Lidholm, composed in 1955 and 1946 respectively. Both have a four-movement structure, with a relatively free opening movement and a rhythmic final movement.

In addition to the works by the members of The Monday Group, the disc contains the premieres of four more recent works. *To-tanongo-go!* by Paula af Malmborg Ward starts life as a deconstructed tango, which gradually comes together to provide pulsing rhythms and a lovely humorous exploration of a single note which grows and develops in unexpected directions.

Kenneth Olausson's *Elegia* captures the mood of the title in a gentle opening, which gives way to an outburst of high register strength. This is an extraordinarily dramatic work, and

Marcusson captures the music's power and contrasting fragility with a great deal of musicianship and sensitivity.

The *Cadenza for solo flute* by Niklas Willén was written in 1983, and is a relatively short display of technical virtuosity. Tina Andersson's *Arcadian Pan* is richly lyrical, making effective use of the flute's bright upper register in a folklore-esque melodic exploration.

Marcusson's playing is full of colour and variety; a whole album of solo works can be tiring but not so here. His low register sound is particularly sonorous and there is sometimes a compelling delicacy in his playing too. Technical passages are always precise and clean, and there is an admirable evenness of sound across the range. This is a collection of (at times challenging) repertoire which has much to offer in terms of emotional depth and deserves to be better known.

CARLA REES

## concerts



### LEAH WING RECITAL

16 February 2023  
World Heart Beat Music Academy

The concert began with three young flautists who study at the World Heart Beat Music Academy: Maya Vyas (16yrs), Anna Slavikova (16yrs) and Charlotte Holmes (17yrs). They all played well and had a great experience playing in the concert hall. Often as seasoned performers we forget how it all starts—very nervous, playing our polished pieces to a big audience. But to have the experience of playing with reverb that imitates a cathedral, well, what fledgling flautist wouldn't want that! The second half of the »

## books

concert featured World Heart Beat's emerging artist, Leah Wing. Leah started her studies at age nine and started learning with the World Heart Beat's founder, Sahana Gero. At the age of 16, Leah became a scholar at the World Heart Beat Music Academy. She now is studying for her master's at the RNCM. Leah played Martin's *Ballade*, three pieces by Ian Clarke: *Touching the Ether*, *Orange Dawn* and *Zoom Tube*, the last movement from Mike Mower's *Sonata Latino* and America's Daniel Dorff's *Sonatine de Giverny* for piccolo and piano. Leah was accompanied by the accomplished pianist Lydia Newlands, who provided a bold, expressive and rock-solid accompaniment.

Leah started with the Martin *Ballade*. Although everything was in place, I missed the atmosphere and suspense that is required to make this exciting. The opening lacked the fragility and pale nervousness that allows the listener to enter Martin's sound world. I wish she had taken more risks with tone colour, dynamics and vibrato. Perhaps the reverb that was chosen masked these elements and possibly a truer sound in the hall was needed. The concert was very heavy on Ian Clarke pieces. Even as a flautist who performs and teaches Ian's works, three of his compositions is too much for a recital. Leah stressed that they are her favourite pieces to play, but this should not be the only consideration in programming.

Leah has a real talent for the piccolo. Her playing of the Dorff was committed and a real pleasure to listen to—quite dazzling in fact! I was pleased to see that she takes her piccolo playing seriously, using an ear plug in her right ear. Leah makes a beautiful sound and handles playing in tune very well. I did miss risk-taking and wanted more of a sense of commitment in her performance. She was very confident when she introduced each piece, but it wasn't necessary to use a microphone in such an intimate venue. I question the use of reverb in a solo concert as well. I find the true sound and wonderful qualities of the flute get muddled with reverb and in this case, there was too much for Leah's recital.

As this is a brand-new concert venue, I wasn't sure what to expect! The venue is hardly a month old and this was the 7th concert that they have held. It is quite close to Vauxhall station and near the new US Embassy and amazing Sky Pool. I spoke to the sound engineer after the concert to inquire about the reverb. He informed me that they are getting used to the acoustic and because this is a multi-use hall they are experimenting with many sounds from reverb of big cathedrals to reverb of major concert halls. I was expecting the sound to be a little more intimate and natural, but with more experience and time I am sure that this will happen.

**SUSAN TORKE**



**MELISSA KEELING**  
**THE ELECTRIC FLUTE**  
Honeyheart Music © 2022

This much-needed book is a beginner's guide to playing the flute with electronic effects, written by Melissa Keeling, who herself has a lot of experience in this area as composer, performer and improviser. The extended flute, using various forms of technology to expand the range of possible sounds of our instrument, has become increasingly popular in recent years and has a wide range of different applications, from the extremes of experimental music to more pop-orientated effects and looping.

This book provides an overview of the equipment needed, the range of sounds available, some case studies of performers who use electronics in their work, and some compositions to get you started. Designed for complete beginners, this is an ideal starting point for anyone with curiosity but no previous experience of the technology itself.

Keeling's own practice has grown out of applying electric guitar effects to the flute; this is one approach, but live processing can also be done through a range of software-based approaches, such as Ableton, Logic or MaxMSP. The book discusses using either hardware- or software-based approaches, showing common set-ups and outlining the pros and cons of each to help you to choose what is most appropriate for your needs.

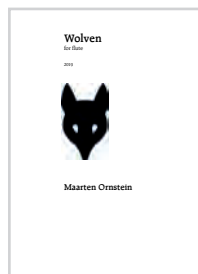
All of the required kit is explained, from microphones to amplifiers and cables, and each of the electronic effects is outlined to provide an idea of the types of sounds they produce. Technical language is used in a user-friendly way, helping to provide the necessary understanding of the terminology to help with purchasing equipment. If you don't know your overdrive from your whammy or your flanger, this is the book for you.

Exercises are provided to help you get started with effects and also with looping, and there are suggestions of how to make first steps into improvisation as well. Case studies are provided through interviews with practitioners, such as Robert Dick, Stefan Keller, Elsa Nilsson and Dave Weiss, and there is also a selection of Keeling's compositions to have a go with.

This is exactly what's needed in terms of a starting point into electronics; it is written in a clear, uncomplicated way and is clearly laid out so that it can also be used for reference. This is a must-have for any adventurous flute player; it's also excellent for building general knowledge for any teachers who might want to provide some guidance to students in this area. Highly recommended.

**CARLA REES**

## sheet music • solo flute

**MAARTEN ORNSTEIN****WOLVEN**

Donemus © 2021

This piece for solo flute was written for Emily Beynon in 2019, and commissioned by the Norwegian Flute Festival. The intended premiere was moved online due to the pandemic, and can be seen on YouTube.

The piece is based on an Arabic scale (maqam) which provides some interesting intervallic relationships, and takes as its subject matter captive wolves, and the pent-up energy which derives from being in a cage.

*Wolven* is two pages long and takes around 3 minutes to perform. The underlying tempo is slow, creating a sense of tension, but the rhythmic inventiveness that Ornstein makes use of stops it from ever becoming overly still or predictable. The music opens in the low register, creating a dark and somewhat ominous atmosphere, from which outbursts of grace notes and faster rhythms appear. Within the first page Ornstein is already using the full range of the flute, creating a dramatic and exciting sense of energy. The music is well structured, with the thematic ideas developed sufficiently to balance both repetition and movement. There is a sense of going full circle, returning to the low register at the end.

This is a great alternative to some of the more established solo flute works, such as *Syrinx* or *Danse de la Chèvre*, and is of a similar level of difficulty. There's plenty of space here to create a sense of atmosphere and energy, and to demonstrate fast runs, tone production and rhythmic control across the whole range of the flute, from low B to high C. Definitely worth exploring!

**CARLA REES****LYNNE WILLIAMS****ON RAASAY**

Forton Music © 2022

This three-movement piece, which can be played on any size of flute, was written to evoke the Scottish island of Raasay, which is just off Skye and can only be reached by boat. It's home to music courses run by clarinetist Sarah Watts, and has a great appeal for musicians—Harrison Birtwistle was resident on the island for a few years.

Although the piece can be played on any flute, the low Cs will be problematic for most piccolos, and some of the high range notes are likely to lack the power needed on alto or bass, so players may wish to change instruments between movements to get the best match.

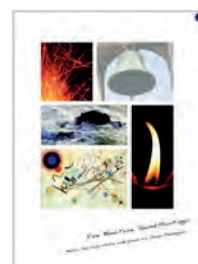
The first movement is rhapsodic in feel, evoking the breeze over the sea. The opening is reminiscent of Holst's *Perfect Fool* in its rising lines built on thirds, and immediately captures a folk-like feel. The music meanders pleasingly up and down, allowing the performer space to add rubato to really capture the atmosphere.

The second movement is fast and dance-like, and this movement is well-suited to the brightness of the flute or piccolo. Entitled *Blowing a gale round the hills*, this has the energy of a Scottish jig, with changing time signatures adding moments of surprise.

The final movement, *All weathers*, beautifully captures the rapidly changing weather conditions that one encounters on this small island. The opening section, depicting the rain, is one of the highlights of the piece for me—repeated patterns are developed and allowed to fragment, intelligently evoking the unpredictability of a rain shower. The sun motif, in the low register, would suit the sonority of the alto or bass flute very well. This movement brings back elements of the themes from the earlier movements for short fragments, and this idea could perhaps be developed even further, especially as each one only appears for a bar or two. Nonetheless, there's a lot of character in the music and it's a fun piece for anyone interested in music inspired by folk-like tropes.

**CARLA REES**

## bass flute &amp; piano

**SIMON DESORGHER****FIVE MINIATURE SOUND-PAINTINGS**

Just Flutes Edition © 2022

These five short pieces for bass flute and piano were composed between 2011 and 2013, and are dedicated to new music ensemble Sounds Positive's pianist, Sally Mays.

Simon Desorgher is a man of invention, and each of the pieces is designed to capture the atmosphere of an imagined image, with evocative titles (such as *Bells in the Mist*, *Kandinskoscope* and *The Darkling Flame*) designed to encourage the listener to fuel the imagination. Each piece lasts around 2 minutes, and they all »

make use of an array of extended techniques which push the bass flute into unconventional sonorities. The pieces can be played in any combination.

The techniques themselves are clearly explained, with fingerings provided as needed. I found that some of these sounds, such as the upper range harmonics, had a varied response depending on the instrument used; these were more problematic on an instrument with a bigger bore, as one might expect. Similarly, there are many singing effects which require singing low in the range of the bass flute; while the instructions say that women can sing an octave higher, the male singing voice (at the lower pitch) has potential to add a richer range of harmonics in the sound. These sorts of variations, though, are to be expected when bass flutes (and their players) are not all identical in size. Performers should approach this music with the sense of adventure with which Desorgher wrote it, and find solutions through invention and experimentation.

I particularly enjoyed the spookiness of *Bells in the Mist*, combining air sounds and multiphonics to create some wonderful sonorities. *Waves* explores harmonic sweeps and the upper partials to come from modified fingerings, and is played largely independently from the piano part. *The Darkling Flame* is the shortest of the pieces, and works its way through a limited range of pitches to explore the microtonal variations that can be found. This is a close examination of the instrument's sonority which has much to offer. The remaining two pieces, *Sparks Fly* and *Kandinskoscope* focus on high register pitches and harmonics and are both full of energy and vivacity.

The piano parts often serve to expand the flute's line and there's plenty of opportunity for an interesting interplay to develop between the instruments.

These are fascinating pieces—at times challenging, surprising and full of imagination. They require a bit of an investment from the player in terms of getting to grips with the sounds and techniques, but they're not difficult as such—it's more a question of spending time to really explore the instrument; which is often, of course, a highly rewarding experience.

**CARLA REES**



**DEBUSSY arr. DESORGHÉ**  
SONATA FOR BASS FLUTE AND PIANO  
Just Flutes Edition © 2022

Debussy's Cello Sonata is subtitled *Pierrot is angry with the moon*, and this evocative phrase provides a fertile starting point for Simon Desorgher's creative arrangement of this celebrated work. Desorgher understands the bass flute intimately; his years of experience as a performer and experimenter shine through in this arrangement. Some of the techniques appear problematic

at face value (eg tongue pizzicato notes in the high register) but Desorgher carefully explains the technique he adopts to get the sound he has in mind. The understanding of the instrument also comes through in the colours used, making use of the full range of the instrument (from low B to high C) effectively, with its rich, sonorous low register and less bright upper range.

Different techniques are used to mimic the sound of the cello, such as pizzicato, singing and playing and flutter-tonguing effects. These are always used for colour variety, and therefore do not seem out of place in the context of Debussy's music.

This is an enjoyable arrangement which demonstrates the bass flute's capacity as a versatile instrument.

**CARLA REES**

## flute & keyboard



**JACQUES MOREL**  
arr. **HEINZ-PETER KORTMANN**  
CHACONNE EN TRIO  
FOR FLUTE AND ORGAN  
Edition Dohr © 2020

Edition Dohr brings us another pleasant arrangement of a baroque work, this time by French composer, Jacques Morel. Little is known about Morel, except that he lived from c.1690–1740 and studied the viola da gamba with Marin Marais. The original instrumentation for this work was flute, viola da gamba and basso continuo. In this duo arrangement by Heinz-Peter Kortmann, the organ plays both the figured bass and the viola da gamba part, retaining the original dialogue between the flute and viola da gamba.

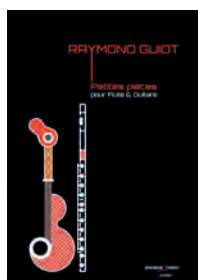
As the title suggests, the form of the piece is structured around a repeating four-bar bass line (G-D-E-C-D-G). It starts in G major, characterised by a dotted rhythm melody in the flute which is answered by the organ. Expressive suspensions feature as the music modulates into the relative minor. The bass line occasionally drops out to give way for exchanges between the two melodic lines. The central section is in G minor and gives us a moment of reflection and a more sombre mood.

Unlike the more famous Bach Chaconne, although also quite lengthy, this piece doesn't build to any exciting peaks, but rather meanders through before ending in G major. As this is written for flute and organ and of an intermediate level, this music would work well as background music in a church. A chaconne in the hands of composers like Bach and Marin Marais can take the listener on a journey of emotions and wonder, but for me, this one sadly doesn't.

**RODERICK SEED**



## flute & guitar



**RAYMOND GUIOT**  
**PETITES PIÈCES**  
 Edizioni Riverberi Sonori © 2017

A welcome addition to the repertoire for flute and guitar, these little pieces by French flautist, pianist and composer, Raymond Guiot, are truly charming. They are at once full of the flavours of *laissez-faire*, taking the listener at a leisurely pace through little streets and along boulevards with cafés and boulangeries. The music is pleasant, but there are some tricky passages so no one is getting off completely scott-free. Guiot is a master of cunning scale exercises for his students. He was assistant to Alain Marion at the Paris conservatoire, and he'd take the scale class, playing the piano throughout with harmonies and improvisations that would often distract as much as compliment the exercises. His easy smile would always encourage the students to take up his challenges, and as I played these two pieces, I could see this smile. There are conversational lines for both instruments with guitar taking the harmony progressions in support of the flute in the first piece. The second takes more of a call-and-response, where the flute holds longer notes as the guitar's part meanders more than in the first. There is definitely enough music here to satisfy both players. The technical level for flute is about Grade 7: the notes are approachable. The challenge is to make the passages melodic and even, and to add the colours of France to these delightful duos.

**LISA NELSEN**

## flute & various instruments



**FLORENTINE MULSANT**  
**ALBUM POUR UN FLÛTISTE Op. 65**  
 Furore © 2017

This is a collection of works for flute accompanied by different instruments. There are two duos for flute and clarinet, two duos for flute and harp, two duos for flute and voice, two duos for flute and piano and one duo for two flutes. The pieces are individually short, but come together to make a duration of 12 and a half minutes.

Florentine Mulsant is fast becoming one of the leading French living composers, and her works are influenced by the 20th Century French tradition, including composers such as Dutilleux, Ravel, Messiaen and Debussy. Her works have a sense

of clarity and expression, and the short pieces in this collection have balanced structures and a directness of approach. The material in each piece is mostly developed upon a single, distinctive idea, often creating a sense of dialogue between the instruments. Mulsant manages to create a sense of unity in these duos, while also making the most of the timbral variation between the instruments. There is also a lovely variety of character in the pieces, so that the pairs of duos for each instrumental combination provide contrast to each other.

These are charming miniatures which demonstrate a strong compositional technique and plenty of personality. They are ideal for intermediate players and would be a lovely addition to a recital programme.

**CARLA REES**

## flute, viola & guitar



**DVOŘÁK HUMORESKE Op. 101 No. 7**  
**FAURÉ PAVANE Op. 50**  
**BIZET ENTR'ACTE FROM CARMEN**  
**BRAHMS WALTZ Op. 39 No. 15**  
 Ut Orpheus ©2020

These four well-known pieces, published separately, appear in arrangements for flute, viola and guitar by Fabio Rizza. The arrangements are largely successful, keeping the character of the original works and transcribing them effectively for this mixed trio combination.

In the Dvořák, the flute part can also be played on violin, and as such it sits quite low in the range for most of the piece. As one might expect, the flute takes the main melodic material, with plenty of opportunity to shape the line. The viola part moves between accompaniment and counter melody and provides an interesting variety of colour next to the flute. The parts are often in parallel thirds, which creates an enjoyable partnership. The guitar part is relatively simple and provides a rhythmic framework for the melodic voices.

»

The other pieces follow a similar pattern of voicings, with the flute taking the melody throughout and the guitar providing an accompanying role. In the Bizet, the viola fleshes out the harmony at the opening through long sustained notes, before taking over the main melody while the flute explores the counter-melody, very much like the relationship between flute and strings in the original orchestral version.

All four arrangements are enjoyable, with a good level of clarity in the ensemble sound created through the spacings of the parts. The works are all relatively simple but effective, and suitable for intermediate players. The scores and parts are well presented and each of the four pieces would fit well into a recital programme or be ideal for weddings or other events. It's nice to see the repertoire for this ensemble expanded in this way; hopefully an increased standard repertoire will also encourage contemporary composers to write for this combination.

**CARLA REES**

## flute quartet



**BERLIOZ arr. ORRISS**  
**THE SHEPHERDS' FAREWELL**  
 Wonderful Winds © 2021

*The Shepherds' Farewell (L'adieu des bergers)* from *L'enfance du Christ* has been arranged here for three C flutes and one alto flute. The performance notes at the beginning of the work also suggest that this arrangement could be played by more than four performers. With a larger group the ensemble should note the solo sections which add textural contrasts to the piece. The alto flute provides a bass line full of interest, sometimes mirroring other parts and often offering depth to the harmony. The C flutes are well matched with important details spread throughout, although the range is wider in the first flute, reaching a high Ab. Flute 2's range does not extend beyond a high Eb and Flute 3 no higher than a C.

The performance directions have been kept in French and are clearly placed above the relevant sections. These directions are

detailed, adding rise and fall to the smoothness of the piece. Such specifics also extend to the breathing, with indications of when to breathe as well as when a breath should not be taken. The smooth lines are contrasted by separated rhythms and occasional accented notes, emphasised by the big contrasts in dynamics. When noted, the overall effect gives an impressive performance.

**EMILY HALL**

## educational



**CLAIRE RICATEAU**  
**MES PREMIERS EXERCICES**  
**JOURNALIERS**  
 (MY FIRST DAILY EXERCISES)  
 Lemoine © 2020

This exercise book was conceived to introduce beginners to technical methods before using the exercise books commonly used at a later stage in their development such as Taffanel and Gaubert, Marcel Moyse, Reichert etc. It is a great introduction to practice methods, covering tone, dynamics, intonation, articulation, and finger speed in all tonalities in an easy-to-follow layout. The guidance at the beginning of the book, explaining each exercise and how to practise them, is clear, concise, and offered in both French and English. After the introductory pages, this exercise book encourages beginners to embrace French instruction, as is often required at a more advanced level, with the guidance pages offering support to translations. Each page is titled with solfège that follows the major to relative minor pattern, and is sectioned into two halves: sound, breathing and dynamics, and speed, tonguing and articulation, making it easy to follow. A distinctive addition to the book is the use of the double fold-out page for students to refer to for articulations while going through the exercises of each key. On the whole, *Mes Premiers Exercices Journaliers* is a great addition to students' daily practice with challenging exercises for a multitude of abilities.

**SOPHIE HOOPER**






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