



**16<sup>th</sup>** ADAMS  
INTERNATIONAL  
FLUTE FESTIVAL

21 - 23 APRIL 2023

Workshops  
Master Classes  
Competitions  
Concerts  
Lectures  
Exhibition

Guest artists

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Vera Baadjou  
Aldo Baerten  
Emily Beynon  
Denis Bouriakov  
Silvia Careddu  
Mario Caroli  
Paul Edmund-Davies  
Toon Fret  
Avner Geiger  
Anne-Cathérine Heinzmann  
Helga Henckens  
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### Pan

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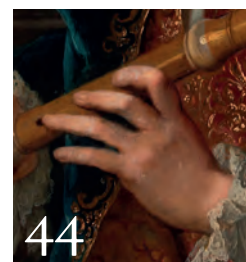
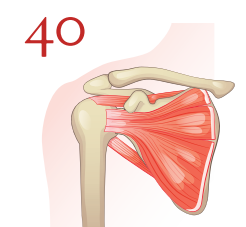
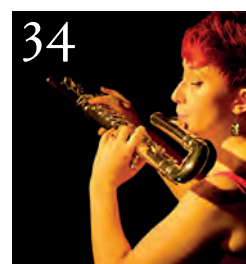
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# bfs news

## notes from the chair



Plans are in full swing for the first **LIVE** BFS events since the Performers' Competition in 2020. The Council has been rallying together to make this year's competitions a really special experience for both the participants as well as for those who will come along to support the performers. We have all been excited for several weeks at the prospect of hearing the players in person. The trade have been tremendously generous with their offers of prizes AND their time at the events. We all would like to have opportunities to try new "toys" without restriction, so we have worked together to create opportunities to visit trade stands at both competition venues. With the delivery of this issue, the School Performers and the Young Performers event will have already taken place in Loughborough. Thanks to the Staff and Music Department of Loughborough Endowed Schools, and especially Aidan Geary, for all the support to enable this to happen in the Midlands. The Young Artists and Adult Amateur competitions are coming up on 12 March at the Royal Birmingham Conservatoire. I'm very much looking forward to seeing you there!

With all the incredible dedication from the Council these last few months, I'm happy to say that the BFS is in a very stable position, and we can now do much more to create and support new events in regional centres. Liz Wrighton and I would love to hear from you if you've got a group of people who'd like to get together and meet like-minded players from your area for a playing session, a coaching session, educational forum, or a concert. Our job as the Council, and with the Area Reps, includes creating the means to connect with one another, encouraging a community spirit together as the British Flute Society so that you all can enjoy the real breadth of what each of you can offer as a player, teacher or enthusiast. It will only take 5 minutes to email, message or call one of the Council or an Area Rep to spark an idea for the next event. You'll be able to see some of the events happening around the UK in this issue. I still get a kick out of seeing our little happenings in Pan.

The BFS will continue to offer posts and interviews online alongside the live events. The "Conversations with..." series hasn't become regular yet, but will start again after the competition details have been finalised. I hope you'll join us again for some lively discussions!! Other conversations will be available in the Membership Area to see again.

This will be my last Notes from the Chair. I'm stepping down from the post in April, and allowing a new Chair to learn the



ropes and take the post at the time of the next AGM. I realise that some have said I was taking on a "poisoned chalice" when I was voted onto the Council as Chair, and I strongly dispute this! Granted, a lot of time and headspace has been needed to keep running a charity at a level that is useful to the membership. The first question I asked the Council as Acting Chair was "why do we need to keep the BFS running?" This led to a wonderfully lively discussion that I think was printed in my very first Notes a few years ago. We've created a society that thrives together as a very diverse but united community. The success of the online continuation of the BFS and the increase of membership numbers lies with your interest and support. The continued involvement of flute players in the UK (and from our international members) in our activities means that the BFS will continue to thrive as a fabulous bunch of people...friends. I've absolutely enjoyed my tenure as Chair. I've learned so much, and I'm incredibly grateful for the people I've worked closely with over the last 5 years. Thank you! We've become good friends, and I'd like to gush even more about how well we've worked together. I'll be staying on the Council to work more with the regional events and the Association of Flute Traders for a while longer. It's too hard to kick the habit of the BFS after 25 years!!

**LISA NELSEN**





## Membership

Tell us about you!

Did you know that you can share details about yourself and your practice with the entire BFS membership by filling out your personal profile in the members area of the BFS website? Let people know where they can catch you playing, if you are a teacher, or fun facts about you and your flute playing. We would love to see a populated members directory!

Create your profile now at [www.bfs.org.uk](http://www.bfs.org.uk)



The players were Kate Cuzner, Paulo Ghiglia, Emma Cordell, Lisa Nelsen and Susan Torke.

## Pre-Christmas Concert

In December, there was a wonderful evening of music played by four members of the council and a new friend. This new flute quintet began after our online AGM meeting when a few Council members got together for the first time since lockdown! The concert was held at the Methodist Church in Market Harborough to a very warm and inviting audience. »

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**info@bfs.org.uk**

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# from the president



Hello Comrades in Flutes,

It was just a blink ago, as a freshly graduated student, that I was attending my first BFS convention in London ... I simply could not believe that I had found myself in the same room, in the close presence of the flute giants who had dazzled and inspired me during my formative years.

I blink again ... and once more I simply cannot believe that, forty years later, I myself have become a giant—but I promise you that I am back to swimming and reducing my carbs! 😊😊😊

But seriously, what is the lesson patiently waiting to be learned?

Don't blink. Life is short ... you don't want to sleepwalk through the evolving precious and irreplaceable moments that quickly disappear into the past—'life' being the ultimate metaphor for music, practice and all that we aspire to as flute players.

I am truly honoured to have been asked to continue my lifelong bond with the BFS as your new President. I have two simple priorities:

To help steer the BFS's return to live flute events across the UK, working with performers, students, teachers, amateurs and the flute industry to provide the opportunities and platforms to further our Art.

To embody and facilitate the love and passion that underpin our every note, project and deed, raising our efforts to exalted levels. If the love and passion are not smiling within every evolving moment, music is absent.

I see the BFS's work as being rooted in a post-internet rediscovery of the full force of live music-making experienced through our multi-dimensional human senses and magnified through communion ... technology used as a supplement to life, rather than its substitute.

Happy fluting ... and remember: don't blink!

Love

**WISSAM**



# flute choir news



## Flutes Unlimited

Flutes Unlimited, with their artistic director Andrea Kuypers, held their Christmas concert on Sunday 4 December with no restrictions on audience numbers for the first time since 2019. They were joined by their friends Carluke Primrose Orchestral Flutes, under the direction of Emma Kennedy, in their third collaboration. This was a joyful occasion with varied repertoire from *O Magnum Mysterium* to *Sleigh Ride* and everything in between! Flutes Unlimited also held an open rehearsal to attract potential new members on the 29 January and there will be a concert in the beautiful Rhu and Shandon Church in Argyll on 26 November.

## Dorking Flutes

Dorking Flutes went to Foxhill in Frodsham for a 3-day residential. It was a fantastic place to go—we were so well looked after and there was lots of space and fabulous food! Fiona Slominska joined us to take a workshop with hints on breathing and tonguing, amongst other techniques. The course ended with an informal chamber concert from music learnt whilst we were there.



## Wonderful Winds Roadshow at Gosport

It was a great start to the New Year when, despite rain and floods, Saturday 14 January saw 50 flute players of all ages and standards gathered together in Gosport, Hampshire. Organised by Solent Flute choir, (the combined choirs of Winchester, Chichester and Fareham's Tutti Flutti), Mel Orriss came with the whole Wonderful Winds library to lead a fantastic day of fluting. Starting with warm-ups and an introduction to the low flutes, the morning was spent as a massed flute choir learning several pieces including Haydn's *Surprise Symphony* and Grieg's *Hall of the Mountain King*. The sound of 50 flutes together with the luxury of a large contingent of altos and basses was amazing.

Throughout the day, there was the opportunity to try out different flutes at the Just Flutes trade stand and have a go on the

low flutes, including the contrabass brought by Just Flutes—even if it meant having to stand on a chair to reach the mouthpiece for some of our younger players!

The afternoon saw us split into smaller ensemble groups and let loose with the library to choose what we would like to play. Some groups took the opportunity to read through several pieces while others chose to work in detail on a piece and perform it at the end of the day.

The day finished with an informal performance from a lot of tired and happy flute players of the favourites of the massed choir pieces, and a performance by the advanced group of Tchaikovsky's *Waltz of the Flowers* and *Chitty Chitty Bang Bang*, complete with car horn, from the youngest players. Thank you for an inspiring day, Mel. »





# Area Reps Noticeboard

## GERMANY COURSE

Sabine Baumert, our area representative for Germany, is leading an eight-week course featuring the flute in combination with recorders. The course will start on 1 March at 7.30pm at the Volkshochschule (Adult Education Centre) in Ludwigsburg, near Stuttgart in Southern Germany. New students are very welcome!

[sabine.baumert@web.de](mailto:sabine.baumert@web.de)



## THE FLUTIFUL DAY

Dawn Savell will be running a flute day with Stephanie Burns and Flutiful at Lymm High School, Cheshire on 26 March. Contact [dawn@flutiful.org](mailto:dawn@flutiful.org) to book your place.

## TUTTI FLUTTI

Tutti Flutti rehearse on Wednesdays in Fareham. For more info contact Ruth Leech on:

[rockingleech@sky.com](mailto:rockingleech@sky.com)



## Winchester Flute Choir

Winchester Flute Choir rehearse one Sunday afternoon a month at the Chapel in Winchester University and will be heard playing at Waterlooville Music Festival on 13 June.

For more info contact us on Facebook at Winchester Flute Choir or through our website:

<https://winchesterflutechoir.wixsite.com/winchesterflutechoir>

## Peterborough Flute Choir Low Flutes Day

Peterborough Flute Choir are hosting a low flutes day with Carla Rees on 3 September. For more information or to book your place, contact Charlie Kisby [flutejus@gmail.com](mailto:flutejus@gmail.com)

## rarescale Playing Day

rarescale Flute Academy are holding a flute ensemble playing day on 23 April in Eton for advanced players (Grade 8 and above), directed by Carla Rees. The day will focus on large ensemble arrangements by composers including Rachmaninov, Shostakovich and Dukas. Low flute players are especially welcome!

For more info and to book, see [www.rarescale.org.uk](http://www.rarescale.org.uk)



# letters



Dear Pan,

**A**s someone who began playing the flute at age 60, I would like to say what a fantastic organisation the British Flute Society is. Having played piano and violin at school I have always wanted to play the flute, so I set myself the challenge of reaching Grade 8 (currently working towards Grade 7 so not quite there yet!). I have lessons every week but have also found great inspiration from reading all the stories in Pan magazine and also through the BFS website, which is packed with useful information and resources. Through the website I found a local flute choir which I have now joined and I also play in a small flute ensemble. However, my most amazing experience to date was to attend the Oxford Flute Summer School in August 2022 which I saw advertised in Pan.

On arrival, I was slightly nervous as I had no idea what to expect and I have only been playing for four years, so was concerned that I would not be of a high enough standard. I also thought I would be the oldest student. However, I soon realised that this really is a course for everyone, from the extremely talented young people in the 'Masterclass' section through to the 'Performers' section and finally the 'Players' group which I was in. The programme ran from early in the morning until around 9.30pm with a concert every evening, all ages and abilities mixed socially and there was tremendous support, encouragement and camaraderie throughout the week. On the final evening all students on the course came together to play in a concert and the sound we all made was incredible; it was a truly special finale to a fantastic week. I left feeling a sense of renewed enthusiasm and a feeling that with hard work, I could achieve whatever I wanted. I would encourage anyone, particularly those people who, like myself, are a little older, to consider joining the course this year; I shall certainly be there again!

A big thank you to the BFS for keeping us all informed of such opportunities and for everything else that you do.

Best wishes,  
**JOAN GOUGH**  
Yorkshire



Katie Alcock & Joan Gough.



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



# BFS Competitions

The 2023 BFS Competitions are underway! The School Performer and Young Performer categories took place at Loughborough Schools Music on 26 February, and the Young Artist and Adult Amateur categories are coming up on 12 March at the Royal Birmingham Conservatoire.

As in previous years, we have continued to run our Sponsor A Player financial aid scheme to enable candidates to enter who might not otherwise have been able to. Thank you to everyone who has contributed.



Pearl Prize : Pearl PFP-105E piccolo.

## 2023 PRIZES

	SCHOOL PERFORMER	YOUNG PERFORMER	YOUNG ARTIST	ADULT AMATEUR
<b>1st</b>	<ul style="list-style-type: none"><li>• £125 Just Flutes voucher</li><li>• Opportunity to perform at a BFS event</li></ul>	<ul style="list-style-type: none"><li>• ALRY Prize : £150 ALRY voucher and a £25 voucher to spend at Just Flutes</li><li>• £100 All Flutes Plus voucher</li><li>• Opportunity to perform at a BFS event</li></ul>	<ul style="list-style-type: none"><li>• £150 All Flutes Plus voucher</li><li>• ALRY Prize : £150 ALRY voucher and a £50 voucher to spend at Just Flutes</li><li>• Opportunity to perform at a BFS event</li></ul>	<ul style="list-style-type: none"><li>• Benslow Music Prize (a complimentary place on a Benslow course of the winner's choice)</li><li>• Opportunity to perform at a BFS event</li></ul>
<b>2nd</b>	<ul style="list-style-type: none"><li>• £50 June Emerson voucher</li></ul>	<ul style="list-style-type: none"><li>• Newmoon Insurance Prize : £125 voucher to spend at Just Flutes</li></ul>	<ul style="list-style-type: none"><li>• 50€ Furore Verlag voucher</li><li>• £100 ALRY voucher</li></ul>	<ul style="list-style-type: none"><li>• Newmoon Insurance Prize : £125 voucher to spend at All Flutes Plus</li></ul>
<b>3rd</b>	<ul style="list-style-type: none"><li>• £25 ALRY voucher</li></ul>	<ul style="list-style-type: none"><li>• £30 Wonderful Winds voucher</li><li>• £25 All Flutes Plus voucher</li></ul>	<ul style="list-style-type: none"><li>• £50 Tetractys voucher</li><li>• £25 All Flutes Plus voucher</li></ul>	<ul style="list-style-type: none"><li>• £50 Forton Music voucher</li></ul>

### Yamaha Prize

- Yamaha YFL-372GL flute

Selected by the adjudication panel, this prize will be awarded to a competitor in the BFS 2023 Competitions School Performer category.

### Pearl Prize

- Pearl PFP-105E piccolo

Selected by the adjudication panel, this prize will be awarded to a competitor in the BFS 2023 Competitions Young Performer category.

### Musician's Answering Service Prize

- One year's free subscription to the Musician's Answering Service

Selected by the adjudication panel, this prize will be awarded to a UK-based competitor in the BFS 2023 Competitions Young Artist category. The Musician's Answering Service is the leading UK diary service for orchestral and session musicians. You can find out more about them at [maslink.co.uk](http://maslink.co.uk)

## Atarah's Legacy Fund Memorial Prize



Atarah's Legacy Fund was established shortly before her death, and according to her wishes, to support the musical education of entrants to the annual British Flute Society (BFS) competitions through the award of one cash prize for a candidate of sufficient merit and musical integrity and potential. The recipient will not necessarily be one of the prize winners in the competition, but will be chosen by the Council from names offered by the adjudication panel in each category. There will only be one winner each year for as long as the funds are solvent.

Atarah's Legacy Fund Memorial Prize (the Prize) is available to the value of £500. The funds will be paid directly to the chosen course, lesson or activity by the BFS Treasurer. Correspondence between the prize winner and the BFS may happen at any time after the competition provided that the funds are used within 12 months.

Entrants wishing to be considered for the Prize made their application using the BFS form which was sent to all competitors, indicating how they would use the Prize to further their musical education through lessons, music courses or other educational activities.

Musical integrity is something Atarah particularly wished to encourage, so adjudicators will be looking for a core musicality which is sensitive to and observant of stylistic differences, rather than a display of virtuosity.











The BFS Council will be responsible for awarding the Prize.

Winners will be required to write a report for Pan, the BFS journal, on how it benefited their study and future development as a flute player.



### Judges

### BFS Accompanists

26 Feb	<b>SCHOOL PERFORMER</b>	 Kevin Gowland	 Lisa Nelsen	 Richard Shaw
	<b>YOUNG PERFORMER</b>	 Kevin Gowland	 Carla Rees	
12 Mar	<b>YOUNG ARTIST</b>	 Emily Beynon	 Marie-Christine Zupancic	 Jo Sealey
	<b>ADULT AMATEUR</b>	 Julie Wright	 Sandy Hay	

Full results and a review of the competitions will appear in the July issue of Pan.





## Peter Lloyd Prize

Jessica Pun Lai Yuen won the 2022 Peter Lloyd Flute Prize at the RNCM.

Jessica presented an interesting and varied programme of music in a polished and professional manner for this recital which demonstrated impressive finger technique, a clear sense

of direction, and great projection, control and polish. Of particular note was her sense of communication, both with her accompanist and with the audience, and there was a real sense of occasion displayed throughout this thoroughly enjoyable performance.

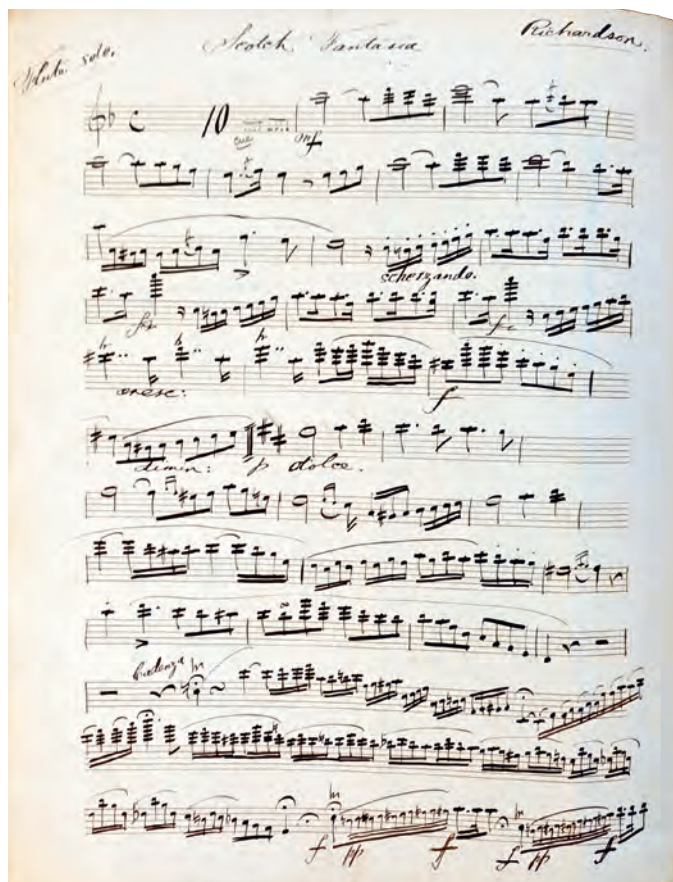
Jessica is a second-year undergraduate flautist studying with Laura Jellicoe for a GRNCM diploma at the Royal Northern College of Music and for a MusB at the University of Manchester, as a student on the prestigious 'Joint Course'. She previously studied at the Junior Royal Academy of Music, winning the Intermediate Woodwind Prize in 2019 and playing principal flute in the Symphony, Sinfonia and Classical Orchestras. She is a dedicated orchestral player; prior to joining Junior RAM, she was a principal flautist in the National Children's Orchestra, where she also held a prestigious Leverhulme Scholarship.

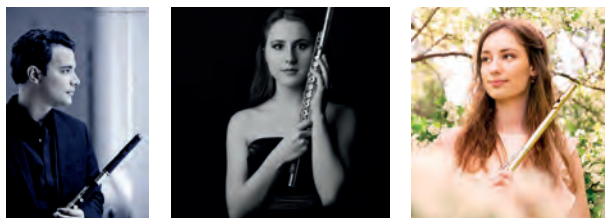
At the University of Manchester, Jessica is a student conductor and conducts the Symphony Orchestra, Wind Orchestra and String Orchestra. Having conducted in a masterclass with Sir Mark Elder in October of last year, she is keen to explore the avenue of conducting further, alongside orchestral and solo performance. Jessica is delighted to be performing the Borne *Carmen Fantasie* with the University of Manchester Wind Orchestra this year. She is very grateful to receive the Peter Lloyd Prize for her recital performance in her first year of RNCM.

For her recital, Jess played the first of Jolivet's *Cinq incantations: Pour accueillir les négociateurs—et que l'entrevue soit pacifique*, the 3rd and 4th movements of J.S. Bach's Flute Sonata in E minor and the 1st movement of Reinecke's Flute Concerto in D major.

## Composer puzzle—can you help?

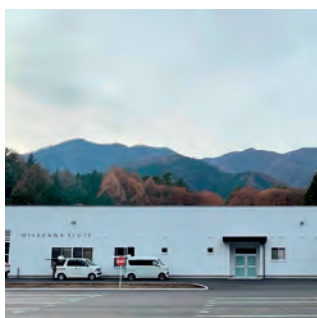
The Light Music Society are custodians of a vast library of light orchestral and dance band music, containing over 35000 sets of orchestral music. They are currently trying to identify the composer of a piece of music called *Scotch Fantasia*. The music originally belonged to the Blackpool Tower company and may have been part of the Blackpool Winter Gardens Collection. The score is marked with the name Richardson, but can anyone supply a first name so that the precise identity of the composer can be found? Email [editor@bfs.org.uk](mailto:editor@bfs.org.uk) if you have any leads! If you're willing to make a recording of the solo flute part for the Light Music Society, please also get in touch!





## Appointments after Beaudiment

The flute class of Julien Beaudiment in Lyon has had some impressive recent successes. Iris Daverio has become Principal Flute at the Opéra national de Paris under Gustavo Dudamel, and Ingrid Ose has been appointed as Co-Principal Flute in the Kristiansand Symphony Orchestra.



## New Miyazawa Factory

Miyazawa has opened a new factory in celebration of its 50th anniversary. The new factory is a bigger, state of the art building which will be a centre of innovation.



## William Bennett Prize

The Royal Academy of Music and Altus flutes has announced the launch of the William Bennett Altus Memorial Flute Prize, which will take place in June. The prize is an extension of Altus's longstanding relationship with the Academy flute department. The competition is open to all current RAM students, and the winner will be awarded an Altus alto flute. The adjudicator for this year's prize will be Emer McDonough.



## New LSO Scholarships

The LSO has launched a new 3-year programme, funded by Alex and Elena Gerko, to help with the costs of postgraduate study at conservatoire level. Ten scholarships will be awarded every year to help with living and maintenance costs, and awardees will also gain professional development opportunities with the LSO. <https://lso.co.uk/more/news/1921-announcing-lso-conservatoire-scholarships.html>



**SANDRA DEL CID-DAVIES**, a student of Lois Herbine, has won the piccolo position in the Kennedy Center Opera House Orchestra.



Australian flute player **ELIZA SHEPHARD** has become a Haynes Artist.



**VICENTE MORALES ALMARZA** has won the Co-Principal Flute position with the National Symphony of Chile.



Venezuelan jazz flute player **ERIC CHACÓN** has become a Miyazawa Artist.



**RACHEL BROWN** will be performing Quantz's Concerto No. 256 in A with the London Handel Players on 5 April at the Wigmore Hall.



**YEVGENY FANIUK** has been appointed as assistant Principal Flute of the Chicago Symphony Orchestra, succeeding Richard Graef, who held the post from 1968–2019.



**CARLA REES**'s world premiere recording of Sam Hayden's *Attente*, a 20-minute tour-de-force for solo flute, has been released on the Metier label.



The highest goalscorer of the 2022 football World Cup, **KYLIAN MBAPPÉ** studied the flute for 7 years, from the age of 6 to 13, at the Conservatoire in Bondy. His flute teacher was Françoise Ducos.



French flute player **SIBEL PENSEL** has become a Miyazawa Artist.



**CLAIRE CHASE** has a new website. See [clairechase.net](http://clairechase.net)



Publisher **HENRY LEMOINE** celebrated its 250th anniversary in 2022.



A concert is being held in the Duke's Hall at the Royal Academy of Music on 29 June at 6.30pm to celebrate the retirement of **PAT MORRIS**.

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





## Community Flute Choir for South London



Just Flutes have launched the Just Flutes Community Flute Choir, in conjunction with Yamaha Music Schools and Fairfield Halls in Croydon. The flute choir is aimed at adult amateurs from Grade 7 upwards, and is conducted by

Carolyn Kelly. It will meet weekly on Thursday evenings, and started on 23 Feb. To book your place, see [www.fairfield.co.uk](http://www.fairfield.co.uk)



## Cuban album

Fiorella Camillieri and Cuban classical guitarist Ahmed Dickinson have released an album of music by grammy-nominated Cuban composer Eduardo Martin. Entitled *Ilusión y Verdad*, it is available via the Ansonica Records label.

<https://bit.ly/ILUSIONYVERDAD>

## Cardiff Flautist heading for New York



Elinor Dixon, of Cardiff, has won a place in a Gala concert in Carnegie Hall, and will be performing there on 20 June. The recital includes people of all ages from all over the world, and Elinor was competing in the professional category. She will be performing the *Soliloquy* for unaccompanied flute by Lowell Liebermann.

Elinor is a graduate of RWCMD and has worked with Welsh Sinfonia, as well as giving recitals across the UK both as a soloist and with chamber ensemble, Opus 8. She was one of only 25 players worldwide selected to take part in the Sir James Galway International Flute Masterclass in Switzerland in 2007 where she was coached by Sir James.

She also has a CD, available from her website, [elinordixon.co.uk](http://elinordixon.co.uk) of the five opera fantasies by Paul Taffanel.



## Successor for Ransom

Tara Helen O'Connor has been announced as Visiting Associate Professor, Adjunct, of flute at the Yale School of Music. She succeeds Ransom Wilson, who is retiring after 30 years as Professor at Yale. Tara Helen O'Connor also holds posts at the Purchase College Conservatory of Music, Bard College Conservatory of Music and the Contemporary Performance Program at Manhattan School of Music.

## erratum

Patti Watters' name was misspelled in In the last issue of Pan.

## events



**Dawkes Music** in Maidenhead are holding a one-day flute maintenance workshop on Sunday 30 April. Called *Getting to know your Instrument*, the course is designed to give you an insight into the

technical world of the flute, teaching you to diagnose problems and do simple emergency repairs.

See <https://www.tickettailor.com/events/dawkesmusic/795920/> for full details.



MAARIT KYÖHÄRÄ

**Camilla Hoitenga** is teaching on her second annual contemporary flute masterclass course from 19–23 June at the Casa della Musica San Michele in Italy. The course includes an opportunity to develop your improvisation skills, and to work with visual artist Mirco Marchelli.

Participants can also register for a course with Matteo Cesari from 14–18 June. The deadline for applications is 5 May.

<https://cdmsanmichele.com/masterclass-musica/masterclass-flauto-contemporaneo-camilla-hoitenga-2023/>



**Wissam Boustany** is holding a short intensive flute retreat from 20–23 April, aimed at students who are preparing for recitals, exams, recordings or competitions.

See <http://www.wissamboustany.com/shop/a-method-called-love-intensive-flute-retreat-zen2p>

He is also returning to Grolloo this summer from 22–27 August. In its 8th year, this course has established itself as an oasis for sharing ideas and experimentation, with Ian Clarke, Matthias Ziegler, Eva Kingma and Wissam Boustany. The late summer timing of this course makes it ideal for students/teachers wanting to hit the ground running with repertoire and new ideas for the new academic year or musical season.

<https://www.grollooflute.com/wp/>

**Molly Barth** is returning to teach at the ARIA International Summer Academy, alongside Jonathan Keeble, Alexa Still, Bonita Boyd, Aaron Goldman and others. There are two intensive courses from 21 June to 6 July and from 8–23 July.

See [www.ariaacademy.com](http://www.ariaacademy.com)

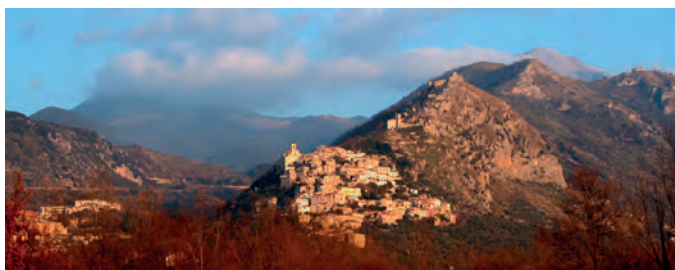




The **Scottish International Flute Summer School** will take place from 23–29 July. Tutors include course director Yvonne Robertson, Ruth Morley, Lee Holland, Wissam Boustany and Ian Clarke. There are 3 courses on offer catering for a range of different playing levels. See [www.flutescotland.com](http://www.flutescotland.com)



The 2nd Masterclass and Festival Ensemble at **Møen Sommerkoncert** in Denmark will take place from 17 to 23 July. Participants will be given opportunities to give solo performances, take part in the Festival Ensemble, and take part in chamber music and masterclasses. The flute professor is Alena Walentin. This year's festival also includes ballet and the opportunity to work on a new contemporary ballet with Eric Gaulthier. Applicants should be conservatoire level and aged between 15 and 30. For full details see: <https://www.moen-sommerkoncert.com/en/masterclass>



Roccasecca.

The **International Flute Workshop** is an eight-day long festival taking place across the Italian cities of Siena, Arpino, Roccasecca and Rome from 16 to 23 May. The course includes private lessons, masterclasses and chamber music. The faculty includes Danilo Mezzadri, Carlos Feller and Carla Rees. <https://fluteworkshop.com/> »



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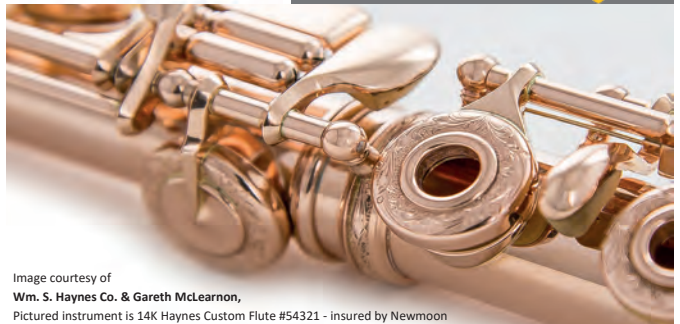


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CHRISTA-HOLKA

# HKB

**Adam Walker** is teaching at the Hochschule de Künste in Bern, Switzerland. The application deadline for entry in September is 15 March, with auditions taking place in April.

See <https://www.hkb.bfh.ch/en/studies/study-at-hkb>



The **Liverpool Flute Academy** has been launched, and will run two courses from 6–10 August in Little Crosby, Liverpool. The courses focus on solo and orchestral playing respectively, and are led by the flute section of the Royal Liverpool Philharmonic Orchestra, Cormac Henry, Helen Wilson and Sameeta Gahir. Running in parallel with the courses, the first Liverpool International Flute Competition is also taking place this year. Round one will be a video recorded round, which needs to be submitted by 31 March. Two live rounds will take place at CHET Centre, Liverpool, on 8 and 9 August. The competition is open to all flute players over the age of 16, and there is a setlist of repertoire to choose from to encourage players to engage with a diverse range of composers. See [www.liverpoolfluteacademy.co.uk](http://www.liverpoolfluteacademy.co.uk)



ALINE FOURNIER

The **77th Geneva Flute Competition** takes place from 23 October to 4 November, and is open to performers born after 4 November 1993. The deadline for applications is 20 April. The first round is a video preselection, with a set list of pieces including Telemann and contemporary works. The jury is Chaired by

Silvia Careddu, and includes Denis Bouriakov, Magali Mosnier and Henrik Wiese. See:

[https://www.concoursgeneve.ch/section/competitions/flute\\_2023/](https://www.concoursgeneve.ch/section/competitions/flute_2023/)



Registration is open for the **La Côte Summer Academy** which takes place from 23–28 July in Gland, Switzerland. Invited professors include Felix Renggli, Michel Bellavance and Serge Saitta. Students will perform at the La Côte Intermezzo Festival which takes place from 5–8 October.

See <https://www.flutefestival.ch/cms/en/intermezzo2023>



25.-30. Sep 2023, Münster  
1. International **Fürstenau Flute Competition** 2023

The **1st International Fürstenau Flute Competition** will take place from 25–30 September in Münster, Germany. It is open to flute players aged between 17 and 30, and the application deadline is 30 April. The competition is named after early Romantic composer and flute player Anton Bernhard Fürstenau, whose works are featured in the set pieces list, alongside a new commission by Thorsten Schmid-Kapfenburg. There are 3 live rounds and judges include Davide Formisano, Anne-Cathérine Heinzmann, Sarah Louvion and Carlo Jans.

<https://www.fuerstenau-flutecompetition.com/>



The **Robert Dick Contemporary Flute Week** will take place from 25 June to 1 July at Wildacres Retreat, atop Pompey's Knob in North Carolina. The week will include new music, improvisation, masterclasses,

electric flute with Melissa Keeling and flute ensembles.

See [www.robertdickcontemporaryfluteweek.com](http://www.robertdickcontemporaryfluteweek.com)



Glasgow-based flautist **Andrea Kuypers** will be running her weekend Flute Retreat from 28 April–1 May this year. It will take place at a beautiful venue in Dunkeld, Perthshire. The weekend will consist of

workshops and ensemble playing as well as the chance to play with an accompanist, not forgetting fresh air and lovely food. The weekend is open to anyone over 16 from around Grade 3 to advanced and the atmosphere on Andrea's courses is designed to be nurturing and non-competitive.

For more details please contact Andrea:

[andrea@kuypers.co.uk](mailto:andrea@kuypers.co.uk) / 07778281585



### Flute Choir Festival in Birmingham

The Birmingham Flute Choir are planning to host a Flute Choir Festival on Saturday 2 March 2024 at the Ruddock Performing Arts Centre in Edgbaston. The day will feature 2 concerts, a warm-up session, workshops on low flutes and piccolo, a conductors' networking session, massed flute choir and new repertoire sessions. All sessions will be led by well-known specialists.

The day will be open to existing flute choirs and individuals. More details will follow in future issues of Pan. However if you would like to express an interest in attending at this stage then please contact Sandy Hay: [bhamflutechoir@gmail.com](mailto:bhamflutechoir@gmail.com) »

# A “Sneak Peek” at the 2023 National Flute Convention in Phoenix

Come join us this summer as we kick off the next 50 years of NFA in Phoenix, Arizona, 3–6 August!

In the spirit of this year’s theme, *Beyond Borders*, the programming will be rather adventurous! Don’t be surprised if dance, theatre, film, architecture, poetry, and the visual arts find their way into a myriad of exciting performances, as we celebrate the cultural diversity and artistic depth of our global flute community.

Music and musicians from around the world will be well represented, as well as a wide range of musical genres, including Jazz, Latin, Indie folk, Irish, hip-hop, Ragtime and more. Expect multi-media events, outside-the-box collaborations, Native American flutists up-close-and-personal, bansurais and shakuhachi specialists. From Bach to Bebop, swing dancing to tango, extended techniques and beatboxing to hip-hop, Phoenix will have it all!

Some of the world’s leading flutists and composers will also be featured: Jonathan Snowden, Carol Wincenc, Orlando “Maraca” Vallé, Mike Mower, the Japan Jazz Flute Big Band, Aralee Dorough, Ebonee Thomas, Carla Rees, Matthias Ziegler, Anthony Trionfo, Bart Feller, Keith Underwood, Wissam Boustany, Peter Verhoyen, Aleksandr Haskin and Jim Walker, to name but a few.



Clockwise from top: Mike Mower, Matthias Ziegler, Jonathan Snowden, Carla Rees, Wissam Boustany, Ebonee Thomas & Carol Wincenc. Centre: Ali Ryerson.



Clockwise from top left: Phoenix crossroads, Grand Canyon, Phoenix Convention Center, Symphony Hall.

The Phoenix Convention Center itself is a stunning combination of beauty and practicality, including its state-of-the-art food court with an array of onsite dining options. Located only four miles from the Phoenix Sky Harbor International Airport, the convention center is in the center of a vibrant walkable downtown. The city’s magnificent Symphony Hall—where both the Saturday Night Concerto Gala and Sunday Closing Concert will take place—is attached to the West building of the convention center. And it’s all only steps away from a variety of urban eateries, live music, and art museums.

Phoenix offers a myriad of inspirational sites and sounds: Taliesin West, the winter home of visionary American architect, Frank Lloyd Wright; the famed Musical Instrument Museum, boasting a collection of more than 8,000 instruments from more than 200 countries; the vibrant, urban murals of Roosevelt Row. Come early and stay late!

One of the special projects planned for the Arizona convention is the *Zona ArtSpace*. One of the performance rooms at the convention site will be transformed thanks to a specially curated slideshow, offering glimpses into Roosevelt Row, Taliesin West, the Musical Instrument Museum, as well as stunning views of the Arizona landscape from Sedona to the Grand Canyon. The slideshow will serve as a subtle backdrop to performances in that space.

We will also shine a light on the younger generation and our rising stars, as well as the pedagogical methods that have proven successful in their development.

And thanks to its inaugural success at our 50th in Chicago last year, we will again host the Flute Ensemble Festival in 2023!

Join us in Phoenix and experience the magic of the American Southwest!

**ALI RYERSON**  
2023 NFA Program Chair



## Adams International Flute Festival

Since 2005 the Adams Flute Festival has become well-established as an international flute meeting point, a hub for the exchange of ideas and a place where everyone who has a relationship with the flute can meet and inspire each other. The flute festival takes place on the top floor of the Adams superstore in the Netherlands and is built around a huge exhibition of flutes, piccolos, headjoints, accessories and sheet music. This year's 16th edition of the festival will host masterclasses by international flautists such as Denis Bouriakov, Emily Beynon, Kersten McCall, Silvia Careddu, Marina Piccinini, Petri Alanko, Aldo Baerten, Peter Verhoyen and Nicola Mazzanti. These masterclasses are open to active participants or auditors. There are also numerous concerts, lectures and workshops. There are workshops on breathing, Alexander technique, improvisation and technique. There is a lecture about forgotten music by Jewish composers around WWII, a talk that tells the history of the flute and flute music illustrated and played on 7 different historical and modern flutes, and what promises to be a very helpful session about injuries that flute players can sustain as a result of poor posture.

One major highlight will be the interactive workshop on the *Four Pillars of Flute Technique*, resulting from a collaboration between two of the internet's largest flute platforms: *Simply Flute* by Paul Edmund-Davies and *Etude of the Week* by Katy Wherry.



Clockwise from top left: Denis Bouriakov, Emily Beynon & Silvia Careddu.

It will undoubtedly be a highlight of the festival, and will be streamed to thousands of participants worldwide!

The Adams Flute Festival is open to flautists of all ages and levels—amateurs, beginners, students and professionals alike, and takes place in a very friendly and family atmosphere.

All information about the festival can be found on the website [www.flutefestival.nl](http://www.flutefestival.nl)



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For more information, visit [nfaonline.org/membership-benefits](http://nfaonline.org/membership-benefits).

# Flute Ensembles Across Europe

26–29 January 2023  
Aveiro, Portugal



FLUTUA.



Flaustaff Magic Flute.



José-Daniel Castellon and Ricardo Carvalho.



Sophie Dufeutrelle, Matthias Ziegler and the Massive Flute Ensemble.

PHOTOS: MALCOLM POLLOCK

It just happened to chance upon an advert in the November 2022 Pan magazine with information about this event. Having been to all of the British Flute Society Conventions over the years both as a music student, and now as a professional flautist, I was very keen to attend this event and see what the Europeans are doing in their flute playing antics. I am glad to say that I was suitably impressed and inspired. I was able to attend the whole festival which included lectures, musical presentations and concerts and worked in collaboration with the University of Aveiro which seems to have a very vibrant flute department.

The communication of information was a little bit hazy, so arriving at the start time on the Thursday I did feel like I had arrived before it had even started! However, the first session was a suitably inspiring talk by Camilla Hoitenga entitled *Parallel Pieces: Visual Art As Inspiration for Musical Improvisation*. This was quite an interesting lecture followed by an improvisation workshop in the afternoon, inspired by an architectural sculpture which we were asked to look at and then improvise. The students were rather daunted but I had connected with some other European professionals and so we gave them some moral support and led the way in the improvising.

As things began to emerge in the afternoon of the first day, I sat waiting for Cristina Ioan to carry out her talk titled *New Levels of singing and flute playing technique*. She was ready and I was ready in the audience, but the European punctuality left a lot to be desired and after waiting 45 minutes she patiently began her exposition. It was well worth waiting for with some excellent demonstrations of singing and playing. I was suitably wowed by her use of the Robert Dick glissando headjoint to such an extent that I decided that I must have one! I was a little bit disappointed when she was ushered to stop by the organiser after half an hour when her session should have been close to an hour. However, she stood her ground and we were able to enjoy the whole of her demonstration.





FLUTUA.



Les Piccolo.



Flaustaff Magic Flute.



Peter Verhoyen &amp; Ruth Medina.



Israel Flute Choir.

There were many events scheduled on the first day but all clashing with each other and it was quite hard to work out where each session was, and so I feel I may have missed workshops that I would have enjoyed. I was unable to attend Rachel Brown's concert on the first evening due to family commitments, but she did a sterling job in true Rachel form on the Friday with a whole morning of coaching the flute students in stylistic ways with Quantz and Bach Arias.

Meanwhile on the Friday I attended a rather strange lecture on *Music Lessons that Plants Teach Me* by Filipe Lopes. As a very keen gardener I thought that I might gain inspiration from this talk, but it was rather unusual in presentation and as this was part of a PhD research project, it felt rather unconvincing in what his conclusions were. Meanwhile due to the insecurity in the scheduling I had actually missed part of a lecture in another venue which had started before it was due to start. However, once I discovered this, I was very engaged in this one: *Creation of new music for flute and other instruments to be used in multidisciplinary contexts and/or for inclusive educational purposes* by Katrina Penman. Katrina is a British flautist who trained at the Royal College of Music but is now working in Spain. This was a very engaging session for me with some excellent examples of collaboration with dancers and painters and I was very inspired in my own work after having attended this session.

Again, it was quite tricky to work out what the sessions were and where they were, but it was the most lovely venue with an amazing concert hall and subsidiary rooms in the Congress Centre of Aveiro. I managed to hear some of the evening recital with Sibel Pensel which was inspiring.

Saturday saw the arrival of our very own Malcom Pollock (co-chair of the European Flute Council and former chair of the British Flute Society) to host the flute ensemble part of the festival. It was most welcome to have another Brit there who seemed to appreciate the importance of time keeping! There were some super ensembles but sadly no representation from Great Britain. It was very interesting to see what the European ensembles feel that the priorities are in their music making.

Highlights for me had to be Les Vents Blancs et Les Piccolos from Switzerland. They were a mix with flute teachers, amateur adult flute players and children between the ages of 6 and 13. The children played from memory and included movement whilst they played and had an excellent costume. Although the

performance had its hitches, I was really struck by how much the children were engaged and enjoying the performance. The musical director was Carole Reuge. I was also taken with the University of Aveiro Flutua who also included movement as part of their performance. This was one of the things that particularly struck me about these performances was how engaging they were with the use of props, acting, costume and dance.

Again, there were delays in the evening concerts starting which resulted in me only seeing part of the performances but there was an enjoyable evening with Camilla Hoitenga, Patrick Gallois and Kazunori Seo.

The final day on Sunday continued with more flute ensembles and the most memorable of the day was Concert Flaustaff. This felt like it wasn't a professional group but secure none the less.

There were some interesting acting moves to fit in with the *Magic Flute* theme and some creative use of props and movements. True to form I was particularly looking forward to some of the repertoire for the final concert but having waited half an hour I had to abandon it in order to catch my flight.

So, my lasting impressions were these: it was lovely to be in the environment of predominantly professional flautists from across Europe. It was wonderful to see what they are being inspired by and how they are including so much dance, acting and interactions in their performances. I was slightly disappointed that more of the British flute world wasn't involved but was inspired by the academic research that is prevalent at the University of Aveiro. A wonderful venue in a wonderful location with the scope for a slightly tighter grip of the overall scheduling.

Well done European Flute Council and the Portuguese Flute Association for organising such a truly wonderful few days. I will definitely be back.

**NICOLA GERRARD**

»

## obituaries

### Eulogy for **ALAN MELLY**

30 September 1930–1 Sept 2022



**A**lan was my beloved flute teacher from 11–18 years of age, before I went on to full time flute studies at the Guildhall School of Music, London, 1966.

At the time our lessons commenced Alan was a young man teaching woodwind at my brothers' King Edward VI School in Southampton. It became my great fortune that, through this link, it was arranged he would come and teach me privately after his work at the school.

Alan was a commanding figure and very strict as a teacher, yet sessions were always exhilarating and inspiring as well as entertaining—with much singing and repartee on his part to illustrate points! Above all I was much in awe of the beautiful flute tone he produced, which I longed to be able to emulate.

Alan's manner was always kindly and encouraging, yet he understood how to keep students on their toes! For example he could be quite challenging also: "Hmm! Not bad Lynda... but I have to say that last week Pippa performed this (same) piece magnificently!!" ('Pippa' was another of Alan's flute students in Bournemouth and somewhat of a rival!)

Interestingly forty years or so later on, Pippa and I happened to meet for the first time during a Cathedral concert in which we were both performing.

After chatting together excitedly initially re our wonderful flute teacher in common, 'the tone' changed somewhat as Pippa mentioned that Alan had a tendency to rave about my own 'splendid' playing during her lessons(!).

So together we found Alan out—and he certainly 'copped it' on my next phone call!!

Alan was most generous with his teaching time, and also with the loan of many treasured LP records from his own collection—including those of flute playing legends such as Jean-Pierre Rampal.

The 'French influence' was much in evidence in Alan's teaching. His own flute tuition was in Bournemouth (1952–6) with Jean Gennin, who had emigrated to Great Britain alongside his flautist brother Pierre from Belgium. Both had studied flute at the Liège Conservatoire under Gustave Schmitt—a former direct student himself of the world renowned French flautist Paul Taffanel.

Taffanel, a flute professor at the Paris Conservatoire in the early 20th century, became regarded as the founder of the French School, since he created a new style and standard of playing that was to have a great effect and influence on flute playing internationally.

On arrival in England in 1906, Jean and Pierre became flute members of the Bournemouth Municipal Orchestra. They stole the show at concerts with their compelling flute tone and dazzling virtuosic playing. From all accounts their playing, always accompanied by much eye twinkling, was especially popular with the ladies!

These two *flûtiste* 'partners in crime' played around with new tone colours, and a freedom of expression and timing (*rubato*) previously unrealised in England. Hitherto the English style of playing had been quite reserved.

In this way, Alan was 'born naturally' into the new style of the French School and he proceeded to demonstrate further to great effect in his own playing and teaching the new tonal, expressive and virtuosic capability of this style that had emerged. He became hugely in demand as a most gifted and successful teacher. For example, his pupils often occupied every chair of the flute section in the National Youth Orchestra of Great Britain.

Alan took care that I myself continued to study with a leading exponent of the new style of flute playing, Geoffrey Gilbert, in order to remain up to date with the new trend and able to forge a successful career following a changeover of styles in this country. Indeed, before very long the French style became accepted and prevalent in Great Britain.

Significantly Alan's own inspirational contribution was in fact at the very forefront of the most radical change in the course of flute playing style in Britain.

I feel indebted to Alan for his generous tuition, insightful and inspirational guidance... and, above all, for his nurturing in myself a love of music that has remained the greatest joy in my life.

#### **LYNDA COFFIN**

- Lynda held Principal Flute positions with the Ulster Orchestra, City of Birmingham Symphony Orchestra, London Concert Orchestra, Mozart Festival Orchestra. Member of Nash Ensemble Co-Principal Royal Philharmonic Orchestra. Flute Professor at Trinity Laban College, London.



## ANDREW DOWNES



Composer and Educator for 30 years at Royal Birmingham Conservatoire, Andrew Downes died on 2 January 2023. Even though Andrew lived with many health problems throughout his life, this news still came as a shock.

Andrew was born into a family of musicians: his father was a well-known French horn player and his uncle led the violas for the Queen's coronation orchestra.

We hear so much of Andrew's musical life in his compositions, for example his time singing as a Choral Scholar at St John's Cambridge and then studying with Herbert Howells at the Royal College of Music; and his founding of the School of Composition and Creative Studies at Royal Birmingham Conservatoire, where he introduced students to folk, rock, African Drumming, Indian Raga, Indonesian Gamelan, Brazilian Samba and more.

Andrew's music radiates his sense of joy of living, his mischievous ways, his love of the world's diverse musical cultures, and perhaps most of all his positive, harmonious thoughts and sense of fun.

Andrew once told me that he composed harmonious music because he believed that the world would one day mend itself and that we would live in peace and harmony.

Andrew composed so much wonderful music for all sorts of forces, but it is the flute world that has been left with such a varied legacy for all the flute family.

His larger flute ensembles use piccolo, 5 C flutes, 2 alto flutes, bass flute, and contrabass flute.

Have a listen on YouTube to the end of Andrew's Symphony No. 5 for Flute Orchestra: it ends so joyfully.

**JENNY BROOKS**

### Flute works by Andrew Downes

**Sonata for 8 flutes or Flute Choir** (1996) (commissioned by Margaret Lowe)

**Concerto for Native American (or Alto Flute) with strings** (1998)

**Fantasia for Alto and Bass Flute Solos with Flute Choir Accompaniment** (1998) (commissioned by Margaret Lowe)

**Sonata for Flute and Piano** (1998) (commissioned by Carol Kniebusch Noe)

**Song of the Eagle for Flute Choir** (1999) (commissioned by Carol Kniebusch Noe)

**Sonata for Piccolo and Piano** (1999) (written for Keith Bragg)

**Symphony No. 5 for Flute Orchestra** (2001) (commissioned by Margaret Lowe)

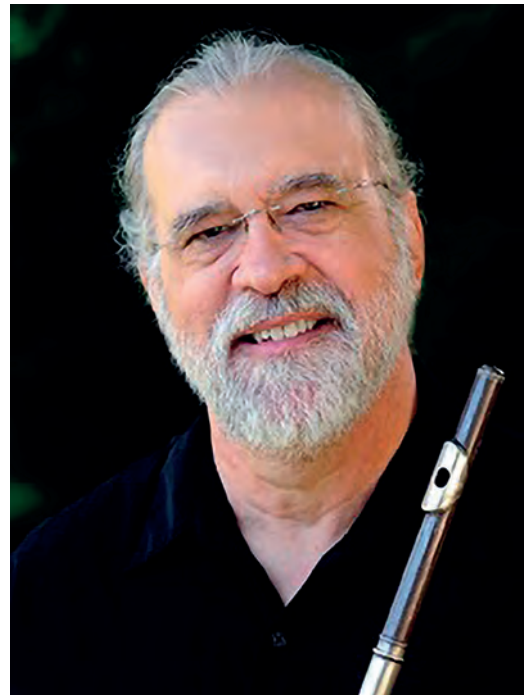
**Mountain Song Tone Poem** (2003) (commissioned by Nancy Spidel)

**Sonata for Contrabass Flute and Piano** (2008) (commissioned by Peter Sheridan)

## ELDRED SPELL

Dr Eldred Spell, American flute player, maker and teacher died in December at the age of 69. He was a Professor of Flute at Western Carolina University since 1988, and was known for his dedication and commitment to his students. His fascination with flute design led him to research the practical acoustics and tuning of the flute, and work with British colleagues to develop an improved flute scale. He served as a consultant to a number of flute companies and he also made highly acclaimed piccolo headjoints. He had a fascination with flutes of all kinds, and was an avid collector. His teachers included William Bennett, Geoffrey Gilbert and Stephen Preston. He was previously a board member and editorial advisor for the National Flute Association of America. He was also a keen photographer and was admired by many for his kindness and willingness to help in any situation.

An Endowment Fund has been set up in his memory at Western Carolina University.



# Remembering Atarah

Friends, family and colleagues of Atarah Ben-Tovim gathered at the Musician's Church in London on 8 January to celebrate her life. Organised by her daughter Dahlia, niece Sarah, and former student and lifelong friend Julie Wright, the idea behind the event was Atarah's. She had given clear instructions that it should be a celebration and an opportunity to enjoy some of the music that she was passionate about, rather than a solemn occasion.

Atarah was a formidable woman who spent her life passionately sharing her love for music with others. The first woman orchestral principal in the UK, she spent many happy years playing in the Royal Liverpool Philharmonic Orchestra, before branching out and forming Atarah's Band, performing to millions of children and encouraging them to start playing a musical instrument. I was one of those children, and after attending one of her concerts as a 3-year-old, I was hooked. She was awarded an MBE for her services to children's music in 1980.

The 30-strong flute orchestra that played at the event, conducted by Nicholas Foster, was testament to Atarah's 'flute family'; the players included well-known professionals, former students and adult amateurs, all of whom had many happy memories to share with one another about how Atarah had touched their lives. Members of Atarah's Band also performed, and the flute orchestra was accompanied by Richard Shaw. Mel Orriss made a special arrangement of Abba's hit *Thank you for the Music* especially for the occasion at Atarah's request, and there were some enjoyable solo performances from Anita Biltoo, Eve Chapnik, Rosie Sprackling, and Joseph Kosma.

There was a vast array of music presented, representing Atarah's musical passions. These included songs from the shows, a collection of British music (such as Elgar, Vaughan Williams, Boyce and Rutter), some of the pieces that formed part of the Atarah's Band programmes (such as *Maggie May* and the ever-popular *Cantina Band* from *Star Wars*), and the Delibes *Pizzicato Polka* complete with wine glass percussion. The audience joined in with the singing for *Come Follow the Band*.

Perhaps most poignant of all was listening to the recordings of Atarah playing; it was wonderful to have the opportunity to hear her playing some of the music that she loved so much. Her version of Elgar's *The Serious Doll* can be heard on EMI Classics (CDZ 5 75294 2) and from the first moments it is clear that she deserves to be remembered as one of this country's finest flute players.

There were tributes from family members Gideon and David Ben-Tovim and Dahliah Chapnik, flute players Philippa Davies,

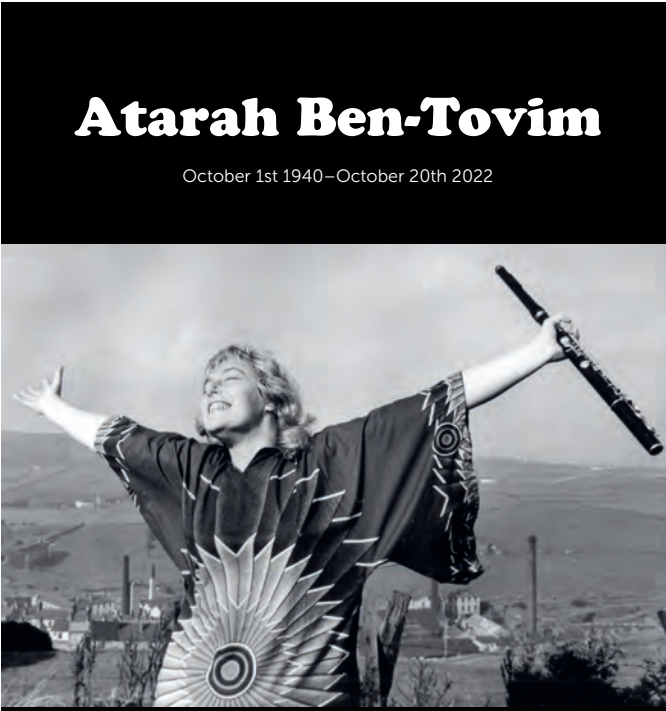
Tony Ovenell, Helen Arney and Liz Hargest, and some wonderfully entertaining stories shared by Atarah's Band members Maurice Cheetham and Tony Hindley. Atarah's famous directness was celebrated; the warmth of her personality touched us all.

The BFS has created a message board on the website to allow members to share tributes to Atarah, who was such an important part of our community. A Legacy Fund has also been set up at Atarah's request, to support a participant in the BFS Competitions who demonstrates potential. The first award will be made during the 2023 Competitions.

See <https://bfs.org.uk/remembering-atarah>

The event is available to view on YouTube:  
[https://youtu.be/B\\_S3RufRZFQ](https://youtu.be/B_S3RufRZFQ)

CARLA REES



**Atarah Ben-Tovim**  
October 1st 1940–October 20th 2022

The London Celebration of Atarah Ben-Tovim's Life  
Sunday, January 8th, 2023 2.30pm

Church of The Holy Sepulchre  
Holborn Viaduct  
London EC1A 2DQ





## A tribute

I sat next to Atarah in the RLPO as 2nd flute whilst she was, for a period of 12 years, Principal Flute in that orchestra. We overlapped by just 6 months but of course it was an utter privilege to be her professional colleague for that short period of time and I learnt a huge amount, not just about technical aspects of flute playing, but about how you can create and dramatised, from the First Flute chair, orchestral flute roles.

Remembering back to those early concerts with Atarah, I was of course a young player, eager to learn, impressionable and ready to soak up the experience of playing with such a seasoned professional and huge flute personality. I remember in particular a performance of Brahms' 1st Symphony in which she demonstrated her ability to create this sense of drama from some of the solos in the piece. In particular, the last movement which opens tentatively but eventually leads into that wonderful, noble horn melody which is immediately echoed by the flute. After the majesty of that horn solo, what can the flute add? As I sat next to Atarah, aware of her focussed, concentrated preparation for the solo, I felt it was an incredibly exciting moment. The anticipation was palpable. The entry, when it came, was spell-binding. She was able to project much of the horn's breadth of tone but now with added intensity and, above all, *passion*. This was a moment when she would allow herself a full, rich and intense vibrato, but tempered by mellowness of tone, perhaps emanating from her wooden Rudall Carte flute. I was truly astonished at the sheer power of the sound, its ability to penetrate—almost dominate—but absolutely not in an egocentric way. This was a sound, a characterisation and a moulding of that wonderful flute line that came from the music itself and from her commitment to it.

In later years it seemed to me that she yearned for a *purier* style of flute playing, less burdened with vibrato, less dominated by the ego of the player. I remember a performance of Beethoven's 3rd Piano Concerto with its intensely lyrical slow movement and wonderful flute lines. As the movement drew to a close, she turned to me and whispered, 'these glorious phrases—they are the finest, the purest, the best in all our repertoire'. She adored the classics, Haydn, Mozart, Beethoven, and she loved playing these beautifully crafted flute parts, striving for the economy and purity of sound that they demand.

**TONY OVENELL**



# trade news

Dear Flute Family,

We're happy to announce that our Flute Choir Workshop "South America from Top to Bottom" was featured at the Mid Atlantic Flute Convention in Virginia, USA on 18–19 Feb. We practised and played music from various regions of the American continent, encouraging flute players of all ages to discover the sounds and genres of different cultures we're bringing to the concert repertoire. Time and distance are no longer a barrier! Below you'll find the links and QR codes to get a taste of some of the original scores we performed together: *La Gata* (Milonga), *Chipola* (Joropo), *Gabriela* (Vals pasaje), *Bolero Rhumba*, and *Moon Cumbia*!

**CARMEN MARULANDA**

**Liliflute Music**

<https://soundcloud.com/liliflute/sets/flute-choir>

<https://www.facebook.com/LilifluteMusic>



## Pearl expand their case range

After the successful launch of the Pearl Flutes x Legato Largo collaboration cases last year, Pearl Music Europe have expanded the range to include 2 new piccolo case covers in Red or Camel, with Ivory being added to the regular colour options. Legato Largo flute case covers feature a lightweight and durable synthetic leather on the outer surface material, and thick lambswool on the inside for optimal comfort and protection for your flute. The shoulder strap is made of a matching synthetic leather and can be adjusted and detached for your convenience. The Legato Largo case cover has a smooth zipper closure for the main section, and an outer accessory pocket with a gold logo snap closure.

For more details see [www.pearlflute.com](http://www.pearlflute.com)



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• Contact the editor at  
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## New works from Tetractys

Tetractys Publishing released several new works at the end of 2022. These included Ruth Morley's *Neon Flicker* for solo flute, Roderick Seed's *7 Daily Vocalises*, a new guitar arrangement of Gaspar Hoyos's *Alemana Latina*, NFA commissioned work *Glimpses* by Raminta Šerkšnytė and Julian Marczak's debut published work, *A Mood of Change*, written in tribute to William Bennett.

For low flute lovers, there are two new pieces for solo bass flute, *The Wedding at Tregenna*, by Carla Rees and *Drys: the Mighty Oak* by Coreen Morsink, and a new book of *30 Easy Melodic Studies* by Nickos Harizanos. There are also new works for flute ensemble by Devon Tipp, Katrina Emtage and an arrangement of Palestrina, and chamber works by Sungji Hong, Andrew McBirnie, David Bennett Thomas and Andrzej Kwiatkowski-Kasnakow. For these, and to see the rest of our catalogue, see [www.tetractys.co.uk](http://www.tetractys.co.uk)

### COPY DATES

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



  
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## publisher spotlight

# Universal Edition

**Name of publisher** Universal Edition (London) Ltd

**Founder** Alfred A. Kalmus

**Directors of UE London** Ben Newing, Astrid Koblanck, Stefan Ragg

**Core Staff Member** Adrian Connell (Sales & Marketing Manager)

**Year Company Founded** 1936

**Website** [www.universaledition.com](http://www.universaledition.com)

**Areas of Flute Repertoire Focus** Contemporary, Educational, Jazz, Popular and Music for Leisure.

**Core Composers** Karlheinz Stockhausen, Pierre Boulez, Luciano Berio, Morton Feldman, Arvo Pärt, Wolfgang Rihm, Harrison Birtwistle, Steve Reich, James Rae and Tilmann Dehnhard.

### List some of your most recent publications for flute

UE36763 Gabriel Fauré - *Pavane* Op.50 and *Sicilienne* Op.78 arranged by Heinz Stolba for Flute and Piano

UE38124 Tilmann Dehnhard - *Endlos* for Solo Flute

UE21816 James Rae - *14 Studies in Duet Form*

UE36419 Henrik Wiese - *The Flute Audition*, UE38080 *The Piccolo & Alto Flute Audition*

**Ethos of the company** While having a strong emphasis on educational music, the company has always been at the forefront of contemporary music. Founded in Vienna in 1901 the first composers signed included Gustav Mahler, Arnold Schönberg, Anton Webern and Alban Berg. This ethos continues today with many of the big international composers represented by



the company. The company's slogan is "We Shape the Future of Music" and this is very much spearheaded with the introduction of the recently launched Scodo, a new digital platform and a completely new way of publishing music.

**History of the company** In the 1930s, as the political turmoil in Europe grew and the Anschluss took hold in Austria, Alfred A. Kalmus left Vienna and travelled to London and founded Universal Edition (London) Ltd in 1936. Over the wars years the new company to a large extent remained dormant but did start to produce a rather limited number of publications. It was not until after the war that the new publishing house grew in reputation and size. A new distribution company was founded called Alfred A. Kalmus and its purpose was to distribute the music of international music companies and as this business grew it helped fund the signing of many leading composers including Harrison Birtwistle, Steve Reich, Morton Feldman and Richard Rodney Bennett to name just a few. By the 1970s, the new jazzy publications catapulted the company into the UK exam boards





syllabuses and made the company a household name in both educational and contemporary music.

**Universal Edition (London) Ltd in the 21st Century** In early 2000, distribution by Alfred A. Kalmus was halted and stock moved to mds GmbH in Mainz, Germany and today all music is distributed worldwide exclusively by this company. Since 2005 all new publications have been produced and printed in the head office in Vienna. This was soon followed by the sale of all copyrights to Vienna. The sole remit of the London office today is the promotion of printed sheet music. However, this is not just the promotion of all publications printed by Universal Edition AG and Wiener Urtext, but also other companies which we represent in the UK and on a worldwide basis. This includes Allegro Music Publishing (Australia), Aurea Capra Editions (France), Bourne Music (USA), Broekmans & Van Poppel (Netherlands), Camden Music (UK), Edition Dohr (Germany), Emerson Edition (UK), Euterpe (Poland), International Music Company (USA), Knight Edition (UK), Musikwissenschaftlicher Verlag (Austria), Paladino

Editions (Austria), PWM Edition (Poland), Queen's Temple Publications (UK), Son Art Edition (Romania), Ut Orpheus Edizioni (Italy) and Wonderful Winds (UK).

This gives Universal Edition (London) some active 75,000 printed publications that can be supplied from mds GmbH. Of this number we have some 17,000 publications for just flute. Many years ago, some of these companies were little known in the UK, but you can now find publications from International Music Company, PWM Edition, Edition Dohr and Ut Orpheus Edizioni not only set on the UK examination boards syllabuses, but you can also obtain the music they publish from your local music shops.

You can download a Complete Flute Music Catalogue from <https://app.universaledition.com/media/pdf/01/aa/c3/UE-Complete-Flute-Catalogue-2022.pdf>



# How the pandemic improved my playing

## Rethinking my 1960s studies with Bennett and Debost

by **ANDREW MORRIS**



The pandemic forced us all to think afresh about how to spend our days. Overnight, the props we had used, without thinking, to structure our days, were taken away. Workplaces, social occasions and entertainments were removed at a stroke. Whether we liked it or not, we needed to work out from first principles how to use our time.

Recently retired from education, and a keen amateur flute player, I looked forward to having more time than ever before to practise. Concerts I'd been preparing for with the Galliard Trio were now postponed, and it wasn't long before the pleasure of practising the pieces for them began to pall. Something new was needed to keep my flute playing alive.

In a moment of inspiration one morning, I saw how I could rethink this crisis, take it as an unrivalled opportunity, a chance to revisit my whole approach to flute playing. I could go back to my early training as a student, look again at the exercises and studies that had launched me as a flute player years ago, back in the 1960s.

I had kept, as a memento, an ancient French notebook, written in my teenage hand on squared notepaper, dating back to 1967. It was a set of notes I had written down assiduously when, at the tender age of 17, I had had the privilege of taking lessons in Paris with Michel Debost. And deep in the recesses of my music cabinet lay a stack of dusty, dog-eared books of studies and exercises by Marcel Moyse dating back to the lessons I had had with William Bennett in my schooldays. Could these together offer something new?





ADRIAN KING

## EARLY STUDIES

At school, I had had the fortune to be taught, from the age of eleven, by the wind teacher John Myatt (before he set up his renowned musical instrument business). Under his enthusiastic guidance, I had progressed rapidly. After three years, however, John, who was primarily a clarinetist, felt his time as my flute teacher was coming to an end. One day, brimming with excitement, he took me to his home to play a new record he had just bought of a powerful new flute player, William Bennett, playing sonatas by Handel. We enthused about the richness and strength of sound, quite an eye-opener for us at the time. Shortly afterwards John spotted a poster for a recital to be given in a village in Cambridgeshire by this relatively unknown young player. We went along, enjoyed the performance and afterwards, following a tip from my dad, stood by the gents' toilets, where we managed to waylay the great performer. After a quick, on-the-spot trial in the corridor, I was taken on by Wibb and began a period of monthly lessons in his Putney home.

What I recall of those lessons now, as a seventy-something-year-old today, is a tough regime of scales and exercises with, when I was lucky, a study or two. No whole pieces were played. Wibb's enthusiasm and commitment were infectious—lessons seemed to last all morning. I took his instructions seriously and practised assiduously at home. Musical fun might be had in the youth orchestra and chamber groups, but lessons with Wibb were strictly about technique—sonority, above all.

After three years of lessons, as I was about to leave school, he recommended to my father that I take lessons in Paris—something he wished he had done earlier in his training. He arranged

“ I can now see I missed the point as a teenage student.

for me to study with Michel Debost during the gap year ahead of me. With strictly limited finances available, we settled on a series of five weekly lessons in Paris. I made the most of these precious hours by writing a note of Michel's advice as soon as I returned to my student room from his spacious Avenue Mozart apartment. Fifty-five years later, these notes, plus Wibb's tattered, once-loved Moysse volumes, became the diet that got me through the pandemic.

## RETHINKING PRACTICE

What has taken me by surprise since then, is not just how the memories of those distant lessons came flooding back, but, more importantly, how I found myself reinterpreting them, as an older and more experienced person. I thought I would set out in this article some of the ways in which I can now see I missed the point as a teenage student and have found greater meaning in what my mentors were saying over fifty years ago.

My first realisation, looking back, was just how competitive I had been as a teenager—not least with myself. I had learned quickly at school, racing through the scales and arpeggios, then





onto tricky pieces by Hindemith and Poulenc. In my first lesson with Wibb, I was taken back to the simple lines of Study No. 1 of Marcel Moyse's *25 Melodious Studies*—something of a disappointment at the time.

In retrospect, I can now see that, as a teenager, I understood progress to be a matter of advancing from 'simpler' stuff as quickly as possible. Achievement meant getting through graded exercises as soon as possible and breaking into ever 'harder' ones each month. The teacher's criticisms often seemed picky: picking on small points of sonority, rhythm or dynamic, just when I was champing to move on to the next exercise.

Returning, decades later, to the very same elementary exercises, I've come to see their virtue. Progress is not so much about moving forward rapidly to ever trickier studies, but more about understanding the particular merit of each exercise and applying one's ear intently to spotting flaws, however small or hidden. The exercises that, as a youngster, I had practised for the teacher, I now needed to scrutinise for myself. I needed to fathom the purpose of each study: to focus, for example, on liaison between notes, or maintaining sonority across an interval or articulating a row of detached notes uniformly. I began to see the purpose of practice as more physical than academic, more like gym training than revising for "A" levels. Each muscle group required a specialised exercise regime, one for the abdomen, another for the throat. Taking the analogy further, I began to appreciate that exercises don't have to be seen as graded at all: in the gym, progress doesn't mean getting *beyond* press-ups or quadricep stretches. You stay with them indefinitely, to maintain and develop each specific capability.

Reframing my studies in this way opened up a new world of possibilities. Study No. 1 in a book may be a simple slow melody, demanding critical attention to smoothness of line, liaison, continuity, homogeneity of tone. Study No. 25 might be trickier, requiring sonority to be sustained across the registers, for example. One study was not more advanced than the other; each simply drew attention to a different aspect of technique and different muscle tensions. The consequence of these realisations was a transformation of my practice regime. Now each study was of equal value; all were to be looked at regularly and forever, rather than to be got through. It was just a matter of clarifying what it was I wanted to attend to on any given occasion and to select studies accordingly.

If Wibb's focus on Moyse studies and sonority had seemed rather limited to the teenage me, Debost's range seemed even narrower. Looking back on the notes of my five lessons with him in 1967, it's clear we only ever played single notes, scales and arpeggios. At the time, I again felt mixed emotions: excitement about studying with an international star player but also, disappointment at the mundane nature of the things he talked about. The emphasis seemed to be on posture, holding the instrument correctly and breathing the right way—all a bit pedestrian for this sixteen-year-old, proud to be first flute in the county youth orchestra, master of Sibelius symphonies and Wagner overtures!

Back in my 2020 lockdown practice room, with greater understanding of what progress meant, I decided to revisit Debost's words of fifty-five years ago. The scales and arpeggios I had disparaged as a student became a welcome friend. Their very

simplicity and predictability made them the perfect tool. I realised that good playing involved far too many factors for the brain to monitor and control simultaneously: pitch, sonority, attack, liaison, rhythm, accent... By dispensing with extraneous factors, scales free you up to concentrate on just one or two at a time. One day it might be sonority: by listening carefully enough, subtle discontinuities around the break became apparent, then screeching at the top end and wooliness at the lower. Another day I might focus on liaison, checking that each note led smoothly to the next, listening out for the slightest break. The next day would be the turn of tonguing and staccato or playing softly without loss of sonority. Scales became the great liberator, allowing me to choose the focus each day and stop worrying about all the other factors, at least for that day. The contrast with my youthful study became clear: it was my decision, each day, each hour, to choose for myself what to isolate for attention. I was not trying to compete with anyone else, nor was I in thrall to a teacher, aiming to impress. Scales became my friend.

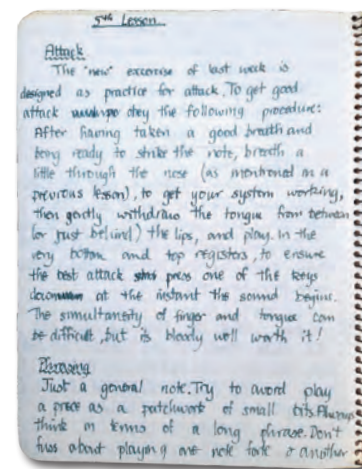
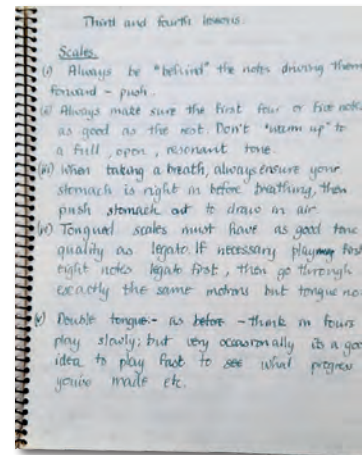
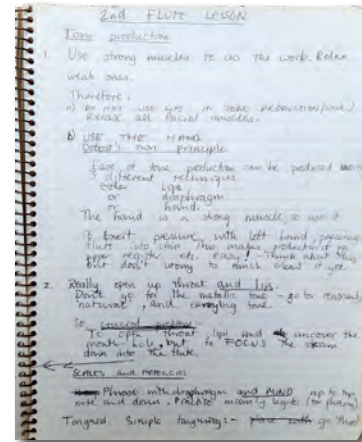
My ancient notes, from the five lessons with Debost, were filled with advice about breathing and posture. Breathing had also been an issue Bennett encouraged me to think consciously about; yoga technique was mentioned. At the time, however, I was dismissive of such apparently mundane advice. Controlling an everyday, in-and-out bodily movement seemed such an obvious matter to me then.

After re-reading my 1967 notes and Debost's 2002 book, *The Simple Flute*, which I'd discovered during the lockdown, I began to revise my thoughts. Perhaps talk about 'breath' was not to be understood purely in terms of the bodily process of breathing. The breath could instead be imagined as a stream upon which notes were to be laid. There seemed to be a correspondence between the flow of breath and of the musical line—from its initiation, throughout its duration, to its ending: as though music was itself composed of breaths.

Applying this idea to my playing, I realised, with careful listening, that my apparently legato phrases were, in fact, littered with unintended surges and lulls, gaps and edges. In minuscule ways, that had escaped me hitherto, the flow of breath was more of a turbulent cascade than a uniform steady stream. Listening again to recordings of Debost playing legato, I realised just how far smoothness or continuity of sound could be taken, once control of the breath was understood. Successive notes were to be laid onto a single continuous breath as smoothly as for a single long held note; simple to state, but not so easy to achieve. There seemed to be an innate tendency to put unwanted steps into the stream of breath with each change of note.

Both my teachers had encouraged the idea of 'singing' to improve sonority. Bennett was a powerful personality and had no reservations about demonstrating this point volubly in lessons. I, on the other hand, was a relatively timid teenager. Singing out loud in front of a teacher and fumbling for the right pitch was not my strong point. At the time, I tried to pass on quickly whenever this advice was given. Now, having shaken off my youthful shyness, as an older man, I began to rethink this question. »

“ I began to see practice as more like gym training than revising for “A” levels.





“ It seems clear to me now how lenient you must be with yourself.

scales - Taffanel et Gaubert.

Exercise Journal.

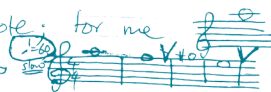
E.J. 4. don't start at beginning if you don't want to. Ring the tones and take a big breathe after each, as fast enough to facilitate breathing, but NOT TOO FAST.

Make sound at bottom same as at top. open throughout.

Treat scale as a piece - it can be very beautiful.

Support phrase with diaphragm

Tone exercises.

Select a good note; for me  etc. then play as follows down to middle C, then back to starting note.

Do this in major thirds & minor thirds. Eventually this can be done with 4ths & 5ths but don't bother yet.

3. When taking a breath during the course of a piece, make sure that your diaphragm etc draws air in ~~that~~ rather than the air, as then, 'tongue in' it you ~~should~~ should fall forward.

Thought (to experiment) 13<sup>th</sup> Mars 1967

A better open-sound is obtained if you genuinely feeling the top of the throat (similar feeling to one's reaction to very bitter lemon?) (or singing a high note)

Another thought 20<sup>th</sup> Mars 1967.

When playing staccato and fast make use of Machel's hand pressure idea - i.e. hold the flute; otherwise the flute moves easily and tone goes off.

There seemed to be two elements to the idea. At one level, it was clearly a good idea to use singing to understand the lie of a particular phrase. Moyses's book *Tone Development through Interpretation* helped in this regard by featuring operatic extracts. A second aspect of singing began to strike me, one that, perhaps, my teachers had been hinting at years ago. If I actually sang out a note or phrase, prior to playing it, the sonority of the played note that followed seemed distinctly richer as a result. It was as though the musculature required to sing a loud, clear note at a specific pitch was identical to that required to produce rich sonority on the same note on the flute. Armed with this new insight, I abandoned the hesitation I had had as youngster and sang forthrightly, either before playing a phrase or, in imagination, as I was playing it, pitching each note mentally just prior to playing it.

This growing familiarity about what was happening inside my body—how the various muscles were disposed at any given moment—began to take a hold. I realised that I had been reluctant as an adolescent to think too much about my physique. At that age, the body was a bit of an embarrassment, in general—too short, too skinny, too weak. As a mature adult, rethinking the state of the muscles, in imagination, added an exciting new avenue to explore.

Now, playing through a study, but choosing to focus exclusively on the state of each of the various muscle groups revealed all manner of anomalies. I found that when passage work got tricky, not only might my fingers seize up, but so too would my throat and perhaps the lips. I realised that a state of anxiety, induced by complexity in the music, could lead to a tensing-up of the entire system. Several independent muscles could be simultaneously influenced by a momentary state of mind. The absurdity struck me: why should my larynx tense up when the music got too fast and high? It became clear that each set of muscles was following inner instructions, that I was failing to control. This began to explain why tone might deteriorate during long tricky passages; why double-tonguing would become stickier after a while and low register notes harder to articulate. The challenge was to think of each set of muscles separately and to monitor assiduously whether any of them were tensing up inadvertently in the course of a tricky passage. Ensuring the throat remained open and relaxed even at difficult moments was a particular challenge; adjusting the abdominal muscles for each register was another, especially when huge leaps were involved. Immediately, the Moyses studies that emphasise rapid jumps between the octaves made sense. These are the equivalent of press-ups: they are forcing us to develop the abdominal control needed to ensure clarity and richness of sound in the lowest and highest notes.

By gradually developing independence in the control of the separate muscles in the throat, abdomen and lips, I began to reframe the way I understood the range of notes on the flute. Instead of seeing it as a continuous set of fingerings, I visualised

it as a more limited set of harmonic regimes, rather as a brass player does. To play with full sound and stability in each register, the muscles need to flip rapidly to the appropriate regime. Decades before, Wibb had encouraged me to try playing each of the harmonics of a given low note—say the low C—and to try to stabilise and enrich each one, in turn. That advice came flooding back to me as I began to think explicitly about how to prepare the muscles for the appropriate harmonic, before changing register. Now I see the sequence of notes ahead of me on a score as requiring both a brass player's approach to preparing the appropriate register and a singer's approach to preparing the line.

Differences between my approach to flute practice as a teenager and as an older adult are not restricted to the physical: there is also an important psychological aspect. In effect, I realise that, too often, I used to feel bad about failing to achieve what I thought was expected of me. Today, I see that almost every aspect of flute playing is technically extremely challenging; you are often working against the instinctive tendency of your muscles. Concentrating on the abdominals to correct surges in breathing, while also checking your throat is open for sonority and fingers pressing down at precisely the same time, is almost impossible: like patting your head and rubbing your belly at the same time. The temporary working area of the brain is easily overwhelmed—it can only process one or two actions at a time. Complex patterns of activity need to be gradually transferred to longer term memory from whence they can be retrieved automatically as needed, with little or no conscious effort. Repetitive practice, which I had been impatient with as a youth, achieves this; neuroscience now confirms it too, showing how connections between neurons get strengthened by repetitive use.

Realising how impossible it is, biologically, to achieve all one wishes for in any given practice session, it seems clear to me now how lenient you must be with yourself. By breaking off when you've had enough and allowing enough time to acquire new competences, you will feel better about the challenges and more motivated to stick at them over the long term. DeBost emphasised generosity to oneself in my lessons; revisiting my 1967 notes and reading his book reminded me of its importance over the long run.

### CONCLUSION

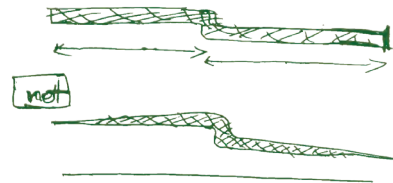
What had seemed at first a rather daunting idea for passing time during lockdown—revisiting my youthful studies—has turned out to be of lasting benefit. Reconsidering the advice of my teachers long ago, in the light of later experience, has led to something of a renaissance. Scales, arpeggios and studies are welcomed, muscle actions reimagined and attitudes to practice transformed. The pandemic, unwelcome though it was in so many ways, has given me an unexpected chance to reinvigorate my flute-playing life.

The lips are unimportant. Don't worry about embouchure. They only create sound etc. The production of tone depends on breathing and consciousness of breathing.

In a phrase or better a sentence, tension must be maintained throughout. Do not tail off. Even on long notes - i.e. don't let the tension tail off. If you are able to maintain a level and a tension throughout a long note, it becomes easy to make a dim. or crest, late on.

Contradiction: don't practice  $\leftarrow \begin{matrix} d \\ rrr \end{matrix} \begin{matrix} \# \\ \end{matrix} \rightarrow$  as in Marcel Maysé.

Two notes in succession - diagram.



'Lazy' attitude in a sense. Make things easy for yourself. When tired pack up.

i.e. in a musical sense only.

whole (not just rest as written). All the notes must have good tone (i.e. don't let go of good tone on the D).

Repeat this with bass note C, C\*, and D\* also, and the other notes according to the appropriate major scale.

#### Other ideas

i) Like any other craftsman, make the flute-player must collect a box of tools. Pick up tips from other people to add to your "collection of weapons" - anything that helps to facilitate some technique (eg. the hand pressure). Also make your own tools.

ii) Always HOLD the flute. This means, hold the flute firmly in your hands and don't let the lips hold it. This is the same idea as the hand pressure (see last lesson). The lips are then just a sort of "steering wheel" for the tone.



# March of the Women

## Altering reflections with a celebration of female composers

by ELIZA SHEPHARD

I remember when I was a child playing all the well-known tunes by Haydn, Mozart, Beethoven, and Bach, but I never really saw myself reflected in the music I played. With the recent surge in videos of thrilled children seeing themselves reflected in the latest movie, I realised I still wasn't seeing nearly enough reflections of my familiar in the music around me.



A selection of composers featured in 2022's *March of the Women*. Clockwise from top left: Anne Boyd, Melody Eötvös, Sally Greenaway, Dindy Vaughan, Caroline Henbest, Leah Curtis, Adrienne Albert, Deborah Cheetham & Sarah Elise Thompson.

My project *March of the Women* was designed to spin the system and make sure young musicians can start to see themselves reflected in music.

As a performer, I come from a theatrical and dance background and have been freelancing, touring, and teaching for the last 16 years. Recently I was announced as the ABC Young Performer of the Year, joining a legacy of Australian musicians dating back to 1944. In February 2020 I was feeling a little lost as an artist and that I needed a project that would further me as a musician, give me a clear and defined creative goal, as well as showcase and celebrate a great variety of works. I decided that the resulting project *March of the Women* would be centred around International Women's Day, and that I would record and release a piece by a female-identifying composer every day of March.

Since starting the project, I've recorded a total of 93 "flute+" compositions across 2020, 2021 and 2022, and I'm currently releasing the 2023 collection. I want to expose my audience to a broad range of works, by recording advanced theatrical sound explorations all the way to beginner pieces by women introducing young players to the wonders of the flute. This approach ensures I don't burn out selecting, learning and recording 31 works in a relatively short timeframe; it allows my audience to diversify themselves within the collection, and for some pieces it provides an initial recorded performance.

For anyone wanting to discover new repertoire, I would encourage you to start by typing in your instrument plus the instrument of a friend (e.g. flute and trombone) and searching for possible duos. Whilst there might not be an enormous amount for that instrumentation, you are immediately looking outside your own familiar repertoire and exposing yourself to

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I never really saw myself reflected in the music I played.

TINA STABELL JENSEN



new composers and their works. I'm involved in a lot of music forums on various platforms, and by perusing them each week it ensures that I'm learning new names of composers and/or pieces all the time, giving me plenty of possible repertoire for future *MOTWs*.

This year's collection of works features pieces that I've been involved with in the developmental stages or that have been written for me, as well as works which have been given to me over the last few years. A highlight of this project has been establishing connections to composers from all around the world; they have all been so encouraging, enthusiastic and generous with their music.

The ripple effects of *March of the Women* and similar projects are showing. More female artists are being showcased, and more frequently, discussions are taking place on how we can balance the equation and see more of ourselves reflected in the world around us, creating a more inclusive and diverse musical society.

See the *March of the Women* at <https://elizashephard.com/march-of-the-women>

- ABC Young Performer of the Year **Eliza Shephard** graduated from the Australian National University with a Bachelor of Music (First Class Honours) in Flute Performance studying with Virginia Taylor. Eliza has studied and performed in Canada, New Zealand and USA and completed her Master of Music through Griffith University whilst training at the Australian National Academy of Music. She has received many awards including the ANAM Director's Prize and the International Woodwind Player Award at the Gisborne International Music Competition. A fervent contemporary musician, Eliza has established a course on experimental flute techniques, 'The Extended Flute', and is a specialist on the Glissando Headjoint. She was a finalist in the Classical Freedman Fellowship in 2021 and has presented masterclasses and lectures around Australia. She is a teaching associate at Monash University and is highly sought after as a soloist, chamber and orchestral musician.

[www.youtube.com/@elizashephard353](https://www.youtube.com/@elizashephard353)  
[www.elizashephard.com](http://www.elizashephard.com)

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# ‘Done because we are too menny’?

## A flautist writing flute chamber music

by NEIL T. SMITH



*Stop Motion Music* is a debut album of chamber works by Scottish composer, Neil Tòmas Smith. It includes the substantial title track for 3 flutes and vibraphone and *Progressions of Memory* for solo Baroque flute.

There is a preconception that writing for your own instrument must make the whole composition process that bit easier. Flautists should be aware of what works on the instrument, how to make effects most effective, and when to push the envelope. There are many singers who write great vocal music, such as American composer Caroline Shaw, while there are professional players-turned-composers who have a deep knowledge of instruments and ensembles from the time spent in their midst. Sally Beamish and Brett Dean are examples of the latter.

Yet, I must confess that knowledge of the flute has only rarely led me to want to write for it. While trying to come up with new ideas, they seem to fall too readily into well-worn grooves built up over many years of practice. Neil the player wants to give himself too easy a ride for Neil the composer to write much of interest. It is in fact better for me to write the majority of flute pieces on paper, to better exploit the (usually superior) abilities of my collaborators.

It is not just a technical, mechanical issue that troubles me when writing for the flute, however, but one that concerns ideas of musical worth. That what follows concerns *my* ideas of musical value requires stressing, also that such thoughts are not a conscious intellectual position but rather a kind of residue left from learning the flute for many years, while studying music at universities and a conservatoire.

The chief issue that troubles me as I write this is whether I have ever taken a piece of flute chamber music seriously. It is not a question that I asked before embarking on my recent pieces for flute but, looking back, the absence of such consideration is noteworthy. Perhaps the question troubles the readers of *Pan* for a different reason: posing it in these pages must bring with it a hint of blasphemy.



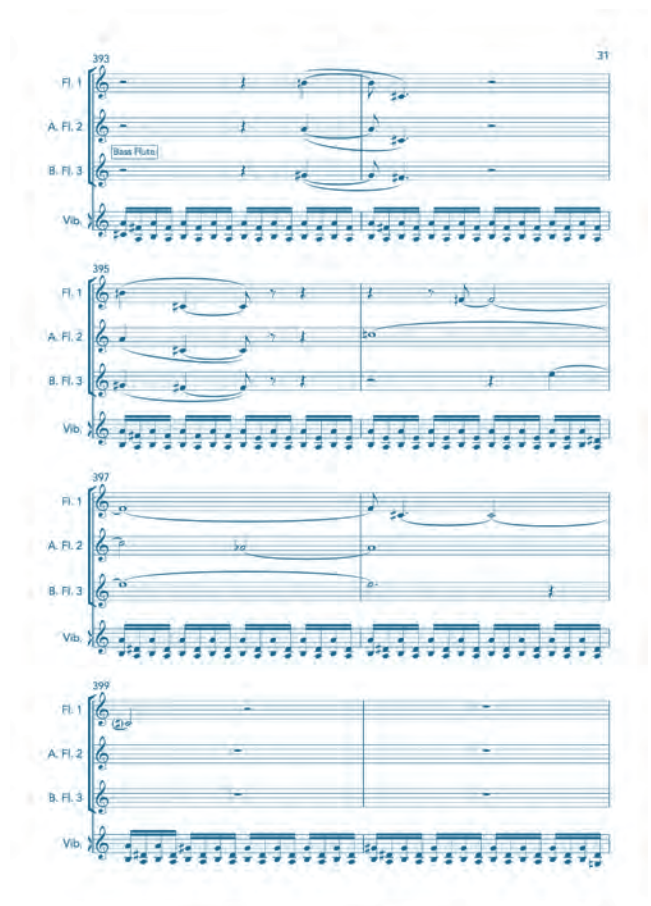
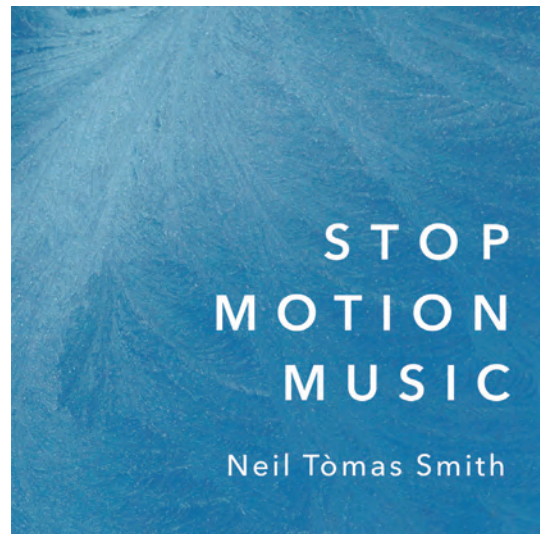
“ Neil the player wants to give himself too easy a ride.

Certainly I am not saying I did not put in any effort to the trios, quartets, and choirs that were an important part of my flute education. I tried my hardest, I learnt the joy of the well-tuned third and the importance of vibrato blend. Someone was always to blame for an acidic tint to a consonant chord and I lived in fear that it might be me. Yet, I wonder whether I ever thought of them as something that was making an important contribution to the art of music, whether there was anything much beyond their pedagogical function. They were something that was done because, as flute players, we are always ‘too menny’ as Thomas Hardy writes in rather more tragic circumstances. Their existence seemed based on the idea that it is important to give flute players something to do.

If I did not believe in these flute chamber pieces as music then why should I expect an audience to? A prejudice certainly developed in the back of my mind and the ‘flutier’ the piece, the more it would push my prejudicial buttons. Without realising, I had developed a position that had no faith in pieces of flute chamber music as put against a string quartet, for example. The comparison made the flute pieces seem like some kind of quaint parlour game.

And yet, here I am launching a CD in which the major piece is a work for vibraphone and three flutes (with piccolos, altos and a bass for good measure). The vibraphone is not an incidental addition of course. In many ways the piece is conceived as a vibraphone solo with a commentary by flute chorus. 3 flutes become one instrument, sometimes rippling like a body of water, at others moving as one in organ-like chords. There was rarely a thought of three individual voices but one composite texture. Sometimes this includes not only the flutes but the vibraphone and the limited electronics too.<sup>1</sup> Looking back, it appears I found ways of thinking »

<sup>1</sup> Small speakers playing sine waves (pure electronic tones) are placed in the vibraphone tubes, merging with the sound of the metal bars.



“ Perhaps we are not the soloists so many believe we are but true team players.



about this piece that have hidden its flagrant flutiness even from myself. I fooled myself into thinking that this is not a substantial piece of flute chamber music. These contortions were perhaps a necessary prerequisite so that I could approach the task at all.

Though the piece could be played on regular instruments, the recording features the quartertone capabilities of the instruments made by Dutch flute maker Eva Kingma. In the past I have been uneasy about these instruments' quartertone capabilities. Part of what I find appealing about quartertones on regular wind instruments is their ability to give veiled timbres. The end of my solo clarinet piece *Strange Machines* (to be released by Dark Inventions and Jonathan Sage to coincide with the new disc) uses these characteristics. Sometimes the sound feels as if it is coming out of a whole different part of the instrument, or sounds like a new instrument altogether.

The Kingma system, on the other hand, is so suave and smooth in its quartertones that such individual character might be lost, though naturally much is also gained in more reliable tuning. The Kingma suits *Stop Motion Music* down to the ground, though. In its blankness, its single-minded pursuit of a single colour palette, the Kingma's seamlessness is well matched by the tubes and bars of the vibraphone, and the gentle persistence of sine waves, that all resonate together in some space that is not wholly of this world; what Tim Rutherford-Johnson describes as a 'frictionless space of machined metal tubes'.<sup>2</sup>

In mourning the loss of character that technology can bring, I imagine I sound very much like a flautist or composer during the transition from the Baroque instrument to the chromatic. And indeed, the final piece on the disc is for solo Baroque flute and makes some use of just the veiled chromaticism that the older instrument can achieve. From a piece in which I, unsuccessfully I expect, tried to deny my flute-roots, there is a dramatic switch to a composition that is their most explicit acknowledgement. *Progressions of Memory* takes the first few bars of the Handel Flute Sonata in E minor, HWV 375, and revisits the material over and over again. The idea that remembering is not a return to a fixed point but a continuous process of reinvention is relevant, as the progression is picked over, expanded, and filtered through various changes of pressure and written-out ornaments. There is a curious outcome that some of the most Baroque sounding moments are my own invention, whereas filtered original material can sound the most distant from its origins.

The piece is dedicated 'to my flute teachers', particularly Lucy Cartledge, Edwina Smith, and Antje Langkafel. Credit to them to whatever I learnt on the instrument; blame for what I never really mastered must stop with me alone. Unlike *Stop Motion Music* this piece was composed with flute in hand, though the Baroque instrument is not one with which I am particularly familiar. I played one solitary concert on the instrument with

<sup>2</sup> Tim Rutherford-Johnson, *Stop Motion Music* liner notes, 2022.



the University of York Baroque Ensemble, in pieces that mercifully kept close to D major (the most accommodating key on the instrument).

Of the flute repertoire, it was Bach, Handel and—to a lesser extent—Telemann that gave me the closest sense of playing music that was not only valuable as a demonstration of the art of flute playing but a vital instance of the art of music. The opportunity to dive deeply into the Bach B minor Flute Sonata, BWV 1030, at the end of my undergraduate studies is one of my most important playing experiences. How often do we as flautists engage with such great spans as its opening movement? I do not believe it is a coincidence that this piece is not one in which the flute is a melodic superstar holding court but one part of a thick texture of counterpoint and invention, the rest of which is provided by the keyboard instrument.

Whether through the harpsichord or vibraphone, there is something gratifying about the most meaningful experiences of flute playing requiring the input of others. Perhaps we are not the soloists so many believe we are but true team players. In this light, the flute ensemble begins to make far more sense. There may be far more potential in these line-ups than I had ever considered.





# Overcoming physical injury

## A personal experience

by **TORSTEN KREBS**

The March 2022 issue of Pan included an interesting article, “Why a physical disability is no barrier to playing the flute” by Rachel Wolffsohn of OHMI, which resonated with me immediately. I acted on the information and thought readers might be interested in my experiences.

### BACKGROUND

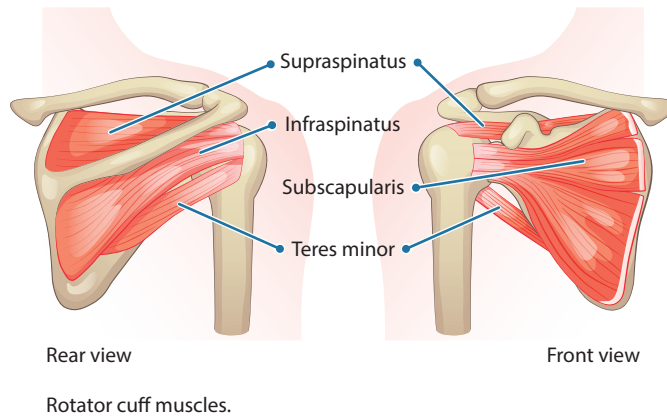
My issue did not arise as a result of a physical impairment but due to poor use and eventually injury. I had rather poor posture—round-shouldered—as a child. When I took up the flute at 15 years old, my teachers regularly encouraged me to stand straighter, pull my shoulders back, and so forth. The flute, perhaps any instrument held up in front of the body, can lead to or exacerbate hunched backs or round shoulders. After school I went on to university studies and eventually a desk job, which meant more bending forward to read, write or type. I had always enjoyed the outdoors, in particular waterborne activities such as sailing, surfing and especially going down rivers on a lilo (an air mattress). The university’s canoe club got me hooked from my first visit. A few years later I was making steady progress in

my job, my flute playing and wildwater kayak racing, but each required more time to progress. In 1989 I decided to put the flute aside for a while and focus on kayaking for a few years while I was still young and healthy enough to perhaps make something of myself in that sport. I thought this would be perhaps four or five years. Some 25 years, two world cup tours as a competitor and four Junior European or Junior World championships as a coach later, it all caught up with me. Niggling shoulder and elbow discomfort finally became serious tears of the rotator cuffs (the four small muscles in the shoulder which keep the ball in the socket). In April 2009, I tipped over in a tricky stretch of river, eskimo-rolled back upright but got the paddle caught in some rocks. A powerful pull got it free, but the sharp and continuing pain in my right shoulder forced me to stop and get out. Investigations revealed damage to the rotator cuffs; serious tears in both supraspinatus and infraspinatus in the right shoulder, less serious damage but still tears in the left shoulder. I had surgery to repair the tears in the right shoulder in May 2009, and to the left shoulder in the following October, each time with six weeks total immobilisation followed by months of aggressive physiotherapy, including home rehabilitation and strengthening routines. It was some 12 months before I could paddle a kayak again and that was a short session on a pond. I did eventually get back to whitewater kayaking and also quite a lot of sea kayaking from 2011, but shoulder problems kept returning, abating with more physio and my own rehabilitation exercises, then returning if I tripped on stairs or fell off a bike ... Every cloud has a silver lining: I tried yoga and pilates to see if they would help with the rehabilitation. They did. I still do both and now also tai chi and adult beginner ballet.

I only finally returned to my flute in 2018 when I found myself with time on my hands. It was horrible at first, but not because of my shoulders; the tone was awful, my technique non-existent, but I persevered. In 2021 I had two falls shortly after each other; I tripped on the stairs and a few weeks later came off my bicycle trying to turn on a metal access hatch in the rain. Each time I landed on an outstretched right hand, which jarred that shoulder. The usual return to regular rehabilitation exercises did not bring the usual return to pain-free functioning. The pain impacted on all movement in the shoulders, not just my flute playing, so I decided to bite the bullet and visit the surgeon again. Scans confirmed my fears: torn rotator cuffs.



NENE WHITEWATER CENTRE



However, prior to repeating the surgery and the lengthy recovery, the surgeon suggested trying a different approach; controlling the pain with guided steroid injections then strengthening and training other, undamaged muscles to perform the tasks of the damaged rotator cuffs. It worked reasonably well, but not well enough to do the volume of flute practice I wish to do. So, I began looking for other solutions.

## POSSIBLE SOLUTIONS

### Braces

I used a shoulder brace from time to time for safety when kayak paddling. It helps to keep the ball of the humerus properly in the socket of the shoulder joint. It was reasonably successful in kayak paddling—a dynamic, continuous movement—but did not at all help my right arm to hold my flute up; a static, isometric contraction at a more-or-less fixed angle.

I had also used a posture corrector from time to time to prevent me hunching forward. It works reasonably well to keep the shoulder back and thus extends my practice time, but does not assist the shoulder to take the weight of the flute.

As a general comment, an issue with braces is that they do the work, relieving the muscles and bones of the work which *can* lead to dependence and similar issues.

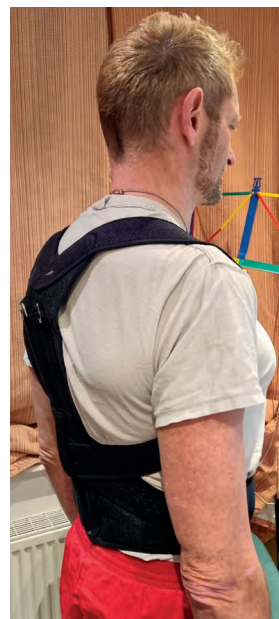
### Struts

I remembered a presentation at the Sixth Australian Flute Convention by a representative of the Performing Arts Medicine Society. One of the aids displayed was a strut which went from the waist of the player to about the right-hand position to support the weight of the flute. Alas, that society appears to have folded; at least I was unable to find them either online or after contacting the Australian Flute Association. The Just Flutes website included two different supports for a bass flute. In a telephone discussion the very knowledgeable sales assistant was sceptical whether either would work with a concert flute. I bought them both anyway. The scepticism was justified: one attached to the flute fairly well but the other end did not sit properly on my hips or even a chair when I played seated (which I rarely do); the other attached nicely to a wide belt around my waist, but could not be made to stay on the flute. To be fair, they were never intended for a concert flute. »

“ I decided to put the flute aside for a while and focus on kayaking.



Shoulder brace.



Posture corrector.



## Modified instruments

I remember that Carl Doppler famously played the flute on the left side of his body. I found that left-handed flutes are available, here is just one of the links I found:

[www.notestem.com/blog/left-handed-flute/](http://www.notestem.com/blog/left-handed-flute/)

I play a Muramatsu SR-RHE with a Lafin headjoint, a combination I settled upon after a great deal of trying and taking advice. I was, and remain, reluctant to step away from that if at all possible. The available left-handed flutes *appear* to be either rather basic or custom made.

I had come across Flutelab products on the internet before their modified headjoints were covered by the Pan article. I was fortunate enough to be able to take a vertical headjoint on trial from Just Flutes. The sales assistant did warn me both that it would take some getting used to and that despite the not insubstantial price—£1,850—I might well find it unsatisfactory compared to my Muramatsu and Lafin combination. Again,

correct on both counts. We flute players move the flute relative to our lips, mostly by minor adjustments to the lips, occasionally by larger movements of the lower jaw or by rolling in or out along the axis of the tube. A flute held vertically cannot be adjusted meaningfully by rolling along the axis of the tube, that just moves the alignment of the lipplate and embouchure; the equivalent of moving a horizontally held flute forward or backwards with the right hand. A flute held vertically must be adjusted by pushing out or pulling in with the right hand, which tugs on the neck strap provided to take the weight. Further, the action of the fingers causes the instrument to jiggle. I gave it two weeks, including a lesson and serious conversation with my teacher. I did manage to get somewhat used to the unusual movements, but I did not like what I was hearing even after that time; it was not my Lafin headjoint. I see that many people have found the vertical headjoint to be an effective solution. It was not for me.

## Supports

The Pan article gave some time to the tailor-made supports by Swiss engineer Thomas Tschirren. With Rachel of OHMI's assistance I was able to contact Thomas, discuss my needs and make arrangements to visit him in Solothurn, Switzerland. I lived in Zürich for 9 years, but had not visited my friends since B.C. (before Covid), so I had a busy but very lovely four days working with Thomas and visiting friends.

Thomas is both a senior technical engineer at Solothurn hospital and an advanced trombone player; he has both the skills and facilities and the interest to develop solutions for problems such as mine.

In fact, I now have three solutions!



Short-level support.



Improved Strut.

- 2 A shoulder pad with a short-lever support as for the one-handed flute. The connector attaches to the top end of the body of the flute before the key system starts. This is not a balance point of the instrument, which can be awkward at times.



Long-lever support.

- 1 A better strut. Thomas was quite quickly able to look at the two bass flute struts I had bought and come up with a telescopic strut which attaches to a belt or sits on my knee and then attaches to a concert flute with the same click-on connector he had developed for the one-handed flute shown in the Pan article. This is the easiest of the solutions to use but gives the least support. It will extend my practice sessions, usually by enough.

- 3 A shoulder pad with a long-lever support which attaches just before the right thumb position. This is the most effective solution for lengthy playing.



Both supports, in particular the long-lever one, are a bit awkward to put on and required a lot of trial and error to set up correctly, as there are several movable parts and five places to be adjusted, tried, adjusted again and eventually tightened to achieve an acceptable balance between comfort and facility. Even then, there is much less rotation possible around the axis of the tube.

The process of producing the supports required several stages, in particular the shoulder pad as it has to be cut and shaped to the individual player's body.



A paper outline is cut...



laid over shoulder and neck to get the individual shape...



transferred to cardboard and adjusted...



and then copied to foam which is backed by fibreglass.

I came back two days later for fitting and adjustment of the shoulder pad, the two arms and the click-on connector.



The odd thing is that my goal is to not use any of these; to slowly strengthen my right shoulder so that I can play normally. I still do the rehabilitation and strengthening routines at least four times a week. I pace myself through practice sessions and take a break where needed. It is improving. I am grateful for the support shown by several people and organizations, including but not only those mentioned, in helping me to keep on fluting!

A final tip: I see an osteopath every few months, which does my shoulders a lot of good. I will get pain-free practice for several weeks, even a month or two, after a session. During this time I do not need a support at all, though I still do the rehabilitation routines. Slowly, slowly the issues return, I need the supports and then I will go for another session of osteopathy.

# Comparing the baroque and modern flute

by **RANIA ROSOPOULOU**

Having completed my Bachelor's degree in flute performance and wanting to engage more with baroque repertoire, I realised it would be a great opportunity to learn how to play the baroque flute. Little did I know that the traverso (a.k.a. baroque flute) was a completely different instrument, which would not only help me “read between the lines” of baroque period scores, but also give me a whole new perspective on how to play the modern flute.

Learning to play the traverso is not a brand new idea in the modern flute world. More and more flute players are choosing to spend time learning about the flute of the baroque period and how to play it; with good reason, since this process provides us with new perspectives on the evolution of both the flute

repertoire and the instrument itself. It is no coincidence that several universities in Europe now have compulsory semesters of courses on the baroque flute. Learning how to play the traverso includes the careful study of the style and musical culture of the Baroque era, but also the performer's familiarisation with an instrument that is essentially new to them. However, the musician's main concern with the traverso is not to adapt it to the way of playing they have already mastered by studying the modern flute, but to develop its own technique by exploring its possibilities and peculiarities. Before we begin to explore the challenges a contemporary flute player might face during the first contact with the traverso, let's take a look at the differences in construction between the baroque and modern flute.

CONSTRUCTION DIFFERENCES	TRAVERSO	BOEHM
MATERIAL	Grenadilla wood, ebony, boxwood, rosewood.	Usually silver and nickel with silver plating. It can be found in gold or even wooden with silver keys.
SHAPE	Conical. Diameter gets smaller as we move away from the headjoint.	Cylindrical. Diameter does not change along the length of the instrument.
MECHANISMS—KEYS	The first type of traverso had a single key. Later versions could be in various forms with a different number of keys.	Boehm system.
HOLE SIZE	Small holes, not closed by mechanisms, unequal in size.	Large holes, closed only by mechanisms.
INSTRUMENT PARTS	Three or four parts and alternative body parts, which are used for different tunings.	Three parts: headjoint, body, foot.
MOUTHPIECE	Round shape.	Larger than traverso with oval shape and lip plate.

Observing the physical differences (Figure 1) between the modern instrument and the flute of the Baroque period, it is easy to understand the challenges a modern flute player faces in the process of learning how to play the traverso. Let's take a look at how the differences in construction of the two instruments can impact on playing techniques, as well as on the sound and tuning.

### HAND PLACEMENT

When holding the instrument for the first time, one will notice that the traverso feels quite different. Its almost non-existent weight, lack of mechanism and the position of the holes forces you to change the balance of the hands without changing the general way of playing. Let's see exactly what's happening:

- For starters, the way the modern flute is balanced in the hands, providing freedom of movement for all fingers that press keys, is different on the traverso. The main difference is that on the traverso the left thumb does not need to move, since there is no key or hole for it to cover. Thus, one can choose to rest the flute exclusively on the left hand and more specifically on the left thumb. In addition, while the little finger of the right hand is often used to provide better support on the modern flute, on the traverso it is only used in specific fingerings, which means it cannot be relied upon for support.
- The open holes of the baroque flute, in contrast to the complex mechanisms of the modern instrument, force the player to raise their fingers higher, as there are notes that may be out of tune when the fingers are not far enough from the holes. This technique may seem 'foreign' to the modern flute player who has practised keeping their fingers close to the keys in order to move quickly. Another element that affects the position of hands is the larger distances between the holes, compared to the counterparts of the modern flute.
- Finally, it is interesting that the traverso, not being limited by the mechanisms of the modern flute, can also be played on the left side. Specifically, Michel Blavet (1700–1768) is an example of an esteemed player who held the flute with his right hand closer to the mouthpiece.<sup>1</sup> »



BOAZ BERNIEY

Figure 1. Modern flute and traverso..



PRIVATE COLLECTION

Presumed portrait of Blavet by Henri Millot.

<sup>1</sup> Boland, J. D. (1998), *Method for the One-Keyed Flute*, p. 57



**FINGERINGS**

It almost goes without saying that many fingerings differ between the two instruments since the modern flute has a more complex system of keys than the traverso. Tables of traverso fingerings can be found in several books by masters of the Baroque era (Figures 2 and 3). However, while these tables usually show the most common fingerings, in the accompanying text the author often suggests alternatives. This is because the traverso has a very wide range of timbres to offer which can be achieved by using different

fingerings for the same note. Different fingerings for enharmonic notes were also very common, and something we don't see on the modern flute as a result of equal temperament (Figure 4).

Studying these tables helps us understand that the pitch range of the traverso was smaller than the modern instrument, as it started from the D note of the first octave and reached the A note of the third octave. »



Figure 2. Tables of fingerings from Hotteterre, *Principles of the Flute, Recorder and Oboe* (1707).



*Echelle de toutes les Cadences ou tremblemens de la FLUTE TRAVERSIERE*

This musical score is titled "Echelle de toutes les Cadences ou tremblemens de la FLUTE TRAVERSIERE". It consists of two systems of music. The first system includes a treble clef staff with a key signature of one flat and a 2/4 time signature. It features four measures of trill exercises, each labeled with a note: "Cadences sur le ri", "sur le mi", "sur le fa", and "sur le sol". Below the staff are seven fingerings (numbered 1-7) represented by dots on a seven-line staff. The second system continues with four more measures labeled "sur le la", "sur le si", "sur l'ut", and "sur le ri". Below this staff are seven fingerings (numbered 1-7). The entire score is written in a historical notation style with various ornaments and slurs.

Figure 5.  
Tables of trill fingerings from Hotteterre,  
*Principles of the Flute, Recorder and Oboe*  
(1707).

*Suite des Cadences de la FLÛTE TRAVERSIERE*

This musical score is titled "Suite des Cadences de la FLÛTE TRAVERSIERE". It consists of two systems of music. The first system includes a treble clef staff with a key signature of one flat and a 2/4 time signature. It features four measures of trill exercises, each labeled with a note: "sur le mi", "sur le fa", "sur le sol", and "sur le la". Below the staff are seven fingerings (numbered 1-7) represented by dots on a seven-line staff. The second system continues with four more measures labeled "sur le si", "sur l'ut", "sur le ré", "sur le mi", and "sur le fa". Below this staff are seven fingerings (numbered 1-7). The entire score is written in a historical notation style with various ornaments and slurs.



A very important aspect of traverso fingerings is trills. In the same tables, the suggested fingerings are for the trilled notes and not for the appoggiaturas that precede them. More specifically, the appoggiatura coming from above is written in the tables, but the fingering provided is for the second note, assuming that normal fingering would be used for the appoggiatura. Many of these trill fingerings require adjustment for pitch; the only way for some of the trills to be played correctly is through raising the fingers to different heights and changing the position of the headjoint.<sup>2</sup>

We should also mention the fingerings, usually for chromatic notes, that do not successively cover the holes of the instrument (these are known as cross-fingerings). These notes are produced by flattening the closest note above by adding fingers. These notes are usually weaker in tone than the rest and their tuning is more difficult to achieve.

### EVENNESS OF TONE

These differences in approach to fingerings result in a lack of evenness of tone across the instrument. Rachel Brown, in her book *The Early Flute, A Practical Guide* (2002), mentions that to play the traverso, one must understand that the weaker notes, produced by cross-fingerings, are acoustically different from the rest as their harmonics do not match the harmonic series. For example, she states that the fingering for G on the traverso can produce the harmonics of the harmonic column, i.e. an octave above G, an octave and a fifth, etc. Conversely, G $\sharp$ , which is a weak note, does not follow the series (p. 44). So, since the natural harmonics of the note are missing, inevitably its sound is weaker. As a result of this idiosyncrasy of the instrument, the performer cannot blow in the same way throughout its length, since there are notes to which they must adjust both the angle and the speed of the air. In particular, in order to produce the tonality of the weak notes correctly, both a lower air speed and a corresponding adjustment of the headjoint are required.

In contrast, the homogeneity in sound throughout the range of the flute that the Boehm system provides gives a much brighter and stronger sound, though limiting the variety of colours and character of the various tonalities. Thus, the flute player who wishes to engage in the traverso must learn to use the different characteristics of each note to the benefit of the sound, so that this aspect of the instrument becomes an advantage. Specifically, a flute player playing the traverso, while having practised homogeneity on the Boehm system, may try to place the intensity of a weak note on the same level as the rest of the notes, when in fact all they have to do is try to control the tuning of the weak note, allowing the instrument to provide the character of sound that the composer would have known and was aiming for.

<sup>2</sup> Brown, R. (2002) *The Early Flute, A Practical Guide*, p. 41

Finally, understanding more about the nature of the traverso, we realise that the way it produces sound differs significantly from the modern flute. The traverso, having a conical shape and a smaller tube diameter than the modern flute, characteristics that produce a weaker and sweeter sound, cannot have the same response as the modern flute nor can it be played with the same volume of air from the performer. Furthermore, as the material of the two instruments differs, it is understandable that the timbre of a traverso depends a lot on the type of wood used. Listening to contemporary recordings of historical flutes, one can observe a very wide range of sound quality. It is understood that on the one hand the material, construction and instrument model and on the other hand the very aesthetics of the performer, both play a significant role in the musical result. In fact, the performer's personal preference for sound quality seems to have always existed. The masters of the Baroque era may have had different opinions about the quality of the instrument's sound, but in their books they often refer to the good taste of a performer's sound and performance of a composition, which means that in this area, performers had the final say.

In conclusion, after comparing the capabilities of the two instruments, we might assume that the modern flute was created to eliminate the 'weaknesses' of the traverso. These 'weaknesses' in volume and tuning, though, were what gave the instrument a particular sound and a different character in various tonalities, features which the modern flute, with its ease of homogeneity of sound, cannot provide to the same extent. The sooner a modern flute player realises that the apparent 'weaknesses' of the traverso can ultimately serve not only Baroque music but also the evolution of their own technique on the modern flute, the sooner they will benefit from them by gaining greater plasticity and sensitivity in terms of tone colours.



**RANIA ROSOPOULOU** was born in Thessaloniki where she started playing the flute at the age of 10. She studied Instrumental Performance at the Ionian University and had an international exchange year in RHUL in UK, supervised by Carla Rees. She continued her studies at the University of Macedonia

where she had her Master's Degree on baroque flute.

Furthermore, she has attended numerous masterclasses with distinguished musicians such as the renowned flutist, composer and conductor Robert Aitken, Barbara Gisler-Haase, Philippe Racine, Claire Genewein and more.

As a flutist she has taken part in a variety of recitals, from premiere performances to larger concerts featuring flute and modern music ensembles, while also being part of various Middle East-inspired ensembles.

# Albert Cooper : His life and times

## Part 3 : After the War

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.

**B**ack at Rudall & Carte, there were only three of the former workmen: Leonard Hind, (who was referred to as Mr. Hind), Bert Braithwaite and Frankie Charlton.

It was very difficult for the company to get the orders going again because there was a 50% Purchase Tax on flutes, making them prohibitively expensive to all but the well-off. People's minds were not focussed so much on music making as on recovery and survival from the ravages of bombing and the war. The workers however, didn't have to make up for the lack of men because during the war, Rudall & Carte had a few hundred flutes in the store which were gradually sold off. Later, they took on more men as orders began to pick up again.

Albert Cooper:

“ All the men there had certain styles of making the keys. With a wooden body, I couldn't tell who made it because they all looked the same, but the keywork was different; each person had a way of filing the arms up so that they fitted the cups well, and each had a personal way of doing it. Hankey did things a certain way, and Charlton a different way, and so on. The differences were slight, but we could tell who had made it. For example, when Charlton made the Briccialdi lever, where it crossed over the strap, it would rise up into a peak; most people made the arm rise in a slow curve then over the top. We all used the same castings but it was the way each maker filed it up (shaped it). We could make our own shapes to a certain extent, in the arms. We just knew a few people's

work, but not everyone's; it was rather frowned upon to look at what someone else was doing. At Carte's we always soldered the arms onto the sleeves with soft solder, though in my book, it does mention that we got an extra payment for four hours extra work to hard solder the keys. On the Carte flutes, the E mechanism was a weakness because the extra key was mounted on such a short piece of tube or barrelling, and then pinned onto the rod, that it always wobbled. The same is true for the Carte low C# key. That caused trouble for the same reason. Before the war, the majority of flutes were made of wood, but after 1945, the wooden flute popularity declined, players preferring silver or gold flutes.

There were many visitors to Berners St who wanted to add their advice and suggestions for improving the flutes.

Commercial metal files were useful even when worn out as they were made of good quality steel and usually had wooden handles. When no longer functional, they could be shaped into almost any useful hand tool such as those for shaping or turning silver on a lathe, or for cutting or cleaning holes in body tubes, or shaping and cutting headjoint mouth holes. In the Albert Cooper collection, there are some examples of his tools which were originally files and may well be 50 or more years old. Such tools were made by the workmen who valued them highly though they have no commercial value outside the workplace.

Albert Cooper:

“ A worker got used to using a particular tool that he had made, and it became a personal item which may be useless to anyone else. During his working life, the worker would devise and form his own personal tools to save himself time and effort and to be more efficient, especially as we were on piece-work, and time was money. It may even be a tool which other workers could not find a use for, but for that craftsman, it did a particular job more easily than would otherwise have been the case.

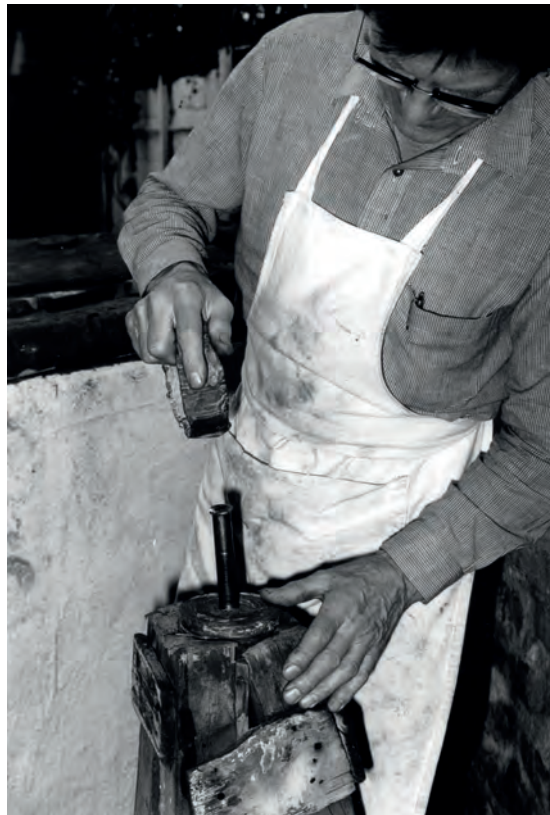
Just before Albert left for the War, he was given an old file, and was told it was one used by the great flute makers in the late 19th century. He was advised to polish it and sharpen the edge as it would prove to be very useful. Albert did just that and as he declared later, this was the tool he used the most. When he needed to remove a burr, burnish a slight scratch, take away a small solder mark, use it as a turning tool on the lathe, or many other tasks in the course of making a fine flute, this tool was the one always to hand. The wooden grip shows signs of many years of wear with cracks, digs and cuts in the mahogany handle and with a scruffy brass ferrule shown below.



His favourite tool. On being asked, 'out of all these tools on your bench, which one would you say is your favourite and most used tool?', he chose this file. This tool is now in the possession of Eva Kingma.



Albert at his bench in R&C.



Albert at his workbench at 23 Berners St, London.

“ People’s minds were not focussed so much on music making.

Albert made about 6 six-keyed flutes/fifes at Rudall Carte. He was also involved in making the keys for some wooden flutes, but these were parts of the complete keywork. Though Rudall & Carte made flutes, piccolos and alto flutes, and also oboes, it was so rare for anyone to ask for an alto flute, but when they did, it was Charles Morley, the piccolo and oboe man, who made them. Len Hind was the foreman, the boss. He was an oboe player and the son of Tom Hind, also a long serving employee at Rudall & Carte.

Ewan McDougall joined the firm in 1949 later leaving to join The Flutemakers Guild which had their workrooms and trade counter in 48 Broadwick St, Soho in London. »



ROGER CHARLTON



The workers on the top floor of 23 Berners St. Left to right: Frank (Frankie) Charlton; Henry Green; Charlie Rogers; Stan Jennings; Roger (Angus) Harris; Cyril Hellaby; Horace Brereton; Albert (Harry) Cooper; Leonard Hinde; Ewen McDougall; Ted Robbins; Bert Braithwaite?; David (Goliath or Ger) Keen; Fred (Mr.) Hankey.

## AFTER 1950

Rudall Carte changed the scale of the silver flutes but not the scale of the wooden flute.

Harry Seeley:

“ When I was there, they did copy a Haynes flute at one time. People came into the showroom, and told them, ‘You want to copy a Haynes; they are the best. Or a Louis Lot—you should copy that.’ They couldn’t copy every flute, but they would sit down and try to get the best from everyone. I remember that Gazzelloni bought a flute almost every year from Haynes, then he came to Rudall & Carte to have the tip from the end [of the main body] taken off, and a piece taken off the foot end of the flute. They didn’t know what they were doing in those days. [Presumably, that was to sharpen the three low notes of the footjoint.] Before I went to Carte’s, I hardly knew what a Boehm flute looked like.

The best quality instruments were made by Hankey. He got the cream of the work and at one time, made all the headjoints. Then next down was Albert Cooper and then Charlton. A player would go to the showroom to enquire about ordering a flute and the sales staff would take the order and note the options required. The order was passed on to Len Hind, the foreman, who would tell the workforce who should make the flute. If it was a special, such as a gold flute, then Fred Hankey would automatically be asked to make it. Albert was just as good a maker, but it was just Hankey who was asked first as he was the longest serving and the most senior craftsman.

Albert seemed not to go out much in his spare time, devoting himself to musical activities only. He had already learned to play the clarinet and then went on to learning the saxophone. He joined a five-piece band who had engagements two or three evenings a week at a roller-skating rink in Brixton, just playing ‘skating music while the folks went round and round the rink’.

Albert always went to work at Carte’s on a bicycle from his home in Clapham. When not on his bike, according to

his co-workers, he used to run everywhere. When he left the works, he would run to get his bike. When asked about this, he commented, ‘I don’t remember running everywhere, but walking seemed a waste of time!’

At Rudall & Carte, Albert was a quiet worker, just getting on with the job in hand. There was much chat and banter in the workshop, with conversations going on while they worked. Albert was the silent one, spoken only when spoken to and saying little or communicating much with his workers there.

According to a one worker, ‘he walked into Carte’s one day, and just said, “I got married Satdee”. Just like that!’ They were all so surprised. He had married Olive McLewee who looked after both the house and Albert. Her hobby was gardening though not a serious one. There were strange stories in the workshop about this marriage to Olive. (Sadly, Olive died of a complication with her condition, diabetes, on 20 May, 1974.)



Albert at work at R&C.

Harry Seeley:

“ At Carte’s, there was a lot of chat going on while we were making flutes, exchange of scandal etc. One day when Len Hind, the Foreman, went to Edgware to report on the work in hand, they had a water fight in the workshop. This small incident looms large in the life of the workers who were hard at it all day but such a diversion was very unusual.

The wooden Rudall Carte flute with silver keys really took some beating for a well-made flute with stylish keywork. Another work of art was the 1867 piccolo, a beautiful piece of work, intricate and delicate. Another showpiece was the Radcliffe piccolo. I saw at Carte’s a conical bore instrument which was wonderful to look at!

At Rudall & Carte, they were going to introduce a new standard model silver flute, but Albert had his own ideas on flute making and scales, and decided to set up on his own. Len Hind was approaching retirement, and Albert thought they would probably offer him the job, so he thought it better to leave as he just didn’t want a foreman’s job and didn’t want to be in charge. The management were surprised. Norman Maloney was the manager of the R&C Showroom at this time, and had his own ideas about the best way forward in flute making. Albert never argued with him though he didn’t always agree, and anyway, he felt he had new ideas which he wanted the freedom to try out. It was during this period that Albert became interested in the scale of the flute, perhaps his most lasting influence on the flute world. His fellow workers observed, ‘we thought that he actually enjoyed pure simplicity for its own sake. So it was with his tools.’

He left Rudall Carte in 1959 intending initially to repair and overhaul flutes, but soon changed to making flutes. He said he never regretted leaving.

### SETTING UP ON HIS OWN

Elmer Cole was to become a significant influence on Albert Cooper’s work on flute scales and it was at Heatherington Road that he first met him. He remembers Albert’s father who played a Monel Metal flute, known in the R&C trade catalogues as The New Metal Flute. It was made with the foot and main body in one piece.

Albert had already become interested in the scale of the flute at R&C. He had devised a scale which he used for about ten flutes based on what he saw as the ‘faults and virtues’ of the flute scales he had measured and on his own reasoning and experience. As he said, ‘I then abandoned it for a mathematically calculated scale which I altered a little as the years went by, mostly according to certain criticisms levelled at it. I now feel that I have more or less reached the end of the road scale-wise.’ What he had realised was that Boehm’s Schema seemed to result in a scale in which the left-hand notes were too close together, and the right-hand notes too far apart, especially down as far as low C, thereby producing flat low notes. Cole worked on an equal tone hole scale but with a ‘correction graph’ which curved at each end to sharpen the right hand and to flatten the left. Albert’s solution was to split the scale

“ I don’t remember running everywhere, but walking seemed a waste of time!

in two using a sharper version for the right hand and a flatter one for the left. Both were variants of the same idea.

Albert moved from 14 Heatherington Road to 9 West Road, Clapham on 2 July 1963. They chose this house because it was almost exactly the same as the one where they used to live in Mitcham, Surrey. Thereafter, a steady stream of well-known players on the London scene visited him at West Road for a variety of reasons. In the beginning, it was to have a flute made and to have repairs. As ‘the scale’ became famous, a steady stream of retuning old French and modern American flutes occupied much of his time. He made headjoints too and these became more sought after and became a good source of income.

Albert organised his workshop, a wooden shed in the garden at his house, and began flute making. His first flute went to Phil Goody who also bought several more over a number of years. It was completed on 7 February 1959 and was a closed G $\sharp$  model which sold for £125.

His workshop was famous for its simplicity and lack of power tools or sophisticated machinery. His co-workers remarked on this when he worked at Carte’s. As we have seen, like most independent flute makers, he had already made many of the tools he used, often out of a worn-out file or a piece of scrap metal, taking pride, as ‘old timers’ were wont to do, in using scrap to make some useful item. His lathe, made from the works of a treadle sewing machine, was a case in point. Some might say that it was strange he managed to produce such fine workmanship on so simple a lathe, but its simplicity was its advantage. A power lathe has perhaps twenty speeds, but as Albert pointed out, he had all those speeds, plus the in-between speeds too! It is the case that his lathe was in many ways more sophisticated and advanced over a power lathe, the foot pedal controlling the speed to exactly what was required.

A headjoint maker may invest in a pneumatic pressure cylinder to shape the tube. Albert’s method needed more energy but was just as effective with only the power of his hands and arms. He used reducing rings to bring a cylindrical tube down to conical shape and then, to smooth out the wrinkles, a lead block was forced over the end and down the tube. The log in his garden did the job of a sturdy bench on which to draw the tubes down, and took up no room in his already overcrowded workshop. »





Albert's famous treadle lathe.

Albert was proud of his skill with simple tools, to the point of it being an obsession to make something using the simplest means. There is no doubt that he could have made flute construction easier and certainly some tasks would have been completed faster if he had chosen to use more modern tools and equipment. He just preferred to use simple tools perhaps because he felt he had greater control over them than he would with multi-task lathe or a sophisticated pillar drill.

He took an almost obsessive pride in using straightforward methods and often boasted of his using a 'potato' to make riser\* castings, and though he certainly used the steam from a hot potato to force the molten silver to fill the crevices of the mould, he still had castings made up for him by specialists. He liked to demonstrate how easy it was to make flute keys. So where was his skill? Undoubtedly, his 'eye' for elegance and accuracy combined with his calm control and application of workshop tools; that's where his great skills were apparent. He could 'see' where a mistake had been made, or quickly spot incorrect key shapes. That, combined with a great patience to complete a task to a high degree of accuracy and beauty, those were his great skills.

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.

\* The riser is the small piece in the centre of the lip plate which we blow into. Its dimensions, height and shape vary from make to maker. It is roughly 10mm x 12mm in diameter and around 5mm in height.



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# reviews

## recordings



**CPE BACH**  
**PRUSSIAN BLUE**  
PASSACGLIA (BAROQUE TRIO)  
Barn Cottage Records ©2022

This recording features the baroque trio, Passacaglia, formed of Annabel Knight (baroque flute), Reiko Ichise (viola da gamba) and Robin Bigwood (harpsichord), playing a selection of sonatas by CPE Bach.

One is immediately struck by the warmth of the sound on this recording, made at St Andrew's Church in Toddington, Gloucestershire. The ensemble playing is excellent, with the different instrumental colours complementing and enhancing each other. The ornamentation is tasteful and elegant, and the interpretation demonstrates a clear and imaginative communication of the score. I was particularly impressed by the range of expression this trio produced, along with the sense of lightness and joy in the faster movements. The continuo playing from Ichise and Bigwood is beautifully synchronised, with some lovely touches in the phrasing and realisation. Over this, Knight's flute sings with a lovely sense of clarity and shape, and assured technical control.

CPE Bach's three-movement sonatas are true gems in the repertoire. Often featuring a balance between poise and a dazzling technique, the triplet movements, such as the Allegro of the D major sonata, can be challenging and yet full of musical charm. The slow movements can feature adventurous harmonies, such as can be found in the opening movement of the E minor sonata.

Despite focussing on a single composer, the programme of this disc provides plenty of variety. All three performers have a moment to shine in solo works; as well as demonstrating the skills of the individual players, the change of colour and texture enables the listener to explore the ensemble in new ways. Annabel Knight's rendition of the A minor solo flute sonata brings new perspectives to the music, with some enjoyable ornamentations and a clearly defined harmonic direction.

This is a highly enjoyable recording, full of colour, imagination and musicianship. Passacaglia brings music to life, demonstrating how vibrant early music can be.

**CARLA REES**



**EDWARD COWIE**  
**WHERE SONG WAS BORN**  
SARA MINELLI (FLUTE)  
RODERICK CHADWICK (PIANO)  
Métier ©2022

This is a collection of Australian bird portraits, by British composer Edward Cowie. Long-time lover of nature, Cowie first wrote a set of British bird portraits for violin and piano during the lockdown, and went on to compose this companion set for flute. Each of the pieces is around 2–3 minutes long, with the shortest being a little over a minute long.

The sleeve notes include some personal commentaries by the composer and both performers, which add an appealing personal touch to the disc. It's interesting to read about their own connections with nature, and about how the project came into being. The different perspectives on the project are also a welcome addition.

The collection explores the songs and characters of 24 different birds, including the Pied Butcher Bird, the Lyrebird and the wonderfully-named Green Cat Bird. Perhaps more familiar favourites, such as the Kookaburra, Bush Stone Curlew and Australian Magpie also appear.

One cannot consider bird song for flute and piano without recalling Messiaen's *Le Merle Noir*, one of the most established examples of this medium. While the musical material is of course different, one hears resonances of Messiaen's sound straight away in the first track, the Australian Raven. However, Cowie explores the timbral possibility of the instruments in broader ways, including extended techniques such as singing and playing, flutter tonguing, air sounds and overblowing. There are also some inside-the-piano techniques effectively used for a variety of colour.

Highlights for me included the explosive opening of the Australian Masked Plover (track 3), combined with the more still moments later on in the piece. The distinctive call of the Golden Whistler is highly captivating, and the magical atmosphere which Cowie creates in the Superb Fairy Wren movement is wonderful. Low flutes make a welcome appearance in places too, depicting the Brolga Crane, the White-breasted Sea Eagle and the Wampoo Pigeon. »

Sara Minelli's flute playing has character and expression throughout; she has a good technical command of the instrument and produces some lovely timbral changes in the use of the different techniques. Her playing is distinctly bird-like and she captures the character of the music well. Roderick Chadwick's piano playing is sensitive and warm, technically highly accomplished and rhythmically precise. It was a joy to hear him play, and the piano parts allowed for an equal duo role with the flute.

Overall this is a lively and imaginative collection of works, which has much to offer and provides a wonderful introduction to Australian birds. Cowie is clearly a skilled composer whose writing is both effective for the instruments and extremely evocative. This is a significant body of work which deserves to be known within the flute community.

**CARLA REES**



**CONFLUENCES**

**FLUTE, CELLO AND PIANO**

ATSUKO KOGA (FLUTE),  
 GEORGIY LOMAKOV (CELLO)  
 & RADOSŁAW KUREK (PIANO)  
 GENUIN © 2021

I was looking forward to listening to this trio recording, and Atsuko Koga, flute, Georgiy Lomakov, cello, and Radoslaw Kurek, piano, didn't disappoint. Their CD, *Confluences*, has a lovely programme.

What was confusing, however, was the lack of homogeneity of the programme notes in the booklet. The title of the CD is *Confluences* and inside the booklet notes were titled *Silver Trio Reveries*. I'm unsure if any of these was the name of the ensemble or their musings on the works they performed. Each of the biographies seemed to be written by different people, leaving out how the trio met and began performing together (this may be a personal interest of mine, but the history of an ensemble adds to the background of the music played too). The order of the programme was different to the order of the notes as well. I'm being incredibly picky here, and has little to do with the actual recording, but it adds to the cohesion of the presentation of the whole package. I wonder if the ensemble wanted there to be no clear evidence of favouritism in the works.

The trios on this recording were originally written for other instrumentation, but the ensemble has found a wonderful rapport with the voicing challenges, and has made these work for flute: Beethoven's *Gassenhauer Trio* was composed at the suggestion of clarinetist Joseph Bähr in 1797, using a popular song from an opera of the time. The following year, Beethoven rewrote the clarinet part for violin, thus making it even more appealing to players and audiences. It's a very lighthearted and spirited trio in B♭ major, with minimal solemnity apparent in the music. The grand unison entrance of the trio in the first movement signals the lofty mood of the young Beethoven's work. The *Adagio* is beautifully crafted, with melodious lines from all three

instruments throughout. The third movement is a Theme and Variations with the popular song/aria from Joseph Weigl's opera on display in 9 different guises. There's wit, humour, reflection, and joyful conversation with the three voices. The variations are cleverly written, and the flute part works well in this version. This trio's version has arranged the piece in such a way as the flute has a prominent voice in the octave above the original voicing. There's a tendency for the flute to become slightly sharper in pitch at times, but the ensemble together are tight and communicate well. This piece, as is the Fauré, is an incredible showcase for the pianist. Demands for colour and dexterity throughout make it tricky to balance the others; Kurek is wonderfully articulate and sympathetic to the balance.

The *Two Rhapsodies* by Charles Martin Loeffler were composed for oboe, viola and piano, but work extremely well in this combination. Poems by Maurice Rollinat were Loeffler's inspiration for these rather substantial pieces. Each is over 10 minutes in length, and tend to ramble along, but I'm guessing this is what rhapsodic journeys (even in music) tend to do. There are definite allusions to the verses in the poems, finding sounds of aged fish, consumptive frogs and even a bagpipe. Loeffler was a friend of Fauré, and worked mostly as a violinist after moving to the USA. There are massive demands for strong playing which the trio manages beautifully. Here, the dynamic range and colour create wonderful tableaux of movement, getting away from the technical demands of the pieces. All three musicians' interplay is impressive throughout the range demanded. I find that the blend of the instruments is better in these works.

The trio by Fauré, like the Beethoven, started as a work for clarinet, cello and piano (also turning into a more popular trio with violin as the upper voice), and was written very late in Fauré's life. He was persuaded by his publisher to compose for the combination to distract him from suffering hearing loss and getting older. This piece lends itself to some luscious colours with flute as the higher line. There's such a wonderful lilt to this recording, giving the piece quite a different colour than we hear with violin. It's lighter with less of an edge to the octaves with the flute softening the hardness. Some of the intervals, however, become wider at times in the more intense passages. Barring that, the interpretation is lovely, and shows that the flute is more than able to perform these chamber pieces. The combination works really well. Koga plays expressively, matching her colleagues in sound (and in the recording, volume levels) and manages the long phrases heroically. I look forward to hearing more from this ensemble.

**LISA NELSEN**

# exam syllabus



## TRINITY FLUTE SYLLABUS

Trinity College London announced its new syllabus in November. This covers face-to-face exams from initial (pre-Grade 1) to Grade 8. The syllabus includes a mixture of established works and new commissions, and there are new books at each level for flute. Notably, Trinity have removed the syllabus end date, instead working on an ever-evolving selection of pieces with new works introduced on a rolling basis. Any major updates to the syllabus will be announced a year in advance.

For the first time, Trinity have combined Classical and Jazz into each exam, meaning that candidates can pick and choose, rather than only doing one rather than the other. This seems like a welcome and intelligently considered level of flexibility, to encourage candidates to explore a diverse range of music and to blur the lines between genres.

Choice seems to be a vital part of Trinity's approach, and the syllabus is deliberately packed full of options to suit different needs and interests. It's great to see options for piccolo and alto flute included from Grade 6 upwards.

Trinity also offer digital exams, with a slightly different syllabus for technical work and supporting tests, which is specially designed for an online format. It is great to see this bespoke approach, ensuring the quality of the provision and recognising the differences in the methods of delivery.

Trinity exams are open to all ages, but, unlike some of the other exam boards, there are no pre-requisites for entering any level. This open-access approach seems worthy of note in terms of inclusion, as it means that a good enough practical knowledge of theory can be demonstrated through performance, rather than needing to take an additional exam.

The syllabus booklet itself presents lots of extremely helpful information about the qualifications on offer. I was pleased to see the Learning Outcomes and Assessment Criteria were clearly laid out, communicating the requirements at each level. This is invaluable information for both teachers and self-directed learners; I urge anyone taking any exam to seek out this information to get a clear sense of what is being assessed and why.

One criticism that is sometimes aimed at grade exams is the potential for a lack of creativity, especially if students are going from grade to grade and focussing on following the instructions in the score. Although this is largely mitigated by good teaching, which promotes a wide range of experience and interpretational approaches, I was delighted to see that Trinity have retained the option for candidates to include their own composition as one

of their selected pieces. This is a wonderful option, which can encourage performers to explore their own instruments in new ways and also help them to gain a greater understanding of how music is constructed.

Technical requirements include a choice between scales and exercises or, at the higher grades, orchestral extracts or study. While technical practice is a vital part of learning an instrument, it's interesting to consider that this choice might encourage some students to continue learning their instruments for longer. Supporting tests also include choices, including sight reading, aural, improvisation and musical knowledge, with a different level of choice depending on the grade.

The grade books (with separate volumes for flute and piano) are very clearly presented. Audio recordings and Ebooks are available, as well as printed books at each level. Each book includes at least 12 pieces from the relevant grade, allowing for plenty of choice, and some helpful performance notes on each piece which are written in an approachable way by Clarissa Payne.

The repertoire choices are wide-ranging and offer something for everyone. At Initial level, cheerful titles such as *Diplodocus Chew* (by Zoë Booth), *Minsbeelala (Happy Song)* (by Nicola Tagoe) and *The Howling Wind* (by Thomas Gregory) have instant appeal and will be highly engaging for younger students. It's great to see composer diversity embedded from this first stage too, with a lovely balance of gender and ethnicity presented.

At Grade 1 we start seeing well-known melodies appearing, such as *The Elephant* from the *Carnival of the Animals*. This is alongside works by flute player/composers such as Diljeet Bhachu, Lynne Williams and Rowland Sutherland. This pattern continues through the early grades, with plenty of new material for students to engage with.

More familiar classical works appear at Grade 4, with music from Andersen, JS Bach and Tchaikovsky among others. I was particularly pleased to see Poulenc's miniature, *Un joueur de flûte berce les ruines* included here. Works by Hilary Taggart, Rob Buckland and other contemporary composers are still very present within the choices.

The balance between traditional works from the repertoire and new pieces continues into the higher grades; this is quite difficult to achieve as familiarity with core repertoire is an important part of any performer's knowledge, but music is also an ever-evolving art form and it is equally important to engage with new ideas and approaches. For teachers working on the same syllabus for many years, the freshness of new works can come as a welcome change, provided the quality of the compositions is high enough. While the style of some of the pieces is quite conservative (as one might expect at this level), there are some excellent compositions among them. Daryl Runswick's *Blue Six* (Grade 5) first appeared in Faber's *Unbeaten Tracks* books and is a lovely introduction to swing rhythms and chromatic harmony. Quincy Hilliard's *Dolce and Allegro* (Grade 7) introduces flutter tonguing and glissandi. At Grade 7, players might enjoy Parman's arrangement of Bernstein's *Mambo* from *West Side Story*, and at Grade 8 there are opportunities to explore works by Coleridge-Taylor Perkinson, Bongani Ndodana-Breen and Ian Vlemmiks alongside Bach, Fauré *Fantaisie*, the 2nd movement of the Hindemith Sonata and one of the Piazzolla *Tango Etudes*. »



I would have liked to have seen some of the new works being more adventurous in their harmonic and timbral language; there's potential to introduce a wide range of contemporary compositional styles within the framework of an exam system such as this, and there is much value in encouraging students to explore their instrument widely at all stages of their learning.

Perhaps one other minor criticism is that in aiming to offer such a wide choice, there's a danger of trying to fit in too many different things and not allowing for a thorough enough grounding in any of them. The counter-argument to that, of course, is that by introducing a range of ideas in the exam syllabus, students might be encouraged to explore their own areas of interest more fully between grades. I would hope that this wide selection of material enables students to find their own distinctive path through their learning, finding music that encourages them to develop their own interests and approaches.

Overall, this seems to be an impressively flexible approach to grade exams, which puts the candidate at the centre of the thinking, providing them choices to demonstrate their skills to the best of their abilities. There is a clear 'assessment for learning' ethos here, making the exam itself part of the learning process through the selection of work presented. There's of course a much wider range of repertoire available in the syllabus as a whole (beyond the books at each level) and the newly-adopted approach of adding new materials on a rolling basis is encouraging. From a first exploration, it seems that Trinity College London has found a workable approach for a changing world, within which students of all levels can thrive.

**CARLA REES**

- Would you like to share your experiences of using the different exam boards?  
Send letters to the Editor at [editor@bfs.org.uk](mailto:editor@bfs.org.uk)

## sheet music • solo flute

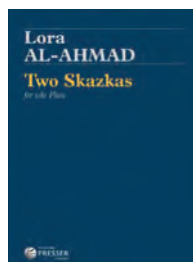


**SAMUEL ADLER**  
**ALONE, TOGETHER**  
Presser © 2021

A new solo flute piece has landed on our music stands! (Or in my case, iPad!) What a joy to have this penned by one of our most important living American composers. Samuel Adler has written a very thoughtful, idiomatic and poignant new work, in the form of a monologue for solo flute. Samuel Adler was born to a Jewish family in Mannheim, Germany and his family fled to the United States in 1939. He studied with Water Piston, Aaron

Copland and Paul Hindemith, all who have written major flute works which he is known to adore. He has taught composition at both Eastman School of Music and the Juilliard School. This piece was written for American flautist, Mimi Stillman. It was composed during lockdown and was premiered online with the composer being there virtually, hence the title, *Alone, Together*. In an online interview with Ms Stillman, Adler expressed that he composes his flute music away from the keyboard imagining the sound of the flute. His older daughter played the flute, before she went to university, so this was never difficult! Adler thoughtfully expressed, "The flute has qualities from the lowest C to the top that are very special". *Alone, Together* lasts approximately 4 and a half minutes and is around grade 7 standard. It is well suited to the instrument, using small fragments that sound improvisatory. It begins with an ascending three notes in D minor, posing a question? He doesn't write in a key, and the piece migrates and rises and falls in many thoughtful and imaginary ways. It is haunting in quality and to this flute player, very reminiscent of Hindemith's *Acht Stücke* for solo flute.

**SUSAN TORKE**



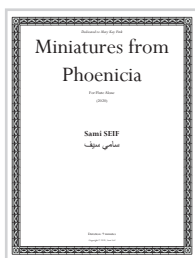
**LORA AL-AHMAD**  
**TWO SKAZKAS**  
Presser © 2019

Written for Stefan Höskuldsson, who performed these two short pieces at the BFS Future Flute Festival in London in August 2018, Lora Al-Ahmad's *Two Skazkas* are contrasting pieces based on the idea of fairytales. Al-Ahmad is a Bulgarian pianist, born in 1995, who studied composition with Lowell Liebermann at Mannes College in New York.

With a total duration of seven minutes, each of the pieces fits onto two pages, and makes full use of the flute's pitch range and expressive capabilities. The first combines lyrical low register fragments with more technically demanding passages, which require agility and flexibility in fast leaps and moments of high register sparkle. The second begins at a faster tempo as the flute flits around imaginatively, creating an atmosphere of fantasy and lightness. Accented notes create a melody line, interspersed with demisemiquaver duplets. Occasional moments of calm appear through the use of high register harmonics and *rubato* fragments, which are built on melodic ideas from earlier in the piece.

These pieces have a sense of personality and provide technical and musical challenges which may be enjoyed by advanced players. They are ideal for recitals, performed together or separately, and are an ideal choice for anyone looking for repertoire by emerging women composers.

**CARLA REES**



**SAMI SEIF**  
**MINIATURES FROM PHOENICIA**  
 Self-published © 2020

This is a set of three movements for solo flute, lasting a total duration of 9 minutes. The piece is built around an exploration of phonetics, the basis of the Phoenician writing system developed in approximately 1050 BC, which later became the foundation of the Roman alphabet used today. Each of the three movements focuses on a different phonological group—*Vowels* (movement 1), *Plosives* (movement 2) and *Sibilances and Fricatives* (movement 3).

Seif has a distinctive compositional voice, and all of the required techniques have been meticulously researched. The score is clearly presented, with fingerings provided for extended techniques such as microtones and key gliss trills. The rhythm is often written *senza misura*, allowing space for the performer to create an improvisatory style.

The musical language is full of colour; microtones are an important part of the soundworld, used as a link to the past as well as a technique of the present. Other techniques appear, such as pitch bends, percussive articulations (especially in the *Plosives* movement, although these do not dominate as much as the title might suggest), air sounds, and the piece starts and ends with singing and playing, and then humming alone.

Despite this list of techniques, which suggests a level of challenge, the piece would be within the capability of an undergraduate student or advanced amateur player. It would be a fantastic competition piece or addition to a recital programme.

This work was written for Mary Kay Fink and has won several awards, which comes as no surprise—the movements are well balanced in terms of structure and the musical ideas are developed effectively. Seif creates an intoxicating and fascinating soundworld which is a very welcome addition to the flute's repertoire.

**CARLA REES**



**MARTIJN PADDING**  
**ONE FLUTE**  
 Broekmans & Van Poppel © 2019

This piece for solo flute was written for Thies Roorda in 2019/20. Martijn Padding is a well-established Dutch composer, who studied with Louis Andriessen and is currently Head of Composition at the Royal Conservatoire in The Hague.

*One Flute* is a collection of different movements, all of which are full of intelligence and craft. This is well-written music, but it's also clever music, with compositional processes logically conceived and a clarity of thought apparent throughout. For all its intellectual appeal, though, the piece is also musically satisfying; there's no sense of style over substance here, and Padding writes well for the flute, revealing a sense of wit which comes through successfully as a result of a knowledgeable and creative approach to the instrument.


The opening *Fanfare* asks for a sense of drive and a raw sound, with microtonally flattened F sharps adding to the music's character. The movement is built out of 12 different phrases, which come together to form a single, directed line, and the composer offers several options of how the material can be performed. Next comes a *Homage to Erik Satie* which goes a long way beyond the almost clichéd versions of the *Gymnopédies* that we sometimes hear from other composers; Padding explores Satie's sense of humour, love of repetition and background as a cabaret pianist.

Another example of a well-executed compositional process is the *Canon 5:11*, where a two-voice texture is produced through dynamics and articulations. The title comes from the use of two time signatures (although the notation itself is much simpler than this might suggest)—5/16 and 11/16—for the different voices.

The other movements are contrasting in character and full of surprises—I won't spoil them all by revealing all of the secrets here, but suffice it to say that this is a piece that made me think, and smile, and want to delve much deeper into its world.

**CARLA REES**

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**COUPERIN**  
**CONCERTS ROYAUX**  
 Bärenreiter © 2022

This is a fabulous, and very welcome, new edition of Couperin's 4 *Concerts royaux* of 1722. The pieces were written for one or two treble instruments (often played on the flute), bass viol, bassoon and harpsichord, and each of the *Concerts* is made up of several short dance-style movements. These pieces are a fantastic example of the French baroque style, with detailed ornamentations and clearly characterised movements.

The preface to the edition, prepared by Denis Herlin, provides some extremely helpful contextual information about the pieces, and a detailed discussion of tempo and ornamentation. Herlin brings together information from different contemporary sources to enable performers to consider an appropriate approach within the broader context of Couperin's works. Hotteterre is cited as a source for how to apply *notes inégales*, with a succinct summary providing a clear understanding. A glossary is also provided for the different terms that appear throughout the score.

Couperin's original appendix demonstrates all of the ornaments and signs used, which is in itself an excellent source for historically-informed performance practice.

The score itself is well presented, with separate parts for treble and bass instruments, as well as a full score with figured bass. The printing is clear, and the pages turns are well-considered in the layout. Having performed some of these pieces from a facsimile edition, I very much appreciated the presentation, combined with the faithfulness to the original text as one would expect from an Urtext edition.

The added value of the knowledge shared in the preface makes this an excellent edition, and one which I can highly recommend.

**CARLA REES**



**VARIOUS ed. BRUNO JOUARD**  
**SELECTED FRENCH WORKS**  
**FOR FLUTE AND PIANO**  
 Durand ©2021

This useful volume brings together a selection of 10 original works for flute and piano from the end of the 19th century and first half of the twentieth century. Aimed at intermediate level players, the pieces are often short and full of charm and

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expression; they do not have the technical fireworks of the familiar Paris Conservatoire test pieces that we all know and love, but they exemplify the French compositional style of the time and are ideal recital pieces.

There are some familiar works within the selection; Bozza's *Aria* is a wonderfully expressive and melodic piece which really presents an opportunity to sing. No selection of French flute works from this era would be complete without Gaubert making an appearance, and his *Soir sur la plaine*, written in 1914, is an enjoyable addition here. There are also highly enjoyable works by Alphonse Catherine and Reynaldo Hahn.

However, it is the women composers which provide the true magic in this selection. The most recent piece in the collection, Germaine Tailleferre's *Forlane*, composed in 1972. Lili Boulanger's *D'un matin de printemps* has gained some attention recently, and absolutely deserves to have a place in every flute player's repertoire. This is a well-crafted piece, full of elegant charm and lyrical energy. Claude Arrieu's *Sonatine* is another highly enjoyable work; readers may already know the first movement from previous exam syllabuses, but the *Presto* 3rd movement is great fun and really worth exploring. Also in this collection are the *Trois Petites Pièces* by Augusta Holmès, which culminate in an Irish-influenced Gigue, and the *Pièce* by Mel Bonis, which was the first piece she wrote for the flute.

The book is well presented and provides an excellent opportunity to explore some wonderful gems in the repertoire. Perfect for any flute player's library!

**CARLA REES**

## bass flute/flute & electronics



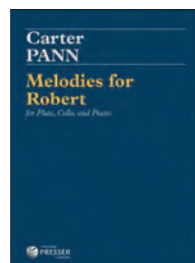
**GABRIEL IRANYI**  
**METAPHOR II**  
 Verlag Neue Musik © 2010

This is a fascinating seven-and-a-half-minute work for flute and electronics. The score states that the opening section should be played on a Contrabass Flute in G, but there is also a bass flute version available. The electronics part is live-processed using SuperCollider, with a total of 8 channels created between the electronics and the solo flute. The electronics at the opening create a series of delays to extend and create harmonies around the long notes played on the contrabass flute. The central section is in the form of a dialogue between the flute and the electronics, created from pre-recorded flute sounds. The delay lines return towards the end of the piece, now repeating back the material played on a C flute. There are elements here that bring to mind *Narcissus* by Thea Musgrave, but with multiple parts emerging from the delays.

This is an enjoyable piece which demonstrates how some simple live processing can expand the flute's sound in space. The flute part itself is in a contemporary style with some extended techniques such as multiphonics, percussive articulations and microtones.

**CARLA REES**

## flute, cello & piano



**CARTER PANN**  
**MELODIES FOR ROBERT**  
 Furore © 2018

To celebrate the life of flute player and war hero, Robert Vincent Jones, SDG Music Foundation commissioned Carter Pann to write this attractive trio for flute, cello and piano. As a bit of background, the foundation is a non-sectarian organisation that supports, preserves and creates sacred music in the 'biblical tradition of the highest level'. Looking at their list of composers, one can see the commitment the foundation has to excellence in this musical genre. The premiere of this work was performed by The Heare Ensemble. There are two movements: *Sing* and *Listen*. The score is very clear in its instruction and adds multiple indications of intended pulse and suspended moments that Pann requires of the players. This is a deeply personal piece, lending itself to rich chords that harken to the ever-popular melodies that stir the American song tradition, but there isn't a clear or lengthy rhythmic phrase that one could hum after the performance. Much of the work meanders in thoughts and points to moments of deep contemplation that the players don't linger on for long. The conversation is amiable between the instruments in both movements, approachable, and very pleasing to play. A highly meditative new piece that won't offend, this work would be a lovely addition to a concert as relief or just as some music that would let the listener wander through pleasant chord structures and very yummy sounds from the instruments.

**LISA NELSEN**

## piccolo & piano (orchestra)



**FLORENTINE MULSANT**  
**PICCOLO CONCERTO Op. 72 No. 2**  
 Furore © 2019

This two-movement concerto was written for Jean-Louis Beaumadier in 2017, who has made an enormous contribution to the contemporary repertoire for piccolo through his commissioning and performing. Beaumadier gave the premiere in Prague under Vahan Mardirossian, with whom he has also made a recording. Born in 1962, Mulsant has established herself as one of the leading living French composers; she has written several works for members of the flute family which are worth exploring.

»

The Piccolo Concerto has an overall duration of around 13 minutes. The first movement is slow and expressive, with coruscating scalic passages and delicate ornamentations of simple melodic lines. Parallel harmonies add to the mysterious and hypnotic feel of the opening. The music demonstrates the piccolo's gentle character and potential for expression, perhaps a reflection of Beaumadier's artistry. The second movement is livelier, with driving toccata-like motifs and sparkling filigree passages. Here we hear a bit more of the vibrant energy that the piccolo is better known for. Mulsant's compositional language is delicate and distinct; it has resonances of the French impressionist style that became so well established in the twentieth century, but has a contemporary freshness which is highly appealing.

Perhaps one of the most notable features of the piece is the timbral quality achieved by the piccolo; one usually associates the piccolo with high, bright and even squeaky sounds, but in this piece, the focus is on expression, delicacy, lightness and timbral variation. Mulsant's piccolo rarely ventures into the high register, instead she features the earthiness of the low register and the sweetness of the middle register. This is a notable work that deserves to become an established part of the repertoire.

**CARLA REES**

## flute & harp



arr. **DANIEL WHIBLEY**  
CASADH AN TSÚGÁIN  
(THE TWISTING OF THE ROPE)  
Astute Music © 2021

This is an arrangement of a traditional Irish folksong, for flute and lever or pedal harp. This little piece came into my life over the lockdown, and I have to say that it was such a wonderful breath of fresh air. I made a recording with Eleanor Turner and it has now become part of our concert repertoire because of the beautiful and simple lyricism. From the opening notes on the harp, the listener (and the flute player) are immediately drawn into the rocking movement of the pulse which seems to soothe. I believe I forgot to play several times! The flute joins the harp, and floats on top of the undulating waves, pausing briefly in a change of time signature that works to keep the listener (and players) attentive. The meter changes work so well and naturally, but are a good tool for an arranger to use to tease the focus and keep the interest in a very subtle way. There are no terribly tricky parts, however there are timing and hesitation issues that, when worked through and memorised, offer a charming effect... seemingly improvisational in style. For us, this piece represented a meeting of our love of simple melody and empathy as we repeated it several times that day in rural Leicestershire. Eleanor and I fell for the arrangement as we worked on it as it heralded the 'coming out' of isolation, and our work together over the two years. Thanks to Daniel Whibley for arranging this little gem for flute as well as B $\flat$  and E $\flat$  saxophone. I would recommend it as a lovely piece to add to the flute and harp repertoire.

**LISA NELSEN**

## flute choir



**MARGARET LOWE**  
DAWN CAROL  
Emerson Edition © 2022

Margaret Lowe has been a driving force on the UK flute choir scene for as long as I can remember. She has worked tirelessly to raise the profile of the flute choir as a serious musical entity, commissioning works and setting up the National Flute Orchestra. Her *Dawn Carol* is a Fanfare for flutes, commissioned by Carol Kniebusch Noe and the JMU flute choir in 1996. It was previously published by Margaret's organisation, the Birmingham Flute Commission, and is now available in this new edition from Emerson.

## GROLLOO FLUTE SESSION 8

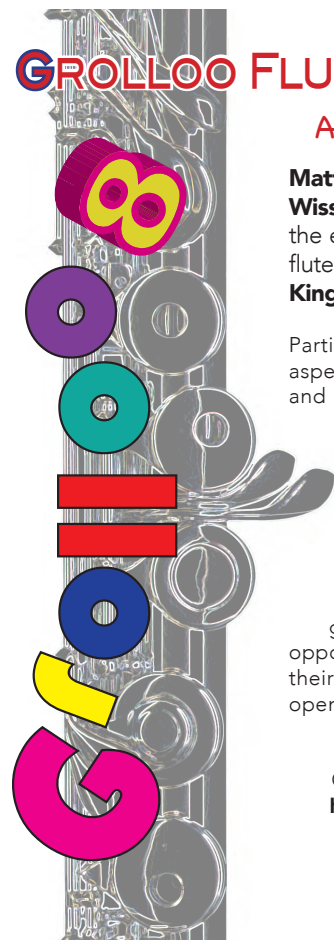
August 22 - 27, 2023

**Matthias Ziegler, Ian Clarke** and **Wissam Boustany** are presenting the eighth edition of this innovative flute course, together with **Eva Kingma**.

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

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

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



The musical material itself is simple, with short motivic ideas taking inspiration from bird song and the Dawn Chorus hinted at in the title. Each player has the same material and treats the music canonically, coming in after the previous player's first phrase. The piece can be played by any number of players, and sounds fabulous when the players are positioned throughout the performance venue. The melodic ideas are clearly notated, but there is room for flexibility and expressive freedom, which provides a wonderfully varied sound around the space, as different players interact and approach the material in different ways.

The idea is simple, but enormously effective, and means the piece can be played by a variety of different players and ensembles. The flute writing is mostly in the upper registers, and there's a pianissimo high A at the end which needs some control, but the flexibility of tempo and rhythmic freedom in the phrases means that it could be approached without too much trouble by intermediate players of around Grade 4 upwards.

This is a gem in the flute choir's repertoire, and I'd love to hear it performed more often. Bravo to Emerson Edition for making this widely available.

**CARLA REES**

## studies & exercises



### LEONARD E. LOPATIN TONE STUDY FOR THE LIFELONG FLUTIST

Lopatin Flute Company © 2022

Leonard Lopatin is a Juilliard graduate, professional flute player and also a flute maker (known for his SquareONE flutes made with square tone holes). This book represents an approach to tone development that he has worked on and developed himself throughout his 50-year career.

There are numerous exercises, labelled alphabetically (it goes through the alphabet twice) and spanning the range of the flute. Many of them start within a small range of pitches and expand outwards; Lopatin explains in the introduction that players can choose starting and finishing points that are appropriate to their own level of development. The ideas are usually presented in multiple keys, again to help find an appropriate starting point and also to enable focus on step-by-step processes.

The exercises explore all the different areas of the flute's range, as well as different sets of intervals to help develop embouchure flexibility. Differently-shaped melodic contours give a thorough grounding in the kinds of lines one encounters as a flute player, and the lengths vary also to help with the development of breath control. There are no tempo markings so players can choose speeds that are most helpful to them.

The score is not professionally typeset; that doesn't matter in terms of the communication of ideas, but the slurs are often very close to the notes (which can make the pitches hard to read) and

sometimes also go through beams. The layout is quite cramped too, but the book is already 185 pages so I can understand the need to condense the material. At times the staves are very close together, almost to the point of touching; the layout of the material on the page has a psychological impact on the performers and a more spaced-out presentation might encourage players to spend longer on the material. Obviously, it's a fine balance between a number of different factors and not always easy to get right.

There's a huge amount of very useful material here which, presentation issues aside, provide a welcome variation to the well-established examples already on the market. The book is a thorough workout which would take many days to get all the way through, so it makes an excellent journey of discovery, and gives another perspective on how to approach this important aspect of flute playing.

**CARLA REES**



### HILARY TAGGART IMAGINE—SKILLS AND NARRATIVES Hiltag Music © 2022

This is an enjoyable collection of 25 'study-pieces' of intermediate level, aimed at players around Grades 3–5. The 'study-piece' concept is a very useful one; these are etudes but with enough melodic and musical content that they could be performed in a concert.

Each of the 25 pieces includes some instructional notes, to guide the player towards the technical areas each one is aimed at. These include core skills such as articulation and rhythm, phrasing, tone colours, control of the air flow, clean finger technique, intonation and many more. The pieces contain useful challenges such as changing time signatures, a variety of articulations and flexibility in negotiating wide interval leaps. There is a clear educational basis to this work, and as such each of the pieces serves its purpose well as a study to help students improve.

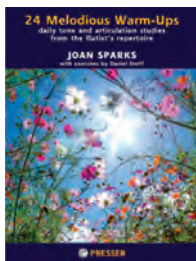
For learning to be effective, it needs to be engaging, and that's the other strength of these pieces. The titles are often evocative, allowing space for players to imagine a story, character or atmosphere to depict in their interpretation. Examples of these are *The Tudor Piper*, *The Spider*, *Arizona Creek* and *Icy Variants*. Taggart's compositional style is accomplished and imaginative; she writes in an approachable, tonal language but I very much enjoyed the well-handled and surprising twists in the melodic lines which maintained my interest, and the well-balanced structures of these pieces. Her experience as a player, teacher and composer shines through here, and there's a real sense that she understands the needs of her target audience for these pieces.

Although they're designed for C flute, I also had a lot of fun playing them on the bass, where the intervallic leaps in particular give quite a workout for the more advanced player.

**CARLA REES**

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**JOAN SPARKS & DANIEL DORFF**  
**24 MELODIOUS WARM-UPS:**  
**DAILY TONE AND ARTICULATION**  
**STUDIES FROM THE FLUTIST'S**  
**REPERTOIRE**  
 Presser © 2020

At first glance, this newly published book, with exercises by Daniel Dorff, seems to be a very good idea. We as flute players are always looking for new and fresh materials, to motivate our own practice and to encourage our students along their journeys. Especially after the Pandemic and the lockdowns that we endured, a new book focusing on daily tone and articulation exercises is welcomed. The book has two sections as promised: one for tone and the other for articulation. There are twelve melodies in each section. Ms Sparks suggests to pair these sections by daily playing one from each section. This is good advice —to have a balance. She has selected some very fine melodies, all from well-known works, including *Londonderry Air*, *Spring* from Vivaldi's *The Four Seasons* and *Coventry Carol*. She suggests memorising these “for thorough learning”. However, these twelve melodies are then just written out in all twelve keys. Not only do I find this a waste of paper, but it also does not allow the player/student to thoroughly learn these melodies, as she suggests. In my view, to learn these melodies by ear and learn to transpose them would be a much better way to thoroughly learn the music.

There is a little guidance at the beginning of each of the melodies. She describes how the melody might be played. I wish she had elaborated with in-depth discussion on what to do with the vibrato and expression. Her directions are vague and this might lead a younger player to have more questions as to “what” and “how”. The articulation section also has the usual “beasts” including Bach's second movement from his C major Sonata, *Volière* from Saint-Saëns *Carnival of the Animals* and Scherzo from Mendelssohn's *A Midsummer Night's Dream*. These can all be found free, online. She does suggest some valuable tips on how to practise these, keeping the tongue relaxed and working with the metronome. Again, more discussion would be welcomed! Ms Sparks mentions that she studied with Murray

Panitz, principal flautist of the Philadelphia Orchestra from 1961–1989. This is a nice collection of already accessible material, and perhaps it would have been an interesting addition to include details and insights into one of the great American flute players of the 20th Century.

**SUSAN TORKE**



**TAFFANEL & MEISEN**  
**FLUTE TECHNIQUE**  
 Ongaku No Tomo ©2016

Paul Meisen was a German flute player, born in Hamburg in 1933. He won the ARD prize in 1960 and during his career he taught in Detmold, Munich and at the Tokyo National University of Music and Fine Arts. He was principal flute in Karlsruhe, Munich National Theatre Orchestra and the State Philharmonic Orchestra in Hamburg. He was a jury member of the Kobe international Flute Competition. He died in 2020 at the age of 86.

Throughout his teaching career, he recognised the importance of technical exercises, and the pivotal role of Taffanel's scale exercises in particular. He felt that Taffanel's treatment of minor scales, moving between harmonic and melodic forms of the scale, encouraged flute players to listen rather than just mechanically playing the notes.

This book contains Meisen's own variations on Taffanel's exercises, extending them to low B and making use of triplet patterns and scales in thirds. Major keys are grouped with the relative minor, and each of the three main exercises is provided in every key.

Meisen's approach gives a welcome variety to the all-too-familiar scale patterns, dividing the material into manageable sections to help with concentration. This edition is beautifully presented by Japanese edition Ongaku no Tomo. Recommended.




**CARLA REES**



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