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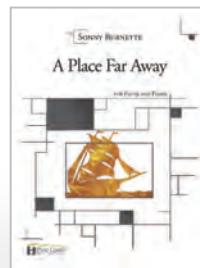
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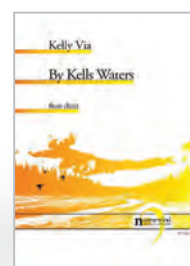
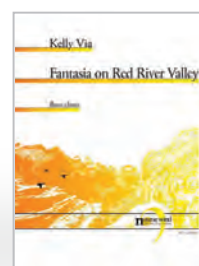
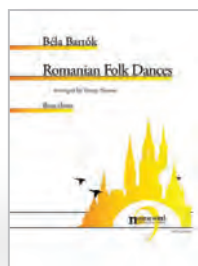
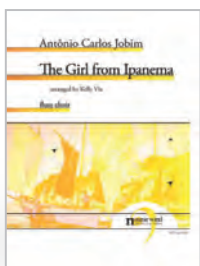
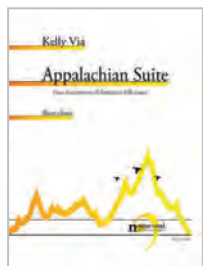
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Pan

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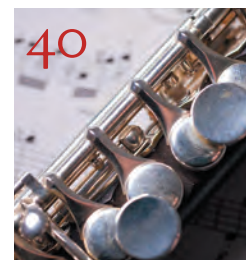
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Julie Twite





meet the bfs council

How did you come to be involved with the BFS? When, and why, did you become a council member?

I have always loved the BFS conventions and events, and what BFS has to offer, and thought that everyone should know about it! Whilst attending the events I was thinking, “where are all the younger people? Why aren’t they here? Wait a minute ... am I the youngest attendee here?! Why don’t more people know about these events? They are so inspiring!”

I was co-opted onto the council in 2016. I wanted to help BFS with social media and online presence so the younger generation can get to know about BFS and join the fun! I wanted to help keep BFS relevant to attract younger members. I became a full council member June 2017 and am so happy to be part of the BFS family! It’s been so exciting to be a part of this turning point with BFS! There is lots of energy and life behind the scenes so watch this space!

Can you tell us a little about your current role with the BFS, and what you feel are the main challenges, and opportunities going forward?

I’m excited to start two new roles on the BFS council. Firstly, BFS Flute Choir Representative! I’m very passionate about flute choirs! They can bring a community of people together and are so much fun! I believe every flute player should play in one! If I’ve managed to set up a flute choir, I’m sure anyone can! I’d like to build a community of flute choir leaders across the BFS and share practical ideas, programme ideas etc. to help support and inspire each other or even collaborate! I’m looking forward to getting started with this role!

Secondly, I’m looking forward to starting another role as a BFS Education Officer along with the lovely Kate Cuzner. We’ve got a great opportunity to join the national fight to promote music and instrumental learning in schools! We need more funding in education and to bring the focus back on a broader curriculum including the arts. It’s going to be a big challenge but I’m really looking forward to working with BFS, communicating with schools, music hubs and teachers across the UK and looking at ways we can make a positive difference to get more people taking up the flute!

Where did you study, and who was your main teacher?

I was an RCM scholar at Royal Holloway, with academic tuition at the university and I went to London weekly for my flute lessons at the RCM. I would say I had the best of both worlds, and a lot of performance opportunities.

I was so incredibly lucky to have flute lessons with the wonderful Graham Mayger for the three years! He is an inspiration! I used to leave my lessons bursting with energy and drive to

go and practise; I was literally skipping down the stairs with my heart bursting with passion of the pieces I was studying! I was so lucky to have that positivity. It definitely got the best out of me. I always use this approach when teaching myself. It’s so important to be positive and encouraging.

Once there was something not quite right with my flute. Graham looked at it and before I realised what was happening, my Miyazawa flute was in about 10 pieces across the Steinway! He adjusted a few things and put it back together again just as quick and he had sorted out the problem! I will never forget the shock of seeing my flute in so many pieces!!!

I also remember Graham always had the most amazing packed lunch sandwiches!

“ If I’ve managed to set up a flute choir, I’m sure anyone can!

How did you start your journey into flute teaching?

After my PGCE, my first job was at Aylesbury Music Centre, where I worked as a flute specialist and general woodwind teacher. It was a great foundation in teaching with wonderful support from a wonderful team—it was a real family! Hugh Molloy, Lizzie Molloy, Nick Care and Kathy Gifford, to name a few—all hard working and inspirational teachers! I taught beginners to Grade 8 flutes in primary, secondary and grammar schools across the county. Alongside this I trained as a ‘Wider Opportunities’ classroom teacher in primary schools. I conducted the Winslow Beginner Wind Band and taught Grade 5 theory classes. Buckinghamshire was a great place to be!

How did you get into running flute choirs?

At Aylesbury Music Centre, I set up a Junior Flute Choir as a feeder into Lizzie Molloy’s main Flute Choir. Back when I was in Buckinghamshire, there were so many flute pupils across the county, and so many county-wide music service ensembles! It was a vibrant, exciting place to be, with concerts and tours happening everywhere!

In 2011 I jointly organised a big flute day with Lizzie. We had Sarah Newbold as guest artist for the advanced players and had the wonderful Julie Wright for under Grade 5s. We had over 80 flute players attend that day and formed a giant flute choir with everyone! I sadly missed the concert at the very end of the day as I had to catch a Eurostar to Belgium to help out with a Big Band Tour! »



CARLA REES

Have you noticed a big change in music education since you started teaching?

In the past ten years I sadly have seen many music services collapse all over the UK, along with teachers’ pay and conditions. A mixture of a reduction in government funding to the music services, less money in schools, along with fewer pupils taking up instruments, has really taken its toll on music education. Some are still holding strong though! I’m proud to be working part time for the Hampshire Music Service and am so happy things are going well in the service!

The new English Baccalaureate (EBacc) excludes music (as well as other arts and technical subjects) from counting in school league tables. Therefore, the value of music education has been lowered. This year there has been another decline in the number of pupils taking music GCSE.

I’ve even seen a small decline in the number of pupils taking up learning a musical instrument in private schools. It is very concerning that the parents perhaps haven’t learned an instrument themselves and do not understand its value or what’s involved with learning an instrument so perhaps do not think to give their child that opportunity.

I am going to work hard as BFS Education Officer to see how we can join the fight to save music education!

You have moved to West Sussex and have a busy and varied life. Can you tell us about some of the activities you’re involved in now?

I set up a private teaching practice, specialising in flute. In the early days I travelled to students’ homes. This was fun for a while! After a few years of being barked at by dogs, treading on many pieces of Lego and being ambushed by pupils’ siblings in nerf gun attacks, I now I work from my calm music room at home. I now teach adults as well as children, from beginner to diploma level.

Alongside private flute teaching, I work one day a week for Hampshire Music Service teaching *Listen 2 Me* (instrumental whole class teaching in primary schools). I love getting pupils

passionate about music-making and inspiring them to take up learning an instrument! I teach the music curriculum through learning a musical instrument and finish each project with a giant concert to the parents!

I set up Chichester Flute Choir in 2016 after buying a bass and alto. There was a need for my adult pupils to play in a group. It started off really small but has grown quickly! So much fun!

Recently I’ve done some deputy teaching at the Junior Royal Academy of Music, and have started teaching at Westbourne House School in Chichester, where I have set up a flute group.

Can you tell us a bit about your passion for flute choirs? How are things set up at Chichester, and what kinds of things have you done?

I started the Chichester Flute Choir as a few of my adult pupils were asking me to start a group. We started with five members and now have around 17 of us (all adults) and we rehearse weekly in term time. We put on concerts in the local area and raise money for charity. We have been part of the Festival of Chichester. As well as our bigger concerts in the area, we have performed out in the community too, in a local care home last year and this term we are visiting a stroke group.

I love flute choirs as ensemble playing is so important! It is great for your own development as a musician and helps your playing tremendously! I love to see adults getting the flute out of the cupboard for the first time in years and experiencing the love of playing again! Plus it’s great fun and a great way to meet friends. I make sure we have a break in the middle of each rehearsal and stop for tea and cake. We have a cake rota. It’s great!

A highlight this year has been collaborating with Winchester Flute Choir and Tutti Flutti Fareham for a joint flute day back in March. We formed the Solent Flute Choir! I chatted with Sarah Craven and Ruth Leech at the BFS Future Flute Fest in 2018 and we came up with this idea! We raised money for Nordoff Robins, a music therapy charity. Sarah and Ruth are wonderful to work with! The event was triple the fun and three times less work. I loved it! We had nine pieces and conducted three each, and each

of us had different organising roles! It was a great way for people to mix too. My male members were also pleased to meet other male flautists too!

Can you share some of your flute choir and teaching experiences with us (musical and extra-musical)?

I wasn't expecting to have to take a company to court; that was a surprise! Our flute choir saved up money from concerts and decided to order a set of music stand banners for the group. After visiting the company, having discussions, seeing examples, we finalised the design and colour to match our royal purple logo and spent about £600. Unfortunately, they arrived a lavender colour and poor quality! After having no success asking for a refund, with the help of the Citizens Advice Bureau, I went through money claims online process and this ended up escalating to hear the case in court. After an hour and a half hearing with the judge we won our money back and costs paid! Phew!

Being 5' 1", back in my early twenties I often got mistaken for a school pupil. When working in a Grammar school in

“ Her dog started howling along mid-piece!

Buckinghamshire I got shouted at by a lunchtime assistant to “GET BACK IN LINE!” ... I was so shocked I had to say ‘Erm ... I’m a member of staff...’

Once I was teaching at a pupil's home and the childminder popped out for a bit whilst I was teaching and I carried on as normal. I hadn't noticed, but whilst I was busy teaching their family dog climbed on the kitchen table and had eaten an entire cake which the children had made earlier that day! Oops!

I knew classroom secondary school music teaching wasn't for me on my first day of my PGCE when I was just observing. I was just waiting in the music corridor to go in to watch a year nine class in Bristol when out of nowhere, a teenage boy had whacked me on my behind with a drum stick! My first day! Yes, he got suspended!

When my flute choir played in a care home last year, there was an old lady speaking very loudly in the front row, “someone's out of tune!” whilst we were playing! I then got the giggles whilst conducting! Also, before we actually started, I had to wheel away another old lady in a wheelchair into another room as she exclaimed “too loud!! it's too loud!” (after just our tuning note!). Some of the residents enjoyed our playing ... I hope!

On another occasion my flute choir performed at a lady's 80th birthday party. Her dog started howling along mid-piece, almost in tune, making us get the giggles when playing! At that moment the official photographer took photos of us playing ... trying not to laugh whilst playing the flute is not the most photogenic face!

Flute choirs are a great way of making music, making friends and having fun! I'd highly recommend joining one if you can, or even perhaps start one of your own!



CARLA REES



bfs news

AGM

We would like to thank all the attendees of the Annual General Meeting for their comments, questions and support. We are also very grateful to Philippa Davies, Eliza Marshall and pianist Richard Shaw for the inspiring performances and Q&A session!

We would also like to announce new Trustees and new appointments:

Lisa Nelsen Chair
Alena Walentin Vice-Chair

Trustees:

David Barton
Alison Hardy
Katy Ovens
Nicola Rossiter
Susan Torke

We would also like to express our gratitude once again to very dear BFS members and trustees who have stepped down from the Council, for their immense support to the Society and the huge amount of work they have done for us over the years:

Malcolm Pollock Chair
Kate Hill Vice-Chair
Abby Charles Membership Secretary
Hugh Phillips Trustee



BFS Competitions 2020

19 February 2020

The British Flute Society Competitions 2020 will be held at Regent Hall, London on Wednesday 19 February. We welcome young artists to apply for this exciting performance opportunity, with advice and encouragement from our panel of expert adjudicators.

Closing date for entries: Friday 10 January 2020.

BFS School Performer: for performers aged 13 years or under.*

Competitors should play a piece or pieces of their own choice—the performance as a whole (including breaks between movements/pieces) must not exceed 5 minutes.

Approximate standard: Grade 5 and above. Entry fee: £65

BFS Young Performer: for performers aged 14–18 years.*

Competitors should play a piece or pieces of their own choice—the performance as a whole (including breaks between movements/pieces) must not exceed 7 minutes.

Approximate standard: Grade 7–8 and above. Entry fee: £65

BFS Young Artist: for performers aged 19–24 years.*

Competitors should play a piece or pieces of their own choice—the performance as a whole (including breaks between movements/pieces) must not exceed 8 minutes.

Approximate standard: Grade 8 and above. Entry fee: £70

*age as at 31 August 2020

The purpose of the BFS competitions is to encourage young performers to develop their skills through receiving advice and encouragement from the panel of professional adjudicators. It should be considered as advanced training for future auditions and professional competitions. Adjudicators will look for performers who not only perform and communicate the music well, but who also demonstrate individuality and stage craft.

Competitors may perform on C flute, piccolo, alto and/or bass flute. For full details about how to enter, and the full the competition rules see the BFS website, bfs.org.uk.

All BFS members and members of the public are welcome to attend the competition as audience members free of charge—come along, meet the BFS team and hear what the next generation of flute players has to offer.

- The BFS Competition runs on a break-even basis,
- and we charge what we need to in order to cover costs. We believe that the BFS competition offers good value for money—for a similar fee to an exam entry, we offer a valuable performance opportunity and feedback and advice from expert adjudicators, plus the opportunity to meet and hear other flautists around your age—but we are aware that entering and travelling to the event all adds up. For future competitions, we're looking into setting up a scholarship fund to allow entrants to apply for support, but in the meantime, there are a few ways you can try to raise funds yourself:

- Try local companies or organisations—many of them have a 'community fund' with money set aside to support local people.

- Apply to musical charities which may offer grants to help with entry fees, travel or attendance.

- Do something to fundraise—put on a performance, go busking (make sure you have the appropriate licences and keep safe), bake some cakes, or do something silly (quite a few years ago BFS Secretary Rachel got sponsored to play her flute on roller skates with a jug of water on her head, to help her raise money to buy a new, better flute. We don't necessarily recommend doing exactly this—although nobody and no instruments were harmed in the process—and no, we won't be publishing the photos, even if they do still exist!).

Make a donation to the BFS!

Help invest in the flute community and support the BFS's ongoing charitable activities by making a donation. Donations are eligible for Gift Aid (contact us for a Gift Aid Declaration form), and your generous support will make a big difference!

You can make a donation online at <https://www.bfs.org.uk/make-payment.php>, send a cheque made out to 'British Flute Society' to 153 Western Road, Sheffield S10 1LD, or get in touch with the Secretary if you would like to make a bank transfer. Thank you for your support!

message from the chair



I'm extremely buoyed by the activity and enthusiasm of the current members of the BFS Council and the Officers. We've been so pleased with all the responses and interest in our social media posts and in the recent surveys we've sent out. As a young member of the Council in the late 1990s, I was overwhelmed by the idea of having an online presence with a BFS website. And now we're discussing new formats and further reach for the charity and the flute community at large. There are more than 3300 people following us on Facebook worldwide, which is wonderful. The actual membership of the charity is less than 900, and we can only run as a charity with active members ... flesh and blood members who want to play, learn, teach, chat and share in the 'stuff' us flute players do. The Council can help to enable as much or as little as the membership care to do within the community, and we are interested in what's happening. With active involvement from the members and the trade, we will be able to share experiences together through flute days, flute choir sessions, workshops, competitions and, with discussion and planning, conventions and festivals where the members can attend the concerts and social get-togethers that they've asked for. We want to meet as many of you as possible, and we'd like to travel to more corners of the UK and get involved in the local groups and activities.

The British Flute Society request the involvement of the members to create a 'place' where we can enjoy our interests and play together. We'd like to have more inquiries and planning for these



events at a local level (like the Sheffield Day in November and another planned for May 2020 near Birmingham). We'd like to encourage evenings of get-togethers that could become pop-up flute clubs with cake, coffee, with a smattering of trade thrown in if the desire to try flutes and new 'toys' also comes up. There are village halls and school orchestra rooms that would do for the groups, with opportunities to play for each other, in small or large ensembles ... there are so many options! Please get in touch with the Area Representative near you for details of more local events ... and keep your eyes on the social media posts, and come along.

LISA NELSEN

Save the date

BFS Birmingham Flute Day

Saturday 23 May 2020

The Ruddock Performing Arts Centre, King Edward's School and King Edward VI High School, Birmingham, B15 2UA

A fun day of fluting for all ages and abilities. The day will be led by Jonathan Rimmer (Royal Birmingham Conservatoire) and other local professional flautists. Our day will include ensemble and flute choir opportunities, workshops and masterclasses, culminating in a public concert at the end of the day in the beautiful surroundings of the Ruddock Hall.

Local flutey meet ups will be held across the Midlands in the run up to the event. Dates and venues to be announced soon!

For further details please contact Liz Wrighton:
lizwrighton@hotmail.co.uk

BFS Council Member roles

- Lisa Nelsen** AFT Rep
- Susan Torke** Assistant AFT Rep & Membership Support
- Jonathan Rimmer** Area Reps Coordinator
- Nicola Rossiter** Area Reps Support
- Kate Cuzner** Education Officer (Secondary)
- Julie Twite** Education Officer (Primary)
& Flute Choirs Coordinator
- David Barton** Events Support
- Katy Ovens** Pan Proofreader

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BFS Flute Day in Sheffield on 30 November

The BFS invites all flute players to a day of ensemble playing, workshops and masterclasses in Sheffield city centre, including flute choir sessions, tone, Alexander technique and flute maintenance, ending with an informal performance. We are delighted to welcome our guest tutors for the day:

Laura Jellicoe flute tutor at Chetham's School of music and senior tutor in flute at RNCM.

Dana Morgan flute tutor at Nottingham University and the University of Sheffield.

Mel Orriss of Wonderful Winds publishing company and flute days.

Lynne Williams repairer at Lynne Williams Woodwind.

Lucy Ascham Alexander Technique teacher with a specialism in working with musicians.

Plus trade stands from Wonderful Winds, Forton Music and more!

Open to flautists of all levels and ages. Find out more and book at <https://www.tickettailor.com/events/britishflutesociety/293418>



**British Flute Society
Flute Day**
Channing Hall, Sheffield
Saturday 30th November 2019
10am-5pm

Join us for a day of ensemble playing, workshops and masterclasses in Sheffield city centre, including flute choir sessions, tone, Alexander technique and flute maintenance.

Guest tutors: Lucy Ascham, Laura Jellicoe, Dana Morgan, Mel Orriss, Lynne Williams.

Open to flautists of all ages and standards.

Tickets: adults £35 (BFS member), £40 (non-member)
concessions £25 (BFS member), £30 (non-member)

Book online at
[tickettailor.com/events/britishflutesociety/293418](https://www.tickettailor.com/events/britishflutesociety/293418)

The Council and Officers of the British Flute Society

Chair Lisa Nelsen

Vice-Chair Alena Walentin

Treasurer Julie Butler

Secretary and Events Coordinator Rachel Shirley
Communications and Advertising Sophie McGrath

Council Members

Susan Torke, Jonathan Rimmer, Nicola Rossiter, Kate Cuzner, Julie Twite, David Barton, Katy Ovens, Rachel Smith, Alison Hardy

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

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news

dutch international flute competition

students & young talents

Dutch registrations open

The Dutch International Flute Competition will take place at the 15th Adams Flute Festival from 16–18 April 2020. The competition is open to music students of any nationality, and judges include Mario Caroli, Aldo Baerten, Nicola Mazzanti and Stephanie Winker. Register by 1 April 2020.

Fluitconcours.nl

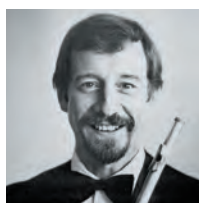


NFA Competitions

The NFA has announced that it will hold 16 competitions at the 48th Annual convention which will take place in Dallas next August. These include the Piccolo Artist, Young Artist and the new Junior Soloist

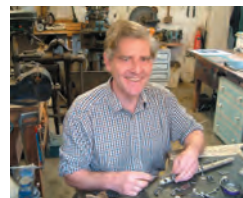
competition, aimed at players aged 11 to 15. Applications open in December. See the NFA website for details.

<https://www.nfaonline.org/convention/schedule-performers-competitions/nfa-competitions>



Award of a lifetime

The NFA's 2020 Lifetime Achievement award recipients have been announced. They are Karl Kraber and Ransom Wilson. Kraber was a member of the Dorian Wind Quintet for 19 years, as well as playing with the New York Chamber Soloists, and has followed a busy career as freelance orchestral player and soloist. Wilson is now equally celebrated as a conductor as a flute player, and has appeared as guest conductor with the LSO and the Hallé, among others. His flute playing career has been similarly impressive, performing as soloist with numerous celebrated orchestras, including the Chicago Symphony and the Philadelphia Orchestra.



Save UK flutemaking

The Heritage Crafts Association has teamed up with Jonathan Myall and Stephen Wessel to help find a trainee flutemaker to take over from Stephen Wessel when he retires. The craft of flutemaking in the UK has been reclassified as critically endangered in the HCA Red List of Endangered Crafts.



Wanted: Phoenix Director

Phoenix Flute Choir in Oxfordshire are looking for a new director, and a new rehearsal venue in Oxfordshire. They have a good collection of music and access to alto and bass flutes. If you're interested, contact Penny—

Penelope.shackleton@gmail.com



Alena solo debut

Alena Walentin's debut solo CD was released on Guild on 1 November.



Tripling prize

The RWCMD has a new tripling prize for woodwind players, awarded by competition at the end of the summer term. The RWCMD offers a two year Multi Instrument Woodwind Performance postgraduate course, aimed at preparing students for careers as Musical Theatre

performers. The new prize, donated by Hugh Phillips, is intended to encourage quality performance on three different instruments.



Noton plays Mozart

Daisy Noton, a finalist in the BFS competitions for the last five years, and 3rd prize winner in the BFS Young Performer competition 2018, will be performing Mozart's G major Concerto on 30 November at the Opus Theatre in Hastings with the London Mozart Players. Daisy studies at the Junior Royal Academy of Music with Susan Torke, and is a member of the National Youth Orchestra of Great Britain.

100+ Flutes in New York

The New York Flute Club, the oldest non-keyboard musical instrument organisation in the world, is celebrating its centennial season. The season began on 15 September with 100+ flute players from the greater NYC area performing in a massed flute choir on Governor's Island.



ANNA GARZULY-WAHLGREEN, a member of Quintessenz flute quintet, has been appointed Professor of Flute at the Hochschule für Musik in Weimar, Germany.



THOMAS HANCOX has been announced as Co-Principal Flute of the Britten Sinfonia.



AMY MORRIS has been appointed as Second Flute in the Lincoln's Symphony Orchestra, USA.



ENNA PUHAKKA, a student of Petri Alanko, has been appointed Co-Principal Flute in the Kuopio Symphony Orchestra.



EVA-NINA KOZMUS has been appointed as Principal Flute of the Limoges Opera.



Finnish flute player **SAMI JUNNONEN** has been appointed Principal Flute in the Cairo Symphony Orchestra. He will continue to teach the flute in Finland at the newly-founded Honkahovi Flute Academy of Mänttä-Vilppula.

New rehearsal spaces

The Nursery Theatre has opened a new set of rehearsal rooms in London, which are available to rent. Situated near Warren Street and Euston Square tube stations, rooms range in size from cosy (18 sq.m) to huge (205 sq.m).

<https://thenurserytheatre.com/space-hire/nursery-studios-euston/>



Pearl Flute

A Tradition of Innovation



“THIS IS MY FLUTE.
THERE ARE MANY LIKE IT,
BUT THIS ONE IS MINE”



Christopher Rouse

American composer Christopher Rouse has died at the age of 70. His final work, the Symphony No. 6 was premiered in Cincinnati on 18 October. His main contribution to the flute repertoire was his Flute Concerto, an extended work in five movements written in 1993 for Carol Wincenc.



Myrna Brown International Scholarship

The 2019 Myrna Brown International Scholarship was awarded to Khanyisile Mthetwa from Soweto, South Africa. Mthetwa is 33 years old, and Principal Flute of the Johannesburg Philharmonic Orchestra.



Hansgeorg Schmeiser

Hansgeorg Schmeiser, esteemed university professor and Principal Flute of the Vienna Volksoper since 1982, died of a heart attack on 22 July 2019 at the age of 63.



Low flutes in Japan

Registration is open for the 2020 International Low Flutes Festival, which takes place from March 20–22 in Urayasu, Japan. Featured artists include Jun-ichiro Taku, Ali Ryerson and the Japan Flute Big Band.

www.lowflutesfestival.org



World Music winners

The three first prize winners of the 27th World Music Competition were flute players Elisabet Franch and Aleksandr Haskin, and baritone Leonid Bahtalin. The competition had 400 applicants, with 250 accepted for the first round. The final took place at the Auditorium and Congress Palace in Castellón. The winners will be promoted by Vienna International Management and will be offered solo performance opportunities around the world.



Hong Kong competition

The 2nd Hong Kong International Flute Competition will be held from 3–6 April 2021, with a Gala Performance held at Hong Kong City Hall. For updates see <https://hkintlflutecompetition.com/>

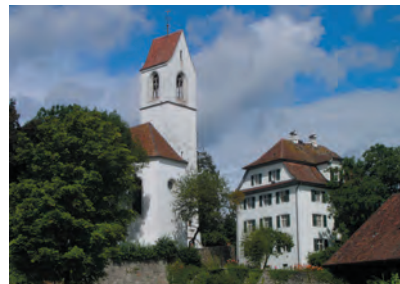
Flautando Festival is 20

The 2019 Flautando Festival takes place on 9 November in Boswil, Switzerland, and celebrates 20 years of the festival. There will be 20 featured international performers, including Eva Amsler, Peter-Lukas Graf, Julie Stewart, Adriana Ferreira, Kersten McCall, Stefan Keller, Ewa Murawska and Matej Zupan.



Aitken is 80

Innovative Canadian Flute player and composer Robert Aitken celebrated his 80th birthday in August, with a gathering of flute friends in Toronto.



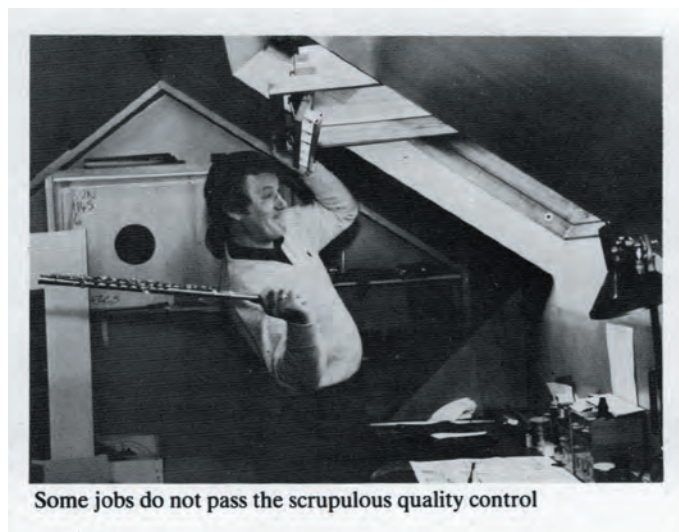
Les R Eggs

Flutemaker
(1944–2019)

After a lingering illness from which he'd seemed to make a full recovery, Les left us on 19 June; a man so vital and amusing, he makes it hard for his biographer.

Les was one of three children. His father Ernest worked for the Admiralty and invented the neoprene 'O' Ring, now used by many leading makers, including Robert Bigio, in preference to the standard cork headjoint assembly. Rudall Carte adopted the concept for wood flutes and Les reworked it for the silver flute. (Ernest Eggs also worked on the development of the X-Class Miniature Submarines and his short-handle submarine hammer still sits in the family tool box.)

At the tender age of 15, Les accompanied his mother to Rudall Carte's premises in Duncan Terrace with a writing utensil and a tin mug. In his colourful article, *Les Eggs, flutemaker* (published in *Flute Notes Compendium*, 1985—now a classic), Les relates the seven years he spent at Carte's, observing and learning from the country's best makers. The tongue-in-cheek photos of Les at work are hilarious. In his other equally fascinating and educative article for *Flute Notes*—*Flute Making in a bygone age*, he gives a fine, hands-on account of traditional 'lutherie'. His vivid hand-drawn sketches add valuable detail, though marked 'Not to Scale'.



On leaving Carte's in 1966, Les concentrated on overhauls, restoring and retuning, with regular referrals from Albert Cooper, Harry Seeley and other former colleagues. As was the case with Albert Cooper, the early days on his own were hard, including a stint selling pianos for Baldwin's of Worcester Park. What isn't generally known is that Albert Cooper, too, had come within a whisker of abandoning his garden shed to make ends meet doing a milk round. The day before his 'real job' was to start, he received his first flute order!

If Les had to name a favourite client, and later close friend, it was the inimitable Christopher Taylor, and Les loved retelling



JON LACEY

Les with Albert Cooper flute # 1.

their yachting trip (supposedly to France, but only getting as far as the Isle of Wight!), when one evening the others went ashore leaving him to navigate alone through a pea-souper with no prior experience. Chris' Bach Sonatas were seldom off the turntable.

Les also met the challenge of improving the essentially 19th century headjoint of the period and his folders of complex calculations attest to the time and energy he gave the subject. He even designed a miniature fan that he fitted into a headjoint tube to gauge how smoke blown into the tube responded. His experimental 'D-shaped' lip plate was not an unqualified success, according to Douglas Townsend, who emerged from a recital pale and shaking from its over-resistant high register.

Les would occasionally receive a flute by taxi from James Galway for adjustment and would beaver away while the meter ran (Galway wanted his keys strongly sprung—perhaps for better evenness in trilling).

Susan Milan would sometimes appear at his door clutching her Cooper flute in need of last-minute tinkering for a concert that evening.

Les had a wealth of stories; once a well-known player whose flute he had retuned to Albert Cooper's latest scale wanted a certain tone hole to be moved a fraction of a millimetre. Les did this and the player then wanted it to be moved even further from its retuned position. Instead Les moved it back to Mr Cooper's position and the player pronounced the scale 'well in tune'.

On one occasion Les came down to the West Country and he kept my decrepit, conical Lecomte playing for an hour's gig. He would grab the instrument between numbers and in just seconds, with his easy skill, hand it back 'fairy finger fit'.

Like Albert Cooper, Les was a meticulous craftsman of the old school, handmaking his tools and stamping out pads to fit the instrument in hand. When he sent you back your flute, you could be confident that everything worked and would for a long time to come. He was most in his element with the early French flutes—in August 1993 Tulla Gianini published her fine work on the Lot and Godfroy families and Jonathan Myall presented Les with an early copy, signed by a dozen luminaries, including ... 'Louis Lot'!

Les worked methodically and at his own pace. Over his bench (beside the long list of outstanding jobs) was a circular card

bearing the words: ‘A Round Tuit’ with the message (from Fiona Easy) “Dear Les, I’m sending you a Round Tuit, because, whenever I ask about my flute you always reply ‘I must get a Round Tuit’. No more excuses now!”

Besides his gifts as a flutemaker, Les was a naturally talented banjo player. You can see him in action by googling ‘Pete Stanley-Hannah’s Waltz’.

His other passions included ‘black powder’ shooting with muskets; he was a fine shot, even representing his Country on several occasions and receiving a 12-musket salute when he died.

And motorcycles ... he built numerous fine machines to which he gave as much love and attention to detail as to any French flute. His son Kevin recalls:

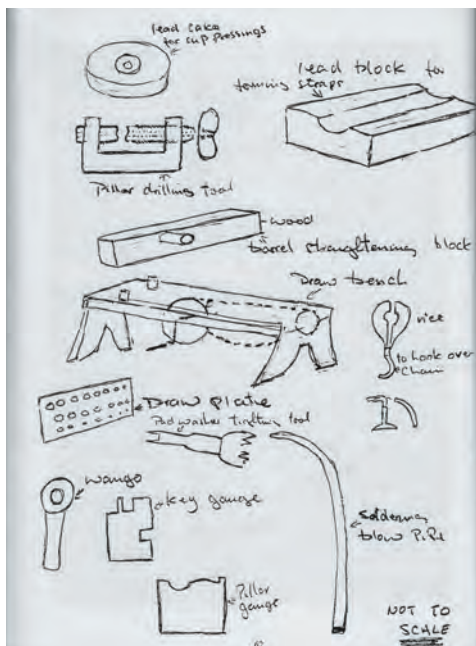
- “ Dad never raced his bikes himself; he built and tuned them for other people: two people mainly, John Sawer and Mick Bridges.
Dad built the first ever ‘short stroke’ BSA Bantam 125cc racer, which brought much success, winning its maiden race by a large margin.
I remember speaking with Mick (Bridges), who said, ‘Your dad could build an extremely quick engine, but it would only be extremely quick for a short period of time!’
In time though, he ironed out the various problems and his bikes were always very competitive, bringing both John and Mick very many successes.

And fishing ... Les was a keen angler and loved his trips up to John Harris in Scotland, in guise of delivering a finished flute.

And his cuisine—notably his *poulet à l’étouffé*, enjoyed by so many but sadly no longer on the menu. We’ll not soon forget all those flavours!

Les leaves behind Maureen, whose background in nursing proved invaluable at the end, and his sons Kevin and Steve—himself an accomplished musician.

JON LACEY



NEIL LUKAS/ACME SILVER



Alexander Eppler



Aleksandr (Alexander) Ilitch Eppler died suddenly on 6 June 2019.

Sasha, as he was known to his friends, was a man of many interests, a multi-instrumentalist who performed on, and made to a very high standard, a range of wooden instruments including flutes, cimbaloms and kavals (an end-blown flute prevalent in Bulgaria).

He began his career by working in a Seattle violin shop in 1969, having played the viola since the age of seven. He then studied music, conducting and kaval performance at the Bulgarian State Conservatory, and began learning to play the cimbalom. Following his studies he returned to Seattle and toured extensively as a performer. After some time on the road, he set up his shop, primarily to make wooden flutes, collaborating frequently with University of Washington professor Felix Skowronek. He was also an innovator; in the early 1970s, he was the first to introduce modern wood headjoints for metal flutes. He invented the Eppler system kaval, with six additional keys to ensure full chromaticism.

Bradley Leighton, who had first been introduced to Eppler in the 1980s by Felix Skowronek remembered him by saying:

- “ Alek’s modest demeanour did not lend itself to much in the way of self-promotion. He did not go to conventions or advertise or boast of his work—there was no need to—his work speaks for itself. With all due respect to the many fine crafters of headjoints out there, I have never seen finer craftsmanship, precision and attention to detail than the work produced by Alek. His flutes and headjoints were each a work of art in their own right.

I will always remember the many days and hours we spent in the shop talking about life and music. I so regret never getting the opportunity to perform with him—we discussed it every time we talked—he was a beautifully expressive musician.

I always tell students, “there’s *always* somebody better than you out there somewhere ...”

Not in this case.

Goodbye old friend.

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trade news

New Low Whistle Headjoint from Abell

The Abell Low Whistle Headjoint is an end-blown, fipple style headjoint, created by Chris Abell and manufactured by The Abell Flute Co., offering a new and unique voice for the flutist. It is designed to fit on any Boehm-system flute and to play comfortably through the entire range of the instrument.

The Low Whistle Headjoint orients the flute vertically, providing a more balanced and centred position. This orientation relaxes the upper body, opening the lungs and diaphragm. Options for supporting the flute include thumb rests, neck straps and combinations of the two.

The headjoint is also a practical option for flutists who can no longer play the instrument in the horizontal position, or who are unable to form an embouchure.

The Abell Low Whistle Headjoint is manufactured from fully seasoned tropical hardwoods and Sterling silver. For further information contact The Abell Flute Co. at www.abellflute.com.



Wonderful Winds Christmas Flute Days!

Okehampton, Devon

Saturday 14 & Sunday 15 December 2019

Following on from a very successful summer in the north and north east of England, delivering two separate weekend workshops in both Leeds and Peterborough, Wonderful Winds are pleased to return to Okehampton to offer a Christmas version of their weekend workshops, *Flute Days!*

These well-attended weekends are open to flautists of all ages playing at a level from Grade 1 and upwards, and bring together amateurs, teachers and performers to experience an engaging mix of fluting opportunities. As well as essential work on sound and breathing, tips on warm ups, technique and ensemble work, players experience the exhilaration of playing in a big flute choir with multiple low flutes and the opportunity to meet fellow flautists from their area. The Saturdays are aimed at players from approximately Grades 1 to 5, with the Sundays suitable for Grades 6 to diploma/advanced players and teachers. The days are expertly coached in a wonderfully supportive environment by Mel Orriss and Joss Campbell with the whole Wonderful Winds flute library available for use during the weekend. The addition of Just Flutes and Wonderful Winds pop-up shops is the icing on the cake!

For further information, please visit the website www.wonderfulwinds.com where you will find application forms and details of discounts and bursaries, or email/phone Mel at mail@wonderfulwinds.com/07817 703844. You can also find out about having a Wonderful Winds event in your area; it costs nothing, just ask!

Recent feedback

'I thought today was amazing!'

'I have learnt loads and really enjoyed myself. I wished it was longer and wanted to do day two as well!'

'Picked up some useful breathing tips—still learning after xx years!'

'Lovely atmosphere and nice bunch of people.'

'Great leaders, really challenged me.'

'It was brilliant worked really well!'

Wonderful Winds Flute Course

Benslow

Monday 10 February to Thursday 13 February 2020

Mel and Joss are delighted to announce their first residential course to be held in the UK, at Benslow Music in Hitchin. It will be an intensive three and a half days of massed and chamber music fluting, together with daily warm-ups working on sound, breathing and technique, and will be available for those of you who would like to take up the opportunity to explore and be coached in the repertoire of the award-winning Wonderful Winds flute catalogue in small group settings and massed flute choir. Further information on the course and details of how to secure a place are available on the Benslow website: benslowmusic.org »





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Powell Flutes announces the European launch of the new Powell Sonaré 905 model

The Powell Sonaré line offers the renowned Powell Sound to players of all ages at a more affordable price. All models feature the Powell Modern Scale and a handmade, hand-cut Signature headjoint. The new 905 model is the first Powell Sonaré flute to offer a professional mechanism, hand-finished at the Powell factory in Maynard, Massachusetts. This drawn tone hole flute has a Sterling Silver Body and Headjoint, and features an elegant Aurumite 9K crown, lip plate, and barrel. The Nickel Silver mechanism is silver-plated and is offered with French open holes, pointed arms, 10K White Gold springs, and Straubinger Phoenix Pads. Additional options include your choice of B or C footjoint, in-line or offset G keys, C# trill or Split-E (offset models only). Each flute is delivered in a French case with leather case cover.

About Powell Flutes

The collaboration between maker and flutist is something fundamental to the identity of Powell Flutes. For over 90 years, our flutemakers have combined tradition and innovation with collaboration and creativity. With over 55 employees from 13 different nations, the result is a global, dynamic environment dedicated to quality and continuous improvement. This commitment to excellence creates world-class instruments that have made the “Powell Sound” the gold standard in the flute industry worldwide.

About the Buffet Crampon group

The Buffet Crampon group is a manufacturer of musical wind



instruments headquartered at Mantes-La-Ville (Yvelines). Second worldwide and the European leader in its sector, achieving a turnover of €85M and exporting 94% of its production abroad, the group has nearly 900 employees of 12 different nationalities. Combining tradition and innovation, the group is pursuing sustained growth through the support of its shareholders Fondations Capital and Patrimoine et Création 2.

With its ten brands: Buffet Crampon, Besson, Antoine Courtois, Julius Keilwerth, Powell, W. Schreiber, B&S, Hans Hoyer, Melton Meinl Weston and J. Scherzer, the group is present in the woodwind sector (clarinets, bass clarinets, oboes, bassoons, saxophones) and brasswinds (trumpets, cornets, flugelhorns, trombones, tenor horns, baritones, euphoniums, tubas, saxhorns).

Professional Buffet Crampon clarinets, oboes and bassoons are manufactured in the fine tradition of the French lutherie on the historic site of Mantes-la-Ville, in France.



ALRY's family grows

ALRY publications has welcomed Pine Castle Music Publications and Nourse Wind Publications into its family of unique publishers. Pine Castle Music Publications features music by Sonny Burnette, while Nourse Wind was started in 1996 by Canadian flute player, composer and arranger Nancy Nourse. In addition to Nourse's output, the catalogue includes music from solo flute to flute choir, by composers such as Kelly Via, Victor Rojas and Ron Korb.



NOVEMBER

- 3 Ruby Howells recital**
1730 St Michael & All Angels Church,
Adbaston, Staffs ST20 0QE
- 6 Mozart flute & harp concerto**
Juliette Bausor (flute)
1930 Royal Festival Hall, London
- 7 Vivaldi Flute Concertos**
Sébastien Jacot (flute) &
United Strings of Europe
1930 St Cyprian's Church,
London NW1 6AX
enchantednight.eventbrite.co.uk
- 8 Flute Masterclass with Sam Coles**
1400 East Parry Room,
Royal College of Music
- 9 The Eclectic Apples**
Jolanta Katarina Modelska &
Pippa Craggs (flutes) &
John William Johnson (piano)
1200 St Nicholas Church, Uphill
Road South, Weston-super-Mare
- 11 Emily Reville & Cara Houghton**
(flutes)
1315 RNCM Concert Hall
- 12 New Woods Collective**
1305 Old Royal Naval College
Chapel, Greenwich
- 17 Flute Flight flute day with Wissam**
Boustany & Nicola Woodward
0930–1800 Cossham Hall,
Thornbury, Bristol BS35 2BJ
- Hampshire Flute Day with**
Roderick Seed (flute) &
Aleksander Szram (piano)
1000–1915 Lantern Theatre, Romsey
www.fluteday.co.uk
- Sarah Jackson Piccolo Masterclass**
1800 Lecture Recital Room, Guildhall
School of Music and Drama
- 19 Denis Bouriakov Masterclass**
1400–1700 Angela Burgess Recital
Hall, Royal Academy of Music

- 20 Denis Bouriakov Recital**
1500 Angela Burgess Recital Hall,
Royal Academy of Music
- 22 Syska Flutes with**
MRL Brass Ensemble
1930 Bridge House Theatre,
Warwick School CV34 6PP
- 23 Sheffield Flute Choir**
Winter Concert
1430 Mount View United Methodist
Church, Sheffield
*https://www.sheffieldflute.co.uk/
winterconcert.html*
- 26 Guards Wind Quintet with**
Emilie Capulet (piano)
1310 Guards Chapel, Birdcage Walk,
London SW1E 6HQ
- 27 William Bennett Masterclass**
1000–1300 David Josefowitz Recital
Hall, Royal Academy of Music
- 27 Flauguissimo Duo**
Yu-Wei Hu (flute) &
Johann Löfving (theorbo)
1305 The Venue,
Leeds College of Music
- 29 13th Bösendorfer Piano Concert**
Enigma 14, Lisa Nelsen (flute)
1930 Hinchingsbrooke Performing
Arts, Cambridgeshire PE29 3BN
http://bit.ly/2mpnbZB
- 30 BFS Flute Day, Sheffield**
1000–1700 Channing Hall,
Sheffield S1 2LG
*https://www.bfs.org.uk/events.
php?id=556*
*https://www.tickettailor.com/events/
britishflutesociety/293418*
- London Mozart Players with**
Daisy Noton (flute) &
Lauren Zhang (piano)
1900 Opus Theatre, Hastings
www.opustheatrehastings.co.uk

DECEMBER

- 1 The Integrated Flautist**
1000 Just Flutes, Croydon CR0 1DP
- 3 Clarissa Payne (flute) &**
Adam Khan (guitar)
1305 Cheltenham Town Hall
- Flavia Hirte (baroque flute),**
Satoko Doi-Luck (harpsichord) &
Kate Conway (cello)
1830 Handel Hendrix, London
- 4 Mozart Flute Concerto No. 2 in D**
Sophie Hooper (flute)
1930 Windsor Auditorium, Royal
Holloway University of London
- 6 Daniel Shao (flute) &**
Joseph Havlat (piano)
1930 Outwood Academy Foxhills,
Scunthorpe DN15 8LJ
- 8 Chichester Flute Choir**
1500 St George's Church,
Whyke, Cleveland Road,
Chichester PO19 7AD
- 14 Music for violas, bass clarinets**
and flutes, Carla Rees &
Karin de Fleyt (flutes)
1930 Café Oto, London
- 22 Vivaldi Concerto in F**
Roger Armstrong (flute)
1945 St George's Bristol
- 28 Bach Brandenburg Concerto 1–6**
William Bennett (flute)
1930 St Martin in the Fields,
Trafalgar Square, London
- 31 Florilegium**
Ashley Solomon (flute)
1900 Wigmore Hall, London

- Highlight your event with an enhanced listing!
- Contact secretary@bfs.org.uk for advertising rates and more information.

JANUARY

- 12 Flute Workshop Day with Anne Allen & Charles Matthews**
1000–2000 Allen Jones Performing Arts Centre, Romiley SK6 3NE

Alena Walentin (flute) & Anne Denholm (harp)
1300 The Chapel Royal, Hampton Court Palace KT8 9AU
www.chapelroyalhamptoncourt.org.uk

- 25 Woodwind Orchestra Play Day**
1030–1700 St Johns Church Waterloo, London SE1 8TY
<http://www.elclarinetchoir.co.uk/woodwind-orchestra-play-days/>

- 31 Ibert Concerto Adam Walker (flute)**
1945, Ulster Hall, Belfast

FEBRUARY

- 1 Mark Taylor (flute) & Nathan Tinker (piano)**
1930 St Christopher's Church, Haslemere GU27 1DD

- 8 Woodwind Orchestra Play Day**
1015–1645 Leeds College of Music
<http://www.elclarinetchoir.co.uk/woodwind-orchestra-play-days/>

- 19 BFS Competitions**
0900–2200 Regent Hall, London W1C 2DJ

- 29 Woodwind Orchestra Play Day**
1015–1645 Cornerstone, Charles Street, Cardiff CF10 2SF
<http://www.elclarinetchoir.co.uk/woodwind-orchestra-play-days/>

Emma Halnan (flute) & Daniel King Smith (piano)
1930 St Andrews Church Surbiton KT6 4DS

NOVEMBER

- 1–3 ABRAF Flute Festival**
Sao Paolo, Brazil
- 21 Rouse Concerto Rebecca Gilbert (flute)**
1930 Eastman Theatre Kodak Hall, Rochester, New York
- 27 Celebrating James Galway at 80**
2000 National Concert Hall, Dublin
- 29 Reinecke Concerto Sebastian Jacot (flute)**
1930 Auditorio de Tenerife Adán Marin, Santa Cruz de Tenerife

DECEMBER

- 6 Bach Suite in B minor Claudia Stein (flute)**
1930 Pierre Boulez Saal, Berlin
- 10 Ensemble intercontemporain Sophie Cherrier (flute)**
2030 Philharmonie 2, Salle des concerts, Paris
- 13 CPE Bach Concerto in D minor Michael Martin Kofler (flute)**
2000 Cuvilliés Theatre, Munich
- Mozart Flute Concerto No. 2 in D Yubeen Kim (flute)**
1100 Konzerthaus Großer Saal, Berlin
- 17 Emmanuel Pahud recital**
1930 Pierre Boulez Saal, Berlin
- 19 Demarre McGill (flute)**
1500 92nd Street Y Kauffman Concert Hall, New York
- 22 Carter Flute Concerto Emmanuel Pahud (flute)**
1600 Pierre Boulez Saal, Berlin
- 25 Brandenburg Concerto No. 5 Michael Martin Kofler (flute)**
2000 Cuvilliés Theatre, Munich

JANUARY

- 10 Sir James Galway at 80 'Birthday Gala'**
1930 KKL, Lucerne, Switzerland
- 27 Mozart flute & harp concerto Gabriella Pivon (flute)**
1900, Hangvilla, Veszprém, Hungary
- 28 Henderickx Revelations Karin de Fleyt (flute)**
2000 Flagey Studio 1, Brussels
- 30, 31 Nielsen Concerto Francisco López Martin (flute)**
2030 Palacio de Congresos, Plasencia, Spain

FEBRUARY

- 7 Beethoven Serenade Adam Walker (flute)**
1930 Beethoven-Haus Kammermusiksaal, Bonn
- 8 Christian Paquette recital**
1500, Baltimore Museum of Art, Baltimore USA
- 28 Krommer Flute Concerto No. 1 Maria Dolores Vivó (flute)**
1930 Palau de la Musica, Valencia, Spain
- 29 Boulez Sonatine Silvia Careddu (flute)**
1500 Pierre Boulez Saal, Berlin
- Vivaldi Thomas Saulet (flute)**
1600 Salla Gaveau, Paris

● Send us your event listings
● for March–June
● by **15 JANUARY**
Contact the editor
editor@bfs.org.uk

coming up

Syska Flutes Concert

22 November 2019



Being given a Kingma bass flute would be the sort of flute player dream I'd wake up from feeling decidedly disappointed as reality sank in. However, last year this dream became a reality when a very dear friend, who tragically was in his last stages of cancer, made it a final wish for me to own one. Steve Taylor was someone who loved thinking up ways to make specific aspects of people's lives easier, whether it be through a custom-made gadget, giving up his free time or a thoughtful gift. Steve worked in development for Jaguar Land Rover. He was always putting his mind to problem solving, and he loved music. One year I bought him a trombone and he took some lessons with trombonist Simon Hogg, from his favourite ensemble, Fine Arts Brass. He was also a huge supporter of my musical ventures and would often come to concerts with the latest Jaguar recording equipment (all above board, I'm sure). He had been known to take the finished recordings back to work and rig the equipment up to play them through the bodywork of the latest car in development, acting as an amplifier.

When Steve took it on himself to do some covert research into bass flutes he was, not surprisingly, quickly drawn to Eva Kingma. Numerous websites were studied and YouTube videos watched. Then out of the blue he presented me with his plan—"I want to buy you a bass flute but it has to be a Kingma." He was having no buts or refusals to the idea. This was a man on a mission and I allowed myself to be touched by his generosity and also to understand how important it was to him in recognition of someone who, in his words, had been "a very big part of my life".

I met Eva at last year's BFS convention, just after Steve had put his wishes to me. She too was moved by his generosity at such a painful stage in his life. Steve passed away the following month and although he didn't live to see or hear the final article it gave him immeasurable pleasure in his last days to know his wish was being realised.

In tribute to Steve there will be a concert on Friday 22 November, 7.30pm at the Bridge House Theatre, Warwick. Naturally the revered bass flute, which is inscribed on the barrel joint with a dedication to Steve, will be featured. I will be playing as part of Syska Flutes, a Flute Quartet which is augmenting to a septet to play Ian Clarke's beautiful *Within*. We will also be amalgamating with MRL Brass Ensemble, featuring Simon Hogg himself, for some specially written arrangements that would definitely have had Steve's approval, including Quincy Jones's *Soul Bossa Nova*.

All money raised from the concert will be donated to Myton Hospice, Warwick, where Steve was so beautifully cared for in his final weeks.

JENNY ARGENT

reviews

Wonderful Winds Weekend

Peterborough 10/11 August 2019

For the first workshop arranged as part of my fairly recently formed flute choir, I immediately thought of Wonderful Winds, and I'd also had a request from one of my flute choir on the way back from their Flitwick play day to arrange one closer to home. Roll on ten months, a lot of social media posts; exploratory emails to ensembles and teachers; and shameless plugging at concerts and whichever music group I was practising with and the weekend had finally arrived.

It was really interesting to have experienced both the one- and two-day events and I can see why Mel recommends doing the whole weekend if you can. I really enjoyed the first day, which was aimed at beginner or returner flautists up to Grade 5 level—it was fantastic to see a spread of ages, from 8 up to retired-ish. As a relatively new group the whole weekend was also an excellent opportunity to meet other flautists in the area and spread the word about Peterborough Flute Choir (we have two new potential members!).

Each day Joss had us stretching and loosening up for a whole day's playing. Workshops like these provide learning (or reminders) for everybody, no matter how many years' experience they have under their fingers—there was to be no sloppy posture in Joss' rehearsal space! The passing of tuning notes around the circle was a test of concentration as well as ensemble communication, never mind trying to keep it to tempo, and just like the repertoire later in the day Joss and Mel made sure to up the ante on the second day with an ingenious scale exercise to test knowledge as well as concentration.

On our beginner day the massed ensemble warm-up not only focused on tuning but included an introduction to that mysterious presence that waves their arms about (also known as a conductor), before bringing out the big flutes. A pleasant cacophony of alto flutes, bass flutes and of course the impressive drainpipe of a contrabass ensued. On Saturday in particular, there was also a delightful chirruping to overlay the sonorous harmony flutes when four of the youngest attendees were totally mesmerised with the collection of piccolos also available.

Mel had selected a varied repertoire for the massed choirs on both days, including some of her newer works, such as the *Best of Bizet* and *Amours Amours*. I have to confess a little overexcitement when I received my pack in the two weeks preceding the weekend to find I had the contrabass part for *The Elephant* and this was not dampened on the actual day. Of course, it wouldn't be a Wonderful Winds weekend without some funny noises, and *Chitty Chitty Bang Bang* was certainly a test of timing and flute juggling.

Having two days and the superb facilities of The Peterborough School enabled us to separate into up to five chamber groups.



This meant that all groups could elect to be one to a part if they so wished, thereby adding an extra challenge for some or a different kind of enjoyment for others. Also as each group was structured by level, we were able to choose pieces to fit with our level of comfort or daring! At the performance at the end of each day it was brilliant to see and hear what people had chosen, yet equally frustrating as you realised you then wanted to buy yet another piece of music!

On the first day, one young player's parent was concerned they would perhaps find the unfamiliarly full day's playing too much, but suffice to say the youth contingent were still going strong to the last double barline. It's safe to say though, by the end of the two days I was pleasantly exhausted but eager and hopeful that another Wonderful Winds day will be held in Peterborough in the future.

CHARLIE KISBY





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The Nourished Flautist Retreat

August 2019

I have to admit, what first attracted me to Jessica Quinones' Boho Flute Retreat was that it wasn't just about flute! *The Nourished Flautist* is marketed as 'a long weekend created with the aim of nourishing body, soul, mind and flute playing'. As well as one to one lessons and ensemble playing, the retreat offers massages, yoga and guided coastal walks around the gorgeous and iconic retreat centre of St. Agnes on the north Cornwall coast.

Arriving at four on the Thursday afternoon, the first event was welcome drinks with Jessica and the other retreat participants. Numbers are intentionally small (there were four of us) and the schedule for the weekend deliberately spacious so that there is time to relax and explore the locality, as well as book practice sessions between retreat activities. There is the opportunity to get together in the evenings to share experiences whilst eating in one of the many fabulous pubs or restaurants in the village.

On Friday, my day started with a shiatsu massage with the incredibly dextrous Marja. An hour of work on my neck, shoulders and upper back left me feeling so relaxed that I booked an additional massage for the following day! I then had some time to explore the village, which actually mainly involved hiding from the great British weather in coffee shops...

In the late afternoon I had my first one to one session with Jessica. Pre-retreat, we were asked to provide quite a comprehensive background to our flute-playing experience and history, and clearly this had been thoroughly digested by Jessica! She took the time to talk through some of the 'blocks' I was experiencing with my playing, and tease out some possible ways forward. This included spending some time 'feasting' on new repertoire in search of pieces that would stimulate my creativity and communication, and that I could fall in love with. We found several, including my first encounters with Hoover, Fukushima and Marcel Stern.

On day two, the sun made a welcome appearance and walking the coastal paths was definitely on the agenda. The retreat schedule included a yoga class with Amy, specifically focused on breathing and stretching for flautists, and my second wonderful massage. In the early evening, I booked myself a session in the practice lounge for some work on the previous day's musical discoveries, before dinner in another of St Agnes's lovely eateries.

The final day comprised a guided cliff-top meditation, my second one to one with Jessica, some coached ensemble playing and our closing event—a delicious Cornish cream tea.

I came away from the retreat with new repertoire, new practice ideas and, more importantly, renewed motivation to practise. I definitely feel that the retreat achieved its aim of rejuvenating both my soul and my flute-playing, and for me had just the right balance of music and pampering! I'm looking forward to the



follow-up lesson that forms part of the package, and can say for certain that I will be booking on to a future Boho Flute Retreat. All in all, a most nourishing experience!

JUSTINE SWAINSON

international events



International Piccolo Festival

From 10–13 July 2019, the International Piccolo Festival took place in Grado. This initiative is now in its sixth edition and is constantly evolving. The Artistic Director, Nicola Mazzanti (Principal Piccolo of the Orchestra del Maggio Musicale Fiorentino), wanted to recreate a reality in which it is possible to fully immerse in the world of the piccolo, an instrument which has become soloistic in all respects. During the festival the participants have the opportunity to meet and connect with guests and artists of international importance, principal players from some of the most important orchestras and esteemed teachers from the most prestigious academies. This year applications came from four continents (Europe, America, Asia and Australia), and the course was fully booked after only ten days. The international nature of the festival, the continuous increase in applications, and the high level of the participants gives us a better understanding of how much interest and attention towards the piccolo has increased across the world.

During the IPF, days are characterized by meetings and concerts. The presence of the exhibitors is very important: for the entire duration of the festival the participants can try, purchase and learn about instruments with different characteristics, explained in every detail by the manufacturers themselves. The guest of excellence this year was James Keefe, who was interviewed by the Artistic Director.

Every morning a different teacher holds a collective warm-up, explaining their idea of sound and what exercises to do to achieve

it, followed by all the individual lessons: this year each student had four lessons with four different teachers. In the afternoon there are workshops: the guest artists focus on issues and fundamental aspects in the development of musicianship, particularly in relation to piccolo playing: from managing practice and stress, to the relationship with the instrument during the rests, and also how to use the stage and its acoustic. The evening is the time for concerts: one of these is dedicated to premieres of new compositions for the piccolo and there is also a concert by the winners of the Severino Gazzelloni Competition, but the most exciting is certainly the one held by the guest artists.

The impressive Basilica of St. Euphemia in Grado is the perfect setting for the guest artists who, accompanied by a chamber orchestra, perform important parts of the piccolo repertoire.

The final event of the festival is the party: immediately after the student concert, which takes place on the last afternoon of the course, all participants leave for a private island where certificates are presented, followed by a fish-based dinner with typical cuisine of the area. The colours of the sunset over the lagoon create a unique and evocative atmosphere, celebrating the empathy and new friendships created during each festival.

The next edition of the International Piccolo Festival will be in Grado (Italy) from 6–10 July 2020.

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

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

A Flute Day in Johannesburg, South Africa

On 18 May this year, Roedean School (South Africa), hosted the fifth annual Roedean Flute Day in Johannesburg. This event is a highlight in the calendar of many flautists and teachers in and around Johannesburg and Pretoria. This was a fun day of playing flute and making new friends. This year 50 flautists from different schools and of varying levels of playing (beginners to diploma) took part. The ages ranged from 8 to 60 years old, as all ages were welcome. Players were divided into three groups according to playing standard and had two hours rehearsal time for their concert piece.

Group 1: Grade 1–3, playing *Pirates of the Aegean* (arranged for 4 flutes) directed by Annelie Hoberg, flute teacher at Roedean School SA and the organizer of the Flute Day.

Group 2: Grades 4–6, playing *Game of Thrones* Theme (arranged for flute choir: 3 flutes, alto flute and bass flute) and directed by Bongile Lecoge-Zulu flute teacher at St Stithians College for Girls in Bryanston, Johannesburg.

Group 3: Grades 7 to Diploma, playing *Despacito*, arranged for Flute Quartet and directed by Jo Walsh, who also teaches at St Stithians College for Girls.

We started the day with registration and tuning at 10h30 and kicked off at 11h00 with the first rehearsal in Hersov Music Hall: the mass flute item under the baton of Handri Loots. She

is a seasoned professional flautist and teacher and plays flute and piccolo in the Johannesburg Philharmonic Orchestra. Her piece for the day was *Bohemian Rhapsody*, arranged for 5 flutes, piccolo, alto flute and bass flute. The flute teachers present also participated in this item. After this intense rehearsal, we split up into our small groups for a 45-minute rehearsal before lunch. A pre-packed lunch was provided for the children to enjoy in the beautiful gardens, and a hot lunch for the adults and coaches in the staff dining room.

After the short 30-minute lunch break, we tackled our different pieces in the three groups for another hour. After that, we then gathered in the Cultural Courtyard for the last *Bohemian Rhapsody* rehearsal with Ms. Loots and the set-up for the concert at 16h00.

We ended the day's rehearsals with a concert for parents and friends. The concert items were the three groups, a mass flute item, as well as performances from two other existing flute ensembles who chose one or two pieces from their repertoire. These were the Pretoria Boys High Flute Ensemble (under the direction of Handri Loots) and the Roedean Senior Flute Ensemble (under my direction). It was well attended and was amazing to see what could be achieved in a few hours' rehearsal. We ended the day with a raffle, where three flautists won vouchers of R1000-00 each to be spent at Lovemore Music, a local music shop. It was a wonderful successful day and we hope to grow in numbers next year.

ANNELIE DU PLESSIS-HOBERG

»



NOEL COSTON

The 19th Japan Flute Convention

Fukuoka 2019



The 19th Japan Flute Convention took place in the dynamic and culturally energetic city of Fukuoka from 23 to 25 August. The convention venue was the striking ACROS Fukuoka, a large cultural complex set in the middle of a park with concert halls, shops, and offices set under impressive contemporary architecture and a living roof. The main concerts were held in Fukuoka Symphony Hall, a wonderful, wooden space with room for almost 2000 people and a flattering two-second reverb. ACROS also had numerous smaller halls, conference rooms and rehearsal spaces to cater for every size of group, workshop and performance.

The festival welcomed flute players from all over the world, as well as from Japan. A programming strand called *World Flute Orchestras* included groups from Taiwan, Korea, Japan and the International Superflutes Collective, which comprised players from the UK, USA, Costa Rica, Austria, the Netherlands, Japan, Taiwan, and Brazil. The Berlin 14 Flutes were the featured artists of the festival, and they gave some impressive performances, including an arrangement of sections of Bizet's *L'Arlésienne Suite No. 2* with the Kyushu Symphony Orchestra in the closing gala.

Other international guest artists included Silvia Careddu, Lorna McGhee, Ali Ryerson (whose performances included appearances with Yuko Hoshi and the Japan Jazz Flute Big Band), Ned McGowan, Sergio Pallottelli, Paolo Taballione and Kyle Dzapo, who gave a talk on the music of Joachim Andersen. Notable Japanese players included Nobutaka Shimizu and Shigenori Kudo.

A trade exhibition spread across multiple rooms, with offerings from all of the major Japanese flute manufacturers. There were also several 'showcase' recitals sponsored by the big companies, and the Dolce music shop hosted a large party for friends, colleagues and international guests at a nearby hotel.

The convention had a friendly and supportive atmosphere, and the programme had something for everyone, ranging from baroque to contemporary, solo to flute choir, contrabass to piccolo, and competitions, masterclasses and workshops. This was a hugely enjoyable event, and my thanks go to all of the organising team from the Japan Flute Association, and especially to Hiroko Kouya, Head of the Concert Division, and to the NFA's Japanese International Liaison Takanori Yamane for a wonderful and inspiring festival.

CARLA REES



TAKANORI YAMANE



一般社団法人
日本フルート協会
JAPAN FLUTISTS ASSOCIATION

Grolloo Flute Session 5

An enchanted week

A month after our fifth yearly intensive flute course in Grolloo, I am still feeling the huge positive vibes left over from the wonderful flute playing and countless enlightening discussions that took place over the course of five packed days ... what a privilege to be guests of this special village in the Netherlands which is home to Eva Kingma and the birthplace of the revolutionary Kingma System flutes. I have never participated in a flute course in which so many village inhabitants are so actively involved, not only attending the many performances, discussions, masterclasses and open improvisation evening, but also generously opening their own homes to flute players from all over the world. The spirit of Grolloo is inspired, intense and inclusive in equal measure—a tonic to the soul (not to mention the flute playing).

Brainchild of Matthias Ziegler, the Grolloo Flute Sessions were born out of a mutual desire between himself, Ian Clarke and myself to explore, share and delight in each other's ideas and approaches to life and flute playing in a nurturing environment that is conducive to experimentation, risk-taking and sharing. It is a forum for flute players to try out new ideas, a chance to explore working methods, extended techniques and improvisation in a way that directly feeds into the interpretation of traditional and contemporary repertoire. I cherish the time I spend with Ian, Matthias and Eva ... we are all so delightfully different from each other, yet share convictions in our approaches to making music, especially when it comes to improvisation and how it creates a deep connection with the flute, music and each evolving moment in every unfolding musical narrative.

Many nationalities, ages and abilities are represented in the Grolloo Flute Sessions and this year we were again able to welcome four wonderful young Russian flute players who came with their formidable and nurturing teacher, Olga Ivusheikova.

Thank you, Eva and Grolloo, for opening up your village and enriching our lives with your inspiration, creativity, generosity and kindness. I am already looking forward to seeing you at Grolloo 6 which is taking place 19–23 August 2020!

WISSAM BOUSTANY





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Flautissimo and Piccolissimo



Name of director **Joanna Price**

Date formed **1984**

Variety of flutes **Piccolo, concert, alto, bass and contrabass**

Number of members **40**

Rehearsals

Every Friday evening in term time in the hall of the Church of the Immaculate Conception, Portswood, SO17 3SB.

Playing level of members

Flautissimo: Grade 5 standard and above; Piccolissimo: anyone with a flute from beginners upwards.

Where we perform

We perform at a wide variety of venues, including at the new Nuffield City theatre for Southampton's Music in the City. Other venues have included Winchester's Christmas Market, Romsey & Bournemouth Bandstands, Gosport Holy Trinity Church, Southampton Art Gallery and Romsey Abbey.

Our favourite repertoire

We rehearse and perform much music from our extensive library of challenging repertoire written specifically for flute choir, including arrangements of more well-known composers' works together with excellent arrangements of other works for flute choir by our own members. Our repertoire includes classical, jazz and extended techniques, and each performance is carefully programmed to suit the audience.

About us

Flautissimo was founded in 1984 by Robin Soldan to encourage proficient flautists in and around Southampton to gain experience in ensemble playing. Today the flute choir numbers around 40 members and includes school pupils, university students, local teachers and amateur adults, all of whom enjoy performing great music to a high standard. Our training choir, Piccolissimo, feeds members into Flautissimo as they develop; they play simple pieces and provide an opportunity for rusty players to regain confidence, as well as less experienced players to practise ensemble playing, which helps develop skills such as sight reading, playing in tune and playing in time.

www.flautissimo.com

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**SIR
JAMES
GALWAY**
at 80

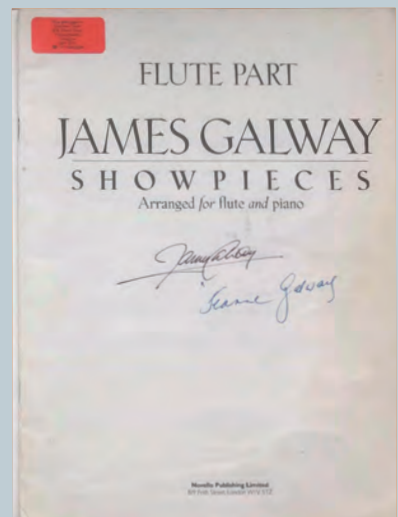
On 8 December Sir James Galway celebrates his 80th birthday. Galway's contribution to the flute world has been so enormous that it is likely that every single one of us has been touched by his influence in some way; here, **Stephen Clark** pays tribute to his mentor with a personal reflection on what Sir James Galway means to him.

“Hey Stephen!.....come listen to this”. As I rush past the door of the office, I instantly recognise the slightly softened Northern Irish accent without looking in. I have a list of a million jobs needing to be done but immediately all of them are forgotten. Without another thought I stop dead in my tracks, turn around and enter the office. It's busy. It's always busy, with a team of half a dozen people trying to complete a multitude of tasks to keep the Galway Flute Festival ticking over. Sir James is sitting there in the corner almost oblivious to the manic and frantic activities going on around him. His huge iPad Pro is sitting on the table in front of him with a YouTube video of Verdi's *Aida* pumping out at full blast. I walk over to him and think I recognise the distinctive tenor voice singing. “Is that Pavarotti?” I ask. “Yeah. Wait till you hear the breathing at the end”. I sit down on the floor beside him and we listen for about a minute until the staggeringly brilliant version of the aria is complete. “Wow. That's insane,” I say. Sir James giggles. “Not bad eh?”

It is during moments like this that you realise you're in the most privileged position to know this great man.

Let's rewind almost exactly 20 years to the day and it's quite a different scene unfolding. I'm standing in a long line at the stage door of the Glasgow Royal Concert Hall, with equal measures of nerves and excitement, as we wait for the appearance of Sir James and Lady Jeanne to sign autographs after they had performed a sell-out recital as part of Sir James' 60th Birthday tour. This was truly a pivotal moment in my life. It would be the first time I would meet the Galways in person. I of course had no idea that later on in life they would become such influential people to me through their kindness, support, advice and friendship. I am in no doubt that my flute lessons with Sir James have been a vital part of my education and development as a musician over the years. And this was the moment it all started. Of course 15-year-old Stephen got his *Showpieces* book autographed and his photo taken with 60-year-old James Galway; a photo and memory I still cherish today.

All these years later, I look back and think to myself what a remarkable concert this was. The opening piece of the programme was the Prokofiev Sonata. Followed by the *Undine* Sonata before the interval. While the rest of the world puts the mighty Prokofiev at the end so they can build up to it, Sir James plonks it at the beginning. He can do that. He is James Galway. Irrespective of musical tastes and changing styles, Sir James' commanding technique, immense stamina and distinctive voice can never be denied. This concert was a revelation to me. I sat there listening, awestruck and immersed in this man's music-making. It was at this moment that I decided the life of a flute »



“Hey, I've been practising.”

SIR JAMES GALWAY



MALWINA ZAJĄCZKOWSKA



player was the one for me. Surrounded by 2000 other audience members, I felt that he was playing directly to me. He touched my heart. I knew I had to be a musician. There was no other option ... And that's what makes Sir James Galway so special.

There has never before been a career like Sir James Galway's and it is likely there never will be again. Many of the avenues he has chosen or found himself heading down did not even exist until he went there. Born in Belfast in 1939, young James Galway was clearly a talented player in the flute bands of Northern Ireland, before suddenly finding himself moving to London. Studies at both the Royal College of Music and the Guildhall followed before embarking on a successful working life as an orchestral player. It didn't take too long before he had held principal positions with several orchestras including the BBC Symphony, Royal Philharmonic and the LSO, before famously being appointed as solo flutist with the Berlin Philharmonic. Perhaps even more famously, seven years later he left the Berlin Philharmonic. Nobody leaves the Berlin Philharmonic!!! Well James Galway did, and thank goodness for that, because what followed was almost 50 years (and still ongoing) of world domination as the most in-demand solo flute player there has ever been. There are few major concert halls that have not been graced with Sir James standing on their stage, there are very few major orchestras that he has not performed in front of, there is little core flute repertoire he has not recorded. He has performed for Kings, Queens and Presidents and received a knighthood for his services to music in 2001.

Alongside touring life, Sir James has taught extensively,

delivered masterclasses and supported the next generations of flute players. So what's it actually like to have a flute lesson with Sir James Galway? Well of course like any great master, you hear stories. You know the kind I mean ... those "stories". But as you might expect, the reality is quite different. Firstly, almost every lesson or class with Sir James involves much laughter. It's so clear that he gets a real kick out of helping people make progress and sometimes when you're playing and things don't quite go to plan, you can hear him chuckling away in the corner. Sir James' sense of humour is at the forefront of almost every conversation I've had with him and he never misses a moment with his quick wit. Very recently I broke my shoulder, which for a flute player is quite a traumatic and stressful experience. Before the accident I had agreed to take part in a performance at his summer festival where many of the former recipients of the Galway Rising Star award would form an ensemble and perform together. Being out of action, I was so disappointed I couldn't take part, so for a bit of fun, in the encore, it was suggested I join the others and play the tambourine! At the end of the concert, Sir James and Lady Jeanne joined us on stage for a photograph. Whilst the audience were still clapping and with my tambourine still in hand, Sir James put his hand on my shoulder and whispered in my ear "Stephen, I've never heard you sounding better"! Of course, much laughter ensued. Lessons with Sir James are quite unlike any others I had. Rarely does he talk about embouchure or the position of the tongue or the intricacies of sound production. He talks about the music. He talks about his experiences playing the music and offers advice as to how to make the performance more

successful. I remember very well playing a Mozart Concerto to him. We were rattling through and at the start of the third movement he stopped me and said, “Hey Stephen, you should ask the first violins to do this as an up bow”. I didn’t think too much about it until a few weeks later when I was playing the piece, and in rehearsal I remembered his advice. I suggested we try it. Wow! What a difference it made in clarity and keeping the pulse steadier. It’s little nuggets of wisdom like that, gathered through thousands upon thousands of concerts which he openly offers to those willing to listen.

It’s apparent that he doesn’t care about being impressed. He has heard it all before many times. Whatever ability and experience you already have, he just wants you to leave a better flute player and musician than when you started. Every summer, students of all ages and abilities, from those learning their first few notes right through to some of the world’s leading professional flute players, make the pilgrimage to the Galway Festival to learn from this man. Flute playing is an obsession for Sir James. He still practises to get better. He thinks about it constantly and never stops. Even in his late 70s, it has not been uncommon for him to turn up and announce, “Hey, I’ve been practising and I’ve figured out a better way to breathe” or “I had this idea about standing and holding the flute this way and it really works. You should try it!”. Of course, he then continues on to share his newly-found discovery. Lady Jeanne once told me a story of when they had just returned home from tour. She was busy in the kitchen cooking dinner whilst Sir James was in his studio practising. He is always practising. She called him to come to the kitchen, but he just kept on playing. She called him a second time and then a third. Eventually she heard the flute playing stop and a few seconds later he appeared in the kitchen with his (now platinum) flute still in hand. “What is it? I’m practising,” he asked. “Jimmy, dinner’s ready. Can you put the bread on the table please?” With a sigh of inconvenience equal to the cheeky twinkle in his eye, Sir James picked up the basket of bread, placed it on his head and delivered it to the table whilst continuing to play the Bach Partita as he walked across the kitchen. This is Sir James Galway.

Sir James has taken enormous interest in the design of the flute itself. He has worked alongside, sometimes unknown to the flute community, many distinguished flutemakers to develop, refine and improve the flute that we play on to this very day. Many makers and companies including Albert Cooper, Muramatsu, Haynes, Gemeinhardt and Nagahara have benefited from and employ Sir James’ suggestions and designs. He may not have been the first to play a gold flute but he certainly was the one who made it standard (it is worth pointing out that although not in the UK, gold flutes are now incredibly commonplace in Europe, North America, South America, Asia and Australia). I do not feel it is an understatement to say that Sir James Galway is the Moyse, Rampal and Taffanel of our generation.

His popularity and influence spreads way beyond that of just flute players of course. Having been a successful author, television host and recognisable face to the general public, Sir James is a household name across the world. He has brought more people to listen to his flute playing, and in turn other people’s flute playing, than anybody else in the history of the music industry. More concert opportunities exist for flute players because of Sir



James Galway. Composers write more for our instrument because of Sir James Galway. The world is more aware of the flute because of Sir James Galway.

From a personal perspective, I question whether I would have a career at all if it was not for this man. Both because of the education he has personally given me and the opportunities that now exist for people like me because of his trailblazing success. There is never a concert that goes by that afterwards, an audience member will not mention the time they went to see the “famous and great James Galway perform”. I’ve lost count of how many London cabbies, having discovered I’m a flute player, immediately recall “that Irish guy ... Galway ... with the flute made of gold”. In these moments I smile and realise Sir James is more than a flute player ... he is a living legend.

As his 80th birthday approaches, how do you thank the man that we owe so much too? That’s a difficult question. It is very evident that Sir James does not expect or feel the need to be thanked. He will openly tell everyone how much he enjoys what he does and how his unrivalled career has been a gift from God. As I sit there in Switzerland, listening to him gush about Pavarotti’s breathing technique it is clear that this kind, generous, exceptional man lives for music.

Happy Birthday Sir James. From the bottom of my heart **THANK YOU** for everything you have done and continue to do.

Many flute friends from around the world would like to wish you a happy birthday too: »



William Bennett OBE

He may be the flutist who has known Jimmy the longest of all the English players.

I first met him in 1955 when we were both playing in a student orchestra in High Street Kensington, conducted by Kenneth V Jones.

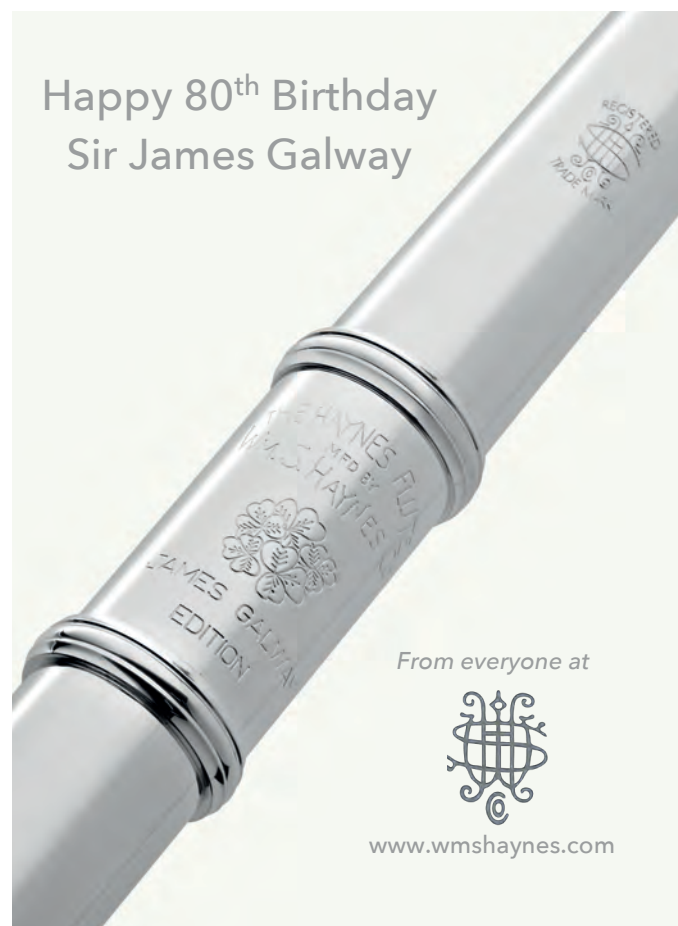
Jimmy had only just arrived in London and was starting his studies at the RCM, having previously been studying in Belfast with a pupil of Geoffrey Gilbert (Muriel Dawn).

I heard this wonderful sound coming from the second flute player, and we instantly became firm friends, as it transpired that we were both trying for the same things in flute playing, and from then on we both spent a lot of time in each other's houses, listening to many many recordings of great flautists, and playing duets, and sharing amateur orchestras etc.

We shared our knowledge together, and have dogged each other's footsteps for many years.

I have always admired the wonderful vitality in his sound production, and can well understand how everybody else wants to connect to the same life in the voice of the flute.

May he continue well beyond this major birthday to give inspiration to many!



Happy 80th Birthday
Sir James Galway

From everyone at



www.wmshaynes.com



Kersten McCall

Principal Flute,
Royal Concertgebouw Orchestra

James Galway has been a part of my life ever since the day I picked up the flute. And still listening to his recordings or hearing him in concerts puts a smile on my face. Whenever I feel unmotivated or even in a crisis, his playing can pull me out of this. But now, after knowing him personally and even calling him a friend (which seems totally unreal) he has become an incredible source of knowledge and inspiration, curiosity and openness. "The Man with the Golden Flute" who has been there for me all those years has just been the tip of the iceberg. Forever thankful.



Emmanuel Pahud

Principal Flute, Berlin Philharmonic

Happy birthday dear Jimmy! I actually celebrate YOU every day in practice or on stage: you are such an amazing source of inspiration, an amazing guide into performing on the flute, and have always been so welcoming with your arms wide open. I wish you the most wonderful celebrations with your family, and with your flute family all around the world this year, for this very special birthday of yours. Fondly, Emmanuel Pahud.



Gelukigge verjaardag, love Eva Kingma xxx



Gareth Davies

Principal Flute, LSO

Of course, Jimmy is a household name and I remember when he did a recital in Guildford on my 10th birthday, all I wanted to hear was *Annie's Song*! And if many people only know him from his 'crossover' albums then that's OK with me. But his lasting legacy for me will be the number of new works he has commissioned. I asked him how many works he had had written for him when I was at the Galway Academy this summer. His response? "I have no idea!"

His work ethic puts me to shame and his joy in performing is a lesson to us all. If I can play half as well as he still does approaching 80, I will be a very happy man.

Incidentally, when he came backstage at an LSO concert for ex-members, I challenged him on his assertion on Blue Peter that the flute was easy. He looked me in the eye and said, "But Gareth, I didn't say it was easy to play *well*!" »

Like most flute players my age ... I was part of the Galway generation. I remember wanting to play the trumpet, but after seeing Jimmy on Blue Peter I decided the flute was for me. I must admit that I was persuaded partly because he said it was quite easy to play. The flute became so popular as a result that it was very difficult to get into youth orchestras when I was a kid—everybody seemed to play the flute.

A life in pictures



Sir James performed for The Queen at the Royal Variety Performance, 1979.



On stage with Lorin Maazel.



With John Denver, writer of *Annie's Song*, which Sir James famously recorded in 1978 and took to number 3 in the UK charts.



Meeting Bill Clinton; one of the many Presidents to whom Sir James has played.



A rendering of *Danny Boy* with Leonard Bernstein at the Carlyle Hotel.



James Galway and The Chieftans in Ireland was another successful album for Sir James in 1987.

A very Happy Birthday to Sir James from everyone at BFS.

A big thank you to Sir James, Lady Jeanne and the Galway Festival for help with this article and for supplying the photographs.



With composer and fellow flautist Henry Mancini. The two friends recorded their album *In The Pink* in 1984.



THE MODERN TWIG



CARLA REES

Part One: Extended Techniques

by DR. GILLIAN SHEPPARD

The piccolo burst onto the contemporary music scene in the 1970s, when composers realized that this orchestral coloratura's unique voice could also produce a wide range of contemporary sounds. Often feared for its unpredictability and instability of pitch, the piccolo has, in recent years, transcended its own traditional sonority. The 'shrieking twig' now possesses a full range of extended techniques, from the milder sounds of harmonics and *bisbigliando* to a comprehensive collection of multiphonics and percussive effects. The piccolo has carved out a niche for itself in contemporary music, redefining itself as a solo virtuoso in addition to keeping its important functional role within the orchestral texture.

An assessment of the literature on contemporary techniques can leave a piccolo player bewildered: there are a limited number of resources on the piccolo's range of extended techniques and no single resource which can be considered comprehensive or dedicated solely to the piccolo.

For those players interested in the performance of extended techniques on piccolo, there are three main texts which provide

information and fingering charts: *The Techniques of Flute Playing Volume 1 and Volume 2, Piccolo, Alto Flute and Bass Flute* by Levine and Mitropoulos-Bott; Artaud and Geay's *Flûtes au présent: traité des techniques contemporaines sur les flûtes traversières à l'usage des compositeurs et des flûtistes*; and Koizumi's *Technique for Contemporary Flute Music: for Players and Composers*. These texts are universally accepted as the authoritative resources for flute extended techniques because of their comprehensive coverage of topics and reputations of their authors as leaders in the field.

The piccolo is an instrument of diminutive size and a different shape—cylindrical head with a conical body, instead of wholly cylindrical—whose key mechanism has some significant differences from that of the C, alto, or bass flute. The instrument has a notoriously poor reputation, feared by young or inexperienced players because of its sensitive nature and its instability of intonation. The instrument is, without a doubt, more complex to play, and requires both a refined control of the embouchure and unrelenting attention to details such as intonation and timbre.

However, the sonic possibilities of this littlest flute are vast. The piccolo sound is very flexible and can be varied greatly through the use of embouchure adjustments and alternative fingering combinations. What was once the instrument's biggest liability has now become one of its greatest assets for contemporary music! A large variety of pitch modifications are available on the piccolo in the form of microtones, microtonal trills & tremolos, *bisbigliandi* (timbral trills), pitch bends, and glissandi.

MICROTONES AND PITCH BENDS

Despite its closed-hole key structure, the standard Boehm-system piccolo allows for one hundred and forty reliable microtones, created via the partial depression of keys, or engaging pitch modification through minute embouchure adjustments. The closed-hole system limits the number of microtonal trills available on the piccolo due to the inability to partially cover a hole, but in most cases, with thanks to the pitch flexibility of the instrument, a carefully selected timbral trill (of which there are many available!) will be a suitable substitute.

The incredible flexibility of pitch—which is often feared—on the piccolo enables a wide range of highly evocative effects. The simplest way to create a pitch bend is by rolling the instrument inwards (to lower or flatten the pitch) or outwards, away from the player (to raise or sharpen the pitch). This can be combined with or supported by movements of the player's embouchure, jaw, and head in general. Embouchure adjustments and movements of the physical body enable changes to the air angle which in turn create pitch modifications. It is important to note that the further the air stream is moved from the normal playing position (i.e. by rolling the instrument in or out), the less dynamic control is available, and the resulting sound will become quieter and have poorer tone quality.

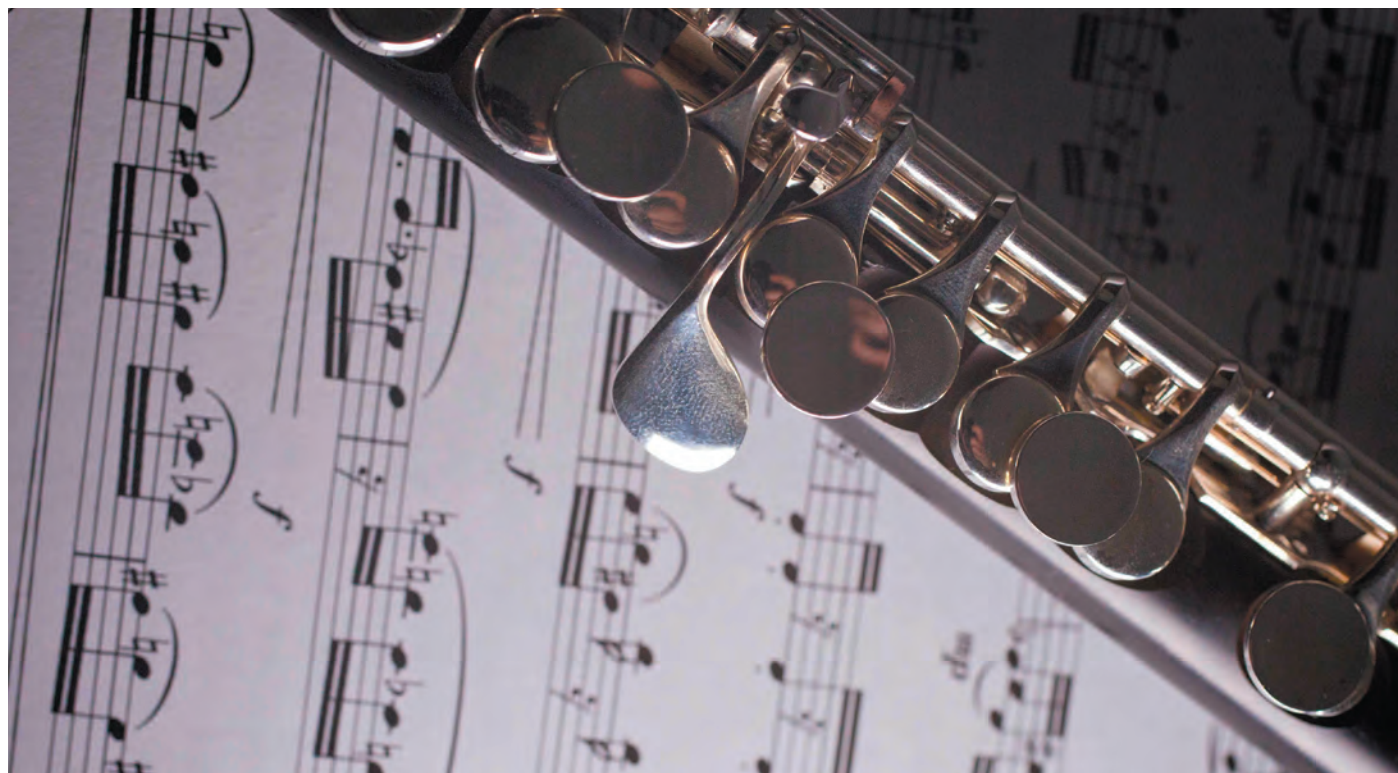
GLISSANDI

Due to the lack of open holes, the standard piccolo is not as readily able to create smooth glissandi as its open-hole C, alto, and bass flute counterparts. Short glissandi can be quite successful on the piccolo. These can be created through the combination of pitch bends and the slow release of depressed keys, to either half- or fully-open keys. Downward glissandi are less easy to control than upward glissandi because it is more difficult to depress keys in a smooth manner than it is to release them.

WHISTLE TONES

Another evocative, but extremely under-utilized, technique is the whistle tone. The piccolo is capable of creating beautiful, singing whistle tones across all registers and yet the technique appears only in a limited number of pieces. Whistle tones and glissandi both make an appearance in James Dillon's stunning 1984 solo piccolo piece *Diffraction*, which makes an excellent addition to a recital for any advanced player. »

“ What was once the instrument's biggest liability has now become one of its greatest assets for contemporary music.



CARLA REES

PERCUSSIVE TECHNIQUES

The size of the piccolo is most often the primary limiting factor of extended techniques, particularly when it comes to projection of the sound in question. This is true for air and articulation-based techniques, such as aeolian sounds, jet whistles, articulated air sounds and percussive techniques.

Key clicks and the tongue ram are among the percussive techniques which suffer because of the size of the instrument. Key clicks on the piccolo work best on low register fingerings where a majority of the keys are closed, and one can maximize the resonating length of the tube. Experimenting with a snap and release method of execution can prove beneficial: the release of the fingers (snapping the keys closed but allowing the fingers to bounce back, opening the keys again) increases the resonance and amplification of the key click on some instruments. Additionally, while it is common practice to finger the given pitch but only click the G key on the C flute, clicking all the fingers used for a given pitch can also increase amplification and resonance on the piccolo, where the size of the tube otherwise limits these factors.

The tongue ram is a highly effective technique on the C flute, and especially so on the larger alto and bass flutes which have the bore size and tube length to facilitate a very resonant sound. The piccolo is not so generously equipped in these areas; however a precisely timed tongue ram on the littlest flute can still deliver a satisfying pop! Tongue rams result in a pitch which is one seventh lower than the written note and are most effective on low register fingering. To create the tongue ram, close the embouchure hole with the lips (as in a jet whistle), begin to blow a stream of air, and then firmly plant or “ram” the tongue onto the embouchure hole with as much force as possible, sealing it completely. This will create the loud percussive sound. Gradually you will be able

to decrease the amount of air preceding the actual action of the tongue ram so that only the percussive sound—without any air—is audible.

Pizzicato articulation is one of the most interesting and variable techniques. Pizzicato can be performed on all flutes using either the lips or the tongue, as well as by a popping sound which is then amplified by the instrument. Each produces a slightly different sound:

Pizzicato (T sound) A hard “T” articulation—with the tongue stiffened and used firmly against the hard palate of the mouth—will create a percussive sound without an instrument present. When the piccolo is held to the chin, the instrument helps that sound resonate and amplifies it to a more audible volume.

Lip Pizzicato A lip pizzicato can be created by placing the tongue between the lips (primarily against the upper lip) and then quickly releasing. This action creates an explosive sound which is amplified by the body of the piccolo.

Pizzicato (Pop) This is another sound that is created by the lips of the player and amplified by the acoustic instrument. The pop sound is created by closing and rolling one’s lips inward and then releasing them quickly outward to create the popping sound. Opening the mouth as you release the lips helps to enhance resonance. Doing this while holding the piccolo in playing position helps to amplify the sound.



CARLA REES

MULTI-SOUNDS

Finally, a range of multi-sounds enhances and expands the piccolo's traditional sonority in radical ways. Singing while playing the piccolo can create a vast palette of interesting and unique colours. It is possible to a) sing an individual pitch while playing a melody; b) play one pitch on the piccolo while singing a melody; or c) in its most complex format, sing and play two different melodic lines. In most cases, the sung pitches will have to be lower than the piccolo sounding pitches, simply due to the tessitura of the instrument and the unlikely ability of the player to sing in the same octave!

Multiphonics using *only* the piccolo's own sound can be achieved through a variety of means, including variation of air speed and embouchure, or through the use of a modified fingering. It is also possible to trill from one multiphonic to another; however, many of the fingerings are quite complex so practical testing is advised for any composer or performers wishing to use these techniques! There are three main types of execution of multiphonics:

Overblowing Among the most basic of multiphonics to execute is that of multiple octaves or multiphonics on the harmonic series. This can be achieved by opening the embouchure vertically and overblowing on the fundamental pitch fingering. The dynamic range of these multiphonics is generally louder, depending on the range or tessitura of pitches. A high tessitura or larger range of pitches will require a louder dynamic. As with most extended techniques on piccolo, the available pitches may vary from one instrument to another.

Underblowing Not blowing enough air on certain pitches can also enable multiple pitches to sound simultaneously. These types of multiphonics start on the D3 fingering and offer a wide range of pitch content depending on the player and instrument. Soft dynamics offer multiphonics with diffuse tone quality whereas louder dynamics enable a fuller tone. A relaxed, loose embouchure is needed to use this range of multiphonic sounds.

Special fingerings The Boehm key system enables a plethora of multiphonics through the use of half holes or quarter holes (through partial covering of open hole keys) and cross fingerings. The Kingma System quartertone flute was designed especially for this purpose, with its additional open holes and key-on-key structure enabling chromatic movement between some multiphonic fingerings. Unfortunately, the standard Boehm piccolo does not possess open holes and it is too small to host a microtonal key system, thus forcing players to produce multiphonics by relying on embouchure and air adjustments in combination with special fingerings.

The discovery of a considerable range of extended techniques has facilitated exponential growth of contemporary piccolo repertoire since the mid-twentieth century—indeed the piccolo has become a viable solo voice in modern music! It is now entirely possible for piccolo players to avail of a variety of sounds including: pitch bends and glissandi, aeolian sounds, singing while playing, vocal glissandi, articulated air sounds, pizzicato tonguing, key clicks, tongue ram, multiphonics, microtones and more! In Part Two of *The Modern Twig*, we will look at selections of contemporary repertoire suited to all ages and abilities of piccolo players. A forthcoming website—www.moderntwig.ca—will be home to further articles, recordings etc. regarding all things piccolo.

“ The piccolo has become a viable solo voice in modern music.

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RICH BLENKINSOPP

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

Education Initiatives:

The Music in Secondary Schools Trust

by KATE CUZNER

The mission of the Music in Secondary Schools Trust (MiSST) programme is “to be at the forefront of classical music education in challenging and disadvantaged secondary schools, through the provision of a programme of excellence that is unrivalled in the UK.”

Funded by the Andrew Lloyd Webber Foundation, Charles Wolfson Charitable Trust and Dame Alice Owen Foundation (managed by the Brewers’ Livery Company), the MiSST has provided funding for instruments and teachers to teach them in every school taking part in the programme.

The project was initiated by Truda White, former head teacher of Highbury Grove School in Islington, London. She was inspired to set up a music programme there in 2006, after witnessing the transformation of a troubled school in the Bronx district of New York into a successful one, as a result of the introduction of a scheme involving the teaching of classical music as a central focus in the school curriculum. Following the introduction of a similar classical music scheme at Highbury Grove (rated by Ofsted as a failing and inadequate school), pupil grades, school attendance and general pupil behaviour improved greatly and after four years, the Ofsted rating rose to outstanding.

In September 2014 Frederick Bremer School in Walthamstow, together with a growing number of other secondary schools in socially deprived areas of London and beyond, joined the Music in Secondary Schools Trust. On entry to the school in Year 7, each pupil is given an instrument (flute or violin) on which they are expected to practise at home and be responsible for. Pupils are taught in small groups and on a one-to-one basis each week of term by experienced specialists and are expected to complete weekly assignments. They also have weekly music theory classes to learn the rudiments of music and are assessed weekly and at the end of every term. Pupils also have the chance to play other or additional instruments as they move up the school. All instruments and instrumental lessons are provided free of charge.

Being involved in live performance is an essential part of the MiSST experience and pupils are encouraged to perform to each other regularly in class. There are also more formal concerts at school, playing opportunities at the regular MiSST residential courses at Radley College (at the 2018 course, students met and

performed with Wynton Marsalis) and bigger national venues including Cadogan Hall.

This summer, the Year 11 pupils from Frederick Bremer School, who were the first pupils to benefit from the MiSST programme, left to continue with their Sixth Form education elsewhere. When asked about their experience of the scheme and what they had taken from it, there was an overwhelming affirmation of the positive effects it had on their self-esteem, personal confidence and general life skills.

Head teacher of Frederick Bremer School, Jennifer Smith, sums up the influence that the MiSST scheme has had on the pupils at her school as follows:

“ Frederick Bremer School has been supported by the Music in Secondary Schools Trust for five years and it has been pivotal in transforming the school. We now have a highly aspirational school culture, where pupils from Year 7 to 9 study music and within this they learn an instrument. In addition to this they have the opportunity to take part in concerts and performances both in the school and with other London schools. Our pupils have been on stage at the Barbican, London Palladium and LSO St Luke’s, and have performed for Andrew Lloyd Webber and alongside Nicola Benedetti. These opportunities are for all pupils and not just the most musically gifted and have been crucial in developing the confidence and self-esteem of all our pupils. Learning an instrument and playing alongside each other fosters a culture of resilience, support and mutual trust. Most of our pupils would never have had the opportunity to play a musical instrument or participate in such events without the support of MiSST. Most importantly for us, we have found and nurtured musical talent which would otherwise have gone undiscovered. Music is now at the heart of our school and we truly believe in the transformational impact that a high quality musical education can have for our young people.

For more information and news on MiSST, please visit: www.misst.org.uk



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Dutch Flutists in the 'Second Golden Age'

Part One

by RIEN DE REEDE

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

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

In the Netherlands, and especially in Amsterdam, the turn of the 20th century is often referred to as the beginning of the 'Second Golden Age'. [The (first) Golden Age, the seventeenth century, was the era of the great painters such as Rembrandt and a time of great economic prosperity.] The opening of the North Sea Canal in 1876 provided a great stimulus for the port of Amsterdam. The stock exchange flourished and new merchant banks bolstered the position of Amsterdam as the important financial centre of the Netherlands. There was a certain euphoria around Amsterdam, and a new Golden Age seemed imminent. In the areas of the economy, urban development and the arts there was a striking, sometimes spectacular, regeneration. Consider, for example, the Rijksmuseum and the Stedelijk Museum, which opened in 1885 and 1895, respectively.

However, the musical world seems to have missed out on this Golden Age. The Meiningen Hofkapelle concerts under the baton of Hans von Bülow in 1885 had served as a painful reminder that Dutch orchestral performance was suffering from a huge artistic and technical shortfall. This was further emphasized by Brahms' criticism of Dutch musicians: "Lovely people, bad musicians" and "I'll return to Amsterdam only to eat and drink well." The absence of good training and of a feeling of musical responsibility with regard to preparation for concerts, along with conductors with limited artistic vision, gave rise to this situation. Musicians were often no more than skilful players of various instruments, and lacked culture and any sound technical schooling. The Dutch orchestras were, in the words of the musicologist Prof. Reeser, inadequate 'ad hoc combinations'. Their imperfection,

according to Reeser, was due to the fact that, "They rehearsed only on the day of the concert (the accompaniments had mainly to be sight-read) and could therefore never be trained to become real ensembles, the more so because the formation of the orchestras was determined on the principle of seniority and the most important parts (especially among the wind section) were often in the hands of the least capable musicians." With regard to the playing of the Meiningen Hofkapelle, Reeser wrote, "No-one in our country had ever heard an orchestra play so perfectly and subtly, and people had the impression of hearing even such well-known works as the *Eroica* and the third *Leonora* overture really for the first time, with so many unexpected details arising from these interpretations."¹ A totally different remit appeared to account for this orchestra's success. That Brahms had spent eight whole days rehearsing his new Fourth Symphony with the Meiningen orchestra was as startling as the phenomenon of this orchestra spending several hours each day rehearsing and the musicians concentrating on their duties in the orchestra. It was obvious that this performance had to act as an example to be followed. A number of leading Amsterdam citizens took the initiative to build a Concertgebouw [concert hall] and establish an orchestra for it. The leadership of this orchestra was entrusted to Willem Kes, who had studied under Reinecke and at the same time violin under, amongst others, Joachim and Wieniawski. It was up to him to find musicians who could match up to a new standard. Because these could not always be found in the Netherlands, foreigners had also to be recruited. The Belgian flutist Toussaint Demont, for example, joined the orchestra. In addition to his role in the orchestra, he also became a professor at the Amsterdam Conservatoire, teaching the flute there. Bram Best, one of his first students at the Amsterdam Conservatoire, turned out to be one of his first pedagogic success stories and was engaged by the Concertgebouw Orchestra as soon as he had taken his final exams. In 1898 Demont left the Amsterdam orchestra to take up an appointment at the Royal Conservatoire in The Hague. In that city he would further his success as a teacher. Along with Toussaint Demont, Joachim Andersen would also play a significant role in the schooling of young Dutch flutists. To offer music to the bathers in Scheveningen, on the coast next to The Hague, the Berlin Philharmonic played there for at least two months a year. In addition to the two concerts each day with his orchestra, Andersen was also prepared to give lessons to the young Dutch talents who were introduced to him. In this way, Demont and Andersen laid the foundations of the Golden Age of Dutch flute playing. Their students Ary van Leeuwen, Hendrik de Vries and Jan Amans would set a new standard in the first half of the twentieth century. Jacques van Lier, one of Ary van Leeuwen's students, sustained the tradition. They all

preferred to pursue their careers outside the Netherlands. Mahler, Toscanini, Bruno Walter and Monteux were keen to engage them for their orchestras. Between 1915 and 1918 there were even three Dutch flutists in the Vienna State Opera: Van Leeuwen, Van Lier and Amans.

ARY VAN LEEUWEN

A flutist of considerable allure and with an exceptionally intriguing life was Ary van Leeuwen (* Arnhem, 25 May 1875, † Los Angeles, 1953), son of a regimental bandmaster. In the Netherlands, Van Leeuwen studied with Albert Fransella, Jacques de Jong and Joachim Andersen. It was De Jong who introduced his young, talented pupil to Joachim Andersen. During his long summer concert season in Scheveningen, Andersen gave lessons to Van Leeuwen along with various other Dutch flutists. Van Leeuwen wrote later, “The summer seasons of the Berlin Philharmonic in Scheveningen, Holland, enabled me to study with Joachim Andersen, the solo flute and second conductor of the orchestra, who, in his enthusiasm for me, got my father’s permission to take me to Berlin to complete my studies with him.”²

At the tender age of 15, he was already playing in the Utrecht City Orchestra (Utrechtsch Stedelijk Orkest) and in the Orchestra of the Paleis voor Volkslijt in Amsterdam. After this, he led, in his own words, a “nomadic life.” Various engagements in Europe and China (!) eventually culminated in his appointment to the Berlin Philharmonic (1 May 1897–20 October 1901).³ In 1897 he performed with this orchestra as soloist in Joachim Andersen’s *Fantasie für Flöte über die holländische Volkshymne (Wien Neerlands Bloed)* in the Kurhaus in Scheveningen on the occasion of a festival concert for the birthday of Queen Wilhelmina. From 1901 to 1902 he was engaged by the Philadelphia Symphony Orchestra, while during the 1902–1903 season he was second conductor with the Warsaw Philharmonic Orchestra. Gustav Mahler, who was aiming to not only improve the Vienna State Opera but also expand it, appointed a total of thirty-three new wind players, engaging Van Leeuwen for his orchestra as of 1 October 1903. The intention was to have him introduce the Boehm flute there—until then, the Viennese had still been playing on the flutes of the old system—and to raise the standard of wind playing.⁴ “I was instrumental in making the silver flute preferred to the wood in Vienna,” he wrote in his autobiography for De Lorenzo’s book *My Complete Story of the Flute*.⁵ His fellow countryman and student Jacques van Lier would follow a few years later. Van Leeuwen’s appointment was highly controversial, amongst other things because he “had incurred the jealousy of many members during Mahler’s era due to a special fee.” Furthermore, “They [Van Leeuwen and Van Lier] had, with the Boehm flute, established the system of the future in Vienna, considered themselves as ‘stars’ and behaved accordingly.” Due to all the existing tensions, Van Leeuwen’s request to join the Vienna Philharmonic was initially refused with a majority of votes. This was too much for conductor Felix Weingartner. In 1909 he gave an ultimatum: he would not conduct if Van Leeuwen was not allowed to play. A compromise was reached, but even so it would be 1913 before he was officially admitted to the orchestra.⁶ Despite all of this, Van Leeuwen was appointed as teacher at the Musik-Akademie in



Ary van Leeuwen

Vienna, and, just as Taffanel in Paris and Barrère in New York, he established a wind ensemble that contributed significantly to the Viennese wind culture.

Between 1917 and 1919, Van Leeuwen performed three times as soloist in the Vienna Philharmonic’s subscription concerts. The newspapers were constantly enthusiastic about his performances. “Van Leeuwen doesn’t play, he composes poetry,” the *Neue Musikalische Presse* declared.⁷ *Wiener Signale* was present at a concert that included Brandts-Buys’ *Weihnachtsquintett* and wrote, “At the end of the concert, a delightful novelty was presented, namely a composition for string quartet and flute by Jan Brandts-Buys. The leader of the Wind Chamber Music Association of the Vienna State Opera, Herr Ary van Leeuwen, enthralled the audience with his wonderful playing.”⁸ Not just in Vienna, but everywhere he appeared, he harvested superlatives. A concert in Berlin in 1913 even reached the pages of a Dutch newspaper with an extensive review. “After his concert of this past winter, the press waxed lyrical about him and his artfulness—the cool, sober Berlin press that rarely gets carried away! ... As a primo huomo (!) this magician sang on his silver instrument, that attained through his lips such a richness of sound and expression, a tone of such amazing diversity, that here one can indeed speak of a phenomenal technical and musical mastery.”⁹ In response to a concert tour to Constantinople, Alexandria, Athens and Thessaloniki, there appeared in *Der Salon* an extensive article in which each concert was reviewed. About the Athens concert: “In his concert of truly perfect beauty, the musical genius of Chaminade, Doppler, Mozart, Chopin, Gluck and Andersen was revealed probably for the very first time through the spirit of this flutist—a spirit more vivid than the inspiration of the composers themselves.”¹⁰ In the same period he also started with composition and with the editing of publications: something he would do more extensively during his stay in the United States. He wrote a number of works for his own instrument, made arrangements for four flutes and published a concerto by Grétry as well as Mozart’s Concerto in G, all of which were embellished with his own cadenzas. His editions of C.P.E. Bach’s Sonata in A minor, of sonatas by Mattheson, cantatas by Antonio Caldara and Alessandro Scarlatti and of the Sonata for Flute and Piano by Beethoven all reveal his interest in the historical flute literature, even though these days we find his revisions considerably »

outdated. Fritz Kreisler encouraged him in the arrangement of folk songs, such as *Du alter Stephansturm* (The Old Refrain).¹¹ His operas—Van Leeuwen wrote several—were also received well in Vienna. In one of his operas, *Fredericus Rex*, Van Leeuwen himself played the leading role.

On 1 May 1920 his appointment in Vienna came to an end because he had accepted an appointment as solo flutist and assistant conductor with the orchestra of Bucharest. However, after a year he returned to Vienna to resume his teaching. The Old World, in deep crisis both socially and economically after the Great War, was exhausted and demoralized. “Deeply filled with the sorrows of the World War catastrophe,” as he wrote, he departed during 1922 with the United States as his destination.¹² Not only Van Leeuwen, but also De Vries and Amans, who also emigrated to the USA in the 1920s, hoped to be able to lead a less troubled life there.

In December 1922 newspaper articles appeared in New York proclaiming Van Leeuwen as ‘first flute of the Capitol Orchestra’. He made his debut with the *Capriccio Fantastico* on Verdi’s *Rigoletto* by Donato Lovreglio.¹³ A year later he would perform Godard’s Waltz and a *Carnaval Russe*, no doubt by Ciardi.¹⁴ The Capitol Orchestra, with the famous Ernö Rapée as its conductor from 1920 to 1923, presented its own programmes, but also accompanied ballets and films. A ‘Flute Solo by Ary Van Leeuwen’ regularly served as an intermezzo before or after a film. The theatre had 5300 seats and the orchestra numbered 77 musicians. Van Leeuwen must have gone along with the fashion of the day, for in a 1922 radio programme a flute solo composed by him was announced with the gripping title *Kiss Me Again*.¹⁵ However, Fritz Reiner, conductor of the Orchestra of Cincinnati, managed to entice Van Leeuwen to join his orchestra as of 1924. Here, too, Lovreglio’s *Capriccio Fantastico* on Verdi’s *Rigoletto* was his debut.¹⁶ In January 1928 in Cincinnati, a meeting took place between Georges Barrère, on tour with the New York Symphony Orchestra, Ary van Leeuwen and other colleagues from the local orchestra. On that occasion Barrère called Van Leeuwen “one of the best in the world.” A qualification that Van Leeuwen elegantly reciprocated. George Possell and Quinto Maganini from the New York Symphony Orchestra and Alfred Fenboque and Amedeo Ghignatti from the Cincinnati Orchestra were also present.¹⁷ None of the flutists was ‘perfectly sober’ by the end of the evening, as was noted, probably with some feeling for understatement. Various newspapers also wrote about Van Leeuwen’s activities as a conductor, which, having led orchestras in Warsaw and Bucharest, he resumed most probably with considerable pleasure. He not only conducted the Cincinnati Community Orchestra, but there is also a report of his conducting several members of the Cincinnati Symphony Orchestra.¹⁸

In January 1926 he gave a flute recital in New York’s Steinway Hall. It is worth mentioning this highly varied programme and it is informative to compare this programme with that of the Athens recital discussed above. It comprised a Sonata in E minor by Mattheson, a cantata for soprano, flute and basso continuo by Alessandro Scarlatti (‘with new cadenza by Van Leeuwen’) and the Sonata in A minor for flute solo by C.P.E. Bach. There then followed a Sonatine in B minor for flute and harp by Inghelbrecht, Karg-Elert’s *Sonata appassionata* and Eugène Goossens’ *Five Impressions of a Holiday* for flute, cello and piano.

“Mr. Leeuwen plays on his instrument of silver with admirable ease of execution and style,” *The New York Sun* found.¹⁹

With the well-known soprano Lily Pons, Van Leeuwen made a tour in 1931, during which he took on obligato flute parts and solos. In 1932 he gave a concert with her in the Carnegie Hall, repeating part of their tour repertoire such as the mad scene from *Lucia di Lammermoor* and arias from Handel’s *L’Allegro, il penseroso ed il moderato*.²⁰ Handel’s arias will most certainly have included ‘Sweet Bird’, an aria with an obligato flute line that is written in the character of a concerto.

In 1938 he left the Cincinnati Orchestra to settle in Los Angeles. The orchestra was reluctant to let him go: “One of the finest artists ever with the orchestra besides being a musician of great erudition and a composer of acknowledged talent.”²¹ In Los Angeles, according to some sources, he played in some Hollywood orchestras and taught at the University of Southern California. From Los Angeles there is still to be heard a 1939 recording of his with the soprano Gloria Jean in *Lo, Here the Gentle Lark*. With the cellist Karl Kirksmith and the pianist Ralph Linsey he formed the Van Leeuwen Trio, with which he performed in the early 1940s in California.²² Despite his considerable fame, surprisingly enough there are only a few recordings made of him.²³ A 1925 prospectus from the firm Haynes calls Van Leeuwen one of the best players of its flutes. Van Leeuwen’s (Boehm system) piccolo, a wooden instrument by Claire Godfroy ainé, Paris, is currently to be found in the collection of András Adorján. It was earlier in the possession of the well-known Austrian-Swedish flutist Carl Achatz. Achatz, to whom Van Leeuwen gave his instrument, was for some time one of his pupils.²⁴

The Concerto in D minor, Op. 43, by Theodoor Verhey was dedicated to Van Leeuwen, as was Eugène Goossens’ *Three Pictures for Flute and Piano*.

Van Leeuwen’s archive is to be found in the National Library, in Washington DC.²⁵

JACQUES VAN LIER

We know very little about the time that Jacques van Lier (* Rotterdam, 21 March 1881, † Vienna, 18 January 1934) spent in the Netherlands before his departure abroad. A mysterious report from 1902 seems important. “Symphonia gave on 14 April instant its last Winter Concert ... Mr. v. L. played Theod. H.H. Verhey’s Concerto for Flute with Orchestra in such a way that we can very shortly expect him to become an artist of some repute.”²⁶ Van Lier’s name is hidden behind these initials, as we learn from an interview he gave around thirty years later. In the same interview he also recounted that he had received his first flute lessons in Rotterdam and that it was the première of Verhey’s concerto in that 1902 concert.²⁷ Still young, he went to Berlin to study under Ary van Leeuwen. From there, according to he himself, he departed for Rostock. It seems plausible that it was here that he gained his first experience with an orchestra. In 1906 he was appointed as a member of the Konzertverein Orchestra in Vienna. This new position will certainly have been recommended to him by his teacher, Ary van Leeuwen, who had then been playing in Vienna for some years. After Mahler had heard Van Lier, he engaged him as second flutist in the orchestra of the Opera, which he joined on 1 May 1907. Almost simultaneously



Jacques van Lier (fourth from the left) with his colleagues of the Vienna Philharmonic.

he was engaged by the Vienna Philharmonic: a privilege that had for some time been denied Van Leeuwen. As in the case of Van Leeuwen, Van Lier was engaged to introduce the Boehm flute to the Viennese orchestra. In 1917 he was appointed principal flutist. As a soloist, between 1921 and 1926 he performed on four occasions with the Viennese orchestra: during a guest concert in Paris, twice for radio and in a Philharmonic concert.²⁸ Richard Strauss must have been an exceptional admirer of Van Lier's flute playing, according to a newspaper report that appeared shortly after his death.²⁹ Due to his humorous character, he was called the orchestra's 'Uilenspiegel' or, because of his great qualities as a flutist, sometimes also 'King Lier'. Witty caricatures of him did the rounds. The orchestra's chairman said of him after his death, "We all admired him as one of our orchestra's outstanding artists. The tone of his flute shone out with an exceptional sweetness. His manner of playing had something totally personal, and you could tell immediately, even without seeing the orchestra, that Van Lier was playing at his music stand, because the timbre of his playing had its own colour. Not only we of the Philharmonic Orchestra knew this—so did all great conductors under whom he played. They were always pleased to entrust solo parts to him. In addition to his worth as an artist, Van Lier possessed two other characteristics, which elevated him above the run-of-the-mill musician. He was a man of the world and ... had a great sense of humour."³⁰ He had constantly turned down offers from, amongst others, the Dresden State Opera and New York's Metropolitan Opera. In France, after his performance with the orchestra under Franz Schalk, he was appointed *Officier de l'Académie*. Like Ary van Leeuwen, he was engaged as professor at the Akademie für Musik und darstellende Kunst in Vienna. According to Susan Nelson, Camillo Wanausek was one of his first pupils.

At the age of 52, on 1 September 1933, Van Lier retired due to heart problems. He died a year later. At the Viennese cemetery where his ashes were interred, a bust, created by Mario Petrucci, honours his memory.

There are still a few recordings of him with minor works for flute and piano by Gluck and Joachim Andersen. With the brilliant and virtuoso coloratura soprano Selma Kurz, he recorded the aria with obligato flute, 'Lá, lá, lá... air chérie' from Meyerbeer's *Nordstern (L'Étoile du Nord)* and with Grete Forst, 'l'Air du Rossignol' from *Les noces de Jeanette* by V. Massé.³¹

ENDNOTES

- 1 E. Reeser, *Een Eeuw Nederlandse Muziek* (Amsterdam: Querido, 1950), p. 187.
- 2 L. De Lorenzo, *My Complete Story of the Flute* (Revised and Expanded Edition) (Lubbock, TX: Texas Tech University, 1992), p. 180.
- 3 For more about this, see P. Muck, *Einhundert Jahre Berliner Philharmonisches Orchester* (Tutzing: Hans Schneider, 1982). Van Leeuwen broke his contract when leaving the Berlin orchestra.
- 4 See H. and K. Blaukopf, *Die Wiener Philharmoniker. Wesen, Werden, Wirken eines großen Orchesters* (Vienna/Hamburg: P. Zsolnay, 1986), pp. 91, 145, 146, and C. Hellsberg, *Demokratie der Könige. Die Geschichte der Wiener Philharmoniker* (Mainz: Schott, 1992), p. 372. Dr Silvia Kargl, of the historical archives of the Vienna Philharmonic, provided various details. There was a brief correspondence between Mahler and Mengelberg about persuading Van Leeuwen to play in the Concertgebouw Orchestra. Mahler would, however, "hate to lose Van Leeuwen." See E. Reeser (ed.), *Gustav Mahler und Holland. Briefe* (Vienna: Universal Edition, 1980), pp. 44–48. From 1907 onwards, Jacques van Lier was active in the State Opera and the Vienna Philharmonic. The Viennese flutist Roman Kukula (1851–1908), pupil of Franz Doppler, was still playing a cylindrical Boehm flute at the end of his career and introduced this instrument to the conservatoire. "Even the old Roman Kukula ... began to introduce the Böhm flute to the conservatoire in his last years." H. und K. Blaukopf, op cit., p. 146.
- 5 L. De Lorenzo 1992, pp. 179–182.
- 6 C. Hellsberg 1992, p. 372.
- 7 *Neue Musikalische Presse*, December 1905.
- 8 *Wiener Signale*, January 1906.
- 9 *Algemeen Handelsblad*, 1 November 1913.
- 10 *Der Salon*. Newspaper clipping in the Ary van Leeuwen file in the Gesellschaft der Musikfreunde, Vienna.
- 11 See Vester and De Reede, *Catalogue of Dutch Flute Literature* (Buren: F. Knuf, 1988) for an overview of Van Leeuwen's oeuvre.
- 12 L. De Lorenzo 1992, pp. 180, 181.
- 13 *The New York Call*, 3 December 1922.
- 14 *New York Evening Post*, 6 March 1923; *The New York Times*, 13 May 1923.
- 15 *The Brooklyn Daily Eagle*, 21 December 1922.
- 16 *Cincinnati Times Star*, 23 December 1924.
- 17 See Nancy Toff, *Monarch of the Flute. The Life of Georges Barrère* (Oxford, New York: Oxford University Press, 2005), p. 236, and 'Pan Frolics in Cincinnati', in *The Flutist*, February 1928, p. 52.
- 18 *Hamilton Daily News*, 10 April 1926 and *Hamilton Evening Journal*, 5 February 1926.
- 19 *The New York Sun*, 6 January 1926.
- 20 *New York Evening Post*, 24 December 1932.
- 21 *Cincinnati Enquirer*, 3 November 1938.
- 22 Susan Nelson, *The Flute on Record. The 78 RPM Era. A Discography* (Lanham, MD: Scarecrow Press, 2006), pp. 250–252.
- 23 Susan Nelson 2006, pp. 250–252.
- 24 Communication from András Adorján dated 15 December 2014. The Swedish pianist Dag Achatz, son of the Austrian-Swedish flutist Carl Achatz told Adorján that Van Leeuwen gave the instrument to Achatz after hearing him play as a young boy.
- 25 The Ary van Leeuwen Archive in *The Library of Congress* is described as follows. "The papers of flutist, composer, and arranger Ary van Leeuwen (1875–1953) form the Ary van Leeuwen Collection within the National Flute Association, Inc. Archives. Ary van Leeuwen was born in Arnhem, Holland, and by the age of 14 was a member of Holland's leading symphony orchestra. At eighteen he began a series of concert tours, appearing in many European countries. In 1901 he visited America and became principal flute of the Philadelphia Symphony Orchestra. By 1903, he was principal flute with the Royal Opera in Vienna. He returned to America in 1921, playing with the Philadelphia symphony and the New York symphony orchestras. He toured with Lily Pons in 1931, performing obligatos to opera arias and flute solos. In 1924, he became principal flute of the Cincinnati Symphony Orchestra. By 1938, van Leeuwen had left the orchestra to reside in Los Angeles, where he remained active until his death in 1953. He always considered it a privilege to study with Joachim Andersen (1847–1909), 'one of the greatest flute players of his period.' The collection spans the years 1898 to 1957. The collection consists of: music manuscripts of scores and parts, written and arranged by van Leeuwen; printed music by Van Leeuwen and other composers, primarily flute composers; photographs of Van Leeuwen and signed photographs of Walter Gieseking, Eugène Goossens, Jean Sibelius, and Felix Weingartner; and four scrapbooks that include newspaper clippings, programs, and correspondence which span the years from 1898 to 1952. Among the correspondence is a postcard from Siegfried Wagner, dated November 25, 1913. His writings include an instructional manuscript on the Boehm flute for a one-armed flutist. Artwork is also included."
- 26 *Caecilia* 1902, p. 83.
- 27 *Het Vaderland*, 7 July 1933.
- 28 Communication from Dr Silvia Kargl of the historical archives of the Vienna Philharmonic.
- 29 *Het Vaderland*, 22 January 1934.
- 30 *Het Vaderland*, 22 January 1934.
- 31 See also Susan Nelson 2006, p. 269.



Part 2 of this article will appear in the next issue of Pan.

● ● ● beginners' guide

Getting the most out of your BFS membership

The British Flute Society has been around since the early 1980s, and as such is one of the oldest flute societies in the world. Set up as a Charitable Incorporated Organisation, the organisation's remit is to act in the public interest, educating in the art and science of music, and in particular the flute. Whether you have been a member since the beginning or you are new to the BFS, this issue's beginners' guide helps you to understand the BFS's constitution and to get the most out of your membership and being part of the BFS community.

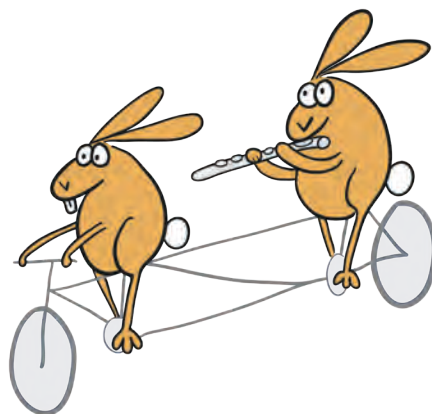
“ ... to advance the education of the public in the art and science of **music** and in particular the art and science of **flute playing** in all its aspects by such ways as the Charity through the charity's trustees shall determine from time to time.

BFS CHARITABLE OBJECTS



YOU'RE IN CHARGE

The BFS is a membership charity which is governed by its members, who act in the best interests of the charity. This means that as a member you support the BFS's charitable aims, and you have the right to have a say in decisions by voting, for example by electing trustees (Council members) or voting on changes to the constitution. A membership charity can only flourish if it continues to have an active, diverse membership. When the BFS thrives, everyone benefits, including members: flute players of all standards, teachers, academics, traders and the public in general.



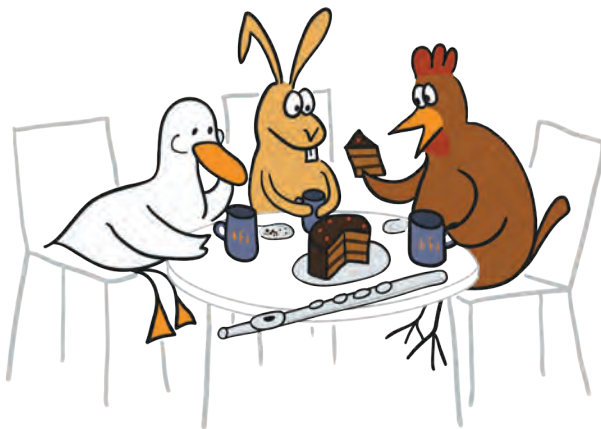
HOW CAN I BE MORE ACTIVE?

Active members help the BFS to grow. In all our activities we are very reliant on contributions from volunteers. This includes everything from general day-to-day admin, fundraising, help at events and helping to support our general charitable aims. You can help by encouraging new members, sharing our social media posts, organising a fundraising event, contributing content to Pan and/or helping us to grow the flute community and make it stronger. We welcome your ideas, and we encourage you to work with us to help the British Flute Society thrive.



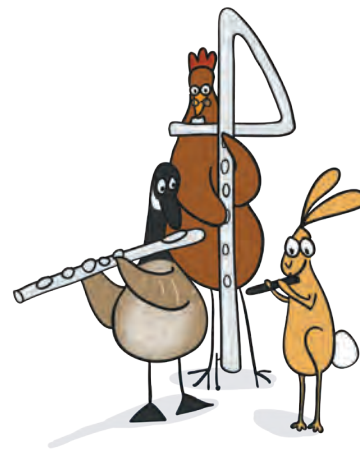
WHAT IS MY SUBSCRIPTION USED FOR?

Your annual subscription is a donation to the charity which currently supports the essential running costs of the organisation, including activities which help us to achieve our charitable aims, such as the production of our Journal, Pan. Other charitable activities currently have to be self-financing, so the more subscribers we have, and the more active the members are, the greater range of activities we can engage in as part of our portfolio.



WHAT IS THE ROLE OF THE COUNCIL?

Our Council is the BFS board of trustees, who meet three or four times a year to ensure the smooth running of the charity and to ensure that the BFS is acting in the public interest. They are all volunteers, elected by the membership. Like all charity trustees they may not be paid for their work, but their reasonable expenses may be reimbursed by the charity. Trustees may not use their role within the BFS for their personal gain but are allowed to take up the same opportunities offered to other members. As members of the charity themselves, they too are encouraged to be active; sharing ideas at meetings is helpful but achieves little without the investment of time needed to make things happen.



MEMBERSHIP BENEFITS

Membership of the BFS is open to all. As a charity, it is important that the organisation is outward looking (i.e. acts in the public benefit) and that the members have regard to the wider community. Members can and do benefit from the charity's activities, and everyone benefits if BFS is successful in achieving its charitable objectives. If the flute community grows stronger then teachers, performers of all standards and the trade will benefit. You may have seen a recent survey regarding BFS membership; we will share the results of that with you in the next issue of Pan.

“ It is the duty of each member of the CIO to exercise his or her powers as a member of the CIO in the way he or she decides in good faith would be most likely to further the purposes of the CIO.

BFS CONSTITUTION

- Let us know your thoughts—tell us
- what being a member of the BFS
- means to you, what you like best about being part of the BFS flute community and what we, collectively, could be doing better.

Email editor@bfs.org.uk
or write to the Secretary, at:
153 Western Road
Sheffield S10 1LD

● ● ● reviews

concerts



Mark Taylor Recital

Cheltenham Music Festival
10 July 2019

The Cheltenham Music Festival is well known for showcasing young talent, and this year this was achieved partly via three “Rush Hour” concerts in St. Gregory’s Church. Scottish flautist Mark Taylor with pianist Nathan Tinker provided the third of these concerts in a French-themed programme.

The generous acoustic was of great benefit to the flute soloist and gave ample opportunity for Mark to demonstrate his large dynamic range. At times the piano in contrast sounded a little unfocused, almost certainly again due to the church’s acoustics. *Prélude à l’après-midi d’un faune*, which opened the programme, was sensitively played, if a little hesitant. Some of the quiet flute playing was particularly beautiful, although I would have preferred to hear a more varied tonal palette at times.

The performance of the Frank Martin *Ballade* showed no such hesitancy from either musician. This was a very impressive and assured performance with big contrasts of dynamics and mood and crystal-clear finger work from the flautist. It captured superbly the neurotic essence of Martin’s score.

The Widor Suite that followed perhaps presents more complex problems of interpretation for both players. The inner movements are relatively straightforward and were very well executed, with wonderful filigree playing in the scherzo and rich sonorities in the slow movement. However, I was left feeling in the outer movements that the music often needed more shape and elegance particularly when “turning the corners”, with more subtle gradations of colour.

Paul Taffanel’s *Mignon Fantasy*, which ended the concert, is a great favourite of mine, and Mark’s elegant and witty performance brought out its cheeky humour and once again displayed his fine technical command of the instrument. We were even treated to an extra high top F to finish!

This was a an enthusiastically-received and well-presented recital from an accomplished young flautist and pianist.

MALCOLM POLLOCK



PICCOLO CONCERTOS
 JEAN-LOUIS BEAUMADIER,
 PICCOLO,
 PRAGUE RADIO SYMPHONY
 ORCHESTRA, VAHAN
 MARDIROSSIAN, CONDUCTOR
 Skarbo © 2019

Jean-Louis Beaumadier is a leading piccolo soloist, known for his impressive virtuosity and playfulness of style. With this in mind, the relative simplicity of Florentine Mulsant's Op. 72 concerto which opens the disc is somewhat disarming; the music, written for Beaumadier in 2017, is charming, gentle, singing and has an air of mystery created through bitonal harmonies. The spell-binding opening movement held my attention throughout; this is by no means easy music, but Beaumadier makes light work of the cadenza-like passages, phrased with elegance and personality. It is immediately apparent that he is a musician first and foremost; the piccolo is simply his chosen tool with which he communicates his ideas. The second movement has a playful vivacity, allowing the piccolo's bright and sparkling character to come to the fore.

As one might expect from Beaumadier, the fireworks are never far away. The ever-popular Liebermann concerto is full of spirit and energy, while Andersen's *Moto Perpetuo* is an impressive display of stamina, clarity of articulation and precise finger technique. Occasional gaps for breathing and minor imperfections of ensemble demonstrate that the recording's polish is not the result of editing trickery; this is an honest recording that captures Beaumadier being himself and projecting his passion for the music and considerable skill as a performer.

Beaumadier is a prolific recording artist but this CD represents something of a milestone. Beaumadier has consistently demonstrated a commitment to the creation of new repertoire for his instrument, and this CD brings together some fascinating new works by French composers, with many of them recorded here for the first time. Most notable is perhaps Damase's Concerto for Piccolo, written for Beaumadier and first performed after the composer's death, thanks to the dedication of Véronique Poltz, who constructed the orchestral parts from the composers' manuscripts. Damase's work is full of characteristically twisting and at times jazz-inflected melodic lines, making use of the full range of the piccolo, both in terms of pitch and expression.

In addition to Mulsant's work mentioned earlier, the disc also includes a concerto written by Poltz herself in 2018 and *Touch the Sky* by French composer Régis Campo. The new works are varied in style and enjoyable; Campo sets the solo piccolo against reflections and imitations in the orchestra, creating a memorable and captivating soundscape in four movements. Poltz's

concerto is constructed of two short movements; the first features an extended piccolo cadenza before the orchestra enters in a dialogue of solo lines, while the last begins with a march-like precision before capturing the fantasy one might expect in a film score, all happening in a little over one minute.

Throughout the disc, the Prague Radio Symphony Orchestra under Vahan Mardirossian provides a warm, supportive and rich accompaniment to the solo piccolo, with impeccable ensemble playing and some enjoyable solo moments occasionally coming through the accompaniment textures. Beaumadier's piccolo tone is never shrill, and the recording has been balanced and mixed very well, creating an overall warmth of sound which is very appealing.

In summary, this is an enormously enjoyable disc with much to offer, both in terms of musicianship and repertoire.

CARLA REES



FRAGMENTS
 THE JUNIPER PROJECT
 ANNA ROSA MARI, FLUTE
 EIRA LYNN JONES, HARP
 Divine Art © 2018

It was a real pleasure to listen to this recording. Much of the music I've performed before; works like Bernard Andres' *Algues* and Alan Hovhaness' *The Garden of Adonis* were a welcome group of movements that I hadn't heard, and the Andriessen could be programmed much more often, soaring through gorgeous lines between the two instruments. I think my favourite work was Witold Lutosławski's *Three Fragments*, as this little set brought another flavour to the programme of works here. I find much of the repertoire for this combination can become soporific, leaning toward very watery moods and colours ... beautiful, but often lacking in depth and drive. Anna Rosa Mari has a beautiful tone, uses her range liberally and, at times, has a wonderfully husky voice that gives a sensuous quality to the duo's performances. *The Entr'acte* by Ibert ticked along vibrantly with a raucous feel in comparison to the rest of the works. The technical demands seemed effortlessly handled, offering pristine interpretations together as a duo. Mari and Jones are extremely accomplished as musicians in their own right, and together they've created an appealing recording for their duo.

LISA NELSEN





MUSIC FOR NINE WINDS

ATÉA QUINTET

Coviello Classics © 2019

The Atéa Quintet has developed a reputation for chamber music at the highest level, demonstrating that the wind quintet genre is capable of serious musical expression. In this, their second CD, the quintet (made up of Alena Walentin, Philip Haworth, Anna Hashimoto, Chris Beagles and Ashley Myall) is joined by four additional players—Jennifer Melville on oboe, Jordan Black on clarinet, Paul Cott on Horn and Andrew Watson on bassoon.

The disc contains two contrasting works. William Alwyn's *Concerto for Flute and Eight Wind Instruments* was written in 1980 for William Bennett and the English Chamber Orchestra Wind Ensemble, who gave the first performance in 1985. The piece is made up of four short and contrasting movements, all of which give the flute opportunities to shine in different ways, from the bouncy rhythmic energy of the first movement to the sumptuous and lyrical *Andante sostenuto*. Alena Walentin's playing is a delight throughout; her rich tone and flawless technique are matched by a maturity of musical expression and communication. The ensemble balances the soloist well, always tightly together and supporting with a blended and balanced sound. Solos in the last movement are played with expression and a sense of dialogue between the parts, and the more punchy rhythmic moments are played with panache. Alwyn's music has some wonderful moments of harmony, combined with some almost cartoon-like conversational elements (especially in the final movement) and a rich, English- (and French-) inspired lyricism. This is a piece which deserves to be more widely known, and it would be challenging to find a better rendition than on this recording.

Mozart's Sonata in F is an arrangement of the *Sonata for Four Hands* K. 497, originally for piano duet. The original music covers a wide pitch range, making it an ideal candidate for an arrangement for nine-part wind ensemble. In this arrangement, Quentin Poole skilfully creates a sound which blends and contrasts, recorded here in a perfect balance between the instruments of the ensemble, with faultless intonation throughout. There are some lyrical soloistic moments from all of the players, but the individual characters of the players always maintain the coherence of the ensemble's interpretation; there is never a moment where the individual feels bigger than the whole. This, to me, is an excellent demonstration of chamber music; the strength of the recording comes from a spirit of collaboration and equality between the players. The slow movement is beautifully expressive, and one could easily imagine that this was originally written for wind ensemble.

A hugely enjoyable disc; not to be missed.

CARLA REES



INFINITY

NATALIA JARZĄBEK, FLUTE

EMMY WILS, PIANO

Dux 1457 © 2019

This CD, featuring the prodigiously talented young Polish flautist Natalia Jarzabek, appears as part of the output from the *Infinity* project, which has explored the potential of circular breathing techniques on the flute in collaboration with Professor Barbara Świątek-Żelazna. Natalia won the Young Artist class at the BFS Competitions in 2015 and has recently been appointed Principal Flute with the Krakow Philharmonic. This project has already been featured in Pan and I was curious on a number of levels to hear these performances.

My first thought was that there was a potential danger that the circular breathing would take over as the principal focus of the music rather than enhancing its expressive qualities. Happily, Natalia uses the technique intelligently and the music is allowed to breathe naturally if it needs to: indeed, it is only really used throughout in a small number of pieces.

Those pieces that are arrangements of string or piano music often really do benefit from the lack of breathing spaces. Paganini's *Moto Perpetuo* is obviously enhanced by circular breathing throughout, as are the two arrangements of Chopin's Études, with the emphasis in the originals of super smooth and even right-hand playing. In many of the other very diverse pieces on this disc circular breathing is used to great effect in significant sections. Vitali's violin Chaconne in G minor is enhanced greatly and Ian Clarke's *The Great Train Race* is more fluent than many performances I have heard. There is also a very effective performance of Arvo Pärt's *Spiegel im Spiegel* (*Mirror in the Mirror*) for alto flute and piano (originally for violin and piano).

Several of the works performed were specially commissioned for the performers via the project. Dimitri Arnauts' *Weird Bird* is sometimes as surreal as its title suggests, and the composer was obviously inspired to extend the demands on the soloist given the circular breathing focus (the longest phrase has 250 notes!) Tim Mulleman's aptly titled *Take my breath away* is also most effective and has an additional dimension of meaning in that it celebrates the centenary of Poland's regained independence after the First World War. Other pieces on the disc include Marcel Chrzyński's *Haiku No. 3*, Isang Yun's Étude No. 5 and Andersen's third study from his Op. 15 (all for solo flute).

I enjoyed the versatility and sheer exuberance of this playing, although at times the approach becomes a little too exuberant and the pitch suffers. I found too that occasionally flexibility and elegance was lacking, and the music sounded a little forced (particularly in the Andersen study).

Having said this, there is much to admire on this disc, and all involved are to be warmly congratulated on the *Infinity* project (<https://www.fluteinfinity.com/home>). I look forward to the accompanying method and exercises (written by Natalia and Professor Świątek-Żelazna) when they finally appear.

MALCOLM POLLOCK

**DEBUSSY—MUSIQUE DE SCÈNE**

ELISABETTA LOMBARDI, MEZZO-SOPRANO, CLAUDIA GIOTTOLI, FLUTE, MAGADIS ENSEMBLE

Brilliant Classics © 2019

This disc is a collection of Debussy's music originally intended for the stage. *Chansons de Bilitis* opens the disc, in a beautiful rendition by mezzo-soprano Elisabetta Lombardi and pianist Filippo Farinelli. Lombardi's voice is rich and expressive, and suits this repertoire very well. Next comes the *Musique de Scène* for *Les Chansons de Bilitis*, which Debussy wrote in 1901 for a stage performance of 12 poems by Pierre Louÿs. Debussy scored the music for two flutes, two harps and celesta, taking inspiration from Greek music. The poems relate to the life of Bilitis and are recited. The two flutes are often used in unison lines which grow apart, creating sinuous melodic shapes. The sonorities created in combination with the harps also bring to mind the famous Sonata for flute, viola and harp. Debussy's music is at times descriptive, with some enjoyable atmospheric effects. The opening of the final movement, *La Pluie au matin* is particularly evocative. The playing is enjoyable throughout, with the two flutes (Claudia Giottoli and Roberto Fabiano) blending together effectively when required, while providing timbral character and contrast.

The *Six epigraphs antiques* follow, based on the material from the twelve sections of the *Chansons de Bilitis*, performed with an admirable sense of space and expression by pianists Filippo Farinelli and Raffaele D'Aniello. It is interesting to hear how the material has evolved and developed some 13 years after its previous incarnation. The disc ends with the original version of *Syrinx (La flûte de Pan)*, for flute and narrators, as it would have appeared in Gabriel Mourey's play, *Psyché*. I was interested to hear this well-known piece within its intended original context, with the narration heard around the sound of the flute. Claudia Giottoli's playing is enjoyable, with a resonant tone and fluidity of approach. *Syrinx* is a piece which is often performed with a lot of liberty; here, Giottoli makes use of rubato in a tasteful way, allowing it to add to the character of the music and the direction of the line, without a sense of over-indulgence. The ending holds a captivating stillness, maintaining the atmosphere until after the last sound has faded away.

This is a highly enjoyable CD from this new Italian ensemble, which explores Debussy's music in a way that inspires academic curiosity in the development of the musical material, as well as providing a satisfying listening experience. Hearing each piece in the context of the other works is enlightening, and all of the musicians work at a high level of quality throughout. I look forward to hearing more from Claudia Giottoli and her colleagues.

CARLA REES

books

**NATHAN HOLDER**

I WISH I DIDN'T QUIT:
MUSIC LESSONS

Holders Hill © 2018

This book is largely aimed at parents to help them encourage their children to keep going with instrument lessons. As the title suggests, it advocates avoiding the regret later in life that is caused by giving up when things become difficult.

The author is a saxophone player motivated by his own experiences as a child, giving up on piano lessons and returning to music later in life. The book is drawn on his own reflections as a performer and teacher, and looks into all the reasons a young student may give up on instrumental lessons, from mismanagement of expectations, to boredom, frustration and lack of time. He explores the relationship between student, parent and teacher and the support networks required to encourage and nurture young players. He suggests ways of managing these relationships positively, and to understand the sometimes unspoken expectations inherent in them.

He clearly explains the challenges encountered by young students, aimed at helping non-musical parents to understand and support their children more effectively. He advocates a flexible approach, and the examples given come from a broad range of musical styles and genres, making the book suitable for a wide audience. The book is full of practical, well-considered advice, and helps make connections between learning an instrument and developing a broader range of life skills, demonstrating that music education has multiple applications.

The book's message is underlined with a set of clear, well-expressed principles which can work towards a formula for understanding and success. These include *Hard Work Beats Talent*, *Know What You're Up Against* and *There is More Than One Path*.

The book is written in a friendly, approachable way, and (despite a few minor grammatical issues) is easy to read and well-presented. Holder's charismatic personality shines through his writing and inspires a positive approach. This is an ideal book for teachers to recommend to any students' parents in need of a little direction in understanding what help is required, and can also make useful reading for students of all ages (although aimed at parents, many of the ideas could also be useful for adult learners) and teachers looking to refresh their ideas.

CARLA REES

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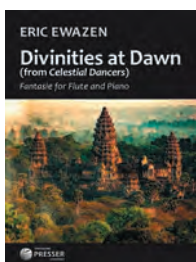


WERONIKA RATUSIŃSKA
NYMPHS
 Wydawnictwo Euterpe © 2015

Nymphs consists of three short movements, originally written for soprano saxophone and harpsichord, and published with alternative solo parts for flute, clarinet and violin. The piece draws on Greek mythology, with the three parts inspired by the Nereids (sea nymphs), the Oreads (mountain nymphs) and the Dryads (forest nymphs). These three different characterisations are evident in the style; the first part is slow and languid, the second more lively with a toccata-like section, and the third with solid ostinato patterns and lots of energy.

I'd describe the flute part as approachable contemporary music, at Grade 8+ level. The accompaniment is more problematic—I was lucky enough to be able to try it out with a harpsichordist, but we struggled to meet the requirements of the score. If you do have a harpsichordist handy and want to play it exactly as intended, you would need to check whether their instrument can do what's asked of it. Even then, there are markings such as dynamic changes which don't really seem to work with the characteristics of the instrument. I didn't feel that the accompaniment worked on piano as an alternative—using a keyboard with harpsichord 'voice' was better. Despite these issues, it was good to explore and satisfying to meet the challenge of coordinating the solo and accompaniment parts—you need good communication with your accompanist!

RACHEL SHIRLEY



ERIC EWAZEN
DIVINITIES AT DAWN
 Presser © 2019

This is a version for flute and piano of the earlier work for violin (which can be heard on a 2011 Centaur Records recording), and also appears as the 3rd movement of *Celestial Dancers*, a work for wind ensemble. Inspired by the Angkor Wat temples in Cambodia, the music reflects the early morning atmosphere of calm, before gaining energy as the sun rises.

Suitable for intermediate players, the music is typical of much contemporary American tonal repertoire; the lushly consonant

melodies have a somewhat ambient feel, long singing phrases and perhaps even a hint of a celtic influence. The piano part develops to become a texture of accompanying semiquavers. While there are some enjoyable ideas, I found myself losing interest, both while playing and while listening to the recording, around six minutes into the piece's nine-minute duration. The slow material from the opening makes a brief reappearance at the end, almost wistfully.

This is unassuming, lyrical music which allows for the expression of a cantabile tone, as well as giving some opportunities for faster moving, dance-like material (even though the suggested metronome mark of crotchet = 96 is a little pedestrian for its *allegro molto* description). The material is well suited to the flute and uses both the low register and the upper range effectively. I spotted one low C \flat , within a particularly awkward semiquaver cluster for the right hand little finger, which makes a B foot a necessity, but this could probably be omitted or adapted to make it suitable for C foot. The score is typically well presented in Presser's house style.

CARLA REES



DANIEL DORFF
SNOW ANGEL
 Theodore Presser © 2018

Snow Angel takes the form of a five-minute memorial commissioned by Ray-Michael Kauffman in memory of his mother. The piano part is flowing and marked 'gentle yet present' and this description can be applied to the whole work. The piece grows from three triangle hits before a short piano introduction outlining the rising motives that dominate the work. The flute line slowly adds melodic material to the recurring rising scales whilst the seventh chords in the piano provide harmonic interest, appearing both as chords and arpeggios. A climactic *fortissimo* is reached through rising harmonic tension as the flute takes the primary thematic arpeggio movement over piano chordal movement. As the piece brings itself to a close the rising theme is reversed to a falling arpeggio motive in the piano whilst the flute emphasises the falling thirds that had become prevalent in the latter half. The work ends with the same atmosphere as the opening with another three strikes of the triangle, giving *Snow Angel* a real sense of timelessness.

The simplicity in the writing makes *Snow Angel* an ideal piece for the intermediate student to work on tone colours and flexibility whilst allowing for expressive playing and providing a slight challenge.

GAVIN STEWART



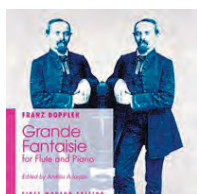
PAUL MACK SOMERS
SONATA FOR FLUTE AND PIANO
 Music River Press © 2012

Paul Mack Somers is an American composer whose works span multiple genres including theatre, vocal, chamber and orchestral music. This sonata was written as a surprise birthday present for his wife, Janet Somers. The composer writes, “my intention was not to produce a virtuosic blockbuster, but an affectionate and graceful work”. He also mentions that the sonata would be an excellent choice for the student before they embark on more challenging works such as the Poulenc and Prokofiev sonatas.

The sonata is 14 minutes long, with three movements: *Moderato*, *Dark Lake (Lento)*, and *Allegro energetico*. While the outer movements don’t pose too much of a technical challenge, there are still some tricky passages where note patterns are not so straightforward, with some quick interval jumps. The middle movement has a calm serenity to it, with the first 20 bars based around an A minor pedal in the left hand of the piano which finally breaks off into other harmonies in the proceeding bars. The movement ends with the flute floating melodically over a final sustained A minor chord. There are some nice lyrical moments in all of the movements and the last movement provides some fun rhythmic flourishes that bring the piece to an exuberant finish.

This would be a good addition to the repertoire for an intermediate level student. The piano part looks quite challenging but fitting it together with the flute part wouldn’t be difficult. It perhaps doesn’t have the depth or range of musical expression that other sonatas have, but it is nonetheless pleasant.

RODERICK SEED



DOPPLER
GRANDE FANTAISIE
 Edition Svitzer © 2019

The two hundredth anniversary of Doppler’s birth is coming up in 2021, and this is perhaps an important element in the emergence of a renewed interest in his music. Two major projects are underway in relation to his flute music; one is a complete recording of his flute music, spearheaded by Claudi Arimany, involving a whole host of well-known players, and the other is András Adorján’s project with Edition Svitzer to make new editions of the repertoire available to the public.

The *Grande Fantaisie* appears here in its first modern edition; an early piece, thought to have been written in 1850 and not possessing the Hungarian influences we are used to hearing in his later works, it is likely that it would have been performed in a

version with orchestra as well as in this flute and piano version.

The opening has a familiar introduction, theme and variations format, and Adorján provides some suggestions regarding the source of the theme in his Foreword. The second part of the piece comes in the form of a Bolero.

At a little over 13 minutes duration, and full of the customary rapid arpeggios, displays of virtuosity across the whole range of the flute and moments of tender lyricism, this is an enjoyable work with a good range of challenges (musical and technical) which makes it a suitable recital alternative to the more familiar *Hungarian Pastoral Fantasy*. The piano part is essentially accompanimental in nature and doesn’t have the same challenges as the flute part, but still contains a few moments of melodic interest.

The music is clearly typeset and presented with good consideration to the position of page turns, and the flute part contains some helpful piano cues. This is an enjoyable addition to the repertoire which, although perhaps lacking any great emotional depth, is likely to provide a lot of fun for both advanced players and audiences alike.

CARLA REES



JANICE MAILLE BULLARD
FANTASIES ON CELTIC AIRS
 Falls House Press © 2019

These arrangements of four well-known celtic songs—*The Water is Wide*, *The Skye Boat Song*, *Londonderry Air* and *Down by the Sally Gardens*—make imaginative use of the original tunes, and are suitable for players from around Grade 5–6 upwards. The first two are at the easier end of that scale, with simple statements of the tune followed by variations in different keys. *Londonderry Air* takes a similar form but the variations are a bit more challenging, while *Down by the Sally Gardens* is the most technically difficult in terms of fingering, large intervals and rhythmic patterns.

All four make much use of tempo changes and expressive instructions; there’s plenty of opportunity to think about how you would interpret *espressivo* and *rubato* in different sections. They really show off the full range of the flute; I particularly enjoyed the low version of the tune in *The Skye Boat Song* which follows straight after a top octave variation. The style and harmonies reflect the composer’s American background, and the variations show her fondness for improvising. They’re an enjoyable way to explore these traditional tunes and to experience different ways of elaborating on a simple melody and they could even be used to spark your own ideas (or by teachers as a prompt for students) about how to improvise on a tune.

RACHEL SHIRLEY



LOTHAR GRAAP
LIEDER ZUR WEIHNACHT
 (CHRISTMAS SONGS)
 Edition Dohr © 2017

This collection of Christmas songs for flute and piano (or other keyboard instrument) by German composer Lothar Graap is a nice addition to the seasonal repertoire. Collecting carols mostly from the German tradition, it offers straightforward arrangements for flute and piano in a good quality publication with beautifully clear, large print. I can see these working well in lessons with students who want a change from the regular Christmas repertoire—neither part is ever above about Grade 3 level, and many are easier, so great for teachers who like an easy accompaniment (me!), or for learner flautists to get together with their piano-learning friends. Even if you don't recognise all the tunes, they will have a familiar seasonal feel and are a pleasure to play. Graap says in his introduction that they are aimed at “music-making in the home”, and they are suitably approachable and enjoyable.

RACHEL SHIRLEY



SARASATE arr. CHOI
ZIGEUNERWEISEN
 Presser © 2019

Bursting with Hungarian folk energy, this nine-minute piece was originally written for violin and orchestra, and is also heard with piano accompaniment. Jasmine Choi's arrangement is one of a series published by Presser which adopts violin repertoire as our own.

Like all showpieces, this one provides opportunities to shine, in terms of tone quality in the slower, more lyrical sections, technique and articulation in the fast-moving passages and musicianship in the use of rubato and in the communication of the phrases. There is ample space to demonstrate use of the extreme high register (this one even goes to Eb) and to express charisma as a performer.

The transcription is largely well handled; the music is adapted well for the flute's range and capitalises well on the additional brightness of the high register. Some of the cadenza passages are modified to better suit the flute, and a couple of passages have flutter tonguing added for variety. Double stops are presented as grace notes or tremolos, and apart from one short passage (from bar 130), the adaptations seem logical and well considered. Despite this, however, the range of techniques on the violin (which this piece was originally conceived for) provides

more variety than can be achieved using conventional flute playing techniques—for example there is no effective alternative presented here to create the variety of the left hand pizzicato notes on the violin.

This is a fun—and challenging—addition to the flute's repertoire which would be an entertaining part of a recital programme.

CARLA REES

solo piccolo



ELISE BERTRAND
SONATINE FOR PICCOLO
 Billaudot © 2018

Young French composer Elise Bertrand's piccolo Sonatine would make a good addition to a degree recital or concert performance. At times challenging, this solo piece for piccolo really exploits the expressive qualities of the instrument in its slower moments, while also demanding the performer's technical capabilities in the faster passages.

Written in four movements, for the most part the movements contain multiple changes of tempo and mood, with only the third movement having no marked changes. After a brief *adagio* introduction, the first movement fluctuates between a lively *allegro* and a more flowing *poco meno mosso*. The second movement again opens slowly before an *allegro* section briefly interrupts, before the music returns to the melancholy mood of the beginning. The third movement, marked *Intermezzo* is simple but musically effective and contrasts with the movements surrounding it, all of which are characterised by fast semiquaver movement and offbeat rhythmic patterns. The final Rondo theme could be more memorable, but its playful and energetic character is contrasted with more legato episodes.

There are detailed markings of articulation and dynamic throughout, particularly in the faster sections, and any performance will benefit from really exploiting these often sudden contrasts. As three of the four movements are rhythmically and metrically similar, featuring semiquaver patterns mostly in 6/8, there is a risk of the music becoming rather samey without real attention being paid by the performer to musical details. That said, this is recommended for advanced level players, and as it is only Bertrand's opus 6, there may well be more flute music to come from this interesting young composer.

LAURA BEARDSMORE

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bass flute



MARS BASS FLUTE PROJECT VOLUME 1

Master Music Publications © 2019

Flautist Daniela Mars is known for her presence on Instagram, and this collection of short works for bass flute was written in response to a call for pieces on social media; eight composers are featured in this volume. The pieces appear to have been selected for their variety, as several are quite melodic and traditional in nature, while others are more contemporary and some incorporate extended techniques. The works featured are of a variety of standards, with none being hugely technically challenging, making the volume suitable for competent amateur players. Each piece is accompanied by a short programme note and the composer's biography.

The expressive and accessible style of Mars' own composition *Hadijah* and André Buttler's *Song of the Bass Flute* will be appealing to some, although the latter in particular could be accused of being cheesy. Both these works, along with Elsa Tjihof's duet *Cetus Fantast* shouldn't stretch most bass flute players, and the duet in particular, although compositionally very simple, makes the most of the resonant low register of the bass flute. For those wanting a little more of a challenge, both *Chrysanthemums* by Caroline Temple and Sean William Calhoun's *Aeolis Mons* are a little more technically demanding, with some faster passagework in the former, and the latter incorporating some more complex rhythms and demanding more flexibility between the ranges of the instrument.

Players who are unaccustomed to extended techniques would benefit from further explanation of all the techniques used in this volume; this is mostly completely lacking and in the one piece where the techniques are described, *For Dani* by Eftihia Arkoudis, the explanations are unclear. While *Being a Beatbox* by André Buttler seeks to exploit the percussive qualities of the bass flute, unfortunately the effect is not always successful as he writes pizzicato effects in the second octave, which is not possible, while in his *The Rising of a Soundscape*, bisbigliando effects are written in a part of the instrument's range where few fingering options are available, and none are given.

There are some confusing theoretical and editorial choices: for example in *Aeolis Mons* by Sean William Calhoun, unnecessary accidentals are written in brackets; this was presumably intended to be helpful but in fact had the opposite effect. In Mars' *Hadijah* a section is written in 6/8 would be much more intuitive in 3/4, and meanwhile in *Bangue* the repeats could be presented in a much more user-friendly way, as multiple 'DC al Coda' markings and two different codas take some deciphering.

In a preface outlining her project and the origin of the pieces, Mars states that one of her aims was to create more repertoire

for the bass flute. Although the brevity of all the pieces in this volume makes them ideal for an Instagram video, this makes them less suitable for a concert programme, and this limitation along with the quality of the individual pieces themselves makes one wonder how much they'll be performed outside Mars' own social media profiles.

LAURA BEARDSMORE

ensembles



STEPHEN LIAS LECHUGUILLA FOR FLUTE AND CLARINET

Alias © 2019

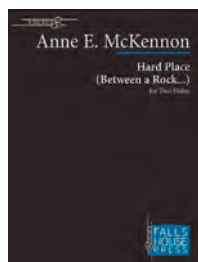
The Lechuguilla cave in New Mexico, USA, famous for its dramatic geological formations, serves as the inspiration for this duet for flute and clarinet. Combining elements of graphic scoring with conventional notation, this work is a good choice for players looking for something a little different.

The work opens with air sounds and key clicks in both instruments; these techniques are represented graphically and this notation is clearly explained in the start of the work. Conventionally notated interjections are gradually introduced, before a longer section where both instruments are playing largely in rhythmic unison, although the sense of freedom of the opening remains, and key clicks and air sounds occasionally return. Both instruments are independent here in terms of dynamics, with each sometimes being more prominent whilst at other times stepping back. The middle section is *Presto*, written in conventional notation and in compound time. The final section, marked 'slowly and freely' and then 'ad lib', is a return to the mood of the opening; the graphic elements of the scoring return, overlapping with short interjections from both instruments, before the piece ends with a final gust of air from both players.

For those who are looking to explore graphic scoring for the first time, this would be a good first step as the desired effect is made clear in the performance notes, while the faster and more rhythmic sections of the piece are notated conventionally. The overall effect of the music is atmospheric and characterful and this is a fun and unusual piece for flute and clarinet duos to try.»

LAURA BEARDSMORE

duets



ANNE E. McKENNON
HARD PLACE (BETWEEN A ROCK...)
 Falls House Press © 2019

This piece by American composer Anne McKennon is a challenging flute duet. Described by the composer as a ‘conversation’ between the two instruments, the title plays on the well-known idiom; the music expresses frustration and the performers are instructed to indicate this through their body language during the performance.

This piece is rhythmically driven throughout, and the frequent changes of both tempo and meter are a challenging aspect of this piece and will require strong leadership from both players. Having said that, by and large the music is written in such a way as to allow one performer to lead these and establish the tempo in a new section before the other comes in; both parts are printed together which will also aid the ensemble. The harmony is at times dissonant, although this is fitting given the title and the desired effect of the performance. There is little melodic writing; the focus is much more on the rhythmic effect and that of the extended techniques, all of which are used effectively in service of the programmatic design of the work. The techniques McKennon has used are clearly explained in the performance notes, and will be easily executed even by performers with little experience of extended techniques.

For a really successful performance of this piece, both players should commit fully to the direction about expressing frustration while playing. The music on its own conveys this, but the performers need to clearly communicate this for the audience to get the full effect of this work. This duet would be an entertaining addition to any recital.

LAURA BEARDSMORE



GARY SCHOCKER
LITTLE HELPERS
 Presser © 2019

This collection of duets, inspired by different insects, is a selection of short pieces written in an accessible modern style, and will appeal to intermediate to advanced level players of all ages looking for interesting yet appealing duets for concerts or just for fun.

Earthworms features a gentle syncopated melody that swaps between the parts throughout the piece. In spite of frequent changes of meter, the parts here are not particularly challenging and the repetitive nature of the melody means that the piece relies on the performers’ expression to give interest throughout the performance. Both parts are well balanced as both are of an equal standard and hold the same amount of interest.

Cicada Wasps is stylistically very different and really reminiscent of buzzing insects! Both players will need a strong sense of rhythm here, but with that, this is one of those pieces that sounds more tricky than it is—the consistent semiquaver movement is often on repeated notes, and when it isn’t the patterns fall relatively easily under the fingers in all but a handful of places. This movement needs an energetic performance to carry it off, but, with that, would be a fun and impressive showpiece.

In *Cocooned* a calmer mood takes over and a gentle quaver movement continues almost throughout. Like *Earthworms*, there is plenty of scope for melodic expression, although while there is interest in both parts, the majority of the actual melody is in the first part. There are some moments where tuning could be an issue, particularly towards the end of the movement where both parts are briefly in the third octave, but generally this will fit together relatively easily from an ensemble standpoint.

The final movement, *Stingers*, is a fun and lively end to the suite. The quick tempo combined with speed changes in the middle section, plenty of double tonguing in both parts, and the third octave writing in the first part all mean that both from an ensemble and a technical perspective this is trickier than the other movements, but good leadership by both players and a command of their respective parts will make this a fun and rewarding duet.

This is well presented and comes with two separate parts for both players. As each duo is printed over a double page, there is no need for page turns other than between movements. This is recommended for players wanting some fun, audience-friendly duets which can be played either as a set or as stand-alone pieces. They would be a good addition to a concert performance, and could also be used for higher level students looking for interesting ensemble pieces.

LAURA BEARDSMORE

flute choir



KEVIN VOLANS
7 FLUTES
Chester Music © 2015

This piece was written in 2015 for Camilla Hoytenga. As the title suggests, the music is for an ensemble of seven flutes, and the composer specifically states, somewhat enigmatically, that there is no programme note, but that the music should be played without vibrato and that the dynamics vary between players.

7 Flutes was premiered in Amsterdam on 17 September 2015, and then performed again in Cologne two days later by The Flute Project, a collection of international professional flute players including Camilla Hoytenga, Anne LaBerge and Ned McGowan.

Kevin Volans was born in South Africa, and later studied in Cologne with Stockhausen and Kagel. He has lived in Ireland since 1986. Volans has worked extensively with string quartets, and this influence can be seen in the homogenous sounds he achieves from the flutes in *7 Flutes*. Written in a minimalist style, lines are repeated in close succession across the ensemble, making full use of the range of the instrument.

The music is difficult to perform, requiring detailed rhythmic precision, and needs to be conducted, especially since the individual lines blend together, making specific players difficult to hear. The rhythmic notation can present something of a challenge at first glance, as a result of the fast tempo (crotchet = 190), complex time signature changes and many offbeats.

The writing is imitative, and the parts are equal in terms of difficulty. The music moves in waves, with parts entering one after the other, and new sections presenting the arrival of new material which is gradually interspersed into the existing music. There is some complex repetition for the right hand little finger which goes on a little longer than comfortable, but otherwise the music is well written for the flute. Long notes appear to provide a sense of stasis, with parts often working in pairs.

The music is clearly laid out, with individual parts printed on large format paper to assist with page turns.

Lasting around 10 minutes, this is a challenging ensemble work designed for professional players. Its minimalist style is likely to appeal to audiences and it would make an interesting addition to a flute choir concert.

CARLA REES



BRITTEN/ROSSINI
arr. **MALONEY**
SOIRÉES MUSICALES
Forton Music © 2018

Soirées Musicales is a set of salon music songs by Rossini which were later arranged and orchestrated by Benjamin Britten. There are five relatively short movements which are full of character—a spirited *March* (ideal for developing a strong sense of rhythm), *Canzonetta* (full of rich lyrical lines), *Tirolese* (with yodelling-style melodies), *Bolero* (featuring a tight rhythmic ostinato) and finishing with a fast, punchy *Tarantella*.

This arrangement uses piccolo, six flutes, alto and bass, and the music is suitable for intermediate players. The phrase structures are relatively simple, which makes it ideal for working on ensemble skills without a conductor, as players who get lost can quickly find their way back. The harmony is Britten's, and this provides an enjoyable, more modern perspective to Rossini's melodies.

The parts are reasonably similar in difficulty, although flute 1 carries the main melodic material, often in dialogue with flute 2. The piccolo part adds colour effectively and is relatively uncomplicated throughout, making it an ideal part for a novice player looking for an opportunity to gain confidence. The alto and bass parts are relatively sparse, with several repeated notes, but are well suited to the overall level of the piece. This is an effective arrangement which is enjoyable to play and would make a good concert addition for an intermediate ensemble.

CARLA REES

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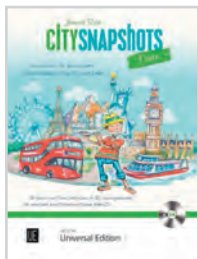
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JAMES RAE
CITY SNAPSHOTS
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This versatile collection of 12 short pieces will be popular with teachers and young students alike. The tunes are catchy and appealing to young learners, and each is inspired by a different musical style from around the world, including a lilting Irish jig, a pentatonic Chinese melody, an Argentine tango and a lively Cossack dance. A CD accompaniment is included and ‘teacher-friendly’ piano accompaniments are available as a download.

The pieces themselves are ideal for children wanting some light relief in between the early grades, as they are fun and varied, whilst also being in a comfortable range and generally

rhythmically straightforward. Playing along with the piano part or CD backing would be ideal for students looking for concert pieces. The advertised standard is Grade 0–2, although I think that most learners would probably be comfortable looking at them after taking Grade 1, with the most challenging being around or above Grade 2 level.

As well as being excellent as stand-alone solo pieces, the book also features optional second parts for each piece. These have the same rhythm as the first part but are usually a little lower, making them suitable for introducing less experienced students to ensemble playing. Clarinet and saxophone versions of this book are available, with all pieces sounding in the same key, meaning that this book could also be used with a larger wind ensemble, although because of this the flute parts are often in B♭ major or G minor which may not be familiar keys for students of Grade 2 and below. Nevertheless, the light, characterful pieces and the versatility of this book make it a great choice for teachers, as well as being suitable for a child who has just taken a graded exam.

Highly recommended.

LAURA BEARDSMORE



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