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## Castérède: Divertimento a Quattro for flute and jazz piano trio (piano, double bass, and percussion)



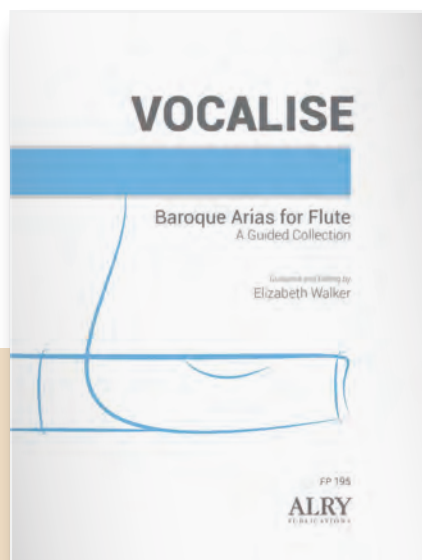
The stylistic bandwidth of this *Divertimento* is vast. The first movement alone presents Castérède as an expert melodist, harmonist, contrapuntist, neo-Classicist, and even towards the end an equally gifted avant-gardist. The third movement, *Canzone*, is an upmarket *gymnopédie* in which the melody expands over several octaves, played towards the end by flute, bass and vibraphone, all of them enveloping the plodding piano; the *Finale* then introduces the piccolo for the kind of Modernist circus music.

But it is the second movement of this *Divertimento*, entitled *Studio in Jazz*, that is the most extraordinary. The flute plays on the first page of score but then falls away, only to return to play a couple of measures shortly before the end—as if Castérède had for some reason decided to let him grab a cocktail at the bar, or to take a restroom break. The double bass also disappears for longish stretches, but when he pops up again, his music sometimes sounds so gruffly flatulent that it's like he's returned too soon from the restroom. Castérède here toys with all the clichés of easy-listening jazz—from the walking bass to dotted ostinatos on the cymbals—only to keep subverting them with unexpected 'classical' radicalisms. At times, one could almost imagine that the Pink Panther has just wandered into a Messiaen rehearsal at the Moulin Rouge. The results are sometimes slightly mad, often hilarious, usually very clever, but always utterly compelling.

Castérède, it seems, was a composer who could do just about everything with consummate brilliance—and here he does just that.

- Chris Walton  
from CASTÉRÈDE: Flute Works (Complete); Vol. 1

## Baroque Arias for Flute: A Guided Collection Guidance and Editing by Elizabeth Walker



Elizabeth Walker presents this guided collection of Baroque arias, selected to enhance tone and inspire the expressive use of air. As a baroque flute expert, Walker directs these arias especially towards the baroque flute player, but they are equally lovely and useful for developing period expression on the modern concert flute.

These arias are steeped in baroque period style, and Walker guides the expressive use of vibrato, subtle use of *inegale* (swung beats), the use of ornamentation, and more. Each aria is presented with the original lyrics, an ornamentation guide, new appropriate accompaniments, and new markings that allow an understanding of the musical phrasing.

Additionally, the first aria is presented as a duet (or trio), to further ease the student's understanding by matching the teacher's ornamentation and phrasing.

### CONTENTS

Michel Lambert  
Jean-Philippe Rameau  
Georg Frederic Handel  
Georg Frederic Handel  
Christoph Willibald Gluck  
Theobald Boehm

Vos mépris chaque jour  
Cruelle Mère des Amours from Hippolyte et Aricie  
Caro Sposa from Rinaldo  
Waft her, angels from Jephtha  
Che farò senza Euridice? from Orphé et Euridice  
Aria on Che farò senza Euridice

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# contents



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Emily Beynon

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### Pan

#### The Journal of the British Flute Society

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## news & events

- 2 **BFS NEWS**
- 2 **NOTES FROM THE CHAIR**
- 10 **NEWS**
- 20 **TRADE NEWS**

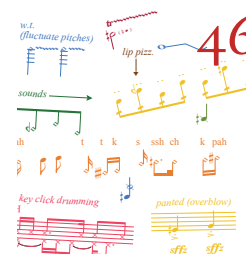
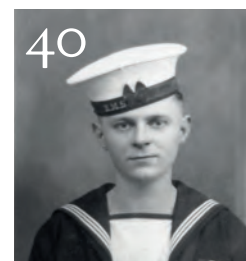
## features

- 22 **A CLOSER LOOK: ASTOR PIAZZOLLA'S  
HISTOIRE DU TANGO**  
*Jorge Caryevschi* explores important differences  
between the published version of this beloved  
classic and the composer's original manuscript.
- 31 **FRANZ ANTON HOFFMEISTER**  
This friend of Mozart, Haydn and Beethoven wrote  
many works for flute and co-founded Peters Edition.  
*Sabine Baumert* asks why he is so rarely remembered.
- 34 **AN INTERVIEW WITH HALIT TURGAY  
& ECE SELIN YÜKSEL**  
*Carla Rees* talks to the composer and performer of  
*Aegean Whispers*, one of the popular highlights of  
the 2021 BFS Competitions.
- 39 **PUBLISHER SPOTLIGHT**  
An introduction to Edition Kossack, the German  
independent publisher which prides itself on  
discovering forgotten music.
- 40 **ALBERT COOPER: HIS LIFE AND TIMES  
PART 2: DURING THE WAR**  
The latest instalment of *Trevor Wye's* definitive  
biography of the master flutemaker.
- 42 **AIR BECOMES SOUND**  
Master the breathing mechanism and improve your  
playing with *Gaspar Hoyos* and his exercises.

- 46 **BEGINNERS' GUIDE:  
EXPLORING EXTENDED TECHNIQUES**  
Lay aside your fears and dive into the warm bath of  
extended techniques for the flute. *Carla Rees* shows  
you how.

## reviews

- 52 **RECORDINGS**
- 54 **BOOKS**
- 55 **SHEET MUSIC**
- 64 **CLASSIFIED ADS**





# bfs news

## notes from the chair



Finally ... we're happy to announce a plan to return to in-person events! The last BFS event that was live and in person was the Performance Competition in February 2020. There's nothing like a great social gathering of like-minded people, and that's what the BFS is all about: creating a community where flute players, educators and enthusiasts come together to play, chat, gossip, listen and enjoy each other's company. It's been such a terrific couple of years of online activities, and we appreciate the involvement, support and vast amount of input from everyone. Thank you for being there and for helping us to sustain our art as flute players. Keep an eye on our social media channels for details of events in the coming year.

Now we are future-proofing the BFS in as many ways as possible. Our lovely charity is run by a very small number of Council Trustees and Officers at the moment. When someone is ill or otherwise waylaid, it can cause a domino effect with our administration ... hence the troubles we had recently where no one was able to join or even renew their membership. With the help of everyone on the Council, we've been able to solve payment issues, and we're happy to say that joining and renewing can now be done again. PayPal is no longer a payment option for a number of reasons. Our Communications Officer, Sophie McGrath, will have written to everyone, and there is a step-by-step guide available to provide help with using the JOIN US button on the BFS website. (You can, of course, contact us and we are happy to talk you through it if needed.) We're streamlining our complicated file structures and access to documents, we're creating a good basis for communication, we're creating step-by-step guides to all of the positions on the Council, and sharing a lot of the load!! There is always a turnover of volunteers, and new trustees must join the charity's governance to help enable the BFS to renew itself for future members. We'd like to make sure the mistakes we've made will help future Council members to run the BFS even more efficiently when we decide to step aside for new Council and Officers to take over.

I was very pleased to be able to attend some of the memorial concert held for William 'Wibb' Bennett in September. The programme was beautiful, and the warmth and camaraderie of the friends and students in the audience was exceptional; Wibb created an exceptional legacy. While celebrating this extraordinary musician, friend and mentor, many of us were also overwhelmed to be seeing and hugging old friends. It was such a special occasion.



“ We are future-proofing the BFS in as many ways as possible.

I was also lucky to be able to attend a masterclass led by Emmanuel Pahud which was hosted by the Royal Academy of Music. With graciousness and wisdom, he encouraged the performers to grow from what they offered in their initial performance. It was magical to feel the empathy of the packed hall for everyone who played. Each of us was urging them to do more, do it again and dare themselves. As we know, the events that the BFS held online managed to retain a constant audience for most of the timed Zoom meetings ... BUT there's nothing like experiencing this again with a live bunch of people!! The hall was electric, and you could catch people's eyes. I sat next to my dear friend, Carla Rees, and without saying anything, we could communicate the support, empathy and encouragement we shared for the participants. It sounds obvious, but it was a great feeling! Seeing so many of you again ... and for the first time in a long time was also fabulous! Please consider this if you're in any doubt about coming to one of our live events next year. It's going to be very special to get together again.

**LISA NELSEN**



# The Council and Officers of the British Flute Society

**Chair** Lisa Nelsen

**Vice Chair & Membership Secretary** Gavin Stewart

**Treasurer** Sarah Heard

**Secretary and Events Coordinator** Emma Cordell

**Communications and Advertising** Sophie McGrath

**Editor, Pan** Carla Rees

## Council Members

Kate Cuzner, Sarah Heard, Lisa Nelsen, Gavin Stewart, Susan Torke, Liz Wrighton

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## New President and Vice President

As we celebrate the rich and vibrant life of our President, William 'Wibb' Bennett, the British Flute Society is also looking to the future. With the greatest respect for all the support and initiative Wibb gave to the BFS, the Council decided to approach two artists to take over the positions of President and Vice President. We are very pleased that **Wissam Boustany** has accepted the role as President, and **Emily Beynon** will fill the vacancy that Wissam has left as Vice President. We thank them very much for their consideration to their roles, and the involvement in the activities of the BFS that they would like to include in their already busy careers.



Wissam Boustany and Emily Beynon.



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## Galway Flute Festival BFS Awards

This competition, held in conjunction with the BFS and Sir James and Lady Jeanne Galway, awarded two auditor places to the 33rd Galway Flute Festival, which took place online from 22–26 June. The festival featured Sir James and Lady Jeanne Galway's Practical Practice sessions, interviews, Q&A sessions, and masterclasses and performances with guest artists including Gareth Davies, Nicola Mazzanti, Ulla Miilmann, Karl-Heinz Schütz, Bill McBirnie and Marina Piccinini.

We asked entrants to submit a video performance of Gossec's *Tambourin* and the Irish traditional *Danny Boy*. The videos were judged by Sir James and Lady Jeanne Galway and the prizewinners were Rozhan Farajianarkouli, Mayukhjiti Chakraborty and Joseph Geary.

Mayukhjiti Chakraborty writes:

“ It was almost a dream that came true when the festival kicked off on 22 June 2022. It was a lifetime opportunity to be part of the celebration, watching and listening to the eminent music personalities, including my idol Sir James Galway. Being a Grade 7 student, I need to admit that some of the sessions were beyond my comprehension and understanding, but I was equally amazed to see the variety of topics getting covered during the festival and the spirit of the participants across the world. In the first few sessions, I was scared to ask any silly questions in the forums and during live sessions. Thanks to my mom for her continuous inspiration and support, I finally dared to ask a question during the session and voilà, Lady Jeanne Galway answered it very thoroughly with some additional tips as well. I was almost screaming with joy, hearing the response from her. Thanks to the event coordinators for arranging this wonderful and flawless event. I would like to be part of this festival again and again.

Joseph Geary:

“ Wow! What an absolutely amazing five days of music-making. I feel so privileged to have been granted the opportunity to benefit from the Galway Flute Festival and to have learnt so many things. The lesson I was most looking forward to was Gareth Davies' lesson on *Orchestral Excerpts*. Gareth is a true inspiration and he has completely revolutionised the flute solo from the 4th movement of Mahler 4 for me! On the repertoire side, Sir James' two lessons on the Reinecke Concerto were most enlightening. I found it amazing how much you can learn from two different renditions of the same piece and how his advice differed for the two students. Further highlights were Lady Jeanne's lesson on the Mozart D major and Ulla Miilmann's lessons on Bach and Schubert. Finally, one thing that will stick with me forever was Sir James and Lady Jeanne in conversation with the conductor Leonard Slatkin and his wife, composer Cindy Slatkin, discussing careers and the business of music. They passed on so many words of wisdom in the space of 45 minutes, including emphasising that we should make each and every piece our own. I must say a massive thank you to Sir James, Lady Jeanne and everyone involved in inspiring me to become the best musician that I am able to become.



“ Being a flute enthusiast myself, Sir James Galway has always been my idol. Hence, winning this competition judged by Sir himself is a matter of utmost pride and honour. It is definitely the biggest achievement of my life.  
**Mayukhjiti Chakraborty**  
[youtube.com/mayukhjitchakraborty](https://www.youtube.com/mayukhjitchakraborty)

“ Participating in the class of Sir James and Lady Jeanne Galway has been my dream since childhood and I am very happy that this opportunity was created for me.  
**Rozhan Farajianarkouli**  
[aparat.com/rozhanfaraji.music](https://www.aparat.com/rozhanfaraji.music)



“ I am so delighted to have been given this opportunity and cannot wait to learn from this experience. Thank you so much.  
**Joseph Geary**

## BFS At 40!

On 1 January 1983, a meeting was held to agree to the creation of a British Flute Society. On 30 May 1984, the BFS officially became a registered charity. Now, almost 40 years later, the BFS is still active and thriving because of the involvement and activities of its members ... YOU!!

During the months between January 2023 and the summer of 2024, the BFS Council would like regional events to be held around the UK, and wherever there are Area Representatives who would like to host one ... or two. It has become very clear that many of the members of the BFS would like to enjoy a play-day, concert, masterclass or even have some of the trade come to their neighbourhoods and enjoy the kinds of hospitality that's local to them. We'd like to help make this happen!

The ideas are almost endless. You could:

- Make a request for a soloist or professor to give a class or workshop
- Host a concert
- Host a masterclass
- Organise a whole-day playing session
- Have a flute choir day
- Organise some chamber music playing
- Invite the winners of the Performance Platforms to play
- Host trade stands

We would also like you to send use the names of your BFS Unsung Heroes, so that we can celebrate them in Pan and through our social media.

Please send your ideas and wishes to [info@bfs.org.uk](mailto:info@bfs.org.uk) and we'll include them in our meetings geared toward organising the events and celebrations.

## BFS Competitions 2023

We will be holding the next round of our BFS Competitions in February/March 2023 with options for both live and video entry. More information will be shared with members via email and social media.



### Update on subscriptions via Paypal

The BFS Council and Membership Secretary kindly request that if you pay for your membership via Paypal, please cancel your subscription and renew via the website, or contact our membership secretary at [membership@bfs.org.uk](mailto:membership@bfs.org.uk) because of continued issues with Paypal.

• Contact us via  
• [info@bfs.org.uk](mailto:info@bfs.org.uk)



Gavin Stewart and Liz Wrighton.

## Musical Vice Chairs

After nearly two years in the role, **Liz Wrighton** has stepped aside as Vice Chair of the BFS. She will now focus on her work as the BFS Area Reps Coordinator, to help support regional activity as we move out of Covid times and back into the realm of live events. **Gavin Stewart** is now taking on the Vice Chair role and has also become Membership Secretary.



## Announcing the BFS CHRISTMAS PARTY

8pm, Friday 2 December, South West London

The BFS welcomes you to the home of our new President, Wissam Boustany, for what we hope will become a special yearly Christmas social event!

A maximum of 50 BFS members are most welcome to come on a first-come, first-served basis.

This is a free evening ... but do bring a bottle with you!

Book your ticket at [bfs.org.uk/christmas-party-2022](https://bfs.org.uk/christmas-party-2022) »



## Announcing the 2022 AGM

Our AGM will take place on **Sunday 20 November**.

We will be hosting this as an online event to enable as many of you to attend as possible; this is your society and we welcome your ideas, questions and feedback at the AGM.

As part of the event, we will relaunch our *Conversation With...* series, and we are excited to announce that our guests will be Sir James and Lady Jeanne Galway! Keep an eye on email for details of how to register. We'll start with the Conversation at 11am, and the AGM will take place straight afterwards.

We look forward to seeing you on 20 November!



ATARAH BEN-TOVIM

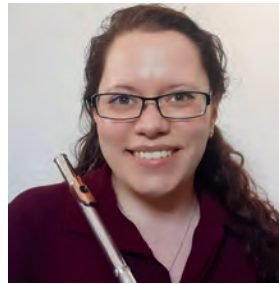
### Atarah Ben-Tovim

We were extremely sorry to learn that Atarah Ben-Tovim passed away on 20 October. Atarah was a huge supporter of the British Flute Society since its inception almost 40 years ago. She encouraged many in our community to join the BFS, encouraging them to become part of a larger community of flute players, educators and fans. Atarah was also Chair for several years, enthusing everyone with her energy and love of all things flute-related.

In a conversation with her dear friends recently, Atarah wanted to set up a fund where members could donate in support of a participant in the annual performance competition (another brainchild of hers!!!). The chosen player would not be a winner of a category, but someone who was deserving of support because of the innate talent that was shown in the competition ... and the possible career that could be nurtured if supported.

With over £2000 in the fund already, the BFS now welcomes donations to Atarah's Fund. Please contact [info@bfs.org.uk](mailto:info@bfs.org.uk) to make a donation or to make enquiries regarding the account details.

A tribute to Atarah will appear in the next issue of Pan.



Nicola Rossiter and Rachel Smith.

### Thank you Rachel and Nicola

The Council of the BFS would like to extend a huge thank you and show appreciation to two trustees who have stepped down from their duties. **Rachel Smith** had been sitting as a council member for almost 15 years. She was an exuberant conductor for the play-days, helped out at many of the live events, offered her tips for playing in several of the videos in the membership website pages, and lent a beautiful voice-over for the video that was produced for the European Flute Council a couple of years ago. **Nicola Rossiter** has been that person in the background of the British Flute Society who was absolutely invaluable! Providing the link from the membership subscriptions to the council analytics, Nicola was continuously busy balancing a very hectic administrative maelstrom for the BFS. Her input during her years on the Council was very gratefully received, and her artistic inspiration had more impact than she probably realised.

### Dot Wye

The BFS Council wishes to pass on its condolences to Trevor Wye, whose wife Dot passed away in October. Dot was a constant support to Trevor and an important part of Trevor's International Flute Studio. Lisa Nelsen, who was once herself a student at Trevor's Studio, says, "Dot was a grounding force at the Studio for the 30 years of its existence. She always had a cup of tea ready, and was often willing to lend an ear when the classes got tough. They made a good team! She had a fabulous sense of humour and great patience. I was only there for a year but I remember fondly that Dot liked to keep an eye on the snooker championships. She also made a generous gin and tonic! She hosted many who visited Tamley Cottage in their little corner of Kent and made all who visited their home feel very welcome." She will be very much missed.



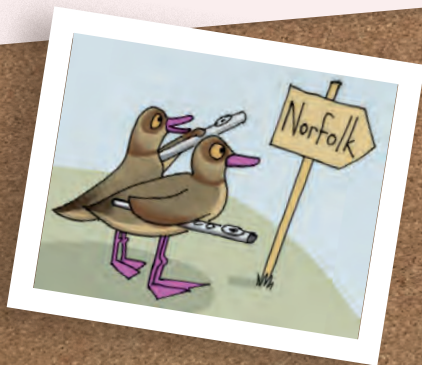
LISA NELSEN

# Area Reps Noticeboard



## NORFOLK FLUTE DAYS

with Janna Hüneke in Earsham, near Bungay.  
For players of all standards  
from Grade 4–Professional.  
The next events take place on  
5 November and 3 December,  
with a concert at 5.30pm at the December event.  
[www.fluteschoollondon.co.uk/norfolk](http://www.fluteschoollondon.co.uk/norfolk)



## eFLUTE ACADEMY

The eflute academy continues with weekly &  
monthly sessions online—  
give us a try with a free trial session!  
A very friendly online community, with Abigail  
Burrows, Janna Hüneke, and guest artists.  
[eflute.net](http://eflute.net)



## letters

Dear Editor,

The tributes remembering Wibb in the July edition of Pan are excellent and give a full picture of Wibb the wonderful flute player and teacher as well as conveying his wicked sense of humour. Douglas Townshend relates a story from early in his career when he was a member of the BBC Northern Symphony Orchestra.

Many years ago I knew a viola player, Tom Mather, who played in the orchestra throughout Wibb's time with them. Tom used to delight in telling stories of Wibb's humour.

His favourite was when the orchestra was at its first rehearsal with a new conductor. This conductor noticed that Wibb was wearing two odd socks—one green and one red. When he asked Wibb if there was any reason for this, Wibb, with commendable

alacrity told him that whenever the orchestra had a new conductor, he raised his leg with the green sock if the orchestra approved of him and the red socked leg if it disapproved. Tom told me that the conductor then quickly ended the conversation—obviously not wanting to know which leg had been raised during his rehearsal...

Thank you for these tributes which give a full and rounded portrait of our much missed president.

Yours sincerely,  
**ALASTAIR ROBERTS**





# Flute choir news



**Carluke Primrose Orchestral Flutes** has been recognised as one of the seven winners of Classic FM's Britain's Big Platinum Performance competition, launched to find Britain's best amateur music groups. The prize included a professional recording of their competition entry (Mozart's *Overture to the Marriage of Figaro* arranged by Emma Kennedy), with the recording featured on Classic FM. The recording was also passed to HM The Queen as part of the Platinum Jubilee celebrations.

Carluke Primrose Orchestral Flutes is an amateur flute orchestra based in Carluke, South Lanarkshire, led by conductor and Musical Director Emma Kennedy. The orchestra performs at a range of festivals and competitions, as well as playing to concert audiences across Central Scotland and beyond.

The orchestra is keen to use this opportunity to promote the versatility of playing the flute; the orchestra has 25 members and incorporates eight different types of flute: piccolo, treble, concert, alto, bass, contralto in G, contrabass in C, and subcontrabass in G. This range allows the ensemble to achieve the best possible orchestral sound.

**Winchester Flute Choir** had a successful summer concert on a warm Sunday afternoon at the end of June. Playing in the cool chapel of Winchester University was a delightful respite from the heat outside. Based around the theme of songs and vocal music, we had a varied programme of well-known music from operatic arias to Gershwin. We played popular songs through the decades, including percussion accompaniment from the teacups in Wonderful Winds' arrangement of *Tahiti Trot (Tea for Two)*, finishing with the always popular *Sound of Music*. We were really pleased to have raised £142 for the Winchester Basics Bank—a local charity providing food, clothing and other essentials.

We're now looking forward to a busy term with a joint concert with Alton Concert Band in October, our annual Flute Fiesta concert on 26 November, and we will be found busking in Winchester High Street on 17 December raising funds for Naomi House children's hospice.

WFC always welcome new members and meet Sunday afternoons once a month. For more info contact us on Facebook or via our website:

[www.facebook.com/winchesterflutechoir](https://www.facebook.com/winchesterflutechoir)

[winchesterflutechoir.wixsite.com/winchesterflutechoir](http://winchesterflutechoir.wixsite.com/winchesterflutechoir)







Flutes & Co.

Bedfordshire Woodwind Academy Flute Ensemble (BWAFE) will present the first performance of Brushstrokes by Edgar Divver at the Milton Keynes Art Gallery on Sunday 13 November at 2.30pm. The piece was composed for BWAFE as part of Making Music’s Adopt a Music Creator scheme. The collaboration between the ensemble and the composer has been ongoing throughout 2022, and the piece will also be recorded with potential for a future radio broadcast. The titles of the five movements of the piece are inspired by Farrow & Ball paint colours, and each movement has a distinct character, for example, the sweet melody of Borrowed Light contrasts with the eerie, building tones of Red Earth.



Another strength of the composition is the weighting Edgar gives to each flute individually. The ensemble features a full range of flutes from the piccolo and G flute at the top to the bass and contrabass flutes at the bottom, and within each movement the emphasis changes. It had always been likely that the low flutes would shine in Elephant’s Breath—and indeed they do—but like the mixing of colours, there is also a place for a whole palette of tones, such as pairing the piccolo and alto in Green Smoke.

This family-friendly concert will also showcase the range and breadth of the flute ensemble with some specially selected, easily accessible pieces. Edgar will give a short talk around the thought processes, inspiration and creative journey that led to the composition of Brushstrokes. There will be an opportunity for children (of all ages) to meet the ensemble afterwards and get a closer look at the whole flute family, including some of the more unusual flutes that the ensemble has to offer.

Flutes & Co, Cumbria

We have had a summer of outdoor pop-up concerts in National Trust gardens, by lakes, castles and in a butterfly conservation woodland. Flutes & Co have been gathering crowds and attracting new members from across Cumbria and North Lancashire. We’re looking forward to a Joint Flute Day and concert in October at the Sunbeams Centre, Penrith with Flutes Unlimited from Glasgow, and have started preparing for our Christmas concert at Lancaster Brewery. Favourite pieces so far include Mel Orriss’ arrangement of Piazzolla’s Oblivion, Jonathan Cohen’s A Little Joy and Gudrun Hinze’s arrangement of Johann Strauss’ Thunder & Lightning Polka. As many of our adult members no longer have flute lessons, we’ve started an optional 15-minute technique session before every rehearsal. Our Inspire programme to attract new younger members will restart shortly with players joining the larger ensemble for some of the pieces in the Christmas concert, including Shaul Ben-Meir’s arrangement of Grieg’s In the Hall of the Mountain King.

For more details contact: Sue Nicholls, Musical Director, at [sueplaysflute@gmail.com](mailto:sueplaysflute@gmail.com) [www.facebook.com/FlutesandCo](http://www.facebook.com/FlutesandCo)



Bedfordshire Woodwind Academy Flute Ensemble.



# news



BBC

BBC

## Flutes in Young Musician Finals

The woodwind final of BBC Young Musician 2022 took place in July in Saffron Hall, Saffron Walden and was broadcast on 3 October. The finalists included flute players Isaac Skey and category winner Sofia Patterson-Gutiérrez. Sofia, who is studying at Chetham's with Fiona Fulton, is Principal Flute of the National Youth Orchestra. Isaac is 14 and is taught by Nicolas Bricht at the RCM Junior Department. He was a winner in the 2020 BFS Competitions. Judges included former Young Musician winner, Karen Jones. The Grand Final was broadcast on 9 October, featuring Sofia performing the Ibert Concerto with the BBC Philharmonic.

## Pahud premieres concerto

Emmanuel Pahud gave the world premiere of Toshio Hosokawa's flute concerto, *Ceremony*, to open the Zurich Tonhalle season on 14 September, conducted by Paavo Järvi. The piece is 20 minutes long and will be published by Schott.



## EFC conference

The European Flute Council held an online conference on 15 October to discuss the status of flute playing in European schools, and the threats to music education.



## A fine Finnish festival

The Finnish Flute Festival took place at the Helsinki Music Centre from 7–9 October 2022, in conjunction with the University of Arts Sibelius Academy and Adams Flute Centre. The event was three days of masterclasses, lectures, workshops and concerts, featuring Ulla Miilmann, Petri Alanko, Anna Garzuly-Wahlgren, Mathias Ziegler, Paul Edmund-Davies, Niamh McKenna and Yuki Koyama.



## FLUIT gets new Chief

Piccolo player Peter Verhoyen has become Editor in Chief of FLUIT, the quarterly magazine of the Dutch Flute Society. He replaces Marion Schopman.



## Lizzo at the Library of Congress

Flute playing hip hop star Lizzo created a stir at the end of September by performing on James Madison's crystal flute during a visit to the Library of Congress in Washington DC. The flute was made by French craftsman Claude Laurent in 1813 and sent to President James Madison for his second inauguration. The flute is housed in the Library of Congress's 1700-strong flute collection, which includes 17 Laurent flutes, the largest collection in the world.



SHAWN MILLER

Lizzo checks the sheet music with curator Carol Lynn Ward-Bamford while playing one of the Library's flutes.



SHAWN MILLER



## Hello Grolloo

The next instalment of the Grolloo Flute Sessions will take place from 22–27 August 2023. Tutors will be Matthias Ziegler, Ian Clarke and Wissam

Boustany and the course takes place around the flute workshop of Eva Kingma in the Netherlands. Ask for prices and affordable accommodation.

[www.grollooflute.com](http://www.grollooflute.com)



**RACHEL JEFFERS** has become Head of Woodwind Studies at Newcastle University.



**JULIA PYKE** has been named Principal Flute of the Spokane Symphony Orchestra



**SIMON CHANNING** has retired as Head of Woodwind at the Royal College of Music. He is succeeded by Marie Lloyd.



**SILVIA CAREDDU** has been made a visiting professor at the Royal Academy of Music.



**INÊS PINTO** has been made second flute of the Netherlands Radio Philharmonic Orchestra.



**PAULINE TURILLO** has been made Principal Piccolo of the MDR Symphony Orchestra in Leipzig.



**JAIME MARTIN**, flute player and conductor, has been awarded the Spanish National Music Prize, the Premio Nacional de Música.



**VALENTINE LAPORTE** (a flute student from the TU Dublin Conservatoire) has been named the 2022 Irish Freemasons Young Musician of the Year.



**MARIANNE GEDIGIAN** will be succeeding Leone Buyse as Flute Professor at Rice University Shepherd School of Music in Autumn 2023.



**CLAIRE CHASE** has been made The Richard and Barbara Debs Creative Chair at Carnegie Hall, where she will present the continuation of her *Density 2036* project.

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







## A little good-news story...

I personally think that WhatsApp is fabulous ... and really helps news get around a group quickly. The BFS Council have several group chats, and I'm happily a member of a few other flute-related groups. I quite like to dip in and out of the conversations, and there's always a bit of excitement when jobs are won, repertoire ideas are traded, tips are offered, students have their victories...

And then on Sunday 9 October, on our Flute Players Chat, Helen Keen sent us a text (I'm going to quote it here because it's our worst nightmare as musicians):

“ Hi flute players!! Some time yesterday between QEH [Queen Elizabeth Hall] and Forest Hill (on the 176 bus) I lost my silver Altus PS flute and Arista head joint ... I am devastated ... just discovered missing flute this afternoon. I don't have Facebook, but I know some of you do. Is it worth putting out a message on Facebook do you think? ... Helen

Within 15 mins we'd all put a message on Facebook regarding the instrument, one of the group contacted the flute shops, and the troops were rallied. By the next morning my own post was shared 15 times ... and so were the others.

On Tuesday 11 October, another text was posted:

“ Breaking news—my flute turned up on Harlesden Cash Converters!!!!!! .... Jack Reddick spotted it last night. I can't get it back yet as police involved, but fingers crossed I will. And they definitely won't sell it now. Big THANKS to everyone for sympathy, suggestions and support.

And then the texts started in a glorious HOORAY together! What a great bit of news. Helen then went on to say that she wasn't quite celebrating because she didn't know when she'd get it back because the pawn shop (and her flute) had become a crime scene.



JOHN PARKIN

Yesterday (18 October, so a week later), Helen sent us the text we'd been hoping to see:

“ GOT MY FLUTE BACK TODAY!!! It was surreal. The police asked me to play Annie's Song in Cash Converters. It went well, except the F sharp key is sticking. Otherwise [the] flute is fine.

One of us texted: “Police showing their age...” Another wrote “That's comedy gold...” And another comment: “Hahaha about Annie's Song! that probably made their day!!...” along with a lot of happy comments in relief for the returned flute. Someone voiced what we all wondered: “Did they ask you to play Annie's Song to prove you were really a flute player or because they were massive Galway fans?...” Helen wrote “...They were massive Galway fans!! ... But they were delighted with the occasion. Took pictures and everything, as apparently this was a rare good news story... I don't have photos, but they said I would be on Harlesden police Twitter. Career highlight.”

**LISA NELSEN**

**RAM marks retirements**

The flute department at RAM held a special celebratory concert on 24 June to say thank you and mark the retirements of Kate Hill and Keith Bragg, and to pay tribute to Wibb, who had been at the heart of the RAM flute department for many years. The flute ensemble, conducted by Anna Noakes, played music by Ravel and Debussy, and there were two new works for piccolo and electronics by Zhenyan Li and Christian Mason, performed by Joo Lee Kim and Jessica Scott, as part of the 200 Pieces series.



Flute ensemble with Anna Noakes.



Left to right: Flute Profs Carla Rees, Kate Hill, Pat Morris, Laura Jellicoe, Keith Bragg, Karen Jones, and Head of Woodwind, Fraser Gordon.

**New flute quartet formed**

American flute players Tristan Morris-Mann, Patti Walters, Jake Keller and Kathryn Hughes have joined forces to form the Neptune Flute Quartet, with the aim of bringing classical and contemporary flute music to their local area, Hampton Roads (Virginia, USA). As the pandemic lockdowns were ending, these four friends formed the quartet with the goal of exploring the flute quartet repertoire and sharing it with their community. Inspired by the natural waterways of Hampton Roads, and rehearsing with a view of the Lafayette River, they chose the name Neptune Quartet.



obituaries

**BARBARA THOMPSON MBE**

1944–2022



MARTYN GODDARD

Barbara Thompson MBE passed away on 9 July, nearly 3 weeks before her 78th birthday. She lived with Parkinson's Disease for 25 years. She was known and respected for her work in both the jazz and contemporary classical worlds as a performer and composer, often working in collaboration with her husband, drummer Jon Hiseman.

**SHERIDON STOKES**

1935–2022

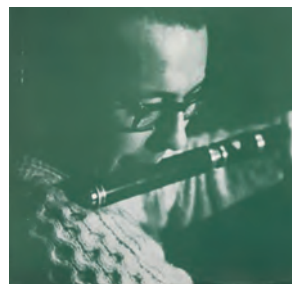


SHERIDONSTOKES.COM

Sheridan Stokes was a legendary flute player working in the LA recording studios. Successor to Arthur Gleghorn, he worked on numerous notable TV shows such as Star Trek. He also played on many of the blockbuster John Williams films, such as Jaws, and ET.

**SÉAMUS TANSEY**

1943–2022



Influential Irish flute player Séamus Tansey died in July. Winner of the All-Ireland competition in 1965, he was a strong advocate for Irish traditional music and played an important role in the increased popularity of the Irish flute. »





ALENA WALENTIN



## Wibb remembered in concert

A memorial concert was held for William Bennett on 17 September in the National Musicians' Church in Holborn, London. Organised by Michie Bennett and expertly presented by Edward Blakeman, this was a very special event which brought together many of Wibb's former students from around the world. There were live performances from Alena Lugovkina, Wissam Boustany, Sue Thomas, Mathilde Calderini, Anna Kondrashina, Joel Tse, Hitomi Furukawa, Kiyoka Ohara, Roderick Seed and Lukas Jordan, and recorded performances from Emily Beynon, Lorna McGhee, Denis Bouriakov, Stephen Isserlis and Zoia Viazovskaya. Tributes were also given by Sir James Galway, Trevor Wye and bassoonist Roger Birnstingle. The audience joined in with a performance of Saint-Saens's *Mon coeur s'ouvre à ta voix* from *Samson et Dalila*, arranged by Wibb.

The concert livestream can be seen on youtube at:  
[www.youtube.com/watch?v=VaZSMY8u1co](http://www.youtube.com/watch?v=VaZSMY8u1co)



ALENA WALENTIN





**DANIEL PENGELLY** has been announced as a London Philharmonic Orchestra Junior Artist 2022/23. He has also been selected as a Haynes Young Artist and will appear as Principal Flute in the Hallé Youth Orchestra this year.



**JAYE MARSH** has been nominated for consideration for the Friends of Canadian Music Award 2022. She presented some of her new Canadian commissions from the Flute in the Wild album at the 50th Anniversary NFA Convention in Chicago. She

added projections and stage pieces to the performance to evoke Canadian land and to make sure the likeness as well as the voice of her Indigenous storyteller came with her when he couldn't. The live-to-tape premieres of all of these works are available online, featuring innovative presentation suited for the digital audience, but shot in front of a live audience. See [fluteinthewild.com](http://fluteinthewild.com)



**CATRIONA RYAN** performed the Chaminade Concertino with the National Symphony Orchestra on 7 July.



**SILVIA CAREDDU** has been appointed as Professor of Flute at the Ecole Normale de Musique in Paris. Her colleagues there include Shigenori Kudo, Jean Ferrandis, Mihi Kim and Patricia Nagle.



**ALENA WALENTIN** has been appointed as Professor of Flute at the Royal Danish Academy of Music in Copenhagen. She will continue to teach at the Royal Conservatoire in the Hague.



**JANNA HÜNEKE** is performing with Harmoniemusik at Conway Hall in London on Friday 25 November 7.45pm [harmoniemusik.org.uk/concert-diary/](http://harmoniemusik.org.uk/concert-diary/)



**SCHOTT MUSIC** has launched a new website, which can be seen at [www.schott-music.com/en/](http://www.schott-music.com/en/)



**LIZ CHILDS, ALYSON FRAZER** and **ELIZA MARSHALL** have been made Associates of the Royal Academy of Music.



extremely exciting *Run Before Lightning* by Jonathan Harvey.

**AISLING AGNEW** performed at the 2022 Musicahora Festival in Chile on 5 September with pianist Daniel Browell. Representing Hard Rain Soloist Ensemble (based in Belfast, N.Ireland) they presented a concert of mostly Irish & Chilean music featuring a world première of *Tout* by Greg Caffrey, works by John Buckley, Jane O'Leary, Esteban Correa and closing their concert with the



for flute and harp and *Seuchenklage* by Jakob Gruchman for flute and marimba.

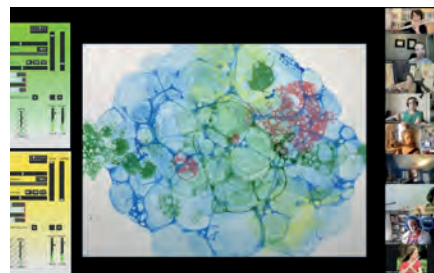
**ELISABETH MÖST** has won two first prizes in the Tiziano Rosetti International Competition in Switzerland, in the no age limit categories for Wind Instruments and CD recordings. In Salzburg on 12 June, she gave the first performances of *Metamorphose* by Anne de Boysson

## Further expansion

FluteXpansions Sonic Immersion welcomed the second class of fellows to its international virtual summer course in July for 4 weeks of sonic exploration and growth, with a roster of esteemed artist-faculty and guests, under the leadership of Shanna Pranaitis. Inside an intimate international community of flute-focused artists ranging from undergraduates to seasoned professionals and professors, this year's fellows explored improvisation, electronics, composition, movement and devised theatre, and interpretation labs. See [flutexpansions.com](http://flutexpansions.com) for more information about the 2023 course.



Flute Xpansions Fellows and Faculty 2022.



FXSI Cohort Group Improv, graphic score and electronics project.





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The **National Flute Association of America** held its 50th Anniversary convention in Chicago in August. Gala performances were given by Brandon Patrick George, Marina Piccinini, Philippe Barnes, Molly Barth, Jelle Atema, Emi Ferguson and Julietta Curenton.



The **German Flute Society Flute Days** took place in Weimar on 15 and 16 October. Artists included Anna Garzuly, Peter-Lukas Graf, Andrea Lieberknecht, Felix Renggli and Ruth Wentorf.



The **13th Slovenian Flute Festival** took place on 17 and 18 September in Zagorje. The star-studded line-up of artists included Sir James and Lady Jeanne Galway, Emmanuel Pahud, Walter Auer, Adam Walker, Mario Bruno, Wouter Kellerman, Szabolcs Szilágy and Julin Cheung.



The **18th ABRAF International Flute Festival** took place in Diamantina, Minas Gerais, Brazil from 7–10 September. Artists included Geisa Felipe, Raul Costa d'Avila, Anders Ljungar-Chapelon, Michel Bellavance, Arley Raiol, Ariadne Paixão, Celso Woltzenlogel and Sergio Morais.



The **6th French International Flute Convention** took place at the Conservatoire Darius Milhaud in Aix-en-Provence from 26 to 30 October. The convention opened with a concert performed by Emmanuel Pahud and Philippe Bernold, with a programme of music by Bach, Telemann and Mozart as well as the premieres of two works by Nicolas Bacri and Guillaume Connesson, especially commissioned by the La Traversière Association and the Jean-Pierre Rampal Association.

The convention featured an impressive programme encompassing a full range of flute repertoire, from early music (presented by Rachel Brown, Alexis Kossenko and others) to contemporary (including performances by Ian Clarke, Sarah Louvion and Sandrine Tilly).

There were masterclasses by Emmanuel Pahud, Rachel Brown, Sophie Cherrier and Maxence Larrieu, workshops on a range of topics including beatboxing, new music interpretation, chamber music and improvisation, and a massed flute ensemble performance featuring music by Sophie Dufeutrelle and Eric Ledeuil.

In addition to the names already mentioned, featured artists included András Adorján, Claudi Arimany, Julien Beaudiment, Jean-Louis Beaumadier, Jean Ferrandis, Adriana Ferreira, Patrick Gallois, Gaspar Hoyos, Juliette Hurel and Ransom Wilson, among others.

## coming up ...



**Janna's Monthly Saturday Flute Class** takes place on Zoom and a discount is available for BFS members. Each one is on a different topic and they are very much hands-on, play-along sessions. Participants get to play for the whole session but no-one can hear them—so it's a very safe learning/practising experience. A session focussing on the low register will take place on 12

November and the 10 December session will explore 2 movements of a Bach Trio Sonata.

See [www.fluteschoollondon.co.uk/flootcamp](http://www.fluteschoollondon.co.uk/flootcamp)



**Wissam Boustany and Aleks Szram** will be presenting a recital at St Mary's Church, Twickenham on 20 November at 6pm. The programme includes music by Martinu, Stankovych, Tchaikovsky and Mouquet. Tickets from

[billetto.co.uk/users/palmusic-uk](http://billetto.co.uk/users/palmusic-uk)



The **European Flute Council** will be holding its Flute Ensembles Across Europe 2023 in Aveiro, Portugal from 27–29 January.



**Chicago Flute Club** is presenting a monthly series of online talks, discussions and workshops. Artists include Wissam Boustany (4 December), Silvia Careddu (5 February) and Matthias Ziegler (16 April). For full details see:

[www.chicagofluteclub.org/page-18200](http://www.chicagofluteclub.org/page-18200)



**Sarah Brady** will be teaching at the Cortona Sessions for New Music in Tuscany from 12–26 June 2023. The course is designed for emerging composers and performers providing opportunities for collaboration and creative development.

See [www.cortonasesions.org](http://www.cortonasesions.org)

## competitions



**AKSINIA KHOMENKO** has had a busy summer. She was awarded 3rd place in the International "Singing Flute" Festival, 2nd place in the Young Russian Talent competition and 1st prize in the Moscow International "Step into the Future" Festival. She also attended the Moscow International Gnessin Summer School and has gained a place in the International Junior Symphony Orchestra under the leadership of Yuri Bashmet.



**SOFIA PAN** has won the Category B1 (age 18–21) Flute Prize at the World Classical Music Awards for 2022 Season II.



**IWONA GLINKA** has won the Platinum Award at the Global International Music Competition for her performance of Ferneyhough's *Cassandra's Dream Song*.



Flute player **DANIEL JACOB-ORMSON** competed for the RNCM's prestigious Gold Medal on 25 June, performing music by Tchaikovsky, Francisco Lopez and York Bowen. The Gold Medal celebrates solo performance and new music, and this year there were six finalists.



**KATIE BARTELS** has come third in the Essex Young Musician of the Year.



The results of the Bass Flute Competition at the **2nd International Low Flutes Festival** have been announced. Ikuko Ioka was awarded first prize, Yuko Okubo won second prize, and Kaori Mori won 3rd prize. Maria Castillo won an award for the best contemporary performance, and Judy Diez D'Aux was given an honourable mention.



The **ARD International Music Competition** has taken place in Munich, Germany. There were 44 entrants, 17 of which were selected for the second round. The six semi-finalists were then reduced to 3 finalists who performed with the Bavarian Radio Symphony Orchestra on 7 September. First prize was awarded to Yubeen Kim from Korea, second prize to Mario Bruno of Italy, and the 3rd prize and audience prize went to Leonie Virginia Bumüller.

The jury was Patrick Gallois (chair), Walter Auer, Emily Beynon, Sharon Bezaly, Davide Formisano, Pirmin Grehl and Sarah Louvion.

For full details see [www.br.de/ard-music-competition](http://www.br.de/ard-music-competition)





## Beside the Tay in early May

Eastwood House, a large Edwardian-style mansion in Dunkeld, was an idyllic place to spend the first weekend in May on a flute retreat led by Andrea Kuypers of *Flûtes du Soleil* fame. With the River Tay in full spate, the Perthshire trees in fresh leaf and the wild cherries a haze of white, we were also blessed with fine weather. The twelve participants ranged in age from late teens to myself in my early eighties. Ability was also diverse with Andrea's assured and gifted Edinburgh Napier University students, teachers seeking more playing with others, keen adults, one of whom learnt during the weekend that she had passed her Grade 8 exam, to one or two like me who are less confident playing solos. For some it was the first experience of playing our flutes after Covid restrictions so we were careful, though not neurotic.

As some had travelled far, even from Yorkshire, after at least half a day's work, we spent the Friday evening enjoying the first of our delicious vegetarian meals cooked by Peter with Marion as his helper, and getting to know each other.

The next two days started with yoga before breakfast, followed by warm-ups and exercises on vibrato and colour and work on our larger ensemble pieces. I really enjoyed these, especially *Chanson de Matin* and *Tulips from Amsterdam*, and felt they would suit our expanding Syrinx Flutes in the Borders. There was time after lunch on the Saturday to walk along the Tay into Dunkeld which was busy with a Bikefest. After this Hugh Reid joined us as a patient and adaptable accompanist for our prepared pieces. We had not had a pre-performance rehearsal with Hugh so it was evident that some of us were more accustomed to playing with a pianist than others. We enjoyed lovely performances of Mozart and Rutter by Andrea's students. Some others had taken Andrea's advice to present a piece that was easily manageable and beautiful; one adult played a piece from her recent exam. I played *Forlane* by Germaine Tailleferre as I thought no one would know it; I was right! It was a relaxed gathering with encouraging brief comments from Andrea.



In the evening Andrea and Hugh gave us a delightful short recital. It is good to hear professional musicians choosing to perform pieces like *Sur l'eau* by Philippe Gaubert that one has tried to play.

Sunday was very busy with yoga, complicated warm-ups, practising our ensemble pieces and playing in smaller groups. Our final fluting was performing all these to the rest of the group. Some people had to leave afterwards for work next day. The last delicious and sociable meal stretched out.

We all felt that we would like to repeat the weekend, further enjoy the house and the area and each other's company, improve our breathing, learn more about conveying colour and mood and playing together. Two days were not long enough.

**ELIZABETH RAITT**

Andrea will be running another flute retreat in Dunkeld from 28 April–1 May 2023. For more information contact her direct—[andrea@kuypers.co.uk](mailto:andrea@kuypers.co.uk)

## Flutes in Tuscany, Tereglio, Italy

6–14 July 2022

After a two-year Covid break, what a joy to be back in Tereglio again! Having fund-raised with a 69-mile South Coast Path walk in May, and with the help of our sponsors, Pearl Flutes, I was delighted to be able to offer THREE Young Artist places. A fully funded place was given to Daryna Bachynski from Ukraine, who presented 'A night in Paris' recital on day two—the sonorous Sonata by Mel Bonis, followed by Pierre Sancan's lively Sonatine. Both pieces were full of colours and expression and beautifully accompanied by our new course accompanist, Aaron Burrows. Daryna finished with two favourites—Poulenc Sonata and her encore was Ian Clarke's *The Great Train Race*—journeying us back from France to Tereglio. As part of *Flutes in Tuscany's* continued support, Daryna will be performing at Benslow (on Monday 13 March 2023). Our two Highly Commended artists—Lalleh Memar and Catriona Bourne presented a lunchtime recital a few days later and it was a joy to have all three talented flautists on this year's course, sharing their prodigious talent, enthusiasm, and creativity with everyone.

Wissam Boustany was our first returning guest tutor and it was a joy to be working together with him. Anyone who knows Wissam will recognise the passion and focused intensity he brings to his teaching and playing, and we all benefited from his immersive and impassioned energy. Masterclasses, one-to-one lessons, AND a recital with Aaron entitled "Impressions.... Remembrances..." to a packed church on a warm Saturday evening; full of flautists, local villagers, dogs, and children—all coming and going. The programme included Martinů's Sonata, Mouquet's *La flûte de Pan*, improvisations and Castèrède's *Flûtes en vacances*, with our pastoral tutor and returning Young Artist, Katie Sazanova, Sarah Murphy, and myself. It had been such fun to rehearse and a complete joy to perform this great chamber work together.

Additional recitals this year included course tutor, Sarah Murphy's recital "Musical Postcards"—an amazingly diverse programme and our final recital in the chapel, "An evening of Baroque Music," where a highlight was performing Boismortier Trio in D opus 7 no 1 on three baroque flutes with myself, Sarah and Catriona, and an opportunity for my husband, Julian Walker, and myself to perform together.

The course finished with our annual final concert in the central church. It was lovely to see so many from the village joyfully attending the concert, along with family and friends in the area. The evening was introduced by our talented youngest flautist, Alessandro Amati, who had prepared a speech in Italian before all the pieces performed, from the opening number with Emily Moores, to our closing number, *For the Beauty of the Earth*, in a tutti ensemble arrangement by Matt Johnson. Hear all these



SARAH MURPHY

Outside La Fagiana in Tereglio.

Left to right: Lalleh Memar, Catriona Bourne, Steven Graham, Julian Walker, Charlotte Graham, Alessandro Amati, Elizabeth Walker, Daryna Bachynski, Mike Chalmers, Krystina Gale, Kate Hunt, Karolina Laskowska, Emily Moores, Annie Banks, Torsten Krebs.

pieces on our YouTube playlist [youtube.com/playlist?list=PLYXYYS1eN3yGulS4UVmiYS7n6VLj7hmLd](https://www.youtube.com/playlist?list=PLYXYYS1eN3yGulS4UVmiYS7n6VLj7hmLd)

It was a magical year of recitals, but *Flutes in Tuscany* is so much more! A joyous collection of ages (14–76), countries (Ukraine, Poland, Australia, America, Italy, Ireland, England, and Wales), ensembles (duos, trios, quartets, quintets, sextets, tutti) and flutes (piccolos, C flutes, alto, bass, baroque, 8 keyed classical—Boehm flutes in wood, silver, and gold)! We had evenings in the village, on the green, in the neighbouring valley, pizzas in the home cinema, and we even performed this year in the village's Lavender Festival. It really was a memorable year, and we were all SO pleased to be back! For more information about next year's course visit [www.flutesintuscany.co.uk](http://www.flutesintuscany.co.uk)

**ELIZABETH WALKER**



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## Two new publishers join Universal Edition

Universal Edition has announced that it is providing worldwide distribution for two publishers, Camden Music and Queen's Temple Publications.

Camden Music is one of the leading small publishers in the world. The catalogue features a wide range of talented composers and educational writers of music in the UK. Camden Music's publications have been regularly set on the UK examination boards for a number of years.

Queen's Temple Publications was founded in 1995 to make available interesting and useful wind chamber music, such as Sir Malcolm Arnold's important Wind Quintet Op. 2. Since then, they have expanded to include music for piano, guitar, choral music and much more. Their publications have been selected by the major examination boards worldwide.



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*Respiri* for alto flute and harpsichord, in seven movements, by Paul Desenne (a piece composed and recorded during the Covid confinement).



*Piccs on the Peaks!* A duet for piccolos commissioned by Flute Specialists, Inc, and premiered at the NFA Flute Convention in Chicago 2022.

*La Gata* for flute choir (piccolo, 2 flutes, 2 alto flutes, bass & contrabass) by Carmen Marulanda.



With this new addition to our Flute Choir Collection, we cover South America from top to bottom in its rich rhythmical styles.

I almost forgot! An enchanted piece for Halloween is also in our list: *Enchanted Waltz* for C, B $\flat$ , E $\flat$  instruments with mp3 tracks (performance and backing tracks) and sheet music included!



Check out our list of original music, and thanks in advance for your interest, and for your support of living composers!



Contact the editor at  
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**COPY DATES**  
15 Jan for March issue  
15 May for July issue  
15 Sept for November issue

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A CLOSER LOOK:

# Astor Piazzolla's **HISTOIRE DU TANGO**



BY JORGE CARYEVSKI

Crucial discrepancies between the composer's original markings and those in the published edition of this beloved work affect how it is interpreted and performed. In this article, Jorge Caryevski, who was given a copy of the original manuscript by Piazzolla himself, discloses and analyses examples of the errors. At the same time, he discusses some essential aspects that are indispensable to the interpretation of the music of his compatriot and good friend with fidelity to the style.



“ The published version differs from the original in several crucial ways.

Argentinian composer and bandoneón player Astor Piazzolla (1921–1992) revolutionised traditional tango music, blending it with jazz and classical elements to create a new form, *nuevo tango*. His compositions and style reflect an eclectic mix of musical genres and cultures that influenced him very early in life.

Piazzolla's father gave him his first bandoneón, which he learned to play when he was 9 years old. When he was 4, his family moved to New York, and it was during his childhood and adolescence there that he was exposed to jazz, Jewish popular music, and other music forms; he also took classical piano lessons. Back in Argentina (1936) he studied with the composer Alberto Ginastera (1941) and later, in Paris, with Nadia Boulanger (1953).

### BACKGROUND: A HISTORY OF HISTOIRE

While composing the classical guitar solo *Cinco Piezas*, Piazzolla was captivated by the instrument, according to his widow, Laura Escalada Piazzolla. He wrote *Cinco Piezas* in 1980 and published it a year later, and around that time, he began to consider combining the guitar with another instrument.

While his choice of the flute was not the result of an assignment<sup>1</sup>, neither was it a coincidence, as Piazzolla had used the flute since 1963. He returned the flute to the role it had played, along with the violin and the guitar, at the beginning of tango's history—the *guardia vieja*, literally “old guard”.<sup>2, 3</sup>

*Histoire du Tango*, written in 1985, was recorded by Carrère Music in Belgium in the autumn of 1985 and premiered around the same time by the Belgian duo Marc Grauwels on the flute and Guy Lukowski on the guitar.<sup>4</sup>

*Histoire du Tango* has come to be one of today's most popular compositions for flute and guitar. Its four movements—*Bordel 1900*, *Café 1930*, *Nightclub 1960*, and *Concert d'aujourd'hui*—portray, as its title suggests, different stages in the historical development of this distinctly Argentinian musical form. The work was published by Editions Henry Lemoine in 1986.

### EDITORIAL DISCREPANCIES

I had followed Piazzolla's concerts since the mid-1950s and met him in 1969 when he and his quintet shared the stage with my

ensemble, for which he composed *Tango Seis*. A warm friendship and long professional collegiality grew between us.

A few months before the publication of *Histoire du Tango*, Piazzolla sent me, through his publisher, a copy of the manuscript. The published version differs from the original in several crucial ways. Even without comparison with the handwritten manuscript, it contains errors regarding notes and inconsistent articulation.

The version I have in my possession is a photocopy of the handwritten score by Piazzolla, dated by him May 1985. The size is A3. This copy contains fingerings for guitar written in pencil by another hand in the original manuscript. Escalada recalls a consultation meeting in Paris with guitarist Roberto Aussel, who was commissioned by Editions Henry Lemoine to provide the fingerings for his instrument.<sup>5</sup>

The score's flute part, on the other hand, has not undergone any addition or changes. On the front page are written texts wherein Piazzolla briefly describes the historical period of the tango development that inspired him. These are included in the Lemoine edition at the end of the score, albeit with omissions and alterations.

The original manuscript, from which my copy is made, is most likely in the archives of Editions Henry Lemoine. According to Piazzolla's son Daniel, Lemoine is the global owner of the copyright and has the manuscript in its possession.<sup>6</sup> However, Lemoine has been reluctant to confirm this.

In the score of the 1986 Lemoine edition it is written: “This score has been edited by Pierre-André Valade and Roberto Aussel, who has fingered it.” When a first publication is edited by someone other than the composer, inevitably questions will arise about the criteria used by the editor, especially if the edition lacks critical notes that delimit the work of both editors.

In May 2016, I suggested that Editions Henry Lemoine publish a new, corrected edition. This was rejected because, according to the publisher, the edition printed “was approved by the composer”. However, from personal experience, I know that Piazzolla did not invest much time in correcting scores already written.<sup>7</sup>

On 30 November 2016, the publisher's general director, Pierre Lemoine, informed me that they were planning to make a new »

corrected edition, but no new edition has been published or announced. Lemoine has never seen the survey of errors I found or my conclusions, with the exception of a few pages.

A comparison of the manuscript and the published version shows that the publication contains incorrect notes; misinterpretations; and differences in rhythm, articulation, dynamics, and accentuations. In the Lemoine edition, there are also discrepancies between the score's flute line and the separate flute part in notes, articulation, and, in some cases, accentuations.

Moreover, the texts for each movement have been changed: they have been set at the end of the score and fail to cite authorship. In the manuscript, the title of the fourth movement was "Concert 1990," but to this movement another hand added, almost illegibly, "d'aujourd'hui," and this is the title that appeared in the published edition.

### CLOSE INSPECTION: EXAMPLES

A select few of the discrepancies are illustrated below.

The work's four movements are indicated with Roman numerals and its bar numbers use Arabic numerals. For example, III-63 is the movement *Nightclub 1960*, bar 63. The Lemoine score is cited with "Lsc", the flute part with "Lfl". "Guit" refers to the guitar.

#### Bordel 1900

*Bordel 1900*, mm. 17-19 manuscript (above), Lsc (centre), Lfl (below).

The crescendo sign (hairpin) in m. 17 is missing in Lsc and Lfl. The triplet slur in Lfl m. 18 is not original, nor are the two inexplicable F<sup>2</sup> double sharps in Lsc and Lfl. In m. 19, the first note is C<sup>2</sup> natural and not C<sup>2</sup> sharp as in Lsc and Lfl.

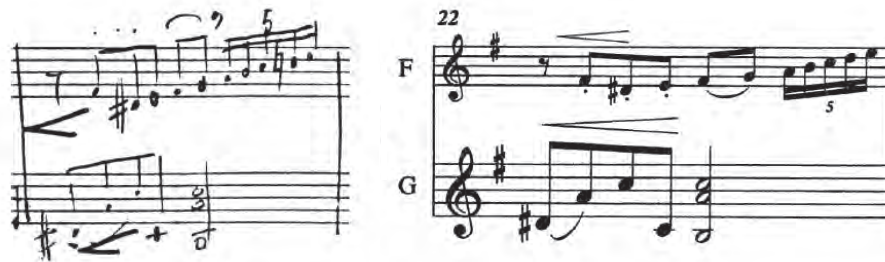




Idem, m. 104 manuscript (left), Lsc (right).

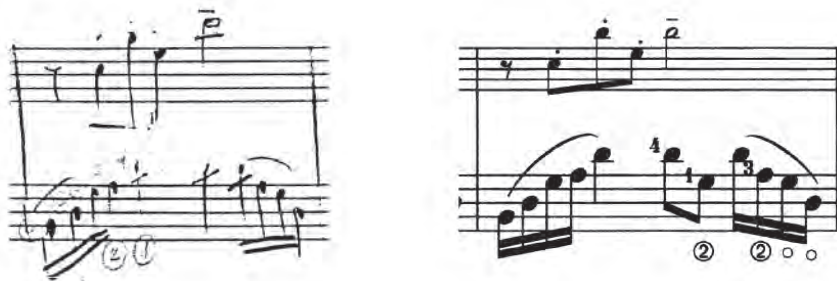
The three notes of the second beat in Lsc and Lfl must all be  $e^3$  according to the manuscript. All the notes for the guitar should have an accent.

Café 1930



Café 1930, m. 22 manuscript (left), Lsc (right).

The comma before the fourth beat is lacking in Lsc and Lfl. This takes away a key clue for the expression, which is explicated in the similar situation in m. 26.



Idem, m. 48 manuscript (left), Lsc (right).

For the flute in Lsc and Lfl first  $B^2$  must be a  $G^2$ . In the manuscript, the guitar has a quarter note for the  $B^2$  on the third beat; in Lsc, two eighth notes ( $B^2-E^2$ ) replace the quarter note.

»

Nightclub 1960 mm. 27–31 manuscript (above), Lsc (centre), Lfl (below).  
The slurs in Lfl are not original.

Idem, mm. 66–68 manuscript (above), Lsc (below).

Lsc and Lfl specify *staccatissimo* for these three measures at the end of each glissando. In the manuscript, however, they are accents. The designation *legno* ([beat on] wood) is written in the flute part in both Lsc as Lfl and is misplaced—this is clearly intended for the guitar.



**Concert d'aujourd'hui\***

\*The title of this fourth movement is **Concert 1990** in the manuscript.

The image displays three systems of handwritten musical notation for Astor Piazzolla's 'Concert d'aujourd'hui'. The top system, starting at measure 17, features a circled '17' and includes dynamic markings of *mf* and *p*. The middle system, starting at measure 21, includes a circled '21' and dynamic markings of *mf* and *p*. The bottom system, starting at measure 25, includes a circled '25' and dynamic markings of *mf* and *p*. The notation consists of treble and bass staves with various musical symbols, including notes, rests, and chords, illustrating the original manuscript and its adaptation in Lsc and Lf.

**Concert d'aujourd'hui**, m. 17 and following, manuscript (above), Lsc (below).

The original rhythm of the measure has been changed considerably in Lsc and Lf.

**Idem, mm. 47–48 manuscript (above), Lsc (below).**

The G<sup>2</sup> and D<sup>3</sup> sharp in m. 47 are wrong in Lsc. They ought to be respectively B<sup>2</sup> and F<sup>3</sup> sharp. In Lsc the tie between the two B<sup>3</sup> in mm. 47–48 is missing. In both measures the bass notes of the guitar differ in Lsc from the manuscript.

**STYLISTIC DISCREPANCIES**

*Histoire du Tango* fits perfectly into the repertoire of the classically trained flute player. However, its performance will be most faithful to the composer’s intention if the flute player understands the idiomatic characteristics of the tango tradition, the *tango nuevo*, and Piazzolla’s role in its development.

There is extensive literature on this topic.<sup>8</sup> The numerous recorded examples of Piazzolla himself performing—on CDs,<sup>9</sup> YouTube, Spotify, and other media—are particularly instructive, even indispensable, in gaining familiarity with his performance practice. Notwithstanding how the music is written, the interpretation requires a performance that matches the idiomatic characteristics of the tango tradition and, specifically, those of Piazzolla.

Fortunately, Piazzolla’s text for each movement in the manuscript clearly indicates what we need to focus on for proper interpretation. But unfortunately, in the published edition, his text has been replaced by general information that lacks his original keywords and names.

Movement by movement, Piazzolla references musical styles and specific musicians to illustrate proper approaches. The early 20th-century duo Los Gobbi provides an example for playing *Bordel 1900*. “Flute and guitar performed the tango and the milonga-tanguéada in 2 to dance.” Composer and conductor Julio De Caro; bandoneonist, bandleader, and composer Pedro Maffia; pianist, composer and bandleader Juan Carlos Cobián; and bandoneón player, bandleader, and composer Eduardo Arolas offer guidance in approaching *Café 1930*.<sup>10</sup> Jazz and *nuevo*

*tango* colour *Nightclub 1960*, a time which the author refers to as “revival of the tango to listen”.

For the final movement, *Concert d’aujourd’hui*, Piazzolla’s notes ponder “the future of popular music or of experiencing Buenos Aires”. His original title, *Concert 1990*, accurately reflects these notes, since the movement expresses the unpredictable development of music five years after it was composed.

In addition, Piazzolla’s periodisation every thirty years is also used as a practical division by tango researchers, such as Alejandro Martino. (See <sup>2</sup>.)

By contrast, the published edition cites only “*bossa nova* and *nuevo tango*” for the third movement and “Bartók, Stravinsky ... reminisce to the tune of tango music” for the fourth. With the exception of *nuevo tango*, none of these references appears in the manuscript.

Piazzolla approached the flute as a counterpart to the bandoneón.<sup>11</sup> In that sense, it is important to have a bandoneón in mind while playing and to ask oneself the questions: how would this sound on a bandoneón, and how can it be translated to the flute? The lingering melancholy of the bandoneón is very distinctive and its rhythmic features are fundamental. The latter are not always an easy task for the flute. The accents must be played anticipating the tonguing to sound rhythmic, spontaneous, and biting; they require a specific technique. The lyrical character of the flute is simultaneously highlighted and frequently used. It lends itself perfectly to employ a comparison between the melodiousness and virtuosity of both instruments.

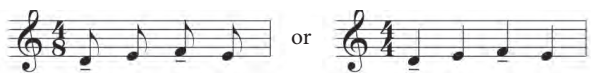


## FEATURES OF STYLE

The main elements of the *nuevo tango* style are its rhythm; accents and percussion effects; and melodic and rhythmic phrasing, “swing”.

**Rhythm:** Piazzolla said, “From the time of De Caro<sup>12</sup> I took the rhythmic twist, the soul. Especially the rhythmical, the percussive, the highlighted accents—those for me are the most important characteristics of the tango performance because they supply swing to it.”<sup>13</sup> For that reason, Piazzolla is most accurate with accents, dynamics, and articulation in his scores, as they are determinant of his style.

The basic rhythm of the traditional tango is 4/8 (or 4/4) with an accent on the first and third beat (see Example 1). In works by Piazzolla, the bass lines often move sequentially (related to Baroque music) and provide structure to freely moving rhythmic or melodic high voices. (See III–18 ff.)



Ex. 1. The basic rhythm of the traditional tango.

The *milonga urbana* or *ciudadana* (urban milonga) is based on a 3 + 3 + 2 rhythm, derived from the *milonga campera* (rural milonga). Piazzolla made this rhythm a characteristic of his music. The original rhythm of the *tango milonga* in 2/4 measure (Example 2, below left) originated at the end of the 19th century and is related to the *Habanera* and the *tango andaluz*. The tie of the 16th to the next eighth results in 3 + 3 + 2 (see Example 2, below centre and right).



Ex. 2. Evolution of the *tango milonga* (2/4) to the *milonga ciudadana* (3+3+2).

Both forms of rhythm—the basic rhythm and the *milonga urbana* or *ciudadana*—occur in *Bordel 1900*,<sup>14</sup> in a 2/4 measure. One of many illustrations of these occurrences is fl III–18. Other examples not included here are fl I–8, guit I–33, guit III–10, fl III–54 and following, fl + guit III–124, guit IV–1, fl IV–13, guit IV–53).

But when Piazzolla does not intend to evoke the character of the early forms, as he does in *Bordel 1900*, he mainly uses 4/4 as the meter (see Example 3).



Ex. 3. The 3 + 3 + 2 rhythm in 4/4 measure.

Piazzolla introduces many variants to this rhythm. Sometimes it starts on the second beat, so that an accent falls on the last note. (See fl I–48 and following, and fl IV–29 and 59, not shown here.) Also, combinations of two measures are frequent in the form: 3 + 3 + 3 + 3 + 2 + 2. (See fl IV–8/9, fl + guit IV–71/72, not shown here<sup>15</sup>.) The same rhythm can be shifted a beat: 1 + 3 + 3 + 3 + 3 + 3. (See fl I–73 and following, not shown here.)

**Accents and percussion effects:** The traditional tango has no percussion in its instrumental combination. Because of the need to emphasise the rhythmic power of the music, tango ensembles give the piano and bass a double function as harmonic and percussive instrument. In addition, effects applied to other instruments also support the rhythm of the music.

For the flute, Piazzolla indicates the *lija* or *chicharra* effect in the form of “wind tones” in III–54 and following; he calls this “*son grave indéterminé*”. On the violin, this effect is achieved by playing with the bow behind the bridge.

**Melodic and rhythmic phrasing, “swing”:** Many unwritten features are crucial for an authentic and personal interpretation of Piazzolla’s work. These include the use of: *canyengue style*, a slang term for a tough style of dancing the tango; *arrastre* (drag), in which the player anticipates the first note of the measure following the feet of the dancers; *trampas* (tricks), which, according to Piazzolla, are “impossible to define technically” but, rather, “are ways of playing, of feeling; it is something that comes from inside, without beating around the bush, spontaneously”<sup>16</sup>; *fraseo* (phrasing), related to the above and to *rubato*, typical of the lyrical and melodic parts; and *swing*, a word deriving from jazz but, as Piazzolla stated, “I wanted swing in terms of tango, not jazz or classical.”<sup>17</sup>

## WORKING WITH HISTOIRE DU TANGO

Additional information will assist the flute player in performing this seminal work in the style that it was intended to be played.

### About Piazzolla’s way of notating

- Crescendo signs (hairpins) often replace the word *cresc* (or *dim*). For example, the hairpin in I–17 (which is missing in the published edition) means a crescendo to *ff* in m. I–23. (See the first example from *Bordel 1900*.) Sequences that lead from one register to another also generally follow the rhetorical rule: ascending is crescendo, descending diminuendo.
- In his manuscript, Piazzolla uses conventional repeating marks whenever a (structural) repetition occurs. The repeats are fully written in the edition, except I, and should be identical. However, this is not the case. (See II–15 to 40 and II–82 to 107, III–2 to 17 and III–69 to 84, IV–1 to 16 and IV–74 to 89).

### About the way of playing

- A natural tango swing is achieved mainly by listening to Piazzolla’s phrasing and freedom, and by developing an individual way of improvising. Even if one decides to leave out all the improvisational elements, rhythms tending to the *arrastre*, the *canyengue*, the *rubato*, and the swing are crucial for a good performance.

• Because the tango is an expression of a specific sociocultural environment, flute players outside of that environment who want to deepen their interpretation should get acquainted with related key documentation. Avid tango dancers consider it a must to have danced the tango once in Buenos Aires; musicians who play tango should feel a similar urge. If this is not possible, listen to Argentine flute players such as Paulina Fain,<sup>18</sup> Alejandro Martino, and Julián Vat. They give form, each with their own approach, to a tango-rooted interpretation.

#### Endnotes

<sup>1</sup> Laura Escalada Piazzolla in discussion with the author, 3 November 2016.

<sup>2</sup> For a discussion on the flute in the tango and in the work of Piazzolla see Alejandro Martino, "Aportes de Astor Piazzolla a la historia de la flauta en el Tango" (Part 3, "La flauta en el tango c.1870–2008" of his unpublished method *Sonoridades argentinas*) in: Omar García Brunelli (ed.), *Estudios sobre la obra de Astor Piazzolla*, Buenos Aires: Gourmet Musical Ediciones 2008, p.89.

<sup>3</sup> *Guardia vieja* is the name given to the cultural movement, the stage and the group of musicians, poets, and dancers who created the tango. Its beginning is usually located in the last two decades of the 19th century and its end between the second and third decades of the 20th century. The *guardia vieja* was associated with gangsters, pimps and prostitutes, and its nature was mostly lively and jocular. It is the time of the emergence of the *orquesta típica criolla* (typical creole orchestra), generally constituted by flute, violin, guitar and—later—bandoneón, like those of Vicente Greco, Juan Maglio, and Augusto Berto. Singers such as Los Gobbi (Alfredo and Flora), who released a large number of records, inspired Piazzolla for the character of *Bordel 1900*.

<sup>4</sup> Marc Grauwels in discussion with the author, 27 February 2018. Grauwels informed the author that the recording took place in Gent shortly before the premiere. The work was performed from the copy of the manuscript that (possibly together with the author's copy) was sent to Lukowski in recognition of his invitation to participate in the Festival International de Guitare in Liège, of which he was artistic director. Grauwels remembers Piazzolla giving general indications on how to interpret *Histoire*: "It should not be played too classical." "The four first notes of *Bordel 1900* are like a whistle that policemen use while breaking into the brothel and must be performed slowly and immediately pass to the jocular character that follows." "Mark with special emphasis the rhythm of m. 18 in *Nightclub 1960*."

<sup>5</sup> Laura Escalada Piazzolla, discussion 2016. Also, Pierre-André Valade recalls being there, as he wrote to the author on 6 April 2020. "We also met Astor Piazzolla, Roberto [Ausset], and myself, in his Parisian apartment during one of his stays there, I remember it with great pleasure."

<sup>6</sup> Roberto Lazcano (the lawyer of the heirs), email message to author, 5 November 2016.

<sup>7</sup> Laura Escalada Piazzolla, discussion, 2016. "Piazzolla wanted above all to listen to what he had written."

See also Ramón Pelinski, *Astor Piazzolla: entre tango et fugue, à la recherche d'une identité stylistique* in *Analysis Musicale* 48/3, Paris (IX-2003): "Although Piazzolla had the habit to compose quickly and did not correct his scores, he implemented in his writing the aspects which captured and characterised his style. Articulations of the phrases with dynamic accents, agogic indications etc. served to orient his performers into the swing of the tango and the dramatics of the performance."

Pierre-André Valade, email to author, 6 April 2020. "I remember that we gathered Astor and that the proofs were sent to him for reading (ce dont je me souviens est que nous avons associé Astor et que les épreuves lui ont été envoyées pour relecture) as I systematically proceeded as collection director, in collaboration with Jean-Louis Jolivet then Artistic Director of Editions Henry Lemoine." "No doubt I recklessly contented myself with [Piazzolla's] reading..." See <sup>20</sup>.

<sup>8</sup> Carlos Kuri, *Piazzolla: la música límite*, Buenos Aires, Corregidor, 1992; Oscar López Ruiz, *Piazzolla loco loco loco*, Buenos Aires, Ediciones de la Urraca, 1994; Mitsumasa Saito, *Astor Piazzolla: El luchador del tango*, Tokyo, Seidosha, 1998; María Susana Azzi and Simon Collier, *Le Grand Tango: The Life and Music of Astor Piazzolla*, New York, Oxford, 2000; Juan José Canavessi, *Astor Piazzolla: Lo que su música inspira*, Buenos Aires, Vinciguerra, 2001; Robert Farris Thompson, *Tango: The Art History of Love*, New York, Vintage Books, 2006.

#### CONCLUSION

The discrepancies, errors, and missing elements in the Lemoine edition distance the composition from both this composer's style and from the tango in general. As one of the most important and performed works for flute and guitar,<sup>19</sup> the *Histoire du Tango* certainly deserves a better fate.

A new edition in which the necessary corrections have been made would be very welcome.<sup>20</sup> By staying true to the original manuscript, a new edition will allow flute players to achieve the necessary freedom of interpretation as described in this article.

<sup>9</sup> For a complete discography of Piazzolla see: Mitsumasa Saito, *Discografía completa de Astor Piazzolla*, in: Omar García Brunelli (ed.), *Estudios sobre la obra de Astor Piazzolla*, Buenos Aires: Gourmet Musical Ediciones 2008, p.263.

<sup>10</sup> Recordings of all these musicians are available on YouTube.

<sup>11</sup> Arturo Schneider, the flute player of Piazzolla's *María de Buenos Aires*, 1968, as quoted in a paper written for the Universidad de Cuyo by Patricia García, Guillermo Bocanegra, and Fernando Lerman, *Flautistas y Saxofonistas en el Tango*, December 2003, p.12; pdf available at [www.fernandolerman.com.ar/trabajos-academicos](http://www.fernandolerman.com.ar/trabajos-academicos). Lerman interviewed Schneider in March 2004.

<sup>12</sup> The *época decareana* (which roughly translates to "the era of Julio De Caro") is a term used, along with the term *guardia nueva* (new guard), for the period in which tango reached maturity and international diffusion. In 1924, Julio De Caro, at age 25, formed a famous sextet that would completely revolutionise the sound of tango. The group was composed of his brothers, pianist and composer Francisco De Caro and violinist Emilio De Caro; bandoneonists Pedro Maffia and Pedro Láurenz; and Leopoldo Thompson on contrabass. De Caro introduced a new concept regarding the interpretation of tango with new harmonies and a way of playing based on the deep musical knowledge he and his group fellows had received. He designed a melancholic and sentimental orchestral sound, full of nuances, almost romantic.

<sup>13</sup> Alberto Speratti: *Con Piazzolla*, Buenos Aires, Galerna, Colección Testimonios, 1969, p.97

<sup>14</sup> For a discussion on the relationship of Piazzolla with the traditional tango see: Gabriela Mauriño, *Raíces tangueras de la obra de Astor Piazzolla*, in: Omar García Brunelli (ed.), *Estudios sobre la obra de Astor Piazzolla*, Buenos Aires: Gourmet Musical Ediciones 2008, p.19.

<sup>15</sup> In the edition of Lemoine these measures have been misread by the setter. The specified rhythm does not exist at all in the music of Piazzolla.

<sup>16</sup> Diana Piazzolla, *Astor*. Buenos Aires, Emecé, 1987, p.126.

<sup>17</sup> Astor Piazzolla, Natalio Gorin (ed.), *Astor Piazzolla: A manera de memorias*, Buenos Aires, Editorial Atlántida, 1991, p.39. The section *Melodic and rhythmic phrasing*, "swing" closely echoes Piazzolla's instructions to Marc Grauwels prior to his 1986 premiere of the *Histoire*.

<sup>18</sup> Paulina Fain, *Die Flöte im Tango*, Munich, G. Ricordi & Co., 2010. In this book, Fain has written a very thorough tango method in which rhythm, phrasing, sound colouring, ornaments, improvisation and even application of modern techniques are comprehensively explained. The book, which is published in Spanish and in a German-French bilingual edition, includes two CDs, one with accompaniments.

<sup>19</sup> The Lemoine catalogue proves the success of this work. Besides the *Histoire du Tango* for flute and guitar, it contains no fewer than eight other versions for different instrumental combinations.

<sup>20</sup> Pierre-André Valade, email to author 2020, "...when I see the faults you [the author] point out I find it obvious that they should be corrected." See <sup>7</sup>.

- This article first appeared in English in *The Flutist Quarterly*,
- Summer 2018 issue, Volume 43, No. 4.

The final English version is the result of meticulous collaboration with the magazine's editor at the time, Anne Welsbacher, to whom the author is very grateful.





# Franz Anton Hoffmeister

by **SABINE BAUMERT**

The main tourist attractions in the picturesque little town of Rottenburg on the River Neckar in Southern Germany are certainly the cathedral and the bishop's residence. Hardly any of the tourists who visit this city are likely to be music lovers and interested in the fact that it is home to, in a way, the foundation place of the world-famous Edition Peters.

“This house on the Metzelpplatz is believed to be the birthplace of Franz Anton Hoffmeister” are the first words of the plaque on a house in the pedestrian precinct. Hoffmeister, in fact, was one of the co-founders of Edition Peters in Leipzig. A few years ago, music teachers and other music enthusiasts founded the Rottenburg Franz Anton Hoffmeister Society in his honour and convinced the city council that the place was historically important. But why did Mozart's contemporary (Hoffmeister was born in 1754 and died in 1812) leave his hometown to go to Vienna and later on to Leipzig?

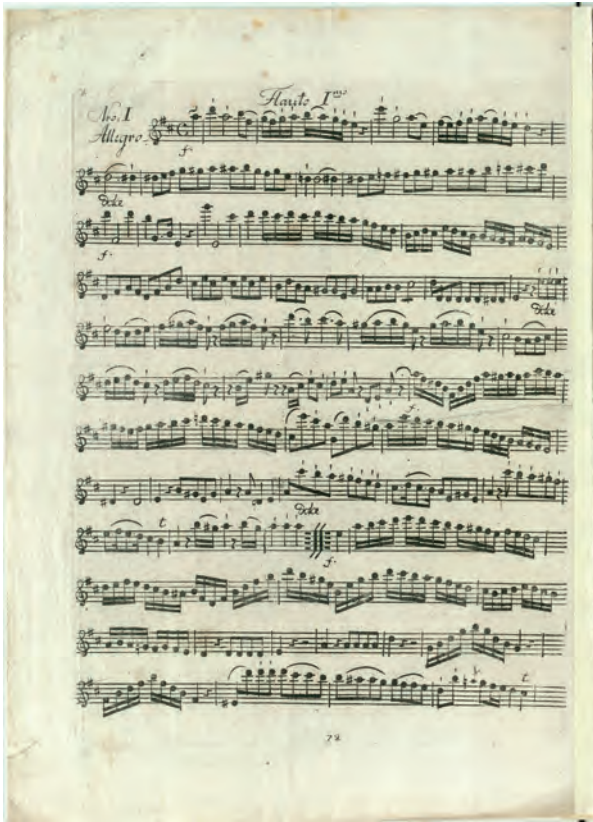
We know that Hoffmeister, whose great-grandfather had been mayor of Rottenburg, left his hometown when he was fourteen. No reason is given in any of the sources why he went to Vienna, of all places, to study law, but we can imagine that Rottenburg, a sleepy little town whose centre is said to look very much the same today as in Hoffmeister's day, held little attraction for an enterprising young man. On the whole, we know very little about Hoffmeister's private life. We do know, however, that from a very early age his real passion was music and his heart was not in his law studies in Vienna. He certainly couldn't have chosen a better place for a career in music; Vienna was an important musical centre at that time. During the 1780s and early 1790s, he was among the most popular composers in Vienna. He was a good friend of Mozart, Haydn and Beethoven and edited some of their works as well as composing his own works. Mozart dedicated his string quartet in D to him, and Beethoven referred to him as “my most beloved brother” in a letter. »



“ Hoffmeister's life shows how much composition, music-making and publishing were interwoven in the 18th century.

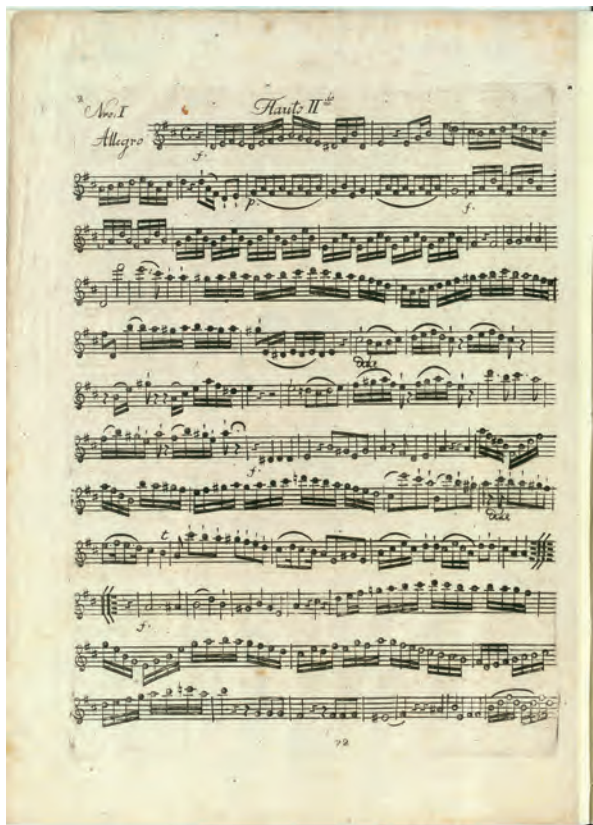


The house in Rottenburg where Hoffmeister is thought to have been born, along with its commemorative plaque.



DEUTSCHE NATIONALBIBLIOTHEK

“ Hoffmeister wrote many works for the flute.



ROYAL DANISH LIBRARY

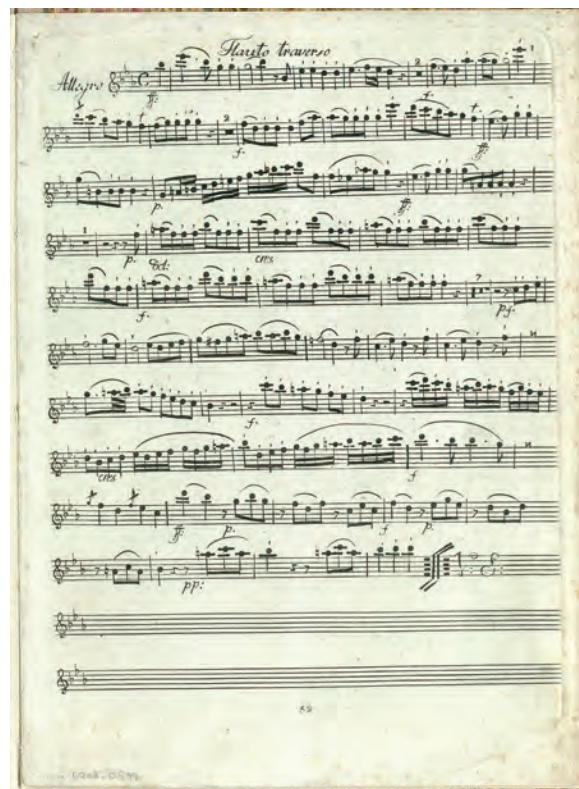
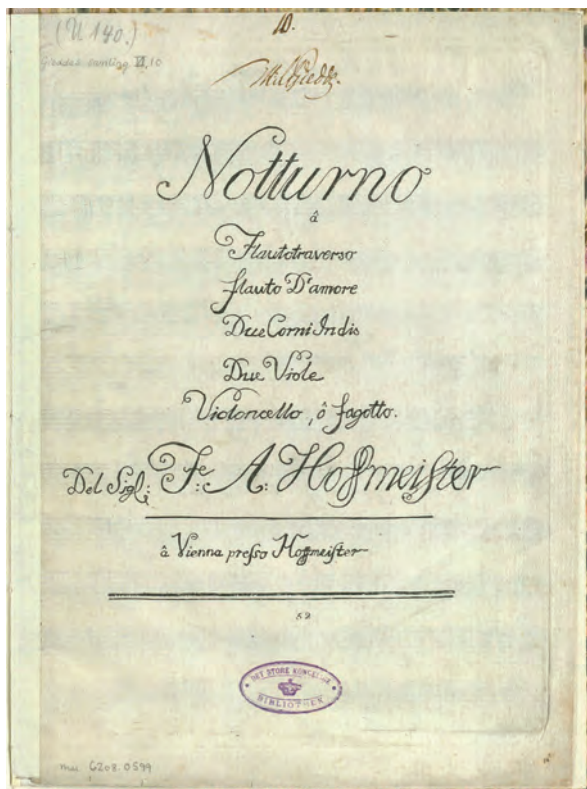
Hoffmeister's *VI Airs pour deux flutes traversieres*, sold from his shop in Vienna.

Hoffmeister's life shows the extent to which composition, music-making and publishing were interwoven in the 18th century. For example, Hoffmeister's contemporary, Anton Diabelli, was at least as famous for his music editions as for his compositions. Hoffmeister was widely known as a composer of music in many different genres such as opera, chamber music or symphonies. He often chose not to add opus numbers to his pieces, and so his more than 1000 compositions have been categorised only in part. A lot of work is still needed in this field.

Judging from the characteristics of his compositions for a great variety of instruments, he must have had a very good idea about their technical possibilities as well as being able to show them and their players at their best. And yet they are manageable for amateurs and provide entertaining music for professionals as well. Contemporaries called his style "suitable for dilettantes" (like in the sonata for flute and fortepiano with attractive dialogues between the two instruments, or his flute duets) and praised him for his light-handed style of composition.

Hoffmeister wrote many works for the flute, which may partly be due to the fact that he became friendly with the famous flute player Franz Thurner. From Vienna, the two planned a big concert tour at the turn of the century, but in the end they only got as far as Leipzig. There, Hoffmeister became friendly with the organist Ambrosius Kühnel, who became his partner in the music publisher Bureau de Musique, which later grew into



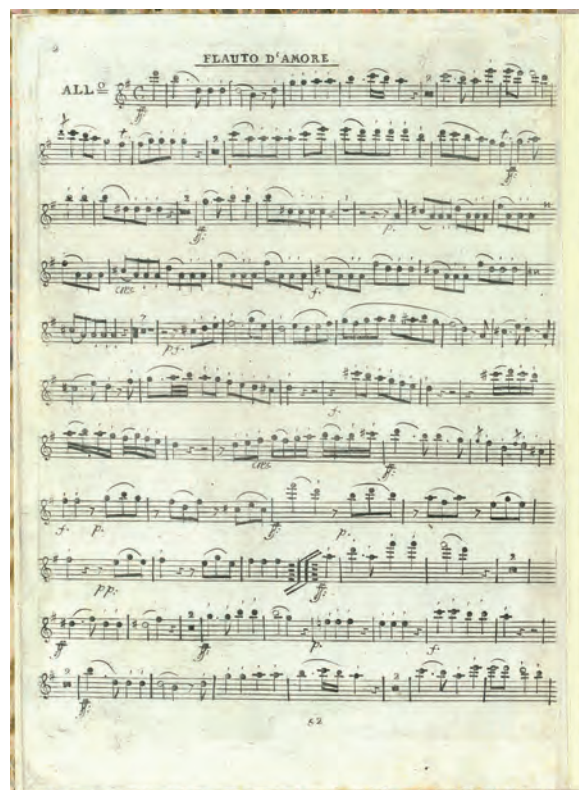


the C. F. Peters Edition. Later on Hoffmeister divided his time between Vienna and Leipzig.

On the whole, however, Franz Anton Hoffmeister was something of a tragic figure who could never handle money well and died in poverty. He would probably have been forgotten in his home country as well as elsewhere, were it not that some of his works had been published and included in tutorials or lists of set pieces for competitions. Quite a few of his compositions can now be found on IMSLP.

In Germany, the flute tutor book *Flöte spielen* by Elisabeth Weinzierl and Edmund Wächter (Ricordi) is very popular among flute teachers and students alike. The authors, who are famous flute players and teachers in Germany, included Hoffmeister's Sonata for two flutes in B $\flat$  major. All the characteristics mentioned above apply here. In addition to that, Hoffmeister wrote the sonata in the same form as Haydn, Mozart and Beethoven. Apart from being a lovely piece to play, students of the flute get a first-hand experience of this form that usually is only available for piano students.

And hardly any visitors to the small Swabian town of Rottenburg will know that without the birth of Franz Anton Hoffmeister in one of the old houses music lovers all over the world would not be able to play the music published by C. F. Peters.



Notturmo for flauto traverso and flauto d'amore, written and published by Hoffmeister.

# An interview with **Halit Turgay & Ece Selin Yüksel**

by **CARLA REES**

Halit Turgay's composition *Aegean Whispers*, performed by his student Ece Selin Yüksel, was one of the memorable highlights of the BFS's 2021 Competitions, with the performance winning a special prize for the best performance of a work by a Black, Asian or Minority Ethnic composer. Since the competition, the piece has been published and Turgay's music has become better known within the flute community. *Aegean Whispers* won the flute & piano category of the NFA Newly Published Music Competition this year. I caught up with Halit and Ece to find out more about the music and their work together in Turkey.

**We were so happy to hear *Aegean Whispers* at the 2021 BFS Competitions! Can you tell us about the background of the piece?**

**EY** Turgay composes a set piece for students graduating from the conservatory, like the French tradition of *morceaux imposés*. The purpose of this idea is to enrich Turkish flute repertoire, as well as being part of his teaching, so that the students learn about the geography and gain a cultural awareness of where they live through the power of art. So this piece was composed for flute and piano in this context in 2019 in Mersin, Turkey for the graduation exam of Mersin University State Conservatory. I gave the world premiere of this work at Nevit Kodallı Concert Hall on 30 December 2020, as part of my graduation recital with pianist Özgür Deniz Akalın.

The composition of the work was influenced by a letter written by writer and poet Cevat Şakir Kabaağaçlı, known as the Fisherman of Halicarnassus, to the British Museum about the Mausoleum at Halicarnassus, one of the Seven Wonders of the World. The story began when the British Ambassador Stratford Canning took the Mausoleum reliefs seen on the walls of Bodrum Castle to London with the permission of Sultan Abdülmecit in 1846. This grave is preserved in the British Museum, rather than in its original place. The Fisherman of Halicarnassus, who does his best to protect the historical buildings of Anatolia and Turkey, regrets that the most important pieces of the Halicarnassus Mausoleum have been taken to England, to the British Museum in London, and writes a letter to the Queen of England: "The pieces in London are integrated with the blue of Bodrum. They should not stay in London. It is necessary to bring them together with the blue they are





Halit Turgay.



Ece Selin Yüksel.

integrated with.” Reading the letter, the Queen sends it to the museum director. After a while, an answer comes from the director of the museum to the Fisherman of Halicarnassus: “We took your suggestion very seriously. We had scientists examine the structure of the stones, and it is true that it does indeed integrate blue. That is why we painted the hall where the works are exhibited in the museum in Bodrum blue. Thank you for your close interest.” With the influence of this gloomy story on the composer this story found its place in the flute repertoire as *Aegean Whispers*, and it was composed with inspiration from Fisherman of Halicarnassus’ books, written with this sensitivity.

### **Are there any tips you can give to players wanting to learn it about the style or interpretation of the piece?**

**HT** Interpreting the opening part of the piece with an improvised and volatile character will help to extract the character of the piece. Playing by thinking of timbre and colour, not the real flute sound, will provide the right perspective in revealing the identity of the piece. In addition, flute players can think of melodies as a scent from the past while interpreting the piece, which will support the feeling of the character of this piece.

### **Ece, can you tell us about the process of learning and performing the piece? Are there any aspects of the interpretation that you gained from working with the composer?**

**EY** I learned to play the flute with Halit Turgay. Therefore, I can say that my perspective on music and flute was shaped by the guidance of my teacher. I often witnessed how Turgay

“ Think of melodies as a scent from the past while interpreting the piece.

worked during his first compositions and during his other works. Sometimes he would ask his students to play the flute part he wrote, and he would look for the chords he wanted to hear on the piano. In the classroom, we used to queue up so that the teacher would call on us for this. I think that all of this gives me an advantage in interpreting Turgay’s works. Getting to know the composer makes me feel like I’m talking to him when I perform his works. During our rehearsals with Turgay, we realized that he thought *Aegean Whispers* was, more than anything else, an atmosphere and colour music. In this sense, Turgay expressed the colours that he wanted to hear during our studies, by playing and using his words. This has increased my belief that we have put forward the right interpretation in the performance of the piece. This added a different confidence and peace while playing the music. When we thought about the atmosphere, all the fluency in the music appeared spontaneously. I can say that working with the composer brought the music to a very different and deep point in every sense.

### **Halit, how did you start composing? Can you tell us about some of your other pieces?**

**HT** My interest in composing music first started when I was 13 years old with my desire to spend more time with my friends. »



However, during my regular conservatory education, which I continued in the flute department, I saw myself as inadequate in composing and did not dare to compose music for about 30 years. I can say that the story of my pursuit of this desire after so many years came from my teacher Wibb's encouragement. Thus, at the age of 42, I composed two jazz suites called *Turkish Tea Jazz Suite* and *My Name Is Istanbul* and recorded these pieces on CD. My passion, which I suppressed for years with this happiness and motivation, showed itself in two years with my two albums of which I was the composer and the performer.

After this process, I started to write music for the places I visited, especially with my interest in archaeology and history. First, influenced by the historical texture of the Mediterranean region, I composed works for orchestra and flute such as *Mersin Flute Concerto*, *Solio Pompeopolis Flute & Harp Concerto*, and *Mediterranean Rhapsody* for flute, piano and orchestra. Apart from this, I have composed many chamber music and works for flute and piano for this region. I also composed music for the works of the writer the Fisherman of Halicarnassus, who is the symbol of the town called Bodrum in the Aegean region and my childhood hero. With my admiration for the natural beauties of the Aegean region, works titled *Muğla Flute Concerto*, *Halicarnassus Flute, Viola & Harp Trio* and of course *Aegean Whispers* for flute and piano were created.

**Who are your main musical influences form a compositional point of view?**

**HT** I think I can count many musicians in many different styles on this subject. These are Pyotr Ilyich Tchaikovsky, Sergei Prokofiev, Igor Stravinsky (especially with his *Firebird*), Pink Floyd, Emerson, Lake & Palmer and Tord Gustavsen.

**Can you tell us something about the flute world in Turkey and the work you do there?**

**HT** As Turkey's socio-economic situation is not up to European standards, you have to work with great devotion. It is necessary to prepare the students for Western music both culturally and to explain to their families how difficult this profession is in cultural and economic terms. For this reason, you must work with both families and students five days a week and create environments to socialise together. In this sense, I have been teaching flute and chamber music as an academic at university conservatories in Turkish cities such as Istanbul, Mersin and Ankara for 35 years. During this time, I have trained four generations of students and we have won many national and international competitions with them. The flute is a very popular instrument in Turkey and there are many flute students abroad who represent our country, as there are many flute students in our schools. In addition to my teaching career at conservatories and universities, I started Halit Turgay Flute Summer Schools in 2003. Every summer we welcome young talented musicians from Turkey and foreign countries to our annual summer school. Attendees enjoy the sun, sea, meet new friends and have fun while gaining new musical and instrumental experiences.

Having a limited number of symphony orchestras to perform in, and only three or four concert halls to support a musician's professional life, can be quite challenging in terms of ensuring continuity in this profession. Despite this, with the support given by the state to universities and the private sector taking a role in this structure in recent years, the new generation of flute players are trained at international standards. In our country, where there are many talented young people, the world of the flute has also developed and continues to develop.

**EY** Flute is one of the most preferred instruments in Turkey after piano, violin, and guitar; it is quite popular. In this sense, there



“ I saw myself as inadequate in composing and did not dare to compose music for about 30 years.

are many professional and amateur flute players in the country, and they represent our country in the world, especially in Germany, America, and France. Because of this, I continued my education in Paris for 5 years. I completed my Master’s degree in Turkey by writing a thesis titled *Ian Clarke’s Contribution to the Art of Playing the Flute and its Literature*. Apart from the various concerts I have performed in Turkey, I have been assisting and organising Halit Turgay’s Flute Summer School and various masterclasses since 2019. I also give online flute lessons to students in Turkey and all over the world.

### Can you tell us a bit about your background and main teachers?

**HT** Western music education in Turkey, which started in 1923 under the leadership of composer Cemal Reşit Rey, who founded the first conservatory in Turkey and was a student of Nadia Boulanger at the Paris Conservatory, developed rapidly under the influence of Bartók and Russian composers. In this context, I started my education at the Istanbul Municipal Conservatory (today Istanbul University State Conservatory), which Cemal Reşit Rey founded in 1978, in Kamil Şekerkanan’s class. In 1986, I completed my university education with the Japanese flute player Sadako Yokoyama. Then one day, while I was driving, I accidentally heard a recording of one of Wibb’s concerts on the radio. At that moment I decided to become a flute player and it changed my whole world. When I told this idea to Sadako, she said she knew Michie by chance, so I sent Wibb a letter and tape. Thereupon, Wibb wrote a letter that he accepted me as a respondent in his class, that I did not need to take the exam, and a copy of Marcel Moyse’s *24 Little Melodic Etudes* and Andersen studies. He sent a work programme with 15 Studies. I was so surprised. Thus, I was accepted to the Royal Academy in 1989, but I could not go for 2 years because I could not find a scholarship. Then the British Council sent me to the Aberdeen International Youth Festival competition in Scotland. I won first place, and the British Government decided to cover my entire education with the “Child Genius Scholarship”. So I continued my education in Wibb’s class at the Royal Academy. From Wibb, I learned not only how to play the flute and how to be a musician, but also how to be a teacher. I have trained many students in Turkey and almost all my students had the opportunity to work with Wibb. Some of them received scholarships from him. Some of them received first place certificates from him in international competitions. Wibb is my most precious teacher; more than just a teacher, he was my family and mentor. »



**EY** I started playing the flute with Halit Turgay in 2008 at Istanbul University State Conservatory. I completed my secondary and high school education in this institution. Afterwards, Halit moved to Mersin, a city in the south of Turkey, and began teaching at the Mersin University State Conservatory there. I didn't want to continue in this profession, which we learned as a master-apprentice relationship, with another teacher, and I followed him and moved to Mersin at the age of 18. I graduated from this institution and graduated from Halit's class. Afterwards, Halit moved to Ankara and started teaching at Ankara Music and Fine Arts University. Naturally, I went to Ankara and completed my graduate education with my teacher. In this sense, my teacher, who taught me music and flute correctly and brought out the musician in me, became one of my family. Again, with Halit's guidance, I started my Paris adventure. I was accepted to the École Normale de Musique de Paris without an exam, and as a student of Jean Ferrandis I continued my education in this institution for 4 years. I was in the Artist diploma class for the past two years and had the chance to finish my classes two years in a row with the best rank and jury congratulations. Jean's sincerity and perspective on music added another dimension to my flute playing and personality. Jean has been such a great light on things like being an artist, dominating the stage, and the French flute school. I had the opportunity to meet and work with Wibb in my life. He touched my life with his passion for the profession and positive energy, and I had unforgettable experiences. The common point of all my teachers was that music and goodness were at the centre of their lives. All

of them were self-sacrificing and generous. I am very lucky in this sense, having had a peaceful education in such a challenging profession.

### What plans do you both have for the near future?

**HT** In the coming months, I will have various concerts, including my own works and many repertoire works. In addition, the scores of my works continue to be published. Next up is the *Halicarnassus Trio* for flute, viola, and piano, the *Akdeniz Trio* for flute cello and piano, and the *Mersin Suite* for flute and piano. In addition, the *Mediterranean Rhapsody* I composed for flute, piano and orchestra will be recorded as an album. There are also preparations for the 20th year of Halit Turgay Summer School, which we are eagerly waiting for. The sadness of Wibb's passing overshadows our preparations, but we will organise this summer school in Wibb's memory as we did last summer.

**EY** First, I will have solo concerts and recitals with great works that excite me. I will continue my education with Jean in Paris in the Excellence class. Gradually, the transition from student to professional life begins, and I think that many adventures, question marks and excitement await me in this process.

[www.halitturgay.com/en/](http://www.halitturgay.com/en/)

[www.eceselinuyuksel.com/](http://www.eceselinuyuksel.com/)

[www.instagram.com/halitturgayfluteschool/](https://www.instagram.com/halitturgayfluteschool/)

## HAKAN HALIT TURGAY

### Works

- FLUTE AND PIANO

**Nemrut Op. 4 No. 1 (2015)**

**Mersin Suite Op. 4 No. 2 (2016)**

- I. Eshab-ı Keyf Cave
- II. Heaven and Hell Potholes
- III. Bazaar/ Pozcu
- IV. Man-Rocks
- V. Sensual

**Aegean Whispers Op. 4 No. 3 (2019)**

- CONCERTOS

**Baroque and Oriental Op. 2 No. 1 (2013)**

*For Flute & String Orchestra*

**Mersin Flute Concerto Op. 2 No. 2 (2015)**

- For Flute and Orchestra*
- I. Orange Orchards and Blackbird
  - II. Cleopatra Gate/Tarsus
  - III. Dance for Wooden Spoons/ Silifke

**Pompeiopolis Flute & Harp Concerto Op. 2 No. 3 (2016)**

- For Flute & Harp and Orchestra*
- I. Aratus from Tarsus
  - II. Xystus
  - III. Caesar and the Pirates

**Mediterranean Rhapsody Op. 2 No. 4 (2017)**

*For Flute & Piano and Orchestra*

- I. Gilindre Cave
- II. A Winter's Midnight in Tarsus
- III. Pentagram

**Muğla Flute Concerto Op. 2 No. 5 (2018)**

*For Flute and Orchestra*

- I. Knidos
- II. Stratonicea
- III. Efe Kerimoglu

**Turquoise Op. 2 No. 6 (2018)**

*For Violoncello & Orchestra*

- SOLO PIECES

**Troy Op. 5 No. 1 (2017)**

*For Solo Viola*

- CHAMBER MUSIC

**Halicarnassus Trio Op. 3 No. 1 (2013)**

*For Flute, Viola, and Piano*

**Three Beauties Trio Op. 3 No. 2 (2014)**

*For Violin, Violoncello, and Piano*

**Yumuktepe Op. 3 No. 3 (2015)**

*For Brass Quintet*

**Mediterranean Trio Op. 3 No. 4 (2016)**

*For Flute, Violoncello and Piano*

- JAZZ QUARTETS

**Turkish Tea Jazz Suite Op. 1 No. 1 (2012)**

*For Flute, Piano, Bass and Percussion*

- I. Kas (Phellos)
- II. Sleeping Giant
- III. Chat Box
- IV. Istanbul
- V. Turkish Tea
- VI. Black Sea

**My Name is Istanbul Jazz Suite Op. 1 No. 2 (2015)**

*For Flute, Viola, Piano, Bass and Percussion*

- I. Air
- II. Water
- III. Earth
- IV. Fire



## ⋮ publisher spotlight

# Edition Kossack

**E**dition Kossack is a German publishing company, based in Rheinfelden and formed in 1994. Like many independent publishers, the company is run by one person, its founder Wolfgang Kossack. It provides hard copies of flute repertoire, specialising in German and French Romantic music. Core composers include Mel Bonis, Wilhelm Popp, Georg Abraham Schneider and many others.

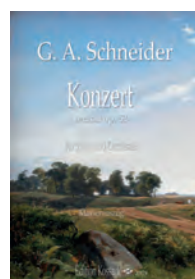
### Can you tell us a bit about the history of your company?

In the beginning there was no plan to form a company. It all started through curiosity; after I had finished studying the flute, I was working for music magazines and had to review recordings of a lot of unknown music. That made me suspicious about “official” music history, as there were lots of gaps. My first interest was a concertino written by Franz Krommer, which I discovered in a library. At that time, I was a member of the Swiss Youth Symphony Orchestra, and between the rehearsals I asked members of the orchestra to play the piece with me from the copies of the library. It was for flute, violin and oboe with 2 horns, 2 violas, cello and bass. This was a really magical moment because I was aware that this was the first time for approximately 200 years that this piece had been played. This was the starting gun and lit a fire in me which is still burning.

A lot of music is unknown as a result of the critics at the time the pieces were written, or because the composer was a woman, like Mel Bonis. So my company became a home for unknown, forgotten or just ignored music. The best example is Mel Bonis; without my company it's likely that no one would know her flute music today, because even the French publishers were not interested in her music at all when I discovered her.

The highlights of the catalogue are of course Mel Bonis's flute works—as well as the *Sonate* there are chamber works such as *Scènes de la forêt*, *Suite dans le style ancien*, and *Suite Orientale*, and other works for flute and piano such as the *Air Vaudois* and the *Andante et Allegro*.

There's also a lot of flute music by Georg Abraham Schneider which is almost unknown. I have published all the flute trios (3 flutes), quartets (4 flutes), a lot of duets, and 3 flute concertos which were recorded from my scores and released by CPO Germany.



### What are your 5 most recent releases for flute?

Georg Abraham Schneider: Flute Concertos Op. 63, Op. 12, Op. 53

Johann Georg Wunderlich: 6 Divertissements for flute solo

Caspar Kummer: 2 Concertini for 2 flutes and piano Op. 67 and 104

Ferdinand Büchner: *Concert Valse* No. 3 Op. 39

Joseph Lauber: *Sonata in Una Parte*

For more information and to view the catalogue, see [www.editionkossack.de](http://www.editionkossack.de)



# Albert Cooper

## His life and times

### Part 2: During the War

by **TREVOR WYE**

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

Before he was called up to the Army, Albert joined the Home Guard in Streatham in 1940. When the Commanding Officer asked if anyone played an instrument, Albert volunteered with others to join the Home Guard Band which sometimes marched. This was for only a short time because he then received his call-up papers to join the Army proper.

Albert was called up to join the Rifle Brigade in York in 1942 where his Army number was 14379972, but he was then quickly transferred to the Royal Corp of Signals where he re-learned the Morse code he had previously learned in the Scouts and was passed out after three months as a qualified telegraphist and subsequently graded. He had driving lessons at Catterick Camp, but failed his driving test on large trucks because of his lack of ability with the crash-style gearboxes which were unlike the syncromesh gears known today.

The Navy at that time was desperate for trained signalmen, and so he was surprised to be told that he was being transferred to the Royal Navy. “You can object to this transfer if you wish, but as you were called up rather than volunteered, it won’t make any difference”, he was told.

He was sent to HMS *Royal Arthur*, formerly a Butlin’s Holiday Camp at Skegness, which had been taken over as a shore establishment by the Navy. He arrived in army uniform but within a day, had been issued with naval uniform. After a very short period there, his group were told that they would be sent to the Mediterranean though Albert’s particular posting was to Malta.

Albert was known as a ‘Telegraphist TO’, a Trained Operator. Within a short time, he was sent off to Greenock where he embarked on the passenger liner SS *Erontes*, destined for Malta. There were a few thousand troops on board together with about twenty-five Royal Navy sailors who were immediately put in charge of the lifeboats even though they were very

new to ships and had no experience of naval life whatever. There was nothing to do all day on board except play cards. The ship arrived at Naples first, where most of the troops disembarked, Albert included, and after a short stay, set sail again. Albert was transferred to a French trawler bound for Malta and after arriving there and reporting ashore, he was asked by the Posting Officer, “Cooper, what was your last ship?” He said, “We all laughed because no one had ever been on a ship before the *Erontes* ... we were only recently in the Army.” Albert told the Posting Officer that, if there was any choice, he would prefer to go back to Naples. He had seen Naples and liked the look of Italy and wanted to return there. The P.O. looked down his list, then said, “Yes, they do need someone there. You can go.” He was ordered to re-embark on the same ship and return to Naples where a shore-based job awaited him as a radio operator. He was to join the naval barracks in the *Castello dell’Ovo*, on the promenade in the Bay of Naples where several other British servicemen were also stationed.

During four days from 28 Sept–1 Oct 1943, a band of about 300 Italian street children in Naples—mostly orphans—gave battle to the advancing German Panzer Division that had been instructed to complete the destruction of their home city. The boys and girls, armed with primitive weapons and a grim determination, fought with great bravery and distinction. This simple band of children stood up to the most powerful invader Italy had ever seen. Their extraordinary story has been told elsewhere, but they caused a lot of trouble for the German Army.

Albert arrived in Naples a short while after these events took place though he knew little about this story. When he arrived, much of Naples had been destroyed, though the Italians soon got the Opera House started up again after it was liberated.



“ A voice said  
“Stick ’em up!”  
in Italian.

At the *Castello*, he was once on his normal duty of transmitting signals until 2am which was the end of his duty period. When the next man on duty came to relieve him, Albert said, “I’m off now. I’m going to bed.” As he left the building, he was suddenly challenged in the darkness. A voice said “Stick ’em up!” in Italian. He was lucky that he was challenged first instead of being shot. When he was taken in front of the Guard Commander he was warned that he had been in great danger because all military and naval personnel always wear a cap. Albert had forgotten to wear his and could have been shot as a spy.

This theatre of war was constantly changing and its requirements varying just as rapidly. Radio operators were now urgently required in Sardinia, and he was put on a French trawler to sail for Cagliari where he stayed for eight months. He obviously enjoyed Italy and in Cagliari, where no one spoke English, he was obliged to learn Italian, an interest which he kept up after the War. It was this period in which he developed a special friendship with the local people which was to continue all his life. The Italians were very friendly and obviously glad to see the back of the German army. He made some special friends in Cagliari and for many years after, they exchanged Christmas cards.

Albert’s job required that he work mostly at headquarters or with administrative staff, so he was never in action against the enemy.

When the base at Cagliari was closed down, he went back to Ancona and then on to Venice for a few weeks until finally he was sent back to the *Castello dell’Ovo* in Naples to the promontory once again. After a short spell there, he was sent to a minesweeper, HMS *Rinaldo*, as a communications rating which was working the Adriatic Sea. On the minesweeper, all naval ratings were entitled to the rum ration, and this was dispensed to the ranks using the same glass; they lined up, took the ‘tot’ of rum, drank it off and passed the glass on to the man behind where the process was repeated.

From HMS *Rinaldo*, he was sent to a destroyer supporting the landings in southern France. The invasion was undertaken by landing craft, the destroyer being part of the support fleet.

It was now almost the end of the war, and on cessation of hostilities, he was sent back on a passenger liner to Chatham Dockyard where he was soon discharged. Naval personnel who enlisted for ‘hostilities only’ were usually quickly discharged, though the army personnel serving abroad as occupying troops were necessarily detained for some time after the war was over.

Albert looked on his wartime years as a great experience, as he had never been abroad before and saw places he would never otherwise have visited.

Boosey & Hawkes had taken over Rudall & Carte during the war in 1943/44, putting Sam Foster in charge as Manager who was responsible for the business side of the company. The man in charge of the wages at Carte’s was Henry Gifford. Later, Eric Thornton became the manager at 23 Berners Street, and



Albert in the navy.

then went to Duncan Terrace, after which he moved to the Flutemakers Guild.

Albert returned to his home in 240 Clapham Road, Stockwell. Though now no longer in existence, it was a large house divided into three apartments of which the Cooper family had one. They had to insulate a room in which to play instruments because of fear of disturbing the neighbours. From there they moved to 14 Heatherington Road, London SW4, a terraced house.

When Albert got married, he lived in the upper part of the house while his parents occupied the ground floor. As soon as he was back in Clapham, Albert reported back to Rudall & Carte to begin work again. He didn’t keep in touch with anyone in the Navy because they all lived in various parts of the country and anyway, it would have been difficult for them to meet up.

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

P

# Air becomes sound

by **GASPAR HOYOS**

**B**reathing keeps us alive day after day. Flute players are lucky to experience day after day the magical mystery of air becoming sound. Air becoming music! At the beginning of the day it all happens much as a mindfulness meditation that brings us joy.

It is simple: we inhale, we exhale and the warm air is directed towards the embouchure by flexible lips. When we learn to control the breath and to direct it towards the flute embouchure with our lips, we can produce infinite nuances and colours to express profound emotions. Being completely aware of the non-obstructed inhalation-exhalation process is without any doubt the first step towards making our flute playing blossom.


It is my opinion that it is a mistake to give priority to sound quality before establishing good posture and good breathing. I am certain that it is not possible to produce a meaningful flute sound without an optimal use of the air. You see, our breath is so very intimately related to our sound that it has a clear impact on tone production, tone quality, resonance, colour, dynamics, register changes, intonation, reaction of the flute, and even on finger technique.


If we block the air, we block music-making with the flute.


By mastering the breathing mechanism as applied to flute playing we will achieve expressive levels we never imagined, while keeping at bay many problems which will certainly arise if the air is not used correctly.

Breathing can be divided into three steps:

1. Inhalation
2. Suspension
3. Exhalation

 When inhaling it is important to fill up fully with air, starting from the bottom of the lungs. In this way we are opening all the resonant cavities of our body. I like to imitate a yawn, so that the mouth and throat are open. The shoulders are down, the neck is free of tension and the chest is relaxed, ready to fill up. That's where the resonance is!

 To experience suspension there's a simple experiment: breathe fully and hold all that air in for about 2 or 3 seconds before exhaling. This experience teaches you how it feels to be full of air. It also gives you a very clear feeling of support.

 During exhalation it is crucial to use support. You've heard teachers and conductors ask for more support, right? But what is support??

Well, it's simple:

“ Breath Support is the resistance that the inspiratory musculature offers to oppose the expiratory collapse of the breathing organ—*F. Winckel*

In other words, it is the muscular tonus that creates resistance so that the air does not leave our body all at once. Without support our rib cage collapses and we lose sound volume, quality, resonance, dynamics and intonation amongst other things. Without support the flute player has to use terrible methods in an effort to stop the air from leaving the body too quickly: closing the throat, using excessive tension of the lips, or playing with a tiny suppressed air column.

Use the following suggested exercises to begin your new life as a wonderful and happy flute player.



## 1. Creating the sound

Step 1: Say “haahhhh” as when warming up your hands in a cold day. Play a few notes with the same feeling with a very relaxed embouchure and sending warm air to the flute. **Sound quality is not your priority in this exercise.** It should feel just as free

as when making sounds with an empty soda bottle. This is an exercise to experience very free breathing and blowing, good stance and a very open body.

♩ = 104  
Air becomes sound

*p* Warm air - hahhh Free breathing

5

Step 2: Say “tooooo” and notice how your lips come forward (not the jaw!) This is one of the secrets of the French School. “Tu” means “you” in French, so they say it a lot every day. The corners of the mouth are working, but they are not pushed back as in the smiling position. Pick up your flute and play the following melody using the “tu” embouchure and a healthy air column (as you progress, transpose it to more challenging registers). The first reason for playing *pp* without vibrato is to get you to feel how to support the air column so that it is really stable. Without support all the air would leave at once and we could not have a stable air column. The second reason to play *pp* no vibrato is to teach you to feel the air column going steadily across the front wall of the

embouchure, much like a bow on a string. The third reason is to teach you air direction (where to aim the air column to obtain different nuances, colours and good intonation). The fourth reason is to teach you that through good breathing, good support and a good embouchure, you are naturally creating air pressure, which in its turn generates air speed. So you see, support, air direction, air pressure, and air speed are essential in flute playing. Marcel Moyse clearly uses this way of practising in his fantastic book *De la Sonorité*. Geoffrey Gilbert and Alain Marion strongly recommended practising *pp* no vibrato to understand the essentials of flute playing. »

♩ = 80

*pp* senza vibrato

9

## 2. Feeling support in forte

Now with full breath and good support, free your sound in a generous *forte* dynamic!  
The long phrases will train you to manage the air. In a lesson in

Paris, Jean-Pierre Rampal told me one of the most revealing things I've heard: "never forget that the air is yours, and no one can take it away from you!"

$\text{♩} = 120$  *Hold, hold!*

*f molto sostenuto*

10

19

28

37

46

55

64

3. Using support, air pressure, air speed and air direction:

Aim to connect the notes smoothly and beautifully. The great cellist Pablo Casals once said that the most difficult thing in music was going from one note to another! Practising this

exercise daily will help you gain control over nuances and smooth register changes, all based on your new beautiful use of the air.



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# Exploring extended techniques

by CARLA REES

Extended Techniques are part and parcel of modern flute playing, whether you are tackling seminal works from the twentieth and twenty-first century or looking to develop traditional playing skills. Once the domain of a few new music specialists, these sounds are fast becoming an important part of everyone's flute playing general knowledge, and are even becoming less 'extended' and more normal!

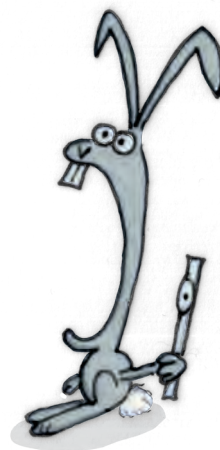
While many teachers are incorporating these sounds into their teaching, there is still a lack of confidence for those for whom this aspect of flute playing is new; my own flute playing education only included extended techniques because I went looking for them, and I would assume that even now, for the majority of players and teachers they did not form a core part of the curriculum.

However, the once 'impossible' (or at least enormously challenging) works of the twentieth century (Berio, Ferneyhough, Stockhausen, Sciarrino et al) are now being tackled by adventurous undergraduate students, and with the benefits extended techniques bring to the development of embouchure, coordination and air control, there is no reason to avoid them with younger students. Often these sounds can be built into learning the flute from the earliest stages, through exploration and playfulness.

There are also many curious adult players who have not yet had the chance to explore this aspect of flute playing; this, then, is a guide to how to get started.

## LEARNING THE TECHNIQUES

It's helpful to understand that, like all techniques, some extended techniques are harder than others, and different people will find different things challenging. Physical attributes can make a difference too. For example, for some percussive techniques, the size and shape of the mouth and tongue can have an impact on volume and resonance, and some pieces using singing and playing are designed specifically for the male voice and may not work so well with the voice parts in a different register to accommodate the female vocal range.



The size and shape of the mouth and tongue can have an impact on volume and resonance.

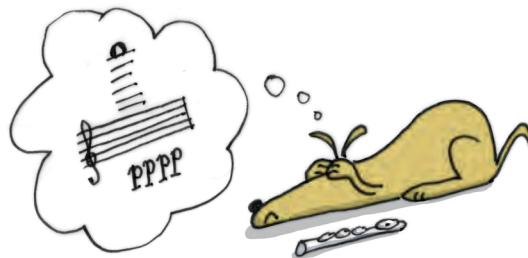
Some of the techniques will feel more alien than others, and for some people there is also sometimes a psychological hurdle to get over in order to achieve the desired result. One example of this is in circular breathing, where one must convince the brain that breathing in and out simultaneously is entirely 'normal'. Some of the more unusual sounds may also need the development of a lack of inhibition (for some people, the physical movements of tongue rams and jet whistles can take a bit of getting used to!), or the development of patience, persistence and a good sense of humour while building the fine muscle control needed for whistle tones or multiphonics.



Tongue rams can take a bit of getting used to.

Like all worthwhile challenges, there are no quick fixes, but results come with regular, focussed practice. In my experience teaching these techniques, there can be a tendency for people to rush and not to take enough time really exploring the air speed and embouchure positions required. This can often result in 'hit and miss' performances where the techniques are not completely under control, so take your time, allow yourself space to move slowly in the transitions from one embouchure position to another, and really use learning these sounds as an opportunity to explore the different capabilities of the flute.

Most people tend to learn the techniques in the order that they appear in the repertoire, but the benefits to 'conventional' playing in developing the skills needed to perform these techniques mean that there is also a huge advantage to learning them for their own sake.



We are all scared of splitting high register *pianissimos*.

Practising harmonics, multiphonics and whistle tones can all help to fine tune the embouchure and air control, percussive sounds can help develop clarity of articulation, pitch bends help flexibility for intonation and learning to sing and play simultaneously helps us to increase resonance and create a more consistent sound. Robert Dick's book, *Tone Development through Extended Techniques* is, in my view, as important as Moyse's *De la Sonorité* in helping to produce a good, even tone.

For everyone scared of splitting high register *pianissimos* (and let's face it, we all are!), some patient work on underblown multiphonics using high register fingerings will quickly give you more confidence through a greater understanding of air speed and embouchure control. Using any high register fingering, play with a deliberately too slow air speed, exploring all of the pitches you can find from that one fingering. Get the best possible sound you can on the lowest note (this may be easiest at a relatively soft dynamic), and VERY gradually increase the air speed to bring in the higher pitches. You may also need to extend the embouchure vertically to increase the height of the air column. Once you hear the upper pitches, try to keep the air and embouchure as steady as possible. It's likely at the start that the sounds will fluctuate, but with time and practice they will become more stable.

Frustration can often be a barrier to learning, but it is important to keep an exploratory sense of fun, and to remember that it can often be just as useful to get something wrong as it is to achieve the desired goal; doing it wrong can show us how not to do something »

in a more memorable way than getting it right! It is also important to remember that the purpose of these weird and wonderful sounds is to extend the range of *expressiveness* and that things that once felt strange and uncomfortable begin to feel normal after a bit of time.

One important thing to remember is that you may need to change the position of the flute on the lower lip for some of the techniques to work, so feel free to experiment, and then once you find a position that works for extended techniques, see how that same position works for ordinary playing too!

It can be helpful to work on the techniques in an order that suits the individual; for some, percussive articulations can be enormously enjoyable, while for others they are a step too far! Start by working out what sorts of sounds you enjoy playing already, and go from there. If you like playing beautiful melodic lines, try some multiphonics, which, after enough practice, will enable you to play both melody and harmony.

For hints and tips on all of the techniques, the resources listed will be useful, and a lesson with someone experienced in these sounds can be invaluable. Performance manuals, such as Tilmann Dehnhard's *The New Flute*, provide an approachable starting point, and online resources, such as the *Flute Xpansions* website provide audio examples.

## NOTATION

The notation of new sounds tends to develop along with the sounds themselves, and although there are some increasingly common conventions (e.g. cross note head for key clicks, diamond note heads for air sounds etc.), there is often still some variation and a certain amount of detective work can sometimes be required to work out exactly what sound is required. Composers often provide glossaries to explain the notation they have used; if after reading this, aspects of the notation still remain a mystery, the books listed in the resources section can often be invaluable, especially for fingering possibilities, and the websites listed provide examples of alternative approaches to notation, which can sometimes provide an insight into which notational method the composer is using. Composers can often also be a hugely helpful source of information in interpreting and understanding their works, and I have never encountered a composer who is not delighted to hear from someone who is taking the time to learn their music, even if it is just for study purposes rather than public performance.



*panted (overblow)*



*sffz sffz*

*bisbig.*

*tr*

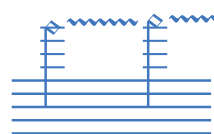


*sim.*



*w.t.*

*(fluctuate pitches)*



*lip pizz.*



## REPERTOIRE

Extended techniques can be found in a whole range of repertoire, from Robert Dick's *Dorset Street* (which used to be on the ABRSM Grade 1 syllabus many years ago) and Will Offermans' *For the Younger Flutist*, to works written for the NFA's High School Soloist Competition (such as Anne La Berge's *Revamper*, Elizabeth Brown's *Trilium* and Daniel Kessler's *Aria Adrift*, all of which use extended techniques in different ways), favourites by Ian Clarke and more complex contemporary works such as by Ferneyhough, Donatoni, Sciarrino, Stockhausen and others. There is something out there for everyone.

Extended techniques are making more of an appearance in flute choir repertoire too. Sophie Dufeutrelle's *Temps Variables* uses a charming, cartoon-inspired graphic score and encourages players of all ages and abilities to explore the potential of a broad range of sounds.

»



**A BRIEF HISTORY**

Extended techniques are not really such a new invention, even if it has taken a while for them to become more commonplace in the repertoire. Ever since the rise of the virtuoso in the Romantic era, performers have been finding new ways to express themselves on their instruments, and these new sounds have gradually found their way into the repertoire. There is some evidence of harmonics and quartertones being used in the Baroque era, for example by Charles De Lusse (1720–1744), who wrote music based on Ancient Greek genera. Fast forward to the Romantic era, and we find examples of harmonics used by Doppler in the *Hungarian Pastoral Fantasie*. Flutter tonguing, one of the most ubiquitous ‘contemporary’ techniques of the twentieth century, is also found in the Romantic era, for example in the *Nutcracker* of 1892 by Tchaikovsky. By the time of Stravinsky’s *The Rite of Spring* some twenty years later, flutter tonguing was already a well-established technique. Key clicks are first thought to have

appeared in Varèse’s *Density 21.5*, written in 1936 and revised ten years later. As for multiphonics, the first appearance was probably in Berio’s *Sequenza*, written in 1958, where two adjacent harmonics are played simultaneously.

Many of these techniques began to be adopted by composers thanks to the pioneering work of a few individuals; Bruno Bartolozzi’s *New Sounds for Woodwinds*, published in 1967, paved the way for the documentation of these techniques, and Robert Dick’s exploratory work in the 1970s and 80s led to both a standardised form of notation and a manual of techniques, *The Other Flute*, which remains one of the key texts today. The development and implementation of these techniques has resulted in composers being able to approach the instrument more imaginatively and has also inspired revolutionary modifications to the flute’s design, such as the Kingma System.



Flutter tonguing in Tchaikovsky’s *The Nutcracker* (1892).



Key clicks in Varèse’s *Density 21.5* (1936).



Multiphonics in Berio’s *Sequenza* (1958).

EXPLORING EXTENDED TECHNIQUES

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flz.

lip pizz.

panted (overblow)

sfz

air sounds

ord.

3

tr

(sing)

flz.

ord.

w.t.

air sounds

pah t t k s ssh ch k pah teh

key click drumming

LH

RH

panted (overblow)

sfz sfz

gliss.

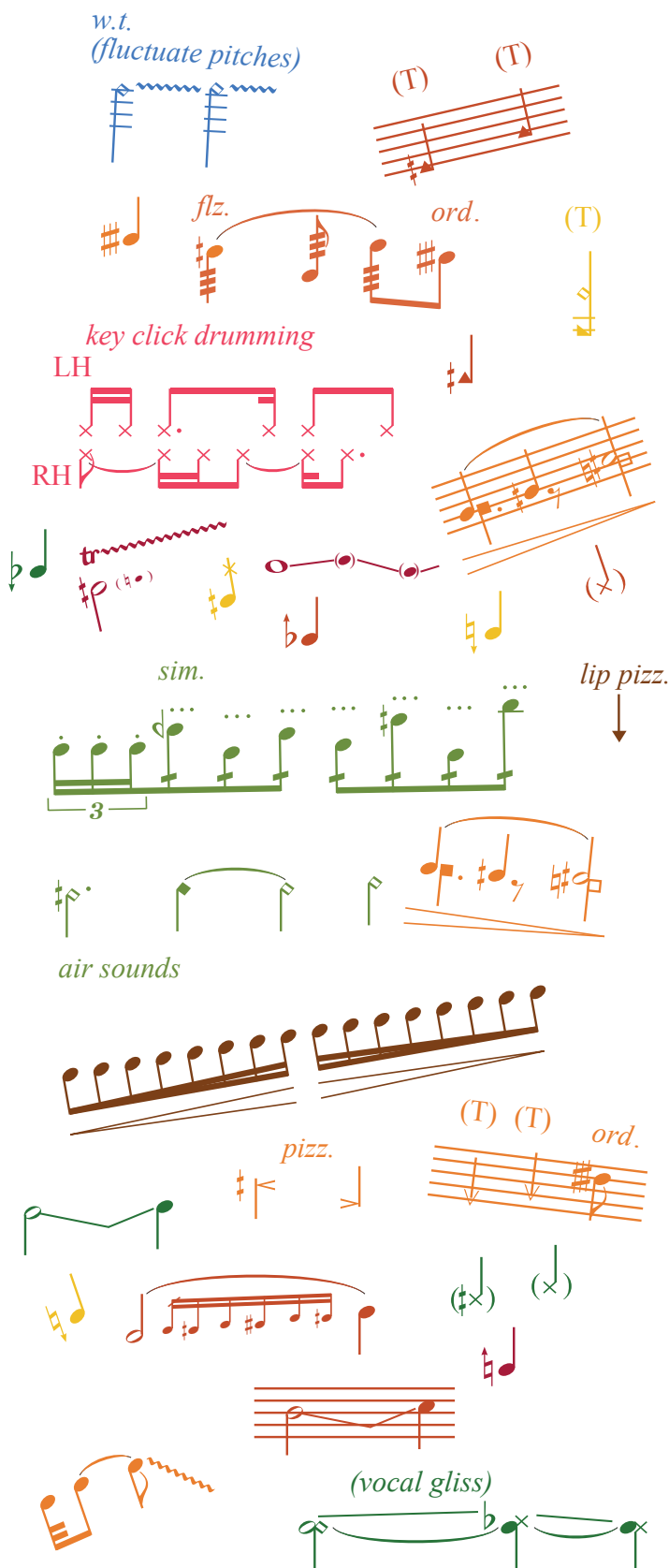
t t k t pe k cht ch p t t k k det s f k ch

artifications

jet

pah t t k s ssh ch k pah teh

pizz.



## Resources

### Books

- Pierre-Yves Artaud—*Flûtes au Présent* (Billaudot, 1995)
- Pierre-Yves Artaud—*La Flûte Multiphonique* (Paris: Billaudot, 1995)
- Tillman Dehnhard—*The New Flute* (Universal Edition, 2013)
- Tilman Dehnhard—*Flute Beatboxing* (Universal Edition, 2015)
- Robert Dick—*The Other Flute: A Performance Manual of Contemporary Techniques, 2nd Edition* (Multiple Breath, 1989)
- Robert Dick—*Tone Development through Extended Techniques*
- Robert Dick—*Circular Breathing for the Flutist*
- Carin Levine & Christina Mitropoulos-Bott—*The Techniques of Flute Playing Vol 1 & 2* (Barenreiter 2002 & 2004)

### Websites

- Gergely Ittzés—*Flouble*  
[www.flouble.com](http://www.flouble.com)
- Wil Offermans—*For the Contemporary Flutist*  
[www.forthethecontemporaryflutist.com](http://www.forthethecontemporaryflutist.com)
- Rogier Pijper—*Flute Colors*  
[www.flutecolors.com](http://www.flutecolors.com)
- Carla Rees  
[altoflute.co.uk](http://altoflute.co.uk)  
(Extended techniques for alto flute, focussing on the Kingma System)
- Matthias Ziegler and Shanna Pranaitis  
[www.flutexpansions.com](http://www.flutexpansions.com)

### Repertoire Lists

- Helen Bledsoe—*Extended Techniques Repertoire List*  
[www.helenbledsoe.com/erep.html](http://www.helenbledsoe.com/erep.html)
- NFA commissions (many of these works incorporate extended techniques)  
[www.nfaonline.org/about/commissions](http://www.nfaonline.org/about/commissions)
- Flute Xpansions (listed by technique and difficulty)  
[www.flutexpansions.com/repertoire](http://www.flutexpansions.com/repertoire)



# reviews

## recordings



**PARIS, LA BELLE ÉPOQUE**  
ROBERT LANGEVIN, FLUTE  
MARGARET KAMPMEIER, PIANO  
Bridge © 2021

How lovely to see a CD of some of my favourite music recorded by one of my Canadian flute heroes. Robert Langevin was born in Québec and was Associate Principal Flute of the Montreal Symphony Orchestra until becoming, first, Principal Flute of the Pittsburgh Symphony Orchestra, and then Solo Flute of the New York Philharmonic. It's interesting to note that this recording was made in May 2012.

Langevin and pianist Margaret Kampmeier chose a programme of well-known works that flute players and lovers of flute music will enjoy listening to. It's a very well-produced and beautifully played collection of pieces. The premise of the programme introduces listeners to the Golden Age of music in Paris at the turn of the 20th Century. The list of pieces and the accompanying programme notes takes a trip through beauty, splendour, and the exquisite writing of the composers of the Société Nationale de Musique. The liner notes are wonderfully comprehensive and explain much of the background of this time and these shining gems for flute and piano.

Langevin and Kampmeier simply play what's on the page ... and it works so well. The bravado and romantic mood of the Widor, with attention to the written dynamics, swells and magical harmonies throughout between the two instruments allows a wonderful line to emerge between all four movements. Then, I had a wonderful lightbulb moment with the opening of Enesco's *Cantabile et Presto* ... have I just woken up to listening to this piece again? Kampmeier's introduction was wonderfully lazy, in the sense that it welcomed Langevin's part to join her to wander through the journey of the music. As the lines raised, the music became so light and happy, that it sounded like a completely different piece than the one I learned and play so often. It made me wonder how often we take these works and

play them with fresh eyes and ears. Because the Fauré *Fantasia* is learned and played for every audition under the sun, listeners may be wonderfully surprised to hear this duo's performance as a light 'entertainment' rather than a test piece. For me, there isn't anything earth-shattering; it's just beautiful playing: stylish, tasteful, thoughtful with attention to the details of the score in each piece. I didn't know this arrangement of *L'après-midi d'un faune*. Samazeuilh seemed to capture the whole in a way that kept the essence of the original. There wasn't excessive handover of other parts to the flute, and this seems to work. The duo's conversation is wonderful throughout. Langevin's tone is clear and strong. What's interesting for me is that he uses a wider vibrato than many on this side of the pond. Lately I've heard many players of French flute music with tighter sounds and narrower vibrato. He does vary it in softer passages. The top notes are quite exquisite in their execution. Tone colours match the moods he's chosen; some being so subtle that the relaxed mood was a lovely surprise in some sections. My favourite work on the album is the *Morceau de Concours* ... simply beautiful.

**LISA NELSEN**



**ICONS 2**  
ERIC LAMB  
Paladino © 2021

This recording is the follow up to Lamb's *Icons* from 2017, and includes classics of the solo flute repertoire that feature widely in his career as a performer and teacher. Alongside CPE Bach, six composers of the twentieth and twenty-first centuries are featured; some of these newer works will be extremely familiar to the listener, while others less so.

The intensity of the *Poco adagio* of CPE Bach's famous solo sonata builds from the very first note. These bass notes are always clearly differentiated from the lighter, more lyrical upper voices

with dramatic accents and a strong, edgy sound. There is well-judged use of rubato, and the space between the phrases and the slightly delayed resolution of some of the trills leaves this feeling unhurried, an exploration through the musical ideas of the movement.

The pacing of the second movement is again expertly judged: at moments the music feels slightly hesitant before driving assertively forward. Lamb's playing in the final *Allegro* movement captures the dance-like quality of the music, with the various iterations of the themes given shape and nuance so that the music never sounds repetitive.

The choice to include one eighteenth century work in a recording alongside others from the twentieth and twenty-first centuries could be questioned, but following the strong ending of the Bach with the dynamic opening of Berio's *Sequenza* works very successfully. Lamb's playing enhances the vast range of this work, and I found the breadth of dynamic variation particularly impressive in this performance. Diminuendos that fade to almost nothing, explosive and powerful accents and clear, gentle harmonics really bring the music to life and make for an effective rendition of this piece

Selected from the ninety-six works of *Les Chants de Nectaire*, Lamb chose the six pieces by Charles Koechlin on this recording for their melodic qualities, and their impressionist sound world marks a change from the other works included here. I especially enjoyed the fluidity and elegance of *Les Vrilles de la Vigne*, with its undulating runs depicting the twisting vines of the title, and the

circling, hypnotic phrases of *Le Calm du Sage*. The subsequent *Dreisam-Nore*, by Korean composer Younghgi Pagh-Paan portrays the Dreisam River and is more mysterious than the open, cantabile writing of Koechlin's works. This is a powerful performance, and conveys a sense of drama and darkness.

The melancholy *Aria* for solo bass flute by Slovak composer Ivan Buffa explores the colour and fragility in the instrument's sound, while the contrasting *Motyl*, this time for concert flute, is a shimmering depiction of a butterfly. With frequent changes of register and frenetic energy, this piece really evoked the fluttering movement of a butterfly, with different musical ideas returned to, but never maintained for very long.

Lamb does an excellent job of bringing out the mournful calm of Takemitsu's *Itinerant* and showcases a wide array of tone colours effectively in this performance. Unsettled at times, the playing is agile, and the extended techniques, particularly the pitch bends, are skilfully and effectively executed. The percussive opening of Ferneyhough's *Cassandra's Dream Song* creates an immediate sense of urgency, and there is effective tension throughout between melancholy, cantabile sections of this piece, and the more frantic and energetic gestures.

I really enjoyed listening to this recording, which has a well-judged balance of familiar repertoire and lesser-known contemporary works. Lamb's command of both traditional and contemporary techniques is impressive, and his musicality shines through in this recording.

**LAURA BEARDSMORE**

»

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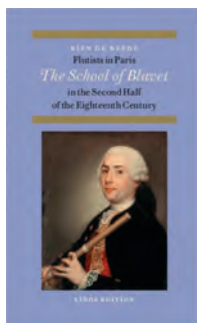
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**RIEN DE REEDE**  
**FLUTISTS IN PARIS: THE SCHOOL OF**  
**BLAVET IN THE SECOND HALF OF THE**  
**EIGHTEENTH CENTURY**

Linos Edition © 2022

This is a beautifully presented book which presents some excellent research on flute players in Paris in the second half of the 18th Century. Michel Blavet (1700–1768) has an established reputation as one of the main musical figures in the French baroque and was one of the leading flute players of the time (along with Quantz and Buffardin), but the available information about flute players in Paris at that time seems to have focussed on him and then stopped.

In this book, Dutch flute player, editor and researcher Rien de Reede seeks to address this gap in the extant knowledge about Blavet's successors, his two most successful students, Pierre-Évrard Taillart and Félix Rault, who are the missing link between Blavet and the well-known French players of the 19th Century. Both Taillart and Rault were recognised as the foremost players of their time; Taillart succeeded Blavet in the Concert spirituel in Paris and Rault was appointed to the court of Louis XVI and gave the premiere of Gluck's *Dance of the Blessed Spirits* under the baton of the composer. Both were also highly successful teachers, with Rault's students including Devienne, Hugot and Wunderlich.

The book is illustrated with portraits of flute players from the era; these images are reproduced clearly and provide plenty of information about the status of the flute at that time, showing well-dressed men in luxurious settings holding one-keyed flutes which look like they could be made of boxwood. These images help us to gain a contextual awareness of the times under discussion in the book, and we are also presented with Blavet's obituary, from *Le Nécrologe des hommes célèbre de France* published in 1770. Still in the original French, this gives us a clear oversight of Blavet's life and achievements, as seen by his contemporaries.

The first part of the book explores the work of Taillart and Rault in detail, drawing from a vast array of documentary evidence. Taillart (c1715–1782) was considered to be on a par with Blavet, and was so respected as a teacher that students travelled internationally to study with him. He took over from Blavet at the Concert spirituel from 1751, following several successful performances including a concerto in 1750. Rien de Reede has uncovered some fascinating details of his career and concert life, which also provide wider insights into the musical world of Paris at the time. Taillart was also a composer and arranger, who was granted royal assent to publish his two books of sonatas for the flute, as well as works by other composers.

Rault (1736–1806) is often described as the link between Blavet (his teacher) and Wunderlich (his student). Under Blavet's guidance, he was appointed to the Académie royale de musique

(Paris Opera) when he was just 17 years old. His appointment became permanent in 1758, and following Blavet's death he was also appointed to the Musique du Roi. Reede presents us with fascinating tales of musical exploits, imprisonment and the French revolution; Rault was a central character in Paris at the time and the various source materials explored provide us with a detailed account.

The second part of the book is an Annotated Lexicon of French and Foreign Flutists in the Parisian Media from 1750–1800. As the title suggests, this is a listing of all of the different flute players whose names appear in media sources of the time. It provides a comprehensive overview of Parisian flute-playing life, as it takes into account a wide range of source materials, including the *Almanach musical* where musicians were invited to submit their own information for inclusion.

As the author points out, these flute players are predominantly male; it was seen as most unusual for a woman to play the flute at that time. There are just two women listed, Mlle Taillart and Mlle Mudrich, who both performed in the Concert spirituel.

The Lexicon is fascinating; brought together in this way, we can get a clear idea of how the flute fitted into Parisian society at the time—who played it, where it was played and what was played on it. Many of the names that appear were previously unknown to me, but there are some enlightening entries on Blavet, Buffardin, Delusse, Devienne, Hotteterre, Hugot, Monzani, Wendling, Wunderlich and others. The evidence from the sources has allowed Rien de Reede to pull together some useful (and perhaps not always widely known) biographical details. I was particularly intrigued to read about the argument between Buffardin and Delusse, and there are many other fascinating bits of information to discover about the less well-known players of the time as well.

This is a small book which is packed full of careful research and detailed information. The ideas are presented in small, easy to read sections, meaning that it has potential to be of interest to all flute players, not just those with an academic interest in the flute. The Lexicon in particular is excellent for looking up individual players or composers that one might encounter through a wider search of the repertoire. The research is thorough and clearly referenced so that anyone with a curiosity for further investigation can explore the source materials, some of which can be found online. This would make an ideal Christmas present for anyone with an interest in the history of our instrument—it's full of interesting knowledge and looks beautiful as well.

**CARLA REES**



## sheet music · solo flute

**MATHIAS VON BRENDORFF****3 WERKE FÜR FLÖTE**

HH Verlag © 2020

These three pieces for solo flute were composed in 2019 and provide an enjoyable exploration of the flute's contemporary soundworld. The pieces are ideal for advanced students, enabling an engagement with the extended sonorities that the flute can offer alongside rhythmic precision and an approachable harmonic language.

The first of the three pieces is amusingly entitled *Scream* and opens with a dramatic motif in the high register. I can imagine this being enormously enjoyable as a way of getting rid of frustrations during a practice session; it's a real opportunity to open up and resonate! The high phrases are interspersed by a low register riff in an 8/8 pattern, giving a sense of rhythmic definition and providing some great practice for low register accents within a *piano* dynamic. A third motivic idea brings in flutter tonguing, again in the low register, and some moments of calm. These three musical ideas develop in alternation throughout the piece, providing a coherence to the structure and a good sense of energy throughout. This is around 5 minutes long and explores the whole range of the flute, from low B up to top C.

*EfA* is built around the pitches indicated in the title but develops to include some chromatic moments. Lasting around 4 and a half minutes, it begins slowly, exploring the effect of different consonants on the sound, and the opening grows to include some use of harmonics. There is plenty of room here to really explore the sound and the timbral variety provided through the different techniques used. A dramatic *Allegro Vivace* follows, exploring the three-note motif of the title, combined with syncopations. There is a good sense of energy here which gradually builds into the high register. The piece makes effective use of fast-moving drama and spacious slow sections to maintain contrast throughout.

The final piece of the set is *Meditation... aus dem Winde* (on the wind) and includes an effective use of air sounds. The style here reminds me of one of the Piazzolla *Tango Etudes*, and as such this is the most approachable (and perhaps also the simplest) of the three. As appears to be customary in Brenndorff's compositional style, motivic ideas from the introduction reappear to provide moments of repose and contrast throughout the piece. This is the shortest of the three works, lasting around 4 minutes.

These are enjoyable and well-written pieces which are ideal recital materials for Grade 8+ players with a curiosity for sound. The score is well presented and the performance instructions, although only available in German, are clear, with fingerings provided where appropriate. These pieces are a little different

from the usual contemporary repertoire at this level and provide a good balance between the seriousness of some new music and the 'pop music'-style pieces at the other end of the extended technique repertoire spectrum. Highly recommended.

**CARLA REES****MICHAEL REGAN****CHINESE SUITE**

Forton Music © 2021

Comprising three short movements based on traditional melodies, *Chinese Suite* is a work of brief, evocative snapshots. Although each movement is very short, they stand alone well, but the movements are well contrasted and make for a varied set if the whole suite is performed.

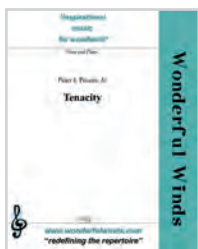
The opening to *Ancient Theme* has a sense of gravitas in keeping with the movement's title. The music later becomes more expansive with plenty of rubato, and longer phrases build to cascading demisemiquaver runs. After this climax, the mood shifts back to that of the solemn, quiet opening. Marked *quasi improvisando*, *Autumn Thoughts* is clearly intended to be played with a good deal of freedom, with fluid runs decorating a simple melody. A lively *Vivace* section gives a fleeting moment of brightness before the more melancholy ending. The final movement, *Plum Blossom* is brighter and more energetic, with accents and grace notes giving extra sparkle to the staccato semiquavers. Whole tone runs punctuate the staccato motif, and the music has a delicacy and lightness throughout before the final exuberant flourish.

Although barely three minutes long according to the composer's timings, this suite is pretty with well-contrasted movements. There are a few challenges, mainly some of the longer runs, but these should be well within the capabilities of higher grade players. There is scope for lots of tonal colour and rubato in the slower moments, and these will really bring the music alive.

**LAURA BEARDSMORE**

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## flute & piano



**PETER J. PECORA, JR.**  
**TENACITY**  
Wonderful Winds © 2021

*Tenacity* is a characterful and accessible work for flute and piano, with the composer adding the definition at the start of the score: perseverance, persistence, determination. These words sum up the character of the music and may also have been intended to refer to the approach needed by the performers! In my view however, this work would be an engaging challenge to intermediate players and well within the capabilities of more advanced flautists.

The music is marked ‘energetic and restless’ and opens with an uneasy dialogue between flute and piano. The fast tempo and driving 6/8 meter are sometimes interrupted by offbeat accents in the flute part, creating an unsettled feel. There is the sense of the two instruments battling each other, particularly since in this part of the piece the instruments are playing solo more often than they are playing in ensemble. Later, the music becomes softer both dynamically and expressively, although the rhythmic drive and precision remain. It is as if the two competing forces of flute and piano decide here to work in harmony rather than against one another. A brief return to the defiant solos follows, but the piece concludes with more of a sense of togetherness from the determined rhythmic unison of the final bars.

This is a brief yet entertaining work, and would be enjoyable for performers to put together; aside from a few meter changes, there are no major ensemble challenges. A spirited and lively piece.

**LAURA BEARDSMORE**



**SAMUEL ZYMAN**  
**CONCERTO NO. 1**  
Presser © 2021

Zyman’s first concerto is marvellous staple in the contemporary flute concerto repertoire. Premiered in 1991, this version with piano reduction will allow this magnificent work to find its way into more players’ collections.

As with Zyman’s sonatas, the concerto is filled with driving punchy and syncopated rhythms that gives the work a dance-like quality throughout. The flute part is technically challenging though definitely approachable with some tricky finger passages

to iron out; however the rhythms are pretty straight forward—just don’t rush!

In a typical fast-slow-fast structure, Zyman provides plenty of opportunity for the flute to dazzle, including two cadenzas. The whole range of the flute is explored with the finale reaching into the top B and C for sharply articulated explosions as the piece weaves through a wide range of characters. The first and last movements are powerful showcases with punchy accented melodic lines that are strong from the outset, but the second movement is hauntingly beautiful with a chordal texture underpinning the flute as it slowly builds up its melodies.

Originally scored for a small orchestra of 2 oboes, 1 bassoon, 2 horns, strings, and timpani the concerto has always sounded a little ‘thin’ when compared to those who use the full symphonic orchestra; however Zyman’s uses this well as the piece provides much more of a chamber ensemble experience, as the parts closely dance around each other and solo moments are shared between flute and orchestra. This thinness is emphasised by the textures and harmonies used in the piece—homophony and unison often reign supreme which makes the moments where parts break away and melt into each other even more special.

This edition is a welcome addition to the concerto piano reduction repertoire. Hopefully we will start to see more performances of this fantastic piece!

**GAVIN STEWART**



**HÄNDEL**  
**SIX RECORDER SONATAS**  
Henle © 2021

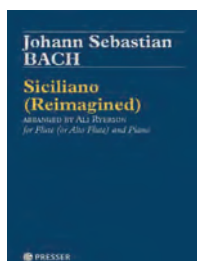
This is an Urtext edition of the six Sonatas for recorder (often also performed on the flute), presented in Henle’s luxurious style. This edition shouts of quality, printed on thick cream paper with careful attention to layout, including some fold-out pages to assist with page turns. Parts are provided for solo flute (recorder), a reduced score for the continuo (with figured bass) and a full keyboard realisation made by Ullrich Scheideler. The editorial quality is also high, as one might expect from a scholarly edition such as this, with a detailed commentary on the sources used and the editorial decisions made.

This volume contains the sonatas in G minor (HWV 360), A minor (HWV 362), C major (HWV 365), F major (HWV 369), D minor (HWV 367a) and B♭ major (HWV 377). Sources used for the edition include autograph manuscripts held at the Fitzwilliam Museum and the British Library, as well as copies dating from 1730–35 and three early editions. Ornamentations are based on what is found in the autograph, rather than including the additions that appear in later versions of the score.

The six Sonatas were composed between 1724 and 1726, and five of the six were first published in 1730, although this edition's preface provides a fascinating account of the circumstances of that publication which is well worth reading.

Although there are already many editions of these popular works available, this is an excellent addition to any flute repertoire library, providing a clean and well-presented Urtext version from which a player can build a stylistically appropriate and well-informed interpretation. Highly recommended.

**CARLA REES**



**BACH** arr. **ALI RYERSON**  
SICILIANO (REIMAGINED)  
Presser © 2020

What a fabulous little gem! Ali's reharmonisation of Bach's *Siciliano* from the E $\flat$  major sonata is a wonderful example of taking something well known and breathing new life into it. In the same way that Shakespeare is often performed in modern English, here Ali uses contemporary harmonic language to reimagine this famous work and allows us to listen to the melody from a new perspective. I was dubious at first at the reference to 'jazz infused touches', but upon sitting down and playing through the accompaniment and hearing how tastefully the harmonic progressions compliment the melodic contours I was completely won over!

This short piece would be a fabulous encore piece for a recital that audience members, and I believe even Bach himself, would love.

**GAVIN STEWART**



**KAREN NORTH (ED.)**  
LYRICAL FLUTE LEGENDS  
Allegro Publishing © 2021

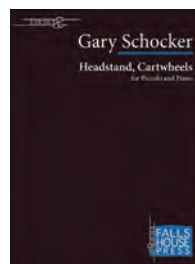
This is an enjoyable collection of short tuneful pieces for early intermediate players. With titles such as *Crispin the Curious*, *Summer Morning in the Woods* and *Sighs and Silence*, the pieces are evocative of moods, atmospheres and stories. The collection contains arrangements of works by Joplin, Dvořák, Brahms, Mendelssohn and others, as well as newly commissioned pieces by Elena Kats-Chernin, Greg Harradine, Heather Percy, Merryl Neille, Sally Greenaway, Jolin Jiang, Rachel Laurin and Gary Schocker.

As the title suggests, the pieces all celebrate the lyrical qualities of the flute, encouraging learning players to develop a strong, singing tone and providing opportunities for legato playing. There are also some rhythmical challenges, such as syncopations and ties, and a vast variety of articulation details including staccatos and accents. The pieces span a range of around two octaves and use key signatures of up to three sharps and flats. As such this is ideal learning material for students of around Grade 3 to 4 standard.

I particularly enjoyed the three pieces by Elena Kats-Chernin, which explore three contrasting characters inspired by a cat. Sally Greenaway's *Milonga Danza del Anhelito* provides an opportunity to explore irregular beat patterns within the context of an Argentinian Dance, and Greg Harradine's two compositions have well-shaped melodic lines which are fun to play. It's great to see a good gender balance between the composers, and there are some real gems in this volume, which younger players are likely to enjoy.

**CARLA REES**

## piccolo & piano



**GARY SCHOCKER**  
HEADSTAND, CARTWHEELS  
Falls House Press © 2019

*Headstand, Cartwheels* is a really well-pitched (pun intended) duo for piccolo and piano. The first movement, *Headstand*, flows steadily, spending lots of time in the middle register where the piccolo can sound really beautiful. It is mostly at a quieter dynamic, giving the player an opportunity to show off the delicacy of the instrument. In contrast, *Cartwheels* is an exhilarating adventure, popping up into the higher octave for chirpy effect but still whizzing around the full range to depict the tumbling nature of the title.

Both movements keep the player on their toes with changes of time signature and detailed dynamic instructions—this is a great piece to show off (or work on) the nuances of your piccolo playing. The piano is definitely an equal partner in this, and there are many opportunities to refine the ensemble performance and balance. Melodic lines cleverly interact and rise out of each other in the first movement, whilst in the second snappy rhythms and syncopated accents bounce around between the parts.

This piece is manageable by a Grade 7-8 player with some piccolo experience and would make a refreshing addition to a recital programme.

**RACHEL SHIRLEY**

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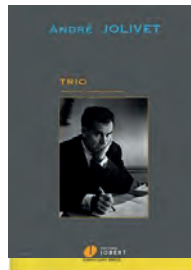
## flute & keyboard



**LOTHAR GRAAP**  
HINUNTER IS DER SONNE SCHEIN  
Edition Dohr © 2020

*Hinunter ist der Sonne Schein* (Now that the sun has gone to rest) is a suite in six short parts for flute and keyboard instrument (indicated as 'organ, chest organ, piano, harpsichord') written and premiered by Graap at the organ in 2019. The piece is a setting of an evensong of the same title written by German cantor Melchior Vulpius in the 16th century. Graap, born in the historical region of Silesia in 1933, has had a long and successful career as an organist, cantor, director of music and, most recently, a lecturer in organ playing. The influence of church music, mixed with Graap's teacher Paul Hindemith, in this piece is clear; the first and fourth movements are chorale-like passages for solo keyboard, followed by the other movements in which the flute enters with simple melodies entirely in the low-middle register of the flute. The performers are given liberty with colour and phrasing as dynamic markings are only given at start of movements and there are no articulation markings. The flexibility of instrumentation plus the simplicity of the flute part makes this a piece programmable in a variety of contexts.

**KATY OVENS**



**ADRIAN CONNELL**  
SONATINA FESTIVA  
Edition Dohr ©2021

This Sonatina, originally written for flute and chest organ, can also be played on piano. It is made up of four short movements, each with a celebratory feel. Commissioned by Christopher Dohr, the piece was written in 2019.

The piece begins with a jubilant Prelude in G major, with a brief departure to the dominant in the middle. The simple melody is effective, with an enjoyable rhythmic punch. Next comes a 14 bar theme, which is subjected to a range of variations. The theme itself is simple and features staccato crotchets interspersed with more lyrical phrases. Variation 1 is a more elaborate version of the melody, over an enjoyable dance-influenced accompaniment. Variation 2 builds on the lyricism of the theme,

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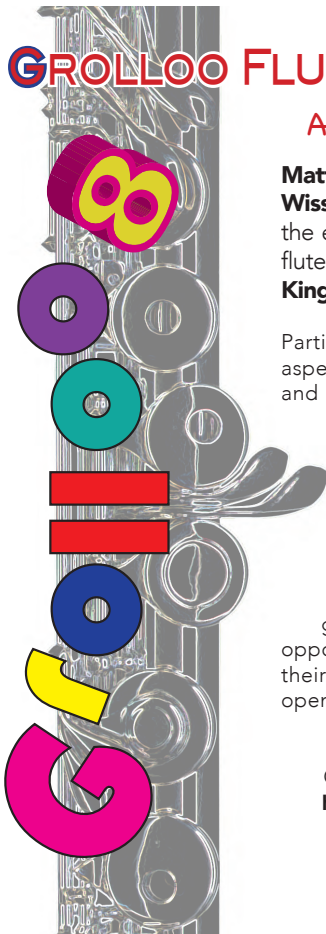
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while the line is transformed into an waltz feel for Variation 3. Variation has a 6/8 transformation, and is followed by a triumphant Finale. Throughout this movement, an emphasis is placed on the leading note as a melodic feature; this gives an effective surprise within the phrase and adds some sparkle to the line.

The third movement is a Scherzo and Trio. A playful movement marked *Allegro con spirito*, this is in 9/8 and a dance-like quality. A central section sees the flute playing longer lines over a moving keyboard accompaniment, giving an effective textural change. The piece ends with a Rondo, full of rhythmic punch and syncopation.

Both instrumental parts are relatively simple, with the flute staying within the lower two registers and using simple key signatures and rhythmic patterns. This would make it ideal for a player of around Grade 3-4, and there is plenty of character and interest throughout. This is an enjoyable addition to the repertoire which is worthy of exploration.

**CARLA REES**

## 2 flutes & piano



**RAFFAELLO GALLI**  
RIGOLETTO FANTASY FOR 2 FLUTES  
AND PIANO  
REVISED AND EDITED BY ELISABETH  
PARRY AND PAUL-EDMUND DAVIES  
AureaCapra Editions © 2019

Raffaello Galli (c.1824–1889) was a Florentine banker by trade, but also a well-known amateur flautist of great skill. Indeed, he was considered one of the greatest exponents of the Italian flute school, alongside flautists like Briccialdi and Ciardi. Although now almost entirely lost, Galli wrote over 400 works for the flute.

This duet, based on themes from Verdi's *Rigoletto*, has been revised by Elisabeth Parry and Paul Edmund-Davies and divided into two "scenes". The original duet lasted 16 minutes, so by dividing it up, it becomes more manageable for both player and listener!

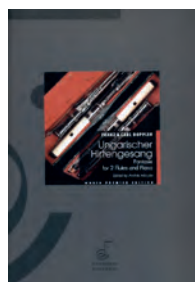
As one might expect, the writing is full of *bel canto* melodies and virtuosic fireworks, but not quite to the same technical extent as the *Rigoletto Fantasie* by the Doppler brothers. The famous *La donna è mobile* features in Scene II, but Galli does an excellent job of not just presenting a medley of famous operatic tunes. Instead, he uses countermelodies, rhythmic motifs and accompanying figures from the orchestral score. There is a good mix of articulations which add to the various characters

throughout and I would say the technical demands are only moderately difficult.

Perhaps most astonishing of all is the piano part, which has been composed especially for this edition by John Alley, giving the piece more depth and excitement!

This would be a great piece to play as a finale to a recital or in part as an encore. The book is beautifully presented, and the foreword provides an interesting insight into this little-known Florentine composer.

**RODERICK SEED**



**FRANZ & CARL DOPPLER**  
UNGARISCHER HIRTENGESANG  
Edition Svitzer © 2019

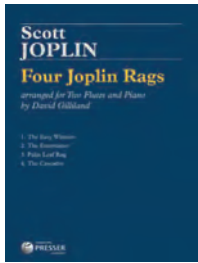
Edited by András Adorján, with the piano part reconstructed by Jan Philip Schulze, this *Hungarian Pastoral Song* is thought to be the original version of the now famous *Hungarian Pastoral Fantasy*, Op. 26. Following a different 8-bar piano introduction, the main body of the piece opens with the same material from Op. 26, but with an additional second flute part. There are some small differences from the version we know and love, but this music is immediately recognisable and familiar. After the opening section, however, the music moves into new areas, while still maintaining the Hungarian mood and style. The piece was jointly composed by the Doppler brothers, and was never published, but is thought to have featured in their concert programmes from 1856, probably with orchestral accompaniment.

The piece is a fascinating discovery, from a musicological as well as a performance-based perspective. The Doppler style is a concert hall favourite, and it is excellent to have a new addition to the repertoire. It is also fascinating to see how the melodic material developed and changed between versions, and to learn a little more about the life of these legendary characters through their music.

The flute parts are relatively well matched, with plenty of opportunity for technical dazzle. The second part needs low B (and even the occasional B $\flat$  in the original!), and the first part is often in the top register. Syncopated accents are a feature of the style, as well as trills, fast moving semiquavers and the occasional lyrical melody for variety. While this is perhaps a little lighter (and easier) than some of Doppler's works, this well-presented edition is a welcome addition to the repertoire and fun to play.

**CARLA REES**

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**SCOTT JOPLIN**  
arr. **DAVID GILLILAND**  
**FOUR JOPLIN RAGS**  
Presser © 2017

With this collection, David Gilliland has set out to arrange four of Joplin's famous ragtime pieces into duets with piano accompaniment which 'simplify' the pianist's role (in comparison to playing the original piano pieces) and "give more musicians the opportunity to participate in the fun!". Playing them definitely gives a sense of being part of a whole—instead of having to coordinate right- and left-hand parts, there is now the enjoyable challenge of fitting together two flute parts who have the same rhythm much of the time with an accompaniment that really drives the beat and tempo. It encourages some really neat and tidy ensemble playing and great communication between players.

Of course, *The Entertainer* is in here—and its familiarity makes it a good starting point—but all four pieces are fun and worth exploring. The suggested metronome marks underline the 'not too fast' nature of the ragtime style and dynamics are used with skill to bring out the character of each piece. *Palm Leaf Rag* in particular has some lovely interaction between the flutes and glorious little semiquaver runs in the piano, rising in and out of the texture. The standard ranges from around Grade 6 upwards—the end of *The Cascades* in particular verges into the very top ranges and there's some slightly tricky fingerwork to master. It also suggests 'optional piccolo' for Flute 1 towards the end which could make for a showy finale but would need very careful handling!

**RACHEL SHIRLEY**

## flute ensembles • duets



**JAMES HOOK** arr. **ROBERT RAINFORD**  
**SIX DUETS Op. 58**  
Forton Music © 2021

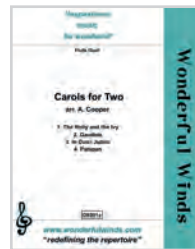
Originally written for two cellos, James Hook's duets are cheerful and carefree; a great source of material for use in lessons. Varying in style, these Classical works offer the opportunity for players to explore and engage with different musical characterisations, with numerous examples of *Tempi di Menuetto* and lyrical sustained *adagios*. These duets could be used to enhance performance for

players between grade 3–5 or be used as great material for sight reading for those who are more advanced.

These duets offer flexibility for teachers, particularly in group sessions, allowing students of varying experience to play parts that can challenge some and reward the more advanced with material to explore musical characterisation. They are a fantastic source for getting pupils to work on ensemble playing and understanding the importance of listening to players around you. This arrangement is a helpful contribution to the flute repertoire and can easily be used to target dynamic contrast, ensemble balance, rhythm, and general musicality. The compound time signature of the Rondo-*Allegretto* in Duet 5 may prove to be more rhythmically challenging, but perseverance will reward pupils with a greater sensitivity to ensemble playing and the techniques needed to execute a convincing and assured performance.

The beauty of these duets lies in their simplicity. Easy to follow arrangements, transposed from the original cello part allow developing flautists access to repertoire that has been thoughtfully adapted for their instrument. While a greater effort could have been made to facilitate easier page turns in the individual parts, this is easily remedied by the age-old trick of using paper copies. However, the score, having been lifted from Hook's original manuscript, is a lot more user friendly for page turning during performance, and players may even be able to benefit from seeing both parts while playing.

**SOPHIE HOOPER**



**VARIOUS** arr. **COOPER**  
**CAROLS FOR TWO**  
Wonderful Winds © 2021

*Carols for Two* includes four classic carols that have been arranged for two flutes. *The Holly and the Ivy*, *Gaudete*, *In Dulci Jubilo* and *Patapan* are ordered to create a programme of contrast, although each arrangement would make for a great addition to a festive performance. Whilst it might be best played on two C flutes, a lot of fun and challenge can be found in trying the works on some of the lower flutes. Two copies of the full score are contained, displaying each carol across two pages which negates the need for page turns within each piece. The notes are easy to read and it is easy to follow along with the other part.

The two flute parts are evenly matched and the arrangement is advertised as appropriate for players Grade 4 and above; the time changes and polyrhythms in a couple of the pieces provide a good challenge for pupils. The use of staggered entries creates beautiful harmonies that truly sing in an open acoustic.

**EMILY HALL**



## trios



**HANDEL** arr. **COOPER**  
**LASCIA CH'IO PIANGA**  
 Wonderful Winds © 2021

This trio arrangement of Handel's *Lascia ch'io pianga* from *Rinaldo* is aimed at intermediate players of around Grades 4-6. This version is for 3 C flutes, but there is also a version for two flutes and alto available.

The three parts are divided into difficulty levels with Flute 1 carrying most of the tune and top octave notes, as well as more challenging rhythms, whilst Flute 3 has a smaller range of notes, easier rhythms and the bass part. Flute 2 takes over the tune for a short while and has some ornamental interest, sitting nicely between the top and bottom parts. Letters help to separate the sections clearly for rehearsal purposes and each part is similarly spaced making the music easy to follow between the parts. A full score is provided along with the three separate flute parts leaving the trio with the option of being conducted or not.

The arrangement balances a wealth of homophonic harmony with bars of rhythmic interest. Dynamics are sparse but contrasting and help to highlight important melodic sections and tone colours. There are some changes in speed that help to give the piece some ebb and flow and opportunities for the trio to work on their ensemble skills. This arrangement provides challenges for the players within their parts but is easily put together once each player is comfortable with their part. A beautiful piece.

**EMILY HALL**



**JONATHAN COHEN**  
**ONE ANN ARBOR MORN**  
 Falls House Press © 2018

These three movements for three flutes (C flute, alto and bass or contrabass) depict scenes from the composer's childhood—trees, parks, rivers, a sunny weekend... and a cheeky squirrel! Gentle flowing lines in the first two movements conjure up a bright, leafy morning through pastoral 6/8 melodies and trickling legato phrases. As this piece was commissioned for a friend of the composer to celebrate the acquisition of her new alto

flute, the alto really shines, especially in the second movement, *Morningtide Promise*, where it carries some beautiful semiquaver passages.

Following all this beauty and poise, the third movement, *Agent McSquirrel and the New Feeder Caper*, bursts into comical life, reminding us that this piece has its roots in childhood memories. The bass/contrabass really comes into its own here with low bluesy elements whilst huge dynamic contrasts bring out a feeling of drama in the 'chase'.

The first two movements are technically not too difficult but do require good control of the upper ranges in the alto and bass. The third is considerably more complex in terms of speed, articulation, syncopated rhythms and the ability to coordinate as an ensemble at a fast and furious tempo. In general, it's an atmospheric piece which shows off the qualities of the low flutes well whilst being approachable for players and audiences.

**RACHEL SHIRLEY**

## quartets



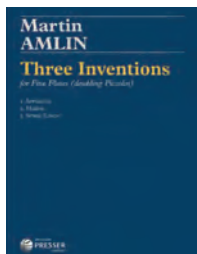
**SAMUEL COLERIDGE-TAYLOR**  
 arr. **ROBERT RAINFORD**  
**FIVE FANTASY PIECES**  
 Forton ©2021

Coleridge-Taylor's music has begun to come back into the spotlight in recent years as the Classical music industry tries to diversify and give rightful attention to historically underrepresented composers. Samuel Coleridge-Taylor was a mixed race British composer who grew up in Croydon and studied at the Royal College of Music under Charles Villiers Stanford. The *Five Fantasy Pieces* Op. 5 were written in 1896 and were originally written for string quartet. In this arrangement for flute quartet (2 flutes, alto and bass) a lot of the material is transposed up an octave to fit the range of the ensemble, giving a greater sense of brightness than in the original string version. The string quartet textures remain, allowing melodic writing for all of the instruments and plenty of interest in the alto and bass parts. As the title suggests, the piece is in five movements, beginning with a richly romantic Prelude which features crotchet triplet rhythms and lyrical melodic lines. The Serenade develops this lyricism further with a soaring melody in the first flute and some twisty chromaticism adding colour to the harmony. The central *Humoresque* is perhaps my favourite of the five; marked at a Presto tempo it is full of energy and sparkle, with bouncing rhythms, accents and staccatos. This movement is a lot of fun for all of the players. The fourth movement is a short Minuet and Trio, and the final movement is a boisterous dance. »

The piece provides challenges (especially when played at tempo) for all of the ensemble players and is likely to be an enjoyable repertoire piece for an advanced group of players. The arrangement itself works well and is presented in Forton's house style.

**CARLA REES**

## flute choir



**MARTIN AMLIN**  
THREE INVENTIONS  
Presser © 2019

The *Three Inventions* of this piece's title take around 10 minutes to perform, but may also be played as independent movements. Inspired by a performance of Boismortier's concertos for five flutes, the inventions are scored for five C flutes, all of whom are required to double on piccolo as well.

The material is equally distributed among the five parts, making the piece ideal for five equal-level and relatively advanced players.

The first movement, titled *Apparatus* has a machine-like quality, with driving toccata rhythms exploring different combinations of perfect fifths. Large intervals feature here, along with undulating rhythmic energy which gives the movement a driving force throughout.

The central movement, *Mirémi* is more calm in its atmosphere, with haunting octave unisons between flute 5 and piccolo presenting an intonation challenge. The title comes from the notes that appear at the heart of this invention—E and D, which create ostinato patterns which are explored in a range of different ways. There are some enjoyable textural contrasts here too, including an effective use of rhythmic unison as well as the spacing of the material between the different parts.

The final invention is entitled *Spiral Canon* after its structural design, which completes two journeys around the circle of fifths in a continuous canon. The piece is based on repetitive, minimalist-style melodic patterns which gradually transform as the piece progresses.

Written for Leone Buyse, each of the *Three Inventions* provides an enjoyable range of ensemble challenges, and requires each player to blend with the others, as well as to maintain strict rhythm. Serving well as a showpiece for flute quintet, this piece provides a welcome challenge for advanced players.

**CARLA REES**

## chamber music

### flute, cello & harp



**JOLIVET**  
TRIO FOR FLUTE, CELLO AND HARP  
Editions Jobert © 2021

This Trio is a surprising discovery and an exciting addition to the repertoire. Written in 1934, the piece was mentioned in biographies but the score was missing until April 2013, when the autograph manuscript was found. This edition is based on that original source.

The history of the Trio is fascinating, and outlined in some detail in the score's preface, written by Sylvain Blassel. It is thought that the suggestion for a trio for flute, cello and harp came from Varèse, who met harpist Carlos Salzedo in the USA, Varèse returned to France in 1928, and suggested to Jolivet that he might be interested to write a trio for Salzedo's BSB Trio, comprising Barrère, Salzedo and cellist Horace Britt. The composition of the trio is documented in correspondence between Jolivet and Varèse, and the harp writing draws considerably on the information provided in Salzedo's *Modern Study of the Harp* which was published in 1921. However, Salzedo was unimpressed by Jolivet's Trio and the piece was forgotten.

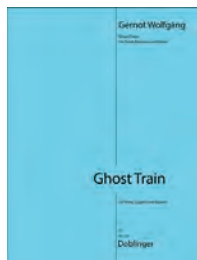
The Trio uses a broad range of sounds and timbral effects for the harp, including xylophonic, *guitaric* and *plectric* sounds among others. This provides numerous challenges for the harp player, as well as a highly imaginative range of sonorities. The flute and cello parts are less adventurous, although the cello part contains some double stopping. The flute part has some flutter tonguing, and, most remarkably, two 4th octave E flats, which are fairly unusual in the repertoire as a whole, and particularly uncommon at that time. Written two years before *Density 21.5* which makes extensive use of high D, it is interesting to consider the potential influence this piece may have had on Varèse.

The Trio is in one continuous movement, gradually gaining momentum as it progresses, before the tempo dissipates towards the end. Jolivet's characteristic musical language is ever present, with expressively twisting melodic lines and enjoyable intervallic relationships. Timbre and texture are important elements within the music, and it is interesting to see how he develops the relationships between the three instruments throughout.

This is a very welcome re-addition to the repertoire, which deserves to be more widely known.

**CARLA REES**

## flute, bassoon & piano



**GERNOT WOLFGANG**  
GHOST TRAIN  
FOR FLUTE, BASSOON AND PIANO  
Doblinger © 2019

This is a lively, jazz-style trio for flute, bassoon and piano lasting around ten minutes. The piece was commissioned by Chamber Music Palisades, a Los Angeles-based concert series, in 2013. The title of the piece is derived from the use of “ghost notes”, which are performed more softly than the surrounding notes and are frequently used in jazz. These notes appear frequently in this piece.

The piece is in one continuous movement, but there are many contrasting sections within it that give the sense of ‘journey’ which is also hinted at in the title. The parts are equally balanced, with solo moments for each player as well as some use of dialogue and tight ensemble unisons. There is plenty of chromaticism in the writing, as well as the use of jazz rhythms. Each of the parts provides a sense of challenge; it would need a skilled ensemble to perform this effectively, but it would not be out of reach of advanced students.

There is a lot of character in the music, with some tension building through the repeated notes in the piano towards the end which brings to mind a tolling bell. The three instruments are handled effectively, and this is a welcome addition to the repertoire for this colourful instrumental combination.

The score is clearly produced with some very helpful cues in the parts and a good consideration of the practicalities of page turns.

**CARLA REES**

## flute & accordion



**MARTIN TOURISH**  
CELTIC DUETS  
Universal Edition © 2019

This collection of folk tunes arranged for flute and accordion by Martin Tourish encompasses music from the Irish, Scottish, Welsh, Cornish and Breton traditions. The easier of the pieces are accessible, in their basic forms, to players of Grade 4-5 level,

but there’s lots in here for anyone with a love for (or just discovering) this style to explore. There are fairly extensive notes on each of the tunes and also on how to embellish and ornament the style authentically, drawing on Tourish’s doctoral research into the subject. One of the most impressive aspects of the collection, however, is the encouragement to immerse yourself in the genre and develop your own style through listening to others play—notes on the individual tunes provide a good starting point with details of some of the versions that introduced Tourish to the melodies. The flute parts have some articulation, ornaments and (very occasional) dynamics marked in but there’s a definite emphasis that instructions are “suggestive rather than prescriptive”.

The flute part remains in a convincingly folk-style low-mid range, and several tunes make the most of the bottom octave, including the beautiful *Rosilin Castle*. There are lots of opportunities to experiment with articulation, for example with the triplet patterns of *Na Ceannabháin Bhána* and *The Atholl Highlanders*. The accordion part seems not-too-complicated—certainly, I could replicate much of it on the piano as a non-expert pianist. Overall, this is a friendly whistle-stop tour of Celtic styles, which I think could definitely meet its aim as an introduction to “inspire you to look a little further... to embark upon your own journey.”

**RACHEL SHIRLEY**

## educational music



**CLARE SOUTHWORTH & ANDY SCOTT**  
KICKSTART FLUTE VOLUMES 1 & 2  
Astute Music © 2020

This pair of volumes by Clare Southworth makes for a really interesting and unique addition to the vast array of tutor books on the market. Southworth notes in the acknowledgements that while she has wanted to write a beginner method for many years, she has held back for fear of writing something similar to other available publications. Here, the aim is to introduce players to a range of musical styles rather than sticking solely in the classical tradition, and to use duets in these styles as the basis for each chapter.

Volume 1 begins with four ‘Pre-lessons’ covering the basics of putting the flute together, hand positions, some basic notation, along with introducing students to the technical elements of breathing and tone development. There are excellent, clear written explanations and demonstration videos (easily accessed using QR codes) that will help beginners navigate their way round the instrument. While providing helpful demonstration and tips, students are encouraged throughout to ask their teachers for support and advice, reinforcing the importance of »



this relationship for beginner students. As someone who spends a lot of time telling beginner students to put their flute together over a table, I would have liked to have seen this demonstrated more clearly in the video, but this small niggle aside, the videos really are excellent and will be an invaluable resource to students and their parents during those first few weeks of lessons.

The chapters themselves are very comprehensive. Each is based around a different scale, which is clearly labelled at the start along with any new theoretical concepts and the style of that chapter's duet. There are colour-coded fingering diagrams for any new notes that also show the notation, enharmonics are explained for sharps and flats and clearly linked back to previous chapters where necessary. Rhythmic exercises target the different musical styles of each chapter's duet and will help students become familiar with the different styles, although by the nature of some of the styles included here some of the rhythmic patterns are fairly complex for beginners especially in Volume 2. Students will become used to the inclusion of scale exercises with each chapter and this will go toward building positive practice habits.

There is also a selection of short pieces in each chapter, each presented in that chapter's key, with some famous works from the flute repertoire by Bach, Telemann and Boehm alongside well-known tunes such as *Scarborough Fair* and Brahms' Lullaby. An interesting feature of these volumes is that several of the melodies return in different keys later in the volume. Opinions may differ regarding whether students would prefer to learn new tunes instead, but if the purpose of tutor books is to develop students' playing and practice technique then I don't see this as a disadvantage, and in any case many of my students enjoy tackling a piece that they already feel they have some grasp of.

Written by Andy Scott, the duets form the culmination of each chapter and incorporate a wide range of styles, from Gospel to Afro Cuban, Rock to Celtic Folk. Each comes with a variety of backing tracks, again accessed by QR code, allowing students to play with or without the second part depending on whether they're practising on their own or with another player. The

helpful performance notes for each will assist students as they learn the music and put the duet together. Standout duets for me included the energetic Samba from Lesson 7, Lesson 19's peaceful *Oriental* and the exuberant *New Orleans* from Lesson 21. While the duets are musically engaging, and it is refreshing to encounter so many different styles, some beginner students might find the limited rhythmic unison playing a challenge, especially in the earlier chapters—Duet 1 has unison parts, while both duet parts in Duets 2 and 3 remain fairly independent. Similarly, some of the duets have offbeat or syncopated rhythms—an integral part of some of the styles included here, but not easy for beginner players.

The scope of these volumes is wide, and they include many technical features generally not seen in tutor books, including harmonics and vibrato. The explanations of what these are, and why you practise them, are clear and concise, but these are more advanced concepts than are often covered when teachers are supporting students to manage the basics. It is also notable that by the end of the Pre-lessons, players are expected to be able to reach from low E to second octave G before embarking on Lesson 1.

I am really impressed by the scope of these books, the ambition to include so many different styles, the clearly thought through method and well organised structure. The duets will be appealing to learners, there is a good range of other pieces, and the technical work is embedded from the very start. The supporting materials complement the books well and are easy to navigate. That said, I would think carefully about the students I use this with, and imagine this to be especially suited to beginners who are older and perhaps have some previous musical experience. I am not sure it's realistic for the average younger beginner to progress through the material here without some prior experience of flute playing. I would absolutely recommend these books to teacher colleagues to see for themselves how they can benefit their students.

**LAURA BEARDSMORE**



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