

PAN

JOURNAL OF THE BRITISH FLUTE SOCIETY



NOVEMBER 2023

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



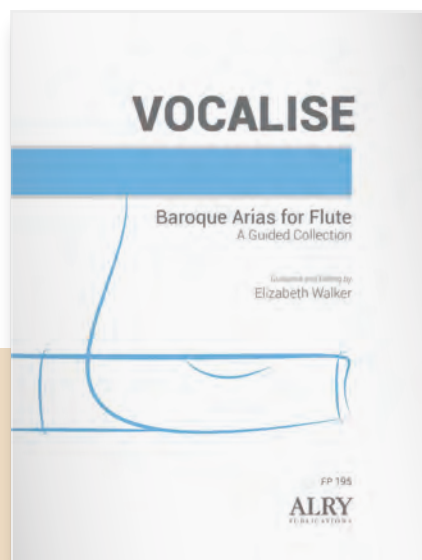
The stylistic bandwidth of this *Divertimento* is vast. The first movement alone presents Castèrède as an expert melodist, harmonist, contrapuntist, neo-Classicist, and even towards the end an equally gifted avant-gardist. The third movement, Canzone, is an upmarket gymnopédie in which the melody expands 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 Castèrède 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. Castèrède 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.

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

— Chris Walton
from CASTÈRÈDE: 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.

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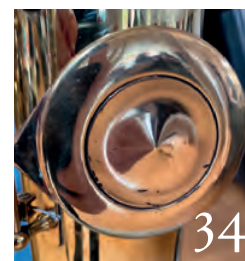
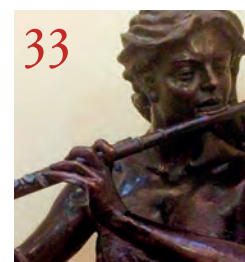
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bfs news

notes from the chair



Hello there! I am honoured to be writing this note to you all as interim Chair of the BFS Council. As a very brief introduction, I grew up just outside the Lake District and I have been playing flute for longer than I care to remember. As a performer, composer, researcher, and teacher, I bring each of these aspects into the work that I have been doing with the BFS. My fellow BFS Council trustees are a great group of enthusiastic fluters, and I am very happy to be steering the ship as we begin to organise and operate more in-person events. We have had a great summer which kicked off with the segment on BBC Breakfast about Lizzo's effect on flute playing in the UK; it was very rewarding to hear the discussions about music education in mainstream news. Though our research didn't show that Lizzo is inspiring a wave of young people to pick up the flute just yet, it did show that she is a catalyst for important discussions surrounding music's interactions with class, ethnicity, tradition, innovation, and ownership. It was great to see many respondents championing Lizzo as an example of joy and self-expression in music – which is what I'm sure most of us would say is the most important thing!

I would like to take a moment to remind you all of just some perks of being a BFS member:

- Three copies of Pan per year – our well-respected journal that is full to the brim each edition with informative articles on a whole host of flute-related topics, from instrumental construction, to uncovering hidden gems in our repertoire, and deep dives into the lives of those that make, play, teach, and write for flute. Alongside these are reviews of new sheet music, CDs, concerts, and books – use these to guide your repertoire search or your listening!
- A team of area reps who can help to organise and develop regional events, especially as we now fully out of lockdowns;
- Annual competitions for young players and adult amateurs, giving them a chance to play for a panel of prestigious judges and get personal feedback.
- Access to our member directory – do make sure to keep your profiles up to date.
- Free advertisements for your pre-loved instruments in Pan;
- A range of in-person and online events that we are busy organising behind the scenes!



Our next main event will be the AGM which will take place online, after successful online AGMs over the past couple of years. The AGM will be held on Sunday 19 November, so save the date and keep your eyes on our socials as we announce the guests!

Finally, if you would like to be more involved with the BFS, we are looking for a Treasurer and Legal Advisor to join the Council – please do get in touch if you think that could be you.

We hope you enjoy this issue of Pan and look forward seeing your pictures and discussions online!

GAVIN STEWART

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bfs.org.uk

Contact us via:

info@bfs.org.uk

BFS AGM

We are looking forward to seeing you for our Annual General Meeting on Sunday 19 November. This will be held on Zoom and will include video performances from some of the past competition winners, a chat with our president, **Wissam Boustany**, and an open forum where you can ask questions and let the council know what you would like to see.

Timings for the morning will be:

- 10:00 Performances
- 10:30 Chat with Wissam and AGM
- 11:45 Open forum

The AGM is an important event where you, the members, will be able to vote on new appointments and receive updates from various aspects of the charity. We would love to see as many of you as possible.

An email will be sent around with the Zoom link and forms for proxy voting if you are unable to attend on the day and still wish to cast your votes.

Make a pot of tea and join us for a flutey Sunday morning—we look forward to seeing you there!



DO YOU HAVE A FINANCIAL OR LEGAL BACKGROUND AND WANT TO HELP DELIVER EXCITING EVENTS AND OPPORTUNITIES FOR BRITISH FLUTE SOCIETY MEMBERS?

The British Flute Society is looking for a new **treasurer** and **legal advisor** to join the council.

As Europe's oldest flute organisation, dedicated to celebrating and advancing the flute and flute playing in Britain and beyond, we support the flute community with resources and opportunities, publish an acclaimed journal, *Pan*, organise nation-wide events and festivals, host an annual competition series for young players, and lots more.

You don't have to be a flute player or have prior experience on a council to be a trustee, but you do need an **appreciation for the role music plays throughout education and beyond**.

TREASURER

For our **treasurer** we are looking for someone to **monitor and report** on our financial situation in both meetings and annual report to the Charity Commission, collaborate with other trustees in the preparation of **budgets**, and process **invoices** for officers and advertisers.

LEGAL ADVISOR

For our **legal advisor** we are looking for someone, ideally with a knowledge of charity law, to help guide and advise on **policies**, documents for the **charity commission, governance, wills & legacies**.

We are looking for people who are **enthusiastic** and have **ideas** and time to dedicate to **meetings on zoom** with some work in between, be that in helping us to organise events, maintain systems, or develop new ideas and pathways, and are keen to help us **make a difference** in the flute community.

TO APPLY OR ORGANISE AN INFORMAL CHAT

If you would like to apply for either position, please write to us explaining why you are interested and outline relevant experience (no more than one sheet of A4) and attach your CV. Please send this to Gavin Stewart, interim Chair of the BFS, at Gavin.Stewart@bfs.org.uk.

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BFS COMPETITIONS 2024

**SATURDAY 17TH FEBRUARY
ROYAL BIRMINGHAM CONSERVATOIRE**

SCHOOL PERFORMER

AGED 13 AND UNDER (PERFORMANCE NO LONGER THAN 6 MINUTES)

YOUNG PERFORMER

AGED 14 - 18 (PERFORMANCE NO LONGER THAN 7 MINUTES)

YOUNG ARTIST

AGED 19 - 24 (PERFORMANCE NO LONGER THAN 8 MINUTES)

ADULT AMATEUR

NON COMPETITIVE PERFORMANCE CLASS AND WORKSHOP
(PERFORMANCE NO LONGER THAN 8 MINUTES)

Entry will be via the BFS website and will open in November and close in early January. Spaces will be limited so please book early to avoid disappointment. More information, as well as details of our sponsors and adjudicators, will be shared in the coming weeks via email and on our website and social media.

What should you play? We're really keen for you to use the competition as a reason to explore all the amazing repertoire that's out there for the flute, particularly if you're a Young Artist! This is your opportunity to introduce us to new pieces you've discovered, and those you love to play - and to shine a light on works by under-represented composers that you feel deserve this platform to be heard and shared with other players. You can choose to play solo or accompanied repertoire, and there will be BFS accompanists available on the day (who you will book when you make your competition entry).

In our 40th anniversary year, we're hoping the day will be a fantastic celebration of fluting, with lots of great music to listen to, and the opportunity for members to perform and gain valuable feedback from our expert adjudicators. To help ensure the day runs smoothly we are going to need some help! If you would be willing to volunteer some time at the event, please get in touch by emailing membership@bfs.org.uk.



flute choir news



Birmingham Flute Choir Festival

The Birmingham Flute Choir Festival, hosted by Birmingham Flute Choir, draws flute choirs and players together from all over the UK. The day will celebrate all aspects of flute playing and is aimed specifically at flute choirs and their members. The festival will be held on Saturday 2 March. From concerts by participating flute choirs, to workshops and masterclasses led by a team of renowned flute players and flute choir experts, the day promises to be a feast of fluting for all flute choir enthusiasts. Workshops throughout the day will be led by some of the most well respected in their fields—Andrea Kuypers, Gareth McLearnon, Mel Orriss and Carla Rees have already agreed to come along and work with participants. The festival will be held at The Ruddock Performing Arts Centre, Birmingham, B15 2UA. Please contact Sandy Hay at flutechoirfestival@gmail.com for more information.

Winchester Flute Choir

Winchester Flute Choir were delighted to be asked to perform at Waterlooville Music Festival this summer. On a sweltering hot evening in June, we shared a concert with the local Rock Choir. The two groups complemented each other, starting with a high energy, choreographed performance by the Rock Choir of an Abba Hits Medley. As the evening progressed and cooled down, Winchester Flute Choir performed music from classic pop hits such as *Eleanor Rigby* and *Bohemian Rhapsody*, through to film themes, popular classics and West End shows, matching the relaxed summer evening atmosphere.

Our members are currently preparing for our Family and Friends concert in November. This is an informal concert where, as well as the flute choir performing, any of our members get the opportunity to perform solos, duets and small chamber groups to a friendly and supportive audience.

October's rehearsal will also see the start of the Christmas music coming out in preparation for our annual busking in Winchester in aid of Naomi House Children's Hospice. We will be found somewhere in the High Street on 16 December at 2.30pm!



Flutes Unlimited host Flutes & Co

Flutes Unlimited of Glasgow and Cumbrian flute choir Flutes & Co, with musical director Sue Nicholls, have established an annual collaboration alternating hosting the event. On 7 October 2023, their fourth such event took place and this time they travelled to the town of Linlithgow which is half way between Glasgow and Edinburgh and home to two of our members.

The weather in Scotland that day was rather challenging, and it took a while for everyone to fight their way through floods, road closures, cancelled trains and abandoned bus journeys. Once we eventually got everyone together, we had great fun rehearsing, eating cake, performing and then finishing off the evening in a local Italian restaurant.

The programme was varied with both groups performing separately, interspersed with small ensemble pieces and finishing off with four pieces for double flute choir. We are already planning our return visit next year when Flutes Unlimited will visit the Cumbrian group on their home turf.

What's the only thing better than a flute choir concert? A double flute choir concert!

ANDREA KUYPERS





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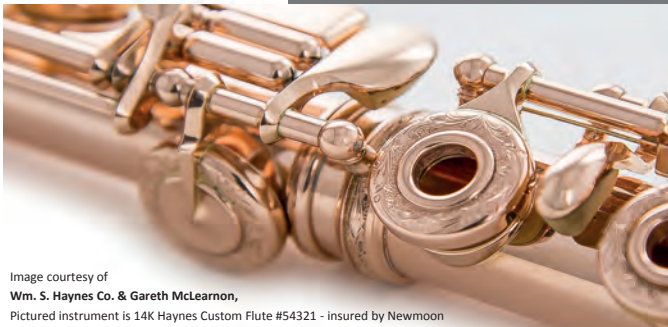


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Area Reps Noticeboard



Dorking Flutes

Anyone hiding a contrabass? No? Well, just a bass then. Dorking Flutes is looking for a second contra player to join their expanding group and is also in need of another bass player to add some oomph. We rehearse in Dorking, Surrey, once a month on a Sunday morning and have projects throughout the year to work on. We've just celebrated our 20th anniversary.

If you're interested, or know someone who would be, then please visit the Dorking Flutes website and contact the group—
contactdorkingflutes@gmail.com.
We're looking forward to hearing from you.

Flutes Unlimited Christmas Concert

The Flutes Unlimited Christmas Concert will be on Sunday 10th December at 7.30pm at Shawlands Trinity Church Glasgow.

Details can be found at www.flutesunlimited.co.uk

Flutes Unlimited also has a concert at Rhu and Shandon Church near Helensburgh.
Sunday 17th March at 6pm.



Malvern Flute Choir

Starting in January 2024, Malvern Flute Choir will be meeting monthly on Sunday afternoons.

Open to anyone over 18, all levels of experience welcome. For more information contact Liz at:

tonic.arts@gmail.com



letters



Dear Editor

I was sad to read Peter Broadbent's obituary in Pan in July. I first met Peter about 1997 at the Oxford Flute Summer School and continued to see him there at intervals over the next 30 years. Peter would have been amazed to be mentioned in Pan but his inspiration of setting up the bursary fund to give young players the chance of attending the summer school should be recognised. I have happy memories of sitting in

the sunshine eating lunch outside our favourite cafe near Worcester College and playing trios or quartets with him. He would be the one to do a speech at the end of the course thanking all the tutors and would make people from all over the world feel welcome.

Regards
MELANIE HAYDON

Send your letters to the editor at
editor@bfs.org.uk

news



BERTUS REINDERS

New Dutch Lion

Eva Kingma has been named Knight of the Order of the Dutch Lion, the highest Dutch civilian order of chivalry, awarded in recognition of exceptional service to society. The award was presented to her by the mayor at the closing concert of this year's Grolloo flute festival.



Lifetime award for Flute Center founder

Phil Unger, founder of the Flute Center of New York, has been awarded the Lifetime Achievement Award at the Chicago Flute Festival. Phil has been repairing flutes since 1976.



RSNO

RSNO lose Helen Brew

Congratulations to Helen Brew, who has retired as Associate Principal Flute of the Royal Scottish National Orchestra after 34 years.



Pahud's prestigious prize

Emmanuel Pahud has been awarded the Léonie Sonning Music Award, Denmark's highest musical award for an international artist. Previous recipients include composers and performers such as Stravinsky (1959), Bernstein (1965), Britten (1968), Menuhin (1972), Shostakovich (1973), Fischer-Dieskau (1975), Messiaen (1977), Rostropovich (1981), Boulez (1985), Ligeti (1990), Solti (1992), Bashmet (1995), Gubaidulina (1999), Kurtag (2003), Saariaho (2011), Rattle (2013) Adès (2015), Hannigan (2020) and Glennie (2023). The only other flute player to have received this award was Jean-Pierre Rampal in 1978.



Duo victory

The Meraki Duo (Meera Maharaj, flute and James Girling, guitar) has won first prize in II Concurs Internacional de Música de Cambra Flauta & Guitarra in Castellón, Spain.



Jess Foxwell.



Kaoruko Takehara.

RNCM

Peter Lloyd winners

The Peter Lloyd Flute Prize at the Royal Northern College of Music has been won by Jess Foxwell and Kaoruko Takehara. Both winners have just completed their first year at the RNCM, and are studying with Laura Jellicoe. Jess previously held a scholarship at Stowe School and also studied at the Junior RAM and Birmingham Conservatoire; Kaoruko was born in Japan and raised in Australia and previously took part in the Juilliard Summer Winds Program.

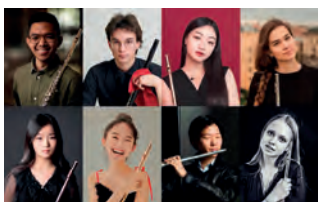


NFA Flute Ensemble Festival

The closing date for proposals for the National Flute Association's 2024 Flute Ensemble Festival is Wed 15

November. The festival takes place at the NFA's annual convention in San Antonio, Texas from 1–4 August 2024.

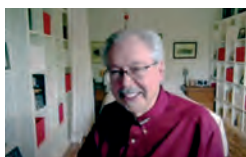
See www.nfaonline.org/convention/2024-convention



Geneva semifinalists

The eight semifinalists of the Geneva Competition have been named. They are Rafael Adobas Bayog, Mario Bruno, Heewon Han, Elizaveta Ivanova, Sooah Jeon, Judy Lee, Yuan Yu, and

Marianna Julia Zolnacz. The candidates range from 15 to 25 years old. The final takes place on 4 November.



Jazz practice

Jazz flute player Bill McBirnie has released a series of videos on his YouTube channel, outlining his approach to practice. There are five

50-minute sessions, which also include advice on the process of improvisation.

See www.youtube.com/watch?v=7u7aXwg8mJI



Hoitenga in New Zealand

Camilla Hoitenga performed Kaija Saariaho's flute concerto, *Aile du songe* in New Zealand with the Auckland Philharmonia. She will also be in Japan for a residency in Tokyo with

composer Juha T. Koskinen at the end of this month.



Academy piccolo appointments

Rob Looman and Dimis Demetriades have been appointed as piccolo professors

at the Royal Academy of Music. Patricia Morris's retirement was celebrated through a flute ensemble concert under the leadership of Anna Noakes on 29 June.



FRANCESCA ARNONE has become a Powell Flutes artist.



RODERICK SEED has been appointed as flute teacher at Greenwich Music School.



MAŠA MAJČEN has won first prize in the Moyse International Flute Competition in Bulgaria.



ADAM WALKER has become a Visiting Professor at the Royal College of Music.



ELLIE BLAMIRES has been named as one of the Philharmonia's Instrumental Fellows for 2023/24.



ALICE MORZENTI has become Professor of Flute at the Musikhochschule in Trossingen.



ELIZABETH ROWE has announced her retirement from the Boston Symphony Orchestra in August 2024, at the end of her 20th season with the orchestra.



The **GOTHENBURG WIND ORCHESTRA** has moved into its new home, the Haga Concert Hall, helping to secure the ensemble's future.



LUCY DRIVER and **KAREN WONG** have won the flute positions in the Southbank Sinfonia for the 2023/24 season.



Webb Memorial Flute Prize

The inaugural Altus William Bennett Memorial Flute Prize took place at RAM on 26 June, adjudicated by Emer McDonough. The first prize, an Altus alto

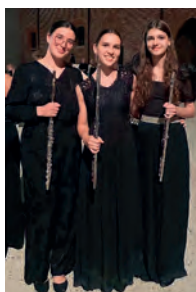
flute, was awarded to Sofia Matviienko. Daisy Noton and Efreem Workman were Very Highly Commended, Paul Tiberghien was Highly Commended and Lloyd Hampton and Katie Taunton were Commended. »

- **Send us your news!**
- Contact the editor at editor@bfs.org.uk
-



Carluke Primrose Orchestral Flutes and their musical director Emma Kennedy performed in their 41st annual concert to a sell-out audience on Saturday 30 September. Their programme included pieces from their Scottish Concert Band Festival Platinum Award winning performance including *Carmen* Overture, Folk Dances and a beautiful arrangement of *Mountain Thyme* by Samuel Hazo, as well as favourites from the movies and more.

Carluke Primrose Orchestral Flutes are always on the lookout for budding flautists to join their ranks and also offer tuition and instruments for new learner flautists.



Tinkara Lednik, Gala Grgurač and Aksinia Khomenko.



Gala Grgurač, Tinkara Lednik, Tommaso Bisiak, Aksinia Khomenko and Andy Edo.

Aksinia Khomenko took part in the European Youth Orchestra (ESYO)'s summer concert tour to Italy, under the direction of Igor Coretti Kurét and with the support of woodwind tutor Tommaso Bisiak. They had a 10-day intensive rehearsal period, followed by performances on open-air stages in seven cities (Boltiere, Brescia, Bereguardo, Cremona, Lucignano, Florence and Punta Ala). The programme included Beethoven's *Ode to Joy* (the European Anthem), Bellini's *Norma* Overture, Dvořák's Eighth Symphony and Bizet's *Carmen* Suite. The orchestra brought together more than 60 players from 13 European countries—who, through music, expressed their hopes for a future based on the values of solidarity, peace and freedom. The flute section players were Andy Edo (Spain), Marija Djurovic (Serbia), Gala Grgurač (Croatia), Aksinia Khomenko (Russia) and Tinkara Lednik (Slovenia).



The future of the **Take it Away** scheme has been secured through Creative United, who has established a new funding agreement from Arts Council England. The scheme will be relaunched on 10 November to

help support affordable access to instruments for musicians of all levels and at all ages, subject to status and credit checks.

The Take It Away scheme was first launched by the Arts Council on an 'open to all' basis in 2007, and to date has supported nearly 100,000 customers with the purchase of £72m worth of musical instruments and equipment. For the last 12 years, the funding was focussed on children and young people only. The return to a wider eligibility is welcome, and will help to support the music industry in response to the cost of living crisis.

Malta Flute Days with Lisa Nelsen

BFS ... British Flutes in the Sun!

From the red phone boxes on city corners to the statues of Queen Victoria, reminders of the close relationship and shared history between Malta and Great Britain are everywhere you look.

So, it was a natural fit to celebrate the British Flute Society's "Malta Branch" with a visit from outgoing BFS Chair Lisa Nelsen.

With the generous sponsorship of Yamaha Music Europe and kindly supported by the Malta Philharmonic Orchestra, "Malta Flute Days with Lisa Nelsen" in March 2023 presented three days of masterclasses, technique and tone workshops, public lessons and flute choir.

Students from the Department of Music Studies at University of Malta performed Dutilleux Sonatine, Widor Suite and Martin Ballade, while Malta Youth Orchestra students led the flute choir.

The showcase final recital highlighted works from the masterclasses. Clara Galea and Nicole Spiteri (both postgraduate students at University of Malta) performed solo pieces. Lisa Nelsen mixed traditional repertoire (Taffanel's *Andante Pastorale et Scherzettino*) with Canadian composer Frank Horvat's *Music for Self Isolation*.



Joining Lisa for Doppler's *Rigoletto Fantasie* was Malta Philharmonic Orchestra Principal Flute (and BFS Malta rep) Rebecca Hall. Piano honours for the event went to the brilliant UK-trained collaborative pianist Dr. Christine Zerafa.

Flute choirs opened and closed the programme with advanced players presenting Boismortier to open, while the grand finale was Zoë Booth's arrangement of *Bohemian Rhapsody*. Almost 20 flutes and a gong!

The busy music-making was combined with sight-seeing, sampling the cuisine at not one, but two Michelin star restaurants and basking in the beautiful sunshine! Ideas for future "British Flutes in the Sun" were developed over some excellent Maltese Chardonnay.

So, if all this has whetted your musical appetite for a flute adventure in the Maltese sunshine ... watch this space!

REBECCA HALL

events coming up



The 17th **Adams Flute Festival** will take place from 19–21 April 2024 in Ittervoort, the Netherlands.



Forum Artium, an academy for classical music masterclasses in northern Germany, has several flute masterclasses coming up:

24–29 November	Christina Fassbender
6–11 December	Andrea Lieberknecht
5–10 January	Christina Fassbender
15–20 January	Anne-Cathérine Heinzmann
5–10 February	Wally Hase
4–9 March	Anna Dina Bjørn-Larsen
15–20 April	Stephanie Winker
27 April–2 May	Anna Garzuly
26–31 May	Matthieu Gauci-Ancelin

For full details see:
www.forum-artium.de



Xenia Pestova Bennett is holding an online course, *Befriending*

Performance Anxiety, starting on 4 November. For more details, see:
www.xeniapestovabennett.com/wellbeing/perform/



On 1 December, **Emer McDonough** will be performing the Rouse flute concerto at the National Concert Hall in Dublin, with the National Symphony Orchestra under Marin Alsop.

Also at the National Concert Hall, **Catriona Ryan** will perform the orchestrated version of Fauré *Fantaisie* on 5 January 2024. See www.nch.ie



On 22 November at 1pm, **Holly Cook** and **Janna Huneke** will perform a concert of works for two flutes and piano, including music by Bach, Clarke and Schocker. See: www.downingplaceurc.org/lunchtime-concerts/



Andrea Kuypers will be holding a Flute Retreat in Dunkeld, Perthshire, from 26–29 April 2024. For details see:
www.kuypers.co.uk
andrea@kuypers.co.uk



The **Flute Society of Greater Philadelphia**, has announced details of its 2024 FSGP Young Artist and Collegiate Artist Competitions, with an entry deadline on December 28. For further information visit: www.philflutesociety.org/2024-competitions



Flutes in Tuscany returns from 3–11 July 2024, with guest artist Katherine Bryan. See www.flutesintuscany.co.uk/



The **Danish Flute Festival** has announced a collaboration with **Adams European Flute Center** to help bring international artists to the festival to give masterclasses. The festival takes place from 26–28 January in Odense.



The 3rd **Hong Kong International Flute Competition (HKIFC)** will take place from 1–4 May 2024, organised by the Hong Kong Flute Association and the Hong Kong Flute Academy. The first round will be by video submission, and the final round will be in person. The event will culminate with a Gala Concert in the Concert Hall at Hong Kong City Hall. Judges include Paul Edmund Davies, Shigenori Kudo, Vincent Lucas and Michel Bellavance. www.hkintlflutecompetition.com/



The 25th Edition of **Flautissimo**, the flute festival organised by the Accademia Italiana del Flauto, will take place in Rome on 9–10 December. Featured artists include Julien Beaudiment, Emily Beynon, Mario Caroli, Silvia Careddu, Adriana Ferreira, Sebastian Jacot, Yubeen Kim, Juliette Hurel and Andrea Oliva. For information, email: segretaria@accademiaitalianadelflauto.it »



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51st NFA Convention

The 51st National Flute Association Convention took place from 3–6 August in Phoenix, Arizona. This year's convention theme was *Beyond Borders*, and programme chair Ali Ryerson did an excellent job of bringing together a broad range of flute players from different cultures and traditions around the world. Phoenix Convention Centre was an excellent venue, just a short walk away from the hotels and featuring also the excellent Phoenix Symphony Hall, which was used for the Concerto Gala and closing concerts.

As always with NFA conventions, there were far too many performances to be able to hear everything, and there was absolutely something for everyone. The programme book itself was over 270 pages long, and the event featured an impressive array of performers, repertoire and showcases. There were numerous opportunities to join in with flute choir reading sessions or convention flute ensembles and contestants in the various NFA competitions took part in the live rounds. There were workshops on intonation, flute history, beatboxing, baroque ornamentation, jazz improvisation, playing the Native American flute, breath control, aspects of flute pedagogy, circular breathing and more, and a wide range of masterclasses were open for prior application.

Exhibitor showcases appeared through the weekend, and there was a spectacular array of instruments, music and gadgets in the trade exhibition.

Various different programming strands emerged across the weekend. Musicians' health is an important aspect of modern-day flute playing, and there were presentations on movement, coping with the challenges of a long-term career, performance day rituals, nutrition and overcoming embouchure dystonia.

New music was represented through a workshop on performing graphic scores, under the leadership of the NFA's new music advisory committee, and premieres of this year's NFA commissions, by Mariana Villanueva and Asha Srinivasan. Leanna Keith performed a programme of her own works, and Alexa Still performed the works of Valerie Coleman. Leading creative performers Robert Dick, Matthias Ziegler and Wissam Boustany were all featured, bringing their own unique and imaginative voices to the convention.

The Flute Ensemble Festival brought a wealth of different ensembles to the convention, including groups from universities, amateur groups and professionals. The International Superflutes Collective performed works by Shostakovich, Prokofiev, Gluck and JS Bach.

The NFA's commitment to Equality, Diversity and Inclusion was reflected in the programme, ensuring that composers and performers from historically underrepresented groups were given opportunities to be heard. This included concerts of music by a diverse range of women, BIPOC, LGBTQ and Latin-American



Join the National Flute Association's diverse community of flutists!

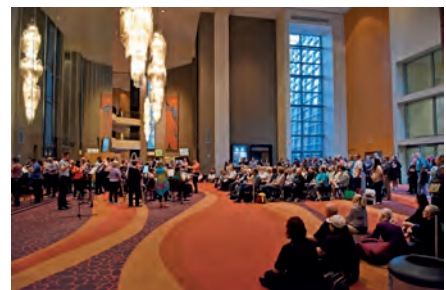
NFA members include leading soloists, orchestral players, jazz and global music performers, teachers, adult amateurs, and students of all ages.

NFA members have the opportunity to attend **the largest flute convention in the world**, and also enjoy community, friendship, and access to an array of resources throughout the year, including:

- Access to the interactive digital magazine *Flutist Quarterly*.
- Access to competitions and scholarships.
- A chance to shape the NFA's future through involvement in committees, diversity & access initiatives, and programs that support the next generation of flutists.
- Benefits including discounted instrument insurance, repertoire resources, and more.

Discounted membership rates for lower-income flutists and students are now available.

For more information, visit nfaonline.org/membership-benefits.



artists, and a wide variety of music from different musical cultures from around the world.

There were tribute events to Robert Stallman, George Crumb, Bickford Brannen, Paul Taub and William Bennett, and a Youth Flute Day on the Saturday provided opportunities for younger players to explore a wide range of flute-playing activities.

The highlights of the convention are often the Gala concerts, and this year was no exception. Thursday night featured performers such as Mike Mower and Marco Granados, Hilary Abigana and the Fourth Wall, Sheila del Bosque, Jim Walker, Holly Hofmann and Eric Chacon. Friday night featured the NFA premiere of *In Us* by Alison Loggins-Hull, as well as performances from Jonathan Snowden, Peter Verhoyen, the Japan Jazz Flute Big Band and the Taiwan Joueurs de Flute ensemble.

The Saturday Concerto Gala was conducted by composer Daniel Kessner, and featured a performance of his flute concerto *Celebrations*, performed by Carla Rees. There were also concerto performances from Carol Wincenc, Keith Underwood, Aralee Dorough, Matthias Ziegler, Ebonee Thomas and Anthony Trionfo.

The closing concert on the Sunday featured Dave Weiss performing Ennio Morricone with flute choir, Viviana Guzman performing Piazzolla and the International Low Flute Ensemble performing Margaret Lowe's arrangement of the *Allegro* from Brandenburg 3, conducted by Wissam Boustany. There was also music from Amanda Harberg, Jonathan Cohen, Native American performer R. Carlos Nakai, shakuhachi player Kodo Araki and bansuri player Deepak Ram.

As always, this was an action-packed and highly engaging celebration of all things flute, which provided a fantastic opportunity to catch up with old friends and make new ones, as well as to learn about new developments in the flute world. Running a convention of this size is a huge job; brava to Ali Ryerson and her team for bringing all of this together and creating a fantastic weekend.

CARLA REES

»

TIM TRUMBLE



21st Japan Flute Convention

It was with great pleasure that I accepted the invitation to perform at the 21st Japan Flute Convention in Kawasaki, just outside Tokyo, from 18–20 August. The Showa University of Music in Kawasaki has an impressive concert hall, as well as several other rehearsal and performance spaces.

My tasks at the festival were to organise and bring together a 90-minute programme of my arrangements for flute ensemble with the International Superflutes Collective, teach an alto flute masterclass and to serve as a judge for the first Japanese Alto Flute Competition.

The International Superflutes Collective is a group of intrepid flute players who come together, often at the last minute, at different flute festivals to present challenging but entertaining works for flute ensemble. We aim to include members from a broad range of different countries, and often have extremely limited rehearsal time in which to pull everything together. At each festival, we gather new members from the host countries, and this event was no exception; with the help of Takanori Yamane, I was joined by players from Serbia, Japan, Brazil, Switzerland, USA, Taiwan and Costa Rica. Our programme, which we put together in 4 hours, included music by Mozart, Beethoven, Gluck (the fantastically fast *Air de Furie* which almost started off an international double tonguing contest!), JS Bach, Shostakovich and Prokofiev. It was an absolute honour to work with such a fantastic group of players, including Sachi Kotto, who was the Professor at the Showa Music School in Kawasaki, Ryu Iijima, whose contrabass flute playing is absolutely extraordinary,



Taiwanese friends Juliette Chou Chou and Jen Pin Lin, Japanese hosts Takanori Yamane, Satoko Sorai and Ryuji Masumoto, as well as core Superflutes players Milica Milojevic-Bogdanovic, Rogerio Wolf, Michel Bellavance, Christine Erlander Beard, Regina Helcher Yost, Carlos Feller and Gabriel Goñi Dondi.

I was very happy to see that low flutes are going strong in Japan, and there were many entries for the first alto flute competition. The standard of playing was good, with some excellent performances from the prize winners.

Concerts at the convention included performances from the Showa University Flute Ensemble, the Taiwan Festival Flute Ensemble and the JAKO ensemble (the Japan Korea Flute Ensemble), as well as from prize winners from previous convention competitions. There were recitals from Yu Yuan, Yuki Koyama and Jean-Louis Beaumadier, and Benoit Fromanger conducted the Giulio Theatre Showa Orchestra for the final



concert, which featured concerto performances by Xavier Luck, Seiya Ueno, Shigenori Kudo, Yuki Koyama, Yuta Nozu and Yu Yuan. Yu Yuan may be known to UK audiences as the winner of the Kobe Competition in 2017 at the age of fifteen, and the Cluj competition in 2021. His performance of the Mendelssohn violin concerto arranged for flute was indeed as spectacular as one might expect; it's a performance I'll remember for a long time.

This was my third trip to the Japan Flute Convention and I hope very much to be able to return; the event is a wonderful opportunity to hear Japanese players whose names are not known in Europe, and to share ideas and a passion for music and the flute. I'd like to extend my sincere thanks to Mr Hideaki Sakai, President of the Japan Flute Association and to the Executive Committee of the JFA.

CARLA REES

Flute Festival Freiburg

The Flute Festival organised by the Deutsche Gesellschaft für Flöte (German Flute Society) took place at the Musikhochschule in Freiburg from 29 September to 1 October. This was a friendly festival located on the edge of the Black Forest, and just a few steps away from the river and Freiburg's spectacular old town. The Musikhochschule's building was ideal for a flute festival, with great facilities, including a fantastic concert hall and a chamber music hall used for masterclasses. The trade exhibition was located in the foyer and featured a wide range of flute companies, sheet music publishers and flute shops. It provided an excellent opportunity to try the newest developments and chat with the people who created them.

The festival was dedicated to Aurèle Nicolet, who taught at the Freiburg Musikhochschule from 1965–1981.

Freiburg has a close connection to the flute—the Hochschule was founded by Gustav Scheck, and, in addition to Nicolet, flute professors there have included András Adorján, William Bennett, Robert Aitken, Mirjam Nastasi, Felix Renggli and Mario Caroli.

The programme balanced concerts, masterclasses and workshops covering a broad range of repertoire. One of the highlights included hearing Peter-Lukas Graf still performing at an astonishingly high level at the grand age of 94. Felix Renggli's performance of Marin Marais interspersed by Boulez's *Explosante-Fixe* was something that will stay with me for a long time; this was creative, intelligent and extremely accomplished.

Life membership of the DGfF was conferred on Jörg Rainer Lafin, and Robert Aitken provided some fascinating insights into his own works, as well as pieces by Takemitsu and Henry Brant.

In the Friday night Gala, performers included Walter Auer, András Adorján and Denis Bouriakov. Wissam Boustany performed his new composition, *1 Drop Full*, as well as the *Fantasie-Sonata* by Max Meyer-Olbersleben. Ian Clarke presented some of his well-known favourites, and was joined by Boustany for a performance of the duo for two flutes and piano, *A Winged Brocade*. The Saturday Gala also featured impressive performances by Silvia Careddu, Sophie Cherrier and Juliette Hurel.

Contemporary repertoire was very much in evidence, and it was fantastic to see audiences so engaged with new works in different styles. Mario Caroli presented works by composer in residence Doina Rotaru, including the fantastic *Salcia* for flute and 4 percussionists. His performance of Jolivet's *Suite en Concert* was also highly memorable. Matthias Ziegler presented a new work on the new Kingma Double Contrabass flute.

The ever-charismatic Tilmann Dehnhard presented the premiere of his *Postcards*, a set of short, characterful pieces for solo flute, with the help of Ian Clarke, Wissam Boustany, Christian Sprenger, Peter Verhoyen, Gareth McLernon, Pauline Turillo, Bettine Keyßer, Carla Rees, Stefan Keller, Maša Majcen and Gaby Pas-van Riet, who were situated around the audience.

Sophie Dufoutrelle was joined by Sibel Pensel, Julien Bourin-Feltzinger and Peter Verhoyen for performances of her flute works, and I performed the European premieres of new works for Kingma System alto flute by Sungji Hong, Claes Biehl and Jean-Patrick Besingrand.

Flute ensembles were also in evidence; Quintessenz performed Debussy, Rachmaninov, Ravel and Gershwin, and I was impressed by the high level of musicianship shown by the NEFLAC flute academy flute ensemble, who performed without a conductor. The Munich Flute Ensemble performed works by Reger, Varga and Mendelssohn, and Gareth McLernon conducted the Festival Flute Orchestral.

Many of the guest artists also gave masterclasses, and there were workshops from a range of artists including Petri Alanko, Tilmann Dehnhard, Ian Clarke, Kyle Dzapov, Stephanie Wagner, Denis Verroust and Peter Verhoyen.

This was a highly enjoyable weekend with a well-planned programme and some inspiring high-level performances. Congratulations to Ruth Wentorf and the rest of the DGfF team.

CARLA REES



HANS-DIETER KUHN, M & G

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Just Flutes acquires the music catalogues of Hunt Edition and Pan Educational Music

Just Flutes is proud to announce the recent acquisition of the music catalogues of Hunt Edition and Pan Educational Music, formerly under the stewardship of the late editor Simon Hunt.

Simon Hunt, the editor behind Hunt Edition and Pan Educational Music, was widely respected for his dedication to music education and his passion for the flute. His legacy lives on through the compositions and educational materials featured in these catalogues. By acquiring these catalogues, Just Flutes is dedicated to preserving and promoting Simon Hunt's invaluable contributions to the world of music.

The Hunt Edition catalogue boasts an impressive collection of flute compositions and arrangements, many of which have become exam syllabus staples as well core repertoire of flute players worldwide. Musicians will continue to find a wealth of innovative and captivating music within this catalogue.

Pan Educational Music, known for its comprehensive educational resources and pedagogical materials, will complement Just Flutes' commitment to music education. These resources are invaluable to teachers, students, and aspiring musicians, helping them develop their skills and reach their full musical potential.

"Just Flutes is honoured to be able to continue Simon Hunt's legacy by acquiring the music catalogues of Hunt Edition and Pan Educational Music," said Adam Clifford at Just Flutes. "They are a natural addition to the titles we publish under the Just Flutes Edition name, and we are excited to continue to be able to offer Simon's exceptional books, furthering our mission to inspire and support musicians of all levels."

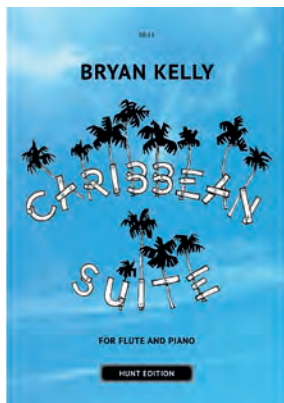
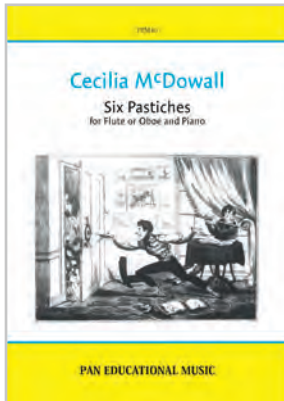
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Kaija Saariaho

A personal reflection

by CAMILLA HOITENGA

In reflecting upon the many years of my friendship and collaboration with composer Kaija Saariaho, I realise how many other amazing composers and flute teachers have also impacted me. I am grateful, for example, to Darlene Dugan for opening me up to the (flute plus) world-at-large, to Alexander Murray for my in-depth and outside-the-box graduate studies, to Marcel Moyse for having invited me to St. Amour, and to Karlheinz Stockhausen for challenging me to perform on a deeper level. To each of them and to many others, I am indebted for the musical trajectory my life has taken.

My association with Kaija Saariaho, however, has been one of my longest enduring relationships (1982–2023) and was characterised by a unique blend of not only musical collaboration but also a deep personal friendship. Her death in June of this year from brain cancer has left an irreplaceable gap in my personal life. Thankfully she left a rich legacy of music, including a wealth of pieces for flute, for many of which I am currently working on revised editions and commentaries.

In March 2020, Kaija and I had planned a two-week “residency” at her country house outside of Paris for some of this work. During this time, I was also going to continue the series of articles on her music I had started for Chester Music in 2011.

When the pandemic struck, she was stranded for months in Finland, and I in North Carolina. When restrictions lifted, we were often together again, not only at her home in Paris but also for various concerts and performances—in Japan, Venice, Strasbourg, London, Finland ... as well as for the extensive celebrations of her 70th birthday. However, first because of the lockdowns, and then later because of her increasing illness, we never did enjoy another “residency” at the country house.

Subsequently, the project of my writing more articles took a back seat either to performances or to just spending as much time as I could with her and her family. We did, however, begin working on a new edition of *Mirrors*, the duo for flute and cello, and she knew that eventually I would continue on my own, both with

that and with further editions.

As I continue to be asked about her music and about the nature of our collaboration, I offer this article as a first effort toward getting back to these projects.

Most often I’m asked about how we worked:

To what degree was I involved in her compositional process? Did I make specific contributions? Did she ask me for feedback? Did we workshop ideas? Were any new techniques developed?

The answers depended on the piece and the situation, but I was always touched when Kaija introduced me by saying, “This is my friend Camilla. I basically write all my flute music for her.” As she wrote in various programme notes, she had my flute-playing in mind when she composed, particularly in the solo and chamber works.

So, what had she heard me play? Ironically, since it was composed before she met me, it was her first “official” flute solo, *Laconisme de l’aile* (1982). This, however, became one of my signature pieces in the ’80s and together we made the first recording of it for the label BIS.

Although composed without my collaboration, *Laconisme de l’aile* is an example of a piece on which we collaborated many times in performances. It was through repeated performances of this piece that we got to know each other musically: I learnt her musical language and she heard my playing. Originally conceived for flute alone, she eventually added an optional electronic part. This came about because we were presenting a concert in which all the other pieces were with electronics, and she wanted *Laconisme de l’aile* to be better matched to the acoustic context. A further addition came many years later when, together with her husband, the composer and video artist Jean-Baptiste Barrière, she included this piece in a “visual concert”. Jean-Baptiste created the visual dimension, with live video as well as images that the flute player triggers with a pedal.



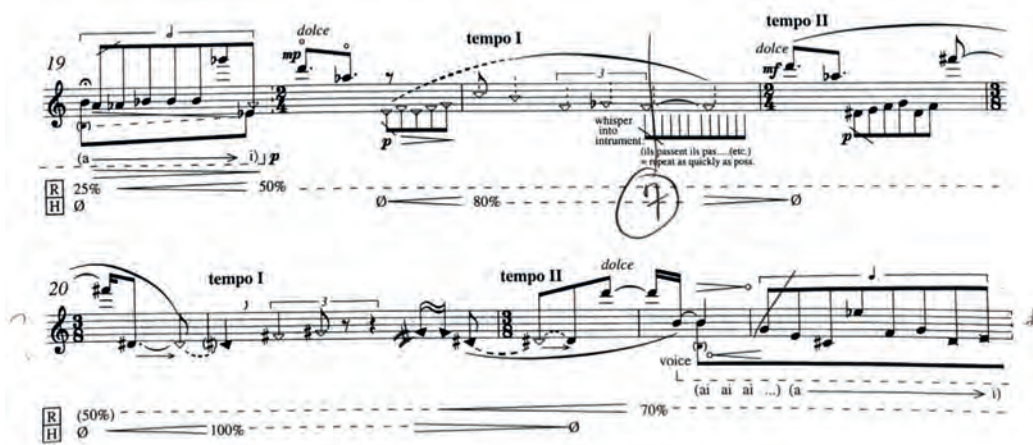
“ This is my friend Camilla.
I basically write all my
flute music for her.

Interactive collaboration during the compositional process began about 10 years after I first learned *Laconisme de l'aile*, when she wrote *Noa Noa* (1992) for flute and electronics for me. This piece, as Kaija wrote in her introduction to it, was a team work. The electronic part was written under the supervision of Jean-Baptiste Barrière and programmed by Xavier Chabot, and I helped with the details of the flute part. Her idea was to bring as much polyphony as possible to a piece for solo flute, and to that end she not only added sustained glissandi, trills, multiphonics and electronic sounds, but—and this was her most innovative contribution—she also required the flute player to speak or whisper certain texts while still maintaining a flute sound or trill. Singing

or humming and playing had been done before, as had inserting phonemes into the music, but no one had required the flutist to actually articulate phrases while sustaining a flute tone.

For me, and for all flutists who subsequently played this piece, it meant developing a special technique with the embouchure and voice in order to make the sound of both elements blend. (Hint—a flexible upper lip has to keep the increased airstream directed into the flute while a looser embouchure accommodates the whispering, speaking or singing of the texts.)* »

* I often received mail inquiring after the “missing voice part”!



An excerpt from a later edition of *Laconisme de l'aile* where the optional electronics have been added. The encircled "7" is the addition of a pedal change for the visual version. Also seen here, my correction in the last bar of line 20—there is a diagonal line missing from the "free notes".

And what about my own contribution to her composing?

My favourite answer to that question is to point to *Oiseau dansant*, the first movement of the second part of her flute concerto, *Aile du songe* (2001). This is the story: one evening when I was visiting her and Jean-Baptiste in Paris, Kaija surprised me by breaking out champagne and announcing she had decided to write me a flute concerto! I was thrilled of course. She divulged that she was returning to "bird themes", again inspired from passages in the epic poem "Oiseaux" by St.-Jean Perse.* Since this poem had also inspired *Laconisme de l'aile* 20 years earlier, she was almost apologetic about it. I didn't mind at all, but I did ask if perhaps there could be a section that was more rhythmic than in her other pieces to date.

She kindly answered my request with *Oiseau dansant*. While the other four movements in the concerto are more or less inspired by the metaphorical birds of St.-Jean Perse and written in a familiar "Saariaho language" of gradually changing colour-landscapes, this one is unique, both in its source of inspiration and in its character.

The music of *Oiseau dansant* references an old aboriginal tale of a dancing girl who was changed into a bird by the village elders because she danced too much in the village.** As we were preparing for the premiere with the London Philharmonic, it was the conductor, Vladimir Jurowski, who pointed out how surprising this movement is: the lively dance rhythms are "very Stravinsky-esque"! Since many of her subsequent orchestral works are indeed very rhythmic, I'm proud to have made this contribution to her composing!



An excerpt from *NoaNoa*: the first instance of words with sound.

* For an English translation of excerpts of this epic, please see *Saint-John Perse: Selected Poems*, Mary Ann Caws, Editor. New York: New Directions Books, 1982.

** In *Wise Women of the Dreamtime*, Katie Langloh Parker & Johanna Lambert. Rochester, VT: Inner Traditions International (1993)



Kaija Saariaho & Camilla Hoitenga, Darmstadt 1982.



Kaija Saariaho & Camilla Hoitenga, Darmstadt 1992.

With this movement, in addition to writing a dance for me, Kaija was also addressing my personality. While she herself tended to be shy and reserved, I was (especially when I was younger!) quite exuberant and outgoing. In the folk tale, the girl/bird continues to dance, gathering all the other birds around her and teaching them to dance. In the concerto, the flutist calls out to the orchestra, also gathering them to eventually dance with her. As Kaija had no doubt anticipated, I particularly enjoy creating this dynamic interaction with the orchestra.

Concerning specific flute techniques in the concerto, here too, as in *Laconisme de l'aile* and *NoaNoa*, there are trills, glissandi, air sounds, multiphonics and the use of the voice. With the voice, however, the flutist is given freedom of choice as to how to use it. Except in the last movement, Kaija indicated in the score where the voice should be added, but not how. Her only hint was that

“ Her only hint was that she wanted something “quite crazy”.

she wanted something “quite crazy”. After experimenting on my own and then demonstrating and discussing various solutions with Kaija, I chose various phonemes, shrieks, and words from the folk tale, and inserted them according to the colours in the orchestra (e.g. *ssh* or *ke* to match percussion effects) or to where the flute line could be enhanced (e.g. via high singing or voice glissandi to produce difference tones and multiphonics with the flute sound, or whispering to create tension at a transition). »



Cowgirls in Houston, 2012.
A rodeo photo op before proceeding to the Rothko Chapel.

A final contribution of mine to this concerto was the cadenza. In the original manuscript she had left it out, but, again at my request, she made a place for it at the last minute. In fact, I don't remember if I even played a cadenza at the premieres in Brussels and London. I only remember quite clearly that while recording for the CD with conductor Jukka-Pekka Saraste and the Finnish Radio Orchestra, I spontaneously played something at the "cadenza spot" during the first run-through, thinking we would return to it later. Later that night I woke up in a panic, suddenly realising we had never done another take. Kaija, however, assured me that my original improvisation was just fine, and that became the "template" for the improvised cadenza.

A particularly special collaboration we had was in connection with the piece *Sombre* (2012), which we premiered in the Rothko Chapel in Houston in February 2013.

To begin with a quote from Kaija's programme note:

“ Mark Rothko is an artist whose work I have felt close to for a long time. When Sarah Rothenberg proposed that I write a piece for Da Camera, to be premiered at the Rothko Chapel, I immediately began to imagine a dark instrumentation, which in my mind corresponded to the paintings in the chapel. The colour of the bass flute sound became a center of this palette; it had in my mind a close connection to Rothko's work.

In March 2012, Kaija and I were both in New York City and rather spontaneously decided to fly to Houston in order to try out some bass flute sounds in the chapel. In order to work in the chapel, we had to apply for permission and then agree to be under strict watch, and not to take pictures (the caretaker kindly took one photo of us as a private document). In the chapel, we were inspired by being in the space and in the presence of the paintings. I played the various phrases Kaija had already sketched, and then I improvised. Knowing of my long-standing practice of creating "parallel music" with art works, Kaija listened intently, asked questions, and took note of her favourite sounds and gestures. After a while, I made a long visit to the Menil art collection nearby, while Kaija stayed inside the chapel, reflecting on our session and revising and adding to her sketches. At that point she had already had the idea to include harp, contrabass and some percussion. The idea to add a baritone voice came to her sometime later, and about this she wrote:

“ I also wanted to include a baritone voice in the ensemble and I started to look for texts. In my research I came across Ezra Pound's very last *Cantos*, or, more precisely, fragments of them. Their minimal form as well as their heartbreaking content seemed to suit this piece perfectly. (...)

The title *Sombre* appeared naturally from the character of the instrumentation, of the texts and above all of these last paintings by Mark Rothko. The piece has been written for Da Camera, Camilla Hoytenga and Daniel Belcher.



PHOTOGRAPHY APPROVED BY ROTHKO CHAPEL

Sombre still life.





After a concerto performance in Bratislava.

“ Actively seek out your own collaborators.

The official title of this piece, as printed on the score, is:

Sombre

for bass flute, voice, percussion,
harp and double bass
(2012)

I find it interesting to note that presenters invariably bill this piece as a solo for voice with ensemble—with the result that the listeners are always surprised at how prominent the bass flute part is!

When Kaija Saariaho and I were first invited to discuss our collaboration—at festivals or for workshops—we almost had to search for words, since our working together seemed so normal to us—what was there to say? But we realised that what we took for granted could indeed be articulated in order to inspire others. As evidenced by these few examples, collaboration in all its various forms enriches the musical experience of both the composer and the performer. The value of the resulting pieces goes far beyond the personal experiences of the collaborators: the works produced become a contribution to the greater musical canon, available to all.

As Kaija always did in closing our sessions, I also want to encourage each of you to actively seek out your own collaborators in continuing to create wonderful music.



- American flutist **Camilla Hoytenga** is an international concert artist based in Cologne, Germany and Sylva, North Carolina. She continues to welcome your questions and comments about the music of Kaija Saariaho.

Camilla Hoytenga www.hoytenga.com

www.hoytenga.com/kaija-saariaho/

The Flute Music of Kaija Saariaho—Some notes on the musical language
The Flute Music of Kaija Saariaho—Answers to Frequently Asked Questions
The Flute Music of Kaija Saariaho—A Personal History

Wessel flutes (re)launch

by CARLA REES



JOSHUA JOHNSON

According to the Heritage Craft Association, flute making in Britain is a highly endangered craft. Stephen Wessel was named as the last full-time British flute maker—there are others (such as Willy Simmons, Robert Bigio and Mike Allen) whose focus is on headjoints, but no there are no other flute makers—and the announcement that Wessel intended to retire signified the end of a tradition that included celebrated British makers such as Albert Cooper, Ewan McDougall, Harry Sealey et al.

Luckily, there are people out there who believe strongly enough that this craft should stay alive that they intervened and found a way to preserve the tradition. Jonathan Myall is a something of a knight in shining armour in this story, facilitating the relaunch of Wessel Flutes and making sure that its heritage is retained. Jonathan is well known for his passion and genuine love for the flute and its history; he has a Wessel flute himself in his personal collection, and played an important part in supporting Stephen Wessel's work as he established himself in the flute industry over 30 years ago. Myall has taken over as custodian

of the company, recruiting flute makers Victoria and James Thorogood, who have worked, under Stephen Wessel's supervision, to continue to make flutes in his design.

Myall describes Victoria and James Thorogood as the Dynamic Duo, who have literally worked miracles to bring this project together. He says: "Vicky is our main flute maker technician. I have known her since she was a student—she repaired for us for many years and then moved to Howarth's and worked through the various departments to become a master oboe maker, helping to produce their top model instruments. Since joining Wessel Flutes over 4 years ago she has adapted and grown into the role, learning new techniques and working closely with Stephen Wessel himself to become a formidable flute maker."

He attributes the quality of the flutes to her attention to detail and a continuous process of improvement and refinement, to create a uniquely light instrument but without losing the resonance or the core sound. The instrument is entirely made in the UK, even down to the point screws.

James (Jim) is Wessel Flute's production engineer. Myall says: "Jim's work began by converting Stephen's detailed drawings into a 3D Computer Aided Design drawing, which is used to check the exact proportions and alignment of the parts before production. He made a few prototype 3D printed parts at this stage. This drawing can also be used to trial any future developments before committing to production.

"He then created a CAM (computer-aided manufacturing) programme. This is the highly skilled part, requiring experience to decide on the processes needed to make each part (maybe 20+ processes and 10+ tools per part). We have in the region of 100 parts.

"His next task was machining, using a 4-axis CNC milling machine and state-of-the-art Swiss sliding head machines. Each machine requires a different approach as we are using stainless steel to make the flutes. Each prototype piece is measured and checked against the CAD model and adjusted as needed."

With the support of the Heritage Craft Association and Jonathan Myall's vision, Wessel Flutes relaunched with an event at Burgh House in Hampstead on 24 September.

Stephen Wessel gave an engaging talk about his journey into flute making, highlighting his background in mechanical engineering and previous experience working with steel (and making a replica steam train!). A chance meeting with John Webb, via his first wife, who was a professional flute player, eventually led to the development of the Webb and Wessel flute, which aimed to explore new innovations in flute design. Wessel set about solving some of the problems faced by other flute companies; making flutes from stainless steel (a material with which he'd had previous experience) meant he could produce flat key cups to help with the seating of pads, and he also created a new approach

“ The instrument is entirely made in the UK.

to adjustment screws which meant the flutes were more reliable and easier to fine-tune. As an engineer, he brought a problem-solving approach to the instrument, and, despite not having industry connections at first, was able to make a great success of the business.

He highlighted the importance of his customers, and the relationship between flute maker, performer and composer; one should not forget, he said, that as a flute maker one was essentially making tools, and they needed to be reliable so that they gained the trust—and ultimately the love—of the people who played them.

Fittingly, this relationship was demonstrated through performances by Ileana Ruhemann and Vytenis Gurstis, both of whom have been long-standing Wessel players. With pianist Tim Carey, Ruhemann performed Bach (*Aus Liebe* from the St. Matthew Passion) and an arrangement by Stanley Black of Hoagy Carmichael's *Skylark*. Gurstis performed Edwin York Bowen's Sonata. The performances brought the instrument to life, and I was struck by the evenness and clarity of tone produced.

The composer side of the equation was also brought to the fore, through the premiere of a new work by Imogen Davey, commissioned to commemorate the launch of the new Wessel flute. Davey is already making a name for herself as both a flute player and composer, and this piece is another demonstration of her creative imagination and distinctive compositional voice. Called *Inox* (another name for stainless steel), the work takes both Berio's *Sequenza* and Varèse's *Density 21.5* as its inspiration. Davey has taken 40 of the flute's pitches (the chromatic scale from low B to high D) and combined them with 40 techniques, using random number generation to determine the pairings and the order of events. The combination of digital processes and creativity seems to match the Wessel production approach very well, and the piece is a wonderful showpiece of colours and sonorities.

Davey's performance was superbly controlled (including some impressive vocal sounds and whistle tones) and it was great to hear the new flute in the hands of a young performer who was able to use it for so much expression and flair.

The new Wessel flutes make use of digital technologies to enable them to preserve knowledge, ensure quality and to meet the demands of the modern market. Myall says, "We believe with our tight team of specialists and with Stephen's vast experience the future is very bright indeed. We can only produce limited numbers as each flute is meticulously individually handmade."

Stephen stressed the need for young people to experience the feeling of making something and crafting materials with the hands; flutes are tools, but they are beautiful, highly refined, aesthetically pleasing objects which have much to offer in the life of a maker. Thanks to Jonathan Myall, there is a hope that people from the younger generations will be able to have this opportunity and play their part in developing the great tradition of British flute making.

P



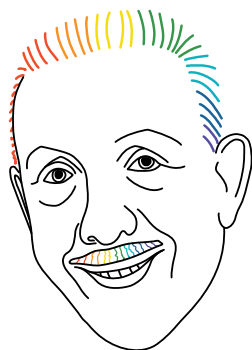
JOSHUA JOHNSON

The Sonata for flute and piano by Francis Poulenc

A guide for the interpreter

Part 2

by JORGE CARYEVSKI



Francis Poulenc.

This article offers information to help you see the Sonata from a broad perspective and to help deepen interpretative ideas. As in the first part (dedicated to the first movement— Pan, July 2023), this article deals with issues of editorial reliability, and provides a comparison between the printed edition and the recording made by Poulenc and Rampal in 1959¹. I describe the practical and analyse the interpretational aspects of the piece, examine the sources of inspiration (both for the composer and the performer) and provide a list of tips for flute players in approaching the work. In this article I will focus on the second and third movements of the Sonata.

The letter m. indicates measure number (m. 30 is measure 30). The numbers within a circle indicate the rehearsal numbers. The first edition of 1958, followed by numerous reprints are collectively referred to as (1); (2) is the 'revised edition' of 1994.

1 'Présence de la Musique Contemporaine' (Véga C 35 A 181, 1959), republished by Wergo (WER 50004, ca.1963). This recording can be heard on the internet at <https://soundcloud.com/marian-kirwel>. On YouTube, there is a video of the *Cantilena* during a concert on May 27, 1959 at the Salle Gaveau in Paris in celebration Poulenc's sixtieth birthday: www.youtube.com/watch?v=PXxpz2xtmzk

Second movement: *Cantilena*

Tempo

The indication is *Assez lent*, crotchet = 52. Poulenc and Rampal play the first two bars in the recording as crotchet = 42, with an accelerando towards the second bar and a *ritenuto* in the latter. Next, the theme begins in crotchet = 56. The tempo of this movement in the recording ranges from crotchet = 50 to 58 with a peak in *en animant* at ⑥ to crotchet = 66, in mm. 47–48. There is a marked *ritenuto* in the transition of mm. 48 to ⑧. Here the original tempo returns, from this point with the metronome at crotchet = 54. The tempo changes, though Poulenc does not admit this, as the following quote attests: 'I hate the rubato ... so soon as the tempo has been determined it cannot change, under any circumstances, until I indicate it. The pulse should never be lengthened or accelerated. That drives me crazy!'²

We have already seen, however, that in the Poulenc-Rampal recording the original tempo of the first movement, crotchet= 84, fluctuates at various points; in the coda it even reaches crotchet = 66. It is very likely that the concept that emanates from the previous quote is closely linked to the compositional creed of Poulenc's youth, but as a sensitive interpreter, he knows how to express the different tensions of music with skill and refinement. It is possible that he has deliberately preferred to introduce subtle changes of time, associated with the emotion to be expressed, instead of blindly focusing on the theory. The latter would be a real obstacle to the expression. The subtlety with which Poulenc plays his own music teaches us what interpretation is, and how rubato can eventually be applied.

2 Poulenc, *Entretiens avec Claude Rostand*. Paris R. Julliard, 1954, 32–33. Quoted in Keith W. Daniel, *Francis Poulenc: His artistic Development and Musical Style*, Ann Arbor, Michigan; UMI Research Press, 1982, p. 165.

Mm. 1–34

Differences

- Editions: The *Doucement baigné de pédale* in the piano part is written in (1) from the first bar, in (2) from the third. In (1) the piano slurs from m. 3 every four quavers (in the recordings Poulenc also plays in this way); in (2) these slurs do not appear. In m. 19, the flute in (1) carries a diminuendo sign from the second to the third beat, in (2) it is not the case. In m. 23, the flute and the piano have in (1) *p*, in (2) remains *mf*. The left hand of the piano plays octaves in mm. 23–25 only in (2). The piano at ③ has in (1) *mf*; in (2) *f*. The flute has in (1) m. 27 a diminuendo sign, which is repeated along with the piano in m. 30. These indications do not appear in (2).
- Recording: The accuracy of tempo was discussed above. Rampal and Poulenc make a *ritenuto* (not indicated) before ①, before m. 17, before ② and before ③. The tempo is clearly more animated at ② with distension in m. 23. Rampal plays the upbeat of m. 7 softer, and intensifies the expression a bar later. At ① he plays with greater volume and makes a diminuendo in m. 14. In m. 22 Poulenc makes a diminuendo, Rampal does not. From ③ to ⑤ there is an increase in tempo (to crotchet= 58). Poulenc plays *mp* at ③.

Description

Like the first movement, the *Cantilena* has a tripartite structure A (mm. 1–34)—B (mm. 35–55.)—A' (mm. 56–65). In the first two bars the flute plays in canon after two quavers of the piano. This contrapuntal technique, not previously used in this sonata, indicates that both instruments engage here in an intimate dialogue. Although later this imitative material is repeated, at ② and at ④, the flute takes over the lyric role from the third bar, while the piano provides an environment of rich harmonic variety. This urges the flute player towards a very conscious collaboration with the pianist to achieve an adequate balance in the expression.

The flute melody develops with an almost Mozartian transparency and construction. Specifically, the 'diatonic' approach to melody suggests concepts that Quantz and his contemporaries used and wrote about: through the use of small, linked intervals, tenderness, flattery and sadness are expressed.

Like Mozart, Poulenc often uses recognizable melodic elements, such as the aforementioned diatonic melody development, trills and multiple suspensions (think, for example, how Bach used these in *O Haupt voll Blut und Wunden* of the St. Matthew Passion), intervalic expansion to create an increasing tension (mm. 7–8) and descending passages with the purpose of relaxation. According to David Owen Norris³ Poulenc called this movement 'Cantilena' instead of 'Romance' because he saw it as an aria in the style of Bellini. Above all this, Rampal made it clear to Norris that 'the sensation evoked by the *Cantilena* must reveal the erotic meaning in the mind of Poulenc'.⁴

Interpretation

The first two bars constitute an intriguing totality. A short prelude in canon with a calm, almost abstract atmosphere ends in a silence that is experienced almost like a fermata. The desolate and mysterious atmosphere of this beginning imposes requirements in the areas of sonority, legato, use of vibrato and agogics. This demands a quiet tempo, such as it is interpreted by Poulenc himself. The indication of crotchet = 52 would only be applicable from m. 3. Here, a beautiful melody begins whose lyricism is obvious and determinant of the interpretation. It is interesting to deepen Poulenc's thinking. The beginning of the melody is a descending diatonic line. The notes that outline changes in the direction of the melody receive a special expressive value, mainly because they act as suspensions (m. 3, fourth beat, m. 4 fourth beat, m. 5 first beat, etc.). This classicist sensation is reinforced by the trill with termination that, on the other hand, due to the slow tempo, should be played moderately. With the upbeat in m. 7 begins a search in three phases towards a higher environment (increasing intervals!).⁵ The third time, however, it returns to F² by means of suspensions. These are highlighted through a new type of piano accompaniment, which adds crotchets to the continuous beat on quavers from the beginning. Although the indicated dynamic is always *p*, this should not be an obstacle to finding an adequate solution to this refined stratification. The *p* marking does not dictate rigid rules but must adapt to each of the different situations.

The repetition of the theme at ① starts exactly the same as the first time, but the semiquaver rest in m. 12 announces a growing expressive turbulence, with more peaks and valleys. The end of this part, the transition C³–C² in F major in m. 17, expresses aplomb and confidence. Through the indulgent and timid response of m. 18, in an E chord, at ② a resolute song begins in the form of a canon in A minor. Mm. 23–25 form an episode of restrained reflection. Poulenc uses this melody with the same contemplative meaning in his opera *Dialogues des Carmélites* and frequently in his songs. Here, m. 25 is a double *Seufzer* ('sigh'—a twice repeated suspension), and therefore this episode ends up diminishing the dynamics. The *p* in m. 23 in (1) is very appropriate to express this so that leading to ③, whose character must be very contrasting, naturally arises in and of itself. According to (2) the dynamics *mf* from ② would still be valid in this part. This would limit the stratification described.

At ③ the dotted quavers and the demisemiquavers bring restlessness and rebelliousness. Also, here Poulenc changes between major and minor: in mm. 26–27 directly from G major to E^b minor. This is probably the reason why the upbeat of m. 27 is anticipated by a semiquaver silence, in preparation for the abrupt transition to the minor, which must, therefore, undergo a subtle transformation. This effect is clearly heard in the recording. In mm. 29–30 this transformation takes place in an indirect way: only in m. 31 it goes to E^b minor. »

3 Radio 3 Record Review podcast. www.bbc.co.uk/programmes/p037zxhc

4 Poulenc wrote about the completion of the first two movements of the Sonata, on March 8, 1957. Shortly before he joined emotionally his partner for the rest of his life. Maybe a reference? In: Carl B. Schmidt, *Entrancing Muse: A documented biography of Francis Poulenc*, Pendragon Press, Hillsdale, New York 2002, p. 413.

5 Mozart uses this same effect, for example, in the slow movement of his Flute Concerto in G major, mm. 17–19.

Tips for the flute player:

- The first two bars should be lyrical, but with a mysterious and unreal sound (in the recording Poulenc keeps the pedal during these two bars!).
- Breathe slowly in the last silence in m. 2 and prepare for the F³ attack. Regarding timing: let yourself be inspired by the beautiful atmosphere you created in mm. 1–2.
- The F³ in m. 3 carries an accent in (2). Patricia Harper considers that this indicates expressive emphasis, although this does not happen in the recording.⁶ Actually, F¹ in m. 62, which has an accent in (1) but not in (2), can be considered as the closing of all the musical events that occurred between both accents from m. 3. And although these accents do not appear on the recording, in my opinion, they can be seen as starting and ending marks of expression.
- Play in long lines, try to fragment the melody as little as possible and pay the utmost attention to achieving a fluid quality of legato. On this last point, the baritone Pierre Bernac, who formed a duet with Poulenc for twenty-three years, wrote: ‘It is essential that the pianist, no less than the singer, achieve a perfect legato.’⁷ Here the flute player must assume the role of the singer.
- Apply vibrato with a deliberate sense. Rampal—who by the way used an intense vibrato—recommended ‘not to depend on the vibrato to express emotion. Vibrato is not enough. You have to forget about the flute and sing the music with your own voice.’⁸
- Read the section on Interpretation above and try to follow the melodic fluctuations. The *p* dynamic does not imply that it must be played without variation in intention and intensity.
- Do not make the diminuendo in m. 16 too big, so that m. 17 in F major acquires a conclusive character. Play with subtlety and intimacy in m. 18, because the more this effect is accentuated, the more flight can be given to the resolute canon in m. 19.

Example 1.

2. Cantilena



Example 1a. *Cantilena*, beginning.

6 Patricia Harper, ‘Francis Poulenc Sonate voor fluit en piano in nieuw perspectief’, Amsterdam, FLUIT, 1995–2, p. 20–32.

7 Pierre Bernac, *Francis Poulenc, The Man and his Songs*, London, Kahn and Averill, 1977.

8 Sheryl Cohen, *Bel Canto Flute: The Rampal School*. Iowa City, Winzer Press, 2003, p. 9.

- Norris tells us that Rampal was urging him to draw arrows in the score pointing forward. In this way melodic fluctuations would be prevented from influencing unduly over tempo and would help interpreters ‘to become a joint.’⁹
- Play the first beats of m. 26 with passion. The upbeat to the next bar must, on the contrary, be reserved and smooth.
- The dialogue at (4) must be convincing and audible.

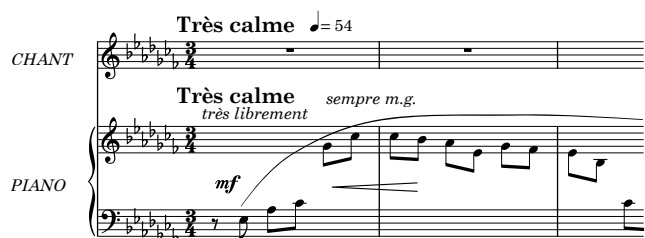
Inspiration and sources

The *Cantilena* presents a surprising number of quotes and references to works by other composers as well as by Poulenc himself. The entire section B contains no less than eight textual quotes from *Dialogues des Carmélites* or melodic and harmonic solutions that come from this work.

In the first part of this article, the importance of acquiring a knowledge of the Poulenc songs was highlighted. Among them, the *Deux Poèmes de Louis Aragon*, *C* and *Fêtes Galantes*, have a remarkable kinship with the second and third movements of the Sonata for flute and piano respectively. These songs were written in 1944 during the war. The title *C* refers to the ‘Ponts de Ce’ (the four bridges of Caesar on the Loire), which were the scene of war defeats: the Romans expelled the Gauls, in the same way that Nazi Germany did with France two thousand years later. *C* begins with a homophonic piano motif with the same melodic line that the *Cantilena* has in canon (see Example 1).

A magnificent recording by Régine Crespin can be heard on YouTube.¹⁰ In addition to her moving performance, it may serve as a model because of the perfect timing and the subtle rubato that never interferes with the unfolding of the melody. Régine Crespin worked with Poulenc in 1957, preparing the Paris premiere of *Dialogues des Carmélites*. In that production, she sang the role of Mme. Lidoine.¹¹

C draws our attention to how much feeling, passion, and nostalgia are hidden behind the apparent simplicity (unadorned melody, one note for each syllable and a functional piano



Example 1b. *Deux Poèmes de Louis Aragon*, no. 1, *C*, beginning.

9 See the BBC programme, note 3.

10 Search on YouTube: ‘Régine Crespin; ‘Deux Poèmes’ de Louis Aragon—1. ‘C’; www.youtube.com/watch?v=D80Jdyo-K9U

11 Carl B. Schmidt, *Entrancing Muse: A documented biography of Francis Poulenc*, Pendragon Press, Hillsdale, New York 2002, p. 410.

Example 2.



Example 2a. *Cantilena*, m. 55

Adagio lamentoso ♩ = 54



Example 2b. P.I. Tchaikovsky, *Sixth Symphony, Pathétique*, fourth movement, beginning.

part with a permanent succession of quavers). However, this simplicity is deceptive. The refinement with which Poulenc shapes the song is amazing. The song is in $A\flat$ minor, elaborated by Poulenc in such a way that there is a latent fight between the $C\flat$ and the C. It is finally the C which remains, converting the minor chord to an $A\flat$ major. In this way, Poulenc makes it possible for the phonetic syllable ‘ce’ and its abstract translation in music (C) to express a unique and total concept.¹²

At the point where the poem passes from the glorious past to the tragedy of war, the quaver rhythm is interrupted. This happens another three times at the end of the song, as if continuing to ‘recite’ the text was impeded by intense emotionality.

The study of this song can greatly enrich our vision of the *Cantilena*. Listen, for example, to Régine Crespin’s phrasing in m. 10 (0’36”) of her recording and compare it with the beginning of the *Cantilena* (from m. 3).¹³ These are different situations and expression; however, it is inspiring to pay attention to the way the singer changes the colours of her voice inside the *pp*. Experience the effect obtained by omitting a quaver to reflect drama and suffering. Moments like this also occur in the Sonata: m. 34 (transition from A to B), m. 45 (in preparation for the climax), m. 55 (transition from B to A’), but it is mainly in mm. 59 and 61, where the rhythm ‘freezes’. It is as if it were impossible to move forward. Here is a special challenge for the alert performer!

As mentioned, the subject from m. 3 is classicist in its elaboration. However, the influence of a nineteenth-century composer, with whom Poulenc shared a love of melodic beauty, Piotr Ilyich Tchaikovsky, is latent in this beginning. This is revealed especially in the transition from B to A’. In m. 55, the first notes of the subject builds a direct quote from the fourth movement of the Russian composer’s *Pathétique* Symphony. (see Example 2).

Poulenc gives this bar an expressive force similar to the heart-breaking drama of the symphony. After this moving bridge, section A’ is an inevitable and nostalgic reminiscence of the beauty of the initial song, of something that has vanished and plunges us into despair.

Third movement: *Presto giocoso*

Tempo

The indication is crotchet = 160–168. It is clear that Poulenc wants to maintain this tempo, as evidenced by indications such as *surtout sans ralentir* at (13), *a tempo* at (15), *surtout sans ralentir* in m. 227 and *strictement en mesure et surtout sans ralentir* in the last four bars.

However, there is an indication of a controversial tempo at (16). In (1) we can see here *Subito più lento* crotchet = 66; in autographs though, *Subito le double plus lent* (suddenly twice as slow), and that’s how it appears in (2). However—and with a critical reference to this inconsistency—the metronome of (1) is specified. Patricia Harper has a consistent view: as the *malinconico* from the beginning of the Sonata returns here, the tempo of the autograph at this point would be crotchet = 84, which is exactly half the metronomic tempo indicated for the *Presto giocoso*.¹⁴ However, this is not the first theme but the second one, which is a bit faster, crotchet = 92. For this reason, it is interesting to compare the motif of the beginning at (16) with a fragment of *Dialogues des Carmélites*, which Poulenc has cited literally (see Example 3).¹⁵

The cor anglais plays alone, without any accompaniment, at *ff* and with the indication *très calme*. There is no metronomic reference, but the total duration, 1’15” is given. The calculation of this complete interlude results in a crotchet tempo of 52. This solo follows from a dramaturgical point of view to a moment of emotional tension. »



Example 3. Poulenc, *Dialogues des Carmélites*, Act I, Interlude between tableaux iii and iv, mm. 1–5.

12 Note that each of the verses in Aragon’s poem ends phonetically in ‘ce’.

13 The beginning of the theme is identical to the sixth bar of one of the most popular choral works of Poulenc: *O Magnum Mysterium*, of the *4 Motets pour le temps de Noël*, composed in 1951/1952.

6 *ppp* bien lié et bien doux
Soprano

14 See note 6.

15 Act I, interlude between tableaux iii and iv.

Something comparable happens in the Sonata. In the bars before ⑩ of this third movement, it seems as if all the lightness and the sharp character were to lead to a total lack of control to end up in a bar of silence with a fermata. The subsequent attack of the flute (quoted from the opera, *f* in (1) and *ff* in (2)) is a true call to reflection, and reminds us that joy and pleasure have a deeper layer which often is associated with drama. Seen from this perspective, here is a case of a deviation from the second theme of the first movement at ⑧. Because the theme is now in *pp*, with the designation *mélancolique* (compare with the *malinconico* of the first movement), it threatens to sacrifice its original identity to that of the first theme of the first movement. It is undoubtedly a moment of intimacy and nostalgia that must be played 'inwards', above all by the urgency that the crotchet metronome speed of 92 would impose. The idea of an 'almost cadenza' at this point is not out of place, provided that time and proportion are maintained.

Differences

- Editions: Differences of articulation in the edition in (1) are corrected in (2). There is a *céder* on the flute part in mm. 116–117 in (1), but not on the score. In a letter to Gareth Morris, Poulenc wrote that at ⑬ there should be a *meno* and that the tempo would be crotchet = 152.¹⁶ In Poulenc's recording the crotchet is = 157.
- Recording: The tempo fluctuates in the recording between crotchet = 150 and 160, and it meticulously follows the expression of the different themes. Poulenc and Rampal play before ⑬ without a real *ritenuto* of tempo, but of expression. At ⑬ they attack with firmness and almost prematurely. In mm. 141–142, the tempo is slightly delayed by Rampal. In

the first three bars of ⑩ the crotchet is = 62 and from m. 170 crotchet = 58. At ⑰ (A'), the tempo is quieter (crotchet = 154) than in A; from ⑱ passes to crotchet = 158. From ⑳ until the end the tempo is a little slower and stricter, ca. crotchet = 150.

Description

Like the first and second movements, the third is also tripartite. Characteristic here is the use of thematic material from the previous movements, in an extremely alternating way. Likewise, section A' is not only a re-exposition (abbreviated and modified) of A, but also contains material from section B. Cyclical themes, sequential formulations, shortening and expansion of the themes by means of the addition or just omission of one or two bars and displacement of accents are recurring elements. Due to these elements, the character becomes very changeable and capricious, in accordance with many of Poulenc's works,¹⁷ in which gravity and intimacy are transformed finally into mockery and even banality.¹⁸

An exhaustive analysis of these issues exceeds the space of this article. For the interpreter it is indispensable to make a conscious distinction of all this fragmented material, since in it rests the foundation of a good interpretation.

As an example I will limit my focus here to section A' starting at ⑰ (Example 4a).

The material comes from ⑨ (related to the upbeat of the first bar of the first movement), but in this case, it takes the form of mm. 17, 27–33, etc., of the first movement (see Example 4b). The articulation of the groups of notes is no longer slurred every four notes but in pairs. In addition, the periodicity and the location in the bar of the groups differ: first they are upbeats to fall

Example 4.

Example 4a. *Presto giocoso*, 17.

Example 4b. *Presto giocoso*, 9

16 Patricia Harper in her article, see note 6.

17 The sonatas for clarinet and oboe, both of 1962, also have this structure.

18 'Some time ago I made the decision to throw the unusual harmony and the tritest cadences in the same bag. One can not live all the time on shark fins, swallow nests,

later on the first beat of the bar. After a repetition of the beginning of this movement, various motifs follow one another and are linked with each other at a dizzying rate (see Example 5).

At (19) (Example 5a) an abbreviated motif of the *Cantilena* (of (6)) appears for a second time (the first is in m. 93). Example

5b is related to mm. 135–137, Example 5c with mm. 53–54, Example 5d with mm. 119–123 and especially with mm. 129–133, Example 5e with mm. 167–168, Example 5f with m. 134 of the first movement, and Example 5g with mm. 84 and 122, but especially with mm. 90, 96 and 126 of the first movement. »

Example 5.
Presto giocoso from m. 211.

Example 5a.

Example 5b.

Example 5c.

Example 5d.

Example 5e.

Example 5f.

[Strictement en mesure et surtout sans ralentir]

Example 5g.

caviar, and rose marmalade. I also abhor the synthetic kitchen, synthetic perfumes, and synthetic art. I want garlic with my leg of lamb, the aroma of real roses and music that clearly says what you want to say, even if you must use vulgar resources for it. I praise banality, “yes, why not”, if it is deliberate, deeply felt, earthy and is not a product of

disability’. ‘Présence’ 8, October 1935, cited by Nicolas Southon (ed.), *Francis Poulenc: Articles and Interviews ‘Notes from the Heart’* (trans. Roger Nichols), Ashgate, Farnham, Surrey 2014 (Orig. *J’écris ce qui me Chante*, Arthème Librairie Fayard, 2011). Article IV ‘Praise of banality’, pp. 24–25.

Regarding the last four bars of the *Presto giocoso*, Rampal mentioned to Patricia Harper that Poulenc, in each rehearsal, counted aloud ‘Un-deux-trois-quatre-fini’, so that *Strictement en mesure et surtout sans ralentir* was scrupulously respected.

Inspiration and sources

Also in this section, Poulenc uses quotes from *Dialogues des Carmélites* (see example above, in *Tempo*). The contrasting nature of the *Presto giocoso* with respect to the previous movements is shaped by the use of numerous and diverse resources.

A similar contrast exists between the aforementioned *Deux Poèmes de Louis Aragon*, *C* and *Fêtes Galantes*, to the point that some critics have wondered if it would not be appropriate to decouple these two songs. Both texts refer to war. But just as *C* is withdrawn and nostalgic, *Fêtes Galantes* is an absurd procession of curious characters. Each of them represents a farcical aspect of the vulgarity and indignity to which the occupation has led.

Fêtes Galantes is written in the style of the ‘chansons-scies de café-concert.’¹⁹ The indication of tempo is *Incroyablement vite* (‘incredibly fast’), crotchet= 152 *au moins* (‘at least’). See Example 6.

The characteristic repetitions of the ‘*chanson-scie*’ are also found in the *Presto giocoso*. Poulenc masterfully achieves this by using the thematic material in a varied way and transforming it.

Advice for the flute player

Analyse this section until you find all the motifs, quotes and metamorphoses. Give each theme its own character, so that they clearly distinguish each other. At this point, join all of these elements (without sacrificing their character!) and create a colourful mosaic in which the whole exceeds the sum of the parts in beauty and expressiveness.²⁰

Finally, this time there is not an endless list of tips. My objective is to stimulate the reader to play Poulenc’s Sonata. It’s worth saying: to work! Only then will it be discovered that this information, sometimes arduous, in fact is a helpful ‘road map’ to obtaining inspiration and to be able to tell, through the instrument, a much more fascinating story.

Example 6.

3. Presto giocoso

Example 6a. *Presto giocoso*, start.

Incroyablement vite, dans le style des chansons-scies de café-concert

commencer *p*

CHANT

On voit des mar - quis sur des bi - cy - clet - tes On voit des mar - lous en che - val ju - pon

PIANO

pp léger

$\text{♩} = 152 \text{ au moins}$

Example 6b. Poulenc, *Deux Poèmes de Louis Aragon*, nr. 2, *Fêtes Galantes*, beginning.

19 Article by Léon Mayet in *Le passe-temps et le Parterre réunis*, Lyon, Sunday, May 10, 1903. ‘The chanson-scie is only fifty years old ... In the theatre, it is striking that as a character of vaudeville or comedy obsessively repeats a phrase with the same intonation it creates a state of good humor in the audience.’

20 An excellent example of how to achieve this goal is the aforementioned recording of Régine Crespin of the *Deux Poèmes de Aragon* (search on YouTube “Régine Crespin ‘Fetes Galantes’ Poulenc”. www.youtube.com/watch?v=FiFeUdYRtwg. Here the virtuosity is expressed by a perfect characterization of each motif, by an enormous articulatory richness that goes from the staccato to an extreme legato, by the variability of the vocal colours, and by a perfect timing where there is even space for rubato. And all this in less than a minute!

Girl with Concert Flute ...

Finding a voice in the autumn years

by EMMA COULTHARD



Like many people, the arrival of my 50th year in 2017 was a time to reflect and think about the direction my life was taking. I was in the middle of a big change, on my own with a teenaged son, and staying with my parents in Wales whilst the endless paperwork took hold. My Mum and I decided to take a trip to Dublin to a performance of the B minor Mass, and whilst standing with a glass of wine in the foyer, I looked up and saw the sculpture *Girl with Concert Flute* which I had modelled for in my 20s. It was quite an experience to be confronted with my younger self—literally!—and it brought back memories of what I was playing whilst the artist worked. I resolved then and there to re-establish myself as that girl, the one who was obsessed with playing the flute, full of hope and busy working with living composers in Ireland.

As a young player, I studied with the legendary Doris Keogh at the Royal Irish Academy of Music, which, to me, was my Hogwarts: a place of magic, which gave me a wonderful training, and opportunities to have masterclasses and enter the rather competitive world of the flute. In my early twenties I developed a real passion for contemporary music, inspired in particular by masterclasses with Robert Dick, who changed the way I thought about the flute. I discovered that I enjoyed experimenting, in particular with singing and playing at the same time, and creating new sounds. This went down well with Irish composers who began to work with me.

So, fast forward to 2017, with a confidence I didn't really feel, I decided I would take three actions—contact Robert Dick and buy a Glissando Headjoint, get in touch with as many composers as I could, and book a seriously good venue to re-launch my career. I was overwhelmed by the warmth, and the level of support I received. No one thought it was remotely odd for me

“ It is never too late.



to have found my voice again, and there was so much encouragement from Irish composers, that I decided to make it my mission to promote their work abroad.

The first concert was a big success, and, over the past five years, I've commissioned and performed 17 new works for flute, supported by the Irish Arts Council, ACE and the PRS Foundation. I have performed in Tokyo, Sofia, Dublin, Cardiff and London, and was very fortunate to work with Irish composer Benjamin Dwyer on his project *Sacrum Profanum* (Farpoint Recordings) with violist Garth Knox and harpist Siobhán Armstrong, where I push my playing to the extreme by coming to life as Hag! I also met pianist David Appleton, a founder member of Piano Circus, who is the best musical partner one could wish for. The recording for Divine Arts of John Buckley's extensive works for flute is the pinnacle of my career so far, and an ambition I never thought I would realise.

My message is this—it is never too late to find your voice. Decide what you want to play, and find a way. Working with living composers is a real joy, because it is always fresh, you learn new things about your playing, and the contemporary scene is incredibly inclusive and supportive. I came back in as a single parent with a full-time job, with the art of micro-practising, 10 minutes whilst the pasta is cooking, making warm-ups and scales out of the language of whatever piece I was learning, and being willing to experiment. At 56 my first solo CD is being released and I'm excited about the future. The autumn years are bringing the best harvest!

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Eva Kingma's Double Contrabass Flute

by ANNEMIE VERHOYEN

At the NFA flute convention in Phoenix, Dutch flute maker Eva Kingma presented her latest creation: the Double Contrabass Flute. It took Eva a lot of blood, sweat and tears but she finally succeeded in introducing her brand new instrument in America. The instrument could be heard at one of the concerts and was on display in the trade exhibition for four days. Almost everyone who attended the convention in early August tried it out.

The idea of building a double contrabass flute is not new. Eva's dream of making this particular instrument started some 10 years ago and grew into a true obsession in recent years. As with developing her bass or contrabass flutes, it was never a business decision, looking for a gap in the market for example, but rather the fascination for the unknown, the fascination of how she can make things sound from nothing. For Eva, it was also now or never because starting a project like this requires blocking the entire production of her other musical instruments. Building this new instrument took Eva's entire summer, day in, day out. "Without silversmith David Kerkhof and the help of Egbert Streuer (the former world sidecar champion who has been working for Eva for years) it would have been a lot more complicated," Eva says. "They made sure I had the space to start building this bizarre thing."

Immediately some practical problems surfaced; the space to build and set up such a gigantic instrument in her workshop, for example. The total height is two and a half metres, the total tube length is even longer than five metres. That doesn't fit everywhere. This didn't just cause problems in Eva's workshop itself. When she arrived in the States with her double contrabass, the mechanism turned out not to have withstood the overseas flight very well. The result? Keys that were stuck and a barely playable instrument. So, Eva set to work in her hotel room to get the action going again. Then it turned out that the hotel room ceiling was not high enough to put the pipes together to check whether the flute was playable again. This could only be checked when setting up at the NFA exhibition itself. This added a lot of extra stress. Just imagine if Eva had not been able to complete the repairs in time while everyone was already there eagerly waiting ...

“ It reminds me of a tango dancer.



Finding and ordering the right material was another problem to overcome. Eva needed seamless drawn tubes made of brass; a company in Germany could make these tubes especially for her, but there was a minimum order of at least 300 kg (!). "I'm not going to do that," thought Eva. "I don't even know if I'm going to get the instrument to work." A conversation with Egbert »

EVA KINGMA'S DOUBLE CONTRABASS FLUTE



CARLA REES



CARLA REES



Streuer won Eva over. “You’re going to do that,” said Egbert. “If you can’t get it to work, we’ll turn it into something at Grolloo. Nice gutters or special fences ... we’ll fix those pipes.” So Eva decided to go all in.

Developing instruments and starting from scratch is what Eva enjoys most about her work. The design and construction of this enormous flute was based completely on intuition.

Unlike the standard C flute, about which inventor Theobald Boehm wrote extensively and in detail, there is nothing one can learn about the construction of this double contrabass from books. Everything had to be invented on the spot. Choosing the material, determining the diameter and wall thickness of the flute tubes (to avoid the flute becoming too heavy), calculating the distance between the different tone holes, the key system, the size of the embouchure hole, the correct blowing angle to the other side of the embouchure hole ... Eva had to devise and try it out herself by trial and error. Her close collaboration with the late Bickford Brannen over several decades culminated in



ERICA VOGEL

them completely calculating the tuning (in technical terms, we often talk about the *scale* of an instrument) in the last months of his life. Eva completely adopted this scale in the construction of her first double contrabass. “He thought I was completely crazy! It was such a pity he didn’t get to experience the completed instrument.”

Consideration had to be given not only to the sound but also to the ergonomics of the instrument. After all, it has to be ergonomically possible to play the instrument. It is most likely that the contrabass will be played in flute orchestras, so Eva wanted to avoid having to suddenly block off a quarter of the stage to accommodate this flute. Therefore, she decided against using the triangle construction that is used for the contrabass flute, and instead used an extra curve so that the headjoint comes from a bit behind the centrejoint. This gives an elegance to the instrument, Eva thinks. “It reminds me of a tango dancer.” But the instrument will not only be used in flute orchestras. Matthias Ziegler from

“ You have to rethink everything you know about the flute.

Switzerland, with whom Eva has worked and travelled for over 30 years, has plans to give it a place in his solo concerts. Of course, it was also quite a task to find practical solutions for travelling with such a huge instrument. For instance, she devised a tripod (on which the instrument is placed while playing) that can be stored in one of the flute tubes. They also looked for a way to store the flute as compactly as possible. The whole instrument consists of eight tubes and bends that you slide together.

The show model instrument, which was presented at the NFA convention, is not for sale. Before the flute goes into production,



ERICA VOGEL

the prototype needs further development. For example, there is now a cable construction that connects and controls the right hand and footjoint, reducing the need for mechanics. The NFA was the ideal opportunity to introduce the instrument to the general public and get ideas for improvements by talking to all kinds of interested parties. Eva was therefore very surprised when the first instrument was ordered on the spot.

“There is much more sound in it than I ever dared to hope for,” says Eva. “It’s not quite there yet, but it’s very hopeful. I keep searching for the sound, but the start is so incredibly good. It’s a rewarding process.”

Matthias Ziegler, authority in playing the very lowest flutes, was very moved when he played the instrument for the first time: “When I play it, it’s out of the range of my imagination. I’ve never been there. It’s like a whole new dimension of sounds and it’s connected to a new way of sound production. You have to rethink everything you know about the flute.”

⋮ This article first appeared in Dutch in FLUIT magazine.



Meeting Ellen Ochoa

by SUSAN TORKE



Whether we love it or loathe it, social media is a powerful element in our lives. This past April when I was scrolling through Facebook one day, I happened across a fabulous picture of an astronaut playing her flute in a spaceship! My brain went zinging with: who, what, where, when and why? I reposted this on Facebook and finished my rehearsal (oops—yes, I had been on my phone!). That evening I went to figure it all out. The answer was there on Facebook from an old music college flautist friend, Lisa Alvarez. Lisa said that the astronaut was Ellen Ochoa, a family friend. So, excited, I asked her if she would put me in touch with Ellen for an interview in Pan. Lisa said that she would, but warned me that Ellen gets hundreds of requests and I shouldn't get my hopes up. I thought the flute

world is a big family and I had great hopes. Five days later I received the best email: Ellen said YES, she would be very happy to be interviewed. We agreed that we would interview over Zoom in June. Then life happened: illnesses, work, holidays. We finally got together on 26 July!

I had a lot of time to consider what I wanted to talk with her about. Instead of listening to music on my morning runs, I listened to Ellen's interviews and mused about what I would ask her. Her website says:

“ Ellen became the first Hispanic female to go to space when she served on a nine-day mission aboard Space Shuttle Discovery in 1993. She flew a total of 4 missions, serving as the flight engineer (during launch, rendezvous and entry phases of each mission), as robotic arm operator and as lead for science experiments. In total, she spent nearly 1,000 hours in space from 1993 to 2002.

I felt like I knew a lot about her from reading her background and accomplishments, but I wanted to know what made her tick! As Ellen is now retired from NASA I wanted to know about how important her musical education was to her science career (transferable skills), being a woman in a male-dominated science world, resilience, education and her thirst for knowledge.

For Ellen, it all started in 6th grade band. She lived in a suburb of San Diego and was bussed once a week to the middle school for band for beginner players. She is one of five siblings; everyone either sang or played an instrument in her family. Her father's family came from Mexico with eleven of his siblings being born there. Both her mother and father were born in the States and she was brought up in Southern California. Ellen continued her flute playing throughout high school with a private teacher and thought about majoring in music. She continued playing throughout college and graduate school, where her teacher was the inspirational Frances Blaisdell.

Frances Blaisdell was an American flute player who in the 1960s became the first female woodwind player to perform with the New York Philharmonic as an “extra-man”! She is widely regarded as one of the first female professional flute players. She “retired” to California in 1973 accepting a teaching position at Stanford University. She was a NFA Lifetime Achievement Award recipient in 1994.

Frances was best known for passing on the French tradition as the teacher of several generations of American flute students.



“What kind of flute did she take into space?”



The Inspirational Frances Blaisdell.



After postgraduate studies at Stanford University, Ellen continued to play in California, in the Bay Area and the Livermore Symphony. Ellen gave recitals during this time and would drive across the bay to meet up with Frances. Flute and music were a huge part of Ellen's life until she was 30 or a little past that! She loved, and still loves, playing the great canon of French music and, of course, Mozart.

One question a lot of my students have wanted me to ask Ellen was what kind of flute she took into space, thinking that surely she would have taken an old flute that she wouldn't mind if it got damaged. Ellen's parents bought her a Haynes flute just a couple of months before she graduated from high school. This was the flute she played in space! Ellen explained to me that NASA had to make a special case for it as it had to have a fire-retardant exterior. Ellen always had it in the back of her mind that she wanted to come back to the flute when she retired from NASA. So, for 30 years she kept in shape with her Haynes. She explained that when she retired, having been out of the flute world for so long, her new teacher's flute had more keys (C-sharp trill key and the gizmo key). She thought that looked fun, so she upgraded to a new Burkart.

Since a flute is not typical gear for an astronaut, I asked Ellen how she managed to take her flute on the space mission. She explained at that time she could take only a couple of personal items and definitely not a flute. How she got around this is wonderful. Their main mission was to study the Earth's atmosphere, but Ellen explained that they always have secondary

objectives as well, and one of them was filming a video that was aimed at 5- to 8-year-olds. The film would be comparing a day in space with a day on Earth and what might be familiar to children. She talked to her commander and suggested that the film could include working on their hobbies in space and talking about them. You can still do your hobbies in space, although, to be honest, she said, you really didn't have a lot of time to do that. Ellen's commander, who had been in the Marines, agreed to this if she promised to play the Marine Corps Hymn. Done deal! Ellen also played the Navy Hymn as two of her crew had been in the Navy and the fifth crew member was a British American who grew up in England—so *God Save the Queen* was also played. I got thinking what extraordinary pub quiz questions these would make! Ellen also played some of both Mozart flute concertos as she wasn't able to bring sheet music and she had these memorised.

While writing this article, I kept trying to imagine what the flute sounds like in space! Ellen explained that the cabin is pressurised to the same pressure as sea level and with the same gases, so because of that, in a sense it sounded the same. In order for her to stay in one spot though, she had to put her feet into foot loops (you can see them in the picture) because the force of blowing one way would have sent her in the other direction!

A big question that had been on my mind as a performer and teacher is transferable skills—those skills one learns in music that can transfer to other areas of one's life. With a big smile, Ellen thoughtfully replied, “Well, I kind of really focus on the »



Ellen's first bilingual children's book.

teamwork aspect. I tell audiences, especially students, some people get that through sports, but I really got it through music. You have to be disciplined on your own to get better and better at your own skills. But then, when you're playing in a band or orchestra, you have to realise that it's about the total sound. You know, it's not all about you playing as loudly as possible [we both smiled here!], so people can hear you. It's about what, as a group, you can do musically. And so, you have to understand what the group goals are, while at the same time working on your own to improve your own skills. I felt that that is exactly what I did as an astronaut.

"I needed to work on the particular jobs and roles that I was going to have on a crew and make sure that I was an expert at them, but also have to understand what the overall goals are for our mission. What are we trying to accomplish? And if I'm not doing something that is specifically my task, how do I help whole crew and the whole mission? So, I felt that whole mindset was very transferable to the astronaut core, but really to people that work at NASA in general."

Ellen is also an author of bilingual children's books. One book has been published and another two are coming out in the next month or so. There are going to be five in total, one for each of the letters of STEAM (Science, Technology, Engineering, Arts and Maths). Ellen explained that there is a big focus trying to get students interested in understanding what these subjects are about. I did ask her about the A (for Arts) book and hoped there would be a picture of her playing the flute in space—and yes, there will be a page dedicated to that! In the UK we are versed in STEM, but not STEAM and Ellen suggested yet another transferable skills idea. "If you're interested in design, you might think about designing space suits or space habitats, or whatever. NASA needs people with those skills as well. If you think about the subject of architecture, it really combines engineering and arts. The idea is if somebody is thinking that they are interested in the

arts or design, and therefore think this hasn't anything to do with steam, we want to say that you don't have to choose. There are ways you can use both of those skills."

It took Ellen five years to get selected for the programme at NASA. She applied right after receiving her PhD from Stanford. However, NASA did not have a selection process until two years later. She was then interviewed at the Johnson Space Centre, meeting astronauts (she found this exciting!) but wasn't selected. It wasn't until another three years when NASA had another selection process that she was selected. During these five years she wasn't put off her dream.

She decided to make her application even more desirable so trained and received her private pilot's licence! She realised that she had a very good educational background, she was working as a research engineer, but she didn't have any operational experience. After her first NASA interview this was clear, as other candidates had something in that area. Her pilot's licence gave her more of those transferable skills! Ellen clocked up about 60 hours of flying time to add to her resumé. She always knew that she wanted to work for NASA, even if she couldn't be an astronaut. She therefore decided to move to one of NASA's research centres to be a research engineer there. She had previously been working in a research lab at the Department of Energy.

Breaking down racial and sexist barriers was something Ellen contended with in the 1970s, as going into STEM was not very common for women. During her undergraduate work at San Diego State University, she spoke to two different professors. The engineering professor said that they had only had one woman who had come through the programme and said it was a difficult study and she probably was not going to like it. What he was really saying is that he'd never seen someone like Ellen in his classes! Luckily, Ellen also spoke to the physics professor who was encouraging and was excited that she had studied calculus,



Ellen during our Zoom interview.

so the physics for her would be understanding the concepts. He explained what kind of careers one could do with a physics major and she found that incredibly helpful. After listening to the two professors it was clear that physics was what she would study. Ellen said various things like this also happened in graduate school, and early in her career where she would run into somebody who just didn't think a woman belonged particularly and who never had met a woman with Mexican heritage. I was pleased to hear that she had people who had supported her as well. She had two great PhD advisors who never acted like that and she's still in contact with them after 40 years! Of course, you will find people that will discourage you, whatever you're trying to do, but Ellen tells people to find those people who will support you and take the time to actually get to know you.

Great encouragement came right from the start for Ellen, especially from her mother. Her mom didn't have the chance to go to college when she was young and in fact, she didn't finish high school at the normal time, as she had some medical issues. So, her mom went back and got her high school equivalency after she was married. While raising five children, she would take a university course every semester just because she was interested in learning new things. Her children would see her working at the kitchen table on homework and discussing what she was learning. So, from an early age, Ellen was actively involved with seeing and hearing that education was important for your future and realised at a very young age that there is so much to learn in this world.

I knew that I would find Ellen inspiring, but I didn't realise how much. Her story of constant curiosity and knowledge is infectious. Ellen is now continuing her flute studies with a new teacher and plays with a local flute choir and wind ensemble. She has loved learning what has been going on in the flute world since her 30 years at NASA and has enjoyed discovering new music. She has particularly enjoyed learning the music of Blaž

Pucihar and Katherine Hoover. One of the musical highlights that she took delight in telling me about was that while studying for her undergraduate degree at San Diego State University, she met and was conducted by Aaron Copland. He conducted the wind ensemble and as the flutes are in the front row she was six feet away from him while they worked!

Music is in her family too, as her brother, D. Wilson Ochoa played French horn professionally for 13 years and is now the principal music librarian for the Boston Symphony Orchestra. Wilson also creates orchestral and chamber arrangements and transcriptions. Ellen was excited to mention that Wilson has arranged Copland's *Duo for Flute and Piano* for flute and chamber orchestra.

This edition will be published by Boosey and Hawkes with the hope that it will be programmed for concerts celebrating Copland's 125th anniversary of his birth. Surely this is a great new way to enjoy playing Copland's *Duo*!

I wish you could all listen to her Zoom interview with me. I'd encourage you to look her up online; there are many websites about Ellen, including ellenchoa.com where it boldly says, "Ellen strives to inspire women and minorities to pursue STEM fields and continue humanity's quest to unearth new discoveries." After a few months, I still pinch myself that I met and interviewed Ellen Ochoa!

• Websites that you might find interesting:

www.ellenchoa.com

www.aps.org/careers/physicists/profiles/ochoa.cfm

www.soundcloud.com/unacademicimpact/ellen-ochoa

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Tried and tested:

Teaching tips for beginner flute

by **KAREN NORTH**

In the world of music education, nurturing novice musicians is an intricate dance between patience, guidance, and passion. For those who have embarked on the rewarding path of teaching beginner flute players, the quest to ignite the spark of musical potential while building a solid foundation is both an art and a science. In this article I will delve into a few tried and tested strategies I have used in my 40 years of flute teaching. This is by no means a comprehensive guide to teaching beginners, but I hope some of these tips will empower you to inspire and shape the next generation of young flute players.

THE RIGHT FLUTE

Selecting the right flute for beginners is crucial. The market today offers a wide variety of flute types, brands, and price ranges. If parents are purchasing a flute, they will appreciate your advice. For some families, renting a flute can be a cost-effective initial option. For very little beginners (4- and 5-year-olds) a light-weight plastic flute is ideal. These can withstand being dropped or knocked and can be washed to keep them clean. I have used the Toot and jFlute with great success, particularly in groups, where starting with the Firstnote lip plate lets everyone play “notes” from the very first lesson. Over the next weeks/months we also use a flute headjoint for fun exercises, until they are comfortable producing a sound. At that time, we then swap their Toot/jFlute Firstnote lip plate to the flute lip plate.



Firstnote lip plate.

Depending on the size of your student, for 6-year-olds and up, I suggest a modified silver flute such as a wave flute or curved head flute. I prefer wave flutes as they are easier to balance, but they are sometimes more expensive than curved head joints. If the flute is still a bit heavy, you can take off the foot joint and the student can rest their right-hand pinky on the bottom of the body barrel, until they are ready for the weight of the whole flute. The options for straight flutes are huge; if you are not sure which brands and models to recommend to students, speak with a reputable flute dealer in your local area.



Wave flute.

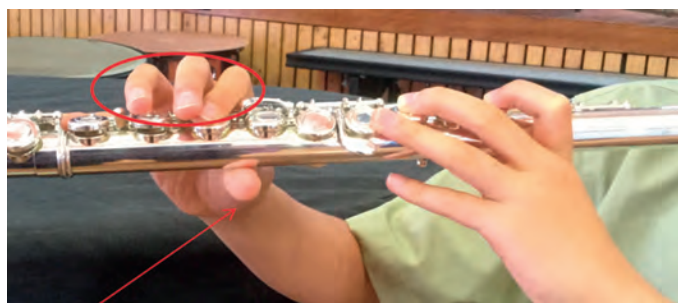
Something often overlooked in early lessons is the importance of cleaning the flute. This is hardly surprising as it's much more fun to play the flute, but if beginners get into the routine of cleaning their flute each time they pack it away, their flute will be in good condition for much longer. A photo guide of the steps involved in disassembling and cleaning the flute can be handy, especially for the younger players because visual aids enhance learning for children (and parents often appreciate this too when the child needs help!)

POSTURE AND HAND POSITIONS

Proper posture and hand positions are paramount at the beginning of the journey to becoming a skilled flute player. Not only is correct posture important for comfort while playing, it also significantly affects sound production. Encourage students early on to learn the three balance points of the flute: the chin, the lower part of the left index finger, and the right thumb. When adjudicating competitions, the problem I see most often is that the right thumb is too far forward, with the lower part of the

thumb contacting the flute, instead of the upper part. Not only does this impede fully free movement of the right-hand fingers, this also means the flute is not balanced, and is much more likely to roll or slip when notes with few fingers, such as C or C#, are played. Another vital aspect of posture is to be on the lookout for unwanted tension in the student's body, such as in the throat, shoulders, or hands.

Illustrating these concepts with clear visuals helps beginners grasp the fundamentals. For example, I play a game with my students called "Fixapic". Take a photo of the student (with parental and/or school permission) focusing on an area of their posture which needs improving, such as their left elbow position, or their right-hand thumb position. Then show them pictures with good posture/hand positions and ask them if they can find the differences then "fix" their picture (a mirror in the studio is a good idea). If the student helps identify and solve the problem, they are more likely to remember it!



Fixapic.

A POSITIVE ENVIRONMENT

Fostering a nurturing atmosphere where students feel encouraged and valued is a key factor in student success. No matter the pace of progress, praise their efforts, even if it is just for something small. Recognising effort and improvement, rather than just outcomes, fosters their self-esteem (McPherson et al., 2015)¹. If we focus on the process and the child's effort during lessons, they will feel more competent and are more likely to feel proud of what they are achieving. This creates a more positive environment than focusing on outcomes, which can lead to a sense of disappointment if the child feels they have not achieved enough. By recognising effort and building self-esteem we also help our students build resilience when there are challenges.

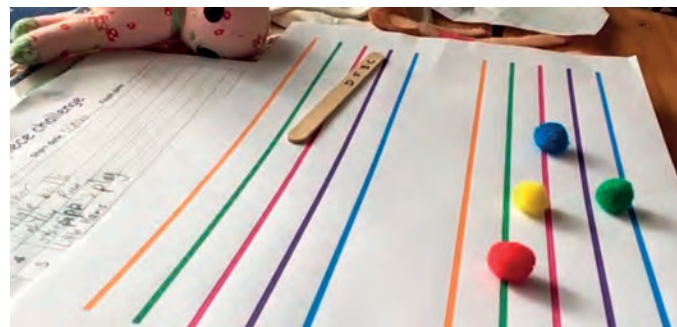
Providing constructive feedback and using positive language is also beneficial. How often do we say things like "Don't rush that phrase", or "You forgot the key signature"? If we make a conscious effort to instead use positive words, "Keep a steady beat in this phrase" or "Remember the key signature" it will further encourage the student. Patience is also a great motivator, allowing the student to take the time they need to master the tasks and skills we set for them. It may be that a child is not doing enough practice between lessons, but becoming frustrated with this will not help them progress. Gentle encouragement and lots of praise for any improvements will be more successful in inspiring them to put more time into playing their flute.

¹ *The Role of Effort and Improvement in Self-Esteem: A Meta-Analysis* by McPherson, Smith, and Turner (2015).

Taking an interest in the individual student helps them feel valued and creates a more relaxed atmosphere. I ask students about what they enjoy doing for hobbies or sport, and then try to incorporate these interests into their lesson. It might be something little like making sure I have a good supply of stickers for everything from dinosaurs to football or unicorns. Or maybe having fun by changing the words of a song we are learning to a subject they love. *Hot Cross Buns* is a favourite for rewriting (and yes, the child can help think of new words): "Cricket bat, Cricket bat, can you hit a sixer with your cricket bat?" I often ask my students to sing the song they are learning to play as it helps not only with getting to know the notes and rhythm but is also a huge help with breathing.

Keeping a range of activities within the lesson will help young children stay focused. In addition to flute playing, you might include listening, singing, movement activities or music games. Games are a very effective tool for teaching as they keep children engaged, and often use different senses, therefore appealing to different types of learners. When we create a stimulating and engaging learning environment, we are more likely to help our students learn effectively: "A brain enjoying itself is functioning more efficiently. When we enjoy learning, we learn better" (Rose & Nicholl, 1998)². If children are having fun, they will look forward to their music lessons as a positive experience.

² *The Learning Brain* by Colin Rose and Malcolm Nicholl (1998).



Varied activities.

In conclusion, teaching beginners to play the flute is a fulfilling experience that requires attention to detail, patience, and a passion for music. The flute's magical notes hold boundless potential for those who are keen to learn.

By focusing on fundamental techniques, selecting suitable instruments, and fostering a positive and supportive environment, both teachers and students can embark on a harmonious and joyful musical journey together.

KAREN NORTH M. Mus., B.A. (Hons.), Dip. Ed. (Music) is passionate about bringing music into the lives of children and adults. She has enjoyed working in music education for the past 40 years as a flute teacher and class music teacher. Karen is the author of *The Young Flute Player* series, *Fun & Games for Music Lessons* and has commissioned over 50 new works for intermediate flute published in *Lyrical Flute Encores*, *Lyrical Flute Legends* and *Inspiring Flute Solos*.

Wibb:

A portrait of a man through his flutes

by CHRISTOPHER HILL

The flute world was hit hard last year by the announcement that we had lost William Bennett; a legend that surely needs no introduction. He was a man known not only for his generation-defining ability as a performer, but also for his mechanical fascination with the flute; a fascination I, a 25-year-old PhD student in flute performance practice and pedagogy, happen to share. When I noticed that Just Flutes would hold an event selling a significant number of Wibb's flutes in early September, I knew I'd have to make a trip to Croydon to see this extraordinary collection.

I visited, at Jonathan Myall's invitation, two days before the sale, to be greeted by three great plastic boxes full to the brim with flutes, just as they had been given to the shop. The cases were well-loved; most had to be held shut with elastic bands, the hinges and latches long-worn. Some flutes were in entirely erroneous cases; a Louis Lot in a Jupiter case, a footjoint in what looked suspiciously like a glasses case.

I was there to see what we might learn about Wibb from this collection. Some of the findings confirmed well-documented preferences of Wibb's: his love of open G \sharp keys was evident, with multiple flutes showing clear signs of conversion from closed to open systems. The prevalence of Louis Lot amongst the collection was also unsurprising, given a proclivity for the instruments he acquired from Geoffrey Gilbert. There were a little more than twice the number of silver flutes than wooden, evidencing a disfavour earlier in his career for the sound of the wooden instruments; a stance he shared with much of the French school of the time, although that would temper with time.

It did not take long for Wibb's much-loved eccentricity to come to the fore. Standing out immediately on several of the instruments was a hard brown Plasticine-like material. It was everywhere. It was smeared into the inside of tone holes and dotted atop key touches, moulded into thumb rests and lip-plates and Adler-style wings. It was crude, but the intention was clear, as Jonathan highlights in the interview we conducted the day before the sale:



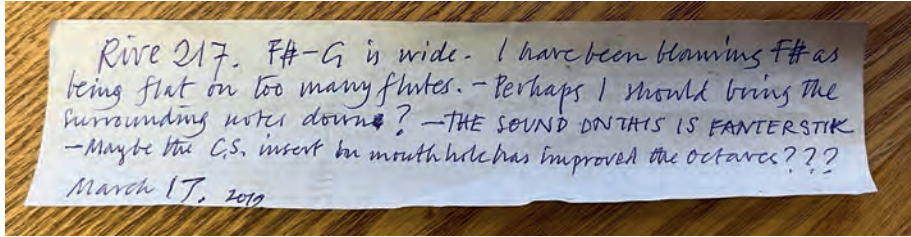
“ Every flute was a work in progress to Wibb. How can I improve this? Why is this out of tune? How can I make it in tune?



Three great plastic boxes full to the brim with flutes.



A hard brown Plasticine-like material.



A justification for this rather mad-scientist treatment of instruments:
 "Rive 217. F#-G is wide. I have been blaming F# as being flat on too many flutes. — Perhaps I should bring the surrounding notes down? — THE SOUND ON THIS IS FANTERSTIK — Maybe the C.S. insert in mouth hole has improved the octaves???" March 17, 2019"

There was one flute where the footjoint had been shortened, seemingly by way of a hacksaw, then subsequently reattached. Edward Blakeman's *Wibb: A Flute for Life* describes a similar treatment of his Wibb N° 1 prototype flute—also within the collection. It was instrument engineering à la Angus MacGyver.

The justification for this rather mad-scientist treatment of instruments was laid out in an assortment of handwritten notes slipped in to the cases of the flutes. Each detailed Wibb's own notes on that specific flute, and how he would want it improved (see picture above).

'C.S.', as Jonathan tells me, is referring to the Plasticine-stuff, due to its rather unfortunate resemblance to bird droppings; I'll leave decoding the acronym as an exercise to the reader! It details which specific interval Wibb had issues with, but also what looks like a note-to-self on his observations on other flutes. Another note details how far to pull out a piccolo headjoint by physically sketching it on the paper (see picture below).

“ It did not take long for Wibb's much-loved eccentricity to come to the fore.

He came back to some of these notes over and over again; extra writing sometimes in different ink or dated a few years later appears just after the original note, re-evaluating his appraisal of the instrument. Sometimes he had seemingly sent it off for adjustments and was observing whether it had improved as he wanted, or sometimes he was coming back to an instrument having not played it for a while to see if his conclusions still rang true. Tuning and tone were always the principal concerns, but notes about which pitch the instrument played in best (as the piccolo below, which he liked in A = 441 Hz) are also frequent. »



How far to pull out a piccolo headjoint.

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Many notes specifically identify which headjoint went best with each flute, and often headjoints were interchanged within the cases, either with headjoints by the same maker but from another flute, from a flute of a different make, or with a specific standalone headjoint. There was a quest underway here to seek just something that little bit more from each instrument.



“ I think he was looking for the idea of freedom; so you’re not restricted by your instrument. You can effectively make it do what you want it to do, and not to sort of dictate what it wants to do or what its limitations are.

This quest, and how it manifested in the wider flute world, was also evident in the collection. His commitment to the scale of the flute led to long-running associations with makers; Albert Cooper, Miguel Arista, Jack Moore, Stephen Wessel, and Altus, the latter using the “Wibb scale” in their models. These marks on the industry can be seen in the flutes of the collection, etched into the very silver.



Marks on the industry etched into the very silver.



It was humbling to be able to bear witness to all these flutes, and it did feel strange to think it might be the last time they would be in a collection together. The researcher in me couldn’t help wonder if they didn’t belong in a museum somewhere. This conundrum clearly hadn’t escaped Jonathan, who was a friend of Wibb’s, either:



“ It is tricky, isn’t it? I mean, if you take Moyses’s flute, for instance, you know, the wood flute that you saw yesterday, it does play remarkably well. It’s a really playable, lovely instrument. And you could put that in a museum somewhere and put the background [of it] and it’d be absolutely lovely. But you sort of think: that’s not what they’re made for, and knowing Wibb, he was passionate, so passionate, about them [...] it’d be just great to see them played.

The researcher in me was disquieted, but the flautist, the sentimentalist, couldn’t help but agree. Something about Moyses’s flute maybe even going to one of Wibb’s students—a physical representation of the torch being passed down teacher-to-student once more—was undeniably poignant.

Of course, being awed by Wibb—here by his instruments, by the very prospect of writing this article—was something I was familiar with: from being a wide-eyed teenager at the 2014 Oxford Flute Summer School, the first and only time I would have the privilege of meeting him. I was excited enough at the prospect of watching the maestro play, then I was told he wanted to hear me play the H \ddot{u} e *Fantasie* the following day. I was dumbstruck, or starstruck, both really. He was just as eccentric as the stories told—a great number of “taxi” and “elephants” made their appearances, as well as a fairly scandalous aide-m \acute{e} m \acute{o} ire to phrase the B section—but he had a way about him that put you completely at ease. After the masterclass, in the most perfect encapsulation of his image as the “English gentleman flautist”, he made me a cup of tea. You can imagine, can’t you: “Oh my God, Wibb’s making me a cup of tea!”. After the initial shock, it felt like the most normal thing in the world; because, of course, it was. He asked after my studies, we talked flutes and complained about the weather.

Wibb was so unaffected as a teacher, but his flutes tell a story of someone who had an enormous impact on the instrument. They are artefactual testimony to an individual with a burning will to hone the flute, and in doing so to let free a sound and musicality innate to the person playing it. They offer a window, in a way that little else short of speaking with him could, into the many sides of Wibb: the eccentric, the innovator, the virtuoso, the pedagogue, the gentleman.

P

Albert Cooper : His life and times

Part 5 : Cooper's Scale

by **TREVOR WYE**

Albert Cooper was a master flute maker 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.

The author can see the reader looking at this article title and thinking, “Cooper’s Scale? Maybe I’ll skip this bit”.

What follows is an attempt to make it easier to understand and perhaps give the reader an idea of what Cooper’s Scale is all about.

The famous Cooper’s Scale was a set of figures setting out the position of the tone holes or ‘notes’ on our flutes. Before Cooper, we played flutes in which the scale was based on Boehm’s calculations, known as Boehm’s Schema, set out in 1847. Flute makers have altered Boehm’s figures, the tone hole positions, over the years by preference, or by advice from players. When the pitch used by a country required it to be sharper or flatter, the scale of the flute was shortened or lengthened, often in rather clumsy ways, in an effort to bring the flute to the pitch required. The

reader may know that although the international pitch was agreed in 1938 at $A = 440$, each country has since altered their standard pitch to suit themselves. At present, in the UK we usually play at $A = 440$ or 442 . In Austria, the pitch is commonly at 446 . If a flute is built to a pitch of $A = 440$, it is very difficult to play it at $A = 446$. It might seem a small amount, but to the sensitive ear, and to the sensitive performer, it is big difference. Pushing in the headjoint will sharpen the A, but will make the rest of the flute relatively out of tune.

What follows may make the scale business easier to understand.

The diagram below shows the scale comparison between a flute and a guitar. The distances between the frets—which is the ‘scale’—become closer together as the pitch ascends, as can be seen.



The guitar fingerboard scale is clearer as the frets are laid out in carefully calculated positions and if one fret were misplaced by even a small amount, it would be noticeable to the eye. The placing of the flute tone holes follows a similar pattern, but for other reasons, the tone holes need to become smaller in diameter as the scale progresses from the right into the left hand, plus other factors, which make the scale less easy to understand.

These are the main points:

- The diameter or width of the tone holes should become smaller as the scale ascends from C1 to C2 for tonal reasons.
- Some tone holes, such as C#2 and the two trill key holes, have to be much smaller in diameter as they have other functions besides these notes: they are vent holes for D2 and Eb2 and D3, and are also used for the 3rd octave notes as well as for trills.
- Keys with open holes—E, F and F# in the right hand, and A and A# in the left hand—should be placed in a lower, flatter position, as the hole in the centre of the key cup sharpens the note a little. Some makers ignore this alteration. As one maker told me, “flute players don’t notice!”.

All that apart, the flute scale is calculated in the same way as the guitar. On the guitar, a suitable string is tuned to C (261.6 Hz, equal to A at 440), or at whatever pitch is required. Then the finger is moved up the fingerboard towards the bridge until C2 (523.3 Hz) sounds exactly an octave higher. A fret is placed at that spot. Then the distance is carefully measured between these two places, the upper fret and the neck where the string crosses to the tuning pegs. To position the frets in between the nut and the fret to calculate a chromatic scale, this distance, known as the *scale length*, is doubled to make the *sounding length*. That figure is then divided by 17.835, a figure used for many years by guitar makers.

Below is set out one of the scales Cooper used, and which is also based on Elmer Cole’s and William Bennett’s measurements and corrections.

To calculate a flute scale, we have to find the octave length from C1, (the foot joint C4), to C2 underneath the thumb key in the left hand. This was determined by Cooper to be 324.1 mm, that is, the distance from the centre of the low C4 hole to C2, an octave higher. (On a C flute, the C hole is the end of the flute, so we are calculating the scale from a theoretical C hole. The end of the footjoint (C4) is an added 7 mm from the centre of the C# hole.) For the moment, the two tone holes, C1 and C2, must be of the same diameter for our calculations. Cooper did calculate a scale of 327.0 at one point in his flutemaking days, but the most recent length, and one agreed by Bennett and others in London seems to be 324.1. To calculate the rest of the scale, the octave length is doubled (as on the guitar) to make 648.2 mm, called the *sounding length*. We have to do this because, as you can see if you look at your flute, the finger holes take up only about half of the total length of the flute.

Next, the *sounding length* of 648.2 mm is divided by 17.835 (some say it should be 17.834!). This gives a figure of 36.3. *This is the distance between the centre of the theoretical low C4 hole and the centre of the low C# hole.*

We have calculated the position of the first tone hole!

To find the position of the next hole, D4, take away 36.3 from the total 648.2 which equals 611.9. Divide that again by 17.835. That equals 34.3 and is the distance from the centre of the C# hole to the centre of the D hole. Add together 36.3 and 34.3 which equals 70.6. This is the distance from the low C4 hole to the low D hole. It may seem odd, but it is always better to measure from one point to the remaining points than to measure from point to point!

If this process is continued onwards, you will have a chromatic scale for a flute with equal-sized tone holes.

As mentioned before, for a C-foot flute, the end of the flute is 42 mm from the centre of the C#1 hole at 440 Hz.

For reasons already stated, the tone holes need to be of different sizes, getting smaller as they move into the left hand. Albert called this the ‘displacement’ of the holes, meaning that they have to be moved from the calculated position. The amount of displacement is shown on the chart below.

In later years, he remarked:

“ ‘Cooper’s Scale? What’s that? There isn’t ‘a scale’. There is a constant revision taking place so that, at any one time, there is a set of figures which you can use to design your flute, but these will change in the light of experience. I altered the scale a little as the years went by, mostly according to certain criticisms levelled at it.

It would be fair to assert that ‘Cooper’s Scale’ was a continuing process and that London players were the main contributors. Much later, he said, “I wish people would just call it ‘the scale’ and not ‘Cooper’s Scale’”.

Below is set out one of his commonly used scales.

Tone Hole Position Chart

	NOTE	PITCH (Hz)		
		440	442	444
FOOT	C	43.8	43.5	43.2
	C#	79.8	79.5	79.0
	D	113.3	112.9	112.4
	Eb	146.7	146.3	145.7
RIGHT HAND	E	176.7	176.3	175.5
	F	205.8	205.3	204.4
	F#	233.5	232.9	231.8
	G	259.0	258.2	256.9
LEFT HAND	G#	281.1	280.2	278.8
	A	304.6	303.6	302.2
	A#	326.8	325.7	324.4
	B	347.8	346.6	345.0
	C	367.4	366.2	364.5
SMALL HOLES	(C# Trill)	385.9	384.6	382.9
	C#	402.0	400.8	399.1
	Trill 1	419.8	418.5	416.8
	Trill 2	435.7	434.8	432.5

»

Shown below is a displacement chart showing by how much a hole should be moved up, or displaced, towards the headjoint end, according to its size.

Displacement Chart

TONE HOLE SIZE		MILLIMETRES OF DISPLACEMENT
mm	inches	mm
15.6	0.617	0.0
15.5	0.610	0.3
14.9	0.590	0.67
14.7	0.580	1.0
14.5	0.570	1.3
14.2	0.560	1.5
13.9	0.550	1.8
13.7	0.540	2.1
13.4	0.530	2.4
13.2	0.520	2.6
12.9	0.510	2.9
12.7	0.500	3.2

The trill key holes and C#2 were usually reckoned to be 7 mm in diameter, though later thoughts by Bennett suggest that C#2 has a better tone if its diameter is 6.8 mm, and perhaps made slightly taller.

Cooper wrote about what we could refer to as 'deviations', which he suggests here. These are alterations to the scale which he felt improved the overall response and playing ability of the instrument:

- He flattened the D1 hole because D2 was sharp, and although players could flatten the note with their lips, he thought it the better of two options. He also made the low C# slightly flatter so as to blend in the evenness of the chromatic scale.
- He thought the small C#2 hole never suited all its functions: it seemed to have a different pitch depending on which octave you were playing in. He wrote that the tuning of a note is usually more acceptable if it is sharp than if it is flat, that is, if it cannot be perfectly placed.
- He thought that on a closed G# flute, the two holes opposite each other widened the bore at this point, which has a sharpening effect on the pitch and therefore the G# hole should be placed flatter to counter this. He also thought that this widening of the bore at that point also affected, to a lesser degree, the sharpening of A and A#, and that these two notes should be slightly flattened to correct this.
- He continued to argue that various corrections could be made to make the third octave easier and more in tune. There is a problem here, a disagreement between the player and the maker: orchestral players were in two

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minds about this. Some players the author spoke to asserted that they had special fingerings to correct both the intonation of problem notes and of trills. Others told the author that they simply stuck to the standard fingering and just practised hard and used their lips to correct problem notes. Some did both. Some players wished for the scale to be correct for the first two octaves and they can devise fingerings and other techniques to correct the pitch of the third octave.

- The key rise he sets out as about 3 mm at the front of the key cup for an open hole flute with the foot keys at 4.2 mm. He argued that if the key rise is increased, it may be beneficial to the tone, but some top octave notes such as E3 F#3 and G#3 tend to become worse, particularly to top F#. He suggests he would be tempted to lower the keys on an open hole flute if experiencing sharpness on C2/C3, B1/B2, G#1/G#2 and G1/G2.
- He suggested that if the pad washers and screws are too thick, they will affect the pitch even with cups with open holes. The Louis Lot style screws were best but not popular with today's makers.
- Regarding open-hole and closed-hole flute scales, he said that the open-hole cups undoubtedly have a sharpening effect on the pitch.
- The tone hole heights too have an effect on the pitch as the air travels further if they are taller.

After many experiments and alterations, he concluded that the best all-round flute is a covered-hole model with offset G and A keys and a split E mechanism, but readily accepts that this may not be the choice of the majority. He preferred a C-foot flute and would only use a B foot when required. An extra C# key has appeal for those who want a top G/A trill.

Regarding the choice of metal, he thought that seemed unanswerable. He had made headjoints of silver, gold, stainless steel, pewter, and even half silver and half gold, but he was none the wiser! He was constantly trying to improve them in a never-ending effort to make flutes play even better.

If you feel you would like to measure your own flute's scale, then follow the instructions below.

		LH		RH				FOOT			
		C#	B	A#	A	G# / G	F#	F	E / E♭		
D#	D	C		G# /				D		C#	
Trills											

All keywork should be removed. You will need a dowel, a wooden rod which fits inside the tube and a good metal ruler. A Vernier gauge to measure the widths of the tone holes is necessary, but an easy and cheaper option is a plastic one obtainable at a good stationery shop. Measure the width of your tone holes and then, using the charts above, mark them on the dowel with a sharp blade. Place it inside the flute's body and compare the results. Quite often, C2 and C#2 may be seen to be higher on your flute. There may be other deviations too. Correcting sharp notes using Plasticine or Play-Doh is fully explained in Section Five of the author's book *Flute Secrets* published by Hal Leonard.

Albert had a business association with Powell Flutes, the famous US flute makers who made flutes to 'Cooper's Scale'.

Later, Albert joined Brannen Brothers, the famous US flute makers, in 1978 as a partner and as Vice President of Research until his retirement. The company adopted the Cooper Scale for their flutes, and later his influence was part of their head-joint design. They also introduced the Albert Cooper Orchestral Model which has closed holes in the left hand and open, French-style holes in the right hand. It was Cooper's idea to make orchestral playing easier. It also features a split E mechanism, C# trill, and a half-closing thumb key.

He visited the company's workshops to talk to the engineers there and to advise them.

At various times during more than thirty years, he gave the latest 'scale' figures to those who asked for them, which were often different from his earlier scales. Sadly, some makers, in copying the scale of Cooper flutes, or the written figures Albert had given, made errors and when these were passed from maker to maker, a variety of inaccurate scales resulted.

When Albert retired, the 'scale' required updating and, as he himself suggested, it should be reviewed in the light of ongoing experience and criticism.

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

THE STORY CONTINUES...

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Avril Coleridge-Taylor's compositions for flute and piano

by CAROLINE COLLINGRIDGE

Written for the love of her life, Joseph Slater, the most promising flautist of his generation, Avril (aka Gwendolen) Coleridge-Taylor, the daughter of the celebrated composer, Samuel Coleridge-Taylor, was to be denied further contact with him by her own mother and the pieces were to lie unpublished for nearly a century. As with so much of her music, they were found in boxes either at the home of the descendants of her estranged husband's family or in the Royal College of Music Library. This was where I found the pieces for flute and piano and, since 2018, I have set about digitising the scores, playing them in concerts and recording them. She put her heart into these pieces and the world deserves at least to hear them.

However, the world was not in Avril's favour and she died in a care home in Seaford, East Sussex, in 1998 with most of her compositions unpublished, not played or recorded and mostly forgotten. As Dr. Leah Broad writes, "...it must have been extraordinarily disheartening to have tried for so long to interest people in her music and been cold-shouldered repeatedly."¹

¹ "Cataloguing Avril Coleridge-Taylor" Leah Broad, Dec 14, 2022 in *Songs of Sunrise*.



After reading about all the difficulties in her life, I went to visit the house where Avril died in Seaford and immediately set about writing to the Blue Plaque Society and Seaford Heritage Society to have a blue plaque put outside the house.



Avril had already written quite a number of pieces before going to Trinity College of Music. While she was there, a flautist asked if she would accompany him for his recitals. She agreed and once the relationship was formed, she went on to write three pieces for him while at college. We don't know the inspiration for the fourth piece: *Crépuscule d'une nuit d'été*, which was written some time later. These four pieces for flute and piano are little gems and are a delight to play, both for piano and for flute:

Idylle for flute & piano, Op.21 (pub. Rudall, Carte & Co. Nov.1920. Republished Boosey & Hawkes, March 2023)

Lament for flute & piano, Op.31 (1922)

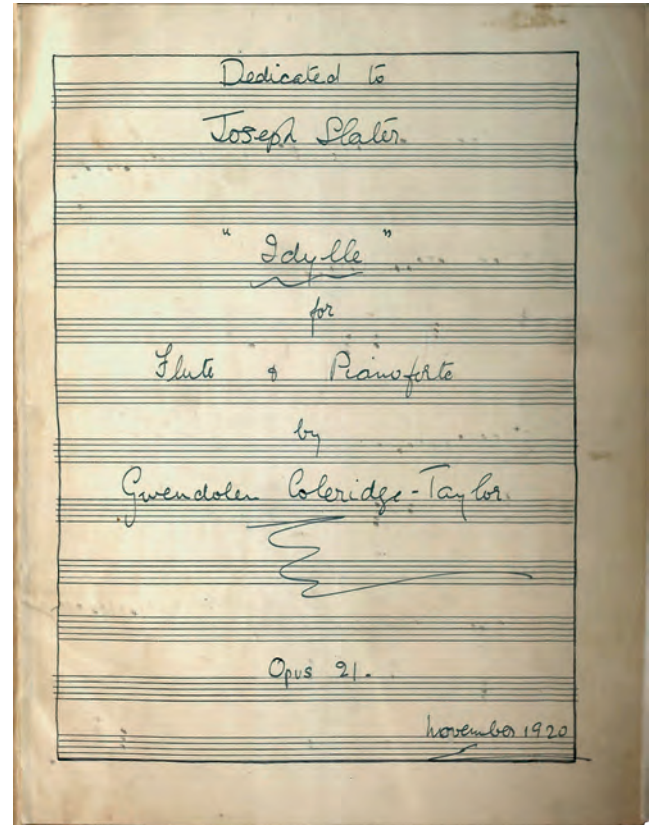
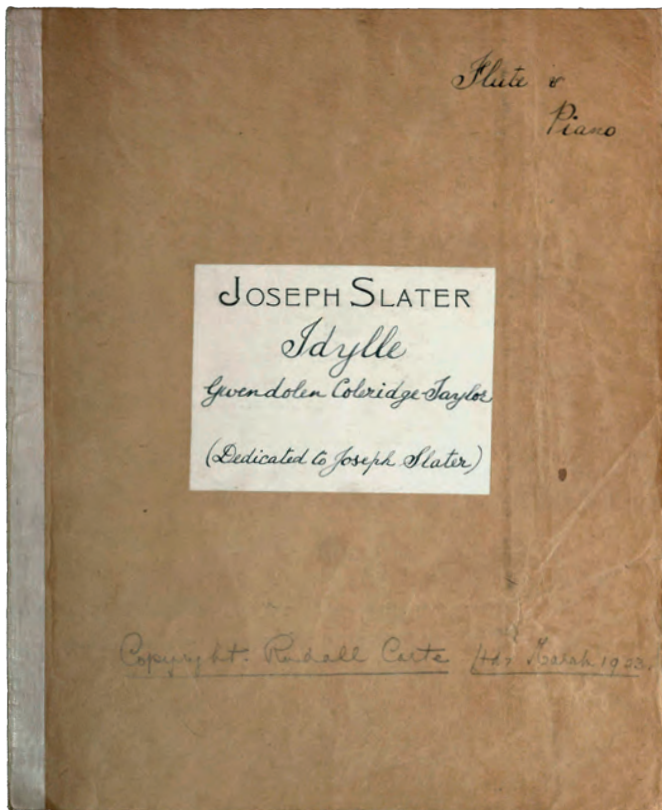
Impromptu in A minor ("*Romance de Pan*"), Op.33 (9th April 1922)

Crépuscule d'une nuit d'été for flute & piano (1927)

- Idylle -

The *Idylle* was written for and dedicated to Joseph Slater under her first name "Gwendolen Coleridge-Taylor". As mentioned in her book (extracts below), the piece was named after a painting by Maurice Grieffenhagen, *An Idyll*, now in the Walker Art

Gallery. It reflects the budding relationship between the couple. You can see immediately, from the cover page in her own handwriting, how important Joseph Slater had already become for her. She even put his name in capitals before her own name! She even put his name in capitals before her own name!



On the first page, right from the piano introduction, there is a sense of excitement, of how happy she is feeling; and this sense of joy continues throughout the piece:

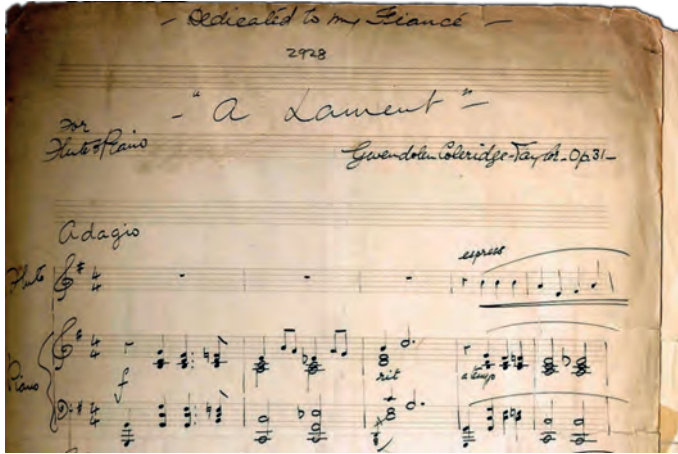


The motif on the piano in the right-hand bounces between the piano and the flute as if they are in a Springtime dance and lasts for just under five minutes. What a joy to play! Fortunately Boosey & Hawkes have republished this piece in digital form as of March 2023.

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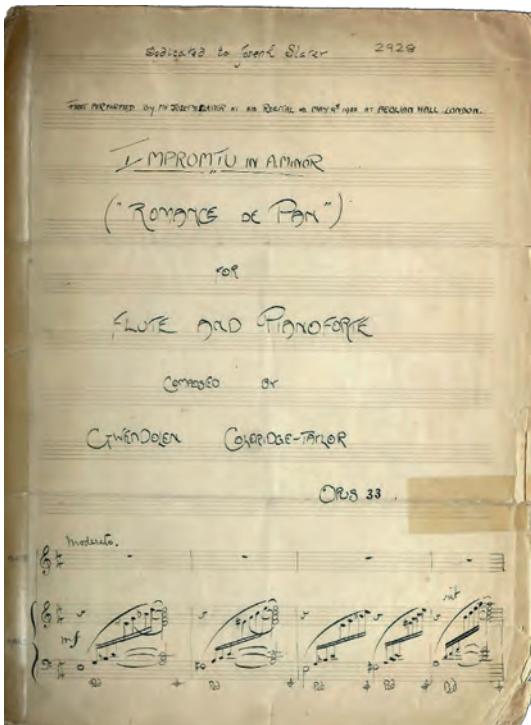
- "A Lament" -

A Lament was written next and shows some sadness. Avril's father, Samuel, died in 1912 when she was only 9 years old. As a result, her mother was unusually hard on her, more so than her brother, Hiawatha. She had to do a lot of housework and her mother was very strict with her. Perhaps she was beginning to sense future problems and this comes out in the piece:



IMPROMPTU IN A MINOR
("ROMANCE DE PAIN")

The third piece written for Joseph Slater under her first name "Gwendolen" was *Impromptu*, Op. 33:



They first performed the piece at the Aeolian Hall on 9 May 1922 and it was clearly an important recital piece for both of them. By now, she was engaged to Joseph Slater and they were enjoying life together on and off the stage. The first line shows clearly her burgeoning style – lots of runs and flourishes on the piano and many acciaccaturas in the piano part in the bottom octaves before the left-hand chord. Some of these are not easy to fit in with the rhythm of the piece. Her harmonies and melodic flourishes maybe reflect subtle influences from Chopin's music which she must have played while at college.

Then the bombshell hit home! Her mother denied all future meetings between her and Joseph Slater and the marriage was off. This must have been incredibly difficult for Avril; the next thing we know is that hardly a year has passed and she is married to Harold Dashwood in 1924 with a baby (Nigel) born later in the year. But the struggles to compose, play and conduct with being a mother and housewife were not compatible. By 1926, she had left the family home, separated from her husband and she had changed her name to Avril under the advice of her doctor.

"Crépuscule d'une nuit d'été"



The fourth piece, *Crépuscule d'une nuit d'été* for flute & piano (1927) is much more mature and reflective in style than the previous three pieces and has elements of the sounds of nature tucked within it. It lasts about nine minutes and consists of five sections: Moderato, Andantino, Andante con moto, Pesante before returning to the opening theme with the flute drifting upwards into the air and disappearing, like a bird, into the distance.

The first piece (*Idylle*) has now been republished by Boosey & Hawkes. The other three pieces have been digitised and are in PDF format, ready to be published. The four pieces have also been recorded and copyright permission has been granted for the recordings only. It is such a shame that it has taken a century for these pieces to come to see the light of day. Performances were given in 2018/2019 in Brighton and were well received at the time. I hope it won't be too long before more listeners get to enjoy these works too.

• ACKNOWLEDGEMENTS

• My thanks to the Royal College of Music Library for allowing me to view the handwritten manuscripts and subsequently sending me copies. Thanks also to members of the Dashwood family for attending my concert in Brighton in 2018 and for permission to record these pieces for Soundcloud.

NOTES

I wanted to put into context the difficulties that Avril had at the beginning of her compositional life. The following are notes taken from Avril Coleridge-Taylor, *The Heritage of Samuel Coleridge-Taylor*, London: Dobson, 1979. ISBN 9780234770894.

1903 Born Gwendolen Coleridge-Taylor in South Norwood, later moving to Croydon.

1912 (aged 9) Her father dies. She had been aware since she was 5 years old of her father's compositional success and would sit next to him at table when friends gathered to talk about things musical. His study was next to her bedroom so she heard all his music as he was writing them, the errors and repetitions of sections. She was also painfully aware of the jeers his father received because of his dark skin colour.

His health rapidly deteriorated and he died of pneumonia. After that she was at the receiving end of a domineering mother (who herself had been bullied by her parents not to marry Samuel). A's mother even tried to have her adopted ...

(p.102) "What made her so dislike me? Why did she want me out of the way?"

Her mother loved her son, Hiawatha, while poor Avril had to do all the chores. A friend of her father, William J. Read, who heard one of her songs, promised to find a music college for her (p.103).

1915 (aged 12) Avril entered Trinity College of Music. She made her debut at Aeolian Hall as well as wartime concerts with piano, reciting and in sketches. She had problems though, one being the amount of housework she had to do and another was that she had been run over by a brewer's dray. She had singing lessons to improve her health.

She and her brother were inseparable and both loved studying music. Hiawatha was a violinist and conductor. However, he had attention deficit problems and couldn't concentrate.

(p.107) "Perhaps the most successful (concert) was the one we gave at the Regal Cinema, Brighton." As Hiawatha was the conductor of the orchestra, this inspired future interest and they both went to Belfast.

(p.108) She became aware of her mother's jealousy when a suitor took an interest in Avril (flautist Joseph Slater). "Her jealousy on account of my youth was obvious, so she tried to prevent any form of happiness that precluded her. That night she locked me in my bedroom." She didn't call the doctor until she had an ear abscess for three days.

(p.109) Her behaviour, coupled with her neglect to have the ear attended to ... was responsible for another near breakdown in health. Her mother also kept the letters written by the suitor after he had gone home and, when she did give them to Avril, her mother had read them all herself first.

1917 (p.112) Avril had already had some success with a piano composition, *Interlude*, aged 14. The Daily Telegraph wrote:

"Of no little interest and importance was a new Interlude by G. C-T, a distinguished daughter of a distinguished sire, a brilliant little affair well worthy of the attention of the few pianists who can bring themselves to avoid the beaten track."

1916 (p.113) She met Joseph Slater: "... when I was sixteen, a very gifted young flautist, Joseph Slater, called at our house. He was anxious to find someone who could join him in giving recitals at the Public Hall in Croydon. Joseph was just twenty ... After some discussion (with mother), it was agreed that we should go ahead with the idea".

"As a result of this collaboration my knowledge of the flute became considerable and I composed several pieces for flute and piano. These earned the approval of Albert Fransella with whom Joseph studied."

1920 (aged 17) (p.114) "It was during the rehearsal of a new composition I had written for flute and piano that Joe proposed to me. Over the piano (father's Broadwood) hung a copy of a well-known picture by Maurice Grieffenhagen, *An Idyll*, now in the Walker Art Gallery, Liverpool. So Joe decided the new flute solo should appropriately bear this title!" *Idylle*, Op.21. Her mother finally allowed the pair to meet and more than a year passed.

1922 (aged 19) Composition of *Impromptu*, Op.33.

"Alas, the happiness of Joe's welcome back to our house and Mother's understanding was short-lived. A crisis was reached one evening when Joe brought me home after we had been out together. Her mother told her NOT to marry anybody saying, "It is my duty as your mother, to tell you that should you have a child you will become an invalid for life! This wicked lie tore at my heart." The engagement ended there.

(p.116) When she tried to contact a friend for help, her mother said: "Now understand this, if you attempt to get into touch with Joe, I shall be forced to get my solicitor to take action, warning him of the consequences if he writes or endeavours to see you ..."

1924 (aged 21) Marriage to Harold Dashwood in April, honeymoon in Eastbourne and a baby was born (Nigel) on Christmas Eve.

(p.118) "My mother made all the arrangements, as for our wedding; she also sent all the bills on to me, which she had done for the first event too. I went home practically crippled by the huge expense, and was flabbergasted to have a request from my mother that I should send her £100 'as a gift.'" They had a flat in Springfield Road, St. John's Wood.

"As my son Nigel grew away from babyhood, I took up my career again as best I could. But because of my husband's inability to manage to control his own job prospects (motor trade), I felt pretty

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desperate. My husband showed me much kindness, but that did not pay the bills or help to prevent me from having a complete breakdown in my effort to solve all the household expenses, cope with the child's schooling, and face up to the many, many problems which surrounded me ... Mother refused all help. Living as we then had to live was utterly degrading. When the crash came it was total. The end of a distressing illness was the advice of my doctor to separate and to begin a new life ... During the period of trial separation, which was what the doctor recommended, I found the inspiration to compose again. It had been seven years since I had found the opportunity."

1929 (aged 26) She went to stay with friends in Berkshire and wrote her first work for orchestra and the new composition bore the title *To April*.

"Part of the doctor's psychological treatment to help me forget the past misery was that I should change my name, so I did – to AVRIL."

First performance in summer season of Eastbourne Municipal Orchestra at the Floral Hall, Devonshire Park. The conductor in rehearsal turned round suddenly and asked her to conduct, to which she replied, "I've never conducted in my life ... " She conducted both rehearsal and performance. After this, she went to Henry Wood for advice on conducting who told her to accept all offers to conduct and sent her to Ernest Read for stick technique. This she did and several orchestras requested her services, including the Royal Marines (*To April* and Samuel Coleridge-Taylor's *Othello Suite*). She had a flat in Finchley Road but later moved back to a studio flat in Hill Road, St. John's Wood.

1933 London debut as conductor at the Royal Albert Hall.

1946 (p.123) After the war, she married Bruce Somes-Charlton but divorced soon afterwards.

1952 (p.125) Visit to Johannesburg, South Africa and witnessed the sound of bullfrogs. She also realized how black people were treated by the whites. She also visited Durban and Cape Town as well as Albert Coates. She was asked to conduct the S.A.B.C. Orchestra where she met Joseph Slater again. He was first flute of the orchestra.

(p.130) She met a doctor, Mark, who tried to explain to her the black/white dilemma in South Africa.

(p.131) "When (Mark) did call at the flat one afternoon, he found me very ill and in a state of despair. I had been without work for some weeks and with little prospect of finding any; although I had tried and tried every possible means. This was when I learned that no broadcasting or other arrangements would be available to me on account of South African policy towards people of colour or of mixed parentage ... It had come home to me in a very cruel way ... Mark came to see me ... I had not eaten for days. I had

used up every bit of capital ... with no job." He contacted the High Commissioner who advised her to return to the UK or risk being put in prison. She returned to the UK.

(p.133) "I had learned a good deal about human values. Remembering the immense dignity of my father when he was rebuffed on account of his colour, the tremendous faith he had in the coloured people of the world, the manner in which he proclaimed the potentialities to be released by equality of treatment and equality of opportunity through education, and his philosophy of peace, I can only say that there are few men of modern times who have done so much to show the way to harmonious living."

LINKS TO OTHER SOURCES

Avril Coleridge-Taylor, *The Heritage of Samuel Coleridge-Taylor*, London: Dobson, 1979. ISBN 9780234770894.

Dr. Leah Broad podcasts and blogs:
www.substack.com/@leahbroad

"The composer's daughter"—*Finding the voice and work of Gwendolen Coleridge-Taylor* (Leah Broad, Apr 8, 2022)

Cataloguing Avril Coleridge-Taylor—Restoring the voice of an extraordinary, neglected composer (Leah Broad, Dec 14, 2022)

BBC radio:
www.bbc.co.uk/programmes/m0013xsm

The Royal College of Music Library:
<https://www.rcm.ac.uk/library/>

Chineke Orchestra recording of Samuel Coleridge-Taylor and Avril Coleridge-Taylor:
www.chineke.org/news/new-album-release-coleridge-taylor

Listen:
www.youtube.com/watch?v=JbT5NCaVgm0
www.youtube.com/watch?v=UYJyVeTiCiU
www.seafordheritagetrails.co.uk/index.php/seaford-blue-plaques/66-avril-coleridge-taylor

reviews

recordings



BOIREANN: MUSIC FOR FLUTE & PIANO, JOHN BUCKLEY
EMMA COULTHARD, FLUTE
EMMA HALNAN, FLUTE
DAVID APPLETON, PIANO
Métier © 2023

This CD brings together Irish composer John Buckley's works for flute. It's an impressive collection of repertoire that deserves to be known. Buckley studied flute with Doris Keogh at the Royal Irish Academy of Music, and his compositions reveal the influences of a range of the baroque and twentieth century composers who produced core repertoire for our instrument. Emma Coulthard, the key performer on this album, was also a student of Doris Keogh and her long-standing knowledge of Buckley's music clearly comes through in the communication of his musical ideas in this recording.

It's interesting to see a compositional evolution in the works collected here, which span from 1973 to 2022. The more recent works seem to have a greater sense of angularity and harmonic complexity; for example the most recent work, *In Memoriam Doris Keogh*, was composed specially for this album and has a distinct compositional voice. The *Five Etudes for Two Flutes*, also written in 2022, combines singing, lyrical lines and moving textures, and enables the two flute parts (played here by Emma Coulthard and Emma Halnan) to interweave in a combination of lyricism and textural interest. In both pieces there's a highly effective sense of contrast between angularity and lyricism; these elements appear in all of the earlier works as hallmarks of Buckley's style, but it's interesting to hear how the relationship between the two has developed over time.

The disc's title track, and second flute and piano piece, *Boireann*, dates from 1983 and is an expansive work lasting nearly 11 minutes. The piece features a good range of colouristic effects and textural changes, and a sense of narrative develops through the five sections.

I very much enjoyed the *Three Etudes for Piano*, both in terms of their compositional interest and in the variety they provide in

sound. Composed in 2018, these pieces are evocative soundscapes which provide rhythmic energy, drive and a sense of spaciousness as the movements unfold. David Appleton's playing is highly engaging throughout.

There are several works for solo flute on the disc, which mostly come from earlier eras. The *Two Fantasias for Alto Flute* from 2004 were originally written for treble recorder but suit the alto flute's tone well. The first of the two pieces is slow and languid, while the second is largely energetic and bubbly. *Airflow*, for solo C flute, is written in companion with a bronze sculpture by Vivienne Roche; it's a shame the two elements are necessarily separated within a CD recording, but the music has much to offer on its own as it explores line and shape. The oldest works on the disc are the *Three Pieces for Solo Flute* of 1973, written when Buckley was still a student. The first movement covers the whole range of the flute and features flutter-tonguing and pitch bends. The second piece features bird-like fragments and a strong sense of agility, with Coulthard creating an effective sense of layers and space in her performance. The third returns to a more lyrical style, but there's a large amount of high register towards the end, which is performed here with an impressive sense of controlled fragility. One more solo work appears here, which is the impressive and highly engaging *Sea Echoes*. Written for William Dowdall in 2008, this makes effective musical use of the Glissando Headjoint. This piece is one of the highlights of the disc for me, and this recording is well executed and clearly communicated throughout. There's a real sense that Emma Coulthard is in her element here and the passion in her playing comes through loud and clear.

This disc serves as a dual portrait of Buckley and of Coulthard, and provides an enjoyable introduction to their work, both individually and together. The repertoire is a significant collection which deserves to be better known; Buckley writes instinctively for the flute and provides worthwhile technical challenges for players to negotiate while communicating strong musical ideas. For Emma Coulthard, this debut disc is an important step in her career development and it's wonderful to hear contemporary music performed with such dedication, care and passion. Highly recommended.

CARLA REES

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A CELEBRATION OF PAUL READE
PHILIPPA DAVIES, FLUTE
HELEN TUNSTALL, HARP
ENGLISH CHAMBER ORCHESTRA WITH
ROBIN O'NEILL, CONDUCTOR
Signum Classics © 2023

Paul Reade (1943–1997) was a composer of music for television and the concert stage. He is perhaps best known to flute players as the partner of Philippa Davies, who played a key role in bringing this disc to life on the 25th anniversary of Paul's death.

The music is warm and attractive; melodically rich and possessing a kind of expansiveness even within the small ensemble works. The flute features in two of the pieces, with the rest of the disc showcasing soprano, bassoon and wind sextet.

The disc opens with the popular Suite from *The Victorian Kitchen Garden* adapted by Jan Willem Nelleke for flute, harp and strings. This is typical British light music; the five movements are light and melodic and possess an elegant charm. Written originally for the BBC television series of the same name, the music was originally for clarinet and performed by Emma Johnson; this was then arranged into a five-part suite for clarinet in both chamber and orchestral versions. This recording is effective, with the lightness of birds coming through clearly in *Spring* and the piccolo making an unexpected appearance in the fourth

movement, *Exotica*. Helen Tunstall's excellent harp playing provides an effective duo partner with the flute throughout, and Davies plays with elegant lyricism.

In the non-flute works, the Catalan language and culture comes through as being important in Reade's work, through his association with the Rasiguères Festival, which is in an area of France close to the Spanish border where a Catalan dialect remains. Reade made some arrangements of Canteloube's folk song melodies in the *Chants du Roussillon*, and *El Cant dels ocells* (*Song of the Birds*), which are impressively sung here by Pumeza Matshikiza and demonstrate Reade's craft as an arranger. The orchestral writing has an appealing transparency, conveying a clear character and making the most of the variety of colour available. *Catalonia* also features as the title of the Bassoon Concerto, which Reade was composing during his final illness from 1996. Although the piece was incomplete at the time of Reade's death, enough of the first movement was written for it to be orchestrated by Tim Gibson for the version heard recorded here for the first time. Written for Laurence Perkins, who plays it here, the piece lasts around seven and a half minutes.

The Serenata for Wind Sextet pairs clarinets, bassoons and horns in a three-movement work. The opening is immediately engaging, with each pair of instruments introduced in a gentle fanfare. The pastorale style of music which characterises Reade's work is maintained here, with a sense of space created between the instruments allowing them to shine individually as well as blend within the ensemble. Reade achieves a good sense of contrast between the movements and the final Allegro has a punchy energy which was a little bit reminiscent of the *Blind Date* theme!

The disc ends with flute taking centre stage, this time in the Flute Concerto, which was first performed by Wissam Boustany in 1985. This is a pretty work in three movements which brings together English and French influences—hints of Gordon Jacob and Vaughan Williams are combined with a touch of Jolivet and Poulenc. This is an effective work which is impressively played here; one senses the affection for Reade and his music in Philippa Davies's performance. The music is played with a clear sense of understanding and communication—it's a dedicated tribute which brings out the very best in the music.

Of the three movements, the *Nocturne* is my favourite; there are some wonderful hints at dark harmonies which are captivating here, in combination with the richly melodic flute line. The energy of the last movement has a sense of fun, with some engaging offbeat accents. Throughout the work, the different aspects of the flute's character are convincingly brought to the fore.

An appealing disc, full of melody, character, lightness and space.

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TILMANN DEHNHARD
POSTCARDS
 Universal Edition © 2023

This is a set of 14 short pieces for solo flute (open hole and B foot) which can be played in any combination and any order. They can be played by the same person, or, like the recent premiere at the German Flute Festival in Freiburg, they can be shared out among different players who are located in different positions around the auditorium. The flexibility of the pieces also means that most of them can be played on low flutes as well, providing an opportunity for yet more variations in the way the pieces are performed.

Written for Wally Hase, these pieces are charming miniatures which are full of character. The score is printed on thick sheets of paper with a postcard template on the other side; for the premiere Tilmann posted the relevant postcard to each player.

As one might expect of Dehnhard's music, a wide range of techniques come into play, including alternative fingerings and air sounds. There's a lovely sense of playfulness which prevails too, and many of the tempo markings exude the character of the music. Dehnhard's music demands precision and accuracy (for example, he states 'practise with a metronome; it's worth it' for postcard No. 14) but also provides an opportunity to say a lot within a short space of time.

These are wonderful pieces which are an excellent addition to the intermediate to advanced flute repertoire. Highly recommended.

CARLA REES



EFRAIN OSCHER
12 LATIN AMERICAN FANTASIES
FOR FLUTE SOLO
 Hofmeister ©2022

This is a set of 12 Fantasies, inspired by both Telemann (in the sense of a collection of 12 works for solo flute) and Piazzolla (in the way that the pieces draw upon the *Tango Etudes*). These are enjoyable pieces written in a range of Latin American styles, and as such, they present a wonderful opportunity to explore and discover the different compositional features of the music from this part of the world. We are presented with the merengue, bembé, choro, samba, tango, huapango, son, cueca, vals, milonga, danzón and joropo, with national styles from

Venezuela, Brazil, Argentina, Mexico, Cuba, Chile, Peru and Uruguay. Seeing these all beside each other helps to understand the subtleties of each style and the differences between them.

As one would expect, dance rhythms come to the fore in these pieces, with frequent agile leaps across the range of the flute, chromatic melodic alterations and some fast technical passages. Drawing on Telemann, polyphony is created through the use of different registers, and Oscher also follows the same key sequence used in Telemann's fantasias for solo flute.

The pieces are imaginative and present a good level of challenge for relatively advanced players; they are an excellent next step from the Piazzolla *Tango Etudes* as they also incorporate various extended techniques such as multiphonics and percussive sounds. The pieces were first performed in 2021, and provide an inventive addition to the repertoire.

CARLA REES



TELEMANN
12 FANTASIAS FOR VIOLA DA GAMBA
WITHOUT BASS
ARRANGED FOR FLUTE SOLO
 Bärenreiter © 2022

Telemann wrote three sets of 12 Fantasias, for flute, violin and viola da gamba. The flute fantasias have become staples of the repertoire and are often frequently performed on other instruments.

Like the flute fantasias, these 12 fantasias for viola da gamba comprise short dance movements and/or two- or three-movement structures, and feel familiar in both style and construction. The melodic material, however, is different and enables these pieces to have their own distinctive character.

The precedent for arranging viola da gamba repertoire for flute comes from Marin Marais' work *Les Folies d'Espagne*, which was originally written for gamba but with instructions that it could also be played on the flute. This has been used as a model for the present Telemann edition.

The arrangement has been made with a modern flute in mind, making use of low C and optional low B, and the fantasias have been transposed from the original keys to reduce the need for octave transpositions. There are two fantasias in G (Nos. 10 and 12) to avoid particularly problematic transpositions, so only 11 of the 12 keys are represented in this version of the cycle.

This version has been sensitively created and adapted well for the flute while maintaining as much faithfulness to the original as possible. Any arrangement or transcription requires a process of decision-making to find solutions for challenging passages, and arranger Leona Röttsch encourages players to explore the original scores themselves to find their own approaches for octave transpositions and polyphonic writing. The solutions presented in the score, however, are largely convincing and provide a musical logic, with harmonic progressions clearly maintained. Any editorial suggestions for articulation are clearly presented as such.

This is a well-presented edition, and I very much enjoyed exploring some 'new' Telemann. Recommended.

CARLA REES

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flute & piano



EMILIE MAYER
SONATA IN D MAJOR
Furore © 2022

Emilie Mayer (1812–1883) began to learn the piano as a young child, and her interest in composition began at an early age and was developed further through studies in Berlin from the age of 28. She was relatively prolific, extending beyond the usual songs and piano pieces that were common among women composers to write 15 overtures and 8 symphonies.

This D major sonata was originally written for violin and has been transcribed for flute by Miriam Terragni. Composed in Romantic style, there is a clear influence of Beethoven in the writing, and the piano part features rich chords and textual variation. The flute stays relatively low in the range for the most part and, apart from a couple of complex modulations and some chromatic alterations, remains in simple keys. The piece has four movements, including an expressive slow movement and a playful Scherzo which is full of character.

The score and part are well presented with careful placement of page turns. This is a useful addition to the flute's Romantic repertoire, which would be ideal for students making their first steps into relatively large-scale works from this era.

CARLA REES



FRANCK
SONATE
Bärenreiter ©2022

This is an Urtext edition of Franz Linden's arrangement of the Franck Violin Sonata for flute and piano. This arrangement is now an established part of the flute's repertoire, so this well-produced edition is a welcome addition. As with all Bärenreiter Urtext editions, the music is printed on quality cream paper and features a detailed preface with scholarly information about the work.

The Violin Sonata in A major was written in 1886 and was influenced by Beethoven and Saint-Saëns. It was dedicated to Ysaÿe, who was an important influence in the piece's popularity. The Sonata was published by Hamelle, who also published a version for cello (with the agreement of the composer), solo piano and piano four hands. The flute version, along with a version for viola, appeared in 1910, and became popular with Jean-Pierre

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Rampal, who performed it many times and contributed to its place in the flute's repertoire (information taken from the preface of this edition, written by Gudula Schütz).

Schütz's preface includes some fascinating contextual information about the piece, and is recommended reading for anyone preparing a performance of it. The edition brings together a number of sources, including the piano part of the cello version, which corrected some errors in the first edition of the violin version. The critical commentary includes detailed notes on the variations between the different sources used and outlining any ambiguities.

This is a high quality, well laid-out and academically rigorous edition, which belongs on the shelves of any flute library.

CARLA REES



BOULANGER
COMPLETE FLUTE WORKS
Schott © 2022

Lili Boulanger lived for a relatively short time—she was born in 1893 and died in 1918. She had poor health for most of her life, but nevertheless succeeded in composing some remarkable works. This collection of four pieces brings together her music for flute (or violin) and piano, which can be performed separately or in groups.

The most well-known of these works is *D'un matin de printemps*, which was written towards the end of Boulanger's life and demonstrates a mature and accomplished compositional style. The melody is lyrical and flowing, and there's an appealing underlying elegance.

There are 3 other pieces presented here. *Nocturne*, written in 1911, is impressive in what it achieves in its short (two and a half minutes) duration. There's a palpable tension which grows from a singing, and almost chant-like melody at the opening. This mounts through chromatic alterations and faster and increasingly urgent scalar passages, before giving way to a short but highly expressive middle register melody. The calm ending helps to give a sense of completion and balance to the overall narrative of the work. *Cortège* was written for violin, and appears here in a transcription which is more suitable for the flute. The title means procession, and this is depicted through a rhythmic regularity over which a characterful melody flows. The final piece in the collection is simply titled *Pièce*, and is a short work written in 1910 for any melody instrument and piano. The material is relatively simple, although chromatically twisting (don't be put off by the key signature!), and largely focusses on the low register, making it also a useful vocalise for tone practice.

Boulanger's work is distinctively French and full of charm. These pieces are ideal for intermediate players and provide opportunities to develop lyrical and expressive playing. They are short gems, which would make an excellent addition to a recital programme and deserve to be an integral part of our repertoire.

CARLA REES



HILARY TAGGART
THE FLUTE VOICE
Just Flutes Edition © 2023

This piece is written in celebration of Sidney Lanier (1842–1881), who was a flute player, poet and author. He was a Professor of Literature at Johns Hopkins University, and this piece is inspired by a stanza from his poem *The Symphony*, written in 1875. The text is printed in the preface of the score, as well as throughout the score itself, so that performers can see the clear relationship between the text and the music.

Taggart's music is written in an approachable, lyrical style, with some well-crafted melodic lines and consonant harmonies. In some ways, the music captures the stylistic trends that were prevalent in Lanier's time—there is a sense of the pastorate about this work, with hints of Vaughan Williams in the fluid lines and resonances of Debussy in some of the use of parallel harmonies and whole tone patterns.

The music places appropriate demands on an intermediate level player; there are some irregular time signatures and quintuplets, and some interpretational challenges which are informed by the text. The flute part covers a range up to high A, and requires some flexibility moving between registers. The ensemble with piano is relatively straightforward, but requires a relevant awareness of the piano part. As such it's an ideal piece for an intermediate level student (around Grade 6 or 7) to explore new repertoire. There's plenty of scope for expression and for the development of a rich, lyrical tone and a variety of tone colours. This is an enjoyable piece and a lovely addition to the repertoire.

CARLA REES

flute & keyboard



GUILMANT arr. KORTMANN
PASTORALE
Edition Dohr ©2020

This peaceful tune was originally the second movement of Guilmant's first organ sonata. This arrangement opens with solo flute, with the organ gradually adding countermelodies and further texture. It's a typical 'shepherd tune' in 12/8, with the suggested organ voices blending and contrasting with the flute sound to create a rising and falling 'dialogue'. It's rhythmically quite straightforward and manageable for players from about Grade 4–5, with a range from low C# to high F#. The biggest »

challenges are sustaining the length of the phrases, including a few long, held notes, and balancing the dynamics with the accompaniment, although this is mostly quite forgiving—where the flute has high *pp* passages, the organ is quietly holding chords. There are some passages where the players will need to decide whether the flute should stand out or blend in with the organ sound, in particular where the flute is in the low register and the organ is at a similar pitch. I don't think the accompaniment would work on piano—perhaps it could be adapted on a digital keyboard where you can switch to 'organ' sound—but I rather enjoyed playing this along with a recording of the original organ piece at home!

RACHEL SHIRLEY

alto flute & piano



RUTH GIPPS
THE ST FRANCIS WINDOW Op. 67
Emerson Edition © 2022

Ruth Gipps (1921–1999) was a formidable musician; she studied oboe and composition at the Royal College of Music under the supervision of Leon Goosens, Ralph Vaughan Williams and Gordon Jacob, played oboe and cor anglais in the CBSO and also

developed an interest in conducting when it was deemed inappropriate for a woman to do so. She taught at conservatoires and universities, formed the London Repertoire Orchestra, served as the Chair of the Composers Guild of Great Britain and was awarded an MBE.

Gipps' compositional style follows the path of her teachers, favouring Romanticism over the prevailing avant-garde style of the twentieth century. This five-minute piece for alto flute and piano was written for Mark Underwood in 1986, and demonstrates a well-honed compositional craft in a lyrical, expressive style. First published by Tickerage Press, it is wonderful to see this new edition from Emerson Edition which ensures the music is preserved for future generations. Gipps was often disadvantaged, especially in the early part of her career, as a result of being a woman, and her music deserves to be better known.

Gipps makes effective use of the alto flute; she does not shy away from the 3rd octave, but uses it sensitively and with an understanding of the inevitable change of tone colour it provides. There is plenty of scope to demonstrate the richness of the low register, including some optional low Bs for those with an extended footjoint (ossias are provided). The music explores the expressive character of the alto flute in an almost meditative mood, frequently using the softer end of the dynamic range.

The piano part sometimes takes over the melodic interest, and otherwise provides a chordal accompaniment to support the alto flute without dominating.

This is a beautiful piece, of intermediate level, which deserves a place in the recital repertoire. Highly recommended.

CARLA REES



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ADAMS
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GEOFF WARREN
MEDITERRANEAN WINDS
 Forton Music © 2022

Each of the five movements in this work for alto flute and piano is given the Italian name for one of the winds that blow around the Mediterranean—*Ghibli*, *Garbino*, *Zefiro*, *Tramontana* and *Maestrале*. The movements can be performed together, forming a suite of around 15 minutes duration, or played individually.

Warren's compositional style is heavily influenced by jazz, using modal harmonies and extended chords to good effect. As a flute player himself, his understanding of the alto flute comes through well, with each of the pieces providing a different character while balancing well with the practical considerations of the instrument.

My favourite of the five pieces is perhaps the last one, *Maestrале*, which is a fast, upbeat movement with driving rhythms. The first, *Ghibli*, also has a strong rhythmic energy, with syncopations and accents helping to provide tension. *Garbino* is softer in tone, with sustained notes decorated by moving semiquavers. This one is great for exploring tone colours and expression. *Zefiro* is in a 7/4 time signature and inhabits an enjoyable irregular groove.

The alto part is not especially challenging and would be within the capacities of most intermediate players. The piano part is sensitively balanced to allow space for the alto flute while also providing a sense of dialogue and support.

These are well-written pieces which I can imagine becoming popular with amateur players in particular; they have lots of offer and are fun to play.

CARLA REES

2 flutes & piano



ELISABETH PARRY & JOHN ALLEY
A NIGHT AT THE OPERA: ACT 1
 AureaCapra ©2019

This is a selection of famous Opera Arias arranged for two flutes and piano. A quick glance at the contents page shows that we are indeed in for an array of opera classics from Puccini's *O mio babbino caro* to Delibes' *Flower Duet*. The main themes are given to both flutes, often one at a time and sometimes occurring in harmony. Great care has been taken to give the supporting flute rhythmic or harmonic interest to ensure the parts are equally

weighted. Musical details from the operas are replicated seamlessly through the two flute parts and piano accompaniment. For example, the upper strings echo that would echo the singer in *Che soave zeffiretto* is mimicked by the second flute whilst the piano provides the accompaniment of the lower orchestral instruments.

Page turns are sometimes troublesome, although in most cases the aria has been arranged to fit within a page. The notation itself is well spaced and performance directions for both flutes are clear. The piano part is also provided with accurate cues and copy of the flute parts.

These arias are useful as sight reading exercises for intermediate students and as a tool for exposing less experienced players to the opera world. Alternatively, they provide a set of crowd-pleasing encores fit for any concert!

EMILY HALL

flute ensembles • quintet



ADRIENNE ALBERT
ACROSS THE C'S
 Falls House Press © 2015

This is an appealing and approachable descriptive work for mixed flute quintet—piccolo, two C flutes, alto and bass—which is around six minutes long, in one continuous movement with six distinct sections. It's a good quality edition, clearly printed and with manageable page turns. Commissioned by the Norwegian quintet 5 på Tvers (or 5 Across), it was premiered at the NFA Convention in Washington DC in 2015.

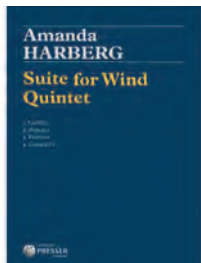
As the title implies, this is a programmatic piece depicting the various moods of the sea. It begins slowly with unpitched wind sounds on flute 2, alto and bass, with piccolo and flute 1 on a wave-like melody. This is taken up by the bass flute with fast arpeggios and develops into a skittish *Allegro*. The piccolo then starts a lively dance with the melody mainly in the alto flute, but with plenty of movement in each part. This leads us back to a faster version of the opening theme, with piccolo and flute 1 sharing the melody line, and the piece ends with an *Andantino* reference to the opening, complete with bass wave arpeggio figures, and draws to a close with tutti unpitched wind sounds.

The Mid Sussex BFS ensemble were working towards performing this work pre-Covid, with attractive melodies and sensitive instrumentation, giving all parts plenty of interest. It is very audience friendly and works well for advanced amateur and school flute ensembles, as well as professional groups.

ANNE HODGSON

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chamber music · wind quintet



AMANDA HARBERG
SUITE FOR WIND QUINTET
Presser © 2019

American composer Amanda Harberg's Suite for Wind Quintet was commissioned by the Dorian Wind Quintet in 2017. The piece is a unique concoction of Harberg's musical voice blended with Renaissance- and Baroque-inspired dance suites, as suggested in the titles of the four movements; *Cantus*, *Furlana*, *Fantasia* and *Cabaletta*. The theme first appears in the *Cantus* and is mostly developed through canons and harmonic shifts until its final iteration in the *Cabaletta*. The score and parts are clear, practical and engraved with care. The charming colours of the wind quintet are largely drawn from 18th century textures. The horn writing is challenging, with little preparation for notes in the high register, and is a large and tiring work for every instrument. Nevertheless, there are many moments of beauty and excitement in this 18-minute work and it would be well placed in any professional wind quintet's programming.

KATY OVENS

flute & guitar



ANDY SCOTT
PAQUITO
Astute Music © 2021

This is a short, joyful and energetic piece lasting around three minutes. Written as a homage to Paquito D'Rivera, the piece is a fast salsa with flowing streams of quavers with an enjoyable chromatic twistiness.

This version for flute and guitar was made by James Girling, and it is well suited to this combination. It's great to see more of Andy Scott's pieces appearing for this duo—look out too for the arrangement of *And Everything is Still...*, which could provide an enjoyable contrast to *Paquito* in a recital programme.

Paquito is short, snappy, and a huge amount of fun. It would be an ideal as an encore piece or to provide a punchy opener for a programme.

CARLA REES

flute & percussion



LISA BOST-SANDBERG
LEAVES
Chromaworks Press ©2017

This is a ten-minute piece in five short movements for flute and percussion. The flute player switches between flute, piccolo and alto, while the percussion part requires vibraphone and crotales.

Each of the short movements has a different character and atmosphere, and approaches the duo of flute and percussion in a different way. The first movement, marked *pensive*, explores the shared resonances of the alto flute and vibraphone, with long held notes and pitch bends enticing the listener in. The next movement uses only percussive sounds on the flute, including tongue rams, pizzicato and key clicks. The percussion takes on the melodic material with slow, sporadic gestures. Movement 3 is written in proportional (spatial) notation, and gradually gains in both pitch and energy as the movement develops. Here the combination of piccolo and crotales provides an increasingly bright interlude, with an exciting rush of adrenaline towards the end of the movement. The fourth movement returns somewhat to the mood of the first, this time with the sustained pitches decorated with flutter tonguing and quartertones. Finally, the last of these five short movements is marked *powerful, radiating*, and brings both instruments together in an equal-voiced duo, which features elements which have been previously encountered in the earlier movements.

This is an enjoyable piece which would serve as a great exploration into extended techniques for intermediate players. The score is well presented with notation conventions clearly explained.

CARLA REES



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