

PAN

JOURNAL OF THE BRITISH FLUTE SOCIETY



MARCH 2022

15th ADAMS INTERNATIONAL FLUTE FESTIVAL

ANNIVERSARY

22 - 24 APRIL 2022

Emily Beynon, Sir James & Lady Jeanne Galway, Ulla Miilmann, Gareth Davies, Kersten McCall, Nicola Mazzanti, Ana de la Vega, Olga Ivusheikova, Anna Garzuly, Anaïs Benoit, Niall O'Riordan, & more...

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The National Flute Association 50th Annual Convention

August 11-14, 2022
Hilton Downtown Chicago, Illinois



Join us for the NFA's 50th Anniversary Celebration featuring concerts, workshops, competitions, reading sessions, and much more. Highlights include a gala concerto concert with the Chicago Philharmonic conducted by Leonard Slatkin and the first ever flute ensemble festival.

Registration opens February 2022

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Pan

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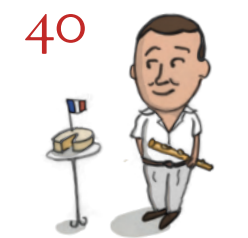
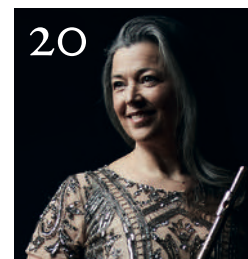
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BFS Competitions 2022

Join us online for this year's BFS Competitions! There will be two events to celebrate players' fantastic entries, when we will also announce the category prize winners:

13 March School Performers and Young Performers

20 March Young Artists and Adult Amateurs and announcement of the Special Awards.

Each event starts at 10am and will continue through the day.

This year's Judges are:

Young Performers and School Performers

Julie Maisel and Daniel Shao

Amateur Performers

Atarah Ben-Tovim and Joss Campbell

Young Artists

Kersten McCall and Emer McDonough

See <https://bfs.org.uk/competitions-2022>



2022 PRIZES

	SCHOOL PERFORMER	YOUNG PERFORMER	YOUNG ARTIST	ADULT AMATEUR
1st	<ul style="list-style-type: none"> £100 Just Flutes voucher Beaumont Music accessory Opportunity to perform at a BFS event 	<ul style="list-style-type: none"> Yamaha YPC-62 piccolo Beaumont Music accessory Opportunity to perform at a BFS event 	<ul style="list-style-type: none"> Wiseman Cases traditional flute case (colour of your choice) £250 All Flutes Plus voucher £200 ALRY Publications voucher Beaumont Music accessory Opportunity to perform at a BFS event 	<ul style="list-style-type: none"> Benslow Music Prize (complimentary place on a Benslow course of your choice) Beaumont Music accessory Opportunity to perform at a BFS event
2nd	<ul style="list-style-type: none"> £40 June Emerson Wind Music voucher Beaumont Music accessory 	<ul style="list-style-type: none"> Newmoon Insurance Prize—£100 All Flutes Plus voucher Beaumont Music accessory 	<ul style="list-style-type: none"> £200 ALRY Publications voucher £50 Forton Music voucher Beaumont Music accessory 	<ul style="list-style-type: none"> Newmoon Insurance Prize—£100 Just Flutes voucher Beaumont Music accessory
3rd	<ul style="list-style-type: none"> Beaumont Music accessory 	<ul style="list-style-type: none"> £30 Wonderful Winds voucher Beaumont Music accessory 	<ul style="list-style-type: none"> £75 ALRY Publications voucher Beaumont Music accessory 	<ul style="list-style-type: none"> £25 All Flutes Plus voucher Beaumont Music accessory
SPECIAL AWARDS				
Best piccolo performance	<ul style="list-style-type: none"> £25 All Flutes Plus voucher Opportunity to perform at a BFS event 		Best performance of a piece by a woman composer	<ul style="list-style-type: none"> £25 Furore Verlag voucher Opportunity to perform at a BFS event
Best low flute performance	<ul style="list-style-type: none"> £25 Tetractys Publishing voucher Opportunity to perform at a BFS event 		Best performance of a piece by a composer in a historically underrepresented group	<ul style="list-style-type: none"> £25 ALRY Publications voucher Opportunity to perform at a BFS event
PEARL PRIZE	<ul style="list-style-type: none"> Pearl PFP-105E piccolo, awarded to the player showing most potential from any of the competitive categories (School Performer, Young Performer, Young Artist, Amateur Performer). All shortlisted competitors will be able to put their name forward for this prize and the winner will be selected by the adjudication panel. 			
MUSICIAN'S ANSWERING SERVICE PRIZE	<ul style="list-style-type: none"> One year's free subscription to the Musician's Answering Service. Selected by the adjudication panel, this prize will be awarded to the most outstanding UK-based competitor in the BFS 2022 Competitions Young Artist category. The Musician's Answering Service is the leading UK diary service for orchestral and session musicians. You can find out more about them at https://maslink.co.uk 			



notes from the chair

Hello from January! Here I sit after a wonderful break for the holidays and my first few days of welcoming my students into 2022, thinking about the developments of our music business and the pull of attending live events again soon. Seeing that some of my colleagues have had all their concerts cancelled again, while others are enjoying more scanty spaced gigs, draws me to question the efforts needed to keep music alive in both the professional and amateur sectors.

I accept that we were all incredibly tired after a very demanding few months before 2022. On top of our 'normal' existence, we've been stretched to our limits with online demands too: more exposure, more courses, more connections, more acknowledgement, more 'friends' ... more self-care, more mindfulness, more awareness, more health and fitness ... it's tricky to find the balance. And for many, we'd like to spend time with families and friends. The Council are looking to discuss these issues and how they have impacted on our members. The BFS has created an online presence that encourages inclusion and discussion for our members. We'd like to expand, as soon as possible, to create in-person sessions through our area representatives and members in locations all over the UK. These events/sessions can be anything from 'play days' with a mentor and flute choir to open forums for teachers' discussions to masterclasses and concerts. We've done all of these before in different guises, and they just need involvement from members and careful organisation by the BFS Council so that they can break even.

We hope that you'll enjoy the Competition days this month, and get involved in the chat and audience voting again. Please do sponsor a player for next year if you can. Do let us know if the Practice Challenge was something you got involved with—we'd love to hear your experiences of that. If you've found that helping to support the BFS is rewarding, please consider joining the Council or becoming a volunteer ... help either in person or online would be most welcome! We are in the very early planning for a convention-type event for 2023, and are in need of people to help with the organisation and administration sides.

Thank you, again, to the Council Trustees for managing to stay resourceful and connected throughout these last months, and thank you to YOU, the members, for your continued support of our work.

LISA NELSEN



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ILLUSTRATIONS BY NICK ROMERO

Area Reps Noticeboard

In November there was an online meet-up for flute players based in and around **North Yorkshire**. It was a wonderful way to meet other members, hear about projects, performances, and discuss what flute events we would like to see happen in 2022! From the meeting, we have so many ideas that we can hopefully put to fruition. There is now a Facebook group "The Yorkshire Flute Group" which is designated to share and support players and composers within our region.

ELISE FAIRBAIRN

York Festive Flute Choir

In December there was a one-off flute choir session in York, hosted by Jill Shepherd and the York Flute Ensemble. About 15 flutes attended, with players ranging from Grade 2 standard to working professional, all sight-reading Christmas music! It was a really fun evening, and simply wonderful to have so many of us playing together. The next get-together will be 4 March at 7pm, St Chad's Church, YO31 1EY. If you're interested in joining the next session, or require further details, please email Jill at jillemparkvale@hotmail.com

Dorking Flutes held their first, socially distanced, concert since lockdown within the spacious setting of Holy Trinity Church, Westcott. Flute member and professional harpist, Heather Wrighton accompanied Fauré *Sicilienne*, *Valse des Fleurs* and Pachelbel's Canon, followed by Christmas music and an eco-friendly disposable cup of mulled wine. It was a safe, joyful and heart-warming event.

ANDREA CHARLES

Are you a member of a **UK flute choir**? Is it listed on our website, and if it is are the details correct? If you'd like to add your flute choir or update your listing please email secretary@bfs.org.uk

Are you a member based in the **Midlands**? Join our Facebook group "Midlands Flutes" to share and get news of flutey things going on locally.

We're really excited to welcome **Carmen Craven** as the Area Rep for Manchester.



Looking to get in touch with other members in your area? Got a local event you'd like to let people know about? Maybe you're looking for suggestions for a local accompanist or someone to perform your composition. We'd love our members to **start using this space** in Pan to connect with each other and share the flutey things they've been up to, however big or small! Send your noticeboard message to areareps@bfs.org.uk by 1 May to be included in the next Pan which will be delivered to members in July.

Support the BFS with easyfundraising



Did you know that whenever you buy anything online—from your weekly shop to your annual holiday—you could be raising free donations for British Flute Society with easyfundraising?

There are over 4,000 shops and sites on board ready to make a donation—including

eBay, Argos, John Lewis, ASOS, Booking.com and M&S—and it won't cost you a penny extra to help us raise funds.

All you need to do is:

- 1 Go to https://www.easyfundraising.org.uk/causes/britishflutesociety/?utm_campaign=raise-more and join for free.
- 2 Every time you shop online, go to easyfundraising first to find the site you want and start shopping.
- 3 After you've checked out, the retailer will make a donation to British Flute Society at no extra cost to you whatsoever!

There are no catches or hidden charges and British Flute Society will be really grateful for your donations.

Thank you for your support!

communications news

European Flute Festival video

At the European Flute Festival in October 2021, we premiered a video introducing the BFS, sharing our work and exploring what the future holds for us—with contributions from members and leading figures in the BFS, including founder Trevor Wye and Vice-President Wissam Boustany. It's available to watch on the European Flute Council website—along with all the other videos from this exciting festival, including performances and presentations from top players and introductions from other European flute societies.

Find them all at <https://efc.agency/project/flutefestival2021/>

SOPHIE MCGRATH

Practice Challenge

This year we are excited to start what we hope will grow and become an annual Practice Challenge that explores exercises, studies, repertoire, and a host of other possibilities. We all know how difficult it can be to get back into a rhythm after the festive period, so we hope this challenge encouraged members to hit the ground running in January whilst also allowing us to undertake some essential fundraising to enable us to continue to develop our activities and events. We would love to hear your feedback and ideas of potential future challenges as we take this challenge further in the coming years!

GAVIN STEWART

»

The Council and Officers of the British Flute Society

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Vice-Chair Liz Wrighton

Treasurer Sarah Heard

Legal Advisor Matthew Henderson

Secretary and Events Coordinator Emma Cordell
Communications and Advertising Sophie McGrath
Editor, Pan Carla Rees

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Kate Cuzner, Sarah Heard, Matthew Henderson, Lisa Nelsen, Nicola Rossiter, Rachel Smith, Gavin Stewart, Susan Torke, Liz Wrighton

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The AGM

The AGM was held on Sunday 28 November 2021. Due to the global pandemic it was held online via Zoom. Our Chair, Lisa Nelsen, was re-elected and Liz Wrighton was elected as Deputy Chair. Three trustees were re-elected: Rachel Smith, Nicola Rossiter and Susan Torke. Three co-opted trustees were elected also: Matthew Henderson, Gavin Stewart, and Sarah Heard. We had a great day filled with wonderful talks from many inspirational speakers, including Simon Hall and Carla Rees (how to create a good video for competitions), Lea Pearson (rockstar warmup) and Rachel Wolffsohn (adapted instruments). We also had some wonderful performances from our BFS competition winners. 44 attendees came to listen and be inspired by the day!

How to create a good video for competitions

CARLA REES AND SIMON HALL



Carla Rees.



Simon Hall.

To start our first session of the day, Carla Rees (Professor of Low Flutes at the Royal Academy of Music) gave valuable advice about creating a video. Her very helpful hints included:

Don't spend hours taking a million takes as this will just make anxieties go through the roof.

Make your recording an occasion and set a time and day that you will do it.

Let go of the little mistakes, like a live concert; expect those will happen.

The camera checks and set up should be done a day in advance if possible to save your energy for the performance!

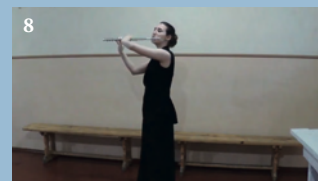
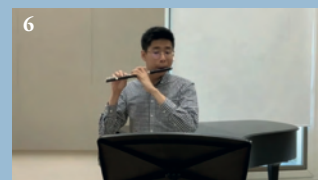
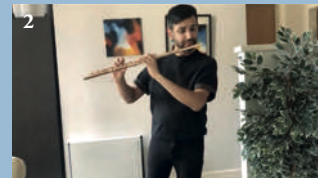
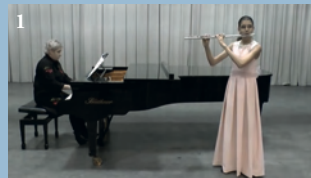
Remember to check your corners—what don't you want people to see? Monitor yourself when setting up and always use landscape mode.

Carla also suggested to play to a house plant—it's a living thing!

Simon Hall (Head of Music Technology and interim Vice Principal of the Royal Birmingham Conservatoire) spoke about the sound recording element of the video. He suggested rather than placing your recording device on a music stand, a small financial investment of a tripod is a good thing. His two top tips were that small rooms create reflective surfaces and soft furnishings smear the sound. Having a tripod instead of a music stand to support the camera takes away that big flat surface that is right next to the microphone. We had an interesting discussion about the pros and cons of reverb. And the final point is always listen back to your video before you send it!

2021 Competition winners

We then had wonderful performances and chats with 2021 BFS Competition winners.



- 1 AKSINIA KHOMENKO School Performers 1st Prize Winner and Audience Vote 3rd Prize**
Sonata—Donizetti
- 2 SAGAR MASANI Adult Amateur 1st Prize Winner and Audience Vote 3rd Prize**
Hypnosis—Ian Clarke
- 3 EMILY HICKS Award for Best Low Flute Performance**
Carla—David Bennett Thomas
- 4 MAŠA MAJCEN Young Performers 1st Prize Winner**
Ballade—Martin
- 5 ECE SELIN YÜKSEL Award for Best Performance of a piece by a Black, Asian, Ethnic Minority Composer**
Aegean Whispers—Hakan Halit Turgay
- 6 JAPHETH LAW Award for Best Piccolo Performance and Audience Vote 1st Prize**
Down the Dale—Alan Ridout
Sprite—Patrick Nunn
- 7 IMOGEN DAVEY Award for Best Performance of a piece by a Woman Composer and Audience Vote 2nd Prize**
NoaNoa—Kaija Saariaho
- 8 SOFIIA MATVIIENKO Young Artist 1st Prize Winner**
Caprice No. 11 in C major—Paganini

Warming Up Like a Rockstar

LEA PEARSON

Lea (rhymes with Sea!) Pearson is one of the first Body Mapping educators in the world. We were so fortunate to have Lea join us from the States. Lea has been training students, parents, and teachers in innovative techniques since 1970. From being a founding member of an experimental college, to training artists and educators in a national research project, to creating the first online teacher-training community for body-centred instruction, Dr Pearson has always been on the cutting edge of educational reform. Lea got us moving like rockstars. She gave wonderful advice: your sound is determined by the quality of your movement. She believes in whole body music-making. I know from personal experience that Lea's knowledge, kindness, openness and love are something to experience in one of her online classes.

Lea helps musicians dissolve limitations, so they can play with joy and ease. By limitation Lea means tension, pain and restricted breathing. She is passionate about centring our teaching around movement, how the right kind of movement can help us play better and how restricted movement actually limits our playing. Lea spoke about the pain she experienced when she was a student playing 8 hours a day. However, the emotional pain of not being able to do what she wanted was worse. She got help with the symptoms of the numbness, but not the cause. She discovered that she had never been taught to use her body well. The real origins of her problems come from her very first flute lesson. She was taught movement that was based on inaccurate information about the body and it was only when she was 45 that she learned to play tension free and without pain.

She explained that the body has never been part of our pedagogical tradition and, more importantly, inaccurate information about the body has been passed down from generation to generation for hundreds of years. Lea is passionate about putting the use of the body at the centre of instruction.

The way we move shapes the sound we make. Lea spoke about the quality of movement, free movement, appropriate effort, range of movement, grounded movement, movement that interferes with freedom and how to move when you play. Successful movement is based on the design of the body which is what we had when we were 3 or 4 years old and did not think about how we moved!

The hip joints are the epicentre of free movement and rockstars are the freest musicians because they move from the hips! Lea had us comparing different scenarios of movement to allow us to feel what she was talking about. We played standing straight and tall with no movements. We played like a worried student about an exam. Finally, we played like a rockstar—totally uninhibited.

Here are some of the comments from the participants:

“When playing like a rockstar I wasn't worried, but when playing like a worried student I was focussed on trying to make my best sound and felt cramped.”

“Breath flowed more freely when moving.”

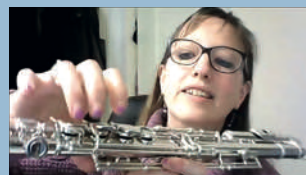
“When playing in an exam my breath freezes and my whole body becomes tense.”

“Fun and freedom!”

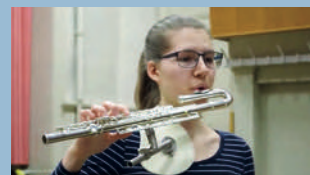
The movement that is most free is based on the design of the body! The body is designed to move at the hip joints. The founder of Body Mapping, Barbara Conable says, “the quality of sound is determined by the quality of your movement”.

OHMI Trust

RACHEL WOLFFSOHN



Rachel Wolffsohn.



Nicole von Arx.

To end our AGM we had an extremely interesting session with Rachel Wolffsohn of the OHMI Trust. The OHMI Trust (One Handed Musical Instruments) is a small charity based in Birmingham. For the past 10 years the trust has enabled people with physical impairments to start their musical journeys or to continue their journeys due to injury, stroke, arthritis or for whatever reason limits their full strength and control of their upper limbs.

“The OHMI Trust's objective is a simple one: we enable children and adults with physical impairments to play the instruments they want to play, when they want to play them and where they want to play them (whether at school, in the home or in a professional ensemble).”

Virtually no musical instruments can be played without ten highly dexterous fingers. The OHMI Trust provides instruments, knowledge, research and commissions instruments. Rachel showed us many instruments that have been adapted for one hand, including a flute, a clarinet and a recorder. There was also a cellist whose instrument was adapted for only her feet. Also, the OHMI Trust bring to life other woodwind instruments, string and brass instruments and electronic instruments too. Rachel showed us a video of a Hungarian flautist who was assaulted and who couldn't play the flute anymore. She played some of the *Carnival of Venice* on a one-handed flute!

There are two primary ways the trust sources their instruments. Historically, they have received instruments from players who have played, but can't now and have had their instruments adapted by someone to fulfil their needs. They also source their instruments through a biennial competition.

[See the article on **p52** for more information about their work.]

SUSAN TORKE



Lisa Nelsen (Chair), Liz Wrighton (Deputy Chair) and Susan Torke (Trustee).



news



KUCE TO

English composers performed in Hong Kong

Karen Wong, a postgraduate flute student at the Guildhall School of Music and Drama performed a recital of solo and chamber works written by English composers from the past 100 years in Hong Kong on 3 January 2022. The programme included works by Vaughan Williams, Malcolm Arnold, Edwin York Bowen, Benjamin Britten, Gordon Jacob, Paul Reade and Ian Clarke.



Wibb celebrated

An online tribute to William Bennett, organised by Altus Flutes and Alena Walentin, was launched on 30 December. To watch, see <https://youtu.be/eF6OMcy1ewE>

Send us your news!

Contact the editor at editor@bfs.org.uk



Wissam premiere

Wissam Boustany performed the world premiere of Houtaf Khoury's new work, *Out of the Void* with the Lebanese Philharmonic Orchestra in Beirut on 18 February.



AMANDA HSU

Maltese appointment

British Flute Society representative for Malta, Dr Rebecca Hall, has been appointed Visiting Senior Lecturer in Music at the University of Malta. Anyone interested in knowing more about the University of Malta or flute life in the sunny island nation is welcome to contact her at rhall01@um.edu.mt

Flute Talk

No more Flute Talk

American flute magazine *Flute Talk* published its final edition in Summer 2021. The publishers have said that the changes brought by the pandemic have meant they are unable to continue with the magazine's production. Recent editions are available online without a password:

<http://theinstrumentalist.com/magazines.php?mn=flutetalk>

Flute Talk was founded in the 1980s, as a sister publication to *The Instrumentalist* magazine, which has been published for over 75 years and still continues to thrive.

BWAFE Adopt a Music Creator



Bedfordshire Woodwind Academy Flute Ensemble (BWAFE) is one of just six music groups chosen to be part of the Adopt a Music Creator 2022 programme, run by

Making Music in partnership with Sound and Music. Making Music supports and champions leisure-time music across the UK, providing practical services, artistic opportunities, and a collective voice for over 3800 member groups. The year-long Adopt a Music Creator programme celebrates the range and breadth of music being made by music makers and creators in all its forms. BWAFE has been paired with emerging music creator Edgar Divver, working together for up to a year to create an original piece, leading to a premiere, recording and possible radio broadcast.

The selected music creators have the opportunity to get to know performing groups and write a piece especially for them, while groups have the chance to contribute to the creation of a new work by some of the UK's most promising music creators. Each pairing is assigned an experienced mentor to support and guide the music creator and group, and help the creative process run smoothly.

Liz Childs, BWAFE's Musical Director said: "We are so thrilled to have been chosen to be part of the Adopt a Music Creator programme. We've met Edgar already, and he'll be coming to our regular rehearsal soon to properly set our partnership in motion—we're looking forward to showing him what we can do, and hopefully inspiring his plans for us! As well as experiencing something totally unique, we recognise this as an opportunity to showcase the joy of playing in an ensemble and, more specifically, of playing the flute, encouraging more people to give it a go! We're looking forward to keeping Pan readers posted of our progress as the year goes on."



VIOLETA GIL GARCÍA has become Assistant Principal Flute at the Freiburg Philharmonic Orchestra.



FLÁVIA VALENTE, a Piccolo Master's student at the Antwerp Royal Conservatory, joins the Philharmonisches Staatsorchester Hamburg as Principal Piccolo.



SARAH MILLER has become Second Flute and Piccolo at the Brussels Philharmonic. She is a student of Peter Verhoyen and Aldo Baerten.



WOUTER KELLERMAN has received a Grammy nomination for his album *Pangaea*, created in collaboration with David Arkenstone.



MATHIEU DUFOUR has stepped down as Principal Flute of the Berlin Philharmonic.



DANIELLE ROGAN has joined the roster of the World Harmony Orchestra. The WHO's Cuppa Concerts provide support to vulnerable and isolated people. To find out more, see worldharmonyorchestra.com



7 January was the centenary of **JEAN-PIERRE RAMPAL**'s birth.

jobs



Berliner Philharmoniker

Applications are open for the job of Principal Flute in the **Berlin Philharmonic Orchestra**. The deadline for applications is 13 April, with auditions taking place at the end of May. See <https://www.berliner-philharmoniker.de/offene-stellen/>



TOKYO SYMPHONY ORCHESTRA

Tokyo Symphony Orchestra is advertising for a Principal Flute. The closing date is 24 June. See: https://tokyosymphony.jp/pc/aboutTSO/adoption/recruit_1.html



flute events



50 years of NFA

The **National Flute Association's 50th Anniversary Convention** takes place in Chicago from 11–14 August. The event includes the first Flute Ensemble Festival, the Golden Anniversary Awards and a wide array of concerts, workshops and flute-related events. The Concerto Gala will feature performances by Demarre McGill, Jennifer Gunn, Kersten McCall, Sharon Bezaly and Valerie Coleman, conducted by Leonard Slatkin.

See <https://www.nfaonline.org/convention/2022-convention>



Low flutes online

The **International Low Flutes Festival 2022** will be held online this summer from 16–19 June, bringing together a vibrant roster of activities for low flute players around the world. Under the leadership of Mariana Gariazzo, the festival programme includes ILFF founder, Chris Potter, jazz rockstar Ali Ryerson, international touring artist Matthias Ziegler, and the dynamic Japan Jazz Flute Big Band directed by Yuko Hoshi.

Featuring performances by international solo artists, low flute choirs, chamber music ensembles, workshops, panel discussions, masterclasses, coaching and sight-reading sessions, the ILFF 2022 promises to offer something unique for low flute players of all skill levels. Proposals can be submitted before 1 April.

The opening ceremony will present a virtual premiere of *Subduction*, a new work for low flute choir by composer Jonathan Cohen and the festival also features an international Bass Flute Competition, open to bass flute players 18 and older, and sponsored by The Flute Center of New York, The Flute Pro Shop, Flute Specialists and Carolyn Nussbaum Music.

For more information see <https://www.lowflutesfestival2022.org>



Island Academy

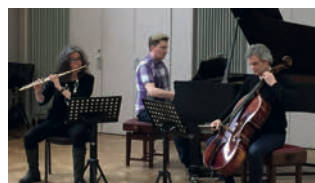
The second **International Music Academy of the Anargyrios and Korgialenios School of Spetses (M.A.A.K.S.S.)** held on the island of Spetses, Greece will take place from the 16–25 July. The Academy will provide an educational platform for young musicians from across the globe to perform and attend masterclasses by internationally established artists. The flute course will be taught by Natalia Gerakis, Professor at the Athens Conservatoire, and is open to students and young professional players. The class is mainly focussed on repertoire for flute and piano or flute alone, as well as on orchestral flute excerpts. It will include daily warmups, individual lessons, as well as group lessons on technical issues. There will be a limited number of eight active participants. Auditors are more than welcome! See <https://maakss.com/>



Rescheduled Adams

The **15th Adams Flute Festival** takes place from 22–24 April in Ittervoort, the Netherlands. A rescheduled programme from

April 2020, the festival celebrates the 50th anniversary of the Adams company, as well the 80th birthday of Sir James Galway. The programme includes masterclasses, workshops, concerts and the finals of the Dutch International Flute Competition. Artists include Sir James and Lady Jeanne Galway, Anna Garzuly, Nicola Mazzanti, Emily Beynon, Ulla Miilmann, Olga Ivusheikova, Niall O'Riordan and Kersten McCall. See https://www.adams-music.com/en/festivals/15th_international_adams_flute_festival



Learn with Lisa

Lisa Nelsen is teaching on two courses at **Benslow Music** in May and June. The Flute and Harp Course takes place from Friday 6 to Sunday 8 May, with harpist Keziah Thomas, while

the Small Mixed Chamber Course, with cellist Julian Metzger and pianist Paul Turner, takes place from Friday 24 to Monday 27 June. For full details see <https://benslowmusic.org/>

Lisa will also be performing a lunchtime recital with Richard Shaw on Monday 6 June at 1pm for **Notting Hill Concerts** at 59a Portobello Road, London W11 3DB. The programme will include music by Martinů and Huw Watkins.



Flute Camp

The **28th Northern California Flute Camp** will take place at Hidden Valley Music Seminars in Carmel Valley, California, from 15–23 July 2022. This season's guest artist is Linda

Chesis, and the camp includes solo performance, masterclasses, flute choirs, chamber music and a range of electives and seminars. For more details, see www.flutecamp.com



Grolloo is back

Grolloo Flute Sessions returns as a live, in-person flute course from 24–28 August at Eva Kingma's workshop in Grolloo, the Netherlands. Aimed at

advanced players, the course is led by Matthias Ziegler, Ian Clarke and Wissam Boustany.

See www.grollooflute.com



Sign of the Zodiac

The **Zodiac Festival** returns to the south of France from 2–15 July. Comprising private lessons, chamber music and performance opportunities, the flute course is taught by Sergio Pallottelli.

See www.zodiacfestival.com



Immerse yourself in music

The 2nd international **FluteXpansions Sonic Immersion** (FXSI) online summer programme is for flute players, player/composers and improvisers craving a deep connection with like-minded practitioners and a space to stimulate their curiosity, expand their expertise, and illuminate their full potential so that they can supercharge their artistic voice (or help their students do so!). This programme provides a customised path for each participant. It offers luxurious support and mentorship in a space devoted to learning and growth, time to digest new ideas and space to experiment freely in a supportive community. FXSI addresses the whole person with yoga, Feldenkrais, and business support for artists of today. The 2022 faculty includes co-founder Matthias Ziegler, Camilla Hoytenga, Hilary Abigana, Carla Rees, Eric Lamb, Melody Chua, Jane Rigler and Shanna Pranaitis and sessions with special guest artists. For details see fluteXpansions.com or email flutexpansions@gmail.com



eFlute LIVE: The Hybrid International Flute Festival

APRIL 2022

Following the sell-out success of the online **eFlute Festival** in 2020, the eFlute team are revisiting (but reinventing) the concept, celebrating the unique benefits of both the digital and live experience. They will be running in-person flute courses and events in the UK throughout April for players of all ages and standards, led by a spectacular line-up of world-renowned Guest Artists. As well as this, they are offering an exciting interactive programme of online content—with warm-ups, competitions, workshops, concerts and seminars. Content will be added daily throughout the month: 30 Guest Artists over 30 days! The price will be kept affordable to ensure inclusivity.

This promises to be a huge flute EXTRAVAGANZA!

Join in at www.eflutefest.com



Flute Flight Festival/Competition online

**Adjudicators - Wissam Boustany
Anna Noakes & Nicola Woodward**

A competition for solo flautists. Play any unaccompanied music but include something traditional, improvised or inspired by folk, trad or ethnic music of the world!

Apply by March 20th

5 categories / £20-£30 / bursaries available

www.nicolawoodward.uk/competition

Flute Weekend with - Nicola Woodward

May 20th - 22nd in Rural Gloucestershire

An intimate, high-energy, residential weekend of classes, ensembles and performing opportunities. The venue is a new barn conversion on a charming farm near Bristol, easily accessible from stations & M4/M5. Come and enjoy locally-sourced vegetarian food, lovely views and walks, fresh air, great music and company!

£260 - £335 full board / £50-70 day rates

www.nicolawoodward.uk/workshops

GROLLOO FLUTE SESSION 7

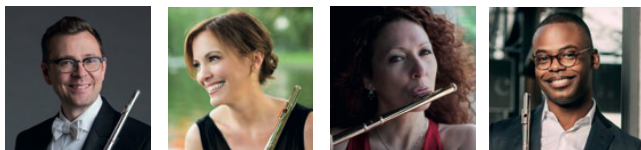
August 24 - 28, 2022

Matthias Ziegler, Ian Clarke and **Wissam Boustany** are presenting the seventh edition of this innovative flute course, together with **Eva Kingma** and pianists **Kamelia Miladinova** and **Tim Carey**. We aim at a live and covid-safe event.

Participants will be exploring many aspects of practice, performance and musical development in fully interactive discussions and workshops. Five full days of inspired music making and vibrant exchanging of ideas in Grollo, The Netherlands. This course is seeking to give advanced players an opportunity to analyse and develop their playing in an atmosphere of openness, respect and curiosity.

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





Chicago Symposium

The Chicago College of Performing Arts at Roosevelt University is holding the **Flute Symposium of Chicago 2022** from 9–12 June. The faculty includes (*above, left to right*) Stefan Ragnar Höskuldsson, Nancy Stagnitta, Eugenia Moliner and Demarre McGill, with a programme of masterclasses, lectures and recitals. See <https://www.flutesymposiumchicago.com/>



Dick in Wildacres

Robert Dick Contemporary Flute Week takes place on 18–24 June at Wildacres in North Carolina, with Robert Dick and Melissa Keeling. For more information see: www.robertdickcontemporaryfluteweek.com



Two Spanish programmes for young people

The **Reina Sofía School of Music** is running two summer programmes for young talents aged 10–18 years old. The Music and Culture Summer Camp in Santander runs from 27 June to 10 July and is a musical, cultural and leisure programme for children aged 10–14. The Young Artists Summer Camp, from 11 to 24 July in Madrid provides musical training for children aged 12 to 18. Both events can be attended as a residential campus or day campus, and scholarships are available. See www.musicsummer.es



Massachusetts flutes

The 2022 **Aria International Summer Academy** takes place at Mount Holyoke College in Massachusetts, USA. There are two sessions, running from 22 June to 7 July and 9–24 July, for players aged 16–28. Each session includes daily masterclasses, eight private lessons and career mentorship. Course teachers include Molly Barth, Bonita Boyd, Jonathan Keeble and Alexa Still. The application deadline is 5 April. See www.ariaacademy.com

obituaries



MARK THOMAS 1931–2022

Mark Thomas, internationally renowned soloist and recording artist died in January at the age of 90. A graduate of the Peabody Conservatory in Baltimore, Maryland, Thomas studied under Emil Opava, Britton

Johnson and William Kincaid. He co-founded the National Flute Association of America in 1972, serving as the organisation's first President, and maintaining an active involvement as their Honorary President.

He was Principal Flute with the US Army Band and the National Gallery Orchestra (Washington DC), and also performed with the Baltimore Symphony Orchestra, American Ballet Theatre Orchestra and the Bolshoi Ballet Orchestra. He performed at the White House for four presidents, performed at the NFA and BFS conventions, and had works composed for him including by Emma Lou Diemer.

A celebrated teacher, his career included positions at the University of Notre Dame, Indiana University at South Bend,

the University of North Carolina at Charlotte, and the American University, Washington DC, where he was also Woodwind Department Chair. His celebrated three-volume Flute Method and arrangements are published by Southern Music Company.

Mark Thomas was a design consultant to several flute manufacturers as well as a qualified graphoanalyst, railway enthusiast and lifelong football fan.



URI SHOHAM 1931–2021

Israeli flute player Uri Shoham passed away in November. He became Assistant Principal Flute of the Israel Philharmonic Orchestra in 1951, at the age of 20, and went on to become Principal in 1969. He stayed in that post until his retirement in 1997. He was also a member of the Israel Woodwind Quintet, teacher, chamber musician and

soloist. His students included Lior Eitan and Noam Buchman.

competitions



The German Flute Society's International Online Competition returns in 2022.

The 2021 incarnation of the event had nearly 215 participants from 35 countries. This year's competition has a category for Professionals up to the age of 22, or three age groups for Non-Professionals who have not yet begun their formal musical studies. A new work for solo flute, *Dreiertanz* by Jens Josef, has been commissioned for the Professional category. In addition to prizes, the winners will be invited to perform a recital for the German Flute Society as well as being presented in their Journal, *Flöte Aktuell*. The closing date for entries is 31 March. For more details see www.floete.net



The live rounds of the 10th Kobe International Flute Competition

will take place between 22 and 28 March at the Kobe Bunka Hall in Japan. The jury includes Petri Alanko, Renate Greiss-Armin, Kanda Hiroaki, Lee Soyoun, Sarah Louvion, Takagi Ayako, Arife Gülşen Tatu and Henrik Wiese. <https://kobe-flute.jp/en/>



The 24 contestants for the 2022 Nielsen Competition have been announced. Aged between 19

and 27, the competitors come from Spain, Italy, France, USA, Poland, Russia, Germany, South Korea, China, Finland and Taiwan. The competition has an opening concert on 31 March, followed by the first round on 1 April. Following two further rounds, the final will take place on 9 April. The flute jury comprises Karl-Heinz Schütz, Rune Most, Emily Beynon, Marina Piccinini, Gilbert Audin, Alexander Taylor and Fredrik Andersson. For a full list of competitors and more information, see <https://carlnielsencompetition.com/>



The Académie Musicale Augusta Holmès will host its 2nd international flute competition on Sunday 8 May 2022 in Paris. The competition is under the leadership of Patricia Nagle, and has two classes—Supérieur and Excellence. For more details and to enter, see <https://academie-musicale-augusta-holmes.com/concours-de-flute-traversiere-2022>



The Theobald Böhm Flute Competition for Flute and Alto Flute

will take place from 7–10 March at the Hochschule für Musik und Theater in Munich. The competition aims to commemorate Theobald Böhm and to promote his music, as well as the alto flute in G, which he invented in the mid 1850s, and flutes with open G \sharp . A prize winners' concert will take place on 10 March at 6pm. There will also be a festival concert at the Schloss Nymphenburg on 6 March at 11am, featuring the competition jury, Martin Belič, Katharina Böhm, Carlo Jans, Anton Kushnir, Sarah Louvion, and Denis Lupachev. See <https://www.theobald-boehm-archiv-und-wettbewerb.de/Competition>



The International Flute Competition Ferdinand W. Neess

will take place in Wiesbaden from 23 to 26 June.

This is the first time the competition has been held, and it is organised in celebration of the life of Ferdinand W. Neess, an art collector, patron and flute player who passed away in January 2020. He had a particular interest in the Art Nouveau era, and his collection is being shown in the permanent collection of the Museum Wiesbaden. The competition is open to all flute players over the age of 18, and the registration deadline is 1 May. Repertoire will focus on music from around 1900, and the judges include Cordula Hacke, Wally Hase, Michel Moragues, Jørn Eivind Schau and Qiling Chen. See <https://flutecompetition-neess.de/flute-competition>



The Flute Flight Competition

is inviting entries by 20 March. There are 5 categories, and participants will need to submit their video entry by 14 April. Repertoire should be solo flute works, with at least part of the programme as either an improvisation or traditional piece of music or inspired by folk, traditional or ethnic music from anywhere in the world. Adjudicators are Wissam Boustany, Anna Noakes and Nicola Woodward. For more information contact enquiries@nicolawoodward.uk



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EFC festival

The European Flute Council 2021 Flute Festival took place online on 28–29 October. The event brought together videos of concerts and talks from some of Europe's leading players, as well as presentations on each of the European Flute Associations.

Concert highlights included Philippe Bernold's performance of Andersen's Etude Op. 15 No. 3 in an arrangement for flute and harp by Raymond Guiot, and three completely captivating improvisations by Wissam Boustany, centred on embracing the moment and taken from concert performances over the past year. Mario Caroli performed works by Doina Rotaru and Jolivet, and Gergely Ittzés performed a series of Capricious Fantaisies, including some of his own compositions, all of which dazzled with a sparking array of extended techniques.

Eyal Ein-Habar performed Fürstenau's Opus 50 *Fantaisie*, part of a project he is undertaking to create new editions of some of Fürstenau's lesser-known works. Paul Edmund-Davies gave a fascinating presentation on Rabboni's single movement Sonatas, and Olga Ivusheikova and Uliana Zhivitskaya gave a spell-binding performance of Ivan Sokolov's Sonata for Two Flutes and Piano. Finally, Gaby Pas-Van Riet and the Lotus String Quartet performed Reicha and Mozart.

Talks included a tutorial on Brahms 4 by Petri Alanko, Quiet Sounds with Tilmann Dehnhard, advice for teaching in small groups from Sophie Dufeutrelle, a session on posture from Alexandra Türk-Espitalier, and an interview with Emmanuel Pahud. Low flutes were represented in a top tips video by Carla Rees and a demonstration of Kingma instruments by Matthias Ziegler, and Gudrun Hinze presented a talk on developing tone quality on the piccolo.

Finally, the event presented the work of the European Flute Associations, including A Travers la Flûte, Tampere Flute Festival, FaLaUt (Italy), La Côte Flute Festival and flute societies from Austria, Germany, Norway, Portugal, Sweden, and of course the BFS!

This was a highly enjoyable event which was free to all and provided a great snapshot of European flute playing and activity. Look out for more events from the European Flute Council in the future.

CARLA REES

To see the videos on the EFC's YouTube channel, see <https://www.youtube.com/channel/UCgmzgr6IEsoP2BtpB3PA85Q>



Philippe Bernold.



Mario Caroli.



Carla Rees.



Wissam Boustany.



Paul Edmund-Davies.



Gergely Ittzés.



Gaby Pas-Van Riet and the Lotus String Quartet.

1st Flute Festival in Kiev and Flute Day in Dnipro

Kiev

Anton Kushnir organized the 1st International Flute Festival in Kiev which took place from 23 to 27 October at the Kiev Music Academy. On the first two days there was a flute competition in four age groups: A under 13 years, B 14 to 16 years, C 17 to 19 years and D over 20 years. The total of 52 participants each played two to three pieces of approximately 15 minutes duration. Most of the pieces were performed from memory. The jury members were Anton Kushnir (chair), Manuel Morales from Spain, Francesca Salvemini and Giorgia Santoro from Italy and Henrik Svitzer from Denmark. The two overall winners were Mahdalyna Volzhanina and Katerina Pyrohova.

After the competition, on Sunday at 16.45, my slide lecture about Theobald Böhm followed. After this, three students played his works Opus 4, Opus 37, Etude no. 22 and Opus 16[b]. Masterclasses taught by the international jurors followed over the next few days. The jury's concert took place on Monday evening and the winners' concert on Wednesday evening.

The festival was very well organized by Anton Kushnir. His dissertation was about the German flautist Andreas Niehoff from Hanover, who was trained by Theobald Böhm's student Carl Wehner in St. Petersburg. Another student of Carl Wehner was Wilhelm Kretschmann, who introduced the Böhm flute in Moscow. Through his student Carl Wehner, Theobald Böhm had a significant influence on the flute playing in Russia and the Ukraine.

Dnipro

The journey by train from Kiev to Dnipro on 28 October 2021 took about six hours. At 16.15 I gave my slide lecture about Theobald Böhm. His Opus 31 and Opus 18 were performed by students. After a short break, students played six more works by him—Opus 7, 27, 33, 34, 35 and arrangement [53]. Everything was very well organized by Volodymyr Lebed.

Dnipro is located about 400 km southeast of Kiev, was called Dnipropetrovsk until 2016 and is the fourth largest Ukrainian city with about one million inhabitants. Because of the arms industry, the city was closed to foreigners until 1990. During a three-hour walk with students, I also walked a piece of the 30 km-long promenade on the bank of the heavily polluted river Dnipro, which is about 1.5 km wide at this point. On the return trip with the night train to Kiev you got pretty shaken because of the uneven rails.

Since the Conservatory in Odessa and the University of Arts in Kharkiv were closed due to Coronavirus, the slide lecture there with the subsequent concerts in these cities had to be postponed to a later date.

LUDWIG BÖHM



Final concert in Kiev.



Student concert in Dnipro.



Reception of the jury by the president of the Academy.



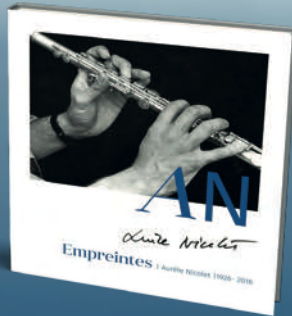
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Preface by Emmanuel Pahud
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A pair of new Pearl piccolos

Pearl Flutes have announced two new models for 2022 to complement their already popular piccolo range. The new models, PFP-165E/T and PFP16ES/T are variations of their premium 165 series piccolos that feature a Grenadilla Wood headjoint, and now come with the option of Traditional Felt pads as standard.

Pearl Flutes Europe Product Manager Simon Hudson said “Our piccolos have been the choice for students and professionals alike and we are delighted to be expanding this already popular range with the new models. The original Omni-pads are still very popular with our customers because they are impervious to moisture and produce a rich sound, but many customers still like the sound and flexibility that a traditional pad offers and now they have the choice!”

The new models will be arriving in flute showrooms in the spring.



• Contact the editor at
• editor@bfs.org.uk
•

COPY DATES

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



⋮ publisher spotlight

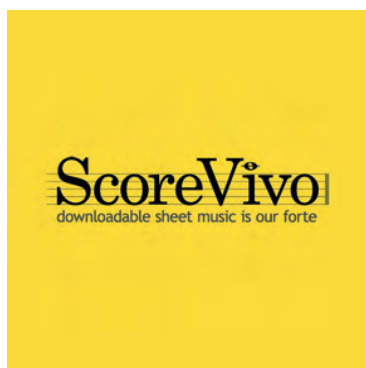
Have you ever wondered about the stories behind the people who publish the music we play, or wanted some new ideas about where to make repertoire discoveries?

In this new series, we invite a range of different publishers to tell us a bit more about their work, their history and the people behind the business.

ScoreVivo:

An innovative publisher

by ANN CAMERON PEARCE



ScoreVivo was the brainchild of one of our sons, Jason. I had been working with three paper publishers since 1989, and was explaining to him that under typical contracts, composers and arrangers receive 10% of the selling price of their pieces and are required to sign over copyright ownership. He suddenly made an observation. “Mom, we could do lots better than that with an online music publishing company. We could let our composers maintain copyright ownership and also provide them with a much larger percentage of their music’s sale price. With no physical inventory or shipping fees, our overheads would be greatly diminished. Plus, our customers could download and print music immediately.” Thus began our discussion about how to go about this exciting venture.

As we became partners and formulated our business model, the division of labour was easy. Jason is an IT professional, so all the required computer skills were within his grasp. My background in music and human relations naturally placed me with the responsibilities to approve submitted music and interface with our clients and customers. We opened in August of 2011 with ten of my arrangements and reaped immediate favourable responses. Since I already had 70 flute choir pieces in circulation, my name was reasonably well known in flute ensemble circles. Once my initial group of pieces was posted, I emailed likely flute composers and arrangers, inviting them to consider submitting music to us.

The first response came in only three days, and it was from Trevor Wye! Being a novice in this endeavour and not imagining in my wildest dreams that Trevor Wye would actually contact me to publish his music, I thought one of my friends was playing a trick on me ... just pretending to be him. So—I ignored that email! A second one appeared in another day or two. I ignored it also. After the third one, I decided to do a little research to

figure out if maybe it actually was the real Trevor Wye who was contacting me. It was! I was so embarrassed and apologized profusely. Anyone who knows Trevor can just imagine him joining me in hearty laughter over my mistake.

Our clients receive 40% of the purchase price of their pieces, and we pay them quarterly. Our customers can search for pieces by style, instrumentation, length, difficulty etc., and download and print it for tonight's rehearsal after completing their online purchase via credit card or PayPal. All pieces are presented in PDF format and most have an mp3 for listening. We like to remind potential customers that they may peruse, preview, purchase, print, play, and perform our selections in the most efficient way possible. Simple and easy!

Currently, we have 42 composer/arranger clients, and as exciting as it is to have well-known composers on our team, we are also eager to encourage amateurs and students. We are proud to have been the first publisher of choice for several composers who regularly submit stellar pieces to add to our collection. We have several very fine musicians who are new at having their work published and are proving themselves over and over to be strong in the market. After all, who knows when a certain piece might be perfect for a particular ensemble or situation?

More than 80% of our 425 titles is for flute in some format. Over 90% of our flute music is for trios, quartets, quintets, and more. This trend follows my special interest in flute ensembles, as I am one of the 1986 founders of Raleigh Flute Choir.

One of our core clients is Gudrun Hinze, from Leipzig, who is a recently retired member of the very popular flute quintet Quintessenz. She specialises in arranging flute quintets from music of some of everybody's favourites: Bach, Debussy, Mozart, Saint-Saëns and Vivaldi. She is our most prolific and sought-after client; her pieces obviously appeal to flute players all over the globe. We thank her for selecting us to carry her music since 2012. What a talent she is!

As the years have progressed, we have expanded to other instruments simply because somebody asked or because a friend made a certain suggestion. Consequently, we have some really fine clarinet music, flute and strings selections, and several other instruments including percussion and handbells. We are eager to feature high quality music of any instrumentation, while still realizing our dominant customer base is flute players.

It's not surprising that Covid-19 has affected our business such that all musicians have had to cut back on live performances. Many schools and civic organizations have taken to online rehearsing and performing, bringing a whole new set of obstacles to overcome. Acquiring music online certainly helps that situation. As we trudge through the worldwide pandemic, several

“ Not imagining in my wildest dreams that Trevor Wye would actually contact me, I ignored that email!



loyal composers are continuing to send us new titles. Some of them are Denis Barbier (Saint-Herblain, France), Per Magnus Byström (Stockholm, Sweden), Christine Indech (Atlanta, GA, USA), Paul-Lucien Kulka (New York City, NY, USA via France) and Edgardo Santiago-Ortiz (Williamsburg, Virginia, USA via Puerto Rico).

Of course, having a renowned flute player sign up as our first client is a fabulous way to start a new business, but fame is not our primary focus. Fundamentally, we want to make excellent music easily available to those who want to purchase it very efficiently, while providing our clients with a much bigger piece of the pie and letting them keep copyright ownership of their works. We are pleased to have celebrated our tenth anniversary and are very proud to be one of the first flute music publishers to function totally online. Obviously, our 900 customers (many of whom come back again and again) are certainly happy too!

I must admit that it is a thrill to see a message pop up in my email that someone in South Korea has just purchased a piece composed by someone in Germany in an arrangement by someone in Canada, knowing this happened because my son (Indiana, USA) and I (North Carolina, USA) are collaborating to make it possible!

<https://scorevivo.com>





Project Paloma:

An interview with Emily Beynon

by CARLA REES

“ It is so shocking that the flute can be this mean and nasty and violent.

Project Paloma is a five-year project which comes as part of a long-term collaboration between acclaimed flute player Emily Beynon and pianist Andrew West, her duo partner for more than 25 years. In each year, they will present a live concert programme and CD recording of music from the time of the Second World War, centred on different geographical regions. Each programme will be illustrated in concert with contemporary spoken text and poems, from speakers including Rolf Somann, Nina Targan Mouravi and Christopher Chambers.

The first disc, covering music from Austria, Germany and Switzerland in the pre-war years was released in October, and in January, I caught up with Emily Beynon, to hear more about the project and her approach to these works.

Can you tell me more about Project Paloma and the idea behind it?

The seed for this project was planted a very long time ago—I bought the sheet music for the Hindemith Sonata in 1984 when I was 15. I remember taking it to a flute lesson with Margaret Ogonovsky, and she asked me when it was written. I looked at the front cover of the Schott edition and it said 1936. I hadn't done much history at that stage, but obviously I realised that this was a pretty harrowing time to be alive in Europe; and that would have rubbed off on his music. So that was the very first seed.

The second one came when I heard the Frank Martin *Ballade* for the first time. It was one of those experiences where I can even remember which room I was in at the Academy. I can't remember who was playing it sadly, but it was right at the beginning of my first year there, and Webb used to teach in group lessons so everyone would listen to everyone else. I was sitting at the side of the room, and I felt terrified. I remember thinking, “Wow, it is so shocking that the flute can be this mean and nasty and violent”. And then I found out that it was written in 1939. “Oh, wait a minute—so that's not long after the Hindemith Sonata ...”

So those are the first two little threads. »



EDUARDUS LEE

Emily Beynon and pianist Andrew West.

Later, when I started learning *Chant de Linos*, Dutilleux Sonatine and Prokofiev Sonata, I was thinking, “This is odd ... all of these major composers were writing for our instrument at a time which didn’t coincide with a huge development in the instrument and didn’t coincide with the rise of a superstar. What could the other reasons be for composers having reached out to our instrument at this time?” Then when I was working on the Prokofiev Sonata, I found this wonderful quote from a letter to the Soviet Bureau of Information in 1944, which said, ‘I had long wished to write music for the flute, an instrument which I felt had been undeservedly neglected. I wanted to write a sonata in delicate, fluid, classical style’. I thought it was amazing that a composer as brilliant as Prokofiev, when he didn’t have a specific commission, chose to write a Sonata for the flute.

So it was those pieces really that set the ball rolling, and made me start guessing at why composers would be reaching for our instrument at that time. The flute is so often used in orchestral contexts as the voice of innocence, peace, purity or simplicity. So that’s my hypothesis behind the entire project really. It’s also really wonderful to play these pieces and put them together with writings about the era, or texts written during the period. In a

“ It’s intended as a musical *lest we forget* gesture.

concert situation it makes the live experience quite emotionally charged for everybody—for the musicians to have that literary grounding, for the speaker to connect with the music, and for the audience having the two elements coming together. We played the launch concert of the first Project Paloma album in a former synagogue (Uilenburgersjoel, Amsterdam), which of course adds another layer of context and relevance.

This whole project started off as a live concert series and then we added the plans to record the different programmes. I thought it would be lovely to record some of this core repertoire which I connect with, at this stage of my life.

What I love about this project is that it’s not about me—it’s not even about us playing those pieces—it’s about our history and what that does to artists. That’s the essence—what does a composer do in a time of horror and terror, and what do they reach for musically? I find it extraordinary that so many have reached for the flute. I see that era as a second Golden Age for the flute.

Can you tell me about some of the less well-known repertoire in the project, and the pieces that will feature in the later programmes?

The Boris Blacher Sonata is a very good example of going beyond the obvious pieces in the library and seeing what else there is from that era. It’s very easy to overlook that little Sonata which lasts only seven minutes, and is quite similar in style to Hindemith but, maybe more obviously influenced by jazz. It has a strong structure, so Blacher has that in common with Hindemith and quite a lot of the writing is quite sparse but it’s a really fun Sonata to play. Blacher’s music doesn’t have the tautness of the second movement of the Hindemith, for example, but he was such an interesting composer, who had a fascinating life, and his music was forbidden by the Nazi regime.

I didn’t want to make a series specifically about music that was banned during the Second World War, and that was a danger, especially with the first disc, having Hindemith, Blacher and the Carl Frühling *Fantasie*. Although this last work doesn’t fall within the period of the war, the reason that no one’s heard of Carl Frühling (and the *Fantasie* that was found languishing, forgotten in a library in Vienna) is because he was Jewish, living in Vienna in the 1930s, so in that sense it is emotionally very much connected to the project.



Project Paloma Second World War Masterpieces for flute & piano	1939 1 7:16 Balade pour flûte et piano
	1929 2 14:03 Fantaisie für Flöte
Austria	
Germany	
Switzerland The pre-war years upheld.	1940 Sonate für Flöte und Klavier:
	1 2:31 Allegro
	4 2:03 Andante
	5 2:24 Presto
Emily Beynon Flute	Hans Gál (1890–1987)
Andrew West piano	1933 Drei kleine Stücke (piano solo)
Kodakino SACD	6 2:18 Humoresque
	7 2:54 Melody
	8 4:20 Scherzino
	Paul Hindemith (1895–1963)
	1935 Sonate für Flöte und Klavier:
	9 3:07 Andante moderato
	10 4:51 Sehr langsam
	11 4:55 Sehr lebhaft



EDUARDUS LEE



Similarly, we've taken a few 'artistic liberties'—for example, including the Martinů Sonata, which was written in America, on the fifth album which is centred on America and the UK. That one also has the York Bowen Sonata, which is a sonata we love playing and think deserves more recognition.

For the Russian disc, which is the second in the series, there are the Weinberg *12 Miniatures*, which I think are gorgeous. There are a few recordings available, but they're not often programmed in concert. They are a series of 12 short movements, starting in D \flat major—that's basically a flute cadenza with the piano joining in in the last bar—then the second one is in D minor, mostly for piano while the flute has just a few little interjections. The third movement is in E \flat major, and the next in E minor, and so on, so there is a very strong harmonic pull through all 12, and at the same time, they are all so very different. There's even a wonderful waltz in F \sharp minor which has strong tinge of Shostakovich. They're glorious little gems and you can't say that one is more beautiful than the other; they're quirky and fun—and challenging sometimes! It's really nice to put a piece like that which has been neglected, next to a piece like Prokofiev which is played such a lot.

The geographical focus of part three in the series is the Netherlands. I can't take credit for the groundwork there because Eleonore Pameijer has done a lot of research into music from the Netherlands during the Second World War. Actually, I presented her with the very first example of the first Project Paloma CD, as a token of my gratitude for everything that she's done to unearth repertoire from that era. That disc includes pieces like the Leo Smit Sonata, which is becoming more mainstream but I think deserves to be right up there with one of our major Sonatas, and the Dick Kattenburg *Pièce* and Flothuis *Aubade* which was actually written in a concentration camp.

The French disc is fairly mainstream; when you've got Dutilleux, Sancan and Jolivet's *Chant de Linos* it's quite a luxury—and then for the UK/America album there's also the Burton Sonatina, which I've never done but I think it's a lovely, lovely piece.

My idea is that each album will have its own colour, character and nationality, but that they will fit into the whole series. It's not about me, or even about the individual pieces, but it's about that time—it's intended as a musical *lest we forget* gesture. »



The context of the pieces is clearly important to you; how do you go about learning about the repertoire you're working on?

When I'm playing a piece, I want to know something about the person who wrote it. Who did they write it for? What else was going on at that time? If you take a piece that's called *waltz* you might say, well, OK, it's a dance, but what is a waltz? What is a minuet? How are they different? I think that's all part of learning a piece.

For me the notes are like an iceberg; the notes on the page, the black and white code that we have—there's so much to the music which you can't see. The context adds to the communication of the notes. Some of that undoubtedly goes back to the very first seed of Project Paloma and the fact that I had a teacher who asked if I knew when the Hindemith was written; a lot of my approach is thanks to the teaching that I've had.

Sometimes I ask students in a masterclass to tell me something about when a piece was written or to tell me what instrument the composer played. Students sometimes say, "Oh, I DO know that—I looked it up", but it's not about the looking up—it's about the knowledge that becomes part of the piece. You can't un-know facts which become ingrained in your interpretation of the piece.

You can follow your instincts, but your instinct has to be based on some sort of knowledge. If it's not, then I think it errs on the side of arrogance. Why would the way that you phrase it be better than a composer who's who spent months, years pouring their hearts out on the page and making sure that every detail is right? Playing music is like being a detective—it's all about finding the clues that solve the riddle!

How much do you listen to recordings of pieces that you're working on?

The Weinberg is a good example here. He's quite hot and happening over in the Netherlands at the moment so I started wanting to know who he was because everyone else knew about him and I didn't! I wanted to inform myself on that and then found out that he wrote not only one but two pieces for flute. So then I had to choose which one to do! I ordered both scores and listened to both pieces once, just to get an overall sense of them, because to be absolutely honest I'm not very good at reading a piano score and being able to hear it in my head. After that initial listen, I don't listen to anyone else playing it until I've got my own interpretation, or my own way into the piece, pretty well figured out.

“ The notes are like an iceberg—there's so much to the music which you can't see.

I think it can be useful to listen to other people, but it can also be quite dangerous because then you stop asking questions about what the composer actually wrote on the page—I call it the *Why* filter when I'm teaching; *why* is that *piano* marking there? *Why* is that *crescendo* there? *Why* is that *tenuto* there? That dot?

We might all have different answers; that's fine—that's why we're still playing the same pieces, so it doesn't matter that our answers are different. It matters that we've asked ourselves the question and have come to a personal conclusion, or are at least searching for an answer to that 'why?'. I don't think it's cheating to listen to someone else but if you don't know what the question is, then the answer is irrelevant! And in the same way, if you just play a piece a certain way, or you suddenly put a pause on that note because every recording on YouTube has got a pause on that note, then it doesn't have any meaning. I'm not saying that the pause is wrong, but it means something to the person that did it in the first place.

You obviously also have to work from the piano part, because how can you learn a piece from only one line of music when there are three which make up the whole?

How do you see the relationship between yourself as performer, the composer and the audience?

Translator is a term that I use a lot, and I think that's actually what I do; I see myself as a conduit between the composer and the audience. I take what a composer has put down on paper, our black on white code, and transform it into sound. There was an interesting programme on Radio 4 this week which I caught part of as I was cycling home from work, about sculptors working with large pieces of metal and the team that is involved in producing a work of art. For the commercial art world, it's important there is the ONE name associated with the work—the person who came up with the concept. Yet there's a whole team that goes into creating and collaborating on this work of art—bringing that idea to life. I thought, that's exactly it—I'm not the artist. I'm the person in the foundry, making these huge sheets of metal, in the form that the artist, the composer, wishes. »



EDUARDUS LEE

Can you tell me a bit about your approach to practising?

Well, practising can mean one of a hundred different things on any given day depending on what else I've got to do and what I've got to learn, and if I've got time. Let's start from an ideal, for example if I've got a day off and I'm at home and I can spend four hours practising, which to be honest doesn't happen very often—sometimes, if I've got that sort of time I get a little rush of excitement going into my practice room!

I believe a lot in dry technical practice and doing a good chunk of that. In my student days when I was doing six hours a day on a fairly regular basis, then I would spend an hour doing tone, an hour doing articulation, an hour doing scales. I don't do that anymore (simply due to lack of time) but I *do* still do those sorts of exercises. I liken it to checking all the books in my bookshelves—where each book is a volume of flute skills, like starting notes from nothing, or a certain sort of attack or speeding up or slowing down your vibrato—and making sure that you know where all those books are, and are all in good shape and dust free! I'm a firm believer in that. I've realised quite late that I used to practise in sessions that were far too long. I now practise in small chunks of literally eight or ten minutes and then take a minute or two to stretch or jump up and down or look out of the window, look up something about the composer or whatever—it means that I practise so much better.

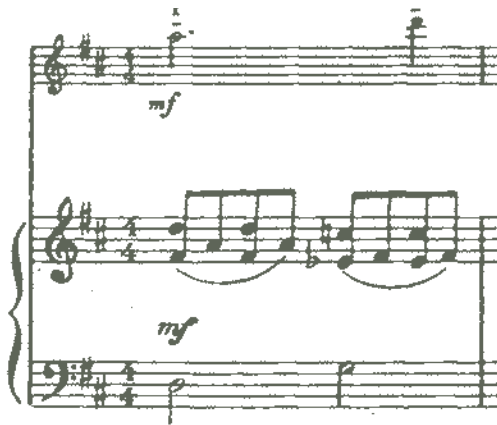
As musicians, we can always use more time; it doesn't matter how much time we've got, we can always use more! I don't make goals for myself, because I realised that I'm really bad at that—my goals are either unattainable or too easy. Instead, I'm very time-bound in that I use a set amount of time to work on a programme. Maybe in one session, I'll group the piece that I feel least comfortable with, together with a piece that I feel most comfortable with—I might spend most of that session on the new piece, and just run through the most vulnerable spots in the other. It's a case of breaking down my available time into manageable chunks. I find it scary that I can always do more, I can always improve, and I could always get it faster or softer or clearer, so working based on time is helpful for me psychologically—knowing that I've done the best I can in the time I have.

One interesting experiment which I've done a couple of times is taking up a new piece which I don't know at all, and saying, 'Okay, I'm going to learn this in nine hours'. That means nine hours *WITH* the instrument—I can spend as long as I want practising technical things, looking at the score, analysing the score, doing what I call the coffee practice. Going through that process is similar to what a conductor does; they have perhaps nine hours to work with an orchestra (for an entire two-and-a-half-hour programme) but a conductor can spend as long as they want studying the score behind the scenes and figuring out the best way to use those nine hours!

“ Okay, I’m going to learn this in nine hours.

Вторая соната

ДЛЯ СКРИПКИ (ИЛИ ФЛЕЙТЫ) И ФОРТЕПИАНО”



Doom and gloom on the horizon: harmonic change in the first bar of Flute Sonata in D, Op. 94 by Prokofiev.



A different colour? The *pianissimo* at the end of the first movement of Prokofiev's Flute Sonata.

I do score analysis in the broadest, least scary way possible, just looking at what’s going on underneath, and how my notes fit with the harmony, how quickly the harmonies change, how long the phrases are, what the structure of the piece or the movement is, just to have that framework. I want to know which keys we are going through, how many times the theme comes back and what the overall dynamic palette is.

For example, if you look at the beginning of the Prokofiev Sonata—we start in this bright D major and then by the 3rd beat of the first bar there’s already a sort of doom and gloom on the horizon, and you need that information to colour your first note. You can’t just play a random A; it might sound beautiful, but it has nothing to do with the harmony. I approach the music on that very practical level to gain an understanding. At the end of the first movement (of the Prokofiev), we have *pianissimo* for the first time, up in the third octave. Maybe he just wrote it *pianissimo* because he thought the top register would be too loud on the flute but maybe now, for the first time, we’re looking for a really different colour, as the most distant echo of the very beginning. So my approach is very, very practical and this analysis is just there to help me.

It annoys me that these topics, like analysis and harmony, are called theory and often separated from practical music-making. You need them to play! The Grade exams are fantastic, and I really miss that on an educational level here over here in the Netherlands, because there is not quite the same sort of structure to instrumental learning. The big mistake, in my opinion, is that theory and practice are split. It’s such a shame that there isn’t an element of integrating simple harmony and analysis into even the Grade 1 practical exam. You can do Grade 1 theory in parallel, of course, but they should be part and parcel of the same thing. In that way, ‘theory’ could really be brought alive and become as much fun (maybe more?!) as just learning the notes.

- For more information about Project Paloma see
- <https://projectpaloma.com/>

Emily’s YouTube channel: *Emily Beynon flute*
<https://emilybeynon.com/>

Happy birthday dear Franz, happy birthday to you!

On the occasion of
the 200th birthday
of Franz Doppler

by **ANDRÁS ADORJÁN**

One of the great flute players of the 19th century should have been celebrated last year on the occasion of his 200th birthday.

Franz Doppler was born in 1821 in the Austro-Hungarian city of Lemberg—now Lviv in the Ukraine—where his father, an Austrian military musician, served as conductor in the 37th infantry regiment of Baron Máriássy. Four years later, his brother Carl was born in the same city. In addition to being virtuoso flute players, the brothers were among the most highly acclaimed composers and conductors of their time. Franz's operas, ballets, and incidental music were performed with great success in the important musical centres of Europe. Their music for flute, which they often composed together and then played on successful concert tours in their youth, is delightful and is characterised by a wonderful balance between bravura instrumental possibilities and catchy—mostly Hungarian *all'ongarese*—melodies. As Franz and Carl had considered their lyrical compositions to be more important, it is a paradox and most regrettable that only their flute music is known today.

Is there a better way to celebrate a flute player-composer than with a Gala Concert? In fact, Franz was honoured in this way on the occasion of the 100th anniversary of his death on 27 July 1983 in Tokyo, on 7 April 1984 in Munich, and in remembrance of the 111th anniversary of his death, on 3 October 1994 in Tokyo again. Unfortunately it wasn't possible to organize Gala Concerts last year. Covid-19 was against it everywhere. »



Doppleriade in Tokyo, 27 June 1983.



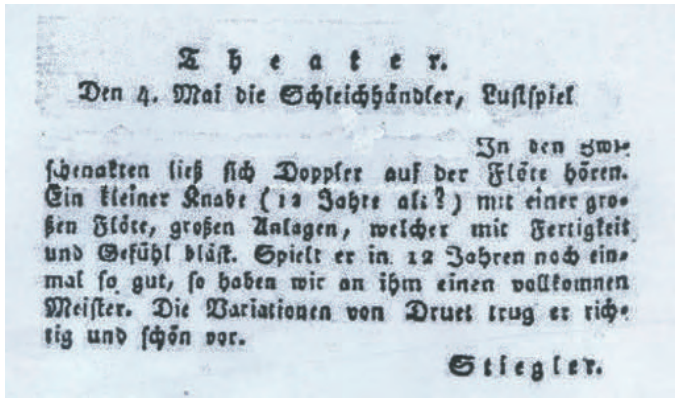
Doppleriade in Munich, 7 April 1984.



Memorial concert in Tokyo, 3 October 1994.



Franz Doppler, 1853. Lithograph by August Alexis Canzi.



"...During the intermediate acts Doppler could be heard on the flute. A little boy (12 years old?) with a big flute, good facility, who plays with skill and sensitivity. If in another 12 years he plays again as well, then we will have a true master. He performed the Variations of Dr[o]uet correctly and beautifully."
Mnemosyne, 4 May 1834



The theatre by Skarbek in Lemberg, at the end of the 19th century.

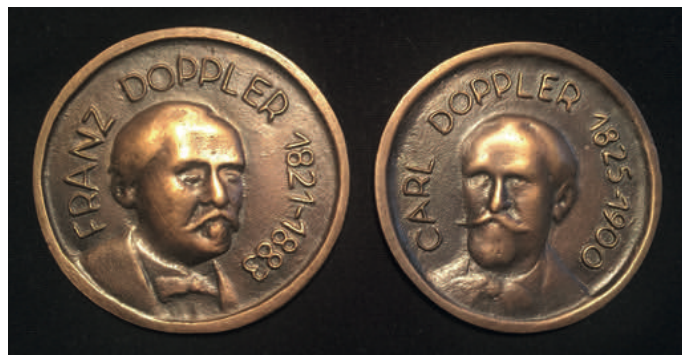


Doroshenka Street in Lemberg around 1850.

During my hitherto only visit to Lviv in 2016, I couldn't find any trace of the Doppler brothers, so I began to dream of the installation of a memorial plaque for them in the city of their birth. I sent a letter to the Mayor of Lviv, proposed the installation of such a plaque for the Doppler brothers, and offered to finance it. The city administration was sceptical of my proposition, and it took about five years to obtain their permission. I am grateful to my colleague in Lviv, Professor Andriy Karpyak, another ardent admirer of the Dopplers, who supported me tirelessly in this project and persevered through difficult negotiations with the municipal authorities. When at last the permission was given, a difficult search began for the right place for the installation. The ideal spot for the memorial plaque would have been on the theatre, where Franz, at the age of 12, gave his debut concert in Lemberg and the brothers had played many times. However, the city administration of Lviv refused to have it installed there. Thus the house at 16 Doroshenka Street, where the Dopplers had lived in Lemberg, was chosen for the placement of the plaque. In 2017, I commissioned reliefs of Franz and Carl from the Hungarian sculptor Bertalan Hock especially for this plaque. Unfortunately, they weren't included. The administration decided to use photos instead, and this plaque was finally installed last spring.



16 Doroshenka Street today—with the memorial plaque, 2021.



Reliefs by Bertalan Hock, Budapest, 2017.

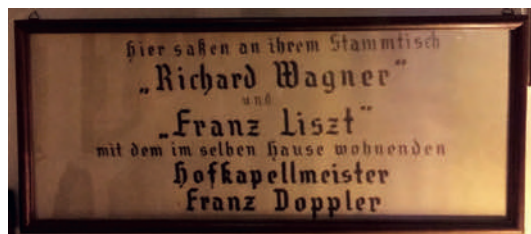


Memorial plaque in Lviv, 2021.

“ Franz Doppler used to dine there with his friends Richard Wagner and Franz Liszt.



Mühlgasse 15 in Vienna.



An inscription on the restaurant wall at Mühlgasse 15.

Inspired by the success in Lviv, I decided that a memorial plaque should be installed in Vienna as well. Because Franz Doppler and his family had lived in a flat at Mühlgasse 15 (formerly 1 and 3), the most suitable place for the installation of a memorial plaque would be on this apartment building. An inscription on the wall of a restaurant below his former apartment still indicates that Franz Doppler used to dine there with his friends Richard Wagner and Franz Liszt. I discussed how to proceed with Professor Schier, the great-grandson of Franz Doppler. He liked my idea, but thought that it would be much more important to ask the municipality to rededicate Franz’s grave as an honorary grave at the Central Cemetery and then to ask for the installation of a memorial plaque. As I had in Lviv, I considered it an honour to be the initiator of such a project and wrote a letter to Mrs. Veronica Kaup-Hasler, the City Councillor for Cultural Affairs in Vienna. I proposed the rededication of Franz Doppler’s grave, which I had visited in 1995. Of course I knew that processing a petition from a private person to the city administration would be a long and difficult procedure. Therefore, I decided to write my letter in the name of every music lover who cherishes the flute music of Franz Doppler and asked for the support of all the international flute associations known to me. There were 23, and I received immediate and positive responses from all (except one) of them with supporting phrases, logos and signatures. I included all 22 logos and signatures with my petition and was convinced that such a letter would make a big impression on the City Councillor for Cultural Affairs and the Mayor, who had probably never before heard the name of Franz Doppler. I hoped I would receive an answer very soon. »



At the Central Cemetery in Vienna, 1995.

© DENIS VERRAUST



Letter to the City Councillor for Cultural Affairs, Munich, April 2021.



Munich, 26 April 2021

Dear City Councillor Kaup-Hasler!

“We have long held Mr. Doppler in high esteem as one of the most excellent virtuosos, as a tasteful ballet composer, and as one of the most capable, zealous and unpretentious musicians in Vienna. What a winning trait of artistic modesty that on this, his day of honour, Mr. Doppler, as usual, took his unassuming place as a flute player in the orchestra! Only the persistent shouts at the end of each act succeeded in pulling the composer up from the darkness of the orchestra, which had become dear to him, into the limelight...”

Die Presse, 30. 9. 1862

Thus wrote Eduard Hanslick, the “pope” of critics, after the premiere at the Vienna Court Opera of the romantic opera *Wanda* by Franz Doppler. Doppler was born 200 years ago, on 16 October 1821, and was in his time a highly respected composer, conductor and flute virtuoso. Even though his stage works, which at that time were performed very successfully on numerous European stages, are still awaiting rediscovery, Doppler’s flute compositions are among the most popular and most frequently performed works of flute repertoire today.

Together with his brother Carl (whose grave has been looked after for many years as an honorary grave at the Prague Cemetery in Stuttgart), he travelled all over Europe in his youth and was enthusiastically celebrated everywhere. Both brothers were co-founders of the Vienna Philharmonic Orchestra and are pictured in the first surviving photograph of the orchestra. Franz became principal flute and ballet conductor at the Vienna Court Opera in 1858, and was from 1865 also a professor at the Vienna Conservatory.

He had, among other honours, the distinction of composing the vaudeville *Aus der Heimat* for the 1879 festivities surrounding the silver wedding anniversary of the Austrian Emperor and Empress Franz Joseph and Elisabeth. The work was premiered in their presence and subsequently performed over 50 times at the Vienna Court Opera. In 1881, Franz was awarded the Imperial Austrian Order of Franz Joseph, an honour for his long-standing and successful work.

Due to the outstanding importance of the flute composer Franz Doppler I hereby request, as President of the German Flute Association (DGfF), since my youth a passionate admirer, interpreter, discoverer and publisher of the music of the Doppler brothers, and with the support of numerous important international flute societies worldwide, as well as on behalf of all lovers of Franz Doppler’s flute music, that the City of Vienna designate Franz Doppler’s grave site at the Vienna Central Cemetery (Group 42B, Row G1, Number 16) as an honorary grave on the occasion of his 200th birthday.

Sincerely,

The letter was sent by registered mail, and I waited with increasing impatience. When by the end of May I still hadn't received consent nor refusal—not even a confirmation of the receipt of my letter—I decided to ask the Board of the Vienna Philharmonic and the Chancellor of the University of Music and Performing Arts, Vienna (the successor of the Vienna Conservatory) for their support as well. Franz Doppler had worked very successfully at both institutions from the time he moved to Vienna. Walter Auer, Principal Flute of the Vienna Philharmonic, Birgit Ramsl, Principal Flute of the Vienna Volksoper, and Matthias Schulz, President of the Austrian Flute Association, connected me with Mr. Daniel Froschauer, a member of the Board of the Vienna Philharmonic. Barbara Gisler-Haase, Vice Rector at the University of Music and Performing Arts, helped me to contact Rector Ulrike Sych.

Both agreed to support my proposal and wrote to the City Councillor for Cultural Affairs and their letters no doubt had considerable influence on the Mayor's decision.

Daniel Froschauer's letter:

“ Vienna, 28 May 2021

Dear City Councillor Kaup-Hasler!

In the name of the Wiener Philharmoniker I would like to support the request of the President of the German Flute Association, Prof. Emer. András Adorján, for an honorary grave for Franz Doppler.

The flutist Franz Doppler was among the great cultural personalities in Vienna in the 19th century. This exceptional musician from Lemberg/Galicia worked from 1858—when a fourth flute position in the orchestra was established—and as a principal flutist and a ballet conductor at the Hofoper and the Wiener Philharmoniker until 1879. Well known beyond the border as an outstanding flutist, he accepted the invitation of Richard Wagner to perform with 22 Viennese colleagues at the laying of the foundation stone of the festival hall in Bayreuth in 1872. Franz Doppler was also educationally active as a flute professor in Vienna. As a composer, he wrote a number of operas, ballets, and flute concertos. One of his works for soloists, choir, and orchestra was premiered in 1877 at the Hofoper. Thus, he was one of the members of the orchestra, who also appeared as a composer. Also well known are his adaptations and arrangements of many mostly Hungarian-inspired works. A friendship connected him with Liszt.

Franz Doppler was in many ways formative in the history and identity of our orchestra: he was among the first to establish the tradition of the philharmonic family dynasty, an identity-creating tradition, which until today can be considered as part of a special philharmonic sound culture. His brother Carl Doppler



The Wiener Philharmoniker with Franz and Carl Doppler in the first row, 1864.

was by his side as principal flutist at the Hofoper and the Wiener Philharmoniker (between 1862 and 1865) as well. Together they also performed as a very appreciated duo and went on several concert tours. Furthermore Franz Doppler also initiated a “support fund” for the musicians, a pioneering idea, which led to the establishment of a private health insurance. This would in the in the 1880s become a model for the private pension fund, the so-called “Nicolai Society”.

It would be a special honour and a great pleasure for the Wiener Philharmoniker if the work of Franz Doppler and his musical-historical importance in the musical life of Vienna in the 19th century could be acknowledged in a special way by the establishment of an honorary grave, especially as his 200th birthday will be celebrated this year.

Prof. Daniel Froschauer,
Member of the Board of the Wiener Philharmoniker

Ulrike Sych's letter:

“ Vienna, 17 June 2021

Dear City Councillor Kaup-Hasler,

In the name of the mdw—University of Music and Performing Arts, Vienna, I support the request of Prof. Emer. András Adorján, President of the German Flute Association, to establish an honorary grave for Franz Doppler at the Vienna Central Cemetery.

Franz Doppler served as a principal flutist and ballet conductor at the Vienna Hofoper and as a highly esteemed representative of the musical life of Vienna as a member of the orchestra of the Hofoper, composer, and conductor as well as a Professor of Flute for many years at the Conservatory of the Gesellschaft der

»

Musikfreunde in Vienna. He was a virtuoso musician, who as a child made his debut on the concert stage and later played an essential part in Austro-Hungarian musical life. Thus, Franz Doppler was one of the founders of the first Hungarian symphony orchestra. Together with his brother Carl, he wrote many pieces for flute, that helped to improve the prominence of this instrument, which composers had neglected in the Romantic period, as much in the orchestra as in solo repertoire.

Without breaking with tradition and with artistic creativity, Franz Doppler was a pioneer of modern flute playing. As such, he can and should be appreciated in the musical city of Vienna where he worked for many years.

With best regards, **Mag.a Ulrike Sych**

Time went by again, until on 17 September I finally received this message:

“ Dear Prof. Adorján,

I have just spoken with the responsible civil servant Ursula Schwarz and was told that yesterday Mayor Ludwig gave his authorization for the grave of honour.

It will take another week or so until you will receive the official answer. I am very pleased!

Best greetings **Ulrike Sych**

What a pleasure.

Shortly afterwards, I called Mrs. Ursula Schwarz, the Head of the Department of Cultural Heritage, who confirmed the Mayor's authorization and promised again to send their interim report, which in fact had already been sent to me on 15 July, but had never arrived. Thus the first “sign of life” from Vienna only reached me on 27 September:

“ Dear Prof. Adorján,

As we have already briefly discussed over the phone, in the attachment I join once more our letter to you from 15 July 2021. As said, we have in the meantime received the necessary authorization of the Mayor for the rededication of the grave of Franz Doppler and we will soon send you an official letter.

With best greetings **Ursula Schwarz**



Birthday guests at the Central Cemetery in Vienna, 16 October 2021.



Birthday serenade with Birgit Ramsl at the Central Cemetery in Vienna, 16 October 2021.

Unfortunately the “official letter” still didn't arrive and as the information of the Mayor's authorization reached me so late, it was only possible to celebrate Franz's 200th birthday on 16 October with a small party at his gravesite. It was touching and exhilarating to be able to celebrate this now 200-year-old person “live” near him on his birthday, a beautiful sunny day. All of his living descendants were present, as well as some of the people who had helped in the efforts to get the grave rededicated. After a few words of thanks, I read the funeral speech which the famous Hungarian conductor and friend of Franz Doppler, Hans Richter, had delivered at his funeral in the exact same place. Only recently had this funeral speech been rediscovered with the help of the Hungarian music librarian Katalin Kocsis. Then Professor Schier addressed us and together with Birgit Ramsl we played (a slightly arranged version of) the jubilee's *Duettino Hongrois* as a birthday serenade for him.



The Austro-Hungarian conductor and honorary citizen of Bayreuth, Hans Richter (1843–1916).

The funeral speech of Hans Richter at the grave of Franz Doppler:

“ Central Cemetery in Vienna, 30 July 1883

An inspired pen will write the page in the history of music that honours this noble and selfless man’s service to his art. I stand here as the friend and colleague who mourns the loss of this departed great musician, this benevolent, tireless confrère who always, whenever he could, promoted others and supported them with advice and deeds while remaining so amiably, so modestly in the background. His magic flute has been silent for many years, but his magnificent performances live on in our memory; recently he also had to lay aside the pen that conjured up such lovely, inspiring melodies, such splendid pieces. Now he himself has been torn from us. Noble Friend! Your exalted artistic accomplishments brought you the admiration of all; the greatest masters of music called you their friend, their brother. But we stand here at your coffin crushed by pain and cry out our final farewell. No matter how hard we search among our friends, we shall never find a human being so noble and selfless as you, and never will a better person take your place in our hearts. Rest in peace!

Wiener Allgemeine Zeitung, 31 July 1883

Now it remains only to apply for the installation of a memorial plaque at Mühlgasse 15, which hopefully will be authorized soon. I hope that the installation may take place as an official event in the presence of politicians, representatives of the cultural life of Vienna, and the Viennese press.

Last but not least, I want to thank very warmly all the presidents of the international flute associations for their support. Thanks also to Barbara Gisler-Haase, Katalin Kocsis, Birgit Rams, Walter Auer, Andriy Karpyak, Matthias Schulz and most notably to Daniel Froschauer and Ulrike Sych. Without their help, Franz would still have to squint jealously towards Stuttgart, where at the Prague Cemetery his younger brother rests in peace, his gravesite having been authorized in 2010 as “worthy of preservation”.

ANDRÁS ADORJÁN
Munich, 18 October 2021

EPILOGUE

The “dedication of an honorary grave” cared for by the City of Vienna for the duration of the cemetery finally arrived by mail on 29 October:

“ Vienna, 21 October 2021

Dear Mr. Adorján!

The cultural department is pleased to inform you that the grave site of Franz Doppler at the Vienna Central Cemetery Group 42 Row G1 Grave 16 has been approved by the Mayor Dr. Michael Ludwig to be honoured by the City of Vienna and will be taken care of for the duration of the cemetery. This ensures that Mr. Franz Doppler will be remembered forever.

Kind regards

Anita Zemlyak, Head of the department
Senate Councillor



Letter of the City of Vienna with confirmation of the grave dedication.

The flute in the mad scene in Donizetti's *Lucia*

by IAN THOMSON

When Donizetti's *Lucia di Lammermoor* (hereafter *Lucia*), with a libretto by Salvatore Cammarano, opened on 26 September 1835 at the Teatro San Carlo, Napoli, the soprano Fanny Tacchinardi Persiani was accompanied by a flute when she sang the aria *Il dolce suono* ... (the sweet sound, Act 3: Scene 2). This is the so-called “mad scene” (*la scena della pazzia*), one of the best-known mad scenes from a period when they were popular, and arguably one of the most discussed scenes in opera. Seldom have so many words been written about so few minutes of music. The flute music has been highly praised, but scant attention has been paid to *why* a flute appears.¹ The question is relevant because Donizetti introduced it late in the day and without recorded explanation, replacing a glass armonica (*armonica a bicchieri*), a mechanical version of musical glasses invented by Benjamin Franklin in 1761. Directors face a dilemma: include the armonica because Donizetti initially wanted it (an argument many support) or accept the flute as it was Donizetti's final choice? A compromise suggestion has appeared—that theatres should be free to choose.² Both approaches are now adopted, although many directors retain a flute because armonica players are scarce. But which instrument is actually most appropriate?

Cammarano's libretto derives from Scott's novel *The Bride of Lammermoor* (1819) in which Lucia, who loves Edgar, is tricked into marrying Bucklaw, who she does not want and then stabs but does not kill, at which point she hallucinates. In Cammarano's text Lucia, who loves Edgardo, is tricked into marrying Arturo and kills him. She sings *Il dolce suono*, distraught, dishevelled and hallucinating wildly about being married to Edgardo, and dies. Donizetti no doubt chose an armonica to emphasize Lucia's madness because it produces an ethereal/otherworldly sound which had been associated with depression and insanity. Directors intending to highlight Lucia's

“ Scant attention has been paid to *why* a flute appears.

insanity conclude, rightly from their viewpoint, that any other instrument is a poor substitute for the armonica. Why then was it replaced?

Various reasons have been proposed. Perhaps Donizetti became bored with the armonica, given its late-eighteenth century popularity faded rapidly during the early nineteenth. More likely, its limited pitch and amplitude rendered it ineffective alongside Persiani's powerful coloratura voice. Another explanation concerns Domenico Pezzi, the armonica player. He became involved in a contractual/financial dispute with the San Carlo management, prompting the suggestion that Donizetti was told to avoid him.³ If indeed the armonica was removed for purely contractual reasons then any replacement instrument would have been a compromise, in which case, the armonica could justifiably be accepted in modern performances. But was the reason contractual?

The most likely reason for the armonica's demise however was a reinterpretation of the scene, a recognition that Cammarano imported into the aria from Scott three essential themes: love, deceit and fate (the aria *Il dolce suono* emphasizes the fateful implication of deceit), emotions which have not been associated with an armonica. This reinterpretation gives the aria a rather different operatic purpose, suggesting the flute's introduction was far from casual, not a straightforward alternative, and that Cammarano is likely to have initiated its appearance, although his role has to date been ignored. Despite the popular view that the change to a flute was abrupt, it was probably not.⁴

¹ Related subjects—the popularity of mad scenes, the flute's music, cadenzas, high notes, the relative merits of different types of soprano voice, and appropriate keys, etc.—are not examined here.

² Mary Ann Smart, *The Silencing of Lucia*, Cambridge Opera Journal 4, 1992, No 2, 119–141, 129n; Philip Gossett *Divas and Scholars: Performing Italian Opera* (Chicago and London: Chicago UP), 2006, 435.

³ Gossett, 434.

⁴ *Lucia* was complete on 6 July for production on 20 August. Delays to approval of the libretto, management difficulties, and annual September closure of the theatre, delayed the first night until 26 September.



Jenny Lind, as 'Lucia di Lammermoor,' at Her Majesty's Theatre, c. 1848.



Gaetano Donizetti.

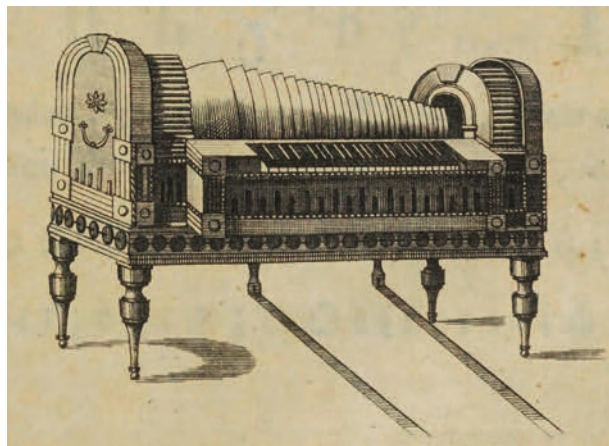


Cammarano, who had studied art and sculpture before becoming a prolific writer of librettos and plays, would have been familiar with classical texts, notably Ovid's hugely influential *Metamorphoses* (c.2), which describes how Pan developed the first flute from the reeds into which a nymph named Syrinx was transformed when she prayed to escape his clutches. Importantly Ovid said those reeds produced "sweet tones (*dulcidine*)".⁵ When

Pan exclaimed "This union, at least, shall I have with thee", he meant that while physical union was no longer possible, the "sweet sound" of his reeds would enable spiritual union. This is precisely the situation wished for by Lucia who, being confused, thinks she hears Edgardo's voice as a "sweet sound". The presence of the flute confirms Lucia is hallucinating between the temporal and spiritual realms. As Cammarano wrote the words "*il dolce suono*" he would necessarily have had Ovid's story in mind »

⁵ Ovid, *Metamorphoses*, Loeb Classical Library, Vol 1 (of 2 Vols.), 1971, VI, 51–3.

OBERLIN COLLEGE LIBRARY/ARCHIVE.ORG



Glass harmonica from *Abhandlung von der Tastenharmonika*, 1798.

SOURCE GALLICA.BNF.FR / BNF



Fortuna playing the transverse flute in *La Morosophie* (1553).

and the contemporary wooden flutes with conical bores, which produced a soft, mellow and acoustically pure sweet sound, suited his purpose.⁶

Even before Ovid, the flute sound had been described as “sweet”, in the context of deceit and fate. The association was evident from ancient agrarian economies in which hunters used simple pipes to beguile animals, notably birds, which suffered adverse fate. Papageno the bird-catcher with his syrinx in Mozart’s

6 At that time, late-eighteenth century flutes continued to be played extensively while manufacturers introduced innovations in new models. The particular flute played at San Carlo cannot now be identified.

Die Zauberflöte (1791) is the most famous theatrical example of this. The literary history appears to derive from Cato, who warned “Fowlers pipe sweetly to delude their prey” and the Florentine scholar Latini similarly referred to “*el dolce suono*” (the sweet sound) of the flute.⁷ In *La Morosophie* (1553), the writer Guillaume de la Perrière (1499–1585), depicted Fortuna, goddess of unpredictable fate, playing a transverse flute.⁸ Perrière’s supporting text warns, as did Cato, to beware of the “sweet” flute because it may be deceitful and hearing it may be fatal. With this mythological history confirming the sweet sound as a harbinger of death, the flute was entirely appropriate for the aria. *Il dolce suono* indicates that Lucia has been tricked and signals her imminent death. Lucia did not, she could not, recognize the deception. Cammarano’s text aligns perfectly with the classical texts.

Cammarano is likely to have been aware of other examples of the flute relating to death. Examples include the flute in Lully’s *Isis* (1677) which relates the lamentations of Pan on the death of Syrinx, and the flute in *The Dance of the Blessed Spirits* accompanying Orpheus as he enters the underworld in Gluck’s *Orphée et Eurydice* (1774). The pure sound of the contemporary wooden flute with a conical bore lent credibility to these heavenly roles, as it does in *Lucia*, and is perfectly in keeping with Scott’s comments about Lucia being “an angel descended to earth” and the underworld context suggested by certain ghostly features elsewhere in the story. Donizetti emphasized this connection by arranging for the incipit flute solo to *Il dolce suono* to repeat the melody of *Regnava nel silenzio*, an earlier aria in which the ghost of a murdered girl is seen (Act I: Scene 2). It is inconceivable that Cammarano did not have a flute in mind when he wrote an aria about deceit and death opening with “the sweet sound”.

Lucia experiences considerable, albeit understated, sexual desire. Again, the flute is relevant to her condition because the instrument has over time acquired a strong phallogocentric mythology. This is closely related to the flute’s beguiling role in deceit, there being but small steps between deceit and seduction. This has been recognized since the time of Plato. A notable precedent occurred in Handel’s cantata *Nel dolce dell’oblio* (The Sweetness of Forgetfulness, also entitled Nocturnal Thoughts of Filli, 1710–15), in which the melodic lines of the soprano voice and flute are similar and imitative, as is the case in Lucia’s aria. Filli is thinking of love/desire and is disturbed by fantasies of her beloved, as is Lucia.⁹ In the world of art, too, the flute’s association with the phallus appeared frequently in paintings with amorous content.

Donizetti would have realized that a flute would accompany Persiani’s coloratura voice better than an armonica because the flute and soprano voice share the same timbre. For this reason, both flutes and sopranos have been linked with the nightingale:

7 Cato, *The Distichs of Cato*, Minor Latin Poets, Book 1, Loeb Classical Library, 1968, 27. Latini. *Il Tesoro*, 1254, Vineggia, Settimo, Cap. 11, 143.

8 Ian Thomson, *The Fatal Flute: the sweet sound of Deceit and Death*, *Journal of the British Flute Society* 35.2 (July 2016), 44–46.

9 Subsequent examples of the flute’s connection with female desire appeared in du Maurier’s *Trilby* (1894), in which Trilby is manipulated by Svengali’s flute (flageolet), in Ravel’s/Klingsor’s *La flûte enchantée*, in the song cycle *Shéhérazade* (1903), a girl is drawn to her lover playing a flute at night, and in D H Lawrence’s *Aaron’s Rod* (1922), when Aaron plays he attracts the Marchesa, a soprano, at night.

(Flauto.)
SOPRANO.
(Bassi.)

Giacchè il son_no a lei di_pin_ge la sem_bian_za del suo be_ _ne, la sem_bian_za del suo be_ _ne, giac_ _chè il son_no a lei di_

6

Handel's *Nel dolce dell'oblio*.

Quell'usignolo che innamorato

ÖSTERREICHISCHE NATIONALBIBLIOTHEK

Giacomelli's *Quell'usignolo che innamorato*.

many sopranos have been called nightingales.¹⁰ A perfect example of this association, of which Donizetti is likely to have been aware, is Giacomelli's *Quell'usignolo che innamorato* (Part 2, 1734), in which a coloratura soprano and a flute both emulate a nightingale. The nightingale bird does not of course feature in Lucia's aria, but its evocation is relevant in the context of Lucia singing alone in the evening (like the nightingale, which usually sings in the dark) accompanied by a flute which Handel had associated with night. Milton's description of the nightingale as a bird for lovers in *Ode to the Nightingale* (1819) reinforces the aria's sexual undercurrent.

There can be no doubt that Lucia's hallucination is appropriately accompanied by an armonica but the emphasis of

Cammarano's text is on love, deceit and death, with which the flute is very closely associated. The flute was far from being a stopgap solution to the lack of an armonica: its inclusion resulted from a correct but belated understanding of the scene's purpose. The decision to introduce a flute was not a musical issue but a literary one, and given that the libretto was written before Donizetti's music, it should continue to be adopted, preferably with a contemporary wooden flute.

- This is a condensed version of the author's article
- *Donizetti's Lucia: flute or armonica in the mad scene?* published by the Donizetti Society in the Donizetti Newsletter, March 2020, 3–11.

¹⁰ Beethoven introduced a flute to represent a nightingale in the second movement of *Symphony No. 6* (1807–8).

Recollections of Alain Marion

by ELENA DURÁN



Dr Coleman Citret was a real flute enthusiast as well as a very good amateur flute player who, by the way, played a very nice Louis Lot flute. He used to organize flute soirées and I often had the pleasure of playing duets with him. He also invited me to play with him in the San Francisco Doctors' Orchestra. One time, he organized a Flute Class at the San Francisco Conservatoire with Alain Marion who came from Paris especially. It was extraordinary! I had never come across anyone with such effervescent enthusiasm before and was (almost literally!) blown away by his incredible energy. He asked me to get up and play a number of times and it was from him that I first learned about the Nice Summer School which he ran with Jean-Pierre Rampal each year.

From the beginning, Alain was always generous with his time and encouraging. He always told me that my path forward wasn't necessarily going to be easy but that it wasn't impossible and that my career would be "different" and very diverse. He was always teasing—not in a passive-aggressive way but in fun—and was always ready for a discussion about "Life" and "the Business" and this continued throughout his life, especially later on in England when he would spend time with my husband Michael and I. He especially liked to talk about French cuisine and how much better it was than the non-existent British cuisine! And don't even mention foreign-made Camembert! Camembert can only be produced in France! Period!!!



I went to Nice the next summer and was amazed, not just by Jean-Pierre Rampal, Alain Marion and András Adorján who were the three teachers, but by the level of the other students who were from all over the world. It was possible for one to audit all the classes and I regularly sat in on all of them. I remember when I first auditioned for Jean-Pierre and went to sit down, convinced that I wouldn't make his class, but Toshiko Kohno (later Principal Flute of the National Symphony Orchestra in Washington), who was sitting next to me, was very reassuring

“ Camembert can only be produced in France! Period!!!



András Adorján, Alain Marion and Jean-Pierre Rampal.

and happily she was right. I was never one to jump up to play since I had learned from an early age that there was great value in listening—but happily was often asked to play. One morning I fell on the way to class and hurt my knee. Rampal was aware that I had hurt myself but insisted that I play “and show your pain in the playing”. It was a good lesson since in the course of my career there have been a number of times when I would have liked to cancel because I was ill, but I never became someone who cancels when there is work to do!

All three of the teachers gave concerts in Nice and in nearby towns and it was really wonderful to hear them in concert at the top of their form. It was in Nice that Jean-Pierre, Alain and András first talked to me about Aurèle Nicolet’s class in Freiburg and urged me to think seriously about trying to get in there. It was also in Nice that I first heard about William Bennett and James Galway, although at that time Nicolet was the only choice for me.

Over the next years I occasionally stayed with Alain and Christiane in Paris and was always entranced by his incredible *joie de vivre* and his generosity. I visited him and also Jean-Pierre’s Class at the Conservatoire, and several times when I was in Freiburg I would visit him with other Nicolet students. One time, on the train journey to Paris, Maxence Larrieu (one of France’s leading flute players and, like Alain, a pupil of Jean-Pierre’s father Joseph) and the great trumpeter Maurice André saw a group of us with flute cases and came to sit with us—that journey passed very quickly listening to their stories!

Once I moved to London I would see Alain whenever he came to play there, as he did regularly with the “Boulez Ensemble” (*L’Ensemble InterContemporain*). In 1990 we went to live in Mexico for a year and stayed for five years; this was my base in the early nineties as I continued touring.

SLOW MOZART

In 1993 I had a tour to Australia and New Zealand and my final concert there was with the Auckland Philharmonic Orchestra. I would have liked to stay and have a few days off but Alain was going to be in Mexico City to play with the Philharmonic Orchestra of UNAM so I had to get back in time to hear him. After his second concert we had a big flute party for him at our home in San Ángel and there was a very funny moment when he kept asking me to try his new gold Sankyo flute. I declined several times, but he was very persistent and eventually I took his flute and started the third movement of the Mozart Flute and Harp Concerto which he had just played. I mimicked him and played it at a very slow tempo and he grabbed the flute back saying “It wasn’t my fault! The harpist couldn’t play it any faster!!!”



Happily, he saw the funny side! Before he left the party to return to his hotel he took Michael and me into the kitchen. He wanted to tell me that he knew how difficult it must have been to be James Galway’s assistant since he had been assistant to Jean-Pierre. “But I know who had the best deal!” he said, laughing and giving me a hug! »

“ I anoint you one of us!

In 1995 I was appointed Lecturer in Flute at the Birmingham Conservatoire. Once, the Director George Caird told me how sad it was that the Conservatoire didn't have a single student of the appropriate standard to be accepted for an exchange with the Paris Conservatoire (a pianist had just been declined by Paris). I told him that I had a whole class of flute students who had been with me for several years and were certainly of a high enough level and so Alain was sent by the Paris Conservatoire to audition Birmingham's flute students and choose one to go to Paris for a semester.

As it happened, I was to give a Sunday afternoon recital in Birmingham's Symphony Hall and Alain flew in early to attend. I saw him as soon as I came out on stage and was thrilled to play with him in the audience. The first work was the Dvořák Sonatina after which he gave me a very discrete 'thumbs up'. Afterwards, as Michael was driving us all home to Stratford, Alain told him to stop and for me to get out of the car. He took out his flute and was very serious as he said, "I anoint you one of us!" It was a very special moment for me and I was very proud.



Over dinner, he asked me which edition I had used for the Dvořák and I told him it was Bob Stallman's. He asked me why I hadn't played up the octave and I told him, "Because I can play it down the octave and still sound good!" It was great to have Alain in our home every now and again and to count on him as a friend and colleague.

The next day we returned to Birmingham for Alain to hear all the flute players. They outdid themselves and played exceptionally well, especially Clare-Louise Appleby who played the Feld Concerto and Catherine Goodman who played the Sancan Sonatine. After Catherine's performance Alain looked round at me and winked. She was the one he chose to study with him in Paris!



Elena Durán and Alain Marion.

Apart from music, Alain was passionate about his family and his home—especially his summer home in the South of France. He would often invite us to come and stay with him and talked to us about his grandson Alexander who was the apple of his eye. 1998 was a momentous year in many ways—not least because France won the soccer world cup and since Michael and Alain were both big soccer fans there were a lot of calls between Paris and Stratford leading up to and after the final. Then came a very fateful day.

It was a Friday late afternoon, the time when Michael and I like to review the week with a glass of sparkling wine, and the phone went. I answered and it was Alain who said the words I will never forget: "My life is over; I have nothing to live for. I need to speak to Michael." Whilst the family was having lunch his grandson wandered off and fell into the swimming pool. By the time they realized that he was missing he had drowned. Alain was distraught and inconsolable and truthfully never recovered. A few months later, on 16 August 1998, he died in Seoul, South Korea. He was only 59 years old. A truly terrible loss for his family and all who knew him as well as a huge loss for the world of music. We both felt we had lost a very special friend but his wonderful spirit lives on and we will always be grateful for our many, many special memories. Thank you, Alain!



Developing Technique:

Some ideas for practising

by **GASPAR HOYOS**

Technique books can be overwhelming, or even seem cold and boring. We might think, “Why on Earth should we suffer through all those scales and arpeggios when we could happily go playing through a great Handel sonata, a fun Quantz concerto or our favourite Kuhlau Divertimento?” Well, because scales and arpeggios are music. They are an essential part of music and we ought to know them intimately if we want to speak the musical language properly.

On New Year’s Day we are always full of good intentions, so we tackle, with the best will in the world, the first page of that great exercise full of notes or that one with the long tones that has been sitting for a long time on our music stand waiting for us, only to discover that after a few lines we are already thinking about something else, that our concentration has disappeared, that we are just mechanically repeating patterns like a parrot, that we are not even listening to what we are doing—and that we are actually very bored after a short while.

Becoming good friends with scales and arpeggios will save us invaluable practice time when learning etudes and repertoire! If we know which key we are in, which chord we are playing, which scale ... we don’t even have to look at the notes anymore. Great, huh? One can’t have too much technique. Now, how to practise technique without getting bored? In my opinion—French flute players have done it for a long time—the best solution for boosting concentration and excitement during practice is to create variations. Variations can make the exercise become a musical excerpt, with musical sense, character and emotion.

It is very different to play:



Than to play:



Or:



There are many benefits that can come from making up our own variations on any given technical exercise. The main one is that through variations, practising becomes a creative endeavour, a musically-oriented activity. Furthermore, every new variation is a challenge that gives us renewed light to develop a concrete aspect of our instrumental playing. Last but not least, every new variation reboots our concentration, thus making any practice session fun and inspiring—rather than a monotonous repetition of musically senseless patterns.

I invite you to take your Reichert *Daily Exercises* book, and practise Exercise 1 with variations. I have written 24 variations for you (*next page*). I have only written the first couple of bars of each variation, but of course every key should be played in full. It’s best to begin on a different key every day, so that you’ll apply different variations to different keys. To begin with, you can follow the original Reichert exercise while applying the variations, but ultimately you’ll learn all the scales by heart. Remember that often a technical problem only comes from the difficulty of reading the notes (all those angry sharps and nasty double sharps!) rather than from the actual finger combinations, so learning by heart will solve many problems and give you confidence.

Let’s make the most musical experience out of any exercise, as if we were playing a meaningful piece of music. I encourage you to create your own variations every day so that your technique (both tone and finger technique) is at the service of the music. By toying with rhythms, dynamics, articulations and accents, the number of variations for any exercise becomes unlimited. You can create all the variations you want! Have fun and have a very HAPPY PRACTICE NEW YEAR! »

Variations for Reichert's Daily Exercise No. 1

1 *pp sotto voce* 2 *p dolce*

3 *mf decided* 4 *p spicy*

5 *f polonaise* 6 *p sostenuto*

7 *mf ritmico* 8 *pp misterioso*

9 *mf ritmico* 10 *p smooth*

11 *f "I like to live in America"* 12 *p moving*

13 *f* with motion

14 *p* cool

15 *f* serio

16 *p* vif

17 *f* deciso

18 *p* fluido

19 *ff* pesante

20 *pp* molto legato

21 *mf* scherzando

22 *p* marcato

23 *f* innocent

24 *p* sostenuto

Albert Cooper

His life and times

Part 1: The early years

by **TREVOR WYE**

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



Ernest Cooper, Albert's father.

Ernest Cooper, Albert's father, was born on 5 October 1893. Ernest was a musical child, first playing the flute and later, when he became a professional musician, doubling on the saxophone and clarinet. At the outbreak of the First World War in 1914, he joined the Black Watch not as a musician, but in the regiment as a regular soldier.

In the 1920s, Ernest met Mary Agnes, seven years his junior, who was born on 12 September 1900 in Barrow-In-Furness. They were married and moved to 118 Mersey St, Hull. Ernest was also a moderately good pianist and used his piano skills to find out how the piano part fitted into the flute solos that he performed. Besides his musical interests, Ernest was talented in other ways, enjoying both drawing and painting in watercolours. Mary had no particular hobbies or skills; she was the traditional wife, looking after their small family, sewing and altering clothes to save money, and cooking.

Albert Kendall Cooper, their only child, was born on 12 April 1924. He was duly christened and his birth was registered in Hull, where it can be seen in the Register, Book 34, Entry No. 207, in the district of Southcoates.

Much of young Albert's early years are a blank and unremarkable. Albert remembered going on holiday to Bridlington at about the age of five. He went to a primary school in Hull for a year but then his father decided that he could make a living as a musician with better employment prospects in or near London, and so the family moved to 30 Hadley Road, Mitcham, Surrey. Ernest worked for an engineering company for a time to help out the family finances while he tried to get better known and carry on his musical career. Soon he managed to get dates in

“ I couldn't even get a sound out of a milk bottle!

music halls and cinemas in the surrounding area. In the 1920s, musicians were often employed playing background music to silent films, and providing music during the interval between a supporting film and the main feature. They also played for any acrobats, conjurers, comedians or singers who were entertaining the audience between films. As Ernest became better known, he was engaged to play at the Ilford Hippodrome and the Croydon Empire. He obtained free tickets on Monday nights, when fewer customers were expected, and Albert was able to hear his father play. Ernest also played in the Mansion House Orchestra for the occasional corporate event and for dinners given by the Lord Mayor of London.

Though young Albert was brought up in a musical atmosphere, he never at this time tried playing an instrument himself. “I couldn't even get a sound out of a milk bottle!” he said. There were no other musicians in his family except an aunt on his father's side who lived in Barnsley and played the cello.

While Ernest was stationed in Ireland during his army years, he met another musician, Reginald MacFarlane. It was to Ireland that troops were usually sent to recuperate and rest. MacFarlane was a flute and saxophone player like Ernest, and by the time Albert remembered meeting him, he was playing in the Billy Ternent Orchestra which performed for popular radio shows such as Variety Bandbox on the BBC Light Programme (now Radio 4). MacFarlane was the closest friend of the family and they saw even more of him when the Cooper family eventually moved to 240 Clapham Rd, Stockwell, London.

Albert attended Pollards Hill School in Streatham, and was a good student who never missed school and never played truant.



Albert doing a backflip.

Albert was not a ‘good boy’; he just naturally conformed to whatever the rules and regulations required. School was not a particularly happy memory because Albert, with his northern accent, didn't fit in very well. He was told to say ‘Friday’ instead of ‘Fridee’. “It's trivial really, but it hurts at the time,” he remarked and the other boys teased him about his accent and pronunciation.

Pollards Hill was a new school with new staff, so it took a while for the teachers to settle in and the lessons were experimental for both the new staff and the pupils. In the first month there were few books and everyone was even short of ink, pencils and pens. Albert was talented at metalwork and woodwork, but poor at all other subjects. Metalwork was concerned with beating and forming shapes with copper and tin to make useful objects for the home such as ashtrays, and Albert remembers that his first piece of metalwork was a supporting bracket with four holes in it, probably a pipe or egg rack. Though the crafts teacher taught both woodwork and metalwork, Albert remembered that he wasn't a particularly good teacher, though Albert showed some skill and aptitude for both these subjects and always came top in the annual exams. In all other subjects he was usually near the bottom with the exception of sports; he was first-rate at sports and played in the school football and cricket teams as well as enjoying swimming.

In the meantime, his father, Ernest, began taking students and taught the flute for a time at the William Penn School in Dulwich, a comprehensive school. »



▲ Albert can be seen on the far right.

▼ Albert is fifth from the left, front row.



◀ The eight-piece dance band Basil And His Boys. Albert is playing the saxophone. The second photo was taken on a Saturday night and he enlisted in the army on the following Monday morning. The two baldish men were brothers, but Albert couldn't remember their names. The band also played at Brixton Roller Skating Rink while the people skated.

Albert's first bike was a Hercules one-speed model on which he sometimes rode to Brighton with school friends; a distance of about 40 miles from their home, but in those days it was an open road with local cycling clubs organising the day trips. He also joined the Boy Scouts for a short time, and it was there that he first learned Morse Code which he flashed with a lamp. His school days were not happy, which, considering his few scholarly skills is not surprising, and he was keenly looking forward to the day he could leave and begin work. During his last year at school, he began playing the saxophone and clarinet, though, as he admitted, he never reached a very high level of playing. It was a good hobby and enabled him to play in local bands and occasionally in local theatres for shows such as were staged at the Theatre Royal in Streatham.

RUDALL CARTE & CO. : BEFORE THE WAR

Early in the year 1938, Albert's father went to the famous London flutemaker, Rudall Carte & Co. at 23 Berners Street, Soho, to have his flute adjusted, and while he was there the showroom staff mentioned that there was a shortage of craftsmen in the workshop. Albert applied to become an apprentice and was accepted. He left school at the earliest date he could, Easter 1938, and signed the Articles of Apprenticeship to work there until he was 21 years of age, this being the norm. However, war was declared in 1939, and Albert was called up for the army in 1942, so after four years his apprenticeship agreement had to be broken.

Rudall and Rose were established in 1821 and were later joined by Richard Carte in 1850, becoming Rudall, Rose and Carte. Rudall Carte & Co. was established in 1872 as their successors and traded at 23 Berners Street, Oxford Street, London, W1 until 1955 when the company was acquired by Boosey and Hawkes Ltd. In the period which concerns us, Montague George was the Director and Rudall Carte advertised themselves as the oldest wind instrument manufacturer in the UK. The company was later involved in the manufacture of a number of other woodwind and brass instruments, often patenting a new keywork system or device.

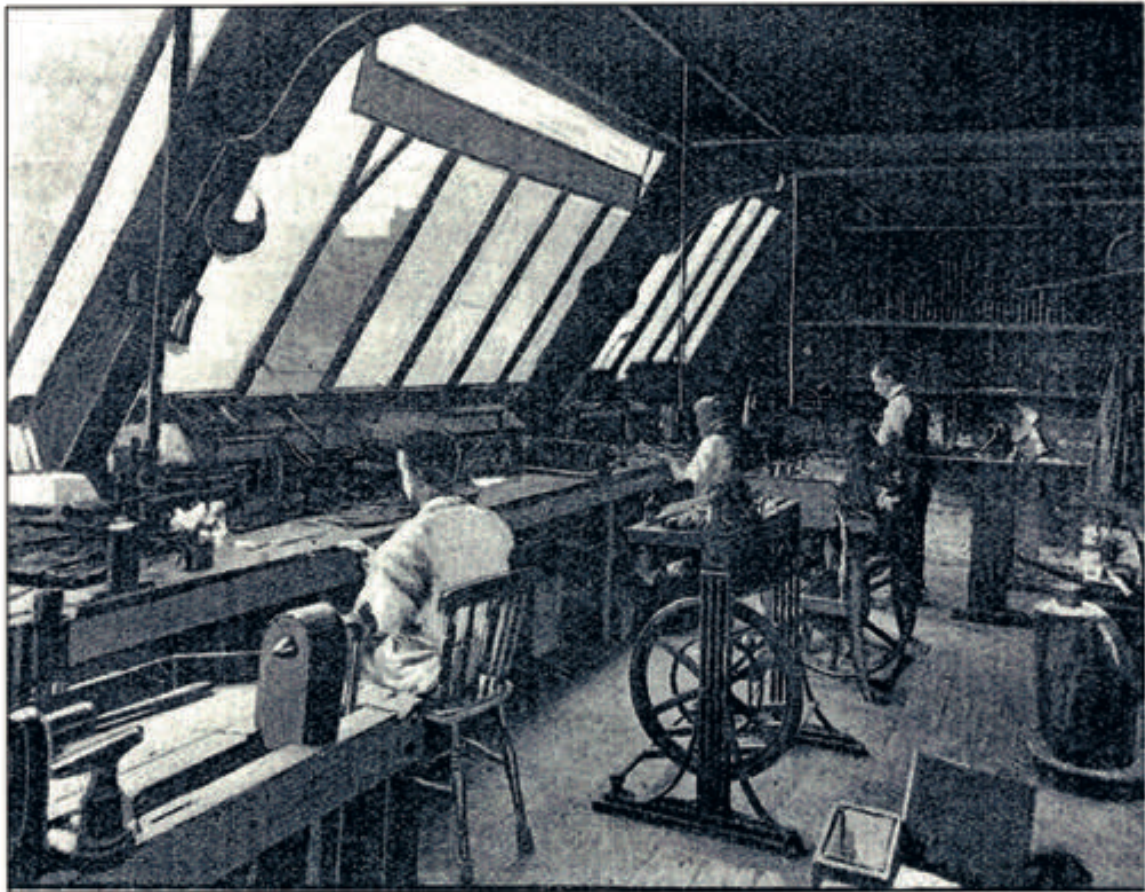
Ernest Cooper's flute was a Rudall Carte number 5989 with an open G \sharp and a Rockstro F \sharp with well-worn keys. He had a piccolo made by Hawkes and Son, no. 11626, also with open G \sharp . His flute was new when he bought it, and later Albert put it into another case which formerly held a gold flute sent in to be scrapped when he was working at Rudall Carte (R&C). Ernest later changed to a silver R&C flute. It was his father's wish that Albert should become a flutemaker.

“ Everyone had a nickname and Albert was always known as Harry Brown.

Rudall Carte had about 16 men working in the full workshop. After the First World War, high pitch, A=452 Hz, gave way to low pitch so players had to buy the new low-pitched instruments. As a result, flutemaking was flourishing. The company's premises in Berners Street was divided into three floors; on the first floor was Lew Lionel and Ted Robbins, who made only wooden flute bodies. The workers on the second floor were Charles Morley, Gus Curzon, Bert Braithwaite and the two Hinds, Tom and his son Leonard. On the third floor, in the silver flute workshop was Harvey, who mainly did repair work, Frank Charlton, Fred Handke, David Keen, Bert Sharman, Mr. West and Mr. Friggens. Fred Handke was considered by the company to be the most skilled craftsman. Bert Braithwaite was the toolmaker and when a job caused some problems, it was Braithwaite who devised a tool to make the job easier. It was also he who later made the tools for drawing up the tone holes on a drawn tone hole flute. Gus Curzon was an old-fashioned character who wore a bowler hat and a tie to work and Albert sat next to him when he first started at R&C. Curzon's speciality was keywork. Curzon's family were originally German, it was said, and he had a particular interest in horses, predominantly the winners! After the war, he died at his bench after many years of service and Bert Braithwaite had to carry him away from his workbench which considerably upset him.

Amongst the legendary makers in the 1930s, Guillier was the one who made beautiful keywork. In the previous century, Schumaker and later West were famous; the workers at R&C knew of their reputation because the men were altering their finely made keywork to a lower pitch. The work of transplanting and stretching high-pitched keywork onto newly made low-pitched bodies, because of the pitch change, was a skilled operation. After transplantation, unless the player knew what to look for, it was very difficult to see where it had been done. The keys had to fit a longer body, requiring a longer strap and the replacement of the barrelling on which the keys were mounted. One place where a 'transplant' can be detected is on the strap towards the end of the main body; a seam across the strap can be faintly seen if it is a keywork transplant and though the seam was silver soldered, it can still show up when tarnished. Sometimes the numbering was altered too, with an extra figure being added to the existing number, such as a figure in front of the usual one.

Cooper commented: "The system was that we had to make money for the firm 'on the book'. All our work was entered into The Book." »



Views of the R&C workshop taken from their 1922 catalogue.

Robert Bigio showed images of the workshop in 1922 (*above*) to Harry Seeley and Brian Clover, and both said the place hadn't changed much by the time they went to work there in the 1950s. He also showed the images to Michael Wright, curator of mechanical engineering at the Science Museum, who was able to identify many of the lathes. He made the very good point that in 1922 those machines were very old-fashioned and pointed to a company on its way down. He was right, of course. When Albert Cooper saw these photos later, he immediately identified his working bench which he occupied all the time he worked there. Albert Johns was the manager of the Rudall Carte works at this time.

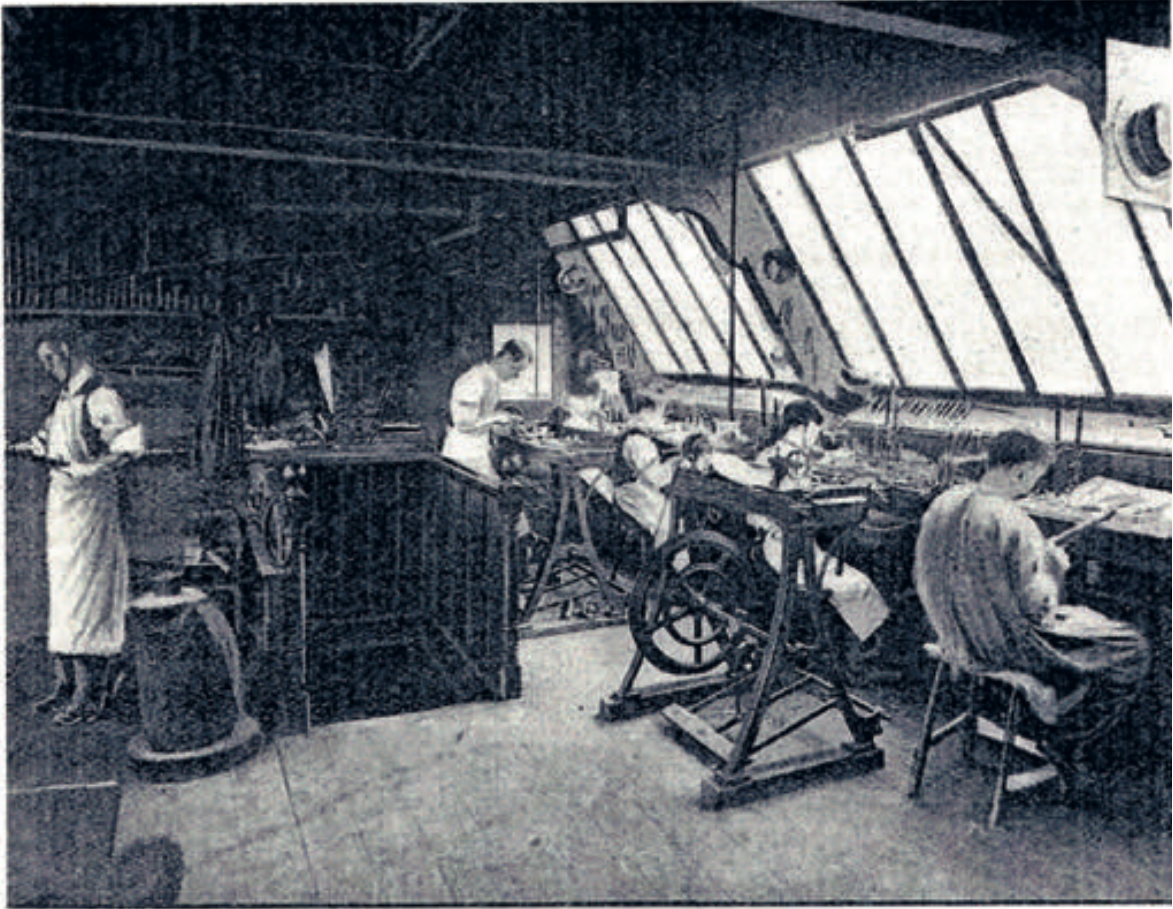
Before the war, R&C also made *Monel metal* flutes, known as The New Metal Flute. It was quite like stainless steel in appearance, but it was strange that they made them with 'drawn' tone holes, that is, the tone holes were drawn out of the tube, because the metal was so hard. They accomplished this on a pillar drill with a drill in reverse, by pulling up the holes. Of course, now they do them with air pressure.

Tone holes were centred on a line scribed down the tube, and after the first tone hole was put on, each tone hole was then added by eye, making sure they were level by putting a piece of straight wire across the tops of 'the main line' of tone holes and lining up the wires. The holes were then soldered on.

Albert's apprentice pay was fifteen shillings a week, later increased to twenty-one shillings. He began his apprenticeship by

sweeping floors and watching and learning how parts were made by the skilled workers. When he started work, he was asked to do anything, making small parts and generally making himself useful. Albert watched the workmen at their various tasks and in this way, he learned flutemaking. Rudall Carte did introduce a scheme to have a boy both to do odd jobs for the craftsmen, and for them to teach apprentices at the same time, but because the workmen were on piece-work, it wasn't popular. They would have wasted valuable time teaching and answering questions, so no one would do it. Albert thought Rudall Carte a good company to work for and the pay was reasonable for that time.

There was a demarcation at the workshop; Robbins, for example, was the 'wood man' and made the wooden heads, either the thinned or the normal type. Others made the keywork. Later Albert began making pads and the name plates for the old rounded-lid Rudall Carte flute cases. Later still, he began making parts for six-keyed piccolos. When Albert started work, the boom years had begun to slacken because most players had already changed over to low pitch. The wooden flute workers on the ground floor also made five-keyed B \flat military fifes for which Albert made the keywork, but not the bodies as he never worked with wood. The keys were made from round solid rod and hammered into shape then filed up and polished. He worked from 8am until 6pm five days a week and also on Saturday mornings. The workshops in R&C had treadle lathes for metal work, and electric lathes for wood. All flute cups were stamped



out first with a fly-press, then finished by hand in a lathe to shape and to sharpen the lines.

Although Albert had signed the Articles of Apprenticeship in 1938, these were scrapped because of the Second World War. Rudall Carte was already set up to make small metal parts for the War Effort and was able to undertake specialist engineering of other parts. They began war work making screw parts, probably for guns or other war machines.

Some flutes made at this time had Rudall Carte & Co. Ltd. engraved on them, and some Rudall & Carte. The war changed everything; there was so little demand for flutes that Rudall Carte laid off some of the older workers. Fred Handke and Bert Braithwaite were sent to Chesterfield to do war work, Charles Morley left amongst others, and shortly after the outbreak of war, there was just Albert, two other men and a boy. Only Fred Handke and Bert Braithwaite returned to R&C after the war.

It was part of the tradition at the works that everyone had a nickname and Albert was always known as Harry Brown, or Harry for short. Amongst the curious names, there was a man working there before the war who they called Mopper, another called Zuberish and another man was called Navalli.

During the early part of the war, the basement served as an air raid shelter, and it was there that the wood was stored for the wooden flutes. Cocus wood was the preferred wood they used and the logs, still with bark on them, were split along the grain, and split further until a flute-body length was obtained.

The small offcuts were used for piccolos or piccolo heads. A hole was bored in these sections which resembled rolling pins and the sections were then oiled with neatsfoot oil and were stored to mature for about six months or more. Although Rudall & Carte had made flutes out of rosewood as well as cocus wood, Albert couldn't recall rosewood ever being used by that time. The apprentices helped to split the logs, and this was most carefully done as cocus wood was expensive, and they endeavoured to get as much out of each piece as was possible.

Meanwhile, Albert continued his musical activities and there were so few musicians around at the outbreak of war that it seemed they had to scrape the barrel for players of any sort. Albert was called upon to deputise for shows at the last minute and he said it was very difficult to read the manuscript parts and so he often just sat in the pit holding his clarinet. He sometimes played in a band organised by a trombonist called Ray Copeland Cale, known as *The Ray Richards Band*.

- 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.



Why a physical disability is no barrier to playing the flute

by **RACHEL WOLFFSOHN**
General Manager of the OHMI Trust

To be a member of the BFS is a commitment to your flute, and to your love of it. Supposing you were precluded from playing your instrument. How might that impact your life?

Being denied access to such a strongly primeval desire—that of making music—is sadly a reality for the millions of musicians across the world who live with an upper arm difference and are unable to play a musical instrument in the conventional way. There are many reasons why this might be the case: perhaps as the result of a condition of birth such as cerebral palsy or hemiplegia, or as a consequence of illness or accident in later life, such as stroke, other brain and physical injuries, and conditions such as arthritis.

The OHMI Trust (OHMI is pronounced oh-mee, and stands for One-Handed Musical Instrument) seeks to tackle this exclusion by enabling anyone with a physical impairment to play the instruments they want to play, whether at school, in the home or in a professional ensemble. It does this by developing adapted instruments, emulators and enabling equipment, and it remains the only organisation in the world undertaking such work.

To play a woodwind instrument like the flute requires both dexterity and strength. So what needs to be done to allow those living with disability to participate?

It starts with the design and manufacture of adapted flutes and enabling equipment; something which OHMI has championed for some nine years through a biennial competition which is open to designers and technicians who are looking to bring new creations to market.

“ Supposing you were precluded from playing your instrument. How might that impact your life?

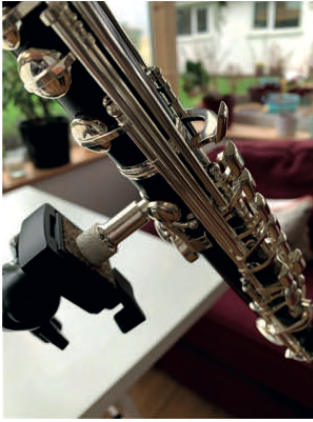
In 2014, the competition applauded the work of Dutch instrument maker Maarten Visser who created a fantastic one-handed flute for Hungarian performer Edit van der Burg-Mayer:

<https://www.flutelab.com/wp-content/uploads/2020/04/Visser-OHMI-2014.pdf>

The concept of Maarten's adapted instrument starts with a very simple one. The primary and secondary keys are both housed on the reverse of the flute which means only one hand is required to play. A left-handed version of the instrument is also available as a mirror image to the right.

As well as meeting requirements on functionality and sound quality, the adapted flute must address some very practical considerations. Since it is held by only one hand, the weight adds more strain to the arm, neck and shoulder. Another is a curved headjoint which brings the weight of the instrument closer to the musician's body by a few inches. »

◀ One-handed flute from Maarten Visser.



Maarten's adapted flute paved the way for the invention of suitable supporting equipment. They include two winners of the Enabling category of OHMI's 2021 competition—a category designed for apparatus (straps, stands, harnesses etc.) that make a traditional instrument playable for a specified disability. Each was designed to function together with Maarten's one-handed flute.

The first is a flute stand from Peter Worrell, an instrument maker with 40 years' experience of making one-handed clarinets, one-handed recorders and many custom adaptations for musicians of woodwind instruments. Peter designed a stand using some standard components such as a cymbal stand and a camera tripod connector, but combined them with bespoke equipment to allow the support to be fully adjustable, and to be attached via a connector to Maarten Visser's flute.

The second is a flute support from Swiss technical engineer Thomas Tschirren. Thomas was first introduced to a world of how those living with a limb difference might play an instrument when he came across an interview with OHMI Patron Alison Balsom OBE online. Adapting his own instrument soon followed, and he went on to use his subsequent competition-winning idea of a moulded shell to support a trombone, and applied it to the one-handed flute. Recognising that, for wheelchair users, a floor stand can be awkward to position, this 'shell' allows the player to move while playing. Each shell is individually made for each player, and attaches with a click-on connector to the one-handed flute.



▲ Flute/Clarinet Stand from Peter Worrell.

▶ Flute Support from Thomas Tschirren.

“ OHMI’s Instrument Hire Scheme makes it more affordable to acquire such instruments.

There are, unquestionably, some very fine and effective adapted instruments and enabling equipment now available to buy. Yet, they are prohibitively expensive for so many. Every element of a one-handed flute is hand-crafted by a single maker, and its sophistication drives up its price (the rate at which players move up from entry to higher level means it makes little sense to adapt an entry level instrument, so even beginners are offered a higher level version). As such, a one-handed flute can cost as much as £8k. (In the case of Maarten’s flute, the UK’s departure from the EU has only added to the cost, with an additional VAT payment (21% in the Netherlands) now payable.)

OHMI’s Instrument Hire Scheme makes it more affordable to acquire such instruments.

Its first recipient was a lady in Scotland who had suffered a stroke and who sought an adapted recorder. That was in 2015. We recognised, however, that the Scheme needed to extend beyond recorders, and flutes were added in 2018. Our collection now includes some 300 instruments and enabling equipment, ranging from adapted versions of traditional woodwind instruments, to electronic instruments such as the LinnStrument and Artiphon string instruments which work through a computer and iPad respectively.

We currently have five flutes to hire, although all but one of our right-handed ones are out on long-term loan. Such is the appeal of these wonderful instruments that, once a musician has taken receipt of one, they very rarely want to let them go!

Our recipients vary greatly in terms of age and level of musical ability and experience. We have a 9-year-old who has only just taken up the instrument. She was originally offered a fife by her school before her visiting music teacher spotted that a lack of dexterity would make the one-handed flute infinitely more suitable. From only her first lesson, she has been able to move between the notes B, A and G fluently, immediately building her confidence.

We have also supported musicians in securing funding to purchase their own equipment. One such example is Jenni. Her arthritis prevents her from holding a flute up in a conventional playing position, although her fingers retain the required dexterity. Jenni was able to secure a grant for a headjoint—kindly offered by Music For All—with the support of OHMI’s recommendation. Being able to play her instrument of choice without concern about its weight is literally a worry lifted from Jenni’s shoulders when it comes to her performances in a wind band.



Jenni playing in her band.

Of course, how far our small charity can help musicians in need is entirely dependent on how many suitable instruments we have in our possession. Inevitably, there is a waiting list. It currently includes a wonderful young lady living with cerebral palsy who waits patiently for a right-handed flute.

She is just one of many people living with an upper limb impairment who wishes to play your wonderful instrument but does not have the means to do so. There are so many ways in which, as a BFS member, you can offer your support. It could be raising funds through a concert to help purchase more flutes for our Instrument Hire Scheme. Or perhaps lending your technical support as an instrument maker to create more affordable adapted flutes. Or, if you are teaching the flute, considering the individual needs of each of your students before teaching begins.

I am very fortunate that I am able to witness first-hand at OHMI how an adapted instrument can change the life of a disabled musician in a truly extraordinary way. After all, and as Louis Armstrong so passionately and accurately describes: ‘Music is life itself’.

• **Editor’s note**

- You can learn more about the work of the OHMI Trust at: <https://www.ohmi.org.uk>
- Watch Thomas Tschirren’s flute support in use with Maarten’s one-handed flute at: <https://youtu.be/Wz3fx9m4l2I>



behind the scenes:

Commissioner and Composer

by KAREN NORTH

Last year, I commissioned some contemporary composers to write a work for solo flute and piano, to be included in a repertoire book titled *Lyrical Flute Legends*.

This was the first time I had commissioned music and it was both a daunting and fascinating experience. I treasure the relationships I have formed with the composers, and I feel privileged to have shared in their varied compositional processes.

Here is the story of Greg Harradine, an exciting young UK composer, and one example of how the composer/commissioner relationship works.

Harradine lives in the Scottish Borders, and you're just as likely to find him out on a marathon run, or a countryside stroll with his wife Helen and baby son Raphael, as in the studio composing, playing or teaching.

Since graduating from Kingston University in 2010 with a Master's in Composing for Film and TV, Harradine has been making a living from music—composing for the theatre and the concert hall, accompanying choirs and vocalists, and teaching piano, guitar and composition.

Music has been central to Harradine's life since an early age, as he relates: "My musical life began aged 6, when I received a keyboard for my birthday. I took lessons and practised dutifully, if not passionately, until age 11, when I also started learning guitar. The guitar unlocked my love of music in a big way, and before long I was playing piano and guitar as much as I could, composing my first juvenile pieces, and forming bands with my school friends. Ever since those early teenage years it seemed obvious to me that the only possible direction I should head in life is towards music."

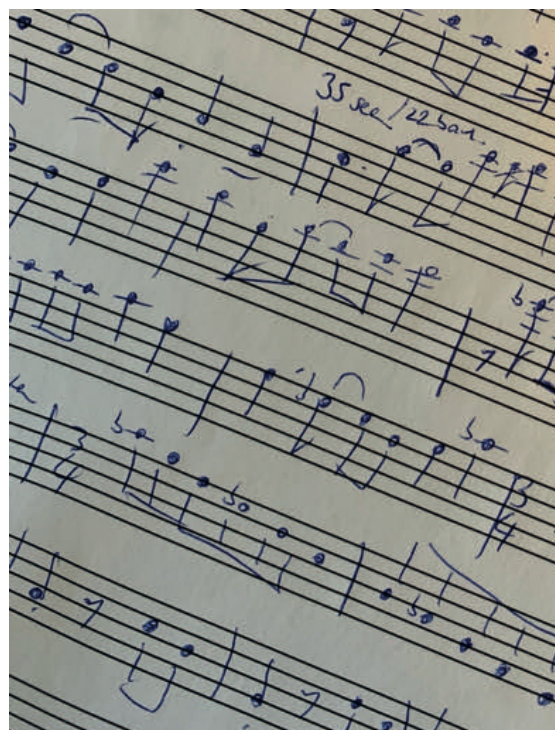
I came across Harradine's music by accident, scrolling through YouTube videos, and I was immediately drawn to his quirky titles and evocative music. When I approached him about my ambition to commission a group of composers to write works for intermediate level flute, he was enthusiastic, but said he had little experience in writing for this medium. Many of the composers I commissioned had written for professional flute players before, but not for students. So, I supplied them with a rather extensive set of descriptors, including suggested ranges of notes, appropriate keys, rhythmic patterns and so on.

I was astonished at how quickly Harradine contacted me to say he had a draft of his piece. We arranged to meet online to go through this new piece, titled *Waltz for Lyra*. Needless to say, one of my first questions was "Who is Lyra?" Had I read Phillip Pullman's trilogy *His Dark Materials*, I would have known! Harradine often finds inspiration for his music in literature. His wife Helen works in publishing and also writes, and he describes himself as "an unrepentant reader, sticking my nose in a book for at least a little while every day".

"I decided to write a 'character' piece based on Lyra Belacqua, the heroine of *His Dark Materials* trilogy. I was pleased that Karen liked this idea, and it was invaluable discussing my piece with her over Zoom. What I wrote tried to capture Lyra's personality—obstinate, headstrong, mischievous, brave, big-hearted—through a spiralling melody."

When I read the books, I realised how cleverly Harradine had captured Lyra's spirit in his waltz; even the piano introduction sets the scene beautifully. We then set to work on some of the finer details of the music. Over Zoom, I would play the same phrase with different articulations for Harradine to hear the effect on flute. In some passages where the fingering was too difficult for intermediate players, I asked if there might be alternative notes/phrases. It's always tricky to ask someone to change music they have composed, but Harradine was extremely receptive to feedback, saying, "Since I'm not a flautist, Karen's knowledge was really useful in polishing my piece into something suitably playable for her book."

This willingness to learn about writing for students made Harradine a joy to work with. It was a reciprocal relationship; I learnt about his composing process, while he learnt more about writing for flute. The other aspect of the new work which we



A new piece in progress.



Greg and Karen working on the piece in a Zoom meeting.

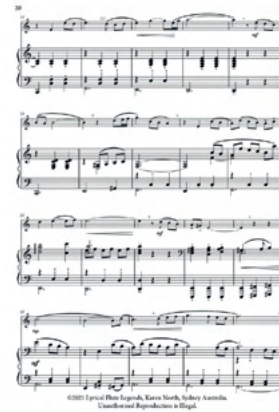
discussed at length was breathing—student players need to breathe more often than professional flute players! Harradine put in some suggested breathing, then I’d play it to him so he could see what needed adjusting. Once again, he was very open to learning about what was needed so his work would align with the aims of the book. He emailed me, “Maybe we can have another Zoom at some point to discuss any final changes? There may well be a few small tweaks necessary. I’d appreciate your thoughts on the articulation of the new ending; there may be a better way!”

I was thrilled with the final version of *Waltz for Lyra*—it was perfect for intermediate players, with a beautiful lyrical melody which portrayed the title’s protagonist perfectly. After hearing the premiere concert, even Phillip Pullman himself tweeted, “That is really lovely. Thank you from Lyra and from me.”

I thought I’d push my luck a bit further and asked Harradine if he would like to write a second work for this book—keep in mind that by then it was late November, there was an early January deadline for the book, and Harradine and his wife were expecting their first child in January. Undaunted, Harradine accepted the challenge, “It was a very welcome surprise when Karen asked me to compose a second piece. This became *Last Journey to the Greensward*, a more reflective, pastoral piece than *Waltz for Lyra*.”

Again, I was impressed at both the speed of Harradine’s creativity and his willingness to include me in the process, “I’ve written the beginning of the second flute piece, just 6 bars or so, which I wanted to run past you before continuing.” Once again though, I needed to be educated in regard to his title, quickly checking my dictionary for the exact definition of “greensward”! (In case you’re wondering too, it means “grass-covered ground”.)

We followed the same process as for the first piece, looking for solutions to tricky fingerings. I suggested many of these could be avoided by shifting the key either down a tone or up a third—Harradine opted for the latter, enabling the music to be within reach for intermediate players. Probably the main difference I found when we discussed the drafts of this second piece was that I didn’t need to help nearly as much with the articulations and breathing, because Harradine had quickly learnt the principles from the first work and successfully applied them in this second piece.



Score extract from the final product.

I thoroughly enjoyed working with Harradine; not only was his music inspiring and perfect for the project, but he was also extremely open to feedback and not at all “precious” about his work—one of his emails read, “Be great to hear your thoughts. And if you don’t think it’s suitable for whatever reason, do say, and I’ll be happy to scrap this and start afresh.”

Obviously, commissioning new works is much more expensive than using my own material for a new book. It also involves much more time, communicating and working with each of the composers. Was it worth it? Absolutely, right down to the last penny! Not only have I met some amazing composers and enjoyed new friendships, but this project has also resulted in a number of wonderful new works for the intermediate flute repertoire. I hope this will prove to be a lasting legacy.

• **KAREN NORTH** is a flute and class music teacher with over 35 years of experience. She is the author of *The Young Flute Player* series and *Lyrical Flute Legends*, details at www.theyoungfluteplayer.com

Greg Harradine’s music can be found at www.gregharradine.com



reviews

recordings



**PROJECT PALOMA:
SECOND WORLD WAR MASTERPIECES
FOR FLUTE & PIANO**
EMILY BEYNON AND ANDREW WEST
Zefir © 2021

This recording is the first in an ambitious series of concerts and recordings, each focussing on a different geographical area affected by the Second World War. The first programme features five composers from Austria, Germany and Switzerland whose lives and music were affected by the unrest in the pre-war years, and combines the well-known works of Hindemith and Martin with composers banned under the Nazis: Hans Gal, Carl Frühling and Boris Blacher.

The unsettled character of Frank Martin's *Ballade* is compellingly captured in this performance. Emily Beynon's resonant and powerful low register is particularly effective in the flute's cadenza and in the melancholy *Lento* section. Her lighter tone in some of the quieter passages draws the listener in, and the playing truly evokes the ever-changing mood of this piece. In faster sections, I found the strongly accented phrases in the piano especially effective in adding to the music's unpredictability. The music is intense from the very start, but there is never the sense that the performers have given too much too soon, and the music builds throughout until the third octave climax at the very end.

The romanticism of Carl Frühling's *Fantasie* provides a real contrast with the dramatic angularity of the Martin; although written ten years before, it lay undiscovered for seventy years following the Nazis' suppression of Jewish composers' work. The *dolce* opening is lyrical and feels lilting and carefree, only later requiring the more powerful sound Beynon employed in the previous piece. The fantasy combines darker, more thoughtful moments, and buoyant virtuosity that never lacks expression, with the playing always carefully shaped and full of light and shade.

Boris Blacher's Sonata in three movements is characterised by clear textures and pleasing modal harmony. I particularly enjoyed the interplay of the flute and piano in the opening *Allegro*, whose lively and playful mood is matched by crisp articulation and precise rhythmic playing. The second movement *Andante* opens with a reflective, almost hymn-like quality, to which the movement returns following a brief development section. The energetic *Presto* seems to bubble with barely contained energy, which briefly subsides to more thoughtful moments.

The next piece, Hans Gál's *Drei kleine Stücke* for solo piano, is in a lighter style, and the three contrasting movements are both

pleasing and interesting to the ear. *Humoresque* is darkly witty, with a march-like quality. The second movement is romantic in style with its cantabile melody, gentle rubato and rich harmony, while the closing *Scherzino* exemplifies its title with its skittish *giocoso*.

The opening of Hindemith's Sonata has all its usual determination and positivity, but in this performance, the steady tempo and quiet reflectiveness of the slower passages gave the music real dimension. The second movement is full of pathos, with some extremely still *pianissimos* giving way to intense third octave playing: this movement really does encompass a huge expressive range. The final movement is purposeful in the 6/8, with the articulation throughout always perfectly precise, and real power in the brief slower moments. The energy level is maintained right to the end in the final March's bold conclusion.

This programme has been thoughtfully curated to present a musical snapshot of a time and place where some composers rose to prominence while others were forgotten, and it is successful in placing lesser-known works alongside commonly heard pieces to create an enjoyable and varied programme. The interesting choice of repertoire is matched by the quality of the playing from both performers. The highlight for me was hearing such a nuanced interpretation of the Hindemith Sonata, and makes me eager to hear the rest of the project's concerts and recordings.

LAURA BEARDSMORE



**SUITE IMAGINAIRE: BAROQUE
WORKS FOR SOLO FLUTE**

ANNA GARZULY-WAHLGREN, FLUTE
Genuin © 2018

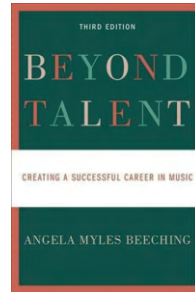
Suite Imaginaire is a CD of baroque works for unaccompanied flute performed by Anna Garzuly-Wahlgren. The title of the album is also the title of the first work on the CD. Composed by Johann Martin Blochwitz (1687–1742), the *Suite Imaginaire* was compiled and imagined by Anna Garzuly-Wahlgren herself. The *Suite* comprises four dance movements (*Allemande*, *Courante*, *Sarabande* and *Giga*) which were originally attributed to Quantz. The four-movement suite reflects JS Bach's Partita which is the final work on this CD.

JM Blochwitz was an oboist and then a flautist in the Dresden Court Orchestra. He played second flute to Pierre-Gabriel Buffardin and would have met and performed with JS Bach on



books

ANGELA MYLES BEECHING
BEYOND TALENT
Oxford University Press © 2020



at least several occasions. The opening *Allemande* in E minor has some striking similarities with the *Allemande* from JS Bach's Partita while the *Courante* is a constant stream of semiquavers, featuring wide virtuosic leaps. The *Sarabande* is the most substantial of the movements and opens with a magical slow sarabande followed by a number of impressive doubles (variations). The *Suite* finishes with a lively *Giga*.

Blochowitz's "suite that actually does not exist at all" is a wonderful addition to the repertoire. For anyone interested in learning more about this piece, the sheet music, edited by Anna Garzuly-Wahlgren, is available to purchase and is published with the same title: *Suite Imaginaire*.

The whole CD is a *Suite Imaginaire* in itself. The works are arranged in a pleasing symmetry. After Blochowitz comes Telemann's Fantasia in E minor, followed by CPE Bach's Sonata in A minor for solo flute and Telemann's Fantasia in A minor, ending with JS Bach's Partita in A minor. It is well worth buying the physical CD to read the programme notes which highlight the many connections between the composers and these works. It also has a wonderful section on the personal connection Anna Garzuly-Wahlgren has to these works and her inspiration for recording them. She says that "to achieve an interpretation of your own which is worthy of being recorded as a contribution to the rich variety of encounters with the works, you have to free yourself from them and mobilize your own powers of imagination".

Garzuly-Wahlgren's performance is certainly full of imagination. Her playing is colourful and varied. She includes delightful and tasteful improvised elements throughout the recording that capture and sustain the listener's attention. Of particular note is the *Poco Adagio* from CPE Bach's Sonata in A minor which Garzuly-Wahlgren performs with a breathtaking sensitivity. The movement finishes with a beautifully simple embellishment of the final cadence.

Suite Imaginaire is a highly compelling performance by Anna Garzuly-Wahlgren, showcasing her musical sensitivity, imaginative interpretations, delicate ornamentation and varied articulation. I would highly recommend this CD. It was a joy to listen to!

ROSIE BOWKER

This is the third edition of Angela Myles Beeching's excellent book about creating a successful career in music. Designed to help musicians identify goals, create a plan to implement them and ultimately to succeed, there is a vast array of invaluable advice and tips which draw on practical experience and encourage the learning of "success habits".

This edition is revised and updated from the original 2005 publication, reflecting the changing marketplace we currently find ourselves in.

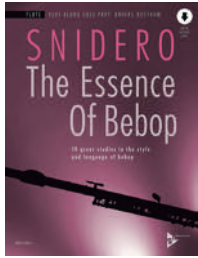
A broad range of topics is covered, including setting goals, finding opportunities, building contacts, marketing, managing finances, applying for funding and creating a portfolio career. Each chapter includes real world examples and carefully considered tips, from pre-performance checklists to advice on creating press kits, making demo recordings and organising tours. The book is supported by a workbook, which can be downloaded from the author's website.

Designed for musicians embarking on their careers, the tone of the book is positive, encouraging and also realistic—Beeching makes it clear that successful careers require a good deal of hard work, business skills and intelligent decision-making, and that being a highly capable instrumentalist is not enough on its own. However, the advice presented here is likely to help to fill in gaps in practical business knowledge, and empower and steer players into the career path they are aiming to follow. For musicians with already established careers, this book will also be useful in terms of keeping up to date with recent developments or providing suggestions of new avenues to follow.

This is an essential item for any early-career musician's library—highly recommended.

CARLA REES





JIM SNIDERO
THE ESSENCE OF BEBOP FLUTE:
10 GREAT STUDIES IN THE STYLE AND
LANGUAGE OF BEBOP
Advance Music © 2020

Following in the footsteps of New York-based saxophonist and composer Jim Snidero's previous books on jazz and blues flute, *The Essence of Bebop* guides players through 10 original studies based on the most common forms of bebop, each written in the style of a different influential musician of the era. A summary of the main form, ideas and theory included in each study is provided at the beginning, which serves as a useful reference for those wishing to work on certain aspects of the style or their playing. A separate style guide with some of the main points of jazz to be aware of is included at the beginning (great for those less familiar with the genre) and after every study there is an accompanying guide (see below). As with any genre which relies heavily on feel, the book not only offers many helpful hints throughout as to how to practise to obtain a more natural style, but has a suggested reading and listening list, the latter referencing the original compositions used as inspiration for studies themselves (as someone who was not familiar with all of the musicians referenced I found this very useful).

Each individual study guide opens with a short historical context to the musician which the study is based upon, providing a nice basis for further research. The points given in the previously mentioned summary are then expanded upon, with clear references to bar numbers (indeed some of these points are marked on the actual score which I found useful and would have welcomed more of). The theoretical ideas are clearly explained, however perhaps it would be helpful if these were not then written enharmonically in the actual score (e.g. a flat 5 note to be written as a double flat and not a natural).

The studies themselves are challenging, progressing in difficulty throughout the book, with plenty of scope for working on ornamentation and articulation. The downloadable audio and accompaniment tracks are of a high standard and overall make the studies highly enjoyable to explore.

Whilst definitely more suited to those with previous jazz flute knowledge and experience, with help from the included style guide and a bit of filling in the blanks in terms of terminology and theory, this is an approachable resource for all advanced players and teachers alike who wish to explore bebop in detail. Whilst it won't teach you to create your own improvisations, the book provides a solid foundation for understanding and much encouragement for further research. A challenging, yet enjoyable and informative publication.

CLAIRE HOLDICH

10 pieces of 10
for solo instruments or voice

MAARTEN ORNSTEIN
10 PIECES OF 10
Donemus © 2019

This collection consists of 10 pieces for any solo instrument or voice, aimed to help musicians to 'expand their repertoire and knowledge with the art of improvisation'. Each of the ten pieces presents a different range of ideas and challenges and comes with a set of ten tips for how to approach improvisation around the written material. Suitable for anyone completely new to improvisation as well as enjoyable material for those who already have some experience, this volume is a much-needed resource to aid with the development of creative skills and practical musicianship.

The notated scores can be played in any octave and made to suit any instrument, making it ideal for class teaching. It is suggested that players learn the material from memory in order to fully engage with the creative process, and also to allow their ears to guide them in the development of their own material.

The pieces have plenty of character and musical interest within themselves. Ornstein is a jazz saxophone player, and one immediately senses this influence in *Carve*, with its boisterous syncopations and funky semiquaver passages. The rhythmic groove is useful in terms of providing a sense of energy and focus for the improvisations, and the ideas presented give simple but effective tips on how the material can be explored.

Another highlight is *Never eat alone*, which includes lyrics. These give a further layer of potential for experimentation, especially for anyone adventurous who might want to incorporate elements of text or singing into their flute playing. The dancing rhythms of *One ping only* are similarly enjoyable, with irregular time signatures and a contrast between movement and lyricism.

It is cleaned and it is clean is a graphic score made up of different fragments of material that can be interpreted in various ways. It's great to see a different approach to notation presented here, as this encourages players to let go of some of the safety nets that can come with conventional scores, and to let their imaginations roam freely. *No doubt, Bashir* includes a foray into microtonality, while *The Tokyo Clock* conjures up the sounds of a busy city.

The suggestions that come with each piece are excellent, both educationally and also as a way of understanding the mindset of an experienced improviser. Ornstein's ideas are full of imagination and playfulness, and encourage the development of a safe space to experiment with new ideas and step out of one's comfort zone.

This is fun, versatile and engaging material which has a lot to offer. The individual pieces have differing levels of difficulty, and many of the ideas can also be adapted to suit less advanced players. I will certainly be making use of it in my university teaching and plan to keep an eye out for more work from Ornstein.

CARLA REES

solo bass flute



DOMINIQUE LEMAÎTRE
LES ORACLES DU SOUFFLE
Jobert © 2021

This is an eight-minute work for solo bass flute, written in 2020 and dedicated to François Veilhan. The material for the piece is relatively sparse, built on a core pattern of just three pitches—D, A \flat and E \flat —repeated across different octaves. The momentum of the piece builds gradually, from long notes which reduce in duration, beginning on a single pitch and introducing different pitches, dynamics and registers until the phrases become a quick explosion of notes across the full compass of the instrument. This becomes a wave-like motif which features offbeat accents and 3 against 4 patterns in series of gestures which build and then settle on a single pitch. Some of the effect of the repeated patterns reminds me of the use of raga in Ravi Shankar's *L'aube enchantée*,

with the material becoming hypnotic but also maintaining interest through subtle shifts and compositional processes.

New material is introduced on the third page (section B), in the form of a new pitch (A natural) and the use of air sounds, glissandi and trills. These begin to focus the attention on the timbral variation possible through still a relatively limited range of pitches, and feels like an interesting exploration of the bass flute's capacity for tonal variety. Multiphonics appear (although no fingerings are given) and become a further exploration of sound. The following section includes still more pitches, and short, rhythmic attacks, in a gradually evolving character. The final section of the piece is a series of *fortissimo* explosions, from which the notes coruscate downwards, increasingly focussing on air sounds.

This is a skilfully composed work, in terms of its exploration and development of relatively simple material. It incorporates a range of challenges for performers, not least in the need to fight against the natural dynamic curve of the instrument to produce *fortissimo* high A flats, but it serves well as a recital piece to showcase the variety of sound that can be produced on a bass flute. Definitely worth exploring for intermediate/advanced players who are interested in developing timbral control on the instrument.

CARLA REES



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flute & keyboard



HAKAN HALIT TURGAY
AEGEAN WHISPERS
Ürün Yayınları © 2021

This is the much-awaited publication of *Aegean Whispers* which was brought to our attention in last year's BFS Competitions by Ece Selin Yüksel. Composed in 2019 by Turkish composer and flute player Hakan Halit Turgay, this is a captivating piece which was written as a test piece for the graduation exam of Mersin University State Conservatory.

Turgay has a strong interest in history and archaeology, and this piece draws inspiration from the *Fisherman of Halicarnassus* letter to the British Museum, requesting the return of the Halicarnassus Mausoleum to Bodrum, Turkey.

The piece is tinged with sadness and a sense of nostalgia, with a *poco rubato* opening featuring expressive uses of grace notes and an alternating triplet/quaver rhythm. Following a sighing motif, the music takes on a calm but undulating motif, with fast triplets providing a gently rustling texture in the piano, over which we hear scurrying passagework from the flute. A short *Larghetto* follows, before a short, dazzling *Scherzando* section at the end. »

Aegean Whispers serves its purpose well as a test piece; it is full of opportunities to combine expressive playing with technical skill and control of the top register. To bring the music to life, a player needs to have both impressive technical control and a well-considered interpretation which is communicated through the music. There are some challenging accidentals to negotiate, as the piece makes use of some beautifully colourful harmonic choices, as well as some rhythmic unisons with the piano which provide challenges to the ensemble.

The edition itself is presented with a colourful cover and some useful contextual information about the piece. Improvements could be made to the layout and spacing of the score, but it can be read clearly and the page turns are well organised in the flute part. I am delighted to see this work in print, and I hope it will become a familiar part of our instrument's repertoire.

CARLA REES



CPE BACH
COMPLETE SONATAS FOR FLUTE AND
OBBLIGATO KEYBOARD INSTRUMENT
VOL 1

Breitkopf & Härtel © 2019



CPE BACH
COMPLETE SONATAS FOR FLUTE AND
BASSO CONTINUO VOL 1

Breitkopf & Härtel © 2019

CPE Bach's chamber works for flute include over 30 pieces, written throughout his compositional life. These two newly reprinted collections from Breitkopf & Härtel present Urtext editions of complete sets of groups of these works, edited by Ulrich Leisinger—the Sonatas for Flute and Basso Continuo and the Sonatas for Flute and Obligato Keyboard Instrument. The first volume of each collection was provided for review.

The Basso Continuo Sonatas, of which there are eleven in total, are divided up between six volumes; this volume contains Wq 123 (G major) and Wq 124 (e minor), written in 1735 (when CPE Bach was studying in Frankfurt an der Oder) and 1737 respectively. These two early Sonatas have 3 movements, all in the tonic key, and follow a slow-fast-Minuet with variations format. It is thought that this form may have been inspired by Locatelli's Op. 2 No. 10 Sonata, which CPE Bach used as a theme for a set of variations for keyboard in 1735 (see Leisinger's excellent preface to the edition for further details).

The score has both a keyboard realisation (with figures provided) and a playing score for flute and basso continuo, providing a choice of approaches depending on the expertise and experience of the keyboard player. The materials are clearly presented, although the page turns in the e minor Sonata need to be negotiated while playing. These are both charming, relatively

uncomplicated works, which characterise CPE Bach's early style well. They could be tackled by intermediate players and would serve as a good introduction to historically informed performance of the late baroque style.

The Sonatas for Flute and Obligato Keyboard Instrument are presented in three volumes, with two Sonatas in each. Volume 1 contains the Sonatas in D major (Wq 83) and E major (Wq 84), written in Potsdam in 1747/49. Both works exist in two formats; the D major Sonata was originally written as a trio for flute, violin and continuo, with the violin and bass lines later formed into an obbligato keyboard part, and the E major Sonata also exists in a version for two flutes and continuo. The written-out keyboard parts, therefore, create a trio with the solo flute, providing both a second melodic line and a bass. This is a useful consideration to take into account when rehearsing these Sonatas, in order to preserve the equality of the melodic lines.

These are more challenging for the flute player than the Basso Continuo sonatas, with the three movements in fast-slow-fast form, with a relatively extended opening movement and some technical challenges in the semiquaver passages. There is potential for ornamentation in the slow movements, and the final movements have an enjoyable dance-like feel.

CPE Bach's Flute Sonatas in general have a lot to offer, both in terms of style and character, and deserve their place in every flute player's music library. These editions are well produced and are faithful to the sources, making them a suitable option for anyone wishing to explore the material without too much editorial intervention.

CARLA REES



REINECKE
UNDINE SONATA OP. 167
 Henle © 2021

This newly produced Urtext edition is beautifully presented, and edited by Ernst-Günter Heinemann. As one might expect from a scholarly edition, the Preface presents some extremely helpful biographical information about Reinecke, providing a useful context for the work. Heinemann contends that Reinecke's works were not often played during his lifetime and would have been forgotten had his compositions for flute and harp not become an established part of the repertoire.

The Preface explains that the *Undine* Sonata is based on a novella by Friedrich de la Motte Fouqué, which tells the story of a water nymph who gradually changes into human form in a quest for love. It is thought that the Sonata was first published in September 1882, and was dedicated to the Principal Flute of the Leipzig Gewandhaus Orchestra, Wilhelm Barge.

This edition is based on the German first edition; there is also a surviving source from London which was produced at the same time as the Leipzig edition, but there is no manuscript available. The two surviving sources have considerable differences

between them, and are thought to have derived from different manuscripts, with changes particularly in the piano part which are likely to have been made by the composer himself. The approach followed here is logical, aiming to avoid combining the two different sources but to show where they are different. The detailed editorial comments provide plenty of information for any performer-detectives to take up the adventure and make their own informed musical decisions.

The *Undine* Sonata has become a core part of the flute's Romantic repertoire, and this new scholarly edition is a welcome addition to the available information regarding the work. For those interested in the full context of the work, this edition is a must—for everyone else, the clear presentation and high quality production of this edition make it hard to resist.

CARLA REES

bass flute & piano



TILMANN DEHNHARD
BASILICA DESERTA
 Universal Edition © 2021

Dehnhard's *Basilica deserta* is a new work for bass flute and piano. At the beginning of the score the composer notes how they often imagine people performing the work, and so imagined a bass flute and piano playing in a "huge church, empty, maybe even abandoned". And so, the title of the piece appeared: *Basilica deserta*.

The piece begins with long notes, played *pianissimo* and without vibrato, creating the still atmosphere of a deserted basilica. The piano repeats a moving motif as the flute starts to add colour and vibrato to the drones it plays. Further colour is added when grace notes and tremolo fingerings are provided above the notation. As the piece continues, more appear and the texture of the piano part changes to compliment the faster movement of the flute's notes. The piece finishes with tasty piano chords ringing over the top of the flute's subtle finish.

A guide to the intricacies of the extended techniques of the piece is provided at the beginning of the score. Such techniques include grace notes (not to be played in the traditional way), wind sounds, *bisbigliando* (speed of tone colour changes), pizzicato, flutter tongue and stop tongue (also referred to as reverse sound). All these techniques are indicated by abbreviations within the piece. The extended techniques add a depth to the soundscape and, once all the components come together, this piece would sound beautiful in a space as open as a basilica!

EMILY HALL

flute duets



JASON CARR
THE ROARING TWENTIES
 Wonderful Winds © 2021

This fun and entertaining suite of pieces for flute duet with optional piano depicts a wild night out in the Roaring Twenties, with each of the three movements evoking a different dance style as the evening progresses, from a melancholy tango to a wild Charleston, to the memory of *The Last Waltz* on the way home. This would be an enjoyable piece for an intermediate to advanced duo from about Grade 6 up, although the middle movement is more challenging.

The opening movement sets the scene of a tango in an elegant cocktail bar, with each of the flute parts taking turns to play the soaring legato melody and the clipped staccatos of the tango. There are brief solo moments in each part with room for a little soloistic rubato, but on the whole, the tango rhythm underpins this movement throughout. Though not fast, this will need some crisp staccato articulation to sound its most effective.

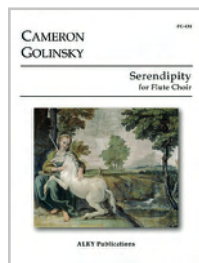
Onto *The Midnight Charleston*, its marking *With Abandon!* indicating that the music should be played with all the frivolity and energy that its namesake dance is known for. Although more technically challenging, the music is exuberant and fun; this movement would stand alone to make a perfect conclusion to a flute duet recital. There are a few tricky rhythmic patterns which would need some precise ensemble playing, but above all this movement demands characterful performance—there's even a requirement for 'foot stamping or other percussive choreography'!

The composer suggests that *The Last Waltz* is hummed whilst walking unsteadily home in the early hours, and while it's not quite as tipsy as the programme note suggests, the music's character is certainly a little tentative, as if someone were taking their steps carefully. As in the first movement, the two flute parts alternate between a steady waltz-like melody and delicate quaver accompaniment. The dynamic is generally quiet, and the music is more subdued than either of the previous two movements, with the effect of the waltz theme disappearing into the night at the end of the piece. The narrative of the music is clear throughout the suite, and is illuminated by the composer's programme note, although for me, the final waltz feels a little anticlimactic after the raucous energy of the second movement.

Throughout the suite, the optional piano part fills out the harmony and supports the rhythmic patterns of the various dance styles. The majority of the interest is found in the flute parts however, and this would work perfectly well as an unaccompanied flute duet. The dance styles are clearly recognisable and appealingly presented throughout and make for a varied suite of pieces that both players and audiences alike will find interesting and enjoyable.

LAURA BEARDSMORE

flute choir



CAMERON GOLINSKY
SERENDIPITY
 ALRY © 2017

Serendipity by Cameron Golinsky is a short and entertaining flute choir adventure. Filled with simple ideas and beautiful harmony, the piece is comforting and warming. The composition's instrumentation is 2 piccolos, 3 C flutes, 2 alto flutes, and 1 bass flute. According to Golinsky's own programme notes, the calculation of the piece is "Eric Whitacre + A Charlie Brown Christmas + Medieval Dance + The Nutcracker", which all add up to create *Serendipity*.

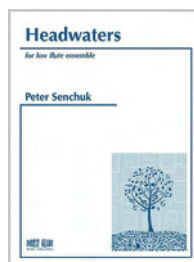
The premise of the introduction is set by a *moderato* tempo concentered through the rhythmic patterns of minims and semi-breves, with a dynamic ranging from *p* to *mp*. The parts are introduced by a rippling effect through harmonic layering to provide a homophonic texture that creates a relaxed musical feel. This is changed by an abrupt *forte allegro* in bar 10, with a motif that is reminiscent of the *Trepak—Russian Dance* (Tchaikovsky). The music is filled with joy and child-like wonder. With a playfulness between the parts, the music will keep players and listeners on their toes.

A captivating moment comes at bar 39, with long tones being held against a variety of polyrhythms. This delicate combination of quadruplets, duplets, syncopations and offbeat rhythms builds into a snow blizzard of sound, entrancing the listener, before the original theme suddenly breaks through to resolve the piece.

It is crucial that intonation is consistently good for the stylistic jazz harmonies, which are accompanied by crisp articulation to help keep interpretative clarity. On numerous occasions, the parts contain highly repetitive motifs for a noticeable period of time, which might challenge performers and lead to complacency. It would also be advisable to have two confident piccolo players due to the playfully written parts needing to shine through. All parts require a discipline with basic technique if they wish to showcase the music to its full potential.

The difficulty of this piece is deceptive. Although easy listening, *Serendipity* would perhaps be best suited for a flute choir of advanced playing ability. That being said, some intermediate players may embrace the challenge, and I think it would be possible to achieve this over a longer period of time rather than on a short deadline. *Serendipity* would be great as a concert opener, a real firecracker to catch the audience's attention, or as a technical exercise in blending and creating textures to add to your arsenal of ensemble craft.

ELISE FAIRBAIRN



PETER SENCHUK
HEADWATERS
 Forest Glade © 2017

This eight-minute work was commissioned by the National Flute Association's Low Flutes Committee for the 2017 convention in Minneapolis. Scored for three altos, two basses, contra and optional subcontra, the piece opens gently, and captures the tranquillity of Lake Itasca, the origins of the Mississippi River. The style of the opening reminds me a little of Nigel Hess's wind band work, *Thames Journey*, which, like this piece, tracks the course of a river through its journey. The harmonic language is tonal and approachable, with rhythms becoming more energetic as the music progresses. Overall, this is quite a gentle piece, which makes use of the natural character of a low flute ensemble to good effect.

The parts are laid out clearly with well-managed page turns. Frequent parallel harmonies require a careful control of intonation and the frequent changes of time signature need a good sense of rhythmic control. One of the plus points about low flute ensembles (for low flute players) is that rather than having to reside mostly within the low register, most of the parts make use of much more of the full range, especially the first altos who sometimes spend time in the 3rd octave. The parts are well balanced, with a good level of interest for all players, and at an intermediate level. The piece is written with a clear understanding of the individual character and response of each of the instruments, allowing for the creation of a rich ensemble sound.

CARLA REES



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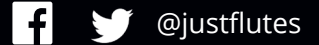
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If you want to find out what makes this flute so
discreetly exceptional, visit your nearest dealer for a
test drive!