

# PAN

JOURNAL OF THE BRITISH FLUTE SOCIETY



NOVEMBER 2021



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



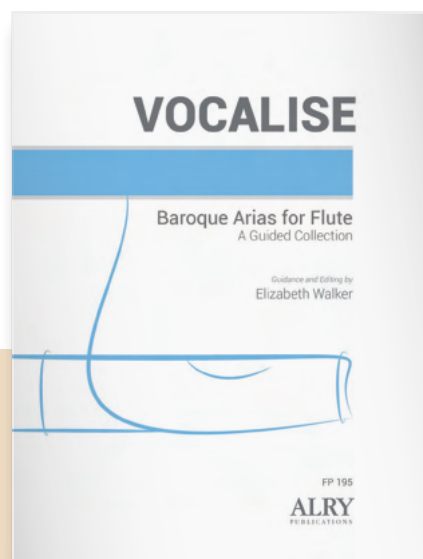
The stylistic bandwidth of this *Divertimento* is vast. The first movement alone presents Castérède as an expert melodist, harmonist, contrapuntist, neo-Classicist, and even towards the end an equally gifted avant-gardist. The third movement, Canzone, is an upmarket gymnopédie in which the melody expands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

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

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

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

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



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

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

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

### CONTENTS

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

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



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### Pan

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# contents

## news & events

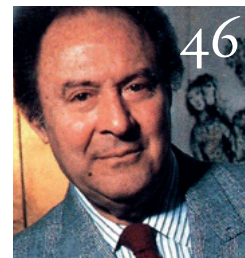
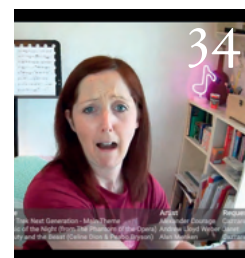
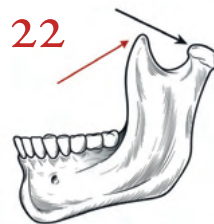
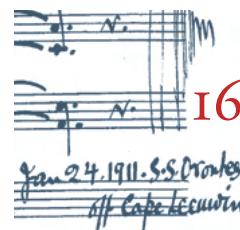
- 2 **BFS NEWS**
- 3 **NOTES FROM THE CHAIR**
- 6 **NEWS**
- 12 **TRADE NEWS**
- 14 **EDUCATION: JUNIOR DEPARTMENT FOCUS**  
The Royal Welsh College of Music & Drama.

## features

- 16 **THE OLYMPIAN, THE FLAUTIST AND THE POET:  
UNEARTHING AN EDWARDIAN GEM**  
*Rebecca Hall* uncovers the fascinating story of  
F.S. Kelly and his *Serenade* for flute.
- 22 **A CASE FOR MOVEMENT EDUCATION:  
SPECIFIC BODY MAPPING CONCEPTS PART 2**  
The arms and jaw are the focus of this installment of  
*Kelly Mollnow Wilson's* series on Body Mapping.
- 26 **TRANSCRIPTION-MAKING AS MUSICAL  
TRANSLATION**  
*Noemi Gyori* explores how flute & guitar  
arrangements of keyboard works can be improved.
- 30 **ATARAH'S TREASURY OF TRIED-AND-TESTED  
BRITISH FLUTE CHOIR ARRANGEMENTS**  
*Atarah Ben-Tovim* is still ravenous for flute choir music.  
Here are some of her favourites, past and present.
- 34 **LIVESTREAMING: A PERSONAL REFLECTION**  
On the brink of giving up a career in music, *Claire  
Holdich* discovered a lifeline in livestreaming.
- 37 **INVITATION TO PARTICIPATE IN A  
RESEARCH PROJECT WITH FLUTE PLAYERS**  
Help *Jiayi Wang* investigate flute-related health issues.
- 38 **PLAYER STORIES PART 2**  
*Sophie McGrath* delves into the fluting tales of some  
of this year's BFS Competitions entrants.
- 45 **BFS COMPETITIONS 2021 & 2022**  
Information about next year's Competitions, and  
some fun figures about this year's from *Liz Wrighton*.
- 46 **RECOLLECTIONS OF JEAN-PIERRE RAMPAL**  
*Elena Durán* looks back on the impact the legendary  
Maestro had on her life and long career.
- 50 **BACK TO (SUMMER) SCHOOL**  
What is it like to return to flute summer school after a  
pandemic? *Hannah Capstick* found out.

## reviews

- 54 **RECORDINGS**
- 58 **ABRSM**
- 60 **SHEET MUSIC**
- 63 **MEET THE REVIEWERS**  
The third in a series introducing our reviewing team.
- 64 **CLASSIFIED ADS**



# bfs news

## area news

By the time this edition of Pan goes to print we will have held our first regional flute forum, giving members chance to meet area reps and share thoughts about what they'd like to see happening in their area in the future. We hope to hold more meetings like this and look forward to organising more local events for members in the coming months.

We're excited to welcome **Rebecca Hall** as our new area rep for Malta, and **Alessandra Amorino** as our new rep for Newcastle upon Tyne.

In **Leicestershire**, we have finally resumed face-to-face ensemble rehearsals. Hurrah! Whilst it's been very sad seeing numbers drop in all ensembles, across the whole county, it was extremely heartening to see 6 brand new shiny and enthusiastic flautists turn up to our first Junior Band rehearsal. Like many of the other ensembles, the Junior Band has reduced greatly in numbers through all sorts of reasons, in part of course due to lockdown, with some other members moving up to a more senior ability group, so we were really excited to see at least the flute section resume a healthy number.

**Champagne Flutes** met face-to-face in September. It was great to see everyone again and we had an enjoyable day playing old favourites such as *The Frog Chorus* as well as some new pieces, such as *Sweet Caroline*, in our new venue in Billericay. We are going to continue with a mix of zoom and live meetings for the next few months.

**Flautissimo**, the Southampton Flute Orchestras, started rehearsing in person at our new venue at the beginning of September, running blended rehearsals. We have three performances this term and we're preparing a programme of music from England and Ireland for the first, which is part of Southampton's *Music In The City*.

After a summer of pop-up outdoor concerts, **Flutes & Co** are meeting in person for indoor rehearsals. Last week 25 flute players met together in Cumbria with a further 7 on Zoom, for a blended rehearsal. We're working towards our Christmas concert at Lancaster Brewery.

**Flutes Unlimited** in Glasgow have had three live rehearsals so far. We have moved from the church hall into the church so we can spread out a bit. It has been really lovely to be together again and have some new members join us. After the school half-term, we have planned a set of 6 rehearsals leading to a Christmas concert which will be either live or streamed (or both!) depending on rules in Scotland at the time.



Flutes & Co playing in the garden of a care home in Windermere.

**Silverwinds** in South Gloucestershire have met for the first time since March 2020. As we meet up once a month, we have started preparing our Christmas repertoire and are looking forward to performing and carolling live in December. We're looking for new players to expand our numbers so if you're interested, please contact Michelle at [silverwinds@michellekrawiec.co.uk](mailto:silverwinds@michellekrawiec.co.uk)

**Birmingham Flute Choir** are delighted to now have Marie-Christine Zupancic, principal flute of the CBSO, as their patron and are looking forward to working with her during some of their events over the next few years.

**Tutti Flutti** in Fareham have started face-to-face rehearsals at Holy Trinity Church every Wednesday at 9.30 am. Instead of busking we are working towards a lunchtime concert at the church. It will be a mixture of festive and non-festive pieces.

**Winchester Flute Choir** has returned to indoor rehearsals, back in our usual venue at Winchester University. It is lovely to meet up in a group of more than 6! We had fun at our first session back with some new music—*Hall of the Mountain King* and *California Dreamin'*—along with some old favourites. As we only rehearse once a month we also had to crack open the Christmas music ready for busking in Winchester on 18 December! 🎄🎅🎁

**Dorking Flutes** are up and running in a much bigger hall so our 14 members can still distance from each other. Janna Hüneke and Jonathan Myall are joining us for a workshop in October and our very own Chris Raven, who makes Baroque flutes and accessories for Jonathan at Just Flutes, is giving a little talk and demo. We've got a Christmas concert happening too. 😊



# notes from the chair

I've found it odd that I'm writing to you from two and a half months in the past ... you're already in November. I wonder what it will be like? Will we have moved on from even more restrictions or will we be locked down again? Will we, the Council, have organised a live Christmas gathering, ready to invite all of you to play in different areas ... or will we be planning to go online again this year? Will the stresses and demands of the extremes of learning and performing online and live have eased into a way of life, or will the two continue to demand the attention of the world in the extreme?

We can't see into the future ... we can only adapt and stay resilient to the changes that will inevitably happen. This time last year we'd had our Annual General Meeting online with an amazing response from those who'd participated. We could only celebrate the wonderful feeling of connection that was generated when we all came together for the events and the meeting. The incredible result of reaching out this way meant that members joined us from all corners of Britain, and many from different parts of the world as well. We were also extremely exhausted from the preparation, from the decisions we felt we had to make together, and from the event itself. We still had to engage everyone, and to keep all our energy focused on creating an experience that may take everyone who participated away from the "everyday". And so our own feelings of accomplishment really only hit a few days after ... similarly with the Performance Competition in February. We will be continuing to host events online where possible to make sure we can include all who want to participate.

We have recently welcomed our fabulous new treasurer, **Sarah Heard**, to the Council. Many of you know Sarah from her work previously with Flautissimo, and more recently while she worked for Chethams School and the Royal Opera House. She is the General Manager of a wonderful event initiative, Walk the Plank, which brings spectacular events and festivals to areas desiring community inclusion and connection. Have a look at the website! [www.walktheplank.co.uk](http://www.walktheplank.co.uk)



Recently, the whole Council has been actively involved in all areas of work for the Society, learning new skill sets, and so we're hoping some of you will be interested in joining us too, increasing the man/woman-power to instigate and organise more live events. We feel the Society has turned a significant corner. Now we're moving into the next phase of the development which means more hands on deck, and we'd really like to welcome skills from flute enthusiasts and friends of those enthusiasts. If you're reading this, and are interested in becoming involved, please contact Emma Cordell [secretary@bfs.org.uk](mailto:secretary@bfs.org.uk) to offer your skills, time and/or ideas. We will only be able to function as a Society and charity with direct involvement and interest from the members.

We are looking forward to seeing you all at our AGM ... online again so we can reach more members remotely. Please watch out for emails with relevant details and ballots for Council re-election, as well as social media announcements about the guests and activities ... and plan for the future.

**LISA NELSEN**

»



## matt's legal corner

### Recovering payments

Recovering payments from students for missed lessons can be problematic. Whilst payment-in-advance is easiest to ensure you are not left out of pocket, conflict can still arise if students consider their situation exceptional; risking loss of a student and 'revenge reviews' online. In this article we'll consider some of the legal issues around terms of payment, how clear terms can help you deliver a better service, and some pitfalls to avoid.

#### Terms

A good set of terms and conditions will help ensure that business is conducted according to your standards. Basic written terms of service are easy to find online or to have drafted by a solicitor. Terms need to be validly incorporated before a contract commences. Incorporation involves the terms featuring in a 'contractual document' and making the other party aware of their existence.

If your terms are hosted online, they can be updated regularly to reflect changes in law or in your procedures. An email containing a link to the new terms is enough to inform students of most common variations.

The crucial part to remember when using any terms and conditions is that they are only as good as the parties agreeing to them. Many parties will not bother to read and understand the full text and, whilst this generally has little impact on their validity, it can lead to unintentional misunderstandings or breaches. Consequently, improving clarity and understanding is instrumental in avoiding disputes.

#### Dispute Resolution

One way of limiting the cost and time spent on disputes is to include a dispute resolution clause. This would state that in the event of a disagreement the parties must use an arbitrator recognised by the Chartered Institute of Arbitrators.

#### Narrative

I'm a great believer in narrative. People naturally relate to a stories, and a well written narrative can create empathy.

Including a short paragraph of narrative as an introduction to the terms and conditions can increase understanding and set the tone of your business. Paragraphs are easy to skim and comprehend, and the language and style can be more engaging than contractual clauses.

### Specified Damages and Penalty Clauses

You may consider a clause in your terms specifying a charge for a missed lesson. These clauses can give certainty to both parties and help avoid litigation. However, they need careful consideration as clauses that appear to penalise the other party are not enforceable.

The difference between a specified damages and a penalty clause is ultimately determined by a court, but guidance found in case law can help avoid pitfalls and make for a fairer agreement that may be easier to enforce in future. Some relevant factors and pointers include:

- The clause should protect a 'legitimate interest'. Payment for a lesson is likely to meet this criterion as it is directly related to your commercial interest.
- The sum should not be out of proportion to the lesson fee. This means it should not be excessive, but also it should increase if more than one lesson is missed.
- The use of the words 'penalty' or 'specified damages' is not conclusive.
- Including a calculation indicating the loss in the terms is helpful, as is evidencing agreement to the clause by means of the student's signature on the terms.

The information and commentary in this article do not and are not intended to amount to legal advice. Always seek an opinion directly from a qualified lawyer in relation to your circumstances.

Comments, questions, and suggestions to:  
[matthew.henderson@bfs.org.uk](mailto:matthew.henderson@bfs.org.uk)

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## communications news

### In Conversation With

It has been such a delight hearing the stories and wisdom of inspiring players in our series of free talks, *In Conversation With*. So far we've spoken with:



**Adam Walker** · renowned soloist and Principal Flute



**Eliza Marshall** · genre-spanning player in film, theatre, folk music and more



**Rebecca Hall** · professor and Principal Flute of the Malta Philharmonic Orchestra



**Stephen Clark** · leading soloist, recording artist and teacher

If you missed a talk or would like to watch it back, you can find them all in our Members' Area.

### Member videos

We've added more exclusive videos to our new Members' Area—including a new strand where our trade partners share exciting new releases with us.

Head to [bfs.org.uk/weekly-videos](https://bfs.org.uk/weekly-videos) to see our latest videos:



**Masterclass Monday** · Ian Clarke guides us through his innovative *Sunday Morning*



**Technique Tuesday** · Janna Hüneke offers guidance on playing soft and loud



**Warmup Wednesday** · Lisa Nelsen eases us into playing



**Thoughtful Thursday** · Sarah Newbold explores body mapping; Just Flutes dive into three new books on the new ABRSM flute syllabus



**Funky Friday** · Alanagh tells us about life at Chetham's School of Music; Just Flutes introduce us to three exciting new quartets

Thanks to everyone who has taken part, and do get in touch if you'd like to be featured. We'd like to represent people, topics and genres from across the flute world! Just email [communications@bfs.org.uk](mailto:communications@bfs.org.uk)

**SOPHIE McGRATH**



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**Treasurer** Sarah Heard

**Legal Advisor** Matthew Henderson

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## All change at the Academy

Kate Hill and William Bennett have retired from their teaching positions at the Royal Academy of Music. They are among the most highly regarded flute professors, both in the UK and internationally, having taught many of the well-known performers working today. They have made a considerable contribution to flute education, with both playing central roles in the activities of the flute department at the Academy and upholding the highest of standards. We wish them both the very best for their retirement and look forward to hearing about their projects and endeavours in the coming years.

Do keep an eye out for a celebratory flute event, hosted by the Academy in 2022.

The woodwind department at the Royal Academy of Music welcomes four new flute professors. International flute player and pedagogue **Paul Edmund-Davies** has become the Charles Nicholson Professor of Flute, an esteemed seat named after one of the Academy's first professors who was a leading flautist of his generation.

**Laura Jellicoe** and **Anna Noakes** have been appointed as Flute Professors, both with valuable experience as orchestral players, studio performers and conservatoire teachers.

**Carla Rees** has become the inaugural Professor of Low Flutes & Contemporary Flute and will be sharing her low flutes and new music expertise with the next generation of woodwind players.

They join Michael Cox, Katherine Baker, Samuel Coles, and Karen Jones who has taken over Kate's role as hub of the Flute Department, organising classes and co-ordinating events. Pat Morris, Helen Keen, Sophie Johnson and Keith Bragg make up the Academy's piccolo teaching team.



### Valerie Coleman signed by Primo

Grammy®-nominated flute player and composer Valerie Coleman has been signed by Primo Artists for worldwide representation. A founder member of Imani Winds, Coleman recently

founded a new trio, Umama Womama. Recent premieres of her compositions include those by the Orchestra of St Luke's and The Philadelphia Orchestra, and she is part of the Metropolitan Opera/Lincoln Center Theater New Works programme in 2021/22. Her compositions are published by Theodore Presser and her own company, VColeman Music. She has also recently joined the flute and composition faculty at Mannes School of Music in New York.



Clockwise from top left: Paul Edmund-Davies, Anna Noakes, Laura Jellicoe & Carla Rees

Fraser Gordon, Head of Woodwind says:

“ We're thrilled to welcome Laura, Anna, Carla and Paul and the wealth of experience they bring to the department. That they are already well on the way to being fully integrated demonstrates the passion each possesses for inspiring the next generation of young musicians that the Academy will assist on their various routes into the profession.



### Happy 30th

Emanuel Flutes celebrates its 30th anniversary in 2021. Based in Boston USA, Emanuel flutes are handmade by Emanuel Arista.



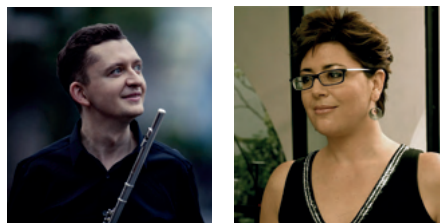
### New light on female composers for the flute

Daniela Volkovinsky has completed a dissertation called *Flute Music by Female Composers Between 1988 and 2021* which presents music for all levels of proficiency.

Download it here: <https://www.danielavolkovinsky.com/research>



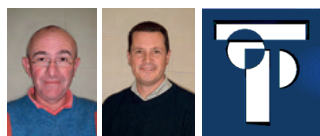
## Bouriakov premieres Ortiz



Denis Bouriakov gave the premiere of Gabriela Ortiz' new flute concerto *D'Colonial Californio* with Symphony San Jose under the baton of

JoAnn Falletta. The piece is infused by the heritage, people and stories of El Camino Real. Denis will begin an appointment as Honorary Guest Professor at the Mediterranean Music College in Valencia in September 2022.

## Former Top Wind owners banned

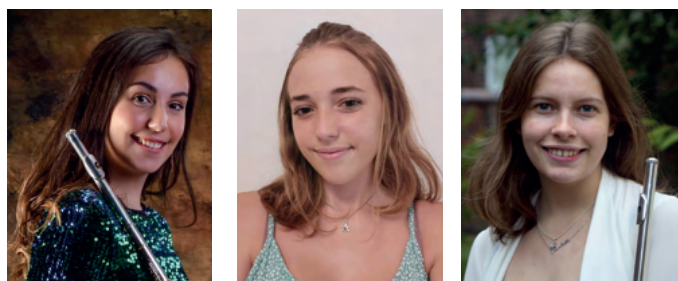


Andy Thomson and Fred (Patrick) Onn, former owners of Top Wind, have been disqualified from being company directors and

banned for nine years each. Top Wind entered liquidation in April 2020 and an Insolvency Service investigation into the directors' conduct began. It was discovered that several instruments had been sold on behalf of customers without the proceeds of those sales passed on to the owners of the instruments. Many of these sales were made after the directors were aware of the company's financial difficulty. The bans began on 22 June. To read the full press release, see <https://www.gov.uk/government/news/musical-instrument-traders-banned-for-18-years>

## Peter Lloyd Memorial Prize 2021

The Peter Lloyd Memorial Prize honours Peter's memory and provides a lasting legacy for flute students at the RNCM. The prize is awarded annually by Kathryn Williams, founder of the fund, former student and co-adjudicator, following first- and second-year undergraduate recitals in the spirit of encouragement and recognition of potential. In keeping with Peter's generous approach to teaching, the prize is in the form of a voucher for Just Flutes. The RNCM are very grateful for the additional support from Jonathan Myall to keep this prize going for many years to come. Congratulations to Jessie-May Wilson, Hollie Tibbotts, and Charlotte Ballard for receiving this year's prize.



Hollie Tibbotts

Jessie-May Wilson

Charlotte Ballard



**RUTH ANDREINA PEREIRA MEDINA** has been appointed as Principal Piccolo in the orchestra of Deutsche Oper in Berlin.



**JULIEN BEAUDIMENT** has become Professor of Flute at the Conservatoire of Rueil Malmaison, succeeding Pascale Feuvrier.



**SHARON BEZALY** gave the world premiere of Sebastian Fagerlund's flute concerto with the Tapiola Sinfonietta in Finland on 24 September.



**NED MCGOWAN** has been made Head of Artistic Research at the Utrecht Conservatory.



**KARIN DE FLEYT** has been appointed as Head of Woodwind at the Royal Academy of Fine Arts Antwerp.



**PAOLO FERRARIS** has become Co-Principal Flute at the Gürzenich Orchestra in Cologne.



**MAGDALENA ZATHAMMER** has become Second Flute/Piccolo at the State Opera House in Stuttgart.



**IÑES PINTO** has become Solo Flute at the Sinfonieorchester Basel.



**SARAH SHIN** has been appointed as Lecturer in Flute at Princeton University.



**LYDIA ROTH** has become Second Flute/Piccolo in the Columbus Symphony.



**JULIETTE JOLAIN** has been appointed as Second Flute at the Orchestra of Marseille Opera. She studied with Julien Beaudiment at the Lyon Conservatoire.

● Send us your news.  
● Contact the editor at  
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## competitions &amp; awards

**Kobe in progress**

The Kobe flute competition is underway. 53 candidates from 22 countries were selected for the first round, from a total of 483 applicants. These included Amy Yule from the UK, who is Principal Flute of the Hallé orchestra. Contestants submitted videos for the first round, which were streamed to the public online and can be seen at <https://kobe-flute.jp/en/video/>

From these performances, judges selected 26 contestants to participate in the second round which will take place

in Kobe, Japan, in March 2022. The shortlist can be seen at <https://kobe-flute.jp/en/news-en/8735/>

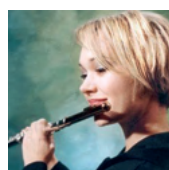
**City Music Foundation Scholarship**

Prize-winning young Mexican flute player Marcos Nicolás Sosa was invited to London in the summer as the recipient of the 3rd Anglo Arts City Music Foundation Scholarship. Anglo Arts is a member of

the Anglo-Mexican Foundation. His trip included recitals at the Fidelio Café and in the Great Hall at St Bart's Hospital, as well as lessons with Anna Wolstenholme, Gareth Davies, Emma Halnan and Margaret Campbell, business mentoring sessions and concert visits.

To learn more about Marcos, see:

<https://www.marcosnicolassosa.com/>

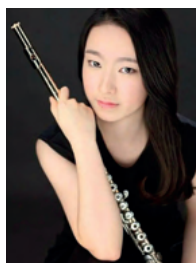
**Good year for Glinka**

Iwona Glinka has won the Fall 2021 Clouzine International Music Award for the Best Contemporary

Instrumental Album for her album *Lamedh* with Yannis Samprovalakis. She has also just been appointed to the University of Ioannina's Department of Music Studies.

**Renard in Scotland**

Ensemble Renard has won a Tunnell Trust award for 2021. They will be travelling to Scotland to tour various music clubs and to take their music to new audiences.

**Prizes for Cho**

Minjin Cho has won 1st Prize at the Mozart Korea Competition and 2nd Prize at the Seoul Flute Competition. She is a student of Mario Caroli at the Hochschule für Musik in Freiburg.

**Hattori winner**

Fiona Sweeney has been selected as one of the Senior Award Winners for the Hattori Foundation for 2021/22. Hattori Foundation Awards are presented to performers aged 21–27 with promise of an international career.

**Award for Lea Pearson**

Lea Pearson has been awarded the Barbara Conable Award for Excellence and Innovation in Teaching. She has also launched a new website at [MusicMinusPain.com](https://MusicMinusPain.com) incorporating her new teacher training initiative, The Transformational Teacher Training Program. The aim is to train teachers to

embrace a student-centred, body-focussed method of teaching to enable students to take charge of their own learning and eliminate tension, pain and anxiety.

## ensembles



**Portsmouth Flute Group** is inviting new members to join.

Contact Anne White: [annewhite115@gmail.com](mailto:annewhite115@gmail.com)



German flute quintet **Quintessenz** has celebrated its 25th anniversary with a concert at the Felix Mendelssohn Bartholdy Hochschule in Leipzig.



**Göteborg Wind Orchestra**, who were faced with closure in 2020, have found a way to continue their work. They moved out of Kronhuset and are now performing in a range of venues around the region.



**The Ulster Orchestra** is seeking a Flute Section Leader. The closing date for applications is 19 November. See <https://www.ulsterorchestra.org.uk/who-we-are/current-vacancies/flute-section-leader/>



## new releases



### Flute and guitar collection

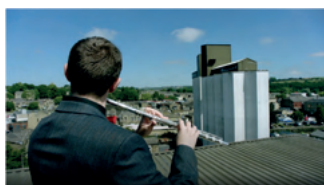
Roberto Álvarez from the Singapore Symphony Orchestra has released a new CD of music for flute and guitar. Entitled *I Molinisti*, it features the complete works for flute and guitar by Francesco Molino as well as the flute and guitar concerto by Ferdinando Carulli.



### Ethereality

Icelandic flute player Berglind María Tómasdóttir has released a new solo flute album, *Ethereality*. The album includes world premiere recordings of works by close collaborators Anna Thorvaldsdóttir, Carolyn Chen, Clint McCallum, Tryggvi

M. Baldvinsson and Lilja María Ásmundsdóttir, in addition to a work by Tómasdóttir herself. Recording, mixing and mastering was done by Bergur Þórisson (Hugar, Björk—Musical Director), with graphic design by Júlía Runólfssdóttir. The album is available on Bandcamp and other streaming platforms.



### New Quantaform film

James Wilson has made a short film based on Ambrose Field's solo flute piece, *Quantaform*. Produced by Screen Yorkshire and funded by the National

Lottery through Arts Council England, each of the twenty movements of the piece is filmed in a different location, including Harrogate Turkish Baths, Castle Howard Estate and Bradford City Football Club. Each of the movements is written specifically to match the acoustics of each venue.

To see the film and find out more about the project, see: [quantaformseries.com](http://quantaformseries.com)

## concerts & events



### Wissam's method

Wissam Boustany is running a new series of online master-class/workshop/discussion sessions called *A Method Called Love*. The remaining sessions take place on 3 and 17 November and the 8 December. For more information and to book, see <http://www.wissamboustany.com/shop/a-method-called-love>



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## Sonic Immersion

Shanna Pranaitis created and launched the first FluteXpansions (FX) Sonic Immersion online summer programme in June, which ran for 4 weeks with seven of the world's top experimental contemporary flute players as faculty, including Melody Chua, Camilla Hoitenga, Anne La Berge, Eric Lamb, Carla Rees, Jane Rigler, and FX co-founder Matthias Ziegler. Participants from around the world were invited to stimulate their curiosity, expand their skills and contemporary flute expertise, and supercharge their artistic voice while exploring improvisation, electronics, composition, Deep Listening™, interpretation, and sharing of their personal experiences and expertise. Sonic Immersion was designed as a space that would allow for the courageous and messy experimentation needed for creativity to thrive.

- “ Sonic Immersion was so much more than I thought it would be! The community fostered was so supportive and I learned SO much! **Dustin White, USA**
- “ It was a way back to myself—finding the joy in composing, creating and making sounds with others who were also eager to do the same. **Nandin Baker, Germany**
- “ It is extremely encouraging to see other people doing similar things, receive feedback on my current projects, and I learned so much more to build on my ideas. It was such a rewarding experience both creatively and personally, and now I know there is a place where I fit in. FINALLY. **Shannon Lewis, Canada**

The participants ranged in experience from undergrad students to those 30 years into their professional careers, and they came from the USA, Brazil, Sweden, Germany, Belgium/Uzbekistan, Ireland and Canada. For more information, see [FluteXpansions.com](http://FluteXpansions.com)



## Soliloquy

Nicola Woodward is performing three concerts by candlelight to raise money for UNHCR and Afghan refugees. Entitled *Soliloquy*, the programme includes music by JS Bach, Dehnhard, Beefink, Kunc and others.

### Bristol

Friday 19 Nov, 7.30–8.30

St Paul's Church, Hackett La, Thornbury BS35 3TZ. Tickets £10–£15

### London

Thursday 25 Nov, 7.30–8.30

Holy Trinity, Sloane Square SW1X 9BZ. Tickets £15–£20

### Worcestershire

Friday 3 Dec, 7.30–8.30

St Andrew's Hall, Pershore WR10 1DW. Tickets £10–£15

For tickets, contact Nicola on 07973 796508 or [nicki@nicolawoodward.uk](mailto:nicki@nicolawoodward.uk)



## Get to know your flute

Dawkes Music in Maidenhead are holding a 'Getting to Know Your Flute' day on Sunday 21 November.

This in-person small group course is designed to give you an insight into the technical world of your instrument, diagnose problems and make simple, emergency repairs. For more information and to book, see <https://www.tickettailor.com/events/dawkesmusic/590093/>

## Benslow in Autumn

Benslow Music is hosting several courses for flute players this autumn. They include a Wind Ensembles course with the London Myriad Ensemble, a Christmas Course with Elizabeth Walker and Sarah Murphy, and A Wonderful Winds course with Joss Campbell and Mel Orriss. For full details see [www.benslowmusic.org](http://www.benslowmusic.org)



## Concert for Afghanistan

Some of the finest classical musicians pulled together to create a Concert for Afghanistan in London on 22 October. Held at St James's Piccadilly,

the concert was hosted by Classic FM's John Suchet, and featured Wissam Boustany performing Mozart's G Major Concerto. All proceeds from the concert were donated to the International Rescue Committee to help with its work in Afghanistan.



## Flute from the balcony

Torsten Krebs, an advanced amateur flute player living in Bermondsey, London, gave a solo flute recital from the balcony of his flat as part of Make Music Day on 21 June. Originally planned for a stage in Southwark, but cancelled due to the pandemic, Torsten decided to continue from home. He distributed flyers to neighbours and local cafes and bars, and performed a 30 minute concert to an audience of around 35 people.



## La Côte Flute Festival

The La Côte Flute Festival took place from 7–10 October in Gland, Switzerland. The festival featured masterclasses and concerts by Felix Renggli, Melody Chua, Anne-Cathérine Heinzmann, Serge Saitta and Ensemble La Réveuse, Zoya Vyazovskaya, Julien Beaudiment, Rotraut Jäger and Natalia Zhukova, and educational events for young flute players. For information about future festivals see [flutefestival.ch](https://flutefestival.ch)



P.A. BALMER

## flute societies



### Flute Society of Greater Philadelphia Competitions

The Flute Society of Greater Philadelphia has announced its online competitions for 2022.

The Young Artist Competition [<https://www.philaflutesociety.org/page-1798850>] is open to players aged 18–30 (as of 5 March 2022) and has a submission deadline of 8 January 2022.

The Collegiate Artist Competition [<https://www.philaflutesociety.org/page-1798858>] is open to undergraduate students in Higher Education institutions and has a deadline of 12 February 2022.

The Youth Artist Competition has a series of three age groups for players under the age of 18, and has a submission deadline of 5 February.

See <https://www.philaflutesociety.org/page-1798859> for further information.

## First for Croatia



The 1st Croatian Flute Meeting will take place from 5–7 November in Zagreb. The event features András Adorján, Rachel Brown, Mario Caroli, Ian Clarke, Wally Hase, Matjaz

Debeljak, Carlo Jans and Matej Zupan, among others. For full information see <https://hrvatskodrustvoflautista.hr/meeting/>



## NFA online events

The NFA is holding a series of online events which are open to the public, with further sessions available just for NFA Members. For details, see <https://www.nfaonline.org/community/events/nfa-events>

**7 November** Speech and Imagery in CPE Bach's Solo Sonatas

**14 November** Making Your Warm-Up Count

**21 November** Adult Amateur Competition Winners' Concert and Conversation

**28 November** Diversity and Inclusion Affinity Session: LGBTQIA+ [Member event]

**5 December** Intentional Fluting: Practicing vs. Playing

**12 December** Diversity and Inclusion Affinity Session: Accessibility [Member event]

**19 December** Jazz Flute Big Band Holiday Play-Along

## NFA Flute Ensemble Festival

The NFA is holding a Flute Ensemble Festival in August 2022, to coincide with its 50th anniversary convention in Chicago. The closing date for submissions is 15 November. See <https://www.nfaonline.org/convention/submissions/2022-choir-ensemble-submissions> for further details.

## obituaries

### Shaul Ben-Meir

Shaul Ben-Meir, flute player, arranger and founder (in 1983) of American flute shop Flute World, died in July. In a statement,



Flute World said:

"In addition to creating Flute World, Shaul was a former flutist with the Detroit Symphony Orchestra, founder of the Michigan Flute Orchestra, Director of the South Florida Flute Orchestra and appeared as a frequent guest conductor of the Space Coast

Flute Choir. His transcriptions and arrangements of symphonic repertoire for flute ensemble are highly regarded among flute choirs worldwide. Shaul was known for bringing flutists, composers, recording artists and others in our field together—a true 'Flute World' community. Shaul's love for his flute family was as big as his gregarious and outgoing personality.

On behalf of everyone at Flute World and the greater flute community, thank you for bringing us together, Shaul. You will be missed."

### Alexandra Mikhailovna Vavilina

Russian flute player Alexandra Mikhailovna Vavilina has died at the age of 93. Principal Flute of the Leningrad Philharmonic until 1988, she was also the widow of conductor Yevgeny Mravinsky. Vavilina was a Professor at the St Petersburg State Conservatory, and a close friend of Shostakovich's.

# trade news

## Association of Flute Traders

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### Tetractys Publishing

[www.tetractys.co.uk](http://www.tetractys.co.uk)  
[www.musicforlowflutes.co.uk](http://www.musicforlowflutes.co.uk)

### Universal Edition (London) Ltd

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01908 366700 [www.yamaha.com](http://www.yamaha.com)

## Limited edition Pearl

Pearl's best-selling Quantz 665 model is available to buy now for a limited time with a beautiful engraving. The Quantz 665 is a popular choice for students and professional flautists alike and this year Pearl are offering this model in a limited attractive specification. This new model features beautifully engraved keys and a special engraved lip-plate as well as a new Heavy Crown for a darker, richer tone. Headjoint of choice for this model is Pearl's new "Brezza" cut in solid .925 Sterling Silver for the perfect balance of response and projection. This limited model is available with open or closed keys and with a C-foot or B-foot. Contact your Authorised Pearl Flutes dealer for more information.



• Contact the editor at  
• [editor@bfs.org.uk](mailto:editor@bfs.org.uk)  
•

## COPY DATES

15 Jan for March issue

15 May for July issue

15 Sept for November issue



## Universal Edition

Universal Edition (London) Ltd is pleased to announce a new distribution agreement has been signed with the Australian-based company called Allegro Publishing run by Karen North. This started on 1 October 2021 and covers exclusive sales, marketing and distribution for the UK and Ireland, with non-exclusive worldwide representation with the exception of Australia, New Zealand and the USA. The mainstay of the catalogue is the wonderful collection of books called *The Young Flute Player*.



This collection of six books contains comprehensive resources for teaching beginner players to master the flute. The books are perfect for either child or adult beginners and are user friendly, with easy-to-read notation, cartoon illustrations and music games. Book 6 is specifically written for adult and teenage learners. One of the other notable publications is the *Lyrical Flute Legends*, which is an exciting

collection of 20 works for flute and piano, featuring exclusively commissioned works by contemporary composers and inspiring new arrangements of 19th and 20th century compositions. These publications will soon be readily available in your local music shops. For further information please contact the Universal Edition (London) Ltd office via 01322 283868 or via e-mail to [uelondon@universaledition.com](mailto:uelondon@universaledition.com)

## Tetractys Publishing

Tetractys Publishing has added several new works to the catalogue. David Bennett Thomas's *You Can Dance If You Want To* is a four-movement work for alto flute and piano based on jazz-inspired dance rhythms. A recording can be heard on YouTube at: [www.youtube.com/watch?v=BAfmI08e3b0](https://www.youtube.com/watch?v=BAfmI08e3b0)

Three new flute works by Sungji Hong have been released, including the solo work, *Vidimus Stellam*, which was commissioned by the National Flute Association for its 2020 Young Artist Competition.

New additions to Jonathan Cohen's output for low flute ensemble include *Big Flutes Happen Here*, performed at the Gala concert at this year's NFA convention, and a trio, *Furtive Ferret on Assignment in Casablanca*. Enjoyable pieces in a light-hearted style, these works are ideal for intermediate players who are interested in exploring low flutes.



## Just Flutes

Just Flutes have transformed their top floor front room into a well-ventilated, large, bright and airy space to try out instruments. The new space means they are able to double the number of appointment slots for trying flutes. Book yours now!



## New Yamaha scholarships

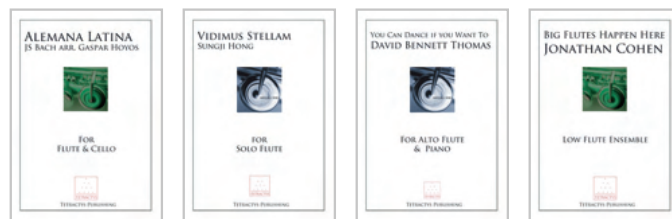
The Yamaha Music Europe Foundation (YMEF) have opened applications for their next round of scholarships. The YMEF scholarship is aimed at students who are preparing for a professional musical career at a recognized educational institution within Europe. You must be 25 years of age or younger at the time the grant is awarded (usually February/March).

The scholarship takes the form of a one-time payment of between €1000.00 and €2000.00 (please check the respective conditions for your country). The scholarship can be used for any purpose, as long as it contributes to the advancement of the winner's studies. Each year, YMEF distributes approximately €66,000 in scholarships.

A total of 44 scholarships will be awarded to music students from 31 countries, with this year's discipline being woodwind instruments (flute, saxophone, oboe, clarinet, bassoon). The rules of participation may vary between countries, please refer to your respective country-specific application forms for details.

Applications must have been received by the deadline of 30 November 2021.

For more details see [uk.yamaha.com/en/education/ymfe/](https://uk.yamaha.com/en/education/ymfe/)



Another highlight of our new releases is Gaspar Hoyos's *Alemana Latina*, a Latin-inspired arrangement of the first movement of Bach's A Minor Partita, for flute and cello:

[www.youtube.com/watch?v=hFEG35NLcBg](https://www.youtube.com/watch?v=hFEG35NLcBg)

See the website for more new releases coming soon!

[www.tetractys.co.uk](https://www.tetractys.co.uk)



## All Flutes Plus

All Flutes Plus has moved to a new showroom in Islington, just a few minutes' walk from Essex Road station.

Unit 18, The Ivories, 6 Northampton Street, London N1 2HY

# Royal Welsh College of Music & Drama

by CATHERINE HANDLEY

Flute students reflect on attending the Junior Department at the Royal Welsh College of Music & Drama/Coleg Brenhinol Cerdd a Drama Cymru.



The flute department at the Junior Conservatoire at the Royal Welsh College of Music & Drama is small but perfectly formed and it is a privilege to be one of the flute tutors along with Joanne Abson. Our flute students are so supportive of each other and have become a fantastic team. After the exceptional past 18 months we wanted to share what was achieved during this time and what the students are looking forward to. In Wales we were incredibly fortunate to be able to make so much music in person during this time.

The Junior Conservatoire, set next to the scenic riverside Bute Park in the heart of Cardiff, offers the only training of its kind in Wales, immersing students from Wales & England in a specialist environment where they can benefit from an intensive and holistic musical education. Crucially, it allows them to share these experiences with other young people whose interests and goals are similar to their own. The aim is to enable students to explore their full potential, and to lay the foundations for a successful and fulfilling musical life.

What better way to learn about the experiences of the students than from some of the students themselves?

“ Attending the Royal Welsh College of Music & Drama over the last few years has been an amazing experience, and I’ve loved every minute. I have learnt so many new skills and my technique has greatly improved—my confidence has grown too! It’s been great to work in duos and small chamber groups, playing pieces that I wouldn’t have otherwise been able to try. This year, we were lucky enough to have a piece composed especially for the Junior Conservatoire flute section, by a student in the main college, and I loved it. The staff are all so kind and incredibly supportive. Even when our lessons went online because of Covid, we still managed to play pieces as a group (staying in time over Zoom was hard, but we managed it!). This year, I can’t wait to play in a big orchestra again, as I really enjoyed our end of year concert before lockdown.

DAISY

“ This past year, my first at the Junior Conservatoire, put to the test our versatility as musicians. We were masked, socially distanced, if not behind a screen, and this changed the dynamics of music-making. However, despite the 6-metre distance in chamber music sessions and one-to-one lessons, and the even farther distance over Zoom and Microsoft Teams, our sense of camaraderie only increased. The pandemic, so isolating us from one another, actually proved an incentive to come together and to create. I am eager to return to normality and look forward to playing in an orchestra and performing with other musicians, for though we may make the best of our circumstances, the beauty of music is best conveyed in person.

DAVID

“ I particularly enjoyed playing *The Flower Suite* by Jared Destro, RWCMD postgraduate Composition student. He composed the piece especially for the Junior Conservatoire flutes. Jared attended one of our practice sessions to conduct the piece personally. This was a great experience as we were able to fully understand how the composer wanted his piece to be played.

LILY



“ Many advantages came from making music online with the RWCMD Junior Conservatoire; it's hard only performing to an electric device, but with this experience we've all still been able to practise and grow as flautists. By going through all of this, the flute section has an amazing sense of camaraderie, and due to the online learning, we now have more of an appreciation for performing together than ever before. Now that we're back in the College, and making more music with more people, it's a really strange experience; on the one hand you're excited because you get to play music, but on the other hand you're nervous because you have to ACTUALLY play the music now (the days of pretending to play the trickier passages via Teams and Zoom calls are WELL and truly behind us!).

**RACHAEL**

Working with such positive, kind, caring, hard-working students is a highlight of my teaching career and I hope their words inspire more students to come and join us in Cardiff.

Lucy & Rachael sum up Junior College life:

“ This is my 6th year attending RWCMD, it has been a great time, meeting new people that also share the same passion as me has motivated me more to push through and carry on playing the flute. The teachers that I have worked with have also helped me immensely to build my confidence, learning not only how to play my instrument on a higher level but getting deeper understanding of the history of music and music theory which has helped me develop more musical skills.

**LUCY**

“ In terms of life at the College, I'm never happier than when I'm studying with my friends. The day is generally broken down into different lessons that help you explore and stretch your skills as a musician, and within the few years that I've been going I've seen an exponential increase in my flute playing standard. As someone who loves their instrument and music, it was just the next step for me. I've managed to receive invaluable experiences, deepen my love and understanding of music and made lifelong friends, all by just giving up a Saturday ... which is COMPLETELY worth it! Of course, going to the conservatoire is hard work, but I can guarantee that, despite everything, it will be one of the highlights of your education!

**RACHAEL**

Head of the Junior Conservatoire, Tricia Keir, says, “Our flute students and staff are a great team and have shown much dedication and adaptability as we all moved online for several weeks last academic year. It's great to see them now back in the building and playing every bit as beautifully as ever in their lessons, ensembles and orchestra.”

If you'd like to know more about the Junior Conservatoire at RWCMD email [junior.conservatoire@rwcmd.ac.uk](mailto:junior.conservatoire@rwcmd.ac.uk) or visit our website [www.rwcmd.ac.uk/juniorconservatoire](http://www.rwcmd.ac.uk/juniorconservatoire)

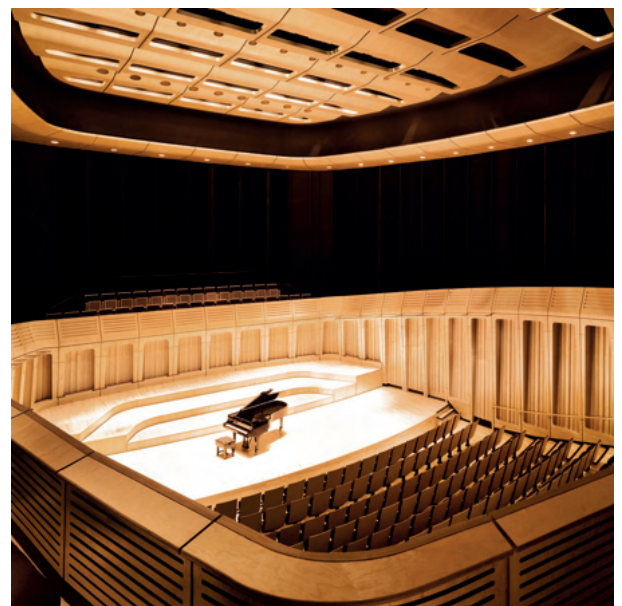


The view of the College from Bute Park.

JOE CLARK



KIRSTEN McTERNAN



The College's Dora Stoutzker Hall.



# The Olympian, the Flautist and the Poet

## Unearthing an Edwardian gem

by REBECCA HALL

The years between the turn of the twentieth century and the First World War were a “happy and glorious” time to be a young, wealthy and erudite member of the British upper classes. With the Empire in its autumnal season, the former “Playboy Prince”, Edward VII, ascended the throne following the decades of mourning practised by Queen Victoria. Paintings by Alma-Tadema and Waterhouse graced the fashionable houses and galleries, Barrie’s *Peter Pan* and Shaw’s *Pygmalion* both opened on London stages, E.M. Forster published both *A Room with a View* and *Howard’s End*, and the first two of Elgar’s *Pomp and Circumstance* Marches sounded a musically triumphant tone.

The Games of the IV Olympiad of 1908, originally slated for Rome, were moved to London, and among the competitors who took gold for Britain was an Australian rower with a distinctly incongruous vocation compared to the other members of his rowing crew. He was a composer.

Born in Australia in 1881 to wealthy parents, Frederick Septimus Kelly was the youngest member of a large group of siblings. The children were given the best opportunities Australia could provide. Education was first at a private school in Sydney and then, following the traditional pattern of wealthy Australians, the children were sent to England.

The family was interested in music, with his older brother Bertie later studying violin with Joachim and playing as an enthusiastic amateur in orchestras around Sydney, as well as serving on cultural boards. His sister Maisie, with whom he lived intermittently during his years in England, was also musical, with enough vocal talent that Kelly encouraged her to become a professional singer.

Frederick’s own talent was precocious—it is said he could play Beethoven sonatas before he could even span an octave with his hands. His brother Bertie recollected, “I do not remember him ever learning the piano. He just seemed to play



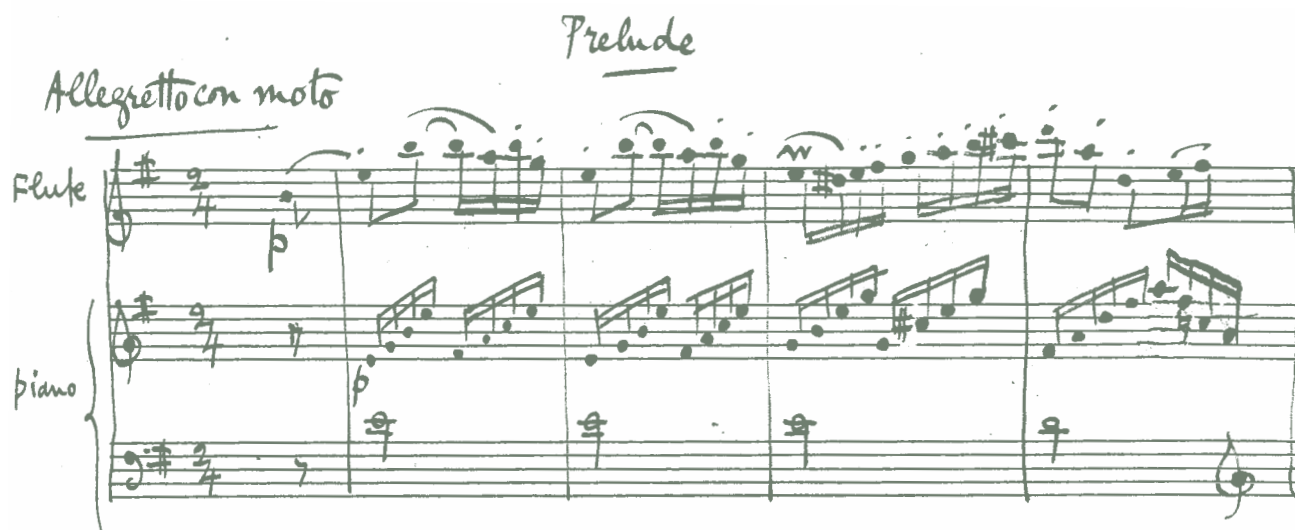
WITH KIND PERMISSION OF BALLIOL COLLEGE OXFORD

Frederick Septimus Kelly.

it as a duck suddenly finds he can swim”. Once in England, young Sep (as he was called in the family) garnered the attention of celebrated pianist and pedagogue Antoine-François Marmontel. Marmontel’s offer to teach the boy was rejected by Kelly’s parents, however, and resulted in frustration for the fourteen-year-old.

It was around this time that Kelly turned his attention to rowing. In his studies at both Eton and then Oxford, Kelly could best be described as a mediocre student. This may be in part due to the grief of having lost both his parents within the first two years of the new century, no doubt both a shock and emotional blow. While he went to Oxford in possession of a music scholarship and studied under Donald Tovey and Ernest Walker, it was on the water, as opposed to the classroom, where Frederick Kelly excelled. A champion rower at Eton, he added to his fame on the water by winning the Diamond Sculls at Henley in 1902, ’03 and ’05, setting a course record that would stand for 50 years.





“ Everything was very amateurish with one exception—that being a flute solo.

Kelly's musical training in composition and piano performance continued during the period from 1903–1908 with Iwan Knorr at the Hoch Conservatoire in Germany. This deepened his understanding of compositional technique, as well as establishing firm relationships with fellow British and Australian composers, Percy Grainger and Cyril Scott among them. Upon his return to England in May of 1908, he began to make a name for himself as performer and composer. But a final challenge, off the stage, still awaited him.

The Olympic Games of that summer and autumn gave Kelly the chance to prove that his prowess on the concert stage was matched in the water. A gold medal awaited him in the eight-man rowing competition.

Kelly recorded his daily life in a series of intimate and detailed diaries, which serve as a window not only into his daily habits and activities, but also the emotions of the man. His entry the night before the Olympics is typical, with Kelly recording on 31 July 1908:

“ I hardly slept a wink the whole night in anticipation of having to race the Belgians in the Olympic finals of the 8s and when we assembled for our morning run it appeared almost everyone had a sleepless night. We went out for a warmup and then hung around the club in misery. We knew we should win but we wanted to establish once and forever the dominance of our British style of racing over theirs ... we ended up equalling the 1897 record and winning gold.

Kelly continued to perform and compose in the years following the Olympic victory and formed close musical connections in London, most notably with violinist Jelly d'Arányi. His performances with her and the cellist Pablo Casals were significant events in the concert calendar. »



Leander Club gold medal, 1908 Olympics.



Frederick Kelly on the water in the single scull.

## COMPOSING THE SERENADE

In 1910 Kelly left England via Egypt to make a trip of several months' duration to Sydney. It was to be his final voyage home.

Before the departure Kelly played tourist in Egypt, exploring tombs, temples and mosques. In addition to devoting considerable time to revision and copying works for piano, he also attended several musical evenings. Among the performances he recounts a less than amusing orchestral concert of Beethoven and Berlioz:

- “ **31 December** There were about 15 strings, one clarinet and two pianos, which did the woodwind. Even with this complement of players and the unintelligent conducting, the six parts of the symphony went home to me. But I spent much of the time dozing ...

On 5 January 1911, the SS *Orontes* left the port of Suez in Egypt, bound for Australia. The month-long trip afforded passengers the opportunity to become acquainted. Among them was John Lemmone, the flute player/manager for the Australian opera diva Nellie Melba. It took an after-dinner concert of forgettable amateur performances on 13 January for the two of them to become acquainted. Kelly writes:

- “ There was a concert in the after well-deck after dinner, a great deal of which was unconsciously very funny. Everything was very amateurish with one exception—that being a flute solo, *Forest scene (by the brook)* by Wegger [*sic*] which was played very well by John Lemmone. As music it was not very interesting, but it showed off the instrument well. Lemmone is Melba's agent and the Gramophone records of his playing cost apparently (as one passenger excitedly told me) one pound each! ... I had a vague idea of writing a little suite for flute and piano after hearing Lemmone play, but I had no very definite presentment of themes.

Lemmone's playing must have fired Kelly's imagination as he details on the 14th:

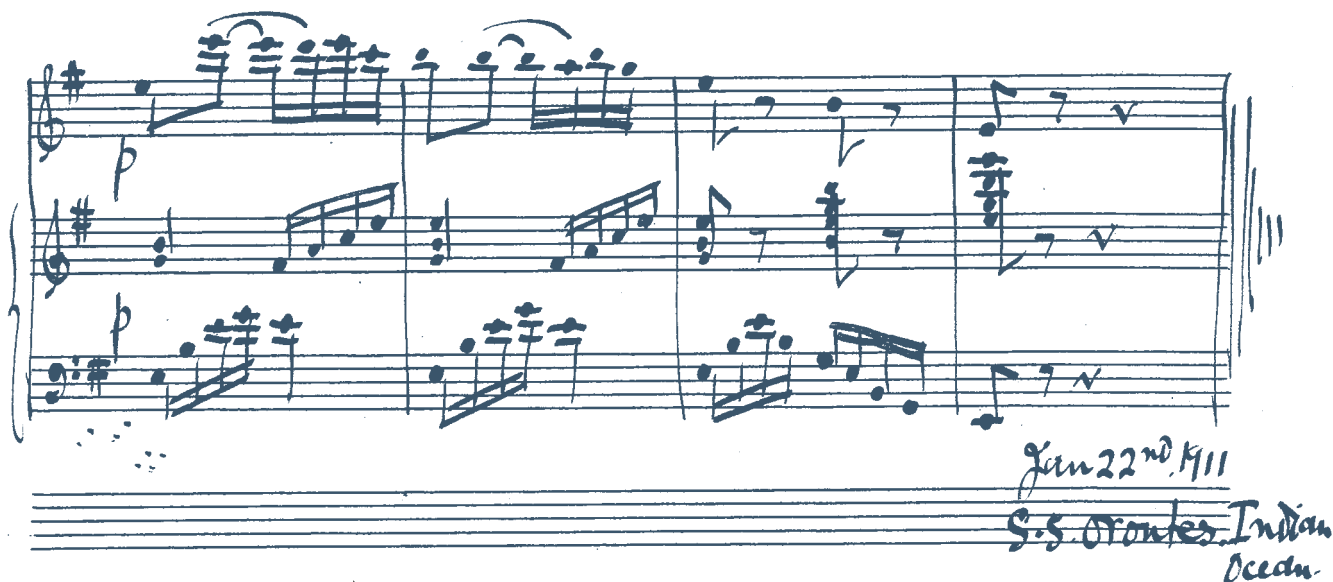
- “ I woke up at 2:30 and didn't go to sleep again until 7am. Luckily my mind was full of musical ideas for a serenade for flute and piano in 5 movements and I filled in the time composing.

The upper deck of the *Orontes* seemed to have been a particularly favoured place for composition and, away from the bustle below, the ideas of the 14th began to evolve. By the 16th Kelly changed the idea for the *Serenade*, replacing the piano with a small orchestra.

- “ My musical thoughts ran upon the serenade for flute and small orchestra for which I got the initial ideas on 13th January. I had contemplated having a rondo for the finale but today I got an idea for a jig which will fit the requirements very well.

From a 1910 recording of Lemmone's playing we can detect something of the musician for whom Kelly was composing. A self-taught flautist, Lemmone's tone seems to have been full and round, especially in the lower register, with a pronounced vibrato, possibly exacerbated by the recording techniques and age. There was considerable technical facility on display and Kelly was made aware of the possibilities of both player and instrument on the long trip from Egypt to Australia, as evidenced by his diary entries concerning Lemmone. The flautist himself seemed happy to oblige Kelly by displaying the various possibilities the flute could inspire. On 18 January, Kelly notes that he was given a brief sampling of flute repertoire:

- “ **18 January** From 11:45–12:30 John Lemmone played me several pieces on his flute in his cabin and a rather charming sonata by Blavet (born 1700), while I followed with the accompaniment so as to get the harmonies.



“ 20 January In the evening there was an informal concert in the saloon at which Lemmone played about half a dozen pieces unaccompanied on his flute. His technique is excellent, but as the pieces were not of a very high order, I could not judge of his musicianship.

By 23 January, when he first mentions the *Serenade* to Lemmone, Kelly has completed most of the five movements. February first sees the *Serenade* more or less completed, with Kelly saying of the composition:

“ I feel quite satisfied with having completed the work within 19 days of having the first notion of it, as I am not accustomed to being able to work quickly. It is not very original, perhaps, but it covers new ground as far as I am concerned.

Having landed at Sydney, Kelly took advantage of time with his brother to read through works for violin and piano, to compose and perform. His concerts included a concerto performance of Beethoven 4 with the Sydney Symphony under the baton of Joseph Bradley. Bradley and Kelly became acquainted through Bertie Kelly during a chance encounter at Paling's music store.

“ 10 February 1911 I met Lemmone at Palings by appointment at 11:30 and he played through the serenade for flute which I have written for him twice. He seemed to be delighted with it and had nothing to say in criticism.

After Kelly's death, Lemmone was to recollect the *Serenade* thus:

“ It was practically completed before we reached Sydney. He called it *Serenade* ... the work is of transcendental beauty and undoubtedly a classic.

A Sydney Morning Herald review was also generous in its praise of the work, which shared the afternoon performance with Grieg's *Holberg Suite*, Mendelssohn's Octet and Mozart's *Eine Kleine Nachtmusik*, all of which were conducted by Kelly himself.

“ Mr John Lemmone was, of course, the soloist, and found himself furnished with a singularly graceful part, felicitously dominating the strings ... All the movements were charming, the fourth movement especially so, where the flute and harp were together, and again where the theme fell to the horn supported by the strings, whilst the silver embroidery of the flute completed the captivating effect of the whole ... Mr Lemmone's mellowness of tone and fine phrasing would be hard to rival.

The work itself is an Edwardian gem; more profound than the typical salon pieces of the era (1911's Paris *concours* piece was *A la Kasbah!* by A. Georges). Of particular interest was the inclusion of horn and harp as obbligato instruments—an unusual



ARCHIVE.ORG

Rupert Brooke.

“ The work is more profound than the typical salon pieces of the era.

combination which may be attributed to the arrival in Sydney earlier in the century of an Italian hornist, Guido Gervasoni.

Following Kelly's return to England, the *Serenade* was given another performance, this time with the Queen's Hall Orchestra under Sir Henry Wood with the Dutch flautist Albert Fransella as the soloist. It was also presented to Schott for publication. 1913–14 saw a few revisions made to the work and a piano reduction made for rehearsal purposes, but Kelly had turned to new works, including his trio for strings and a set of organ preludes.

By 1914, Europe was hurtling into the Great War and, like his contemporaries, Kelly hurried to enlist. Among his fellow soldiers were a series of intellectuals who became known as the *Latin Club*. Chief among these was the poet Rupert Brooke (1887–1915).

Brooke was a poet by profession, with a huge circle of friends and a thirst for adventure. Described by the poet W.B. Yeats as “the most handsome man in England”, Brooke's charm, wit and beauty made him the inevitable centre of attention at Cambridge and gained him a following among the young intellectuals known as the “Bloomsbury Set”. Remembered primarily for his war sonnets, especially *The Soldier*, Brooke was to die on 23 April 1915 of septicaemia, while on board a hospital ship off the coast of Greece. Kelly and Brooke shared an intimate friendship and Kelly was among the pallbearers for the burial that same night on Skyros. Kelly shares his thoughts in what is one of the most moving entries in the diaries: »



“ No more fitting resting place for a poet could be found than this small grove, and it seems as though the gods had jealously snatched him away to enrich this scented island. For the whole day I was oppressed with the sense of loss, but when the officers and men had gone and when at last the five of us, his friends, had covered his grave with stones and took a last look in silence—then the sense of tragedy gave place to a sense of passionless beauty, engendered both by the poet and the place.

Brooke's death in turn inspired Kelly's best-known surviving work, *Elegy for Strings in Memoriam Rupert Brooke*, which he began in 1915 and continued honing until the final weeks of his life. His other most significant composition, written in the heat of battle, was the *Gallipoli Sonata* for violin and piano, for his dear friend Jelly d'Arányi.

Kelly's diary recounts his writing out the harp part for the *Elegy* while in Egypt in October 1916 while waiting to be deployed once again. Two weeks later, on the battlefields of the Somme, Frederick Kelly was dead.

### REDISCOVERING THE SERENADE

No record of performances of the *Serenade* appears until after the war, in a set of memorial concerts for Kelly at Wigmore Hall with Frank Bridge conducting Louis Fleury, and another at Kelly's old Oxford College, Balliol, with flautist Robert Murchie. The last known performance was 19 February 1921 in Edinburgh, under the baton of Kelly's old teacher from Oxford, Donald Tovey, with Fleury once again as soloist.

Tovey's programme notes give us an insight into Kelly the person, as well as the composer:

“ His duty towards music did not distract him from his duty towards life, nor did life distract him from music. He would abandon nothing until he had mastered it; and so we have in this *Serenade* an essay in the tiniest of classical forms, each of them different and each of them devoted to expressing its own normal nature clearly and completely ... a composition of great distinction and subtlety.

No record appears of any further performances of the work until 2010, when the Malta Philharmonic Orchestra was approached by British producer David Kent-Watson to be involved in a series of recordings featuring twentieth century British composition (the series would include Blower, Milford, Ruth Gipps and Kelly's friend Cyril Scott, among others). Parts were provided from the Fleisher Free Music Library in America and the recording took place in May of 2011 with myself, José García Gutiérrez (horn) and Anne Maria Camilleri Podesta (harp) under the baton of Michael Laus.

Learning the work was as much a joy as Lemmone found it to be exactly a century earlier. The five movements, while charming as miniatures, have a certain “Englishness” combined with an almost Mendelssohnian lightness. Most successful is the *Idyll*, which invokes the English folk song transcriptions of Holst with the embellishment of an Edwardian salon piece. Recording this

movement was particularly emotional. It lent itself perfectly to the most famous poem of Kelly's dear friend Rupert Brooke, *The Soldier*.

If I should die, think only this of me:  
That there's some corner of a foreign field  
That is for ever England. There shall be  
In that rich earth a richer dust concealed;  
A dust whom England bore, shaped, made aware,  
Gave, once, her flowers to love, her ways to roam;  
A body of England's, breathing English air,  
Washed by the rivers, blest by suns of home.  
And think, this heart, all evil shed away,  
A pulse in the eternal mind, no less  
Gives somewhere back the thoughts by England given;  
Her sights and sounds; dreams happy as her day;  
And laughter, learnt of friends; and gentleness,  
In hearts at peace, under an English heaven.

Only two commercial recordings of the work have been made: the above-mentioned premiere and a subsequent Australian production with the Tasmanian Symphony Orchestra and soloist Douglas Mackie.

The work is a charming addition to the repertoire, light, yet with moments of deep profundity. It would be suitable for a performer of Grade 8 level or above, as it requires mature musicianship to bring the piece to its full potential. In the piano reduction, movements would be suitable for exam or recital inclusion, but is at its most nuanced in the orchestral version. Score and parts can be found on IMSLP.

With thanks to Dr. Thérèse Radic, National Archives of Australia, Balliol College (Oxford), Malta Philharmonic Orchestra and especially the late Fra Richard Divall: Conductor, Musicologist, Knight of Malta, Mentor, Friend.

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*p grazioso*

Jan 24. 1911. S.S. Orontes  
off Cape Leeuwin

*Menuetto da Capo*  
*Senza repetitione*

R.M.S. Orontes. Jan 27. 1911.

*rit*

Feb I. 1911.

R.M.S. Orontes.  
off coast of N.S.W.

# A Case for Movement Education:

## Specific Body Mapping Concepts Part 2

by KELLY MOLLNOW WILSON

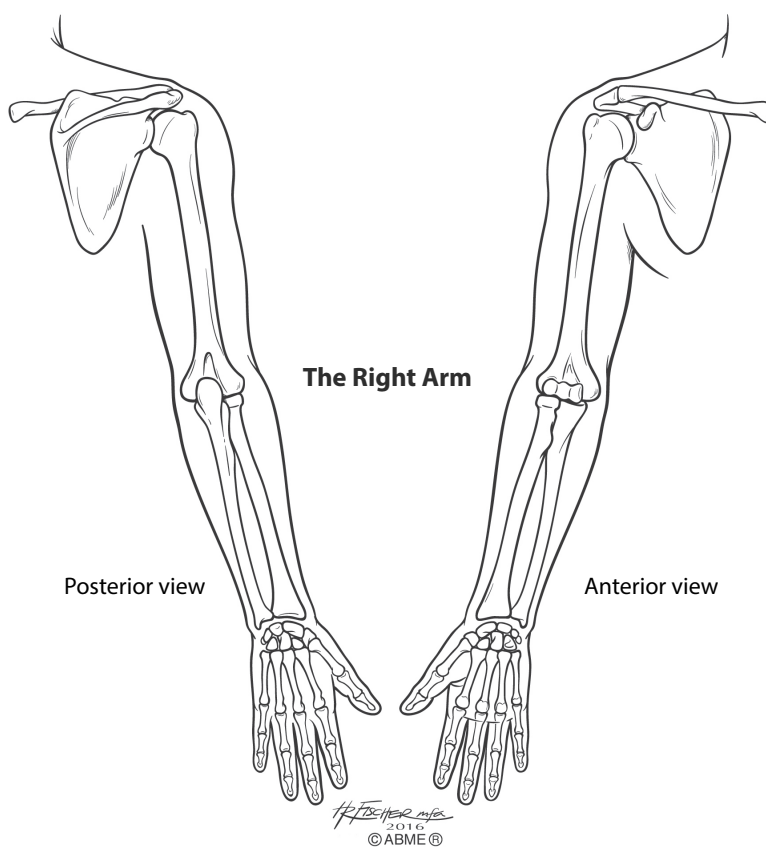
The article is the third in the series which includes *A Case for Movement Education*, which appeared in the March 2020 Issue, and *Specific Body Mapping Concepts Part 1* from the March 2021 issue.

The first article in this series presented some of the key principles of movement education from a Body Mapping perspective and the second article introduced some specific anatomical concepts in regard to the balance of the head at the AO joint and the importance of the pelvis. Several more specific anatomical concepts will be introduced here. It is important that you monitor your own movement during the following movement explorations for arms and jaw. There should be absolutely no pain or discomfort with these. If there is, stop immediately.

### CONNECTION OF ARMS TO THE REST OF THE SKELETON

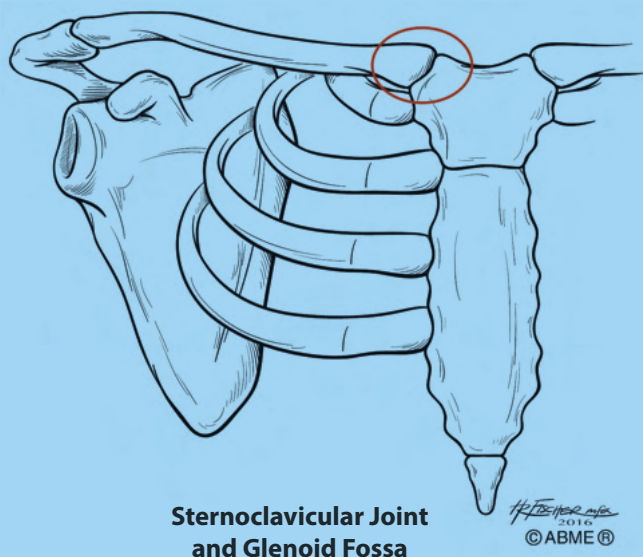
How do you define your “whole arm”? What pieces make up an entire arm? Everybody knows that the hand is one end, but where is the other end? How and where does it attach to the rest of the skeleton?

A whole arm is made up of a hand, a wrist, two forearm bones, an upper arm bone, a collarbone (clavicle) and a shoulder blade (scapula). If you haven’t mapped your collarbones and shoulder blades as being part of your arm structure, now is the time to start! The movement that happens here is just as important as the movement happening in the hands when considering the quality of arm movement as a whole.





There is only one place where this whole arm structure attaches to the rest of the skeleton with a bone-to-bone connection. The name of the joint is the sternoclavicular (SC) joint and is located where the clavicle (collarbone) meets the sternum in front. Arms hook on, bone-wise, only in the front! Yes, the shoulder blades are attached through fascia, connective tissue and muscles to other bones, but there is only one bone-to-bone joint between arm and skeleton. The SC joint is circled in the following image.



Find the suprasternal notch which is the little hollow indentation between the two collarbones. Take your left hand fingers, start from this notch, and walk your fingers along the length of your right collarbone. You're starting from the middle and walking out towards the side. Do this several times until you're very clear about where your collarbone is located. To find the SC joint itself, start at the notch and go over the little hump onto the collarbone ... that's the joint itself. Next, make a collarbone sandwich by placing your left index finger on top of your right collarbone and your middle finger underneath your collarbone. The SC joint should be roughly under your hand where the base of your fingers meets your palm. Maintain this hand position for the following movement explorations. There are several kinds of movement that can happen at the SC joint. The first is up and down, like shrugging your shoulder up toward your ear. The second type of movement is forward and back, like a trombone

player reaching out all the way to 7th position. The third type of movement available to us at the SC joint is rotation. Do some swimming movements with your right arm and you'll feel the collarbone rotating under your left hand. Reverse the direction of your swimming movement—if you started with front crawl, then switch to back crawl. These three basic movements can be combined in many different ways. With your collarbone sandwich still in place, pretend you're shaking hands with someone. Notice that there's not a ton of movement happening at your SC joint. Now reach up in front like you're getting something off of a high shelf—there's more movement now. How about reaching down and behind you, as if you're reaching for your sunglasses after you dropped them down behind the seat of your car? Pretend to hold a glass of water in your right hand and pour it out on your right foot—not a lot of SC joint movement. However, if you pour that glass of water out onto your left foot, there's much more movement happening.

Release your collarbone sandwich and just let your arms hang at your sides. Do you feel a difference between your right and left arms? It's not unusual for people to report that their right arm feels longer, looser, or softer. Repeat all of these movement explorations with your left arm — so right hand fingers will be sandwiching the left collarbone.

Did you notice what was happening to your shoulder blade while you were exploring SC joint movement at your collarbone? If you were totally focused on your collarbone and have no idea what your shoulder blade was doing, then repeat the movement explorations and notice how your shoulder blade moves along with your collarbone. It should because they are attached at a joint called the acromioclavicular (AC) joint. For our purposes here, we don't need to know a whole lot about what's happening at the AC joint because it's not really under voluntary control. What would your movement be like if you thought your shoulder blades were not supposed to move or if you thought they were attached to your ribs with screws, like they are on skeletal models? Try it — can you do it? Do you feel the extra work and tension that you generate?

With bringing your flute up into playing position, notice that your collarbones and shoulder blades are doing different things. Your left collarbone and shoulder blade come more around your body than your right side. This makes sense because our left arm crosses in front of our torso and our right arm really needs to just move forward towards the flute.

To really explore this movement, bring your flute to your face from above your head. Put your fingers on like you're playing middle D and hold the entire flute up above your head. Then float your flute over and down to your face. Feel how much your left shoulder blade and collarbone can move if you allow them this freedom. »

## GLOBAL CONNECTION EXPERIMENT #1

1) Take your collarbones and shoulder blades and jam them down onto your ribs. Keep them there and try to take a breath. Notice the effort you need to use and the amount of air you get in.

2) Release your arm structure and allow it to move up off your ribs and take another breath. Hopefully, you noticed an easier, freer, fuller breath. As my friend and colleague Amy Likar says, “the arm structure should surf the movement of the ribs”.

Conclusion: Arm structure movement is related to breathing.

3) Repeat the first two steps but add in flute playing. Try some long tones or slow melodies, as well as some fast technical passages. Most flute players report better tone, increased resonance and more ease in finger movement when arm structure is not held down onto the ribs.

Conclusion: Arm structure movement is related to tone and resonance, as well as finger technique.

You can take your new awareness of your SC joints and the movement possibilities of your collarbones and shoulder blades into all sorts of activities, both with and without your flute.

## MAPPING YOUR JAW

How and where does your mouth open when it's time to inhale? Many flute players find that they are struggling with tongue, jaw, and neck tension. Understanding exactly where the joints are moving can help eliminate overwork.

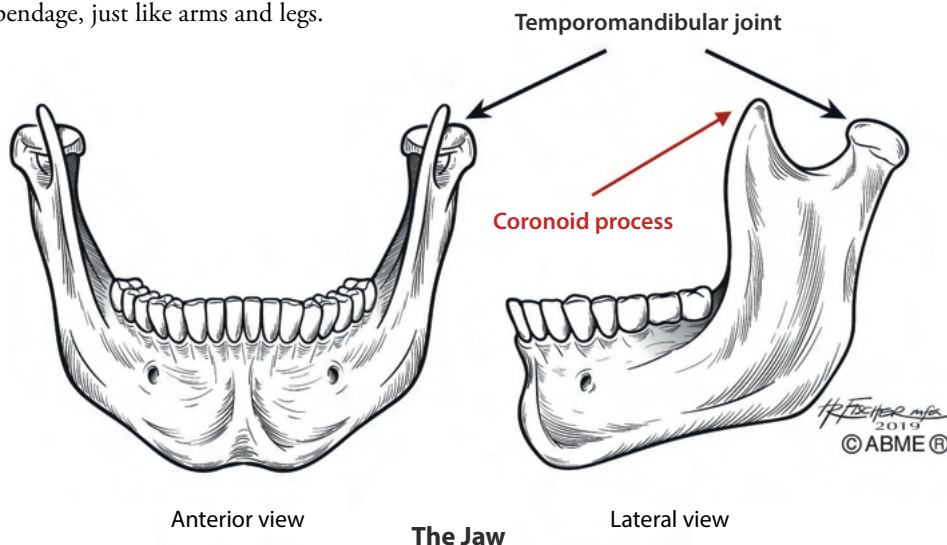
The anatomical name for the lower jaw is the mandible. Dentists and orthodontists will talk about an upper jaw, the maxilla, but this bone is one of the facial bones in your skull and cannot move independently from the rest of the skull. The mandible is the structure that moves. Everyone has a temporomandibular joint (TMJ) on each side, where the mandible meets the temporal bone of the skull. One jaw, two TMJs. We do not have two sets of jaws that open like a shark. We *do* have one jaw that opens by moving down and away from the rest of the skull. It's actually an appendage, just like arms and legs.

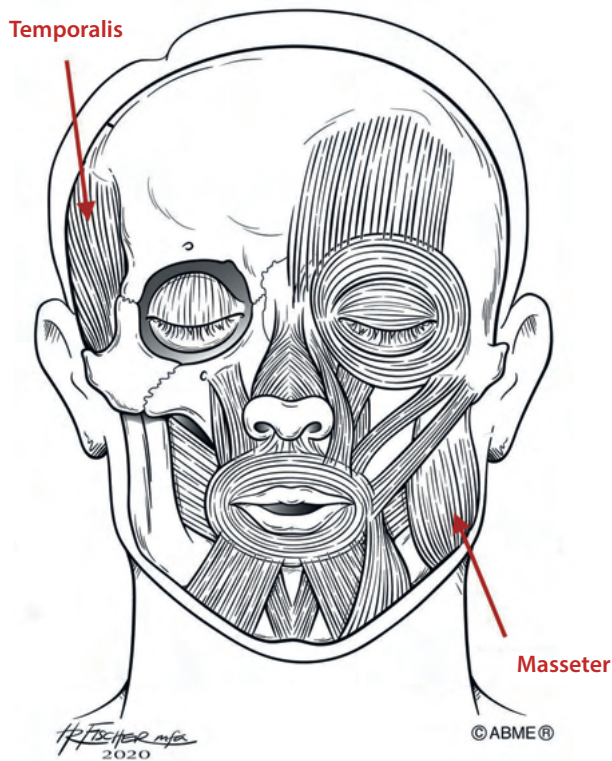
To find your TMJs, gently place your index fingers just in front of your ear holes. There is a little indentation of soft tissue there and that's going to be your starting point. Move gently down from the soft indentation until you are touching bone. If you slowly and gently open and close your mouth, you should feel something moving under your fingertips. These are your TMJs, one on the right and one on the left. If you don't feel anything, then you're not in the right places. Move your fingers down a little more or sideways until you find them.

The movement that you're feeling here is both forward and down movement. Some people find this confusing because they are hunting for a movement that is going in a downward direction because that is the way the jaw as a whole moves when we open our mouth.

## CLOSING AND OPENING YOUR MOUTH

The jaw is the only joint in our body that we hold closed much of the day. At rest, the jaw should be open a bit. There are two key muscles that allow us to close our mouth and chew our food. Both are relatively easy to palpate. On both the right and left sides, you have a masseter muscle which runs from the cheekbone to the back portion of the mandible. If you put your hands on your cheeks and clench your teeth, you'll feel the masseter pop out under your hands. The masseter is the strongest muscle in your body, with the exception of the uterus during childbirth, and is the primary chewing muscle. Another jaw closing muscle is the temporalis, and you have one on the right and left sides. If you put your hands on the sides of your head, over your temple area, and clench your teeth again, you'll feel some tension under your hands. The temporalis connects the side of the skull (temporal, parietal and frontal bones) and the coronoid process of the jaw. It is possible to locate the coronoid process—start with your fingers half way along your cheekbone. Drop down a little bit and open your mouth wide—you should feel a hard area come into contact with your fingers. That is the coronoid process moving down from behind the cheekbone. If you don't feel anything, move your fingers around until you find it. If you're too close to your nose, you won't feel anything so move your fingers towards your ears.





**Facial Muscles**

Now that you've found the muscles doing the jaw closing work, clench your teeth and then release the tension in both masseter and temporalis. What happens? Your mouth opens without much effort at all! Gravity is helping you. When you stop doing the work that's holding your mouth closed, it's open!

Sometimes, you need to open your mouth more than what you get when you just release the jaw closers. It's time to use the jaw openers, which are located under the jaw and chin. There are three suprahyoid muscles that connect the jaw and the hyoid bone. The digastric muscle (you have one on each side) connects the mastoid process of the skull (right behind the ear) to the bottom of the jaw. Interestingly, it goes through a tendinous sling that is suspending the hyoid bone. Here is a direct musculature connection between the skull, the hyoid bone and the jaw. As the tongue attaches just above the hyoid bone, this also explains why easy jaw and tongue use are so intimately connected with head balance at the AO joint.

### GLOBAL CONNECTION EXPERIMENT #2

- 1) Start with the best place of balance you can find for your head at your AO joint.
- 2) Clench your teeth and release that muscular work. Notice how freely and easily your mouth opens.

3) Start with your head deliberately off-balance—chin up and back of your skull down.

4) Clench your teeth again and release. Your mouth will open but there is more effort and more work being done.

Conclusion: Head balance and jaw movement are related.

Often flute players will lift their entire head up and back, away from the head joint, when opening to take a breath. This is a version of the shark fantasy—we think that we have an upper jaw that opens up. Which makes more sense? Moving the heavy part away from the smaller piece (baby shark) OR moving the piece that is designed to move easily away from a well-balanced head? Try it and see! The inhalation noise is often much louder and more noticeable when moving the whole head unnecessarily.

### WHOLE BODY MOVEMENT

As you learn more about global connections in your body, you start to see the layers in action. Head balance at the AO joint is of primary importance, as breathing, arm movements, and jaw movement are all related to what's happening with the head. Both the movement of arms and breathing are impacted by what is happening below with the pelvis. It is whole body movement, not a collection of pieces and parts that move in isolation. The three articles of this series have given some very basic starting points in your search for freedom and ease in your movements of music-making. The body in which you perform is the same body in which you live. You can be observing your movement at the flute and everywhere else in your daily life. As the accuracy of your body maps improve, the quality of your movement improves and this leads to more musically convincing performances.

To find a Licensed Body Mapping Educator near you, please see the list of teachers at [www.bodymap.org](http://www.bodymap.org)

- **KELLY MOLLNOW WILSON** teaches musicians to move with ease and comfort, which allows them to deliver musically convincing, effective performances. She teaches Body Mapping for Musicians at Oberlin Conservatory as a Licensed Body Mapping Educator, teaches private flute lessons and performs in Northeast Ohio. As the owner of Precision Performance and Therapy, she uses her skills as a Neurokinetic Therapy practitioner to help musicians with pain and discomfort. She is the lead author/flute author of *Teaching Woodwinds: A Guide for Students and Teachers* (<http://teachingwww.com/>) and serves on the NFA Performance Healthcare Committee. See [www.precisionperformanceandtherapy.com](http://www.precisionperformanceandtherapy.com)



# Transcription-making as musical translation

Practical research through The Classical Flute and Guitar Project; thoughts on recreating musical scores for a different medium.

by NOEMI GYORI

The Classical Flute and Guitar Project (CFG Project) was launched in 2015 with the aim to reshape the perception and musical authority of the flute and guitar duo through the establishment, publication, performance and recording of first-time musical transcriptions of canonic Viennese classical and early romantic keyboard compositions. My research intended to study the various aspects of this artistic venture.

The new duo scores created as part of the CFG Project set out to present the flute and guitar in true dialogue and as partners, equally engaging and challenging both instruments. Due to the canonic status of the addressed masterpieces of Haydn, Mozart and Beethoven, the question of the aesthetic and methodology of transcription-making quickly became one of the main focuses of the project. I was determined to establish a profound understanding of existing trends in the field in order to refine my own vision and to equip myself with the necessary knowledge to work as a creative thinker together with guitarist Katalin Koltai (with whom I launched the CFG Project and set up an ongoing rehearsal-laboratory to develop, workshop and finalize the scores over the last few years).

## Trends in transcription-making

Closely studying the existing output of flute and guitar duo scores created from keyboard compositions of Haydn, Mozart and Beethoven, I have identified two principal approaches to transcription.

Historical, as well as the vast majority of modern, transcriptions for flute and guitar typically refrain from addressing complete works. They are often assembled from various parts of an original piece, or only feature movements from different works of the given composer. They avoid using parts or movements with denser textures or fantasy-like structures. In addition to these practices, these transcriptions present little variation in the left- and right-hand voice distribution between the two instruments. They depict the duo as a solo-accompaniment type of chamber music formation where most of the time the flute takes on a leading, virtuoso role, exhibiting the melodies, while

the guitar serves solely as accompaniment. Moreover, historical transcriptions in particular use a limited range of the flute and an easier harmonic and rhythmic structure, particularly in the guitar.

Andreas Traeg's transcription of Mozart's A Major Sonata, published as 'Mozart-Traeg: Sonata in A Major (after K331/332)', is a great example of the above practices. In this work, the articulation, dynamics and ornamentation in the duo version differ from the original text, much of the time creating a technically less demanding, harmonically easier structure for the guitar.

The short excerpt from Variation II (*opposite page, top*) shows an example of the commonplace simplification of the bass line played by the guitar. Traeg lacks the harmonic variations of the first two bars and cuts the ornaments from bar 5 onwards.<sup>1</sup>

Flute and guitar transcriptions of works by Beethoven, especially those of piano sonatas which were at the heart of my interest, are scarce. It is especially challenging to find transcriptions of complete piano sonatas; therefore, I was extremely interested in seeing the transcription by Lee West, titled *Beethoven Moonlight Sonata, Quasi Una Fantasia* published in 1996 by Santorella Publications. I was somewhat surprised to learn upon the arrival of the music that the transcription only included the first *Adagio sostenuto* movement of the composition rather than presenting an interpretation of the whole work. West concerns himself solely with the bits of the work that are possible to present in a highly simplified, light way. The guitar is portrayed as an accompaniment, being assigned a mere series of chords, while the flute presents the melody line in a simple manner. In the excerpt from the music (*opposite page, bottom*) West even specifically indicates 'Guitar Accompaniment' in the guitar part.<sup>2</sup>

1 Noemi Gyori, "Reimagining the Flute and Guitar Duo through Musical Translations of Keyboard Works by Haydn, Mozart and Beethoven" (PhD Thesis, Royal Academy of Music London, 2020), 85.

2 Noemi Gyori, "Reimagining the Flute and Guitar Duo through Musical Translations of Keyboard Works by Haydn, Mozart and Beethoven" (PhD Thesis, Royal Academy of Music London, 2020), 97–98.



**Example 1a** W.A. Mozart, A Major Sonata K 331, *Andante grazioso*, Variation II, bars 1–8, original keyboard version. From *Piano Sonatas II*, Urtext of New Mozart Edition, ed. Wolfgang Plath and Wolfgang Rehm, Kassel: Bärenreiter, 1986.

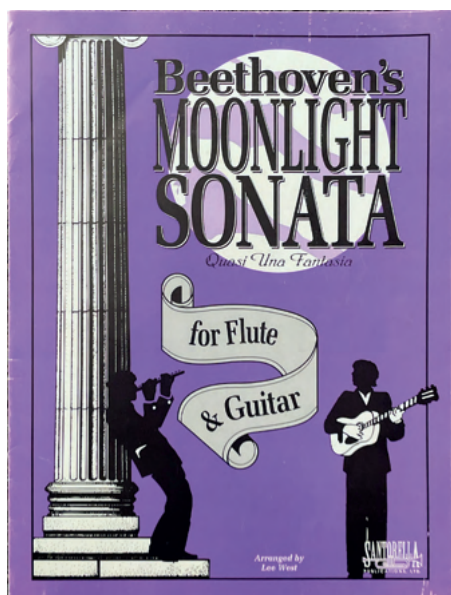


**Example 1b** W.A. Mozart—A. Traeg, Sonata in A Major after K 331/332, *Andante grazioso*, Variation II, bars 1–8, ed. Nikolaus Delius, Universal Edition, 1976.

In summary, most of the contemporary flute and guitar readings, as well as the historical transcriptions, are interwoven works that were manufactured by the transcriber and which present voice distribution patterns and characteristics that remain in line with the general customs of the late 18th and early 19th centuries' original flute and guitar compositions. They turn the duo scores into simplified versions, presenting a less intriguing, sonorously facile experience of the original keyboard music, echoing the historical practices of flute and guitar music of the classical and early romantic era; a time when compositions for the duo were often rather intended to serve entertaining purposes.<sup>3</sup> »

<sup>3</sup> Ibid., 95.

“ Historical transcriptions in particular use a limited range of the flute.



**Example 2** Ludwig van Beethoven, *Moonlight Sonata*, *Sonata Quasi Una Fantasia Op.27, No.2*, arr. Lee West, Danvers: Santorella Publications, 1996.

Besides these practices, there is however a different approach present amongst the contemporary transcriptions. This is represented by the flute and guitar scores of Stephan Schäfer and the duo of Peter-Lukas Graf and Konrad Ragossnig. In their transcriptions, these artists address complete Viennese classical keyboard sonatas and offer an equally elaborate understanding of the two instruments. Their scores are accurate and detailed and avoid the simplification of chords or rhythmic patterns, clearly aiming for a high-quality realisation of the original musical intentions at all times. Inspecting these scores in detail, as well as performing them on numerous occasions, was intriguing and exciting, and also essential to the development of my own methodologies. Based on these experiences, I have found that the primary aim of these transcriptions was to remain as true to the original *written* text as possible. This means that the flute and guitar duo versions were always exactly the same in form as the original (never extending or shortening it), neither of the works were transposed and register changes were only applied as occasionally as possible. The right-hand melodies were almost without exception played by the flautist, while the left-hand figures were presented by the guitarist.

“ The core repertoire pieces of the flute literature have become more colourful and vivid.

Although the scores worked successfully for the duo in my opinion, I believed that allowing some additional changes and departures from the original keyboard score in the flute and guitar versions would arguably have provided more varied, exciting and technically more idiomatic solutions for the language of the duo.<sup>4</sup> For example, as there is a much smaller range of registers available on the flute and guitar (especially that fit idiomatically to the style of Viennese classical compositions), allowing more frequent octave transpositions would have created further opportunities for the variation of musical motives presented by the two instruments. Using additional octave changes would have also supported a better balance between the flute and guitar. The combined sound of the two instruments would also have become more idiomatic if the notes played by the flute were doubled by the guitar in dynamic chordal passages; especially when the chords are played arpeggiated by the guitarist. (This technique is used by Mozart himself in his instrumental sonatas at similarly powerful sections with chords: notes played by the instrumentalist are often doubled at the octave in the keyboard.) By staying completely faithful to the original score in the flute and guitar version, there are also points where the instrumentalists suddenly face extremely hard technical tasks due to the way their instrument works in relation to the original medium. For example, they are unexpectedly confronted by high notes (a great leap) in an otherwise very lightly composed, easy

texture. In a performance situation, this solution in the arrangement unnecessarily affects the ease of the performance, diverging from the initial musical character of the movement and in certain cases also the stylistic musical origins of the instruments.<sup>5</sup>

All in all, I had the impression that creating changes to the keyboard scores would not have necessarily resulted in a greater departure from the original music, in the sense that in the new medium, compositions may have emerged much more successfully if the focus was laid on the musical intentions depicted in the original score, rather than merely “transplanting” the notes to the flute and guitar.

### Musical translation; a “critical and creative”<sup>6</sup> activity

Following on from this, my musical instincts and the influence of some of the key figures of musicology in the past decades (such as Nattiez and Cummings), who have begun inspecting music from a linguistic point of view, my understanding of musical transcription as a *translation between different instrumental languages* became a central thought and a key aesthetic element of my work. By identifying the artistic practice of crafting new scores as *musical translation*, I felt that a substantial space opened up for creative enterprise. At the same time, the detailed, individual decision-making process of the transcription making was placed in a very different light.

To me translation refers very precisely to the creative artistic process, where the translators themselves formulate their reading, their personal hearing and interpretation of the original score, and then strive to recreate that approach through the unique sonority of their own instruments. This approach is also outlined and discussed by philosopher and musicologist Peter Szendy in his essay, “Writing Our Listeners: Arrangement, Translation, Criticism”<sup>7</sup>. The process of translation inevitably produces certain modifications to the original written text, as the idiomatic use of the new medium’s language will require using unlike technical solutions to the original, at times even resulting in the elimination of voices, rewriting figurations, omitting inner repetitions, or even the addition of a fermata or a cadenza-like transition.

Throughout my individual decision-making process, I have found it fascinating to work with the dichotomies that translation theorists Basil Hatim and Ian Mason have identified.<sup>8</sup> I felt that these pointed precisely to the questions I needed to inspect (practically investigate and then test on the concert stage as well) at each point of the reconstruction of the scores. Was a *literal* or *free* translation capturing the musical dynamic in a more faithful way in a particular musical context? In the case of inner repetitions for example, was it the *form* or the *content* that was more important? Was a *formally equivalent* translation or only a *dynamic* translation possible, noting the sonorous heterogeneity of the two instrumental languages and the immense difference between the nature of the piano and that of the flute and guitar

<sup>5</sup> Ibid.

<sup>6</sup> John Felstiner, “Ziv, That Light’: Translation and Tradition in Paul Celan.” In *The Craft of Translation*, ed. John Biguenet, and Rainer Schulte (Chicago: University of Chicago Press, 1989), 93–116.

<sup>7</sup> Peter Szendy, “Listen: A History of our Ears (New York: Fordham University Press, 2008), 39.

<sup>8</sup> Hatim, Basil & Mason, Ian, *The Translator as Communicator*, London: Routledge. 1997, I.

<sup>4</sup> Györi, “Reimagining the Flute and Guitar”, 108–109. I provide here specific musical examples and corresponding explanations to why I believe certain changes would add to the idiomacy of the scores of Schäfer, Graf and Ragossnig.





REKA ERDI-HARMOS

Noemi Gyori and Katalin Koltai

duo? In light of the dramaturgic construction of the duo version, was a *semantic* or rather *communicative* translation the preferred choice? A final fascinating venture was carefully weighing and determining the degree to which the *visibility of the translator* is aesthetically legitimate at each point of the crafting process.<sup>9</sup>

### How did these experiences change the way I operate as a flautist?

After years of experimentation and active practice of musical translation-making, I have become sensitive to the variety of musical dialects used in different pieces and to the way various musical texts are composed. I find myself immensely enjoying stretching the boundaries of my instrument and challenging its language, and capacity for expression, to the fullest. This is not only when working with translations, but also when creating my own interpretations of the core repertoire pieces of the flute literature, which I feel, through this approach, have become more colourful and vivid. I have also understood that by working in detail with certain musical materials over the course of many years and by studying performance from multiple perspectives, I am able to relate to the music I am working with on a much deeper level. Thus, I experienced that combining art with cognition and in-depth academic understanding helps me to achieve a more expressive, individual, colourful, faithful and honest performance.

<sup>9</sup> Gyori, "Reimagining the Flute and Guitar", 117.

• **NOEMI GYORI** graduated with honours from the Liszt Academy of Music and completed postgraduate studies at the University of Music and Performing Arts Vienna and at the Hochschule für Musik und Theater München, studying with Henrik Pröhle, Barbara Gisler-Haase and András Adorján. She is the first flute player to hold a PhD in Flute Performance from the Royal Academy of Music in London. Noemi has performed as a soloist and chamber musician in 28 countries, she is the Principal Flute of the Jewish Chamber Orchestra Munich and has played as a guest member in the BBC Philharmonic and the Vienna Philharmonic (Vienna State Opera). She is a Tutor at the Junior Royal Northern College of Music and at The University of Manchester. She has given masterclasses in three continents and recorded four albums, all receiving international critical acclaim.

Noemi's earlier articles on her research published in Pan are: *The Classical Flute and Guitar Project; An attempt at redefining the flute and guitar duo as a genre* (November 2016) and *Masterpieces on flute and guitar: On the launch of the Doblinger Classical Flute and Guitar Collection, featuring new transcriptions of works by Haydn and Mozart* (March 2017).

For more information about Noemi's work, see:

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

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

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

Thesis:

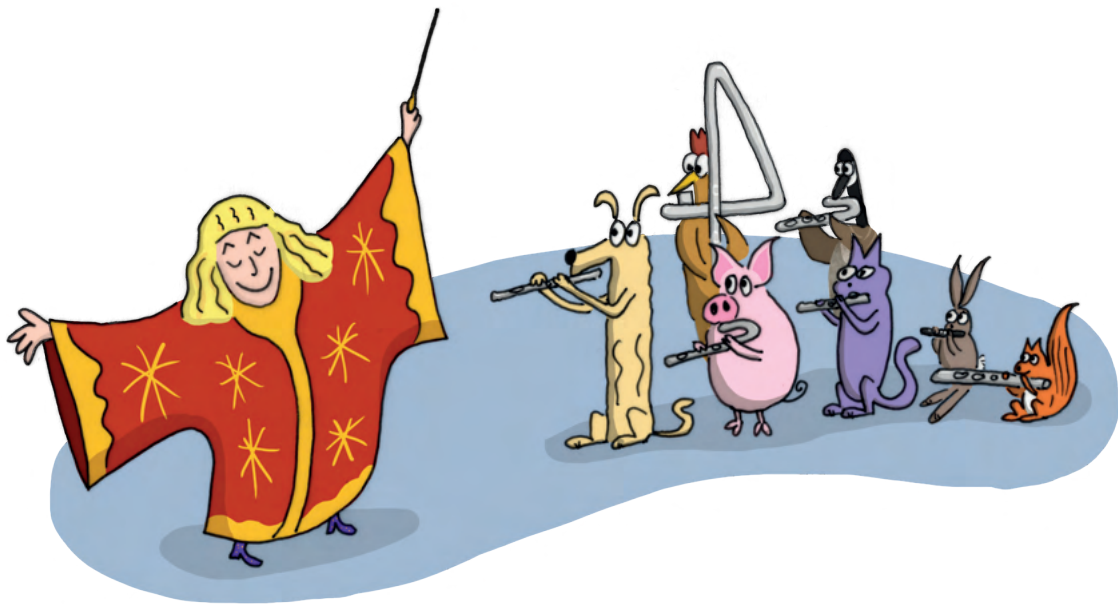
<https://noemigyori.com/thesis>



# Atarah's Treasury *of* Tried-and-Tested British Flute Choir Arrangements

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*by* ATARAH BEN-TOVIM



**W**e flute choir fanatics are really spoiled for choice, as so many arrangers, mainly British and American have laboured to provide us with the chance to play great music from the past and the present. Here are some of my favourites played at courses and conventions—but there are many more!



***The Banks of Green Willow* Butterworth,  
arr. Mel Orriss** Wonderful Winds

Adult flute choirs love this, with every bar from the original alto opening to the tricky 9/8 section in the middle requiring a lot of rehearsal—and a good conductor.

***Serenade for Strings* Elgar, arr. Russell Parry**  
Like all Russell's arrangements, this is a delightful piece that will set the hearts of all players beating just a little faster. Written in his impeccable manuscript for his students at Leicester, on whom he tried out most of his excellent arrangements. A special mention must be given to the beautiful opening alto part.

***Enigma Variations* Elgar, arr. John E. Davis**

Falls House Press

Last Night of the Proms has nothing on this when playing *Nimrod* with forty flutes! Weepy for me, as in my RLPO days we played the original so often with Sir Charles Groves.



Sir Charles

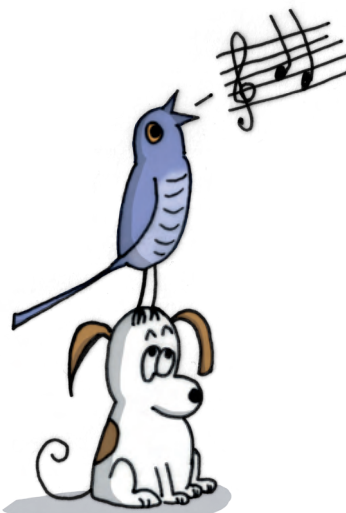
***The Planets* Holst, arr. Phyllis Avidan Louke**

Falls House Press

A wonderful arrangement for a *large* flute choir. For public concerts, I added a simple seventh flute part and percussion to the *Mars* movement.

***On Hearing the First Cuckoo in Spring* Delius,  
arr. Carla Rees** Tetractys Publishing

Carla has done a wonderful job with this. Very interesting alto and bass parts. When I took it to the Canadian Flute Festival, the players and audience—who had never heard the original!—adored it.



***Air from Air and Dance* Delius, arr. Anderson**

I was very excited when I found this arrangement of an unknown work by Delius—it works beautifully on flutes!

***Suite Antique* Rutter, arr. Robert Rainford**

Forton Music

I used to work off the original strings parts with a harpsichord part played on electric keyboard, and was delighted when Robert gave us this clear and intelligent arrangement for solo flute and choir. The jazz waltz is fun.

***Eleanor Rigby* Lennon/McCartney,  
arr. Mel Orriss** Wonderful Winds

Mel's genius makes this one a very popular ending piece for any community or family concert. She kindly added some very easy flute and clarinet parts for me.

Everyone knows and loves the original, but the pizzicato is a nightmare for most flute players!







**Suite on English Folk tunes Rutter,**

**arr. Robert Rainford** Forton Music

Four movements, but easy to get together, so a great course- or concert-ender. *O Waly, Waly* is lovely. Great fun to conduct.



**Animal Crackers Keith Amos** CMA Publications

This was an ice-breaker back in the day. It was the first work for flute choir I ever used at children's courses. Very clear manuscript parts, and all the parts are interesting to play. I still marvel at the quality of Keith's work like *Mulligan* and *Miss Livy*, etc.



**Capriol Suite Warlock, arr. Nancy Nourse**

Nourse Wind Publications (currently out of print)

Nancy's distinctive yellow covers have been in my flute choir library for ever. Like all her other arrangements, this is excellent. Working on the first movement with junior choirs can take hours.



**Fantasia on a Theme by Thomas Tallis**

**Vaughan Williams, arr. Lisa R. MacArthur**

Falls House Press

Written for 12-part double flute choirs (solo flute quartet and flute choir) this is a real challenge, especially for the conductor, to get anywhere near the original strings sound. I have rarely made it succeed.



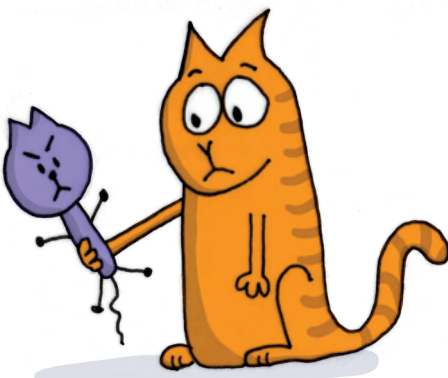
**Summer Music Bennett, arr. Robert Rainford**

Forton Music

Knowing Richard well, I asked Robert to arrange this from the original flute and piano work. The *Fiesta* movement is beautiful.

**The Serious Doll from The Nursery Suite Elgar,**  
**arr. Halligan**

This divine piece needs two good altos. So rarely taught, recorded or played. Do listen to the EMI recording of me with the RLPO.



**Lo! Here the Gentle Lark Bishop,**

**arr. Michael Axtell** Alry

Performed many times with my Eleanor trio. The flute choir version is quite a challenge.



**Fantasia on Greensleeves Vaughan Williams,**

**arr. Mel Orriss** Wonderful Winds

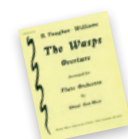
Exquisite opening! Mel has done two arrangements for flute choirs, one with harp and one without.



**The Wasps Overture Vaughan Williams,**

**arr. Shaul Ben-Meir** Megido Publications

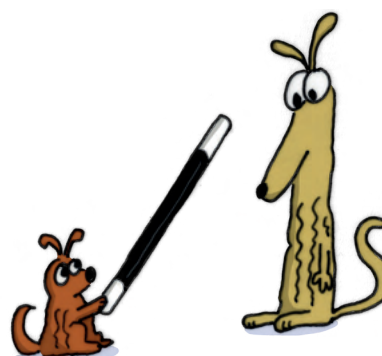
A BIG arrangement, wonderfully scored like all of Shaul's work. Not for kids, but great for music students.



**Wand of Youth Suite 2 Elgar,**

**arr. Carla Rees** Tetractys Publishing

A truly lovely arrangement. Adult flute course members adore it. Of the six movements, *Wild Bears* and *Moths and Butterflies* are the favourites.

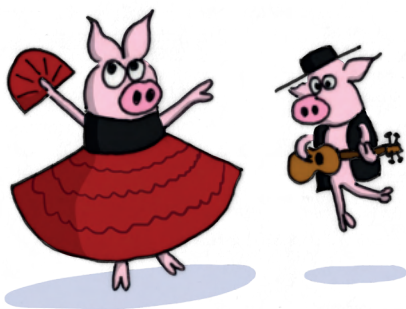


**Two pieces from Henry V Walton,**

**arr. Mel Orriss** Wonderful Winds

Mel makes the original composition for strings work beautifully for flutes. Good piece for music students.





### **Spanish Lady Suite Elgar,**

**arr. Robert Rainford** Forton Music

A good arrangement of a mediocre original!

### **Londonderry Air Grainger,**

**arr. Robert K. Webb** Alry

Intonation is a real challenge, so I inflict it on every course. Look at the first page of the score. If that's what you want, do get this one.

### **A Fugal Concerto Holst,**

**arr. Mel Orriss** Wonderful Winds

The original for flute, oboe and strings was another favourite in my RLPO days. You need two soloists. Mel's arrangement is keeping this work alive.

### **To be sung of a summer night on the water**

**Delius, arr. Mel Orriss** Wonderful Winds

A beautiful arrangement of this choral original. Use it at the start of a session to get the players working together for breathing and tone.

### **Witches' Dance MacDowell, arr. Charles Peter Lynch**

FlutePlay (currently out of print)

A virtuoso piece with two good piccolo parts.

### **A Folksong Suite Holst,**

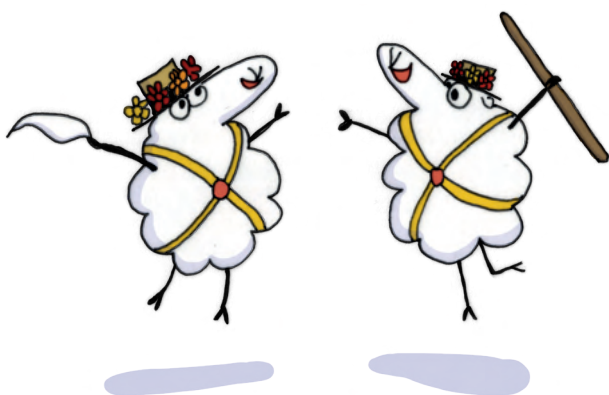
**arr. Robert Rainford** Forton Music

A joy to play!

### **Four Dances from Merrie England German,**

**arr. Robert Rainford** Forton Music

Will we ever hear Edward German's orchestral works again? Such a prolific and popular composer in his day.



### **The Earle of Oxford's Marche Byrd,**

**arr. Kelly Via** Nourse Wind Publications

Originally for brass, this is a great piece for a youth flute choir to learn to play together.

### **Walk Like This! Ian Clarke** IC Music

At the Hindhead courses with Julie Wright, I had a very easy sixth flute part added. It became a ritual at Hindhead, always impressing the parents at the end of course concert.

### **Within... Ian Clarke** IC Music

Students love the modern techniques in this effective composition.

### **Zig Zag Zoo Ian Clarke** IC Music

Very effective at a *Flutewise* event, as I recall. 4 flutes.

### **Caribbean Suite Bryan Kelly** Hunt Edition

This suite was written originally for solo flute and piano, and Bryan arranged its 4 movements for quartet for me.

I use it often with large flute groups as *Whistling Song* is always a great introduction to 5/8.

### **Mersey Beaucoup! Hilary Taggart** Hiltag Music

This sextet was commissioned for one of my big birthdays by many of my flute course fluting friends. It's fun and interesting to play, with Hilary's excellent flute writing. Often a challenge.

### **Bohemian Rhapsody Mercury, arr. Zoë Booth**

Pipeblower Publishing

The best of several arrangements of famous Freddie's classic.

I am always finding new works! Just today I played a version of Mel's lovely version of *A Nightingale Sang in Berkeley Square* and it made my husband cry!

One of many Covid frustrations was being unable to try Carla's arrangement of Holst's *The Perfect Fool* and Rob Rainford's version of Butterworth's *Suite* because the course had to be cancelled.

Such a joy all these British works. Such great memories of playing them all—and such beautiful music, so many now forgotten.

I have to be honest and say that I love flute choirs, because I always wanted to be a conductor. When I did an audition to do Conducting at the RAM, the test piece was the Brahms *Haydn Variations* with the orchestra. It went well, and the principal said after, "well, you are good enough—but we don't allow women to do conducting!" Oooh! That was in 1958!



# Livestreaming:

## A personal reflection

by **CLAIRE HOLDICH**

**M**arch 2020. I don't think any of us will ever forget the circumstances that marked our own personal realisations that our lives were about to change drastically. For me, it was being surrounded by a group of year 13 music students who had just been told that their college was about to close indefinitely and therefore their final A level recitals that they had prepared so hard for would not be taking place. I remember thinking that they were handling the situation much better than us teachers, perhaps because they couldn't see what was about to happen next.

Although I was kept busy with getting to grips with the unavoidable switch to online lessons for my own private teaching, lessons at the college in question had now been suspended and I found myself with even more time in which to contemplate whether music was something I really wanted to continue pursuing as a career. Rewind less than a year before and I had made the agonising decision to leave a school teaching post of over 10 years—a job which I had at one time loved dearly but was now, for a number of reasons, having a real impact on my physical and mental health. It had left me seriously questioning whether I needed a complete change of direction, something with a more '9 to 5 and leave it at the door' feel which wouldn't involve me trying to juggle multiple jobs alongside working for myself whilst also trying to continue to improve as a musician and find opportunities to perform as a solo flute player.

When I was totally honest with myself, the latter of these was what deep down I was really craving. Only a week before lockdown I had been performing in a local shopping centre with my lovely wind band but I knew it wasn't enough. For some reason

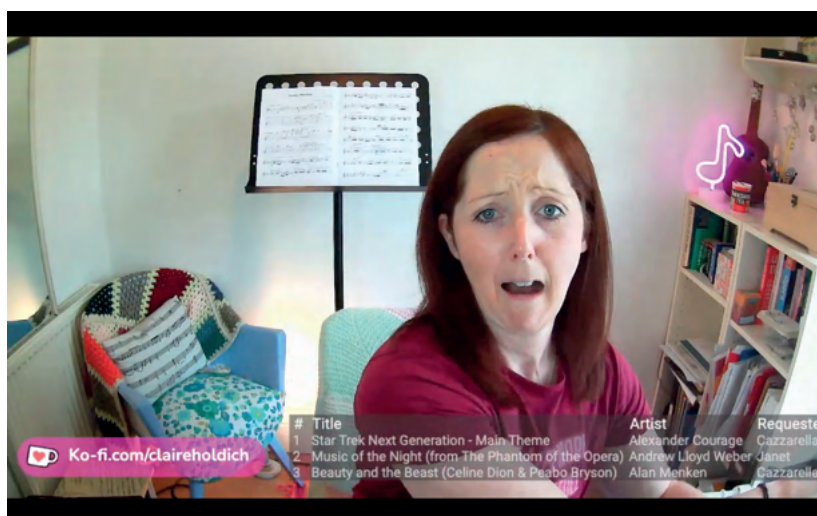
“ If I can't find places to play live, then why not make my own by performing online?

the desire to be able to perform as a soloist would not disappear, even though I still struggled with confidence in believing I was worthy of doing so, and was under no illusion that, as someone who studied performing as a singer at a university, I would find it easy to come across such opportunities.

Then it struck me—if I can't find places to play live, pandemic or no pandemic, then why not make my own by performing online? I had heard of livestreaming as a concept and knew that although it was popular primarily with video gamers wanting to show off their skills, there were a growing number of musicians who were turning to platforms such as Twitch and YouTube in order to reach a global audience, especially now that performing in person was impossible. But apart from the odd piano player, these were mostly guitarists and DJs right? Surely a solo flute player would struggle to make livestreaming work as a viable way to perform?

After some deliberation, I decided to look into the technical side of things. It turns out that to livestream on YouTube (my platform of choice as I had some experience uploading videos already) you need to use a separate programme which then sends your stream to YouTube. I won't bore you with too many technical details but after quite a lot of button pressing, I was up and running with an old microphone that I'd used for the odd recording here and there and my collection of accompaniment recordings that I had amassed over the years. Now what to play and how to present it? As I was still also getting to grips with the world of copyright and livestreaming (a fascinating if not confusing topic if ever there was one) I decided to choose all out of copyright pieces as not to potentially shoot myself in the





Livestream viewers are used to seeing me grapple with technical problems!

## “ What about the issue of connecting with the audience?

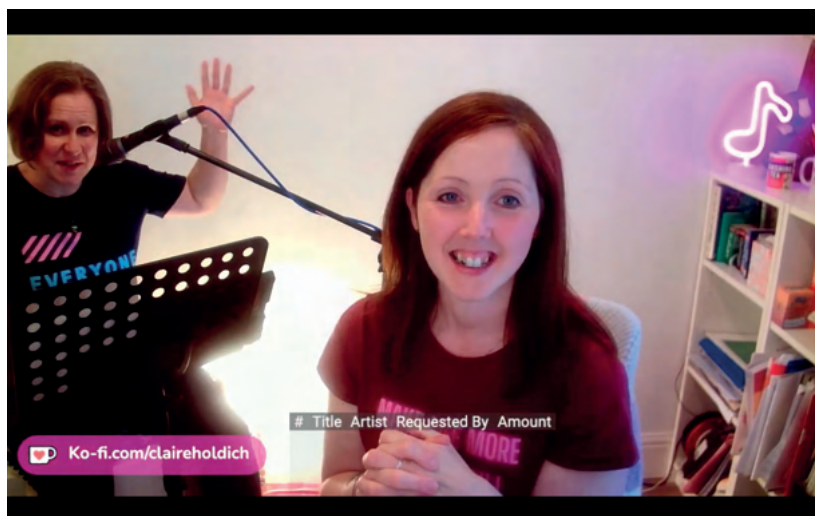
foot before I'd even started. I also decided on the idea of putting together half an hour of music with a little bit of chat in between about the pieces (after attempting to hone my skills at this in in-person recitals over the years, it's now something I actually enjoy) with the focus being on music for relaxation. And so the idea for 'Live at Lunchtime, music to relax and uplift' was born.

What with juggling the usual music stand full of pieces, now with the extra needs of playing into a microphone, wrestling with my in-ear headphones so I could hear the accompaniments and pressing the right buttons at the right time, I don't think I've been as nervous as I was for that first stream since I performed my final recital at university! A select number of friends and family had promised to tune in, and I really hoped that it would at least work ok and have an acceptable quality of sound for them to enjoy it on some level. Having planned out what I was going to say, it turned out to be fairly plain sailing, or so it seemed at the time. Performing to yourself looking back at you and trying to imagine an audience there instead was quite surreal, but it was afterwards that felt the most unusual. I remember feeling the need to speak to one or both of my parents, who I knew were both tuning in, pretty much straight away, as the feeling of needed to connect with someone directly was quite overwhelming. Although I knew people were watching (and so they told me afterwards, enjoying) the stream, I felt there must be a way to have a greater connection to them. This wasn't the only problem I was dealing with though. I began to notice on watching the replay of the streams that the flute was not always synched together with the accompaniment: sometimes it was but

sometimes it wasn't—surely I wasn't playing out of time? After consulting with a tech-minded friend it became apparent that I needed to invest in a mixing desk so that the signals from the accompaniments and the microphone could be sent together into the streaming programme and therefore not experience any time delay. More wires! At least this solved my technical issues, but what about the issue of connecting with the audience?

I began to do some digital digging for ideas and discovered another flute-playing YouTuber from Finland. Helene Fay was at this point already an established livestreamer on both Twitch and YouTube who presented her music in the form of a request show. Viewers are able to interact with her, requesting pieces for her to play from a list, and chat to each other, via the text chat facility which exists in these platforms. And chat away they did, not just about the music and Helene's friendly manner but about each other as this was clearly a loyal group of fans and a growing community who tuned into Helene's streams on a regular basis. I was immediately struck by Helene's very refreshing and honest way of making music (she often ends up laughing at her own errors and trying new things out live on stream), her eclectic mix of music from classical to pop, and her ability to bring people together from all over the globe to form a vibrant and caring community.

I found myself tuning into Helene's streams on a regular basis, not plucking up the courage to interact with anyone, but admiring from afar just how connected it was possible to become via a digital space. Eventually I decided—this was the format that I at least needed to try if I was to fully embrace performing online and create something that would really provide an



Chat moderator Rebecca Parker joined me in person for the special 1st anniversary stream on 29 August.

“ I’m no longer afraid  
to bring myself to the  
table.

inclusive experience for viewers and could provide a greater variety of music. Not wanting to feel like I was treading on her toes, I nervously contacted Heline, explaining my background and that I’d decided to try livestreaming in a similar format to hers. I also said hi during her next livestream. Ever since, I’ve been a regular viewer (and fan!) who often helps answer any flute-related questions which come up in her community.

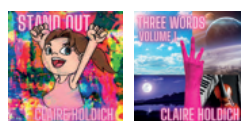
As for me, I did start a weekly livestream request show entitled *Flutifull time* (I can’t take the credit for the word but I think it sums up how life should be quite nicely!) which continues to go from strength to strength and celebrated its first anniversary on 25 August. I never could have predicted where this would lead—I now produce my own versions of all kinds of music, from films to video games and pop hits (I’ve even created a version of Pietro Yon’s Toccata for pipe organ in a dance style!) and have written my own compositions.

I’ve learnt so many things along the way, both as a musician and a human being, that I don’t think I ever would have come to realise had it not been for the direction I’ve now taken. As a musician, I’m now comfortable with expressing myself in new ways; improvisation has become a big part of what I do and although I still have lots to learn, I’m hearing and responding to sounds in a new and exciting way. Playing the same music, sometimes on a weekly basis, has given me the chance to find out how to bring energy and variation to my playing, even if the accompaniment will always remain the same. And then there are the human aspects. I’m no longer afraid to bring myself to the table, I can now shape sounds with me at the forefront, without fear

that it will be ‘wrong’ or judged by those listening. That’s not to say that I don’t make ‘mistakes’—in fact I probably make more than I would in a recital setting—but it is no longer a cause for concern. Those enjoying the performance want to see the human side, to get to know you on a level they can relate to, and to ultimately be entertained. Therein lies the value and the power that we have as musicians and thanks to technology, there are many ways for us to foster this and be supported in return. As face-to-face performance begins to become possible once more, I believe the digital space is still a valid way in which to connect, whilst also perhaps giving us new skills and ways to approach presenting music which are hard to achieve offline.

Ultimately if I can continue to present a wide range of music in a friendly way, create a community which enables people to come together from all over the world, and enable them to discover something new every time they tune in, I’m achieving something worthwhile. And if I can do that, it makes pursuing music as a career something I very much still want to do.

<https://www.youtube.com/claireholdich>  
<https://claireholdich.bandcamp.com>





# Invitation to participate in a research project with flute players

## A short overview of my research

My name is Jiayi Wang. I am a flute player. I did a BMus music degree and DipABRSM. I am currently a second-year PhD student in music education at the Institute of Education, University College London (UCL). I am researching all kinds of performance-related health issues among flute players, such as possible physical discomfort or injury and related mental health challenges. My main research questions are: What difficulties (if any) do flute players experience within the area of flute learning, performance, and teaching, and why? Do flute players with performance-related health issues use compensatory strategies and, if so, what are these?

Musicians are very much athletes, as they use their bodies physically, playing and expressing themselves through skilled and well-trained movement. The study aims to understand the lived experience of flute players who have suffered previously, or are suffering now, from performance-related health issues. The research embraces musculoskeletal problems and neurological disorders among individual flute players, including student flute players, professional flute players, and flute teachers. The purpose of the study is to shed light on the challenges that flute players face and which are currently under-reported in the literature, especially from the flute players' perspective. This physical and mental health research will focus on the importance of investigating the complexity of participants' experiences.

A pilot study was conducted to understand what factors may contribute to the problems experienced by flute players. Fourteen flute players participated and they reported a personal history of performance-related health issues. Although there was no significant association between pain history and years of instrument study, the findings so far indicate that flute players were likely to have experienced difficulties and had already encountered music-related pain.

For a large-scale PhD study, I am looking for more flute teachers, professional flute players, and student flute players to take part in

this research project. There will be three phases to the research, which are: Phase 1 completion of a simple questionnaire; Phase 2 is a free-form narrative (specifically for flute players who suffer from any physical or mental health issues), plus Phase 3 interviews with volunteers. My goal is to find out which are the main health-related issues in learning and playing the flute, and to tease out implications for flute pedagogy, as well as to help flute players to develop strategies to avoid performance-related health issues.

Please consider participating in the research project. Your responses will be helpful and invaluable for my research and will contribute to our knowledge about flute players' health issues, which should mean better prevention and treatment strategies. I would be very grateful for your participation in the study.

Please email me at [dtnvjwa@ucl.ac.uk](mailto:dtnvjwa@ucl.ac.uk). I would greatly appreciate if you are also willing to pass on this message to any flute player or flute teacher whom you think might be interested.

Your participation will be anonymous, and you can withdraw from the study at any point for any or no reason. If you have any questions, please do not hesitate to contact [dtnvjwa@ucl.ac.uk](mailto:dtnvjwa@ucl.ac.uk).

Many thanks,

*Jiayi Wang*

**JIAYI WANG**  
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# Player Stories

## Part 2

From scientists and ski athletes to young composers, **SOPHIE McGRATH** delves into the fascinating fluting stories of this year's BFS Competitions entrants.

## Amelia Lu

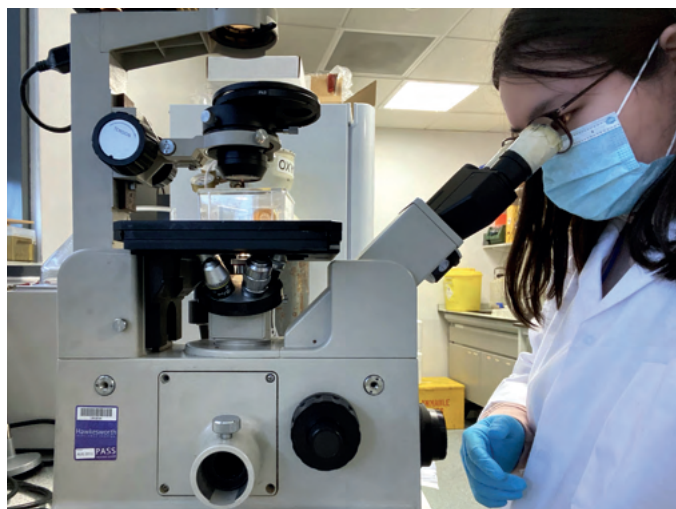
25, Newcastle

“ I’ve only played the flute for a year

I attribute my flute-playing to lockdown—otherwise, I’m not sure I’d have had the chance to get started. I’m a second-year PhD student at Newcastle University, researching Parkinson’s disease. It’s an interesting subject but it’s really hard to research, because everything’s unknown—every time I encounter a problem and ask my supervisor, they say, ‘I don’t know the answer, you have to figure it out yourself’! Normally I have a really busy schedule—I have to attend a lot of conferences, meet with my supervisors, and do lab work, data analysis and literature reviews.

I picked up the flute last January on my annual leave, when I accidentally encountered a flute teacher and remembered that I had an old flute—a gift from one of my friends, who went to a conservatoire and needed to upgrade. I didn’t have enough time to practise or to have a proper lesson, but I had a feeling that I had a passion for the flute, so I bought myself a proper one. Then the first lockdown began, and everything was uncertain; the university shut the campus entirely and I only had 1–2 hours of reading a day, so I had a lot of empty time. I asked the flute teacher if I could have some online lessons.

Since then, I’ve been having lessons weekly, and I practise daily for about 20 minutes; in September I’m probably going to join my university’s flute ensemble. I really like playing—I used to play the violin but I was really bad and felt that I didn’t have the ability to play music. Playing the flute has really given me some confidence. I also really appreciate my teacher Yirui Zhang, who’s hilarious and makes me really enjoy having lessons. In normal times, I’ve got three labs to travel to in Sussex and Newcastle, so it’s also nice to have an instrument that packs easily into my luggage. The flute has already become an essential part of my leisure time, and I’ve really appreciated its company during the pandemic.



# Hannah Lindsey-Clark

38, Basingstoke

“ I feel like a piece of me  
has been returned



I grew up believing I would become a professional flute player. I played all over the world, did competitions here, there and everywhere, and had a stack of silverware—but when I was 18, I got pregnant. All of a sudden the career I was due to have ground to a halt because I had a child that I needed to look after, and I had to work. I managed to pick up a little bit of piano teaching, and got into office work. I've had four kids, and when they were smaller, my then-husband didn't like me playing the flute. I really wasn't playing much—after I had my 3rd kid I did a diploma just for the sake of it, but otherwise I did a few concerts a year professionally but nothing for fun. I lost loads of my music in moves because I wasn't playing.

When my husband left, about five years ago, the first thing I said was 'I'm going to play my flute'. The first weekend he had the kids, I got my flute out and played my way through the Boehm 24 Caprices and every single scale, and just felt how much I love playing. After a couple of weeks of practising sporadically I said to my mum, 'I'm going to do a flute recital'. The programme was completely ridiculous—about two hours solid of all the things I used to love playing, super busy—*Sonata Latino*, *Carmen Fantasy*, *Cantabile et Presto*—and then at the end I said, 'we should do an encore—let's do *Flight of the Bumblebee*!' It was absolutely great, and from that point I just haven't stopped.

I like to set myself a challenge every year to give myself something to practise for. After the recital, I decided to sight-read Grade 8 for charity. I gave my friend the syllabus so she could choose pieces I didn't know and was given them as I walked through the door. I got a distinction and raised something like £800 for charity. I also played the flute at Peter Andre's wedding—that was a strange situation. I play viola in a string quartet and we were booked by an agent who wouldn't tell us who the wedding was for, just that it was VIP and was going to be in OK! Magazine. The couple wanted to leave to *All You Need Is Love* and it needed one bar of flute, so I arranged it so I could put down my viola and pick up my flute.

Close to the point where people were arriving, Peter Andre came over, very friendly, and asked, 'does one of you play the flute?' He said he wanted to sing *Fly Me to the Moon* to his wife later, and had a pianist coming (who'd played at Prince William's wedding)—could I do the flute bits? I said sure—and then spent two hours listening to Spotify to figure them out! I thought he just wanted me to do the twiddly bits, but when I was playing, where there would normally be a trumpet solo, he just looked at me and went 'take it away!' so I had to improvise a little jazz flute solo in the middle—and the moment that finished, the pianist asked to play *Ave Maria*! My face was in OK! magazine with Peter next to me, and for months afterwards people would message me 'I'm at the hairdresser's, is this you in OK!?!'

I now play the flute as much as I can. Currently I'm working from home and my flute's right on my desk just ready for a quiet moment; if I'm raging about something at work, I can take myself away. I play every day, playing piano parts over YouTube, and if I can't find one I record my own. I've been trying to get my FTCL for no reason other than to have the full complement, but coronavirus has got in the way, so I've been doing online competitions, and I did the BFS weekly challenge last year on piccolo. My other goal is to do a flute and guitar recital with my dad, who's a guitar master—if I can get him on stage with me I'll be very happy.

Otherwise, I just want to keep on playing—I've just bought a bunch of new music and am learning my way through that. I feel like I had a massive build-up from 8–18, where I was preparing for something that never happened. Playing was a huge part of my life—3–4 hours' practice a day plus lessons, orchestras and competitions—and all of a sudden that was gone. Now, my children are more self-sufficient and I've got more free time, and I've finally got the ability to play just for myself, and have fun again. I feel like a piece of me has been returned. »

# Sagar Masani

33, Liverpool

“ I was at a crossroads of music and dentistry

I started playing flute when I was in Year 3 or 4. My primary school was offering a few different instruments, and my parents agreed that we'd rent a flute for a term to try it out. I wanted to continue but they said they couldn't afford to buy it; I remember getting really upset. In the end I did get my flute, but I was having group lessons so never got that far—I enjoyed what I was doing, but in four years I didn't even get to Grade 3. It was in a quite ethnically diverse area of Birmingham and playing a classical instrument for myself and most of the children wasn't something you aspired to, or you'd seen on TV—it was really random.

It was only when I went to secondary school (where I had lessons in pairs) and got a great teacher that I could really start improving. Initially I wasn't that focused, then something changed. I started going to the public library in the city centre, which had a big music department with lots of CDs and sheet music. I remember listening to James Galway's *Music For My Friends* and thinking, 'oh my God, this is how the flute can actually sound!' Then I found out he was coming to Birmingham, playing with Philip Moll. I went on my own and as a student I paid £10 and got a front-row seat. It opened a new chapter in my flute playing. Something clicked and I thought 'I want to play like this', and started searching for all the answers to see how far I could get. I was still playing from study books, and all of a sudden, I wanted to be playing French conservatoire pieces.

My teacher Julie Schroder was amazing—as soon as I started taking an interest, she really pushed me, and I pushed myself. When the BFS Performance Plus Competition came to Birmingham, I went alone and played the *Arpeggione* Sonata in the School Performer category—Julie had lent me a tape of James Galway playing it, and he had his own twist on it so I sat transcribing all the little variations. When I won it was an absolute shock. It was my first competition and my first time focusing myself on something, and it felt amazing. I became a massive flute geek. I dreamed of having a gold flute; I had all the catalogues for Just Flutes and All Flutes Plus and would circle which ones I wanted.

I saw an advert in Pan for a summer flute course with Paul Edmund-Davies, one of the Competition judges, and I'd heard and really liked some of his music, so I went along. It was like a holiday, being surrounded by flute players, and it was inspiring to see what they were doing. Powell Flutes were there, and I played a 14-carat Aurumite flute the whole week—I loved it. At the finale concert, they awarded me a Sonaré flute as someone who showed promise and could benefit from it. That was the first time I had a solid tube, and I could do a lot more with my tone.

I was at a crossroads of whether to go to a conservatoire or study dentistry, and I was very much 50/50. My parents were pushing me not to do the flute. Especially in Asian households, it's quite normal that your parents push you to do well and get some of the opportunities they didn't when they moved to the country, and I don't think they saw it as a viable career. A lot of people were encouraging me, and ultimately, I did decide myself;

I wanted to be an orchestral musician and thought, realistically, would that happen? I also wondered if studying would suck the joy out of my playing. In the end, I went to King's College London to study dentistry. I was lucky to get into the symphony orchestra there, because I was competing against music students having lessons at the Royal Academy of Music. For all five years in that orchestra, it gave me something to continue working towards. Later on, I was shared Principal Flute which meant I could finally play big flute solos—living the life that I'd maybe wanted as a career. I was also in wind bands and set up a flute choir; it was easy to find opportunities.

As soon as I graduated that all went away. Finding opportunities as an adult amateur is really difficult. I moved from London to Liverpool when I got my first job and couldn't find anything and stopped playing altogether for a couple of years. It took about five years before a Principal Flute position in an amateur orchestra came up, and even then, they were doing trials. Then I moved to London and joined Opal Flutes, a mixed abilities flute



choir, which was fun and kept me playing. Now I pick up my flute occasionally, though the Competitions win has spurred me on to take it more seriously—to get lessons and find an aim to work towards, whether the LRSB or getting back in front of a live audience. I finally did get the gold flute that I dreamed of—an 18k-clad Altus AL—and I've started having lessons with Helen Wilson, who I had initially met at the flute course 18 years ago! My passion for playing has truly been reignited.

As a student, I was never overly aware of being a BAME player, but as time goes on, you start to think. When I saw the Chineke! Orchestra had been set up, I realised how I'd go to the CBSO at Symphony Hall and see a group of players who don't



match the ethnic group I come from. And it did influence me when I was making the decision of what to do as my career; it's just not seen as the done thing. That's something within the community that needs to change, and maybe is as time goes on. Now there's the internet, and there's more opportunities and music education programmes in all sorts of schools. Things are changing, but it would be nice for there to be more players and for people not to feel like it's something they shouldn't aspire to, just because they're not seeing that representation out there. I sometimes think, could that have been my opportunity, if I'd pushed through and shown that you can do this? As a flute player I'd go to all sorts of flute events and concerts and feel like I stood out. It didn't really bother me, but it would be nice that, going forwards, we see that diversity in audience and players.

## Sofia Matviienko

19, Pereshepyne, Ukraine / London

“ I went from a tiny town in Ukraine to the Royal Academy of Music

When I learned to read, I couldn't pronounce many letters, so my parents took me to a speech therapist who prescribed me a lot of tasks, among them exercises for tongue and finger gymnastics. She advised developing fine motor skills, which also improves speech. While grocery shopping, my mother stumbled on a recorder—with a German manual—and bought it with the expectation that we'd somehow figure it out. It was quite a task for a family with no musicians, but then mum met a flute teacher in neighbouring Poltava and at 5 years old I began to study music.

I'm from a small town with no flute teachers or even a music school. Poltava was 150km away, which was hard as I was always exhausted from travelling and it took so much time. Since I kept getting better it was decided that I'd attend an art school in Poltava. At 9, I started playing the classical flute but of very poor quality. My mum and I constantly searched for masterclasses or recordings on the internet as I saw that the level of players from other countries was much higher. I had two more temporary teachers, both in different parts of the country, which eventually forced me to stop lessons. Then I won a subscription to Sir James Galway's First Flute, which opened me to a whole new world of music studying; and I found the Simply Flute lessons by Paul Edmund-Davies, Principal Chairs by Michael Cox, and many free videos online. Half of these videos my sister Yuliia could almost recite by heart as she translated to me for years, but with time I improved my English enough to be offered a place and full bursary at the Purcell School for Young Musicians in the UK at 16.

I now study with William Bennett (Wibb) at the Royal Academy of Music. Although I'd already watched his masterclasses on the internet, personal lessons have given me a lot of new experience. It's easy for me to study with Wibb, because in classes he uses the chanting of words to better connect the notes, and my mother always composed little songs that fit my compositions—in some ways, studying with Wibb is like coming home, which is only emphasised by the welcoming and fun atmosphere he effortlessly creates.



Last year I was able to take part in seven international competitions, and I was lucky to be selected for the i-Portunus scheme, which allows musicians to visit European countries and take part in art schools and residencies. My main goal is to become an excellent flautist, contributing to changing the world for the better through culture and art. I also want to acquaint the British people with the culture and history of Ukraine through music, find talented musicians to play in ensembles (please contact me!), and continue helping Ukrainian flautists.

While playing, I aim to think with words and emotions rather than notes. I like the magic of sound and the connection that I can create from my heart to the hearts of the audience. I can draw pictures and create plots with sound, travel to different times and carry listeners with me and show them that flute music can be as magical and interesting as anything they're used to.

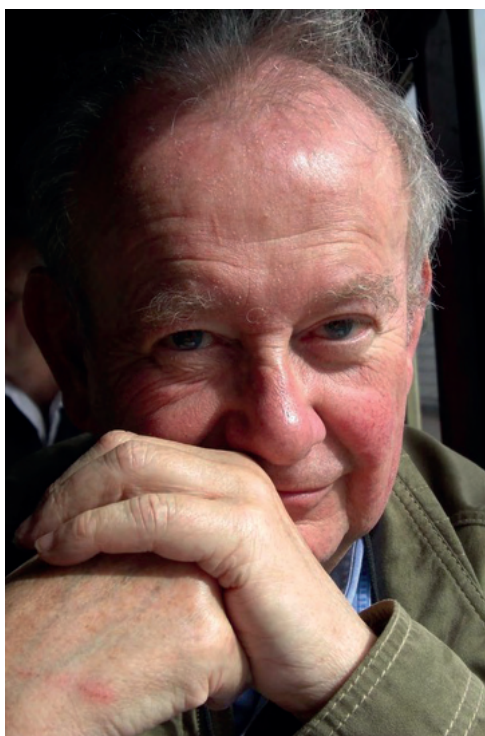
My mother often has dreams in which she sees my future. Often, she dreams whether I will win a competition, and once she dreamt I was playing in a building somewhere in London for the Royal Family! It's funny, but this is what prompted her to look up English music schools, and a couple of years later I received an offer from Purcell School, which is under royal patronage. For a girl from a tiny town in Ukraine, it seemed—and still seems—incredible. I was happy to spend two years in this wonderful school, which opened the road to the Royal Academy of Music.

»

# Peter Moody

78, Coventry

“ I played in the same  
wind quartet for 25 years



I started playing the flute at 11 and just carried on really. My main love has always been chamber music—I’ve never not been a member of a wind quintet or trio or something like that. I played in the same wind quartet for 25 years, starting in 1972. We were a very mixed bunch—I was a gas engineer, the clarinettist was a salesman of neon signs, and the other three were academics of various sorts. We played in quite a number of different countries; back then, if you wanted to do a concert in the South of France, you just saw a little local priest and borrowed the church—I believe the priests are more mercenary now!

We’d just toodle around the South of France doing concerts and making enough money to have dinner afterwards (but not much more than that). It was great fun—we definitely didn’t do it for the money! The oboist and bassoonist had some friends who had a cottage about five miles from St Tropez, and we used to base ourselves there—that was back when it was a very poor part of France. We also did an exchange with a string chamber orchestra in Frankfurt, then in West Germany. We did a concert for some sort of music club, and it was really terrifying because there were 600 people—the biggest audience we’d ever seen.

We did probably a dozen concerts a year in Birmingham, and back then the local papers had a music critic—you wouldn’t find one in many papers now! I remember thinking, *has this man been to the same concert?* Because the nice things he said about it didn’t seem to correspond with what I remembered about our playing! We also did a couple of broadcasts for BBC local radio in Birmingham, which were highly alarming. The strangest thing about them was that they went out live—we were ushered into a totally black room with no echo whatsoever and each had a microphone, and the whole thing was mixed by the engineers. It was an interesting experience to say the least—you didn’t want to make many mistakes.

Now I have a little baroque trio of flute, oboe and cello, and we’re planning to get a quartet together in the near future. During lockdown, all the musical events and activities simply stopped, so I started an Open University foundation course in Arts and Humanities—that had a music component on Mozart and protest music in South Africa. One of the orchestras I play in has now restarted face-to-face rehearsals—fortunately we have a fairly large hall. I also play in a concert band, but if we socially distance our trombones will be in the car park (though there are some who might think that wasn’t a bad idea!) My flute choir is also on hold at the moment for the same reason; unfortunately, most amateur ensembles have rehearsal rooms in which they just about fit. I don’t have any goals for my playing now—as I get older, I’m a little more forgiving of people who perhaps aren’t quite the standard I’d like them to be. It becomes more of a social activity.



# Yam Ka Wang

9, Hong Kong

“ My dad made my flute



I started flute lessons in September 2018 and now major in flute in the Junior Music Programme at the Hong Kong Academy for Performing Arts. I have also won Gold prizes at various competitions. I like playing the flute because it's fun and magic! I also love happy music, swimming, climbing, and singing.

From last spring, due to the Covid-19 pandemic, there was no school and the world was suffering in lockdown, so I started to share my flute music clips on my own YouTube Channel. There are 15 clips now, mostly flute learning & practice diaries (search 'Fun Music Flute beginner').

My dad has been a leading Winds/Brass Instrument Repair Technician in Hong Kong for more than 30 years, and he made my flute. I'm lucky enough to have been able to listen to so many different types of flute, played by other learners or professional flutists from Hong Kong, Taiwan, Singapore or China when they visit Daddy's small workshop.

P





BRITISH FLUTE SOCIETY

# Competitions 2022

## February 2022

### Online

The BFS Competitions are a chance for players to showcase their talent, with feedback from top adjudicators and brilliant prizes. In 2022, the Competitions will be held online - with submissions by video and virtual Competitions Events.

Open to players of all ages, with full financial aid available.

[www.bfs.org.uk/competitions](http://www.bfs.org.uk/competitions)

# BFS Competitions 2021: Fun Facts

The 2021 competition had:

Around  
**900**  
hours of videos

Approximately  
**130**  
entries received  
in total

Shortlisting panel of  
**7**  
people and  
**1**  
week of listening

Average competitor age of  
**26**

The youngest  
competitor was  
**8**  
and the oldest was  
**78**

Zoom events:  
**79**  
video performances shared  
over  
**2**  
days

**50%**  
of competitors  
played a piece  
composed for solo flute



This was a truly international competition—competitors came from all over the UK, France, United States, South America, China, Russia, Turkey, Slovenia and elsewhere.



The most common piece was *Kokopeli* by Katherine Hoover—interesting as it's a solo piece (people couldn't play with accompanists) and by a woman composer (new special award)—Hoover's *Winter Spirits* was also popular.



Examples of contemporary repertoire performed include *Stardrift* by Edwin Roxburgh, *Voice* by Toru Takemitsu and *Requiem* by Kazuo Fukushima.



Lesser-known repertoire from around the world included: Valerie Coleman—*Danza de la Mariposa*, Catarina Bispo (b. 1990)—*Reencontros num jardim efémero*, for flute solo, *Homo Ludens* by Ukrainian composer Volodymyr Runchak, *Tsuru-no-Sugomori* (Nesting of Cranes) Traditional Japanese, arr. by Wil Offermans, *Aegean Whispers* for flute and piano by Turkish composer Hakan Halit Turgay.



There were far fewer pieces from the French repertoire book this year! Entries included Gaubert *Fantaisie*, Fauré *Fantaisie*, *Andante et Scherzo* by Louis Ganne, *Cantabile et Presto* by Georges Enesco, *Andante Pastoral* by Taffanel and Albert Perillou's *Ballade*.



There were lots of performances of the Telemann Fantasias — No. **2** was the favourite.

**2** competitors played their own compositions.

With thanks to **Liz Wrighton** for compiling the stats!

## Competitions 2022

As in 2021, our 2022 Competitions will be held online in February. Competitors will enter by sending us a video of their performance, in the following categories:

**School Performer** · aged 13 and under

**Young Performer** · aged 14–18

**Young Artist** · aged 19–24

**Adult Amateur** · aged 25 and over

We will have Special Awards from across the competition for the Best Piccolo Performance, Best Low Flute Performance, Best Performance of a Piece by a Woman Composer, and Best Performance of a Piece by a Black, Asian, or Ethnic Minority Composer.

There will also be a new category for competitors aged 18 and under, so look out for more details of this and announcements of prizes and our judging panel on our social media and members' emails in December. We can't wait to hear your fantastic performances!

We have decided to keep the 2022 competitions online to enable as many people as possible to enter without concerns about potential restrictions caused by the ongoing pandemic. However, we are hoping to be able to reintroduce an in-person element to the BFS Competitions in 2023, which will combine with what we have established online.



## Volunteers needed

Can you spare some time in January/February 2022? We are looking for volunteers to help with administrative tasks to support the smooth running of the 2022 competitions. Your support would be hugely appreciated however great or small! Please get in touch by emailing [secretary@bfs.org.uk](mailto:secretary@bfs.org.uk)



# Recollections of Jean-Pierre Rampal

by ELENA DURÁN



On 7 January 2022 it will be a hundred years since the great flute player Jean-Pierre Rampal was born. There have been many tributes to him since he died in May 2000 but I wanted to add a few very personal memories of my own since he was not only one of the truly great musicians of the twentieth century—he was one of the most generous. He was also one of my all-time heroes and a very strong influence on me, especially in my early days.

First of all, I have to tell you that I was christened Lupe Elena and was generally known for the first twenty-five years of my life as Lupe Durán. I started playing the flute when I was eight years old after a teacher, Frank Ono, passed me in the school corridor and called back, “Lupe, you’ve got great lips for the flute”. And that did it! From that moment I was going to be a flute player! Eventually, my parents gave me an Armstrong flute for Christmas and I started to teach myself to play.

Straight after Christmas my dad took me to Best Music in Oakland to meet George Koregelos and thus began a friendship which lasted a lifetime. I was incredibly lucky to find one of my two ‘musical fathers’ in George, who shortly after opened the House of Woodwinds in Oakland where I spent many hours in his store as he sold and repaired woodwind instruments. My other musical mentor was Richard Adams, the Music Teacher at Skyline High School who was unfailingly encouraging and supportive and remains a dear friend to this day.

One of the bonuses of spending time at the House of Woodwinds was that every flute player who visited the San Francisco Bay Area would make the trip over to Oakland to see George and it was there that I first met Jean-Pierre Rampal, as well as Alain Marion, András Adorján, Michel Debost, Julius Baker, Lew Deveau (the owner of Haynes Flutes) and many others. George passed away in 2012 and I treasure the memory of my last phone call with him when he told me I was like a daughter to him, and to “remember me when you go out on stage”—and I do, giving thanks for everything he did for me in those early years.



## DINNER WITH RAMPAL

One time, I turned up at a Rampal Concert in Royce Hall at UCLA and there were no tickets left so I joined the queue for returns. An hour before the concert started, Jean-Pierre came to the queue to make sure I had managed to get a ticket and when he found that I still didn't have one he went to the foyer and announced that he couldn't give the concert with a student left outside and that if someone would give up their ticket, he would take them to dinner afterwards! It was a wonderful concert, and I am sure my benefactor had a wonderful dinner!



Another time, Jean-Pierre and I were on the same flight from San Francisco to Santa Barbara for a masterclass where I was going to be playing the Mozart G Major Concerto for him. Of course, he was in First Class and I was at the back of the plane with Coleman and Muriel Citret but as I was studying the concerto and making some changes to his cadenza, I suddenly heard his voice over my shoulder, "Lupe, please don't rewrite my cadenza. If you don't like it as it is, I will write you a new one!" He spent the rest of the flight standing in the aisle, chatting and telling us about his travels and all the latest Paris gossip.

I should mention at this point that I was fortunate enough to get a scholarship to Mills College where one of my teachers was Darius Milhaud. I had a terrific year studying with Lloyd Gowan and Jean Cunningham but at the end of what should have been my first year, Milhaud and his wife Madeleine urged me to leave and get into the "real" world. My family was none too happy and thought I was making a terrible mistake but as it happened, two weeks later I was offered the job of Lecturer in Flute at Stanford University. I was twenty years old!

“Please don't rewrite my cadenza. If you don't like it as it is, I will write you a new one!”

Two years later, in a masterclass in Nice, Jean-Pierre told me that he wanted to talk to me after the class. I was terrified and was sure he was going to tell me to give up the flute! I was incredibly apprehensive but all he wanted to say was that I played very well—but if I wanted to play *really* well, I should give up the job at Stanford and go and study in Europe. Since I was in my early twenties I was already too old for the Paris Conservatoire and he advised me to go to Freiburg and study with Aurèle Nicolet. He told me that “Nicolet will break you—but he will put you back together again. You can come to my class in Paris any time you like but go and study in Freiburg.”

I wanted to be really sure before I 'pulled the trigger' so when Jean-Pierre was giving a class in Los Angeles three friends and I made the six-hour drive to his class. He discovered that we were going to drive back home straight after the concert but absolutely forbade it and paid for a room for us at his hotel, the Beverly Wilshire. He made sure that we had a room at the front so that we could wave to him as he went out to dinner with Anne Bancroft in his limo. He also made us promise that we would not leave for the drive home until it was daylight the next morning.»





Rampal in 1991



Rampal &amp; Alain Marion

“If you tell me that was good I will lose all my respect for you!

A few days later, I received a call from Ken and Penny Fischer in Washington DC saying that they had been with Jean-Pierre and that he was concerned that I was not going to follow through on his advice. At about the same time, I had a letter from Madeleine Milhaud saying that the Maestro was concerned to know what I was going to do next. So that was it, the decision was made: I would go back to being a student, discover more of the world and take another step towards a concert career. In March I went to audition for Aurèle Nicolet and oboe player Heinz Holliger at the Hochschule für Musik in Freiburg. First, I went to Paris and stayed with Alain and Christaine Marion and attended Jean-Pierre's class at the Conservatoire—I also had a treat when he invited several of us to his home in Rue Mozart and played us a test pressing of his new Mercadante recording. Finally, I went for to Köln for a lesson with András Adorján and then proceeded to Freiburg im Breisgau. Even though it was March it was snowing—I was dressed in my California-spring clothes—but I finally got to the audition. There were a huge number of applicants but apparently Holliger said that if Nicolet didn't take me, he would!!!! In fact, Nicolet accepted just two of us, Lisa Ruoho and me, and my next chapter was about to begin.

Every now and again in my time in Freiburg I would make trips to Paris with friends from the Nicolet class and we were always warmly welcomed by Jean-Pierre. Once I went to his concert in Geneva with some friends and after the concert joined the queue to greet Jean-Pierre. Everybody was congratulating him and telling him how wonderful he was, but when I reached him, he said, “Lupe, if you tell me that was good I will lose all my respect for you!” I asked him if I could have the poster from the front of the theatre and he marched to the foyer, asked the management to take it down and personally presented it to me!

Eventually, I went to live in London and would see Jean-Pierre every now and again. He once came and played all of the Vivaldi Opus 6 Concertos with I Solisti Veneti in the Royal Festival Hall—one of the most memorable concerts of my life. Another time when Jean-Pierre was about to come to London, my husband Michael invited him to have lunch with ‘Michael and Elena’ and he accepted. When the day arrived, Michael picked up the Maestro at the Westbury Hotel and brought him to our home for lunch. I greeted them at the front door and Jean-Pierre exclaimed “Oh, Lupe, I'm so happy to see you and so relieved! When Michael invited me to lunch with ‘Elena’ I thought you must have broken up.” I had to explain that you can't go on stage in England with the name Lupe Durán since everybody there pronounced it ‘Loopy Durán’, so I started to use my middle name and I became ‘Elena’. But I'm still ‘Lupe’ at heart!





Albert Cooper, Elena Durán, Jean-Pierre Rampal and James Galway

When I made my official ‘London Debut’ on the South Bank both Jean-Pierre and James Galway were in town and we have a lovely memory with this photograph of the two of them with Albert Cooper and me at my after-concert party! Jimmy had been doing a BBC TV interview with Michael Parkinson and Jean-Pierre had been conducting the English Chamber Orchestra as Andrea Griminelli recorded the Mercadante Concertos.

I had recently received my first gold Haynes and both Jean-Pierre and Jimmy wanted to try it, but I never, ever let anyone else try my flutes and a few days later a paragraph appeared in The Times Diary quoting me as saying, “If Jesus Christ himself asked to try my flute I would still say ‘no!’”

One time Michael and I were in Paris when Michel and Kathy Debost invited us to the confirmation of their son. Before we went out to dinner, we were enjoying a drink at their home with James Galway, who was also in Paris at that time, when Jean-Pierre arrived. I will never forget how this mega-personality entered and lit up the room. It happened that Jimmy was not drinking alcohol at this time and Jean-Pierre tried to encourage him to break his rule and just have a glass of beautiful red wine—he held up his glass and said “Jimmy, look at these tears of wine because you won’t drink them!”, and he kept nudging me and smiling as he teased Jimmy.

In 1975, Jean-Pierre recorded Claude Bolling’s *Suite for Flute and Jazz Piano Trio* and had a huge success with it, especially in the USA where he sold more than a million copies. Whenever I saw him, he would urge me to record it and even gave me the music. He also introduced me to Claude Bolling who had just written the music for movie *The California Suite* and he gave me the manuscript. In 1980 I recorded both suites with the Laurie Holloway Trio in Abbey Road Studios—it was one of the first digital recordings ever made at a time when every edit took several hours—so every movement was one take! When the record was released, I gave a concert in the Wigmore Hall

playing Sonatas by Haydn and Hummel in the first half and *The California Suite* in the Second half—it was thought to be quite adventurous in those days, especially as I wore different Zandra Rhodes gowns for each half of the concert and had a big article in the fashion pages of the Daily Telegraph!

A couple of years later, the BBC Radio programme *Woman’s Hour* was looking for a new signature tune and they asked the public to vote which of six tunes they wanted and the winner was my recording of the *Irlandaise* from the Bolling Suite and so it was that for the next twelve years at two o’clock my recording was played on BBC Radio 4.

### RECORDING WITH GRAPPELLI

Shortly after this I made a recording of music of Bach with the great jazz violinist Stéphane Grappelli and the Laurie Holloway Trio. I had a call from Jean-Pierre: “You beat me!” he said. “What do you mean?” “I always wanted to record with Stéphane but you actually did it! Congratulations! The recording is terrific!” He was always incredibly generous and encouraging. Just for the record, the Bach album was so successful that we made a second, even more successful, recording of songs of the Beatles and later we combined the two recordings in a single compact disc *Bach to the Beatles*.





# Back to (Summer) School

Reflections on the first post-pandemic Oxford Flute Summer School

by HANNAH CAPSTICK

Following the challenging months we have had, both generally and as musicians, as a result of the pandemic, the Oxford Flute Summer School was a welcome addition to the calendar. Held in August at the beautiful Radley College campus, the opportunity to meet and play with and for other flautists was invaluable, and I found it was of great benefit to set the tone for another academic year of practising and improving. What follows is a series of thoughts and reflections written after the course, considering both the merits of the course itself, as well as more general reflections on what we do as musicians and flautists.

## Social

It feels slightly unusual to begin a piece discussing a flute course by talking about its social aspects, but I am certain that many would agree with me in saying that this course, and many other recent musical events, have truly demonstrated the significance of the human aspect of the work which we do as musicians. At its core, music is by humans, for humans. It is an act of sharing and communicating, and without this, the acts risk becoming hollow. No more has this become apparent than over the course of the pandemic, and it is something we will all treasure in a new light as we begin to return to normal.

As Trevor Wye well described it, residential courses allow for the mixing of students of all ages and calibres, and their teachers. This takes form outside of the course sessions themselves as meals (taken as a whole course, and not separated by specific stream), boarding, and shared communal spaces both in the reception room of the course and in a common room in the boarding house. With the range of abilities, ages, and professions attending the course, this cross-boundary socialisation is incredibly interesting and beneficial. To share a common interest with so many very different people, and to listen to their stories and experiences is invaluable and gives us all perspective and inspiration to keep going on the different paths we all take. This also serves to create a more relaxed, supportive atmosphere—it can break down the boundaries between age, ability, and position, and as a result, students play with more freedom, and without additional pressure, learn and develop more.

After months of isolation and practising alone, perhaps the most valuable part of an in-person flute course is the people. To play with and for people is at the core of what we do as musicians; the lack of its intrapersonal element has been one of the hardest parts of this pandemic. It is encouraging to see that slowly the music world is beginning to creep back to 'normal'.

## Teaching

The teaching at the Summer School does an incredible job of balancing the differing needs of its attendees, whether they are professionals, conservatoire students, amateurs, or anything in between. This is my second year of attending, the first of which I was on the 'performers' stream, and this year I was on the 'masterclass' stream; the major difference is that the 'masterclass' option is focused around (at least) two masterclasses a day (with three performances), whereas the 'performers' stream is supplemented with ensemble rehearsals, individual lessons and a one-on-one piano session. Generally, the 'masterclass' stream is aimed at conservatoire, postgraduate or professional players due to its high standard and intensity. I particularly enjoy that the course boasts a core of incredible teachers who attend every year, and different guest tutors are also invited each year.

Perhaps as much a sign of the times as anything, this year the course operated in a quasi-hybrid format—one of the guest tutors zoomed in from her home in America. I, admittedly, had my reservations about the functionality of this format, but am glad to say that it worked incredibly well! She gave a masterclass, a technique class, and a recital through zoom, projected onto a screen, all of which ran smoothly and effectively. It does beg the question of whether this is a trend that will continue into the future—it was amazing to receive teaching that otherwise we would not have experienced due to distance, but as I have made clear in this article, this would not come without sacrificing much of the social aspect that we hold so dear. This is a challenge not unique to the flute world, and there does not seem to be a simple answer. Perhaps these hybrids are the way forwards, perhaps they will fall out of fashion—I fear this may be a discussion for another article...

## Performance

A huge benefit to attending these courses is the experience of playing in ensembles and concerts—many may not have these opportunities regularly, and they have been particularly rare for everyone throughout the pandemic.

The merits of ensemble playing certainly speak for themselves; I do not need to spell out the many ways in which playing in groups is both rewarding and beneficial to one's individual ability. I particularly enjoyed dusting off my alto and bass flutes after they have been sitting rather sadly neglected without an ensemble to play in, and I was glad to see many others on the course picking up a low flute and trying them out (which again, many do not usually have the opportunity to do!). »

“After months of isolation and practising alone, perhaps the most valuable part of an in-person flute course is the people.



#### Viviane Ghiglino

“It was a great highlight of my year to attend Oxford Flute Summer School this year. After over a year without any live music courses, it was a privilege to learn with world-class flautists, to receive plenty of feedback, and to make music in such a positive atmosphere. The week was filled with variety: daily masterclasses, individual lessons, chamber ensembles, as well as flute choir, and stunning evening performances given by the tutors. In addition, there were frequent group classes on technique, covering popular topics such as breathing, articulation, and how to structure your private practice. The final performance at the end of the week showed a great range of standards and diversity of people from around the UK and abroad, not to mention an abundance of new repertoire to learn! I found the week so lively and enjoyable that I can't help but recommend it.

#### Pippa de Mengel

“I have come home totally invigorated, both musically and physically. It was a privilege to be surrounded by musicians of such a high calibre. As important was the fact that the three tutors, with whom I had individual attention, made me feel relaxed and 'safe' and inspired me to keep on striving.

#### Anne White

“My first experience of OFSS as an adult learner.

**Step 1** Seeing the advert for the course. I was so thrilled to see that any course was running that I applied instantly.

**Step 2** Telling my flute teacher what I had done. She was not as enthusiastic as I was! She had had pupils who had learnt a Mozart concerto by heart and played it with the London Mozart Players when they came to Portsmouth who had been on this course; she did not think this was the right course for me but suggested I check with the organisers.

**Step 3** Checking with the organisers, who reassured me that there would be other adult learners on the course as well as the young people who wanted a career in music. Katie gave the name of a participant who had been the previous year who would be happy to talk to me about my now great misgivings.

**Step 4** Conversing with the 'past participant'. I had a lovely, encouraging conversation with the person who had been the previous year and I can now say from experience that everything she said about the course was absolutely correct.

**Step 5** Arriving. This was warm and welcoming. We went to our group and found 'people like us' wanting to play and learn.

**Step 6** Being a participant. The day is constructed around warming up, playing in your group and watching the young people perform in front of one of the tutors and getting feedback. Every evening there was a concert given either by the tutors or students. After a year and a half of no live concerts this was such a treat! Three private lessons were included in fee and optional workshops were available on flute related topics.

Meals were taken in a very grand hall, very like a scene from the *Harry Potter* films. We had access to the wonderful swimming pool. The artwork in the building we used was stunning, a visual feast.

**Step 7** Reflecting. I had a wonderful time, learnt a lot, met and played with some really interesting people. It was fun, and I would certainly go again next year. I am very happy to be contacted if anyone wants to hear more about the course, to give someone else the encouragement that I needed.

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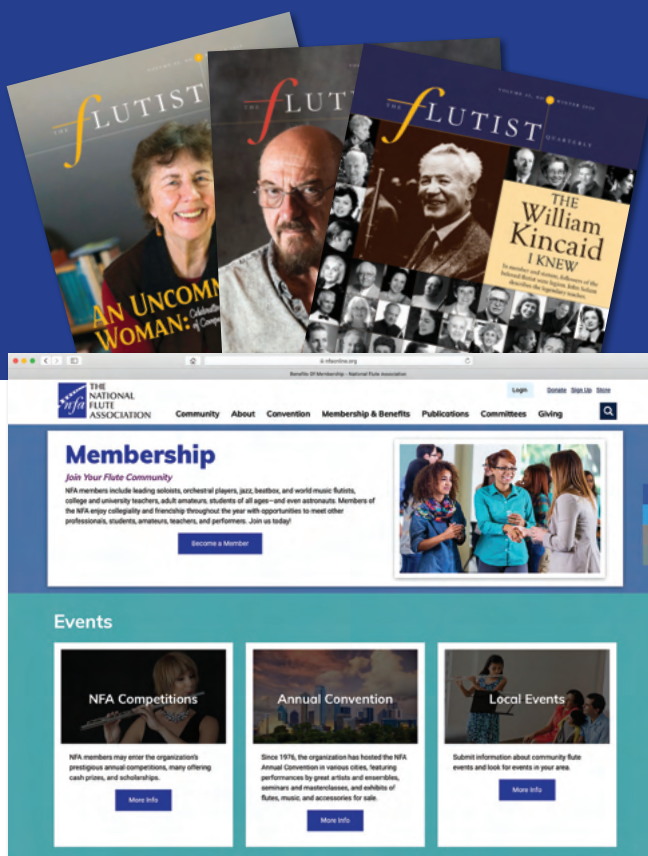
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“Running a course post-pandemic has certainly raised some questions of how these events will run in the future.

While many smaller ensembles run throughout the week, all attendees and tutors take part in the final flute choir performance which closes the course. It is a fun, feel-good experience, and helps move beyond the boundaries of ability and age, creating an enjoyable and relaxed environment in which the students can flourish.

The Summer School provides a space for all to perform at a concert during the week, and to listen to full recitals by the staff. Whether you are a seasoned recitalist, or if this would be your first recital experience outside of the exam room, performance opportunities are relished (even more so with the course's experienced pianists), and incredibly valuable. With both the students and the teachers performing, one finds an incredibly supportive environment, where it is enjoyable to play and share the music.

In a more practical sense, the concerts are valuable as a form of praxial education, where teachers can demonstrate many of the points which they have made in classes, and students can demonstrate how they have improved as a result of the teaching they have received. Especially in relation to discussions around phrasing, dynamics, and tone and colour, seeing these demonstrated in the context of a recital can be as useful as the teaching itself. One almost begins to lend a critical ear to hearing their teachers play, to see how the techniques they have been taught is used in practice. And of course, it is incredibly inspiring to see some of the greats of the flute world perform, and to hear what is possible with our beautiful instrument.

## Conclusion

It is safe to say that the Oxford Flute Summer School was, as always, an amazing experience, and particularly this year as a much-needed return to some sense of 'normal.' Running a course post-pandemic has certainly raised some questions of how these events will run in the future and has pointed to that which we cherish about both these events and our discipline more broadly. Ultimately, it provided an enjoyable environment in which to learn and share, and despite this being my second year of attending, I will certainly be considering a third!

The course is supported by the OFSS Bursary Fund—a separate fund-raising body which enables access to the school for young flautists who have promise but would otherwise not have the means to attend. I, for one, would love to extend my gratitude to the body, not just for my own bursary but for the work which they do for all the young flautists who need their support. It is no mystery that a student's finance is directly linked to their background, and thus can limit access and diversity into any discipline, and so the work that they do extends far beyond the remit of enabling students to attend the course, but takes a valued step towards helping diversity and improve access to our instrument.

[www.oxfordflutes.co.uk](http://www.oxfordflutes.co.uk) [www.ofssbursaryfund.com](http://www.ofssbursaryfund.com)



Robert Winn



Tuesday concert: Robert Manasse, Carrie Hensel, Sally Goodworth & Katie Bycroft



Emma Halnan



Janet Way & Katie Bycroft



Robert Manasse

# reviews

## recordings



**LA MAGNIFIQUE: FLUTE MUSIC FOR THE COURT OF LOUIS XIV**  
BARTHOLD KUIJKEN &  
IMMANUEL DAVIS, FLUTES  
ARNIE TANIMOTO, VIOLA DA GAMBA  
DONALD LIVINGSTON,  
HARPSICHORD  
Naxos © 2021

This highly enjoyable disc features repertoire for two flutes and continuo from the court of Louis XIV (1638–1715). The repertoire represents the first 40 years of the baroque flute in France and takes us back to a time when the flute was new and still rare, despite a growing popularity. As the highly informative programme notes for the disc state, “Louis was a famous patron of the arts and a great music lover. While he adored the great spectacle of opera and ballet, he was also a devotee of intimate concerts often involving famous flautists and gambists.”

At that time, the flute was connected to song and the voice, and often used to convey emotions of love. The court was refined and required adherence to rules of behaviour; the music too follows compositional rules, with ornaments written into the music and an overall sense of restraint. That does not mean it is without emotion, however! The framework presented by these musical rules allows space for tension and release, and subtle inflections which speak to the soul.

One of my favourite works on this disc is Lambert’s *Vos Mépris Chaque Jour*, an early air dating from 1689. Along with its companion piece, *on a Beau Feindre*, these relatively simple two-part songs with continuo accompaniment capture an appealing balance between restraint and yearning.

Barthold Kuijken’s performance of Rebillé’s Menuet (No. 99 from the *Suites des Dances*) recorded here for the first time, is a masterclass in the complex technical control of French baroque ornamentation and is a joy to listen to.

There is an enjoyable mixture of solos and duos on the disc, with Clémambault’s six-movement Simphonie No. 7 in E Minor, *Sonata Detta La Magnifique* demonstrating the warm and well-balanced pairing of Barthold Kuijken and Immanuel Davis at the start of the disc.

The continuo, provided by Arnie Tanimoto and Donald Livingston, adds an accomplished rhythmic and harmonic structure to the music, providing colour and poise. The two continuo instruments are sensitively balanced and played with

an appropriate sense of musical imagination—just enough to maintain interest and variety without ever seeming out of place or dominating.

We are also treated to music by Hotteterre, Lully, La Barre, Couperin (with the Concert No. 13 from *Les Goûts-réunis* being the latest work on the disc, written in 1714–15), Robert de Visée and Marin Marais. This is a wonderful collection of works, performed with sensitivity and “good taste”, as was so celebrated at the time. Listening in detail to the subtleties of phrasing and ornamentation (for example the wonderful changing-speed *flattements*), one senses that every note on this recording is played with a combination of careful consideration and understanding, attention to detail, and sensitive musical instincts.

**CARLA REES**



**ETHEREALITY**  
BERGLIND MARÍA TÓMASDÓTTIR  
Self-released/Bandcamp © 2021

Icelandic flautist and composer Berglind María Tómasdóttir’s latest project is a sonic essay in simplicity that evokes natural landscapes. From the hauntingly beautiful melodic study that is Tryggvi M. Baldvinsson’s *Riposo* (2015) to the relentless electronic wall of sound that is Clint McCallum’s *Shut Open* (2021), Tómasdóttir presents here an album that must be listened to with headphones to catch the rumbling sub bass tones that are present on half of the tracks.

The title piece, *Ethereality* (2011) by Anna Thorvaldsdóttir is the oldest of the works presented on the album, and its influence can be felt in the other works that include electronics, *Shut Open*, and Lilja María Ásmundsdóttir’s *og brenna eins og fuglinn inn í eilíffina ... (and burn like the bird into eternity ...)* (2018). All three of these works heavily utilise electronics and include the bass flute; in fact, the flute playing and electronics are so indistinguishable in *Shut Open* that I am almost convinced it is a piece of *musique concrète*. Lilja’s *og brenna* has been in my repertoire for a couple of years now and I am delighted to see it presented on an album with such a clear concept. A successful performance of this work depends upon the performer’s pacing and expression

with limited material; Tómasdóttir (whom the piece was written for) absolutely pulls this off and her performance is magical with some incredibly strong and clear whistle tones—which I'm sure we all know is no easy feat on a bass flute!

Carolyn Chen's *Stomachs of Ravens* (2018) and a performance of one of Tómasdóttir's own compositions, *Bambaló*, complete the album. Chen establishes an atmosphere for the opening track through a simple melodic line that is interrupted through percussive outbursts and a plethora of grace notes, and the timbre of the flute is gradually modulated through the addition of air and the performer's voice. Perhaps the most technically challenging moment on the album, and where Tómasdóttir really displays virtuosity in a more overt way, is in *Bambaló*. This piece is a smorgasbord of extended techniques that are executed with perfection and musical intent. Despite its complexity in techniques and otherworldly soundworld, the piece remains lyrical and is a welcome addition to the project.

Overall, this is a great album if you fancy something new to listen to and I would also encourage checking out the scores of these works as many would work amazingly in recitals for the non-specialist audience. The album is available via Bandcamp.

**GAVIN STEWART**



#### COMPOSITRICES:

#### À L'AUBE DU XXÈ SIÈCLE

JULIETTE HUREL, FLUTE

HÉLÈNE COUVERT, PIANO

Alpha/Outthere © 2020

Here we find a wonderful and exciting collection of pieces written at the turn of the 20th century. As Juliette Hurel writes in her description of the CD, the word 'compositrice' was born: female composer. Yes, there are a lot of music associations, funding bodies and concert promoters that are using the fact that more female 'content' is desired now, and money is willingly distributed to fund these collections. This is a valuable and beautiful recording of pieces that must have more exposure. It leaves me wondering why they've been hidden for so long ... maybe they're just unknown to British flute players. It is speculated that the only reason these pieces have been kept out of general circulation was because of the gender of the composers.

The musicians carry the performances of each piece with such poise and grace. The clarity in communication between Hurel and Couvert is stunning; balance in the voices is excellent, one letting the other shine through with each phrase, and so the dialogue is distinguished, clear and fluid. It's very easy to discuss the technical prowess of the players because it's all there ... and so there's nothing to discuss. Although these works are incredibly demanding for both instruments, it is the resultant performances that must demand the listener to hear beyond the notes, and notice the moments of beauty as they move through each piece.

For me, the gems of this recording are by Mel Bonis. A composer unknown to me until a couple of years ago when a couple of movements of works turned up on the ABRSM syllabus, it was a wonderful surprise to acquaint myself with her music. Like others, I was unsure if Bonis was male or female. The music stands on its own merit for me, and is well worth learning and performing. There's quiet humour in parts of the Sonata, and the duo are wonderful at displaying their subtle command of the piece's textures and interchange of dialogue.

Lili Boulanger's *Nocturne* shone through as a short yet exquisite piece ... three minutes of starlight. *D'un matin de printemps* is also included here, and is quite a contrast in mood and tempo. The duo manage to rev up the colours at speed, not letting the listener rest till the end. There's a heightened sense of urgency to this piece.

The Chaminade offering, *Sérénade aux étoiles*, shows the incredible dexterity of the flute in a short time. Hurel makes this sound simply beautiful with no effort, like a walk down the promenade on a warm summer night.

The Suite by de Grandval has five short movements, and begins with Couvert making light work of an intricate introduction on piano, while the flute sails over the top for the rest of the piece. The *Scherzo* trips along in a similar style to Farrenc and Mendelssohn, with the air of few worries or cares. A light-hearted Minuet follows, and a simple, singing Romance continues in strains of a duet between the piano and flute which then develops into more of an insistent staccato pulse—a heartbeat of sorts. The piano takes a starring role in the finale, with a stunning part to play throughout! And it's absolutely impressively played by Couvert. The balance with Hurel is wonderful.

Holmès' *Trois petites pièces* are brilliant fun, and end the recording wonderfully! Again, the duo's nuance together showed the moods of all three selections delightfully.

This recording is one of those where you forget you're listening specifically to flute and piano, and just listen to the musicians. It's full of so much terrific music-making and new works (to my ears) that I would highly recommend it for the quality of the performances alone.

**LISA NELSEN**



#### FRENCH WORKS FOR FLUTE

ADAM WALKER, FLUTE

TIMOTHY RIDOUT, VIOLA

JAMES BAILLIEU, PIANO

Chandos © 2021

This disc, full of lightness and satinesque flute tones, includes some of the favourites of the French flute repertoire, including Saint-Saëns' Op. 37 Romance and the *Airs de ballet d'Ascianno*, the Widor Suite, Franck Sonata and Duruflé's luxurious Prélude, récitatif et variations, written in 1928 for flute, viola and piano. »





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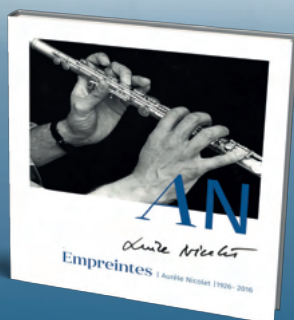
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**Empreintes** | Aurèle Nicolet | 1926- 2016

Preface by Emmanuel Pahud

Postface by Marc Anger

From Neuchâtel to  
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the imprints  
("Empreintes") left by  
a true friend, tireless  
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Adam Walker has established an impressive reputation as a recitalist and chamber musician, and from the first moments of this disc, it is clear why. His tone is rounded and rich, full of variety of colour and expression. He has a particular knack for ‘floating’ the sound in the air—it is sometimes so light and pure that it seems to appear as if from nowhere and hang in the space (bravo also to the sound engineer for capturing this so well). His technique is also flawless; the fast runs at the end of the Widor seem effortless. One almost forgets one is hearing a flute; the musicality takes centre stage.

Franck’s dramatic Sonata is performed with a great sense of energy and panache, while never going too far and feeling ‘shouty’, as sometimes happens in flute recordings. Walker’s dynamic range is impressive; rich fortissimos project strength, while the pianissimos are exquisitely soft.

There is a wonderful lightness in both Saint-Saëns pieces; there is some wonderfully lyrical playing here from both performers, and the articulation in *Ascanio* has both sparkle and shape, becoming part of the texture and expression. The fast runs are pristine and full of character.

There is a palpable warmth in the opening movement of the Widor, and Walker’s range of expression and tone colour changes here is captivating.

The recording itself is produced well with a clear sound. At times I felt the flute is a little soft in the balance, particularly during the wonderful pianissimos, where I would have loved to have been able to indulge just a little more without the piano being allowed to dominate. This is a minor niggle though, and does not detract from an otherwise stunning CD.

**CARLA REES**



### **FREDERICK THE GREAT FLUTE SONATAS**

CLAUDIA STEIN, FLUTE  
ANDREAS GREGER, CELLO  
ALESSANDRO DE MARCHI,  
FORTEPIANO

Naxos © 2020

This recording by Claudia Stein, Andreas Greger and Alessandro De Marchi combines several flute sonatas by Frederick II of Prussia with works by his contemporary Friedrich Wilhelm Marpurg, as well as those of Alessandro De Marchi, a living composer who also performs fortepiano on the recording. De Marchi is a specialist in historically informed performance, and his pieces are written in a style sympathetic to that of the earlier composers.

De Marchi’s works are written in the improvisatory style familiar to performers in the eighteenth century; his Prelude in A Minor, which opens the recording, has echoes of JS Bach’s solo Partita: in fact, the opening notes are the same, as if the performer has used the earlier work as a basis for improvisation. Stein’s playing here, and throughout the recording, is beautifully shaped and sensitive at all times to the structure and phrasing

of the music. The brief Prelude leads into Frederick the Great’s Sonata in A Minor, with the ornamented phrases of the opening *Andante ma sostenuto* seeming to develop from the Prelude itself. The *Grave* is one of my favourite moments on the recording: Stein’s use of different tonal colours illustrates the changing harmony and mood of the movement beautifully, and the playing is always expressive without ever being laboured. The subsequent *Allegro assai* seems to have boundless energy and drive, while the pleasing ornamentation in the concluding *Allegro e scherzando* adds a playful sparkle to the end of this Sonata.

The Sonata in C Major has more of a sense of exuberance in the buoyant *Allegro* and *Tempo giusto*, and is followed on the recording by Alessandro De Marchi’s *Variations of Tempo giusto from Frederick II’s Sonata in C Major*. This work was conceived to give the impression of the performer improvising on the themes in the final movement of the preceding piece, and comprises four variations, each with their own distinct character. Like their inspiration, each presents a considerable technical and musical challenge to the flautist, but Stein’s playing sound effortless in each.

Marpurg’s *Fughe e capricci* for fortepiano piano likewise has a cadenza-like quality, and the listener is reminded of the soloistic capabilities of this instrument, in contrast to its role as continuo elsewhere on this recording. Three flute sonatas, in C minor, A major and F major, each by Frederick the Great, follow. Stein really brings out the individual character of each piece so that although there are three consecutive sonatas by the same composer, the playing is never lacking in variety. The Sonata in C Minor’s opening movement, *Recitativo*, has a good degree of freedom; the flute is reminiscent of a singer in oratorio here, and the flute playing continues to have a similar vocal quality in the subsequent *Andante e cantabile* and *Alla breve*. The *Affettuoso* is expressively and sensitively conveyed, while Sonata in A Major’s later *Allegro* is more stately to begin with and more energetic later on; the Sonata concludes with a lively, gigue-like *Presto*. Meanwhile, the Sonata in F Major almost seems like a concerto in its scope: particularly in the second movement: Stein is the virtuosic concerto soloist while the continuo here fulfils the role of an orchestra.

In the final De Marchi Prelude, this time for solo cello, it’s hard not to once again hear echoes of JS Bach. Frederick the Great’s Sonata in G Minor follows on seamlessly from the Prelude, with the lamenting, cantabile *Adagio* showcasing a wide dynamic and expressive range. *Moderato* has a more unsettled character, while the *Presto* showcases Stein’s technical and expressive playing in which she never misses a note.

Throughout this recording, Claudia Stein’s playing is always stylistically sensitive, consistently expressive, and impressively virtuosic. The ensemble is always cohesive and the solos from the other performers provide contrast both sonically and in musical style, while the works and the order in which they appear have been well chosen and thought through. This is a highly recommended and enjoyable recording.

**LAURA BEARDSMORE**

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## FLUTE EXAM PIECES GRADE 1–7 FLUTE EXAM PACK GRADE 1–5

ABRSM © 2021

There is always a frisson of anticipation when a new ABRSM syllabus is launched, with teachers and students alike looking forward to seeing what pieces they will be working on for the next year or two. Each new syllabus provides an opportunity to introduce new or forgotten works into the repertoire, and boards such as the ABRSM have a good deal of clout in terms of defining what music will be played by large numbers of people. The exam boards in this sense are curators, and their choices can have a long-lasting impact on the musical knowledge and experience of large numbers of players.

The exam boards, and the ABRSM in particular, have been the target of a lot of criticism in recent months and years for the lack of diversity in their syllabus. At a time when we are all questioning the choices made by our predecessors, it seems important to challenge and interrogate the classical canon, seeing well-known pieces in new contexts and exploring a range of music by under-represented composers who might have been overlooked before.

In response, ABRSM have been keen to point out the increased range of repertoire in their new syllabus, promising to ‘inspire the curiosity of learners and spark interest in music from all corners of the world’. Across the new woodwind syllabus as a whole, there are 18 commissioned works and 70 pieces written or arranged by composers ‘from traditionally under-represented ethnic backgrounds’. So far so good, and there is a clear step in the right direction in the 2022 syllabus. It is great to see music by Ignatius Sancho alongside the Japanese folk tune *Sakura* at Grade 1 for example. There are also pieces by Mike Mower, Sally Adams, Karen Tanaka, Adrian Connell and Errollyn Wallen, all of which deserve to be explored.

However, it’s perhaps worth considering which of these pieces are included within the Exam Pieces publications, which are likely to be the most accessible choices for students. Of the nine selected pieces in the Grade 7 book, just two are by women composers (Anna Bon and Lili Boulanger). There is one non-European piece (by a Venezuelan composer) and only one living composer represented. The Grade 6 book has just one woman composer (Mel Bonis) and no living composers. This continues, then, to be a dead white male-dominated selection in some grades, and that is quite disappointing, given the broad range of repertoire available. The lower grades fare a little better, presumably because the pieces are more simple and cheaper to commission, but I would love to see a true commitment to

supporting a wide range of living composers to really revitalise the repertoire that young players have access to, provide some new role models and help to promote the idea that music is a living artform.

Teachers will by now have had a chance to survey the syllabus and pick out their own favourite choices, but a few things caught my eye. Look out for the *Muppet Show* theme at Grade 1—I had great fun playing this on the baroque flute!—and Karen Tanaka’s lyrical *Once upon a time* at Grade 2.

The Prélude from Charpentier’s *Te Deum* (perhaps better known as the *Eurovision Song Contest* theme) has been a favourite of mine since hearing a spectacular recording from *Les Arts Florissants* a few years ago; in its appearance in the Grade 3 book, the *notes inégales* have been written out as dotted rhythms and the ornamentation has been simplified according to the level of the grade, but there is a great opportunity here to introduce historically informed performance practice. Also at Grade 3, I’m sure young players will love the inclusion of music from Zimmer’s *Pirates of the Caribbean: The Curse of the Black Pearl*, but have a look at Octave Juste’s fairytale-inspired piece too.

It’s lovely to see a piece by Wilhelmine von Bayreuth at Grade 4. She was the older sister of Frederick the Great, played the harpsichord and the lute and was responsible for Bayreuth becoming a celebrated centre for Italian opera. She composed an opera herself in 1740.

Grade 5 contains favourites by Handel and Arrieu, but also includes the joyful *Tico Tico* in list C and pieces by Augusta Holmès, Errollyn Wallen and Sally Adams. In fact, the Grade 5 book has one of the best mixtures of composers, eras and styles—there’s something for everyone here.

In contrast, the Grade 6 book feels a little more limited. List A has Bach, Telemann and Godard, and lists B and C feel a bit less inspiring. I’d probably find myself wanting to play two French romantic pieces, which isn’t ideal for programme balance. There is, however, a fascinating piece by African composer Joseph Hanson Kwabena Nketia, about which I would have loved to have had some contextual information provided.

It’s great to see Adrian Connell’s *Monody for a Lost Faun* included in Grade 7; this is an enjoyable and lyrical expression of chromaticism similar in feel to *Syrinx* or *L’Après-midi*.

My understanding of grade exams is that they present students with a solid grounding in being able to follow the details in a score and, in doing so, learn to respect the ideas presented by the composers and develop a stylistic awareness of the music from different eras. I was quite surprised to see that two of the Grade 6 pieces have suggestions that performers play the pieces at quite different tempi from the composer’s markings. I agree that metronome marks are sometimes in need of some interpretation to allow the music to really come to life, but in one of the pieces it is suggested that the tempo is increased from 80 to 138—this nearly 75% faster than the composer’s marking. If the justification for this is that the piece is more difficult at a slower tempo, surely a better solution would be to choose a different



piece? Changing the tempo so dramatically not only changes the character of the music, but it also undermines the written instructions in the eyes of the students. Why is it OK to play this piece 75% faster but not play a more technically demanding piece 75% slower? If there is evidence to support such a change of tempo, it should be provided, enabling students to begin to critically evaluate source materials and make informed choices.

Broadly speaking, in the new syllabus design, List A is designed to demonstrate technical facility, List B promotes lyrical and expressive playing and List C aims to introduce music from different musical traditions. This is a promising structure which promotes many of the important aspects of learning an instrument. Scales and technical exercises remain unchanged from the previous list and are provided in the Exam Packs for Grades 1–5, along with sight reading examples.

There is no longer a specific unaccompanied piece in list C; the solo repertoire has been interspersed into all three lists to provide more flexibility. Students can choose to play up to two unaccompanied pieces, but this means they could also choose not to play one at all, which is a shame. The early grades also have duet options, which are a nice addition and likely to be welcomed by younger players who may lack confidence in playing with the piano.

The pieces are presented in the familiar and efficient Associated Board way. Piano parts are supplied as pull-out booklets, leaving the more durable hard cover for the flute part which is likely to be used more. In places, the layout could be better planned; for example, there are some impossible page turns in both A1 and 2 at Grade 7 which will rely on photocopies in performance. References are provided for the sources for editions, and the pieces edited by Richard Jones have the usual commentaries included to give reasons for any alterations made.

Audio downloads are provided, recorded by Rosanna Ter-Berg and Leo Nicholson. These were relatively easy to access (although it took a little while to navigate the multiple error messages on the ABRSM website), but had to be downloaded one by one, which was rather off-putting. The website also only provided a preview of each piece, so the tracks had to be downloaded to listen to them in their entirety. Each book allows 5 download sessions, so that you can access them again on different occasions. The recordings are full of sparkle and have an excellent clarity of sound, presenting each of the pieces in a very positive and enticing way.

While there are still opportunities to develop and innovate in different areas, I feel this syllabus provides a positive step in the right direction and offers plenty of choice to suit a range of tastes. It can't have been an easy job selecting the pieces, so bravo to Zoë Booth for bringing everything together. Here's hoping the next iteration of the syllabus goes further in its quest for diversity, and that the ABRSM continues to develop its work supporting living composers through commissions in a range of styles.

CARLA REES

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# sheet music • solo flute



**GARIBOLDI**  
**L'ART DE PRÉLUDER DU FLÛTISTE**  
Op. 149  
Billaudot © 2020

This is a collection of short cadenza-like preludes in a range of different keys. In the 19th century, preludes such as these were improvised warm-ups which were used to help players enter the emotional atmosphere of a performance. The goal was to exercise one's imagination, develop tone colour and explore phrasing, combining strict tempo sections with more free material to allow a combination of discipline and fantasy.

This book, written by Gariboldi and edited by Frédéric Chatoux, is a set of 60 preludes in different keys (including some transpositions of the same material). They provide excellent material for exploration of tone colour, and as examples of how cadenzas might be developed in appropriate stylistic conventions of the time. They provide technical practice in short, relatively concise passages and are useful as studies or starting points for short improvisations. They are ideal for intermediate players seeking to develop passage-work skills and a wider range of tone colours, and also provide excellent practice material for anyone wanting to develop memorisation skills.

**CARLA REES**



**LISA BOST-SANDBERG**  
**SNOWBLINK**  
Chromaworks Press © 2017

*Snowblink* is a four-minute soundscape of extended flute techniques and textural ideas. Loren Been commissioned this composition to be performed at her senior recital at the University of Kentucky and wanted a piece to showcase the flute's technical dexterity and adaptability of utilising various extended techniques. There are similarities to Robert Dick's compositional methods through the construction of texture alongside the precise musical presentation. The performer will need an open-holed flute and a B-foot joint to perform the work, aided with some inventive thinking to keep the piece moving.

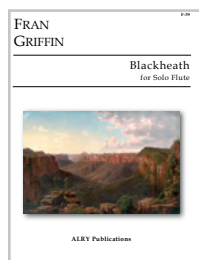
Bost-Sandberg translates her intentions eloquently, providing two pages' worth of instructions, diagrams and explanations, creating clear performance directions. This information makes for an inclusive work for all flute players actively seeking to explore the new music genre.

Opening with *forte* key clicks whilst portraying a 'calm, reflective' scene is almost juxtaposing, yet somehow complementary;

encouraging the performer to question and study their own interpretational methods and practice. Whilst there are moments of building intensity (through the use of multiphonics, quartertones and tongue pizzicato), the mood quickly returns to the spacious and tranquil theme of a snowblink; "a white reflection or glare in the sky that appears over a snowfield".

Bost-Sandberg's piece is comparable to Varèse's *Density 21.5*, in the sense of expanding the flute canon in the direction of pushing performance boundaries. Thus, this piece can be seen as an educational work for interpretation and would prove a useful addition to the teaching of modern flute techniques.

**ELISE FAIRBAIRN**



**FRAN GRIFFIN**  
**BLACKHEATH**  
ALRY © 2020

*Blackheath*, comprising three intimate movements, is full of stories and wonder. It is dedicated to the Australian flute player Michael Scott, who originated from the town of Blackheath. Composed by Fran Griffin in 2020, each movement is named after an idyllic Australian location accompanied by a brief description. This inspires the player to be imaginative in exploring landscape imagery in their performance.

The first movement, *Horseshoe Falls*, is a peaceful and poetic collection of falling quintuplets, *portamenti*, and frequent time changes. Griffin's writing complements the piece's thematic qualities of landscape imagery through her organic compositional approach. This is reflected in all three movements. For example, the second movement, *Blue Gum Forest*, declares the movement's thematic material in the first two bars and develops around this material to create a rhapsodic feel, while the final movement, *Govett's Leap*, really brings excitement through the use of triplets and dotted rhythmic drive. I wish there could have been a greater musical development both in terms of rhythmic and melodic usage.

Griffin mentions in the performance notes the influence of twentieth century French music, which may come across at moments, but I believe there are stronger, more definitive comparisons to modern works. For example, the distinct stylistic flute writing by Fran Griffin is reminiscent of Ian Clarke's *The Mad Hatter* and Maria Grenfell's *Four Pooh Stories*.

This collection of three short movements for solo flute would be an ideal introduction for those who wish to explore solo flute works but often find themselves intimidated by where to begin. This lovely piece allows the player to explore interpretational styles as well as enjoy the harmonic creativity without a piano accompaniment. The work in its entirety can be performed in circa ten minutes or under. Each movement is sweet and purposeful, and it would be an ideal contribution to creating a colourful contrast to existing repertoire in a recital. In addition, I think this work has potential to aid the developing player in terms of building their technical facility on the flute.

**ELISE FAIRBAIRN**

## flute & piano



**VARIOUS (ed. MARIO ANCILLOTTI)**  
**ROMANTIC ANTHOLOGY**  
 UtOrpheus ©2021

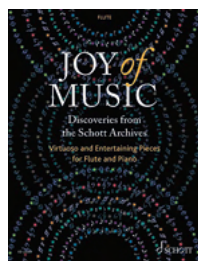
This is a collection of 10 transcriptions of popular works from the Romantic era, designed with intermediate players in mind. The choice of pieces is well considered, with each lending itself well to the flute. These include *The Old Castle* from Mussorgsky's *Pictures at an Exhibition*, Schubert's *Ave Maria*, *Träumerei* by Schumann, *Solveig's Song* by Grieg, selections from *Carmen* and *The Nutcracker* and, a favourite of mine, the *Poco Allegretto* from Brahms' third symphony.

The arrangements work well, with plenty of melodic interest in the flute part, and some enjoyable (but manageable) technical challenges in some of the longer pieces. It is refreshing to see that these versions do not reduce the original works to simple melodic material; a good deal of musically interesting material is maintained and the pieces appear in substantial versions, rather than shortened as they often are in these sorts of compilations.

The piano accompaniments are relatively simple and light in feel, transparently scored to help achieve a good balance between instruments. The score is well presented with consideration given to page turns.

This is an enjoyable collection of pieces which is likely to be popular with students and amateurs alike; the arrangements are ideal recital pieces, especially for community settings, and present opportunities to work on lyrical playing in all registers.

**CARLA REES**



**VARIOUS (ed. ELISABETH WEINZIERL & EDMUND WÄCHTER)**  
**JOY OF MUSIC**  
 Schott © 2020

This volume brings together a selection of (mostly) Romantic works for flute and piano, drawn from the Schott Archives. *Joy of Music* is the motto used to celebrate Schott's 250th anniversary in 2020, referring to the 1826 publication of Beethoven's 9th Symphony.

The collection is aimed at advanced students and proficient amateurs and offers a selection of showpieces which provide alternatives to the core standard repertoire. Alongside relatively familiar names such as Haydn (arranged by Fleury), Köhler, Tulou, Böhm, Widor and Briccaldi, there are pieces by Walckiers, Kummer, Boisselot and Rémusat, Ortner, Wysham and Sténosse. As one might expect, there are several sets of

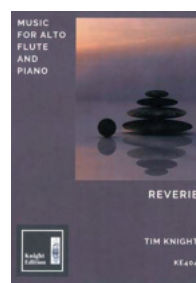
variations based on well-known themes, encore pieces and salon pieces. There is plenty of entertainment to be had in these pieces, which are largely light-hearted, sparkly and full of virtuosity.

Köhler's D Major Sonata (Op. 138/2) is included in its entirety, with its stately opening giving way to flowing semi-quavers which fit well under the fingers. The second movement is a short *Romance* and the final movement is an ornate *Alla Polacca* with plenty of challenging moments including wide leaps and fast mordents. Other highlights include Eugène Walckiers' Fantaisie on themes from Rossini's *William Tell*, which combines cadenza-like sections, lyrical passages and a good sprinkling of technical fireworks, Böhm's lyrical *Andante* (Op. 33, which also exists elsewhere in a version for alto flute), and Henry Clay Wysham's *Chanson du soir*, a beautiful and well-crafted miniature.

There is a huge amount of flute repertoire available to us, and it is all too easy to stick with the tried and tested, but this collection of pieces is an excellent way to discover new works and explore a wider range of pieces. Give it a try!

**CARLA REES**

## alto flute & piano



**TIM KNIGHT**  
**REVERIE**

Knight Edition © 2020

Knight leans into the mysterious tone of the alto flute for this duet with piano. The slow tempo, coupled with some free-feeling triplets, creates an air of blissful reverie, complemented by rich harmonies from the piano. After establishing the main theme, Knight takes the listener on a journey through similar rhythmic and harmonic phrasing that gives the illusion of remembering. The melody then wanders off, smooth phrases and unpredictable rhythms indicating a dream state. The piano provides an interestingly crunchy accompaniment that highlights features from the alto flute part very well. This piece tells a great story between the two parts. When the main theme returns in the final couple of lines it feels as though you're returning to a memory. The piece ends with a powerful IV V I cadence from the flute with the piano fluttering around its jazzing final chords.

It would be beneficial to photocopy the piece around the page turns in the flute and piano parts as they are quick and difficult to manage. The parts fit together with ease, although it is important to pay close attention to the ends of phrases so that the tempo changes and rests are reached at the same time. The piece gives room for the alto flute to rise out of the texture as well as adding to the denser textural moments, although some moments need care from both sides to ensure that the alto is not drowned out by the spread chords of the piano. This piece is a great addition to the alto flute repertoire.

**EMILY HALL**

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# flute & tape



**JUKKA-PEKKA LEHTO**

**KOTA**

Periferia/ALRY © 2020

Theatrical and atmospheric, *KOTA* for flute and synthetic ensemble (tape) is an outstanding collaborative example of music for flute and electronics. Through this complementary blend, the Finnish composer and flute player Jukka-Pekka Lehto creates a powerful dialogue that produces scenes of drama and mystique. This single movement, 7-minute work includes varying tempi, with beautiful textures and lines contributing to a versatile piece.

This evocative composition has the common structural quality of introducing each new section with electronics before the entry of the flute part. It begins with a haunting *Adagio* that grows organically throughout the whole piece and is interspersed with a *Barcarola* and *Vivace*. Each contrasting section complements the other; there is never a moment of feeling lost. There is an ethereal tension that persists which makes this piece unique.

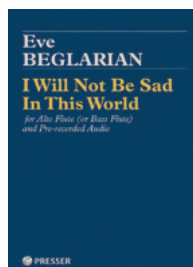
The electronics are not operated live by a programmer or the performer, but they are pre-recorded, requiring someone to press 'play'. Essentially, it would be classed as a backing track, but I

believe this is a great injustice to the composer and the work as I see it as an interactive duo. The great skill, therefore, comes in the flute player's ability to provide an improvisatory element to the piece whilst having the responsibility to remain in strict metronomic time. An apt example is the *Vivace* section when the electronics and flute must be together to achieve the desired duet effect. There are moments the performer can play freely and use their own interpretation, and the challenge will be exploring and experimenting to complement the electronics.

The ever-growing collection of flute and electronic music is a specific but special genre that I would encourage everyone to explore. *KOTA* is a must for those who enjoy more unique performances, but without the worry of needing to buy or design certain software in order to perform it (the electronic tape part can be downloaded online in a standard format). Although a quality sound system and venue would be desired, the nature of the music makes it very accessible, and this piece is a great suggestion for the more curious flute players amongst us.

**ELISE FAIRBAIRN**

## alto/bass flute & electronics



**EVE BEGLARIAN**

**I WILL NOT BE SAD IN THIS WORLD**

Presser © 2021

Every now and then a piece comes into your life by accident and hangs around. Eve Beglarian's atmospheric *I Will Not Be Sad In This World* is undoubtedly one of those pieces for me and I have enjoyed playing it for nearly 10 years. Written for alto or bass flute and electronics (in the form of a simple fixed media track), *I Will Not Be Sad In This World* is based on an 18th century Armenian song that is often played on the duduk. In preparing this work, research and listening into the ornamentation, vibrato and intonation of the duduk will allow a particularly effective performance, as the player is encouraged to be flexible in adding their own ornamentation and in executing the rhythms to keep an almost improvisatory feel. The accompanying audio slowly develops from layered vocal harmonies to an electronic wash of sound with both melodic and articulated gestures. *I Will Not Be Sad In This World* would fit well in most recital situations for a wide range of audiences due to its melodic accessibility and strangely melancholic vulnerability. It suits a range of abilities as the flute line is relatively simple; a stellar performance comes from carving out timbral subtleties within gestures, creating a true blend with the tape part, and making it seem effortless.

*I Will Not Be Sad In This World* is part of Marya Martin's *Eight Visions* anthology, a body of new works for flute commissioned in 2005 and published by Presser.

**GAVIN STEWART**

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## : meet the reviewers

Here is the third in a series of introductions to the members of our team of reviewers.



### ELISE FAIRBAIRN

Based in North Yorkshire, UK, Elise is a flute player with strong interests and focus on musical performance and interpretation. Elise studied at the University of Hull, where she specialised in solo contemporary works of the 20th Century and New Music of the 21st Century. This experience has utilised her with advanced experience across the whole flute range, as well as performing with live electronics. Elise has a keen interest in body mechanics, and since 2020 has been a member of the

rarescale Flute Academy. As an educator, Elise is the newly appointed flute tutor for In Harmony, Newcastle.

With a strong belief in a balanced lifestyle, Elise also works as stage and technical crew in the theatre and live event industry. Elise really enjoys reviewing for Pan, as it gives her the opportunity to encourage and share a wide variety of music with others. When she isn't working, writing, or practising, Elise will always be spotted with a backpack, walking in the great outdoors.



### LISA NELSEN

Lisa has performed in monthly online concerts to raise awareness for charities, including The Benslow Music Trust and Artists and Residents (online concerts for care homes) with her chamber ensembles Aquilae Duo and Enigma14; she has given lectures and webinars on performance and motivational practice methods for both the British Flute Society and Yamaha Classical Division; Lisa contributed to hashtag '100 Days of Practice' on Instagram twice as a means to improve her own consistency in her work and inspire onlookers to 'have a

go'; she has written blogs for the Swedish Flute Association and for the British Flute Society periodical Pan, revealing her own triumphs, troughs and plateaus throughout these 18 months. Lisa will be an adjudicator for the Tampere Flute Festival Competition in Finland next year. She continues to make many venues a stage, and, having grown up on a pig farm in Western Canada, she takes her exposure to all sorts of musical genres to audiences and students to enable them to grow beyond their limits.



### CARLA REES

Carla is currently editor of Pan, having previously been involved with the BFS as Convention Programme Director, Assistant Editor and official photographer. She has contributed articles and reviews for Pan since 2000, and has also written reviews for the NFA and MusicWeb International. She is Chair of the National Flute Association's New Music Advisory Committee and previously held positions as International Liaison Chair and a member of the Low Flutes Committee. For many years she has been involved in Higher Education, as flute teacher at Royal Holloway, and

as Programme Leader for the innovative distance learning BA(Hons) Music Degree at the Open College of the Arts. She has also recently been appointed as Professor of Low Flutes and Contemporary Flute at RAM. She has a PhD from the RCM, and in addition to her performance work on low flutes, Kingma system flutes and baroque flutes she is a composer and arranger, with many of her flute ensemble arrangements made for the flute ensemble she formed in 2007, rarescale Flute Academy.

[www.carlarees.co.uk](http://www.carlarees.co.uk)

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# flute quartet



**DOROTHEA HOFMANN**  
EIN KÖNIGLICHER TRAUM  
Furore © 2019

This quartet for two flutes, alto and bass was written in 2018 for the ensemble Vibration4. The piece is based on an inspiring poem which celebrates the strength of women; to quote the last verse:

“ Queens dream differently.  
They have backbone –  
Strength –  
And endurance;  
They are smart –  
And beautiful.  
And her dreams come true

The music comes together gradually, from fragments which build a texture. In the opening section three parts are often in unison while one works independently. Different melodic and rhythmic fragments are repeated and gradually transformed, building a sense of energy as all the parts emerge in rhythmic unison. The mood gradually becomes calmer as the 12-minute, single movement piece draws to a close.

This is an enjoyable work which makes good use of crunchy harmonies and driving rhythms. It has a sense of inner strength which comes through in the use of repeats; it almost demands to be heard. Ideal for advanced players, there is plenty to get one's teeth into in rehearsal, especially in coordinating the rhythmic unisons. Worth exploring.

**CARLA REES**



**TRAD. arr. FRANCES & MARTIN JONES**  
MEXICAN HAT DANCE  
Wonderful Winds © 2021

The national tune of Mexico is brought to the flute in a fun and engaging arrangement for flute quartet. Arranged for three C flutes and alto flute, the work is aimed at players who are Grade 6 and above. The alto part is written in an appropriate range for a new alto player, making it a good starting point for getting used to the alto flute. The alto flute part is written in concert pitch in the full score so it would also be possible to play this piece on four C flutes (although watch out for the low Gs and low Bs).

There is a great level of detail and textural contrast, giving lots of opportunity to play around with articulation and dynamics. The markings in each part are dependent on the importance of the line, which provides a useful basis for discussing ensemble playing and balance. The range and detail in performance directions can also help to develop expressivity in less advanced players. The tune moves between the three C flutes whilst the other parts create rhythmic and harmonic interest allowing all parts to play around with the 6/8 time signature. If the players are advanced enough it would be worth trying this piece without conductor—the upbeat to the main tune gives the first player the opportunity to practise leading which can be very beneficial for students!

*Mexican Hat Dance* is an enjoyable piece to play and this arrangement balances the fun with key points of interest. This arrangement would be suitable for students or for more advanced players looking to add an encore piece to their repertoire.

**EMILY HALL**



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