

PAN

JOURNAL OF THE BRITISH FLUTE SOCIETY



MARCH 2024

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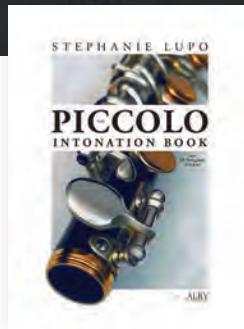


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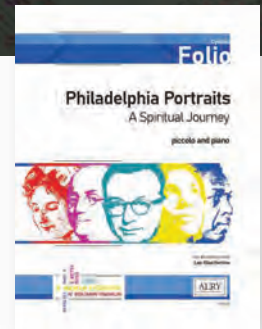
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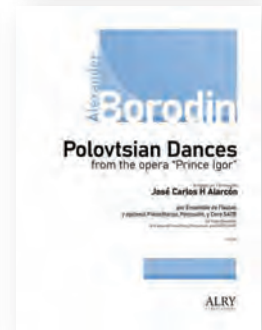
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contents

news & events

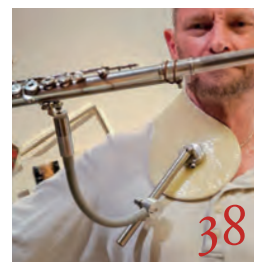
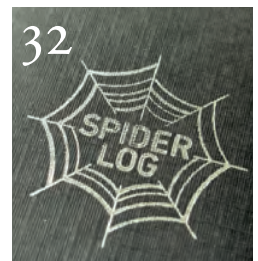
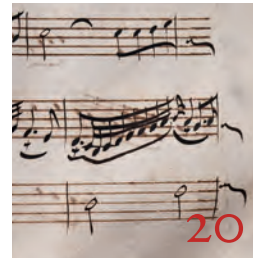
- 2 **BFS NEWS**
- 2 **NOTES FROM THE CHAIR**
- 5 **FLUTE CHOIR NEWS**
- 5 **LETTERS**
- 6 **BFS COMPETITIONS**
- 12 **NEWS**
- 18 **TRADE NEWS**

features

- 20 **FINDING A GEM: NEWLY DISCOVERED FLUTE
WORKS OF MARIN MARAIS, c. 1710**
A winning bid in a Paris auction left *Michael Lynn*
holding a virtual holy grail of baroque flute music.
- 26 **HELEN BREW**
She may have retired from the RSNO, but *Helen Brew*
has a lot more work to do.
- 30 **A SUMMER WITH ELDRED SPELL**
Gabriel Goñi-Dondi remembers a summer of music
that changed his life.
- 32 **SPIDER LOG: AN INTERLEAVED PRACTICE SYSTEM
WITH GRAPHIC FEEDBACK**
Danilo Mezzadri describes how to build an efficient
practice routine, and invites you to join a study.
- 38 **UPDATE ON SUPPORT(S) FOR A FLUTE**
The latest from *Torsten Krebs* on dealing with injury.
- 40 **THE CHALLENGE TO CONNECT**
Composer *Katrina Penman* details her quest for
musical connection.
- 44 **MEMORIES OF SIMON HUNT**
Fond recollections of the flute player, innovative
publisher and bon viveur compiled by *Chris Hankin*.
- 48 **JOHANN WILHELM WILMS AND HIS
COMPOSITIONS FOR THE FLUTE**
Rien de Reede looks at the life and works of an
unjustly neglected composer.
- 52 **ALBERT COOPER: HIS LIFE AND TIMES
PART 6: HIS LAST YEARS**
The final instalment of *Trevor Wye's* definitive
biography of the master flute maker.

reviews

- 56 **RECORDINGS**
- 59 **BOOKS**
- 60 **SHEET MUSIC**



bfs news

notes from the chair



Hello everyone, and welcome to another packed issue of Pan. I hope your year has kicked off well with lots of musicking with friends!

I haven't quite got my head around the fact that whilst typing this I am speaking to you, a vast international community that I can't mentally comprehend, in the future ... For some temporal context, I'm writing this a few days before our 2024 competitions and I can't wait to hear everyone perform and show off their perspectives and results of their practice. I only played in the competitions once, but it remains one of my favourite performances because of the supportive atmosphere and the fact I got to listen to LOADS of my peers and hear their unique approaches to familiar repertoire. It is events like the competitions that create and encourage the melting pot of ideas and interpretations that is vital to us as musicians, and I am honoured to be there with you at the end of the week.

The entire Council and BFS officers have worked tirelessly to organise this year's competitions, however there is one person who I cannot shout out about enough and that is Liz Wrighton. My wholehearted thanks go to her for being the central cog in the system, the number of plates she has kept spinning over the last few months is nothing short of mind-boggling, from organising the amazing venue, to arranging the prizes, sponsors and the trade stands, through to the final Tetris game of planning the schedule ... Liz has overseen the whole event which is no small feat, I'm sure you'll agree.

I want to take a moment to reinforce that it is **you**, the readership and wider BFS community, who shape what we do, from trialling a new format for adults to get involved in the competitions this year, to the boring stuff such as updating payment methods and changing to recurring memberships as standard. We are always an email away, so send us suggestions for anything you would like to see, any question you may have, or share your news with us. I love checking the inbox and seeing an email that poses a challenge, be that a systematic one or one that requires the Council to bash heads and do a little research. I know I have learned a lot from this community, and there is always more to learn.

If you feel you too want to be involved in the workings of the BFS, so please do reach out as we can use any level of commitment you can offer. We are particularly interested in hearing from anyone who feels they could take on the role of treasurer.



As ever, a huge thank you to Carla and Nick for all their work putting Pan together. I'm sure I speak for all of us when I say I am looking forward to another year of thought-provoking and well-designed issues. I hope you all enjoy flicking through the following pages and I look forward to seeing your pictures and online discussions of the contents within; do tag us in these as we love to see you all enjoying your Pan!

GAVIN STEWART

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info@bfs.org.uk

AGM

On 19 November we held our AGM online. It was great to see many of the BFS membership community log on to watch performances of past winners. Aalia Hanif played *Lensky's Aria* (Tchaikovsky) and Nikka Gershman performed her own composition, *When We Used to Dance*. As our Chair and for her last AGM, Lisa held her final "In conversation with" with our President, Wissam Boustany. It was an inspiring chat with the ever engaging and encouraging Wissam! We had our Treasurer and Secretary reports read out by Susan Torke (Secretary) and the Membership report was read out by Gavin Stewart (Membership Secretary). This was followed by an open forum where members could ask the Council any questions relating to the running of the BFS.

Meet the Council

The Council have formally welcomed a new member since the last issue—we wish to welcome Dr Julie Maisel!

Julie received her Doctorate of Music and Master of Music in Performance from Florida State University, and her Bachelor of Music Education from the University of Southern Mississippi. Since 2005 she has been a lecturer in flute performance at the TU Dublin Conservatoire. Alongside her new position with us, she currently is chair of the National Flute Association Gala Awards Dinner, is the International Liaison for Ireland for the National Flute Association and is a board member and assistant secretary for The Flutopia Initiative—a serial flute society council member with a wealth of experience to bring.



What are you enjoying about being part of the BFS Council?

I enjoy being part of the flute community wherever I am and have always been active in my flute community in the US and I am currently active in Ireland. I want to help future generations of flute players be inspired to participate in their local, regional and national organisations which are so beneficial to us all. I love the camaraderie, shared passion, and the

dedication and commitment to our mutual love of our instrument and music.

What are you looking forward to doing with the BFS Council?

I hope by being on the Council I can work with the organisation on growing and expanding its vision and outreach.

Julie has already provided valuable insights since joining the Council and we are looking forward to her continued guidance and wisdom.

»

The Council and Officers of the British Flute Society

Interim Chair Gavin Stewart

Membership Secretary Gavin Stewart

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Secretary Susan Torke

Communications and Advertising Sophie McGrath

Editor, Pan Carla Rees

Membership Coordinator Sophie Hooper

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Gavin Stewart, Susan Torke, Liz Wrighton

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CARLA REES

Thank You Lisa Nelsen!

The BFS Council would like to thank Lisa Nelsen for being our Chair for the past 5 years. With her superb guidance she steered the BFS through a turbulent time. Her creativity and positivity was an infectious force that brought the BFS online during lockdown. In this time Lisa was always looking for ways to bring our flute community together, to help our members and to inspire and encourage our student members through the lockdown. She never stopped keeping these ideas in mind and made them central to the BFS's work. Not only was she a guide through lockdown, she also galvanised all the trustees to work well together over Zoom. We all met at her house for the AGM after the lockdown and this was the first time that some of us had actually met! We owe Lisa so much!

New Area Reps

We'd like to welcome Martina Rosaria O'Connell (Dublin, Ireland) and Andrea Charles (Dorking, Surrey) as new Area Reps.



flute choir news



Just before Christmas, **Tutti Flutti** put on a concert. We had a great audience and we enjoyed playing a mix of Christmas and pieces we have loved, including *Oblivion* by Piazzolla, *Have Yourself a Merry Little Christmas* and *Fairytale of New York*. Everyone was treated to a hot drink and mince pies afterwards and all donations from the concert were split between Dementia UK and a local food bank. It was also my first time conducting the group rather than playing, due to the rise in the number of members.

RUTH LEECH

letters



Dear Editor,

Reading Pan and the article on Wessel flutes reminded me that *Model Engineers' Workshop* magazine had articles by him on flute making. It was actually those that got me interested in taking up the flute again in retirement (after over 40 years). He seems to have been a model engineer too.

My friend found one of the relevant magazines and I attach an image of the first two pages. The dates of the articles in *Model Engineers' Workshop* are—I believe—July, August and September 2017, covering making and maintenance. Very interesting for the technically minded.

Best,
PHILIP LEITH

Stephen Wessel's article from the July 2017 issue of *Model Engineers' Workshop* magazine (model-engineer.co.uk).

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



bfs competitions



The 2024 BFS Competitions took place at the Royal Birmingham Conservatoire on Saturday 17 February. This year we were able to run the different classes at the same time, thanks to the amount of space made available to use at the RBC, and we also had a trade exhibition to allow people to try instruments and browse the latest gadgets and sheet music.

The judges were Susan Torke and Jane Spiers-Keelan (School Performer), Fraser Gordon and Vourneen Ryan (Young Performer) and Eliza Marshall and Gareth Davies (Young Artist). There was also a workshop for Adult Amateur players under the leadership of Carla Rees, which brought together ensemble playing, solo performances, and a discussion of flute-playing tips and ideas.

This year had a bumper crop of prizes, thanks to the new William Bennett Prizes, Atarah's Legacy Fund Memorial Prize, and generous donations from Pearl Flutes, Just Flutes, June Emerson Wind Music, All Flutes Plus, NewMoon Insurance, Forton Music, Wonderful Winds, ALRY, Tetractys Publishing, Furore Verlag, and the Musician's Answering Service.



Pearl Prize : Pearl PFP-105E piccolo.

Thank you to all of the prize donors, and in particular to Michie Bennett for entrusting us with Wibb's legacy which will enable us to offer generous prizes for several years which will help to support talented young players.

Competitors could also apply to be considered for the £500 Atarah Prize

On behalf of all us at BFS, a huge thank you to everyone who sponsored categories and donated prizes!

2024 PRIZES

SCHOOL PERFORMER

Sponsored by Yamaha

- 1st**
 - £500 William Bennett Prize
 - Opportunity to perform at a BFS event
- 2nd**
 - £125 Just Flutes voucher
- 3rd**
 - £50 June Emerson Wind Music voucher

YOUNG PERFORMER

Sponsored by All Flutes Plus

- £1000 William Bennett Prize
- Opportunity to perform at a BFS event
- £200 All Flutes Plus voucher
- Newmoon Insurance Prize : £125 Just Flutes voucher
- £50 Forton Music voucher
- £30 Wonderful Winds voucher

YOUNG ARTIST

Sponsored by ALRY

- £2000 William Bennett Prize
- Opportunity to perform at a BFS event
- The ALRY Prize:
A selection of flutey treats—£150 towards a flute service, £150 towards lessons or a flute course, a year's membership to BFS and NFA
- Newmoon Insurance Prize : £125 All Flutes Plus voucher
- 50€ Furore Verlag voucher
- £50 Tetractys voucher

Pearl Prize

- Pearl PFP-105E piccolo
- Selected by the adjudication panel, this prize will be awarded to a competitor in the BFS 2024 Competitions Young Performer category.

Musician's Answering Service Prize

- One year's free subscription to the Musician's Answering Service
- Selected by the adjudication panel, this prize will be awarded to a UK-based competitor in the BFS 2024 Competitions Young Artist category. The Musician's Answering Service is the leading UK diary service for orchestral and session musicians. You can find out more about them at maslink.co.uk

Competitors can also apply to be considered for the £500 **Atarah Prize**

Prize winners

Young Artist

1st Prize	Sarah Furnell	Takemitsu <i>Voice</i>
2nd Prize	Daisy Noton	Carter <i>Scrivo in Vento</i>
3rd Prize	Stratford Ryan	Heath <i>Coltrane</i>
Highly Commended	Clodhna Scott Ruby Howells Sam Frith Belle Brunson Hollie Tibbotts	Gaubert <i>Ballade</i> Uebayashi <i>Sonata</i> Coleman <i>Fanmi Imèn</i> Coleman <i>Danza de la Mariposa</i> Widor <i>Suite</i>
Musician's Answering Service Prize	Stratford Ryan	

Young Performer

1st Prize	Emme Hensel	Gade/Christiansen <i>Tango Fantasia</i>
2nd Prize	Erika Khederian	Gade/Christiansen <i>Tango Fantasia</i>
3rd Prize	Josie Annikki Wakefield	Harty <i>In Ireland</i>
Highly Commended	Annie Banks Keira Exall	Lancaster <i>Au Lapin Agile</i> Gaubert <i>Nocturne et Allegro Scherzando</i>
Pearl Prize	Neo Millar	Rutter <i>Suite Antique</i>

School Performer

1st Prize	Eli Duncan Padgett	Coleman <i>Legends</i>
2nd Prize	Pin-Chieh Chou Alexandra Chwu	Reinecke <i>Concerto</i> Harbach/Kern <i>Smoke Gets in your Eyes</i> & Harris <i>With a Hint of Lime</i>
3rd Prize	James Marshall	Rachmaninov <i>Vocalise</i> & Gossec <i>Tambourin</i>
Highly Commended	Ariel Lin Theo Bamford-Mills	Chopin <i>Variations on a Theme by Rossini</i> Rutter <i>Suite Antique: Prelude</i>



Judges

SCHOOL PERFORMER



Susan Torke



Jane Spiers-Keelan



Colin Druce

YOUNG PERFORMER



Fraser Gordon



Vourneen Ryan



Charles Matthews

YOUNG ARTIST



Gareth Davies



Eliza Marshall



Adam Johnson

BFS Accompanists



Richard Shaw



Joanne Sealey



Atarah's Legacy Fund Memorial Prize



Atarah's Legacy Fund was established shortly before her death, and according to her wishes, to support the musical education of entrants to the annual British Flute Society (BFS) competitions through the award of one cash prize for a candidate of sufficient merit and musical integrity and potential. Musical integrity is something Atarah particularly wished to encourage, so the panel will be looking for a core musicality, rather than a display of virtuosity. The BFS Council will be responsible for awarding the Prize each year, and the Prize will be available to the value of £500.

The recipient will not necessarily be one of the prize winners in the competition, and will be chosen by the competition

adjudicators and BFS Council, where possible supported by members of the Fund Advisory Group. There will be one winner each year for as long as the funds are solvent.

Entrants wishing to be considered for the Prize should make their application using the BFS entry form (which will be sent to all competitors once they have made their entry), indicating how they would use the Prize to further their musical education, for example through lessons, music courses or other educational activities.

Winners will be required to write a report for Pan, the BFS Magazine, on the benefit they received from being awarded the Prize.

young performer



Luke and Cosimo

Where have you travelled from today?

Jersey, we travelled up late in the week

How long have you been a member of the BFS?

We've been members for a few years now, three I think.

Have you competed in the competitions before?

Cosimo—I've done the James Galway one online.

Luke—I did the school performer when it was online during COVID.

What have you learned today?

When you are playing something hard, like a fast passage, you should have a few notes in there and use them as anchor points to focus on as you're playing.

Why did you choose to play the piece you did?

We are both already playing our pieces for exams and wanted to air them to a live audience elsewhere.

adult amateur workshop

Marion

Where have you travelled from today?

I actually travelled all the way from south-west France for the competition day! It's a great chance to perform with an excellent pianist, and to get inspired by some of the amazing performers in the other categories.

How long have you been a member?

I've been a member of the BFS since the online competitions were launched and played in them for 2 years running, but not last year.

What have you learned today?

I learnt so much today! Carla was a fantastic workshop leader and created an incredibly supportive and positive atmosphere. I have some great things to go home and work on to help me be the best player I can be ...

Why did you choose to play the piece you did?

I chose my piece (Griffes *Poem*) because it was a good challenge for me, and has lots of different contrasting sections, which makes it fun to play and hopefully interesting to listen to.



About the William Bennett Prize



The BFS are honoured to award the William Bennett Prize at the BFS Competitions for the first time this year (as the first prize for each category, to the amount of £500, £1000 and £2000). We are incredibly grateful to Michie Bennett for entrusting us with this legacy, which will enable us to award this prize for a number of years. As one of the founding members of the BFS, and our President for many years, we cannot think of a better way to commemorate Wibb's extraordinary life and his profound impact on the flute world.

young artist



Laoise,
Emily
and
Belle

Where have you travelled from today?

We're actually all at Guildhall together so we've come up from London.

How long have you been a member?

From one month through to six years!

Have you competed in the competitions before?

Laoise—I only did it once, over lockdown, so it's great to be able to do it in person.

What have you learned today?

That it is really important to recover and keep going, to keep the energy up to the end. We've also learned how supportive the BFS competitions are. If you are considering joining in next year just go for it, what's the worst that can happen? The BFS competitions aren't intimidating, it really doesn't feel judgemental or like a competition at all!

Why did you choose to play the piece you did?

Laoise—I enjoy flute music with a bit of grit, I'm playing the Martin.

Belle—Coleman's *Danza de al Mariposa* is a lot of fun to play.

Emily—The Taktakishvili Sonata is such a great work with a lot of character.

young performer



Lucy

Where have you travelled from today?

Warsley, near Cambridge.

Have you competed in the competitions before?

I first competed in the School Performer category when I was in year 8.

What have you learned today?

Even if you know something from memory, it may not be 100% there, but the competition allows you to learn where your weaknesses are and to learn from them.

Why did you choose to play the piece you did?

I was recommended the Widor Suite by a friend who loves it, then I realised I love it too!

school performer



Theo

Where have you travelled from today?

Not that far, Stratford-upon-Avon.

How long have you been a member?

This is my first year and my first competition.

What have you learned today?

I've had a lot of fun performing and trying out flutes in the trade stalls.

Why did you choose to play the piece you did?

It's my favourite piece that I played for my grade because it calms me down: Rutter's *Suite Antique*. »



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More information about the competition will be in July's issue of Pan. However, we wanted to share with you a few snapshots of the day.



A collection of beautiful flute people.



Young Performer prize winners with judges Vourneen Ryan and Fraser Gordon.



Young Artist prize winners with judges Eliza Marshall and Gareth Davies.



Judge Susan Torke inspects some of the School Performer prize winners.



No rest for attendees at the Adult Amateur Workshop.



Gavin Stewart speaks for all to hear.



Young Artist judges Eliza Marshall and Gareth Davies.



Liz Wrighton captivates the crowds.



Young Performer judges Vourneen Ryan and Fraser Gordon.



Susan Torke shows sensible restraint while congratulating her former student, Daisy.



A thank you to Lisa Nelsen.



Neo makes off with his Pearl prize.



The 2024 BFS Competitions prize winners.



news



The **Altus William Bennett Flute Prize** at the Royal Academy of Music was won by **Daisy Noton**. The prize was adjudicated by Anna Pyne, Principal Flute of the Bournemouth Symphony Orchestra, who previously studied with William Bennett at RAM.



Congratulations to **Daniel Shao**, who was won the 72nd Royal Overseas League Arts Wind, Brass and Percussion Competition. He performed music by Frank Martin and Paul Taffanel with pianist Kumi Matsuo at the final on 13 February.



The 2023 **Geneva International Music Competition** was won by 26-year-old Elizaveta Ivanova, who studied with Felix Renggli at the Hochschule fur Musik Basel and is currently Assistant Principal Flute at the Frankfurt Opera

and Museums Orchestra. Joint second prize was awarded to Mario Bruno and Yuan Yu. For a full list of prize winners see www.concoursgeneve.ch/section/competitions/flute_2023/



Michel Debost celebrated his 90th birthday on 20 January. He studied at the Paris Conservatoire in the 1950s under Gaston Crunelle and Marcel Moyse, and was Principal Flute in the Orchestre de Paris. He taught at the Paris Conservatoire (following Jean-Pierre Rampal) and then at the Oberlin Conservatory in the USA from 1989 until his retirement in 2011.



Paul Desenne's Concerto for Two Flutes was premiered on 1 November 2023 by Alexa Still, Dylan Masariago and the Oberlin Orchestra at Finney Chapel, Oberlin, Ohio.



Wissam Boustany has been touring the USA in February and early March, with performances and workshops in Rochester, New York and Chicago, including masterclasses at Eastman School of Music and Juilliard and recitals for Chicago Flute Club, and the Flute Center of New York. He will be holding his Inner Journeys Flute Retreat from 18–21 April in East Sussex.



The **OHMI music trust**, who work to enable children and adults with physical impairments to play musical instruments, featured in a BBC Radio 4 Charity Appeal in February. This was a big achievement for OHMI as a small charity. You can read more about the appeal and its impact here: www.ohmi.org.uk/bbc-radio-4-charity-appeal.html



Dain Song has been named as the new Principal Flute of Turku Philharmonic Orchestra. She was a student of Petri Alanko at the Sibelius Academy in Helsinki.



Mark Lotz has released a new CD, *Freshsta*, on ZenneZ/Berthold records. The disc is dedicated to the memory of female activist Fresha Kohistani, and features eleven compositions dedicated to female activists.

He says, “In times of war, populism and social unrest, as an artist I want to address socially relevant issues. For me, music connects people and carries a message of freedom and love. I wanted to create music with depth; modern jazz from the perspective of a European world citizen.”



A new CD of music for flute, cello and piano trio is being released on 8 March. The performers, **Trio Revolution** (with **Temo Kharshiladze**, flute) have recorded music by Liebermann, Haydn and Kapustin for the Ars Produktion label. This is the trio’s debut disc, released in their 5th Anniversary year.

ABRSM

The **ABRSM** has relaunched its performance diplomas with new qualification specifications for LRSM (level 6, equivalent to degree level) and FRSM (level 7, equivalent to postgraduate level), featuring expanded repertoire lists, more options for own choice pieces and a bigger range of choice for supporting skills. Under the new rules, candidates organise their own performances in a space of their choice, and can invite an audience if they wish. LRSM exams are 40–45 minutes while FRSM are 50–55 minutes, with at least 50% of the programme time coming from setlist repertoire. Own choice repertoire can include solo or chamber music works, or own compositions. Candidates are also required to submit supporting evidence from a range of choices to demonstrate a knowledge and understanding of the repertoire presented. The entry requirements have also been relaxed, with candidates needing Grade 8 or equivalent to apply. Exam booking opens in April. See www.abrsm.org/en-gb/other-assessments/diplomas/music-performance.

Details of the revamped teaching diplomas will also be available soon, with exams starting in October.



A recording of **Anna Kondrashina’s** performance of Noah Max’s flute concerto has been released on YouTube. Listen to it at www.youtube.com/watch?v=W-ZFHMe0YWY



Enigma14 (Lisa Nelsen, Julian Metzger and Paul Turner) will be performing at the Whitstable Music Club on 30 March to celebrate their 10th year as an ensemble. Their flute, cello and piano course at Benslow Music Trust will be held during the weekend of 3–6 May. On the Friday evening they will present a programme written by French composers.



Austrian flute player **ELISABETH MÖST** will perform the American premiere of *Metamorphose* for flute and harp by Anne de Boysson at Carnegie Hall on 1 April.



JOSEPH GEARY has won the trophy at the Loughborough Young Musician of the Year competition, performing Taffanel’s *Grande Fantaisie sur Mignon*.



ANNA GARZULY-WAHLGREN has been appointed professor of flute at the Hochschule für Musik und Theater “Felix Mendelssohn-Bartholdy” in Leipzig.



ANDRÉ CEBRIÁN, Principal Flute of the Scottish Chamber Orchestra, has been appointed as a visiting flute lecturer at the Royal Conservatoire of Scotland from September 2024.



LISA NELSEN will join forces with clarinettist, David Campbell to coach and play with the Brackley Wind Ensemble near Northampton on 11 May.



EMMA HALNAN has been named as a 2024 recipient of the ARAM (Associate of the Royal Academy of Music). This award is conferred on Academy alumni who have made a significant contribution to the musical landscape.



NAOMI REILLY ROBINSON is one of three winners of RNCM’s prestigious concerto competition and will be performing Paul Stanhope’s *Piccolo Concerto* next year.



LORNA MCGHEE will succeed **ELIZABETH ROWE** as Principal Flute in the Boston Symphony Orchestra, following a competitive audition process. Elizabeth Rowe steps down from the post in August, and will expand her work as a Leadership and Professional Development Coach.



DAISY NOTON performed the premiere of Kenneth Roberts’ flute concerto on 10 October with Bexhill Sinfonietta. The concerto was subsequently performed at the International Composers’ Festival in Bexhill. A recording of the piece is available at www.youtube.com/watch?v=Tyt5LJ14OW0

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GROLLOO FLUTE SESSION 9

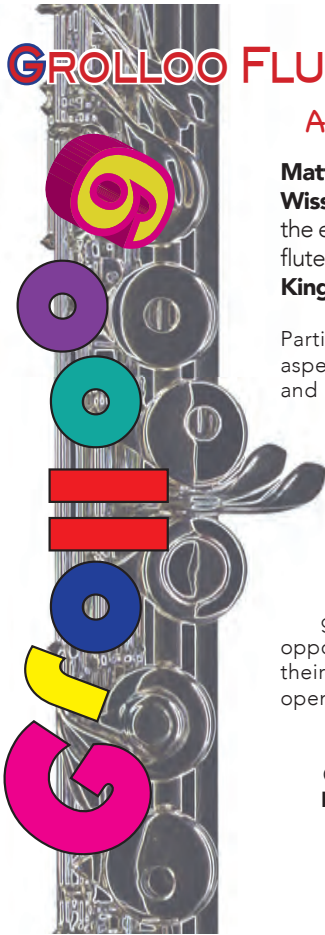
August 20 - 25, 2024

Matthias Ziegler, Ian Clarke and **Wissam Boustany** are presenting the eighth edition of this innovative flute course, together with **Eva Kingma**.

Participants will be exploring many aspects of practice, performance and musical development in fully interactive discussions and workshops. Six full days of inspired music making and vibrant exchanging of ideas in Grolloo, The Netherlands.

This course is seeking to give advanced players an opportunity to analyse and develop their playing in an atmosphere of openness, respect and curiosity.

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



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events



The Maxence Larrieu Flute Competition is taking place in Nice from 21–26 October 2024. This is the 5th edition of the competition, and the elimination rounds will take place online from 12–14 July. In this edition, candidates will be asked to demonstrate their creativity and artistic imagination in the *Programme Artistique* from the semi-final. There is also a requirement to perform French repertoire in the second round. There is a *Prix du Jeune Espoir* (Young Hope award) and new compositions by Elise Bertrand and Guillaume Connesson. Registration is open until 8 April. See concourslarrieu.com/concours-2024/



The **Liverpool International Flute Competition 2024** is open for entries until 26 April 2024. Entry is initially by video, with live rounds at CHET Centre, Liverpool on 5 and 6 August. The competition is open to all advanced flute players aged 16 and over on 1 January 2024. For more information and repertoire requirements, see www.liverpoolfluteacademy.co.uk/competition-details-1



Flutes in Tuscany is looking for its next Young Artist, awarding a scholarship for a free place on the course from 3–11 July in Tereglio, Italy. Applicants should be aged 28 or under, and will be able to present a solo recital in Tereglio chapel. To apply and to find further details, see www.flutesintuscany.co.uk
The closing date is 1 May.



The **Moyse International Flute Competition** takes place from 28 June–2 July in Sofia, Bulgaria. Judges include Janos Balint, Tadeu Coelho, Guolian Han, Luisa Sello and Matthias Ziegler. The closing date for entries is 15 May. See music.nbu.bg/en/moyse-flute-competition



The **Reina Sofia School of Music** in Madrid has announced the 8th Edition of its summer programme, designed for students aged 8–18. Registration is open until 30 April. More information from www.escuelasuperiordemusicareinasofia.es/en/summercamp



The **German Flute Society's online flute competition** is open for entries until 31 May. For details see www.floete.net



Lowell Liebermann's Flute Concerto No 2 will be premiered on 21 March by Stefán Ragnar Höskuldsson and the Chicago Symphony Orchestra with Susanna Mälkki. The concert will also be repeated on 23 and 24 March.



Lisa Nelsen and Alan Thomas will give a flute and guitar fundraising concert at Launde Abbey in Leicestershire on 24 March. www.laundeabbey.org.uk/event/classical-concert-and-cream-tea-lisa-nelson-flute-alan-thomas-guitar/



Emme Hensel will be performing the Ibert flute concerto on 4 July with Winchester Symphony Orchestra in the final concert of the Hampshire Young Soloist Competition. The concert takes place at Thornden Hall in Chandler's Ford.



Daniel Shao will be performing Cameron Biles-Liddell's Concerto for Flute & Chamber Orchestra on 14 July with the JAM Sinfonia under Nicholas Clebury at JAM on the Marsh in Romney Marsh, Kent. For details see jamconcert.org

»

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The 17th **ADAMS international Flute Festival** takes place in Ittervoort, the Netherlands from 19–21 April 2024. Featured artists include

Emily Beynon, Mario Caroli, Gareth McLearnon, Kersten McCall, Petri Alanko, Olga Ivushikova, Peter Verhoyen, Waly Hase, Christina Fassbender, Niall O’Riordan, Carla Rees and Matthias Ziegler. The event includes concerts, masterclasses, workshops and an opportunity to browse the trade stands. For more information see www.adams-music.com/festivals/17th-international-adams-flute-festival

Also coming soon, ADAMS European Flute Center have announced that the first **ADAMS Low Flute Festival** will take place from 1–3 November 2024. Watch this space for further details.



The **XX ABRAF International Flutist Festival** will take place from 6–9 June, 2024, in the city of Manaus, capital of the State of Amazonas, in Brazil.

This edition marks 30 years of ABRAF, 20 years of the Festival and celebrates 100 years of Altamiro Carrilho, one of the most important influences on the history of the flute in Brazil.

ABRAF’s Festival has established itself as an event of intense exchange on subjects pertinent to the field of interpretation, the pedagogy of our instrument and scientific research. The cordial and vibrant coexistence between participants is also one of its main characteristics. See www.abraf.org



Peterborough Flute Choir is hosting a **Low Flutes Day** with Carla Rees on 8 June featuring plenty of ensemble playing and a Q and A. For full details, see: www.peterboroughflutechoir.co.uk/LOWF2024



The Buckinghamshire Music Trust are hosting the **Buckinghamshire Flute Day** on Sunday 17 March 2024 from 10am to 4pm at High Wycombe Music Centre, Millbrook Combined School, Mill End Road, High Wycombe, HP12 4BA. The day is aimed at school age players

and includes a masterclass, group activities, opportunities to try bass and contrabass flute and a concert performance. With special guest, Abigail Burrows. All school age students welcome. £30 for the day.

£10 for new students trying the flute in the afternoon plus concert (2pm–4pm).

Please contact Emma Walker at Bucks Music Trust for more information: ewa@bucksmusic.org

Flutes en Vacances have several courses coming up in the coming months. Including:

Bishops Frome, Herefordshire—March 1–4 and 4–7

Cher, Centre Val de Loire, France—March 15–22



Church Stretton, Shropshire—June 7–10 and 10–13

For full details join the facebook group at www.facebook.com/FlutesEnVacance or see flutesenvacances.co.uk/flute-courses



The **Toscana Musicale International Academy of Music** takes place from 7–21 April, with flute professor Sergio Pallotelli (Vivaldi Conservatory of Alessandria, 15–21 April) and Emmanuelle

Réville (CNSM, Lyon 7–14 April). For more information, email toscanamusicale@gmail.com

obituary



Rod Cameron

Esteemed baroque flute maker Roderick (Rod) Cameron died on 22 December 2023. Cameron was highly respected by makers and players alike; his craftsmanship was second to none with skills as a master engraver as well as one of the leading makers of historical flutes. His career began with an apprenticeship at Rolls Royce; he later gained a PhD in engineering from Cambridge. In 1969 he moved to Mexico, and then Canada where he was offered an associate professorship at the University of British Columbia, which he turned down to focus on flute making. He started from the ground up, building his own electronic measuring equipment and visiting flutes in historical collections around Europe before making his own tools to begin making them. He sold his first flute in 1975 and made well over 2000 instruments during his career.

His interests were wide-ranging and included explorations of the Arctic, astronomy and many forms of music-making—he was a singer with a passion for Scottish traditional music, and guitarist. He lived in Mendocino, California.



The **International Flute Workshop** takes place in the UK for the first time this year, following several successful years in Italy. This year's event is from May 16–22 at Harlaxton Manor in Lincolnshire. Artists include Carla Rees, Danilo Mezzadri, Fabio Angelo Colajanni, Carlos Feller and the Image Flute Quartet. The Workshop can be attended on a residential basis or for individual days on a flexible basis. See fluteworkshop.com



OXFORD FLUTE
SUMMER SCHOOL

The **Oxford Flute Summer School** returns this summer, from 11–16 August 2024. See oxfordflutes.co.uk



Robert Dick Contemporary Flute Week takes place from 15–21

June at Wildacres Retreat in North Carolina. See robertdickcontemporaryfluteweek.com



Michael Lynn is leading a course on baroque flute at Oberlin Conservatory's Baroque

Performance Institute from June 16–29. This year's theme is the music of Paris and Versailles from 1660–1760. For information see www.oberlin.edu/summer-programs/bpi



rarescale Flute Academy is holding two flute days at the Austen Leigh and Baldwin Institute in

Eton in July. The first, on Friday 26 July, is for young players aged 14–19 at Grade 7+ level, while the second, on Saturday 27 July, is for adults (Grade 8 and above). Both days will focus on ensemble playing with plenty of opportunities to play low flutes for those who want to! For full details see www.rarescale.org.uk/section885748.html



The **Scottish International Flute Summer School** will take place from 21–27 July at Strathallan School in Perth. Tutors include Ian Clarke, Wissam Boustany, Ruth Morley, Michael Cox, Yvonne Robertson and Lee Holland, with pianists Scott Mitchell and Claire Haslin. See www.flutescotland.com



At the end of July **MusicFest Aberystwyth** will feature a flute course run by Lisa Nelsen. There will be plenty of opportunity to focus on sound production, technique, studies and pieces written for flute and harp as well as a few sessions with pianists. The evening concerts and social gatherings are worth spending the week because of the Welsh seaside. musicfestaberystwyth.org



Llangenny Flute Summer School takes place from 22–27 July under the leadership of Sarah Newbold with Zoë Smith on piano. See llangennyflutes.com



Flauti al Castello 2024 takes place at Casa Monteripido in Perugia, Italy from 1–10 August. Tutors are Sergio Pallottelli and Paul Edmund-Davies. See sergiopallottelli.com/flauti-al-castello



Grolloo Flute Sessions 2024 (the 9th edition) is scheduled for 20–25 August in Eva Kingma's workshop in the Netherlands. www.grollooflute.com/wp/



And finally ... for the double reed players amongst the BFS membership, our friends at the **BDRS** are hosting an event in Cardiff on Saturday 23 March 2024 with the Royal Welsh College of Music & Drama. For details and to book, see bdrs.org.uk/rwcmd-march2024/

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Cocktail jazz and more

Griff Griffiths, known to flute players through his work in the repair team at Just Flutes, has bought a cocktail bar in Sidmouth called G&O (formerly Graze and Olive). They have a music licence and will be featuring regular live music including a monthly jazz night.



Revolutionary new stand

Kingma Flutes has launched a new ergonomic contrabass flute stand. The stand can stay attached to the instrument while playing, with the player choosing to use either two or all three of the legs to support the flute. The stand is lightweight and doesn't involve any complex putting together or dismantling before and after use; the clamp stays on the instrument and you screw in the three legs, adjusting the height as needed. The support is designed to fit into the case for easy transportation.

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

COPY DATES

15 Jan for March issue

15 May for July issue

15 Sept for November issue



New Altus concert flute range

Altus Flutes have launched a new suite of models, with a refined headjoint design, a revised scale and new padding. The Standard Series (A9-11) is aimed at intermediate players while the Legend Series (A12-15, ALII and PSII) of handmade flutes is aimed at the professional market.



Fresh Tetractys titles

Tetractys Publishing has added several new works to the catalogue. These include Wissam Boustany's new piece for flute and piano, *1 drop FULL*, pieces for solo alto flute by Claes Biehl, pieces for solo bass flute and solo baroque flute by Nickos Harizanos, chamber works by Sophie Pope, Sungji Hong, Coreen Morsink and Jenny Jackson, and a flute ensemble piece by Deborah Johnson. See www.tetractys.co.uk



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Finding a gem:

Newly discovered flute works of Marin Marais, c. 1710

by MICHAEL LYNN



“ A virtual holy grail of the earliest French music for baroque flute.

As a historical flutist and flute history scholar, I have long been a collector of flutes and, to a lesser degree, a collector of music to match them. The basic difficulty, though, is that the instruments I love the most are from the first half of the 18th century, as is my favourite repertoire—and both flutes and the music written for them (either printed or in manuscript) are rare and expensive, when available, and the earlier they were created, the more difficult they are to acquire.

That's why I was surprised, when perusing items in a Paris auction in early 2023, to see a listing for a volume containing a virtual holy grail of the earliest French music for baroque flute—editions of Jacques Martin Hotteterre, Michel de La Barre and Gaultier, all printed between 1707 and 1711. There were also manuscripts of a Duo attributed to “Folio” and a section of music for flute and bass by Marin Marais. According to the listing, the Marais was mostly arrangements of viol pieces from the second book of his famous works for viola da gamba. As there is no known solo music by Marais specially for transverse flute,

this was quite exciting, even if they were arrangements. On 23 February 2023, after some spirited bidding with another interested party, the book was mine!

When I finally received the volume about a month later, I set about trying to determine where the Marais pieces were from. The auction house had suggested they were from Book 2 of the viol pieces, but it turned out that only one movement was borrowed from that source. Two other movements had titles the same as pieces from Book 2 but were not, in fact, the same music. The result of my preliminary investigation shows the pieces in this manuscript to be new, unknown music. This significantly boosts the already exciting discovery of flute music of such a famous baroque composer in the dawn of solo flute composition.

I will list the full contents of the volume later in this article, but it is the pieces by Marais that mostly occupy our attention.



First page of Marais duet movements *Bouquet—Les Caracoleurs*.

Marin Marais (1656–1728), a student of Lully, was best known as being a gamba virtuoso and composer associated with the court of Louis XIV. In addition to his five books of music for viola da gamba and continuo, Marais also composed some important chamber works. The well-known *Sonnerie de Ste. Genevieve du Mont de Paris* for violin, viola da gamba and continuo is very popular and is performed often today. His chamber works also include the extended trio sonata suite *La gamme et autres morceaux de symphonie*, for one treble instrument (which could include violin or flute, solo viol and bass; it was not uncommon for music to be specifically written to be playable on a number of different instruments). He also wrote four operas that contain some beautiful music for flute and recorder.

The first published trio sonatas that include the transverse flute are Marais' *Pieces en trio* from 1692. His title page lists violins, flutes, or *dessus de viole* (treble viol) as appropriate for playing the top two lines; the engraving includes oboe in addition to the instruments listed. At this time, the term "flute" was most often used to describe instruments in the recorder family. He is careful in his composing to keep these pieces entirely within the recorder's range, which also means they work with the transverse flute, not using the bottom third of the flute's range. While it is superb music and wonderful to play on either instrument, it is not specifically flute music.

It is interesting to note that in the *Avertissement* from Book 2 of Marais' gamba works, he says,

“ These pieces are written in a different way than those of my first book. I took care to compose them in such a manner that they can be played by all kinds of instruments, such as organ, harpsichord, theorbo, lute, violin, and German flute, and I dare to flatter myself that this has succeeded, by having tested it on the latter two instruments.

While playing his gamba pieces on flute is possible, his chordal style of writing is not easy to accommodate. Marais' *Folia* variations for viol have also become popular repertoire for flute as published by Bärenreiter as *Les Folies d'Espagne* BA 3311.

It is meaningful to know that Marais himself played the flute, and he spent a good deal of time playing viol with the finest French flute players of the day. At court he worked with Michel de La Barre, Jacques Martin Hotteterre and Pierre Philidor, and he certainly knew each of their styles of flute writing and performance. André Bouys (1656–1740) painted the group, with Marais and his gamba on the left, La Barre standing and pointing at his Trio Sonatas, Hotteterre next, and likely one of the Philidor brothers at the back. Interestingly, the painting was done c. 1710, which is also the year I believe these Marais flute pieces were written.

The newly-discovered volume begins with the printed editions of La Barre, Hotteterre, and Gaultier, which take up some 350 pages. The Marais section has 120 pages making up 70 movements and is written in a beautiful, professional hand. A number of these pieces are specifically labelled as being by Marais, but unfortunately the title page of this section, as well as the first page of the first piece, has been removed. I imagine it was a beautifully written calligraphic page with valuable information on it.

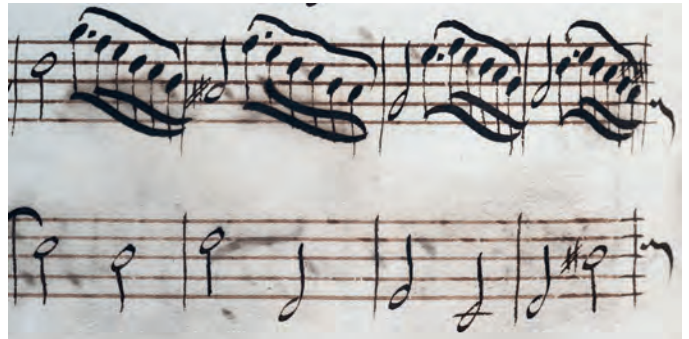


André Bouys, *Réunion de musiciens*. Oil on canvas, c. 1710.

THE NATIONAL GALLERY



The copyist was highly skilled, making virtually no mistakes. The notation of slurs, ornamental notes, and text calligraphy are all extremely carefully done. At this time, there was no obligation to visually line up the parts, and the performers are responsible for figuring out the alignment themselves.



So how do we know the music is by Marin Marais? Of those 70 or so movements, only one is a known arrangement from his gamba works, the *Muzette de Monsieur Marais*, a particularly well-known piece that appears in other sources. The pieces in the manuscript are clearly in a different style than any of the known French flute music from this period, a large portion of which is contained in this volume. I have consulted with a number of Marais experts, and they agree this music fits within Marais' melodic and harmonic style. Another clear Marais indicator is that his name is at the top of the book's spine—ahead of La Barre and Hotteterre, who were the most important flute players of their day.

It was also normal for ornamental figures to have loose rhythmic notation. Here, for example, it is just important to arrive on the third beat on time and that the run downward start more slowly and speed up.

The 70 movements are divided into eight sections alternating between suites for flute and bass and sections for two flutes alone. There are 12 movements for two flutes and 58 movements for flute and bass. Like many large-scale French suites, it isn't expected that one needs to play the entire suite from beginning to end, including every movement. In my own performances I have made up two suites of about 10 movements each, sticking fairly closely to the order in the original. I think the performer should feel at liberty to arrange the pieces as suits them.



Beaming is often notated specifically to help emphasise how the notes are to be articulated and grouped.

The flute part is written in French violin clef—G on the bottom line—as is typical of the time. The standard range of the flute at that time was D above middle C to D two octaves higher; in French violin clef, this gives the lowest note one ledger line and the highest note one ledger line. The bass line uses bass clef as well as various movable C clefs if the part goes into a higher register. It is important to note that the bass line does not include any figures and goes down to low B, making it the standard range of a seven-string French viola da gamba. The fact that the bass is unfigured certainly does not mean one wouldn't play these pieces with a keyboard or theorbo, although it is certainly more work for the continuo player. It is possible that Marais didn't bother to figure the pieces, or it could have been that the owner of the book (who may have been the one to hire the copyist) didn't care about having the figures included.



These pieces feature very interesting bass lines, in many cases being equal to the top line. Most of the good composers from this period took the bass lines very seriously, and this makes perfect sense for Marais, who would have spent much of his time as a bass line player.

Another interesting aspect is that within the suites, Marais includes pieces for two flutes (most are for flute and bass); they can certainly be extracted and put together as a set of flute duets, or easily transposed up a minor third and played on recorder. This was not uncommon at the time, as other composers, like Pierre Philidor, published books of suites that alternated between those for two flutes or flute and bass.

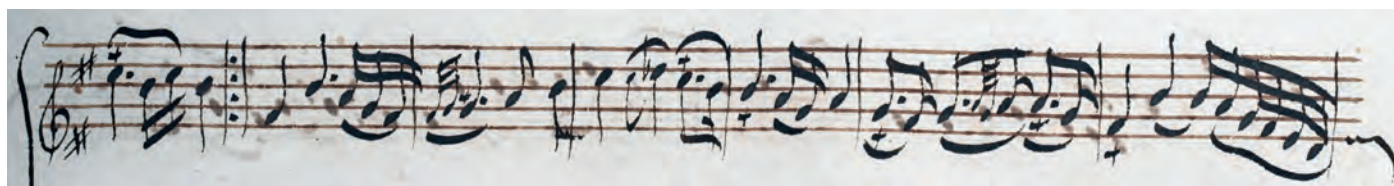
As with Marais' gamba works, the volume includes many different types of movements: prelude, allemande, sarabande, gavotta, Voix humaines, muzette, gigue, air, menuet, bransle, Contrefaiseurs en Echo, symphonie, courante, passepied, and rondeau. The sarabandes are particularly beautiful, featuring superb ornamental passages written perfectly for the flute.



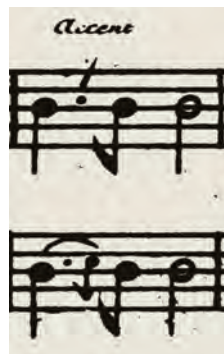
Hotteterre ornamentation.

In French music, ornamentation had a specific language that was extremely important in providing depth to any performance. For many instruments, especially the harpsichord and viola da gamba, composers often attached a table of ornaments to their publications, showing the symbols used and how to execute them. At the time of the pieces in this volume, flute composers had not yet developed a full system of notation for specifying all the individual types of ornaments. While keyboard music of this same period could have as many as 33 different signs (d'Anglebert, 1689), most flute music prior to 1715 only use one or two. La Barre, Hotteterre and Pierre Philidor each had their own ornamental language. Hotteterre, for example, provided a chart and descriptions in the second edition of his *Premier Livre de Pieces Pour la Flûte-traversiere* published in 1715 (the first edition, from 1708, only used two signs, the *port de voix* and the *tremblement*). La Barre uses a more conservative set of signs (just the +), which we can usually interpret as a *tremblement*. Philidor used a slightly modified and simplified list similar to Hotteterre but also included phrase marks and *flattement* (finger vibrato) signs. There is much to be learned from playing and studying all of these sources.

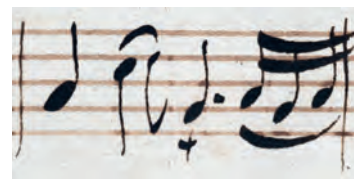
Marais uses a small number of symbols but writes out many beautiful ornaments, which often interlink as Marais uses them to produce a beautiful melodic creation (see the example below from one of his sarabandes). These mostly consist of turns or other ornamental figures to connect musical figures together and ornament cadences. The most common sign is the + for a *tremblement* (trill from above).



One ornament that he uses slightly differently than Hotteterre is the *accent*. Hotteterre usually specified it with the sign below, using it to provide a light separation between two repeated pitches. But Marais follows the style found in the vocal *air de cour*, writing it out instead of using a sign and usually placing it as a small space before a leap down. In the performance of this ornament, the little note is connected only to the first, and there is a very short space or lift before the following note. Marais generally wants a space with a skip, where Hotteterre wants space between two notes of the same pitch.



Accent: Hotteterre.



Accent: Marais.

It is interesting to note that there are a few places where Marais notates a middle C, which is just below the range of the baroque flute, which only went to D. It was not so unusual in operas or other big orchestral works to find notes outside the normal range, so it could simply have been a mistake or a sign that these pieces were copied from a source for violin or oboe.

As is often the case with large-scale suites, the amount of effort that went into composing the pieces varies. Marais clearly loves the sarabande and enjoyed using his melodic and harmonic skills to create wonderfully expressive pieces, while the minuets are usually quite simple.

The Marais flute pieces and the Foliot duet in this volume are an exciting addition to the flute music of the early 18th century. Rediscovering music by an important composer isn't something that happens often, and we're especially lucky to have found pieces of such high quality. The beautiful Marais works I've uncovered will soon be published by Alry Publications, and I hope they will begin to be regularly included in the repertoire of many flute players.





Marais, Marin. Manuscript copies of pieces for flute and viol or for two flutes. 120 pages.

Foliot, M. *Sonate pour deux flutes traversieres composée par Mr. Folio.*

- This is an unknown suite for two flutes. The manuscript gives the composer's name as "Folio", on both the manuscript and on the spine of the book. There doesn't seem to be a likely composer of that name, and the auction house expert has assigned it to M. Foliot, who had used two flutes in other works from this same time period. The movements are Preludio—grave, Presto, Lentém Affectuoso, Adagissimo, Les Contrefaiseurs.

Included in the volume:

La Barre, Mr de. *Premier livre de pieces pour la Flûte Traversiere, avec la basse-continuë ... / Deuxieme livre de pieces pour la Flûte Traversiere ... dédiées a Monsieur Chauvet ...*

Paris, the Author, Foucault, 1710. [2 ff.], 49 pages, [1 page]; [1 f.], 53 pp., [1 p.].

- The first book is the second printing of the first publication of music for flute and bass.

La Barre, Mr. de. *Premier suite de pieces a deux flûtes traversieres (signed on the cover by La Barre) / Deuxieme suite ... / Troisieme ... sans basse / Quatrieme ... sans basse.*

Paris, the Author, Foucault, 1709–11, 15 pp., [1 f.], 13 pp., [1 p.]; 11 pages, [1 p.]; 11 pages, [1 page].

- A note: Might these be the first published flute duos?

Hotteterre-le-Romain, M. *Pieces pour la flûte traversiere, et autres instruments, avec la basse-continue ... Livre premier. Œuvre second.*

Paris, Christophe Ballard, 1708. [3 ff.], 70 pp., [1 f.].

Gaultier, Mr. *Symphonies ... ; divisées par suites de tons* which includes *Trio pour les flutes, et pour les violons.*

Paris, Christophe Ballard, 1707. [2 ff.], 103 pp., [1 p.].

- These pieces are assumed to be the first chamber works for the baroque flute. While they were published in 1707, long after Marais' *Pieces en Trio* of 1692, we know that Gaultier died in 1696, and these were published posthumously.

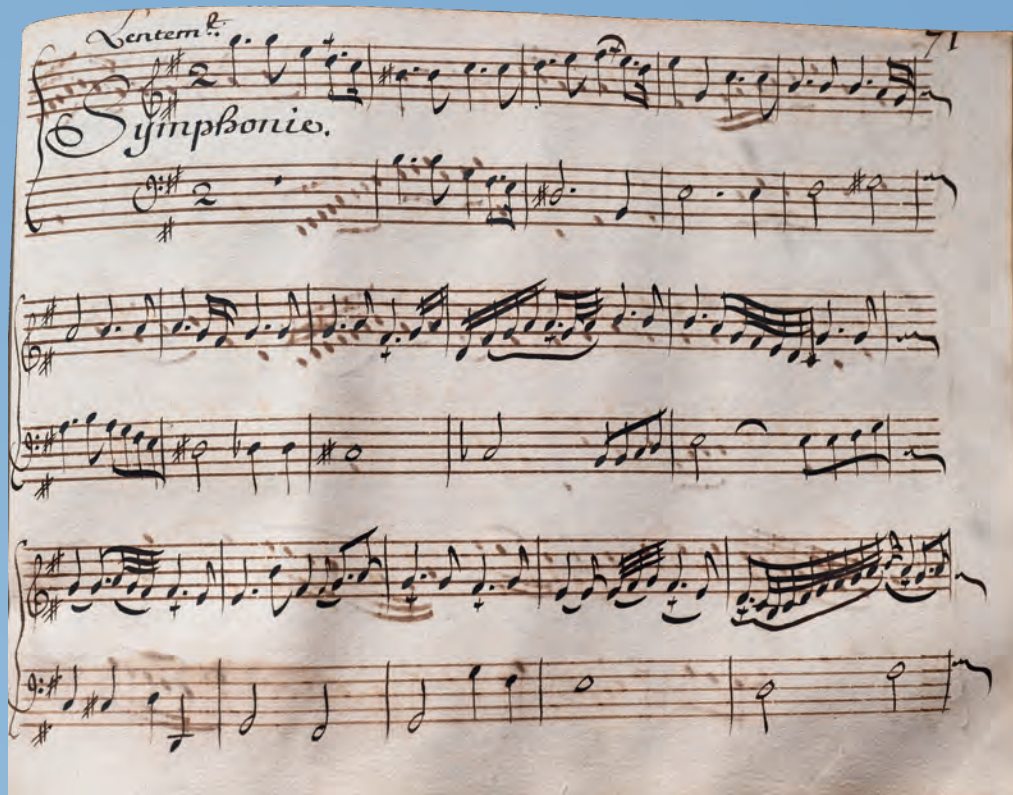


First page of the Folio Sonate.

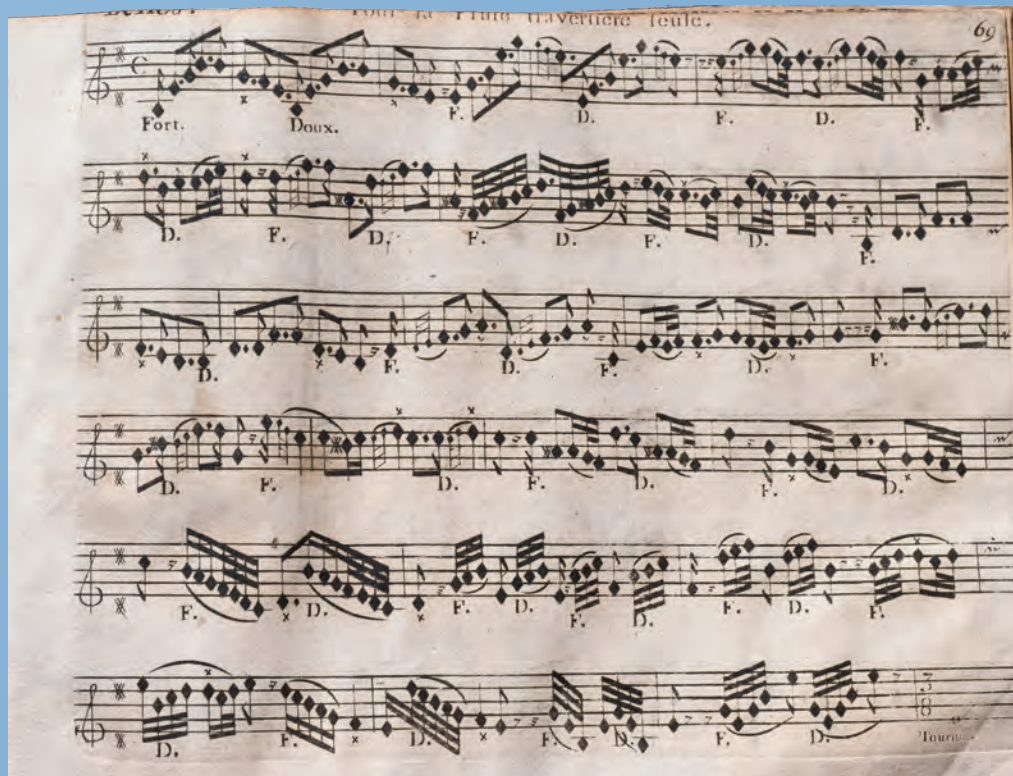
Fanfars. Pour deux flutes Allemandes

- Another manuscript section of short, easy pieces for two flutes. A number of French composers wrote similar fanfares around this time. They would also work very well on two oboes. The manuscript section continues with a section entitled *Fanfars Nouvelles, Pour deux flutes traversieres ou deux hautbois*; however, the pages with staff lines are all blank.

As is often the case with large books with blank staff pages left over at the end, some contain little popular pieces from the time, such as *le Carillon de Dunkerque* or *La Pierre fitoise*. These are written in a much less professional hand in comparison to the Marais and Foliot sections.



Manuscript of *Symphonie* by Marais, for flute and viol.



Echos, from Hotteterre's *Pieces pour la flûte traversiere ... Livre premier*.

Helen Brew



I started playing at the age of 12, coming from a family of non-musicians. I chose the flute because I thought the case of the peripatetic flute teacher at my school was the most beautiful thing! I was fortunate to be in a school system that offered ample opportunity to explore music, something I really enjoyed and learned quickly. This made me feel good about myself, I learned to express myself, and it offered me an immediate welcoming community and social structure that gave me enormous opportunities including performing, touring (we went to Alaska!) and an in-built set of like-minded friends. Interestingly, my first flute teacher told my parents although I'd get a lot of enjoyment from playing the flute, I probably wouldn't make a career out of it. That was mistake number one—never tell someone they can't be something!

The fire was lit during my fantastic Hampshire County Youth Orchestra experiences. I went on to study at the RNCM with Clare Southworth, Kate Hill, Trevor Wye and Pat Morris, who gave me the foundation and tools with which I was able to pursue a career in orchestral playing. I expanded this further at the Guildhall where I studied with Paul Edmund-Davies and Peter Lloyd. Whilst there I auditioned and became a member of the European Community Youth Orchestra. Preparing for these auditions (didn't get in at first) set me up fantastically well for future work auditions in that it taught me self-belief, disciplined preparation and resilience. I didn't realise it at the time, but my ECYO experiences were most definitely the top highlights of what would become a long career in orchestras. Playing *Gurrelieder* in the Berlin Philharmonie (before the wall came down) with Jessye Norman and Claudio Abbado conducting (followed by thirty minutes of applause!) has to be the singular high point of my musical life. I still get goosebumps just remembering the excitement and the energy on the stage that evening, even 35 years later!

After doing numerous auditions across the UK, my first trial was offered by the Royal Scottish National Orchestra whilst I was still studying at the Guildhall, and the job offer followed soon thereafter. I was happy to join the flute team there in 1989 led by Principal Flute John Grant and Principal Piccolo Janet Richardson, a team that worked



together for 12 years. When Katherine Bryan joined the team as Principal Flute in 2001, we worked together for an incredible 22 years until I retired from the RSNO in 2023. Janet and I sat next to each other for 34 wonderful years! Why did I stay for so long? We had fun, we respected each other, we played fabulous music together and we were, and remain, great friends! One reason for this longevity is the support we gave each other in our individual roles in the section. We often had the most serious and least serious conversations on the platform just as we were about to play and were always hopeful the audience couldn't work out what we were saying!

Playing in a national orchestra poses some particular challenges in that the RSNO has a remit to reach across the whole country. Every week saw performances in Glasgow and Edinburgh as well as an alternating third city. Long journeys to Dundee, Aberdeen and Inverness were frequent, as well as concerts in smaller corners of the country. A husband playing in the same orchestra and raising three boys together meant a lot of organisation was required, not to mention a lifetime of disrupted weekends. But in my 34 years I appeared on nearly 400 recordings with the RSNO, recorded film soundtracks, toured across the globe and played at numerous BBC Proms and Edinburgh International Festival performances. We reached hundreds of thousands of young people in school

“ Never tell someone they can't be something!

concerts and many more in concerts across Scotland and the UK. It's interesting that although I naturally remember the many wonderful concerts we gave, I also think fondly of the time early in my career when playing in Musica Nova, a new music series promoted by the RSNO. In one particular new piece an instrument change to treble recorder was indicated in both my and Janet's part. This was for the last bar only and marked *ff*! With the prospect of a doubling fee, Janet and I keenly agreed to play the said instruments. We all know how challenging it can be to perfect a lovely sonorous tone on the recorder if overblown too vigorously but we felt confident that at the end of a piece with that dynamic marking we would be safely covered by our colleagues who would also be playing. WRONG!! It was for soli recorders!! Hilarity ensued around us which, of course, made it even more challenging to play. But then you add into the mix a live BBC Radio 3 broadcast, things became even more precarious! Janet and I did survive, we did execute professionally but, golly me, did I have to utilise all of my focusing skills and block out the sniggering from the clarinets behind us!

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Another fond memory was the time when Katherine, myself and Janet played for an advert for a famous brand of mineral water. Firstly, we spent over three hours in makeup which was awesome even if time consuming. We then had to perform—not on our flutes but by blowing over the top of bottles of water. Of course, we were hugely professional and didn't laugh ... much. We did need many takes as one of us kept dissolving into fits of laughter and always at a different point. Nothing worse than the feeling on the stage when something doesn't go according to plan but you cannot laugh, and what do you really need to do is ... laugh! It was such a fun and unusual day spent with the best of friends.

Throughout my career I maintained a few other strands to my work, teaching and bringing music to under-served communities. I have taught at Chetham's, Royal Northern College of Music and am currently at the Royal Conservatoire of Scotland where I teach MMus, BMus, BEd and ensembles. I have been a flute tutor for the National Children's Orchestra for many years and will be coaching on the National Youth Orchestra Inspire programme later this year. I have also worked in a huge variety of community and healthcare settings both for the RSNO Engagement Department and for various other organisations including Drake Music Scotland, National Book Trust and the NHS working in paediatric psychiatric wards. For the RSNO I have collaborated with Tayside Health Arts Trust devising and

delivering workshops with brain injury survivors and people with visual impairment as well as working with the Scottish Society for Palliative Care to deliver creative music sessions with young people who have experienced bereavement and loss.

One of the most rewarding experiences I have had was working with colleagues at Robin House, part of Children's Hospices Across Scotland network. Working with young people with life-shortening conditions and their families is an example of the unique power that music has to connect people in difficult circumstances and create memories they will cherish forever. One particular event at Robin House led to an important development in my career. A young boy visiting Robin House was reluctant to join in a group session. I wanted to find a way to connect with him and invite him to join us, but he was not having a good day and was gesturing to his carer that he wanted to leave. Later in the day I asked a staff member at the hospice how was the boy communicating with his carer and was told he uses Makaton. As a professional musician with loads of experience connecting people with music I was frustrated that I did not have the means to interact with this boy. I did some research on Makaton, a communication programme combining signing, symbols and speech, and realised this was a skill that I needed to explore in order to include all in the joy of experiencing music. When the recent pandemic arrived and orchestras had to cease giving live concerts I used this time to train online and qualify in all four levels of Makaton and now that I have left the orchestra I have recently completed my qualification as a Makaton Tutor. This journey has been both terrifying and exhilarating and will enable me to explore new ways to engage my musical skills in marginalised communities. I am already leading a Makaton Choir online and will be promoting its use to arts organisations across the UK and encouraging them to be more accessible.

One thing I have learned during this experience is the value of staying curious and maintaining a growth mindset, something that is not always fostered in the professional orchestra world. In orchestras we are constantly practising and preparing to execute our role on stage to get it "right". There is incredible pressure week in and out to deliver the goods and this is assessed in such a public way. Thousands of people pay money to be entertained



Makaton signing in a 2020 RSNO family-friendly concert.

“ It is the connecting power of music that we are wielding.

and, although some colleagues are supportive, there is a feeling that everything one does is constantly being judged. There is little time for orchestral musicians to explore new things, to learn, to put themselves in situations where growth comes from making oneself vulnerable.

Professional orchestras are not often “safe” places to do this, which was one of the reasons I decided to leave my orchestral role to give me space to create and develop ways to connect people through music and make lives a little better. I started working for F Sharp Music, a studio that provides 1:1 and group music sessions to people with Profound Multiple Learning Development across Scotland, a role that allows me to integrate my years of professional music-making with my community experiences and skills. This new area of work combined with my conservatoire teaching and my youth orchestra coaching has given me a portfolio career that is varied, creative and inspiring.

I do see young students at music college these days with aspirations to keep this kind of variety in both their studies and in their future careers. Indeed, the pandemic forced many to become creative producers themselves and as they enter their professional careers they have expectations of creative independence and relevance. Armed with their stories, I am currently sharing my journey wherever I can to encourage institutions to address the training needs the musicians of tomorrow will need. I am keen to speak with orchestras and other arts institutions about how they can recognise the variety of skills within their current staff and how to enable them to use these to make their organisations more accessible and relevant to communities that have historically been excluded or even ignored. I have spoken about this several times at the Association of British Orchestras Conference and will continue to promote and encourage greater accessibility to communities that are hungry to have the same musical and creative experiences as the rest of society.

There are a few things on the horizon that I look forward to exploring. Having spent 5 years as a phone counsellor for Childline during my orchestral playing career and having recently completed the foundation course at Guildhall Associates, An Introduction to Coaching, I will explore becoming a qualified coach on their Advanced Course later this year. I hope to help other career musicians find their own path and support young musicians entering the profession.



The RSNO flute team: Katherine Bryan, Janet Richardson and Helen Brew.



The last day at RSNO: Janet Richardson, Helen Brew and Katherine Bryan

I have learned that there are many ways to measure “excellence”. I have aspired to this throughout my playing career and am proud of what I have accomplished but latterly have discovered that a definition of excellence that measures the quality of the musical connection is certainly as valid and as rewarding as anything I have done on the concert platform. Ultimately, it is the connecting power of music that we are wielding and there is no better career in the world than where that magic can happen.

A summer with Eldred Spell

by GABRIEL GOÑI-DONDI

I met Eldred at the Sewanee Music Camp during the summer of 1990. I was a freshman from Costa Rica with a lot of expectations for this musical experience, and a lot of music to learn. I arrived at Cannon Hall with two more Costa Ricans; we arranged our dormitory and I started to practise the orchestral excerpts for the next day's audition. The next morning, everything was ready for the auditions, including a bunch of nerves for playing in front of the new flute teacher. We were 20 flute players in the line waiting for the audition at Guerry Hall. After a while, I finally got into the room and saw a very serious teacher looking at me, especially after my performance of *Peter and the Wolf* excerpts; well I was a little depressed because I thought he didn't like it. Suddenly, the list of seat assignments was posted and I was really happy to know that I was assigned as principal flute in Nielsen's Symphony No.4.

It was time to practise again for the next step, a private lesson with Eldred Spell. At that time, we had neither mobiles, the internet nor Google to use as a browser to find out who's who in the world; I had heard that the new teacher was a professor at Western Carolina University and a well-known flute repairman, but I knew nothing else, just that he was a very serious man from my first impression in the auditions. Later on, I understood this serious man was a very respectful and one-of-a-kind person. Maybe his seriousness was because of my Prokofiev performance. The time came and I arrived at the flute studio, a square room full of boxes with sheet music, a table with tools and two cases with an alto and bass flute.

"What are you going to play for me this time?" said Eldred, or more formally, Mr. Spell. "I brought the 24 Etudes Op. 15 by Andersen," I replied. "Good. Play it all," said Mr. Spell with a pensive face. "All of them?" "Yes, all of them."

Well, I started to play the etudes and he stopped me at the end of the third etude. He said, "You know, I don't want to teach you etudes. Bring me this Sonata in two days' time." I looked up and it was the Hindemith Sonata stamped with "Stolen from Eldred Spell" on the first page. "How many times has somebody stolen this piece?" I asked him. "Well, it's only a joke but psychologically, it helps to stop students from keeping or stealing my sheet music and not returning it," he replied.

Two days later, I arrived very early at the flute studio so that I could finish the last part of the Sonata, the *Marsch* that had taken me several hours to learn. Mr. Spell entered the room stealthily, like a cat, and listened to me from the back of the room. "Good

“ Maybe his seriousness was because of my Prokofiev performance.

job," he said, and I almost had a heart attack! "Oh, Mr. Spell, you were already here!" "Yes, and I listened to the whole piece! You have obtained the technical skills of the Sonata but now I will teach you how to make music."

This sentence changed my life; I didn't know how far I was from developing a very even sound in all registers, playing with different colours and flexibility in the three octaves but first, how to play in tune and how to choose a flute with the best scale. Mr. Spell had a background in flutemaking and lectured us about the different scales and construction of the flutes. At that time, I had a very old Haynes with several tuning problems: flat low register and extremely sharp high register. "Let me try to fix it," he said to me, "but you cannot clean the body any more or the Plasticine on the chimneys will be gone." I was surprised about that, but he fixed the intonation on some of the notes and made my life a little easier.

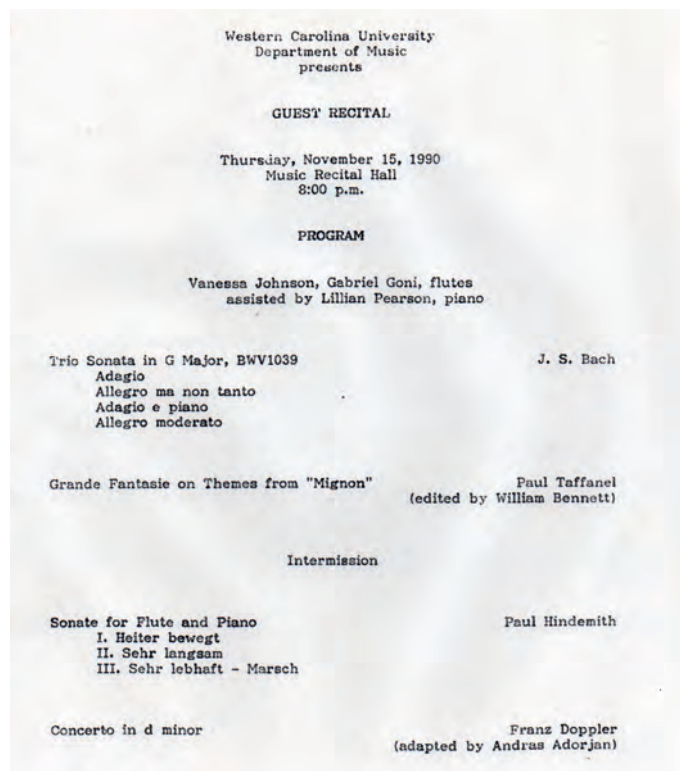
A few days later, he called the entire studio for a meeting. "Hi everyone. Next week I need to leave the camp to receive my Doctorate at Michigan University. Vanessa and Gabriel will be in charge of the studio while I am not here." I was surprised because many of the studio members were older than me, but I think we handled it pretty well. It was fun to have the experience of teaching for the first time in my life and I learned that teaching is very important as a way to improve yourself as a musician, so after 30 years I am still doing it. Almost a week later he came back to the camp and we held a little party for him: "Welcome back, Eldred," now Dr. Spell. I was relieved. It was a hard week without him; teaching, practising and rehearsing with the orchestra took my entire week, and I needed a rest.

No rest for the moment, though, because as soon as Dr. Spell came back, we continued talking about the flute, music and tone improvement. By the end of the month, it was time to finish the camp and we prepared ourselves for the farewell. It was time to say goodbye to everyone, and I felt nostalgic because I had learned so much and made a lot of new friends. At the end of the last private class Dr. Spell invited me and Vanessa Johnson to perform a recital in Western Carolina University at the end



Sewanee Music Camp Flute Class, 1990.

of 1990. I felt so honoured; it was my first professional recital and I was not yet 19 years old. In the autumn, I went back to the New World School of the Arts and told my teacher Christine Nield-Capote about this recital, and right away she helped me to prepare: Doppler's Concerto in D minor and Bach's Trio Sonata in G major. In November I took a plane from Miami to New Orleans to meet Vanessa and start this adventure; days later, when we arrived at WCU, my old Haynes started to break apart. "Don't worry, you can use one of my flutes," said Dr. Spell, and he brought an almost new flute out. I was astonished—it was the Spell No. 1, a flute that I used for the recital and was my first experience of the Bennett scale, the scale that has been used in my flutes for decades.



Recital Program WCU, November 1990.



Welcome back party at SSMC, 1990.



WCU, November 1990. Gabriel Goni-Dondi, Vanessa Johnson and Eldred Spell.

What an amazing experience, which started at the SSMC and ended in a Recital at WCU. I came back with a different understanding of what it meant to make music, and of flute making (I'll write about this in another article), that changed my musical life and made me the flute player and teacher I am today. Thanks to Eldred and his friendship for three decades, I have many stories to tell, but this one was the beginning of the real adventure, being a flute player who touches the hearts of the people through music, thanks to our beloved Eldred Spell.

Spider Log:

An interleaved practice system with graphic feedback

by **DANILO MEZZADRI**



This article is about the Spider Log, a practice routine management system that I developed in 2014. This article covers the origins of this system, its foundational principles, practical insights on integrating it into your practice routine, and extends an invitation to participate in a quantitative study. While I draw examples from the flute repertoire to illustrate how it works, you'll find that the Spider Log is a powerful tool for any complex project demanding a heightened level of focused attention. I hope that this article guides you towards an efficient practice routine, helping you quickly master difficult passages and strengthen your memorisation skills.

HOW IT CAME ABOUT

Upon entering college in 1990, I started taking notes after lessons and masterclasses, aiming to systematise my practice routine and compile insights from various professors. Although I initially intended it to serve as a daily progress journal, I found it more effective as a storage of valuable insights and references to flute pedagogy and literature. After a while, I recognised that I was not interested in creating an introspective journal. I also realised that daily practices didn't always merit individual entries, especially when progress was moving along without any major struggle or breakthrough. I just wanted to keep track of what I was practising (e.g., which Moyse scale exercise) and for how long I was practising it. Periodically, I would pick up my practice logs when I had to write down something that I wanted to remember later on, such as an important fact or tip learned at a masterclass or music festival. Years later, these practice logs proved invaluable when I transitioned to full-time flute teaching. They not only offered insights into addressing many technical issues, but they also contained several references to books and methods I hadn't yet explored. While these early practice notebooks differ from the Spider Log system described in this article, they share two fundamental principles: (1) they were portable and impersonal, and (2) they encouraged me to take notes and focus on the pursuit of continuous improvement.

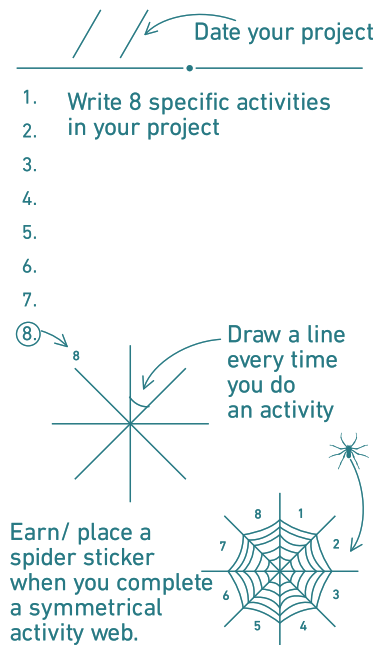
The creation of the Spider Log occurred in 2014 when I collaborated with a few exceptional graduate students in pedagogical research, exploring topics like practising, memorising and personal motivation. Aiming to enhance practice efficiency and

enjoyment, we experimented with various ways to assign, track, and establish practice routines. We aimed to create something distinct from traditional diaries or journals. We wanted a practice report that was impersonal, easy to fill out, and easy to read. After one year of experimenting with activities lists, timed practice routines and tables of practising activities, we came up with some key findings:

- Shorter assignments are more likely to be completed.
- Compact practice lists are more likely to be completed.
- Focused practice sessions should not exceed thirty minutes.
- Acknowledging accomplishments after each session is crucial.

With those findings in mind, we came up with a practice log that combined a short list of items to be addressed and a simple graphic representation of each time a flute player devoted attention to any item in the log. In short, we limited the number of practice activities to eight, and I created a symmetrical design using four straight lines intersecting at a central point. Because the graphic representation tended to look like a spider web, the name of this practice system became evident as soon as we started using it. The Spider Log was born!

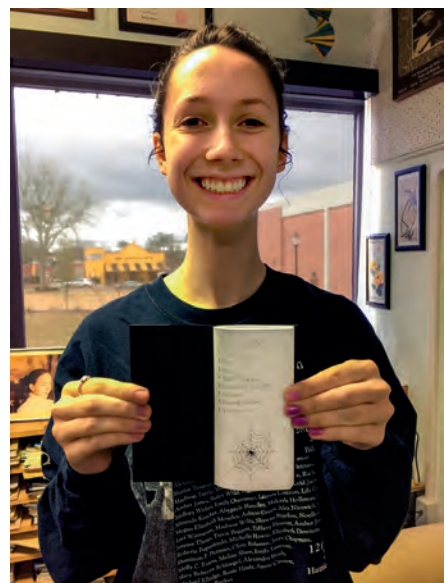
By following the four steps described in the image below, you should be able to have a functional understanding of the Spider Log. Although the system is simple and intuitive, there are several important factors that I would like to explain. I am also including a couple of examples of how this system has been used by my students.



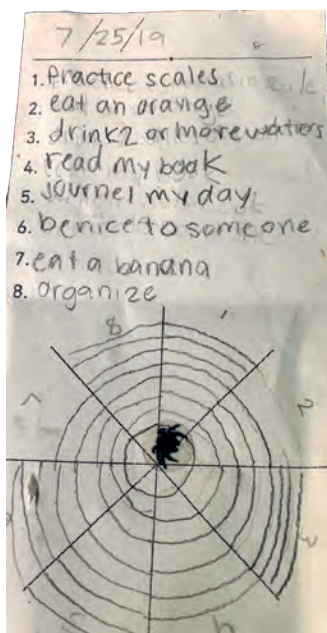
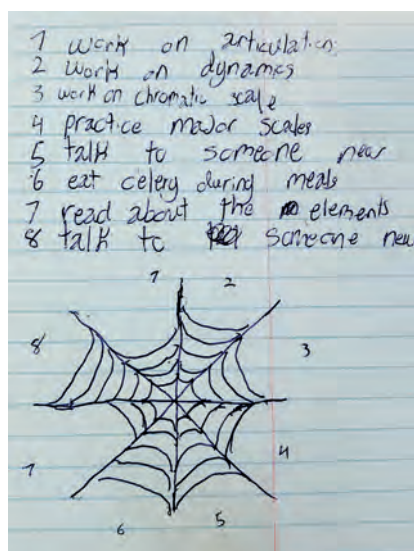
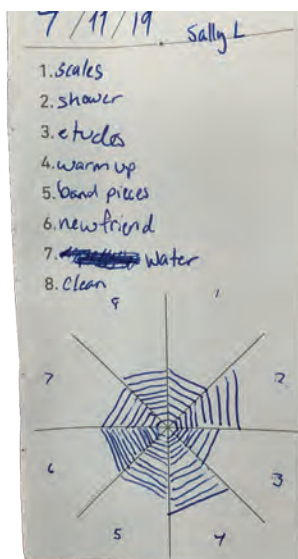
“ A powerful tool for any complex project demanding a heightened level of focused attention.



Lauren C. Ochoa BM—2020.



Molly Evans BME—2019.



CREATING A PROJECT AND A LIST OF ACTIVITIES

Creating a project is a simple yet important first step. It will not only define its parameters and scope but also place it in a specific time in your life. When you revisit it later on, you will be able to see how long you have been working on a specific set of activities and re-evaluate your progress.

As you will notice in the examples below, your projects could be focused on improving your technique or learning a new piece. Once you become familiar with this interleaved practice, you will create projects that are specific to your needs. For example, you could create a project focused on memorising a piece or a mixture of difficult passages from different orchestral excerpts. The important thing is that rather than practising aimlessly or hacking through a piece, you are engaged in a focused practice of your design.

Although your list of activities may not encompass your entire project, especially if it is a large and/or challenging work, it will certainly address important issues that you recognised as relevant, providing an effective approach to your project. When selecting your activities, rather than trying to tackle an entire movement, or large passages, you should simply look for short passages that have these following four characteristics: **uniqueness**, **conciseness**, **clarity**, and **difficulty**.

1. Uniqueness

Each activity should involve a distinct and challenging musical passage or technical issue that requires consistent practice. Avoid selecting activities that are similar or redundant. This is crucial for maintaining a comprehensive and effective practice routine.

2. Conciseness

Long musical passages or extensive technical exercises are naturally incompatible with short practice sessions. They not only consume a significant amount of time but may also contain redundancies and complex challenges.

3. Clarity

Each activity should concentrate on a specific challenge. If the selected activity involves a complex issue, like finger coordination and challenging articulation, break it down into two individual practices or just focus on one of these aspects. This approach ensures dedicated attention and clear progress.

4. Difficulty

The interleaved practice system is most effective when dealing with challenges that require substantial effort for mastery. This type of practice naturally avoids mindless repetitions and enhances engagement. Choose activities that are like 'hard bones' to chew.

After you select and write down your eight activities, you can practice them in short, focused sessions. This next stage offers its own set of small challenges, most notably distraction and procrastination. Hopefully, the following explanations will help you to keep yourself on track to engage in a very productive interleaved practice routine.

ACHIEVABLE CHALLENGES

The Spider Log facilitates an intensive practice session when you approach your eight distinct challenges in quick succession. By selecting activities based on the specified criteria listed above and dedicating three focused minutes to each, you should complete your list in half an hour. Note that this time frame includes six minutes for transitioning between activities. After one or two rotations through your list, you not only see your learning web growing, but you also understand each passage and perform them accurately, even if at a slower speed. At this point, you have completed the **cognitive** stage of your learning.

After a break, you can proceed to subsequent practice sessions, where you will finally be fully immersed in an interleaved practice. From this point forward, progress on each activity feels paced and solid, and you start feeling confident when performing each activity. You have reached the **associative** stage of practice. Mechanical connections are becoming increasingly strengthened, and you are becoming somewhat proficient.

Around the fifth session, you will be mastering most items, and you probably be able to play each passage without errors. You might still need to gain speed, but you can play with ease. When you get to this point, you have reached the **autonomous** stage of your practice. You have developed strong mental associations regarding each activity, and your progress is standing on a solid foundation.

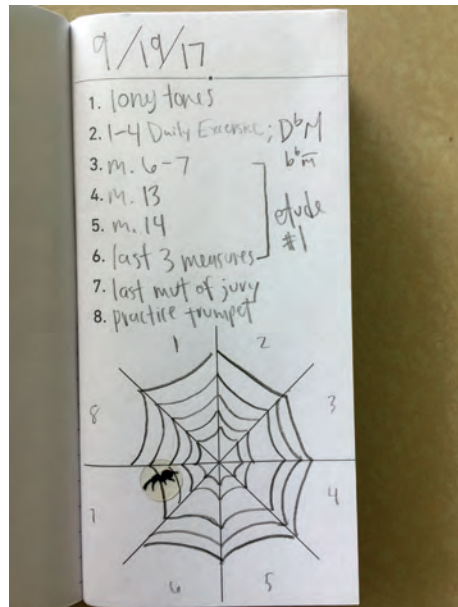
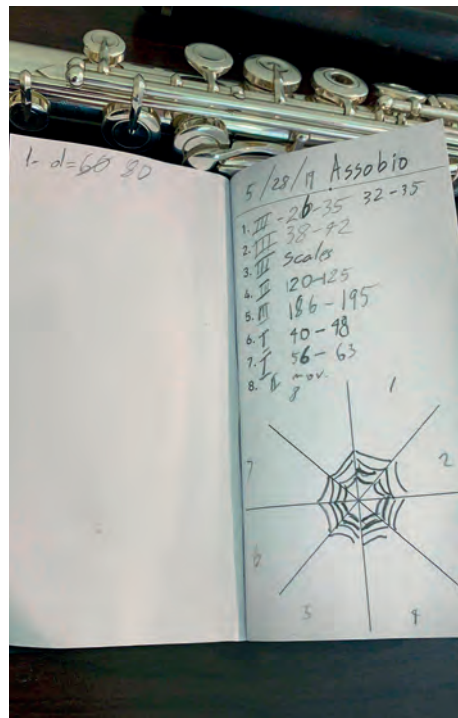
It is important to remind you that you should devote just enough time to each item to complete an entire rotation during your practice routine, ideally not spending more than three minutes on each activity. As it has been widely researched, after three minutes of focused activity, the human brain goes into autopilot, and long-term learning quickly deteriorates. You can still get better, but your retention rate is going to be very low. Because we tend to immerse ourselves in the activity at hand for much longer periods of time, the suggested time limit is very challenging. So, if you strongly feel that you must practice for a longer period of time, go ahead. I just ask you to keep in mind that your primary goal should always be to complete a rotation as quickly and efficiently as possible. I assure you that mastery of each individual activity will happen naturally after a few rotations, regardless of any extra practice time on any particular activity.

GRAPHIC FEEDBACK

As you have noticed, the graph that keeps track of your practice consists of a vertical line, intersected in the middle by a horizontal line, and followed by two diagonal lines, also intersecting in the same central spot. These four lines create an image that has eight distinct areas or octants. Each of these distinct octants will receive a mark (a convex line if you want to make a pretty spider web) every time you practice one of the predetermined activities.

By drawing a line in the respective graphic spot of a selected activity that you complete, you are creating a visual representation of an important decision-making process. You are registering that you decided to stop focusing on an activity that you have chosen to be mastered and you decided to move forward. As you »

“ After three minutes of focused activity, the human brain goes into autopilot.



do this simple note taking task, your working memory is storing the information you have been working on, and retrieving whatever information has been previously retained regarding the next action. You are creating a graphic feedback of your practice and exercising interleaved practice. The more times you do these two actions, the stronger your learning will be.

During the decision process to stop, register your action, and switch into a new activity; you will be tempted to avoid activities that were poorly designed or redundant. Indirectly, you will be tempted to devote extra time to activities that you enjoy practising, regardless of its inefficiency. Succumbing to that temptation will probably cause you to skip undesired activities, generating a corresponding graphic representation. The interesting thing here is that the graph will immediately become asymmetrical. A quick glance at your drawing will instantly show that you have neglected a selected activity. At this point, it is important to revise your list of activities. In your revision, you should reformulate your activity list in accordance with the previously explained criteria.

The graphic feedback provides an important dialogue between project idealisation and practice reality. This dialogue in between your practice list (wishing) and your graph of activities (doing) gives you a chance to adjust specific details and take quick actions inside your project without abandoning it. It encourages you to pursue your activities in a timely fashion. Finally, it helps you to stay engaged in the entirety of your project, increasing the likelihood of a successful interleaved practice.



“ A quick glance at your drawing will instantly show that you have neglected a selected activity.

POSITIVE REINFORCEMENT

When I started teaching full time at university level, I was encouraged by my wife, a much wiser professor, to give a sticker at the end of every lesson. This was a simple idea to acknowledge progress and keep students moving forward. Students who played well received a sticker with a smiley face, and students who played not so well received a sticker with a calm face. Although I was initially sceptical of this motivational tool, I quickly noticed that all my students, even my graduate students, were eager to earn a smiley face sticker at the end of their lesson.

These stickers served as tangible symbols of achievement, providing a sense of accomplishment. They created a positive association with learning, motivating my students to engage in tasks or activities that they were not terribly interested in (practising scales) and acknowledging their progress, even when less than satisfactory. I believe the use of stickers also boosted confidence and made the learning experience more enjoyable, contributing to a positive attitude towards practising the flute.

I brought this important motivational lesson into the Spider Log design with the addition of a set of cute spider stickers as a tangible and ceremonial representation of success. These spider stickers should be added when you complete at least five rotations through a selected list of activities. Sometimes the spider web might not be completely symmetrical. For instance, you might have had to adjust one or two activities. Nonetheless, earning little spider sticker after you complete at least five rotations represents an important achievement. It represents the fact that you have done at least forty separate instances of task management and memory recalling. Young students could have their teacher in charge of adding the sticker, enhancing the value of the achievement.

TWO EXAMPLES

The images on the opposite page show two distinct uses of the Spider Log. Example 1 shows a daily practice routine, and Example 2 shows a practice focused on repertoire build-up. These images were taken from a single student who created two distinct practice routines. This student independently set their own goals, selected their own activities, and managed their own practice time. I have chosen these examples because one of them shows a practice routine that demonstrates issues that I explained previously, while the other shows a well-designed practice. That gives us the opportunity to observe the impact of the graphic feedback.

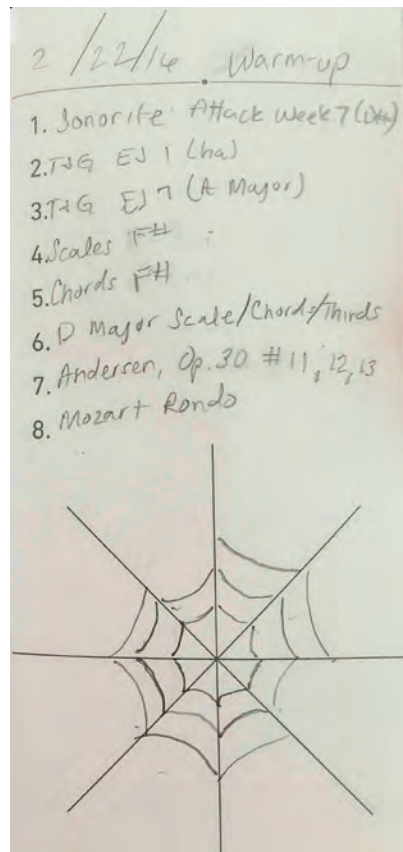
The daily practice routine shown in Example 1 uses the Spider Log to manage distinct activities. We can notice that, at the time of their lesson, this particular student completed three practice sessions involving tone development (#1), scales (#2, #4, and #6), arpeggios (#5), a technical exercise (#3), a set of etudes (#7), and a piece of repertoire (#8). The graphic produced by these three practice sessions shows that they skipped activities #3 and #8. By looking at the practice list, we notice that these activities were a technical exercise (Taffanel & Gaubert's EJ 7) and a lovely piece of repertoire (Mozart's Rondo). It is interesting to notice that although these two activities would probably pass the criteria explained previously, two others would not. Activity #6 would be deemed redundant (the student is already practising other scales and arpeggios), and activity #7 would be considered excessive (the student selected to practise not one, but three etudes). It is safe to assume that this student skipped practising a short technical exercise and a lovely piece, not because these activities were problematic, but because the student was overwhelmed with a large set of scales and etudes. In this particular case, adjustments are due not to the neglected items but to the items that are taking too much time and have redundancies.

The practice focused on repertoire build-up shown in Example 2 exemplifies a very productive practice routine that was centred on mastering Mozart's Rondo in D Major. Notice that the same student from the previous example created a variety of activities ranging from abstract exercises to specific technical issues. For instance, they devoted activity #2 to practise rhythmic differences throughout the entire piece, and activity #7 to practise left-hand coordination between the notes A and G# using Taffanel & Gaubert's EJ 7—something that is certainly an important issue in this particular piece. Besides the very focused activities listed in items #1, #3, and #4, they had some more open-ended activities that dealt with tuning (activity #6), fast scale passages (activity #5), and the practice of a cadenza (activity #8). This mixture of activities proved to be effective in keeping this student focused through at least five practice rotations. This particular practice targeted important issues and avoided hacking through the piece. Learning was most certainly solid and effective. They even got a spider sticker!

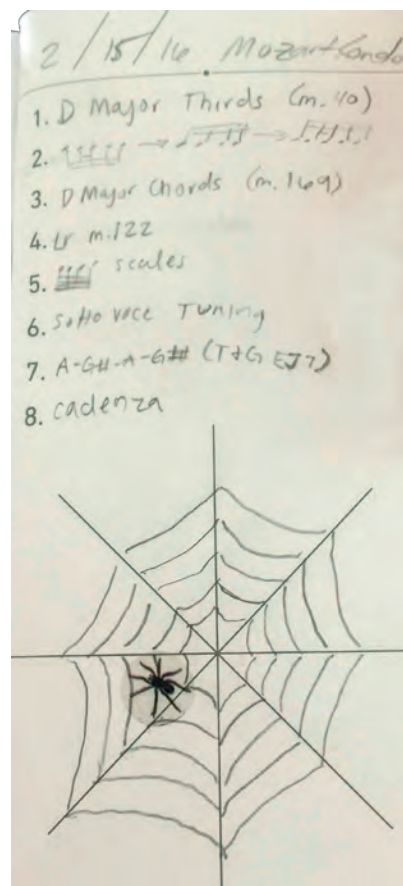
STUDY PARTICIPATION

I am working on a quantitative study regarding this particular interleaved practice method. If you are interested in participating in this study, and doing some guided interleaved practice using the spider log, please contact me at Danilo.Mezzadri@usm.edu. The quantitative study you would be participating in is relatively short and simple. I am also happy to answer any questions that you might have. Happy practising!

- International prizewinner **Danilo Mezzadri** is an ACUE Distinguished Teaching Scholar and Professor of Flute at The University of Southern Mississippi. He also teaches at the International Flute Workshop, Southern Flute Festival, and Blue Lake. Danilo is principal flute soloist with Gulf Coast and North Mississippi Symphony Orchestras.



Example 1. A daily practice routine.



Example 2. A practice focused on repertoire build-up.



Update on support(s) for a flute

by **TORSTEN KREBS**

Further to my article in the March 2023 edition of *Pan*, Thomas Tschirren and I have been in regular contact regarding the use of the strut and braces he had made. Thomas has also been working with other flautists in Switzerland and the UK. In June we meet up in London to try out his most recent constructions.

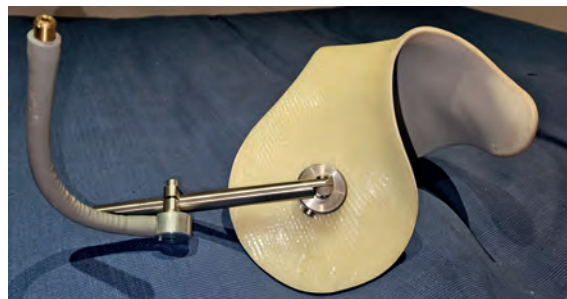
The earlier models had a number of limitations:

- 1 Each available support had to be fixed to the body of the flute with a clamping mechanism tightened with a grub screw. Once that was on, the attachment was “ON”. One had to be careful to make it tight enough to stay on and take the weight of the flute, but not so tight as to squeeze the tube of the flute.
- 2 That attachment then had to be connected to the support. Once this was done it was in an inflexible position. It was very difficult to make even minor adjustments to the position of the flute: it could not be rolled in or out, raised or lowered.
- 3 The support had to be fixed in length and position. For the strut, that was reasonably easy and could be altered with a little effort. For the brace, five adjustable points had to be set and tightened with grub screws. This was very nearly impossible to do without someone to help, and once done was firmly fixed in position.

Whilst these were all preferable to the discomfort which became pain in my right shoulder over 45–75 minutes playing, I still tended to limit my practice time to the pain-free or tolerable time rather than face the rigmarole of putting the brace on.

Thomas’ most recent innovations include:

- a A “gooseneck” connection for the brace—much like the flexible neck of a reading lamp—which is strong enough to support the weight of the flute but allows a reasonable amount of adjustment just by hand, or even moving the flute.



The brace with gooseneck.



- b** An attachment to the flute in the form of a long rod with cradles at each end. It can be easily attached, positioned to the balance point of the individual instrument—a flute with a B foot will have a different balance point to a C foot—and does not risk damage to the tube. I might put a thin layer of felt in the cradles just to be totally safe.



The attachment.

- c** This attachment has a ball-and-socket joint which allows about 20% movement in and out, up and down.



The ball-and-socket joint.



Movement of the ball-and-socket joint.

- d** The attachment also has a deep conical sleeve to connect the attachment to the support. This works on both the brace and the strut. It is plenty deep enough to prevent the flute from falling within at least 45 degrees from vertical.



Attached to the strut.



Attached to the brace.

I'm looking forward to experimenting with these new forms and to giving further feedback to Thomas. I know of at least one other UK-based flautist who is enjoying the benefits of the supports.

The challenge to connect

by **KATRINA PENMAN**

When composing, I always think about the connection that needs to be made, first with the player and then with the audience. For me, it is essential that the performer should have a good understanding of what I intend them to play, and, just as importantly, why; through this understanding, the ideas may be clearly communicated to the audience. As a flute player myself, the flute is my favourite instrument to write for, since its properties are so familiar to me.

Before starting to compose, I consider who is going to play the piece, since this is essential to its musical identity (as well as being a defining factor in the technical level), and under which circumstances, or for what occasion. I aim to create works that will be enjoyed on both sides of the music stand, by performer and listener. In the words of the great conductor Gustavo Dudamel, on music making, “The challenge is to connect and to make something special.” When writing something specific, often the nature of the piece can require a lot of prior research, as well as a great deal of observation, in order to arrive at the solution that will best serve my creative and communicative needs.

Thus, when writing *Portuguese Variations* for flute orchestra in 2016, in response to the Portuguese Flute Association’s composition competition for an original work inspired by traditional melodies, I decided to base my piece on the fado genre that is so emblematic of this country. At that point, I had never been to Portugal, so I took an online visit to the National Fado Museum in search of inspiration.

I studied the structures of different pieces of fado, the prevalent harmonic, melodic and rhythmic features that characterise this particular style. I also translated the texts of the songs I was studying, to gain a better understanding of the meaning behind them, before finally embarking upon my own work that combined the features I had identified with my own ideas and creative variations. I was delighted when, after the performance, members of the flute orchestra and the public came and said, “It sounds so Portuguese!” Without knowing the language, I had managed to make the connection through music.

One of the pieces that brought me a great thrill as a composer was *Flautknight*, which I wrote for the competition organised by *The Flute View* in honour of Sir James Galway’s 80th birthday. The prize-winning works were performed at the Galway International Flute Festival in Weggis, Switzerland, in summer 2019. I was so excited to be able to attend the premiere of my piece, performed by the wonderful quintet of Aslihan And, Elisabet Franch, Barbara Siesel, Andrea “Fluterscooter” Fisher and Viviana Guzmán in front of Sir James and Lady Jeanne in the packed chapel of Stella Matutina. The whole experience was a privilege, and I was very grateful to the magnificent performers, as well as to *The Flute View* and the Galways for their kind invitation to attend the

performance. I am also extremely grateful to flute player Dianne Winsor for having encouraged me to enter the competition.

In composing this piece, I thought of how Sir James had inspired me, from the cassettes I used to listen to when I was a little girl through to the live concerts I had seen more recently in London and Milan. Just as he inspired me, he has inspired millions—both flute players and non-musicians—who love and admire his playing. I needed to condense my idea into a five-minute piece for five flute players (including piccolo, alto and bass), so I went for an intense fusion of Sir James’ greatest hits—the resulting work contains references to a dozen of his chart-topping crowd pleasers.

I was subsequently asked to arrange *Flautknight* for flute choir, including some optional easier parts in order to appeal to a mixed-level ensemble and to facilitate flexibility when low flutes are not readily available. Recent performances have been given by the flute ensembles of the Royal Conservatory in Madrid, the Escuela Superior de Música de Cataluña (Barcelona) and the Segovia Conservatory.



The Weggis premiere of *Flautknight*. Sir James Galway, Katrina Penman, composer David Tickton and Lady Jeanne Galway.

Over the years I have written a small but ever-growing selection of pieces for younger learners, in which I try to identify styles or ideas that I think they will connect with. I often look to instrumental folk music for strong rhythmic patterns and to folk songs for their lyricism. I have written a number of duets and ensemble pieces based on Spanish, Irish or Celtic themes, which have all been tried and tested on my own elementary level students at the music school in Simancas (in Castilla y León, Spain), where I live. The children are always entertaining me with stories of their pets and hobbies, which has provided me with source material for my latest two pieces for young learners, *Life of a Silk Worm* and *Little Spanish Dancer*, recently published in Karen North’s latest collection, *Lyrical Flute Miniatures* (Allegro Music Publishing).

KATRINA PENMAN



Girl in lockdown—*Socially Distant*.

In 2020, inspired by conversations with some of my friends who were living alone during the pandemic lockdown, I wrote the solo flute piece *Socially Distant*, which is preceded by the following text:

“ A lonely person isolated in their home, due to the coronavirus alert, searches for dialogue. A distant response comes from within, or perhaps from without. The protagonist battles with uncertainty, finally letting out an anguished cry. A neighbour knocks on the door to offer comfort. It is evening, and echoes of music from the windows and balconies of locked-down musicians around the world are offered up. The protagonist once again confronts their anxiety, searching for an identity, and finds solace in the music that has come to symbolize this strange and unsettling period in life.

The premiere was given by Flavia Hirte that summer as part of the lockdown concert series streamed by Willingdon House Music in London, and I am so grateful to her for breathing life into this piece. I later gave the US premiere of this piece at the NFA convention in Chicago in 2022, as part of a programme dedicated to music created during the pandemic. There I was able to hear Kristen Stoner premiere her own, very moving Sonata, which I have now incorporated into my own concert repertoire.

Socially Distant is a very descriptive piece of music, which provides the performer with many options for interpretation, while never leaving the audience indifferent. The “dialogue” between the protagonist and the “echo” can be dramatised, while the “anguished cry” and subsequent “breaking apart” of the flute can be performed with an air of desperation, or can indeed be played comically. I have performed this piece many times now, and

“ The challenge is to connect and to make something special.

Gustavo Dudamel

at that crucial moment I have been met with applause, laughter or horrified silence. Whatever dramatic effect is reached there, the following echoes of “lockdown melodies” and their descent back into the plaintive motif of the opening bars provide a moment for reflection and an opportunity to reconnect with memories of the pandemic, which affected every person deeply and differently.

In the summer following lockdown, I travelled to Galicia in Northern Spain, which has a strong Celtic heritage and many areas of natural beauty. Inspired by melodies and literature that were shared with me at the time, I began work on the pieces which would make up my *Sonatina* for flute and piano. The first movement, entitled *Daughter of the Sea*, was the last to be completed, since the work began with *Deva, goddess of the moon and waters* and *After the Rain*. This final movement is an allusion to a proverb known in many cultures, *Sunshine always follows rain*, and refers gratefully to having travelled through the pandemic and safely reached the other side.

I later arranged *Deva* for flute choir, and that version was premiered earlier this year at the Royal Conservatory of Madrid. *Daughter of the Sea* (in Spanish, *La Hija del Mar*, after the novel by Rosalía de Castro) has been adapted for guitar by my friend and colleague María Elena de Prada, and we performed it as part of our Suite for flute and guitar at the NFA Convention in Chicago within our programme *Daughters of our time*, inspired by the works of female poets. »



DANIELA SACHSENHEIMER

Moonscape on Spanish beach—*Sonatina*.



KATRINA PENMAN

Flute ensemble of the Madrid Royal Conservatory (premier of *Deva*).

The premiere of the *Sonatina*, which I was due to give in March 2022, had to be delayed by several months since I found myself rushed into hospital during a trip to Barcelona. This experience, however, provided the inspiration for my Suite, *Introspective Paths*, which is made up of three miniatures that express different emotions provoked by particular situations.

I was kept for a week in the COVID wing of the Santa Creu i Sant Pau hospital in Barcelona, which was a terribly oversubscribed overflow wing consisting of make-shift wards of around 80 patients divided into sets of twelve cubicles. There was constant light and noise of all kinds. These noises ranged from the rhythmic beeps of machinery to the groans and mumblings of different patients in the neighbouring beds.

I transcribed some of these sounds and used them to create the first movement of my suite for flute and piano, which bears the name of the hospital. The central part of the movement represents the flight of imagination, floating out above the hospital and around the city, only to return once more to the bed. The subtitle of this movement is *sounds and faith*.

The second movement, *Petit vals en rondó* is a short explosion of joy and freedom, representing the day I was able to go home. Following a period of recovery and enforced reflection I wrote the third movement, *A New Journey*, representing the optimism of moving forward on the next step of life's journey. That summer I was grateful to be able to travel for the first time to the USA, where I premiered a number of pieces, including the flute and guitar version of *A New Journey*.

Another piece I premiered on this trip was *Oriental* for solo flute, a piece that I began in 2016, the 20th anniversary of the death of Takemitsu, and finished in 2021. During the anniversary year, I performed several pieces of music by Takemitsu and became increasingly interested in his compositional technique and his use of extended writing for flute. In his pieces such as *Toward the Sea* (using alto flute) and *And then I knew 'twas Wind*, he successfully reproduces whale song and the sounds of the sea and the wind. Takemitsu was a composer that wavered between the Western and the Oriental tradition, initially turning away from his native music, but later embracing it and composing music for traditional Japanese instruments.

I tried out, and learned to play, different bamboo flutes, including the shakuhachi and the dizi, in order to better understand the way the sound is produced and to study the way in which their particularities could be replicated on the modern concert flute. The prelude to *Oriental* uses techniques that came out of these investigations. The variations that follow are written in Western classical style as I wished to create a connection between the two cultures in homage to Takemitsu's own tendency. Earlier this year I also completed a flute duet called *Distant landscapes*, which fuses Japanese and Western music through variations on different themes including the well-known *Sakura* melody, inspired by the cherry blossoms that bloom both in the orient and here in Europe.

Drawing on extra-musical inspiration, I find that nature is often a point of influence for me for compositions, and many ideas come to me on walks, especially in the area where I live, which is full of forests, rivers and fields with many different kinds of plants and bird species. My suite for solo flute, *Light among flowers* was created in 2022 alongside the painter Pablo Giménez as part of some joint field work. Pablo paints from nature, and we spent several days in the fields as he painted and I improvised, recording my ideas and subsequently editing them into the pieces that I later published.

As the artist Paul Cézanne once wrote, "Painting from nature is not copying the object, it is realising one's sensations." For me, this idea really encapsulates the act of composing music in natural surroundings. The pieces in the suite (*Poppies—ephemeral creatures*, *White poppies beneath a summer storm* and *Springtime*) are accompanied in the printed edition by the paintings that Pablo realised on each occasion. I later created duo versions of these same pieces, as well as a multitrack recording of *Poppies* that was used in the multidisciplinary project *Efímero* that Pablo and I



Poppies by Pablo Giménez.

created together with contemporary dancer Lorena Zataráin. The full project lasts around 40 minutes, with our original art, music and dance to represent different ephemerality of nature typical to the flora of Castilla y León.

There is one region here in Spain that is undoubtedly recognised internationally as having the strongest and most characteristic musical heritage, Andalusia—famous worldwide for flamenco music with its captivating rhythms and heart-rending melodic motifs and laments.

Following my first visit to Andalusia in 2016 and after extensive research, I wrote the fantasy *To Andalusia and Beyond* for flute and piano, exploring the rhythmic and melodic qualities of four flamenco styles. It is a virtuosic piece of music in which I have tried to convey the flamenco spirit, with repetitive cadenza-like wailings typical of the *cante jondo* vocal manner in the opening *Malagueña*, a calm central fragment characterised by the *Nana* (lullaby) and dancing rhythms in the outer *Rumba* and *Soleá* sections.

In 2022 my thoughts returned to this region when I was commissioned to write the compulsory piece for the Spanish

Flute Association's Young Artist competition (for students under 20 years of age) for the 2023 convention that was to be held in Málaga. I wanted to write something that would appeal to the contestants and at the same time be enjoyable for their teachers to work on with them, as well as writing a piece that connected with the place and the occasion.

In the province of Málaga there are many legends, but the most iconic is that of the Lovers' Mountain, situated in the UNESCO World Heritage Site of the dolmens of Antequera. According to the story, set in medieval times, a Christian commander and a Muslim princess threw themselves off this mountain to their deaths, in order to be reunited in the afterlife in a love which had proved impossible during their lives.

Beneath the mountain, the land often blooms richly with plantations of white poppies, the flowers that are cultivated to make medicinal opium. These are a few of the images that inspired my composition *Antequera*: the joy of love, the bravery and desperation of the lovers, their remains that lie below the flowers that now bloom in the fields, and their free spirits that fly eternally through the skies of this land.

The piece begins with a phrase that represents the fatal jump of the lovers and their transformation into earth. The central section is a reminder of the happiness they experienced together in life and is centred around rhythmic dancing melodies. A later slower section represents their spirits ascending into the sky, and a final joyful section celebrates their reconnection in eternity.

I remain greatly indebted to all the lovely people that have performed my music over the years and given life to my ideas. I am especially grateful to the music teachers I had when I was growing up, who encouraged and believed in my creativity—my flute teacher Helen Duffy and my high school music teacher Sheila Cornall—to the teachers I had at college and post-graduate level who provided me with the flute technique that has allowed me to exploit this wonderful instrument to its full potential—Jaime Martín and Davide Formisano—to my parents who have supported me the whole way, and to my partner for his enthusiasm.

I wish all the readers of Pan much joy in your music-making.

My works for flute are published by Brotons & Mercadal Editions and are available in the UK through June Emerson.



To Andalusia and Beyond.

Memories of Simon Hunt

compiled by **CHRIS HANKIN**

Simon Hunt died in May last year. Six people who were close to him tell us about this wonderful man who, amongst many other things, was editor of *Pan* from 1987–1991.



MARTA WOZNIAK

SIMON HUNT

When I think of Simon it is always with cheer and lightness. I can't remember when we first met, probably a BFS event—of course Simon was the editor of *Pan* for many years, and I had been using some of his many music books that he published so his name was always very familiar.

We worked together in the Guildford Philharmonic Orchestra for twelve years. He was always welcoming with his lovely smile and full of interesting chat. One of the great things about the GPO was its wide repertoire. Plenty of notes for us to learn. Simon was always so supportive to the flute section in the nicest of ways. We had a very comfortable bond working together.

MEMORIES OF DAD

I have all sorts of memories of Dad; many, of course, music-related. Both he and Mum started their musical learning relatively late in life, and it was hugely to their credit that they made such a success of their careers. They were united in their desire to give me the best possible start on my musical journey, and so Dad would take me to my violin lessons, located above a jeweller's shop in Notting Hill Gate, from the age of four onwards. I think Mum must have won the battle as to whether I would play a stringed or wind instrument!

One of the wonderful opportunities of being the daughter of professional musicians was the chance to go on tour with them. From memory, these tours were with Sadler's Wells, then ENO, and probably took place in the mid 1970s (I was definitely at primary school at the time). We went to all sorts of places across the country. In many cases, Dad and Mum, who were very sociable, were able to stay with friends, who often provided baby-sitting services for me. On other occasions, we found our own accommodation. A particular favourite location of mine was the Norwich gig. We would stay on a houseboat on the Norfolk Broads at a lovely place called Brundall. Baby-sitting was not on offer, so at times like these, Mum and Dad would bring me to the performance and I would sit in the stalls. I still swear that at one point I could sing the entire *Magic Flute* from memory!

Other summers involved trips to the north of Scotland. We would drive up in the old Mini Traveller and stop along the way. Dad would try and arrange it that at least one of the stops involved a river swim, as that was something that Mum and I both loved. He would often get the flute out, and my one of my most vivid and happy memories is of the sound of *Syrinx* resonating across the water. It was a happy childhood, and he was a good Dad.

SARAH COYTE

Simon's enthusiasm for the good life of food, wine, holidays, music, people and parties was endless. He always had good stories to tell with such colour, character and enjoyment! Simon always talked so warmly of Rose his wife and Sarah his daughter, of whom he was also very proud, and of course he loved the arrival of his grandsons.

I think we can all say that Simon lived a very full life with the ups and downs that it brings for us all. He had a memorable-sounding voice which I am so pleased to have heard again in COVID times. A special friend and colleague. "Farewell to Simon," I say with a glass of good red wine.

KATE HILL



MARTA WOZNIAK

SIMON HUNT—A TRIBUTE



Simon Hunt and Mark Goddard.

Simon Hunt and I were in business together, in the swash-buckling world of educational music publishing.

I was setting out, like Dick Whittington, to seek my fortune at the Frankfurt Music Fair, in the very early days of Spartan Press. The flight was delayed and we were all herded into a small transit lounge at Heathrow. I took a seat next

to a rather dapper looking chap who reminded me of Ronnie Corbett. By the time the flight was called, we were firm friends. Simon took me under his “Pan Educational” wing, introduced me to a legendary circle of publisher friends and we remained business partners for 33 years.

Simon was a very loyal businessman. The relationship was one of mutual admiration and respect, and when Pat and I upped sticks and decided to move the burgeoning family from Oxford out to the Welsh borders, Simon came and stayed for a week, erecting industrial racking in the warehouse and putting up endless shelves for the music. He entrusted us with the distribution of his new venture, Hunt Edition.

After a few more years, I tentatively asked Simon, our most important agency, what he thought of the idea of moving the whole Spartan Press business again, with family and all, this time to a mountainside in the Highlands of Scotland ... Despite his initial misgivings, to his credit, he absolutely supported us to the hilt and indeed travelled up to Strathmashie House in the Cairngorm Mountains regularly over 18 years to help with the ‘war effort’!

Simon was an excellent “people person” and I remember on his 60th birthday he’d commandeered an entire wine bar in Portland Road complete with a full set of Dutch and English publishers. Good times.

Even when his health was failing him latterly, he came to visit us up in Berwick-upon-Tweed and we enjoyed a splendid few days in summer 2022 enjoying a boat trip up the river Tweed, and found some of J. M. W. Turner’s famous castle scenes in the Borders.

Simon was a really good bloke, and I feel privileged to have had this opportunity to honour him.

MARK GODDARD

Founder of Spartan Press





“ His contribution over the decades has enriched our lives.

SIMON HUNT

This article was easy to write in many ways. As a publisher, Simon was simply wonderful to work for. My experience was very straightforward. Once he had decided to take a punt on my first published flute music, I rarely recall him, over the decades, ever offering an opinion other than enthusiasm. I came round to accepting the simple fact that he was very unassuming in his managerial approach. I think this strategy was a great plus and allowed me to follow my musical instincts. Over the decades, I sometimes played through a new volume of my music to him at Portland Road, but his response was usually undemanding. He trusted you to get it right.

When I look at the enormous number of publications he published, with many diverse musical forms, styles and instruments, you can see his wide musical tastes led him down many paths to success.

Simon's two brand names were Pan Educational Music and Hunt Edition and over a hundred titles were published, many of which remain in print today. Simon promoted a lot of original music and much of this music will stay in the repertoire. He also promoted a great many arrangements and re-issues from the past, including the much-loved Taffanel pieces edited by Edward Blakeman and the Abel concertos, bought to prominence by Edward Beckett, and which now occupy a secure place in the repertoire.

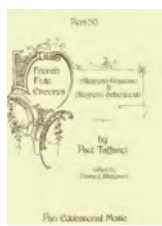
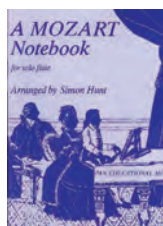
Educational music was one of Simon's great brand strengths. The orchestral study books by Atarah Ben-Tovim, the great many beginner books, easy arrangements, not just for flutes, but other instruments, all with varied styles, some with CD play-a-long, and all such fun for teachers too.

However, Simon created a great many books of his own and thereby safeguarded the future of some excellent flute music from the past. He compiled many volumes of studies from famous players and composers of yesteryear, a marvellous educational legacy with probably over 200 flute studies in various volumes. His own beginner books are helpful with tone and technique. The large number of duets and trios are invaluable and so too are the delightful "Notebook Series".

Simon was modest about his achievements as a publisher, but his contribution over the decades has enriched our lives, kept us connected with our flute heritage from centuries past and helped new players to succeed and take their passion forward to future generations.

HILARY TAGGART

Composer



SIMON

I met Simon in 1971 when he was teaching at the Guildhall. I had been assigned to him for lessons after a gap of a couple of years in my amateur flute playing career. At the time we were both in our mid-thirties. Simon was a good and patient teacher and all went well until he asked me to play the Bach unaccompanied Partita from memory. I explained that I couldn't play it with the music in front of me let alone from memory!

In spite of that little upset, our friendship endured for a further fifty-two years and during that time I came to admire the wonderful sound he made and how unjustly he downplayed his standing as an orchestral player, in spite of the years he spent touring with the Royal Ballet and the English National Opera and latterly as second flute to Kate Hill in the Guildford Philharmonic Orchestra.

Having studied in Paris with Jean-Pierre Rampal, Simon was wedded to the French school of flute playing and was a great admirer of such players as Maxence Larrieu, Philippe Bernold and, of course, Jean-Pierre. In the UK his heroes were William Bennett, his teacher Geoffrey Gilbert and Jim Dower. For a number of years Simon edited *Pan* and this brought him in contact with great players from all over the world such as Paula Robison and Julius Baker. He interviewed them all for *Pan* and also travelled to New York and Australia for Flute Conventions, writing it all up for *Pan* as he went.

In 1976 Simon started writing his popular *Flute Method* which led to a new career as a music publisher with some highly successful pieces by Cecilia McDowall remaining still on the syllabus of the Associated Board. In all Simon published over 160 titles including studies and pieces.

The publishing slowly took over from the orchestral playing until, finally, after 16 years with the Guildford Orchestra he decided to stop playing to focus on his publishing. After his retirement I would often find Simon listening to recordings of his favourite players; latterly Emmanuel Pahud figured strongly, but his young friend who died so young, Jim Dower, was never far from the CD player. I have fond memories of numerous conversations at his home in Holland Park when he would regale me with his experiences on the road with the touring orchestras and in the pit; many humorous and some quite hair-raising! Conductors came in for quite a bit of critical comment, not so much for their conducting but for their treatment of the players when things didn't go 'just so'!

CHRISTOPHER BEAVER

A close friend

SIMON HUNT—MEMORIES OF A GREAT FRIEND

I can't really remember a time when I didn't know Simon—he seems always to have been a constant in my life. We met when he became editor of *Pan*. The new BFS created a great deal of excitement in the flute world at that time and Simon was really proud to be asked to become the editor of its new magazine. He was great at it and set a very high bar for all those who came after him. He made extra sure that everything was right, included as much variety as he could and tried to make it as readable as possible. The only thing he didn't do was include an agony aunt, which I tried to persuade him was a great idea!



MARTA WOZNIAK

Simon was charming and great company. Although we met through the flute, we hardly ever talked about it. We used to meet regularly for supper and he would tell me about all the trials and tribulations of being Simon Hunt. As he lived a colourful life, this was usually very entertaining. His publishing business was taking off so he would recount the birth of every book in great detail, all helped along with a glass or two of red wine. He loved art, he went to the cinema often and travelled as much as he could. And he loved parties and threw one at the drop of a hat. In short, he lived life to the full—flute or no flute.

He was very loyal and a fantastic person to have on your side. When his close friend, the very talented flute player Jim Dower, became seriously ill with AIDS, Simon looked after him as best he could, both practically and emotionally, and was with him when he died. This was a shocking event for all flute players at the time, but Simon just did best for his great friend in a way that was very humbling to witness.

Eventually the life of Riley eventually caught up with him and he started to slow down. I would always ask him how he was when I called, and for 30 years he had always answered 'bloody awful', but now he meant it. The last event we attended together was the memorial service for another close friend, Atarah Ben-Tovim, and despite his increasing problems with mobility he had a great time. I treasure that afternoon and all the other times we spent together. I miss him.

CHRIS HANKIN

Johann Wilhelm Wilms

and his compositions for the flute

by RIEN DE REEDE



The composer Jan Willem Wilms.



Felix Meritis concert hall in 1791.

One of the ‘most ingenious, active and skilled artists of our time’.

Life

Johann Wilhelm Wilms was born in 1772 in Witzhelden, near Cologne, into a teacher’s family. Wilms’ father, who also played the organ and was sexton of the local church, introduced his son to the basics of piano playing. After working for a short time as a piano teacher in Lüttringhausen and Elberfeld, in 1791 Johann Wilhelm, at the age of 19, settled in Amsterdam. For someone from the Rhineland, the choice of Amsterdam was not so remarkable. The group of occupational musicians there was dominated by his fellow countrymen.¹

Wilms’ first aim must have been to get himself heard as a pianist. After all, this was his key resource. Initially he established his reputation in music salons, but from around 1796 also as a soloist with, among others, the orchestra of Felix Meritis. His repertoire included piano concertos by Mozart, Beethoven, Dussek and his own works. He also gradually established an extensive practice as piano teacher, publishing to this end his own method: *Principes élémentaires d’une Execution très facile pour le Piano Forte*. In addition, he quickly came to work with several orchestras as a flute player.

A post as second flute in the Felix Meritis orchestra, providing him with a modest fixed income, will certainly have been most welcome. The musicians in the orchestra of Felix Meritis were predominantly amateurs. Only the leaders of the orchestra and the wind players were mainly professional musicians.

The standard of concerts in Amsterdam in those days must not be overestimated. Wilms, reporting anonymously on the musical life in Amsterdam as a correspondent for the *Allgemeine musikalische Zeitung*, was often highly critical of his immediate colleagues. That not only musicians but also the concert audiences could be the subject of criticism is shown by the exchange of letters between Zelter and Goethe. This includes a passage concerning the audiences at the Felix Meritis concerts.

“ A huge concert was given in the Felix Meritis Hall. People trickled in; towards the end the room was full. You had to have been there: you had paid for it. Mostly young people. The men smoke, the women knit.”²

¹ To name just a few prominent musicians: Joseph Schmitt, composer, publisher and first conductor of the orchestra of Felix Meritis; Caspar Hodermann, violinist, pianist, composer; Johann Ludwig Mann, bassoonist; Johann Georg Rauppe, cellist; Christian Friedrich Ruppe, pianist, composer and Master of Music of the University of Leiden.

² *Briefwechsel zwischen Goethe und Zelter in den Jahren 1799–1832* (Letter of 3 November 1823).

“ The men smoke,
the women knit.

The Berlin-Amsterdam publisher Hummel committed himself to the publication of Wilms' early works. Over time, his compositions were, however, published not only in Amsterdam but also in London, Copenhagen, Leipzig, Hamburg and Bonn. In 1807, when Wilms began to make his breakthrough in Europe, the *Allgemeine musikalische Zeitung* counted him as one of the 'most ingenious, active and skilled artists' of that era.³ Wilms was indeed a rising star as a composer and the international response to Wilms' work can be gathered not only from the many international publishers of his work, but also from foreign performances of his compositions. In the Gewandhaus Concerts in Leipzig, for example, fourteen performances of Wilms' works took place between 1806 and 1820.

After an audition, Wilms accepted in 1823 the position of organist at 'Het Lam', the Mennonite Community. This was also a step forward financially. Gradually he withdrew from public musical life. In 1824 he played his last concerts as solo pianist. He died in Amsterdam in 1847.

Work

Wilms was a prolific composer, his most important works being written between 1800 and 1825. His oeuvre covers chamber music (including two string quartets, two piano quartets, piano trios, works for solo piano, sonatas and variations for flute and piano), symphonic music (seven symphonies, overtures, various concertos and other concertante works) and vocal music. His musical references during his whole life remained Haydn and Mozart. In critical reviews his works were on occasion compared with those of Pleyel. In the Scherzo of Wilms' Sixth Symphony, influences of Mendelssohn were claimed.

Because Wilms was forced to do a lot of teaching in order to make ends meet, composition had to take second place. Frustrated by this, he once remarked,

“ The majority of the public seems not to realise, and have no understanding of, what is involved in the composition of a good musical work: they pay attention only to the performance and applause, which produces more gratification. Had Haydn, Mozart, among others, lived here, they would not have become what they did become. They would have had to teach the whole blessed day, whereby their genius, if not suffocated, would at least have been emaciated.⁴

Chamber music for or with flute

In Wilms' chamber music oeuvre, we find six sonatas *pour le Pianoforte avec Flûte obligée* and eight variation works for the same setting. Although, during his lifetime, the sonatas did not go unnoticed, it was especially the variations that enjoyed enormous international success. There followed republications by, among others, Monzani (London), Böhme (Hamburg), Cranz (Hamburg), Lischke (Berlin), Peters (Leipzig), Balls (London), Wheatstone (London) and Kühnel (Leipzig). This international dissemination says something not only about Wilms' work, but above all about the popularity of the flute and the demand for music for this instrument. For a composer (Kuhlau, Wilms and others), works for flute, and especially variations and duos, represented an attractive source of income. Wilms, who also worked as flute player and on occasion accompanied Arnoldus Dahmen, the most important Dutch flute player around 1800,⁵ indeed knew the literature, the characteristics and the technical performance features of the instrument.

The three sonatas Op. 15 (published around 1810), the two sonatas Op. 18 (published around 1813) and the sonata Op. 33 (published in 1813) vary greatly in quality and ingenuity. The three-movement Sonata Op. 18 No. 2 is without doubt the most successful, due to its appealing thematic material. The dialogue between the two instruments is very lively and the sensitive slow movement is followed by a rondo full of youthful recklessness.

The chosen indication of the setting *Sonata pour Pianoforte avec Flûte obligée* could, in view of the distribution of the musical material between the instruments, have also read *Sonata pour Flûte et Piano*. The terminology used was, however, a convention in those days.⁶ In Beethoven's *Kreutzer* Sonata, for example, the violin part was also indicated as *violino obbligato*, while in this case it really is a duo. That the terms *avec accompagnement*, *obligato* or *ad libitum* were often synonymous with boredom was due to the hundreds of sonatas in which a violin or flute provided only a superfluous or trivial commentary to the piano part. These scores, intended for amateurs, could give rise to advertisements such as, "wanted by a nobleman a servant who plays the violin well and is able to accompany difficult piano sonatas."⁷ Wilms' Sonata Op. 18 No. 2 is, however, far from boring or trivial, but is rather a true, lively duo. Despite its simple structure, it can hold its own against the repertoire of that period that has become well known in the meantime. »

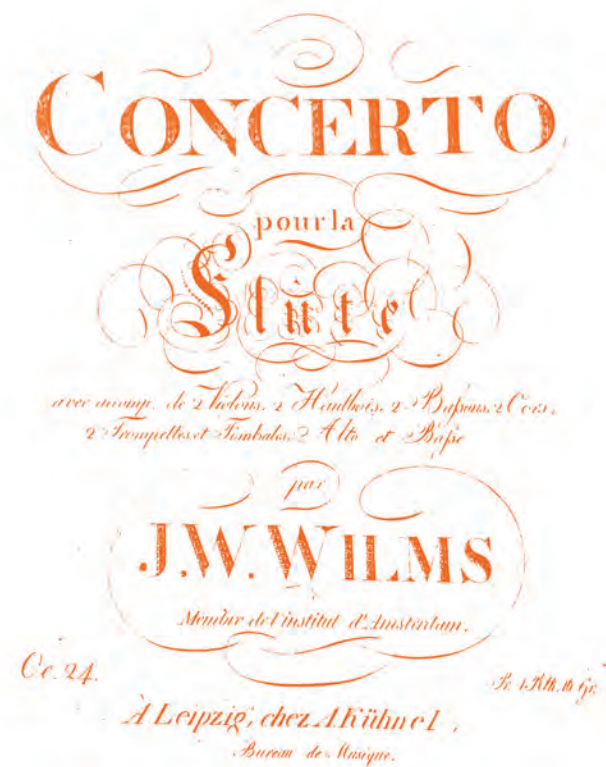
3 AmZ 1807, col. 724.

4 AmZ 1815, col. 320.

5 According to the AmZ 1817, col. 512, they played work of Ries and Wilms at a concert in 1817.

6 See W.S. Newman, *The Sonata in the Classic Era* (New York, W. Norton Co., 1983), pp. 98–111.

7 Ibid. p. 100, note 67.



For his eight variation works, Wilms indeed chose themes that were popular, namely: ‘Nel cor più non mi sento...’ (Paisiello); Air Tyrolien ‘Wann i in der Früh aufsteh’; ‘Partant pour la Syrie’ (Hortense de Beauharnais and/or Louis Drouet); Air d’housard hongrois ‘Ah! Que l’amour aurait pour moi de charmes’; ‘Ein Mädchen oder Weibchen’ from *Die Zauberflöte* (Mozart); ‘O mein lieber Augustin’; ‘Je suis encore dans mon printemps’ from *Une Folie* (Méhul); ‘Es kann ja nicht immer so bleiben’ (Himmel).

‘Nel cor più non mi sento...’, the popular theme from Paisiello’s *La Molinara*, provided the material for Wilms’ first and at the same time most successful variation work.⁸ In 1798 J.J. Hummel published the piece under the German title ‘Mich fliehen alle Freuden’. It was republished by no less than thirteen other European publishers. The *Allgemeine musikalische Zeitung* published a critique in the year of its publication. “There are already several variations on this theme known to us. However, none is preferable to this estimable work by a composer who is unknown to us. Herr Wilms’ Variations are brilliant and at the same time pleasant, written more or less in the style of Pleyel ...”⁹

Trio pour le Clavecin ou Piano Forte avec Flûte & Violoncelle, Op. 6

Wilms’ Trio for Piano, Flute and Cello was published by J.J. Hummel around 1800 but was almost certainly written some years earlier. Haydn’s ‘Trios for the Harpsichord or Pianoforte

8 Kuhlau, Silcher, Drouet, Th. Boehm and many others wrote variations for flute on this theme.

9 *AmZ* 1798, col. 106, 107.

with Accompaniment by a Flute and Cello’, Hob. XV, Nos. 15, 16 and 17 (1790) will have served as an example. In his letter to Marianne von Genzinger dated 20 June 1790, Haydn called his trio ‘Harpsichord Sonata with a Flute or Violin Accompaniment’. He seems in this way to be suggesting that these pieces can also be performed without the cello, doubling the left hand of the keyboard instrument. Since Wilms gives the cello a few modest independent passages in the outer movements, omitting it here seems inappropriate. The three-movement Trio in D Major closes with a *Rondo/Polonaise*. In the second movement highly virtuoso playing is demanded of the pianist, despite the prescribed *Adagio Espressivo*.

The genre of the flute trio would be kept alive in the nineteenth century by Pleyel (Trios Op. 16 among others), Dussek (Trio Op. 65 [1808]), Hummel (Trio Op. 78 [c. 1818]) and Weber (Trio Op. 63 [1819]). In the Netherlands, Chr. F. Ruppe wrote various pieces for that setting.

Flute concertos

Wilms wrote various concertos for wind instruments, most probably at the request of his Amsterdam colleagues. The Concerto for Flute and Orchestra was possibly written for Wilms’ colleague in the Felix Meritis orchestra, Arnoldus Dahmen. However, no performances of the work by him are known. The Concertino for Flute and Orchestra was dedicated to Herman van Boom.

The *Concerto pour Flûte* in D Major, Op. 24, was written around 1806 and was published by Kühnel, in Leipzig, in 1813. The *Allgemeine musikalische Zeitung* wrote about it:

“ *Concerto for Flute, Accompanied by 2 Violins, 2 Oboes, 2 Bassoons, 2 Horns, 2 Trumpets, Alto and Bass, Timpani, by J.W. Wilms, member of the Institute of Amsterdam. Op. 24.* ... The concerto comprises an *Allegro ma non troppo*, common time, D major, an *Adagio*, 2/4-time, B minor and a *Polonaise*, D major. It is so, as is in fact appropriate to this instrument, not grossly and pathetically but quite brilliantly, cheerfully and very pleasantly written. The principal voice can manifest itself in various ways, and is constantly prominent and advantageous, without the player having to overcome great difficulties or become very tired. The orchestral part is light, the style consistently galant, but without being too demanding as regards performance; even though there are occasionally pretty harmonic deviations to be found. ... The concerto is also not all that long. (Most new flute concertos are so, because of the limited variations of tone and expression of which this instrument is capable.) The first *Allegro* has something of the length of the Müller’schen, *Adagio* and *Polonaise*, but shorter. And since it has been so arranged, that the pleasing *Polonaise* has a conclusion for the solo player which invites applause: virtuosos who are not wizards or amateurs, who are sufficiently practised, readily and beneficially perform with this concerto.¹⁰

10 *AmZ* 1815, col. 51–52.

“ The pleasing Polonaise has a conclusion for the solo player which invites applause.

The three-movement work is written completely in accordance with the classical framework: the first movement in a traditional sonata form and, conforming totally to the taste of that period, a Polonaise to conclude. To name just a few examples, Devienne's Concerto No. 8 (c. 1793), Danzi's Concerto No. 2, Op. 31 (1805), Romberg's Concerto in B Minor (1810) and Reissiger's Concertino, Op. 60 (1830) end with a Polonaise or Polacca. Wilms' Polonaise with its original and brilliant instrumentation seemed to have been especially liked and was sometimes also performed separately, by, among others, the Viennese flute player Joseph Wolfram.

The description by a certain Nina d'Aubigny of a concert in July 1790 in the hall of the Amsterdam Manège at which Antoine Fodor performed a piano concerto by Stamitz is informative.

“ The orchestra is seated very much higher than ours and is arranged in tiers: in the middle the pianoforte, at the back the basses, the first and second violin and the viola are on the first row, and the wind instruments on the second ...¹¹

This description demonstrates that a very limited or simple string setting was used for the accompaniment of a piano concerto. In those years in Amsterdam it will not have been all that different for flute concertos.

The *Concertino pour la Flûte Principale avec grand Orchestre* (G minor), was probably written in the late 1830s, early 1840s. It was an era marked by the ascent of unrestrained virtuosity, with stars such as Paganini, Bull, Dragonetti and Liszt. Herman van Boom (1809–1883), son of the Utrecht flute player-composer Jan van Boom, was one of the first Dutch flute players to fall under the spell of the French flute playing style; as a 17-year-old he went to Paris to study under Tulou.¹² Wilms must have been impressed by van Boom's exceptional virtuosity, which he exploited to the full and with obvious pleasure. Dealing more freely with the classical rules, taking advantage of the virtuosity newly introduced by Rossini and Hummel, and setting a light-Romantic tone, he wrote one of the most successful nineteenth-century flute concertos, which in terms of virtuosity equals Romberg's Concerto in B Minor, from 1810.

¹¹ Cited from the CD booklet: *Fodor, Schmitt, Wilms. Concertos hollandais pour piano*. (Alpha 052.)

¹² Herman van Boom was most probably the first Dutch flute player to play a silver Boehm flute (Louis Lot, No. 414). Since he bought this flute in 1859, he will have played the première of Wilms' Concertino (if that happened soon after it had seen the light of day) on an old system flute or a 1832 Boehmflute.

Adagio and Polonaise from *Concerto pour Flûte* in D Major, Op. 24.

Wilms' works for flute, the Sonata Op. 18 No. 2, the Concerto and the Concertino, long neglected and unavailable, are certainly deserving of our attention. Broekmans & Van Poppel recently published the Sonata Op. 18 No. 2 as well as the Concerto. Kossack published the Concertino.

• Translation by Gerald Mettam

Recordings

Concerto in D Major, Op. 24: Martin Sandhoff, flute. Kölner Akademie, conducted by Michael Alexander Willens. Ars Produktion.

Concertino in G Minor: Jacques Zoon, Radio Kamerorkest, conducted by Thierry Fischer. CD1 of *Flute Music from The Netherlands*. NM93006. Also available on YouTube.

Sonata Op. 33: Richter-Wilms-Müller. Biedermeier Sonatas. Francesca Pagnini, flute; Paolo Bidoli, piano. Dynamic S2024.

Albert Cooper : His life and times

Part 6 : His last years

by **TREVOR WYE**

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

A few days after Albert's 80th birthday, I was having lunch with him and told him, 'You are such a famous man. There is hardly a flute player anywhere who hasn't heard the name of Albert Cooper.' 'Well,' he commented, 'I dunno why. All I've done all my life is tinker about with flutes...'

The last job I can recall that he did was to measure up an Altus alto flute head and suggest that it would respond better if the lip plate were placed on a wider part of the bore. He altered William Bennett's alto head by taking off the lip plate and reshaping the head tube on his own mandrel and replacing the lip plate in the same position but on a wider part of the bore.

Shortly after, he did the same to mine and told me that this was his final job as he was giving up any sort of flute making and repair.

Albert had an accident on a pedestrian crossing near his home and was injured; shortly after, it was deemed prudent for him

to enter a nursing home. Philomena's two nieces, Jane Emerson and Anne-Marie Emerson were devoted to Albert, and for several years managed his affairs and made sure that he was as comfortable as possible in the various nursing homes that he and Mena were living in. There was hardly a time I visited him without one or other of them there. They swiftly arranged to have him moved as soon as they felt that Albert wasn't getting the treatment or attention he deserved. The result was that he was as comfortable as was humanly possible during his final years. At the nursing homes, he seemed to have good and bad days as far as memory was concerned. In December 2004, he turned to me to ask, 'How long was the flight from France?' 'France?' I replied. 'I didn't come from France.' 'But aren't you French?', he asked.

He sometimes couldn't remember all of his friends, such as Rainer Lafin or Eva Kingma from Holland, even though she had visited him often. Each time I saw him, I reminded him of them, and after a while he remembered. 'Eva Kingma? Big flutes, right?'



Jane Emerson with Albert.



Albert in his first nursing home.



Rainer Lafin at lunch with Albert after he went into a nursing home.



Some of the author's students arranged to visit Albert at the nursing home to play a few pieces to him. A.C with Louisa Theart and Tomomi Matsuo.

I knew that he was fading away when I asked him if he had many visitors. 'Oh yes', he said. 'Trevor Wye comes to see me sometimes.' I asked him who I was. He thought for a moment, then said, 'I have no idea.'

He once asked if I had seen anything of Alex Weeks, and at almost every one of my earlier visits, he told me about his 18.5mm bore flute and asked if I had ever seen or tried it.

The British Flute Society was presented with the most important of his workshop tools after he retired and they were displayed at Just Flutes in Croydon, Surrey.

Albert died at the nursing home on 25 January 2011 at the age of 87.

A Service of Thanksgiving was held on 14 February 2011 at Christchurch Priory, Eltham, at 11.30am and was attended

by many flute players from around the world. Albert's young great-niece, Katie Higgins, charmingly played Fauré's *Sicilienne* and a tribute performance was given of an arrangement of the *Cantique de Jean Racine* by Fauré for flute choir and organ. The players, several of whom were playing Cooper flutes, were Adrian Brett, Wissam Boustany, Lynda Coffin, Judith Fitton, Sir James Galway, Dave Heath, Christopher Hyde-Smith, Jörg-Rainer Lafin, Susan Milan, Francis Nolan, Julie Fiona Stewart, Richard Taylor, Douglas Townshend, Averil Williams and myself. At the reception which followed, his many friends remembered his humility, his deference to others and his kindness. Albert's legacy was the information he had amassed in his life and his willingness to share it, believing he was merely the caretaker of that knowledge, giving it freely to any who asked.

An unforgettable man. »



Service of Thanksgiving. The players were Adrian Brett, Wissam Boustany, Lynda Coffin, Judith Fitton, Sir James Galway, Dave Heath, Christopher Hyde-Smith, Jörg-Rainer Lafin, Susan Milan, Francis Nolan, Julie Fiona Stewart, Richard Taylor, Douglas Townshend, Averil Williams and Trevor Wye.



Albert Cooper's reputation and influence was worldwide, creating flutes of the highest mechanical excellence, establishing alterations and additions to the keywork of traditional flutes, but more famously, to their scales. The term *Cooper's Scale* has become part of our flute talk.

He was awarded a Lifetime Achievement Award by the National Flute Association of the USA in 1998.

Cooper's constant search for excellence and his dogged determination to give flute players a reliable scale resulted in his mounting reputation until his skills became legendary.

Albert could often be seen at flute conventions discussing the latest in key design or mechanism with flute makers all over the world. He was always willing to help, advise or offer figures to anyone who asked for them, often to the astonishment of his flute making rivals. Albert was naturally big-hearted and would share anything with anyone. His legacy is that he was the greatest influence on our instrument since Theobald Böhm. He set a standard for mechanical excellence, he redesigned our scale allowing us to be more expressive, he gave makers new ideas, he suggested additional keys to make our performing lives easier and he set an example of generosity. This humble but great man showed that we are merely caretakers of the knowledge we acquire in our lives and he set the example that we should pass on that knowledge freely to anyone who wants it.

Cooper's flutes will be a lasting legacy, as will 'the scale'. It is important to remind ourselves that he said:

“ Cooper's Scale? What's that? There isn't 'a' scale. There is a constant revision taking place so that, at any one time, there is a set of figures which you can use to design your flute, but these will change in the light of experience.

“ He was the greatest influence on our instrument since Theobald Böhm.

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Flute Notes. Vol. 1 No. 3. (continuing on from Vol. 1 No. 2) Pages 41–60. Articles by Cooper, Hunt, Stewart, Fehr, Eggs, Jeffers, Kessick, Colgrass and Emmerson.

Flute Notes Magazine. 104 pages. Articles by Cooper, Alexander, Greif, Johnson, Stanfield, Close, Rice-Young, Lewis, Galway, Cole, Cunningham, Wheater, Hunt, Stewart, Eggs, Jeffers, Kessick, Colgrass, Emmerson, Wimberly, Dick, Brett, Senior, Pinschhof, Lambe, Lehner, Marsyas, Wintizer and Lasser. **Articles by Cooper** include *Choosing A Pitch; The RF Modification; Off Set G and A or In Line; Boosey and Hawkes in Scandinavia; An In-Depth Enquiry into Depth; The Upper Chamber* and *Banana Shaped Flutes*. 1985.

The Flute by Albert Cooper. Copyright 1980. 47 pages. Contains 15 chapters by Cooper: *Equal-Hole Sized Flute; Boehm Scale; Tuning The Scale; The Graph and Covered Hole Flute; The Hole Diameters; The Open Hole Flute; Key Rise; Pad Washers and Screws; Tone Hole Height; The Head-Joint; How a Low Pitched Flute Plays Sharp; Flutemaking; Conclusions*. Also: *Learning the Craft of Flute Making* by Emmett Day. (This book may have been reprinted on 1 Jan 1984.)

There have also been articles on Albert Cooper and his work in **Pan, Flute Talk** and the **NFA Quarterly Journal**.

Gadget Page

I have owned a Yamaha open-holed flute for four years now and wondered if you could tell me the advantages of having the open-holed system as compared to the closed hole one.
S. L. Thurlow, 7 Ray Avenue, Dovercourt, Harwich, Essex.

Really this is a question for a player to answer as I only blow a flute, not play one. My reply is based mainly on what players have told me over the years.

The advantage of the open holed system enables one to close the key and leave the open hole open to give a quarter tone of sorts, this practise along with the gradual opening of the open hole for a glissando effect is an essential part of playing contemporary music. There are also some special fingerings as well as regular fingerings using this technique where the player can alter the pitch or quality of sound as desired.

Some players prefer the feel of the open cup, some do not. Some say it forces a good hand position, some say what's the use of a good hand position. To give of one's best you must be fully relaxed without any strain however slight.

Bushes or doughnuts in the G sharp hole in the line, give assistance to high E with a less dulling effect on low and middle A. This dulling effect is very noticeable on the covered system.

To answer this question properly we should quote the disadvantages. Anybody with very small fingers may have difficulty in covering the open holes. their size does vary slightly between makers; the smallest I think are best for playing in general, the larger size does give some high notes a wild feel; this could be due to increased bore area or too much venting. Some say the venting is uneven; nobody complains about this in the low or middle octaves. I have always thought the most uneven part was between high E flat and high G sharp when each of these notes has a different degree of left hand venting; high F sharp being the most difficult on account of the excessive venting at the A sharp hole while the F natural is too good.

When descending quickly to the foot notes the open hole player tends to miss them more often.

If you want the best of both worlds play open holes on the right hand and covered on the left with a split E, this system with carefully chosen hole diameters does make the venting more even, and I would have thought helped even up the tonal qualities and attack between high E flat and high G sharp. These flutes are beginning to appear; only last month I was shown a new gold one of this system.

I do not think all open holed systems sound better than covered ones or vice versa. For me a good sound depends much more on the way a flute covers, the head-joint design, and other factors than on the design of only 5 cups; after all on the open hole system there are still 8 or 9 covered keys; the 5 open cups represent less than half the total.

Kate Lukas who plays the open holed system and teaches at the Guildhall School of Music once made the remark to me "I explain the advantages and disadvantages of each system to my students, I never recommend either; they must make up their own mind." I have never met the world famous teacher Marcel Moyse; I am told he plays the covered system and takes a similar point of view.

Albert Cooper

Gadget Page

The merits of the open G sharp flute are highly acclaimed by those who play it. What are they and is it the best system?

Open G sharp players will tell you we do not need a split E as we already have one. Some do not want extra mechanism added to the flute, it is more to go wrong and gives undesirable extra weight. The single G sharp hole and key in the main line with a light spring is simple, efficient, and comfortable, so it is claimed. This is certainly true, a regular closed G sharp flute with its extra hole and heavier sprung key, without a split E can be argued is a more complicated flute giving an incorrect fingering for high E. Add to this a split E, not only is the flute more complicated but you have spoilt 2 fingerings of high G and A trill. It would appear the open G sharp flute has much to recommend it, after all it is the original system Boehm designed.

The closed system does have merits as well, why do the vast majority of players use it. Besides being much easier to buy, it is a hang-over from the old 8 keyed flute which was also the closed system. Players at that time who made the change to the Boehm system obviously found it easier. Also the fact that clarinets, oboes, and saxophones are the closed system does help to make it more acceptable to the doublers. Some players like to have a key on the side also operated by the little finger left hand which usually opens or closes one of the foot-joint keys, this enables the player to have access to some of the awkward trills encountered on the footnotes, this of course is not possible on the open system. A further advantage is in an emergency it is much easier to find a flute, piccolo, or alto flute which can be borrowed.

In the past several players come to mind who have changed from closed to open. Alex Murray, Elmer Cole, and very recently the Dutch player Anneke Phening. No doubt there are some who have switched the other way.

Both past and present London has always had its fair share of open G sharp players. Robert Murchie, Arthur Gleghorn, Geoffrey Gilbert, Gareth Morris, Harold Clarke, Ken Dryden, William Bennett, Simon Hunt, Frank Nolan, to mention just a few.

To sum up. Providing you are happy to play a flute without a side key for assisting footjoint trills and have spare instruments, and you are not a doubler, open G sharp would appear to be best. Certainly worthwhile considering for the serious beginner.

If on the other hand you are likely to have only one flute and are in the habit of borrowing instruments, stick with closed G sharp.

Perhaps William Bennett has the best idea, he seems to play both systems equally well.

Albert Cooper

Albert Cooper represents the flute industry on the BFS committee. Write with all queries about mechanics to Gadget Page, 30 Grove Road, Stratford-on-Avon. ED.

Two of Albert Cooper's columns from Pan.
Left, June 1983. Right September 1983.

reviews

recordings



FLUTE IN THE WILD

JAYE MARSH

Centrediscs © 2021

This debut album by flautist Jaye Marsh is described as ‘celebration of the wild and beautiful spaces of Canada’. Featuring new music by four native composers, it invites the listener to take a journey through natural spaces in interesting and innovative ways, using a variety of instruments and recorded sounds. The opening track for solo flute is aptly named *Calling*, with beautiful pitch bends and fast flutter tonguing echoing the recorded loon calls. This is followed by *Northern Lights* which depicts the colourful sky witnessed when this phenomenon takes place. Originally for soundscape and flute, this piece has been reimaged by composer Elizabeth Raum for flute, harp and percussion. I found some of the harsh frequencies and somewhat muddy reverb in the beginning somewhat difficult to listen to, however the contrast between the low blanket of sound and the more percussive use of harp and flute produces some interesting textures and colours, and has an appealing swirling quality. The middle section is thinner, with the piccolo combining well with some interesting percussion, and the piece ultimately builds to a satisfying climax.

Providing a reprise from this purely instrumental album is *Niibin* by Richard Mascall, which opens with, and features, narration throughout. It is described as the second in a series of works representing an ‘Ojibway Four Seasons’, which describes the traditional nomadic activities of the Ojibway-speaking peoples throughout the course of a full year which were carried out from time immemorial, long before the coming of the European settlers. Flute and piano combine in a rich, romantic-like way, becoming more empowered throughout as the story unfolds, ending with the final movement, *Pow Wow Dances*, which is a fast, delightful mix of runs and trills, evolving into a syncopated quasi-rock piece.

Twilight Song of Trinity Bay by Richard Herriott for alto flute and piano has a most haunting quality, with the rich-sounding melody of the alto contrasting with the percussive-sounding piano accompaniment framing the flute beautifully with its use of extreme registers. The final piece, entitled *Bridal Veil Falls*, also by Elizabeth Raum, is in 5 movements and uses flute, harp and bassoon to reflect the composer’s memory from her childhood of a day on the Bridal Veil waterfall trail, including a playful encounter with a family of porcupines! This is the most pastoral

of all the pieces and has an excitable and curious feel. The sound quality and performances of this piece in particular are of excellent quality.

Overall, I really enjoyed the combination of styles, approaches and instruments on this album, which also serves as a lovely introduction to the wild spaces of Canada itself.

CLAIRE HOLDICH



PROJECT PALOMA VOLUME III: THE NETHERLANDS

EMILY BEYNON, FLUTE
ANDREW WEST, PIANO

Zefir Records © 2023

This disc is the third volume of Beynon’s deep exploration of Second World War masterpieces for flute and piano, which brings together established repertoire with some forgotten gems.

Volume 3 focusses on the music of the Netherlands, and brings together works by Marius Flothuis, Willem Andriessen, Rudolf Escher, Leo Smit, Hans Osieck and Dick Kattenburg. While many of these composers may not be household names in the UK, they deserve to be better known.

The disc begins with Marius Flothuis’s flowing and tender Sonata da Camera (1943), which is played with a glorious sense of line and delicacy. There is a Frenchness to the compositional language, allowing plenty of scope for colour and subtle expression. The *Lament* (3rd movement) is a deep and intense expression of the pain of war, with long, driving phrases in the flute over a simple piano accompaniment. This movement in particular demands excellent breath control and strong musical intention; both of these are hugely present in this recording and I found myself holding my breath for most of the movement’s two minute duration. The final movement, *Rondo alla Francese* has more of a sense of lightness, but still in an understated way; there is a sense of introspection and wistfulness in this performance which is enormously touching. The movements are short and have a wonderful clarity of structure.

Also by Flothuis, the *Aubade* begins with a beguiling sense of space and calm. Beynon’s playing draws us into an intimate world of calm and quiet, almost defiant, hope.

Leo Smit’s Sonata was written between 1939 and 1943 and is one of the gems of the era. Lasting a little over 12 minutes, this is a true duo between flute and piano and deserves to be heard much more. The first movement has a sense of energy and rhythmic sparkle, combined with moments of Romantic-influenced expression and a hint of neo-classicism. There are

aspects of the music that remind me a little of the Poulenc Sonata, and it is similar in terms of its harmonic and expressive richness. The second movement is hauntingly beautiful and performed here with warmth tinged with sadness. This recording is one of the highlights of the disc for me; the absolutely exquisite playing is spell-binding. The final movement builds in intensity and energy until the sudden close; there's a great sense of drama and urgency here.

Written in 1939, Dick Kattenburg's *Pièce* has a sense of youthful innocence and charm; Kattenburg was only 20 years old when he wrote it. He was a student of Leo Smit, obtaining his diploma at The Hague in 1940. Sadly, Kattenburg, who was of Jewish descent, was arrested in 1944 and sent to Auschwitz, where he was murdered at the age of 24. The four-minute *Pièce* is one of a small number of surviving compositions, which has a lot to offer, including an enticing sense of rhythmic energy and flowing lines. It's an ideal recital piece and a real gem of the repertoire.

The flute pieces are interspersed by piano solos, which provide another viewpoint into the repertoire of the time. Willem Andriessen's *Praeludium* provides a short late-Romantic interlude. Andriessen was a concert pianist who studied at the Amsterdam Conservatory and eventually became its director later in his career. Rudolf Escher's *Habanera* feels nostalgic and tinged with sadness, looking back to happier times. Hans Osieck's *Varsovie Accuse* is a dark description of the Warsaw Ghetto, heavy and full of expression.

I had high expectations for this recording, but it far exceeded them; the playing is stunning from both Beynon and West, who have worked together for years and have a deep connection as a duo. The musicianship displayed here is second to none. The sound quality of the recording is also excellent and the sound engineer Jakko van der Heijden also deserves to be mentioned for his fantastic work. On top of all of that, the repertoire is enormously enticing, with its mixture of (perhaps) familiar and lesser-known works which I was very happy to get to know. All of that comes together to create a world-class disc which is essential listening. I'm looking forward to hearing the fourth disc in the series which is due later this year.

CARLA REES



PACHANGA TIME!
CHARANGA DEL NORTE
Charanga del Norte © 2020

Hailing from Leeds and dubbed as one of England's leading Latin ensembles, Charanga del Norte was formed in 1998 by flautist and academic Sue Miller, whose extensive study of Cuban music continues to influence her direction of the band as both a recording and touring ensemble. This latest disc is an exploration of both the Charanga style and the art of recording, and is

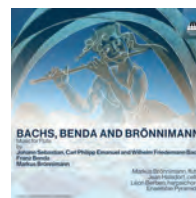
the product of a research project funded by the British Academy. Side A comprises 4 tracks which feature live rhythm and string sections recorded with ribbon microphone technology (as used in the 1950s and 60s when the Charanga style was popularised) and engineered with modern techniques, including overdubs of the solo vocal and flute lines. Track 5 is an alternative version of track 4, this time recorded with a 5-hole wooden flute which was the instrument traditionally used in a Charanga ensemble, and hearing the rhythmic articulations with a slightly softer sound it is not difficult to understand why.

The final four tracks are fully live takes, recorded at All Hallows Church, Hyde Park in Leeds, again attempting to recreate an authentic recording set up as much as possible with ribbon microphones. I love the vibrance and energy of these fully live tracks, with the live space providing just the right sound to enable the ensemble to really come together and the music to come to life. The addition of a more prominent string section in these recordings brings a warmer texture to the ensemble, and Sue's playful flute with its variety of articulations and breathy explosions is full of vibrancy, both rhythmically and melodically.

For those wanting to learn more about the project, a fantastic documentary detailing the background research and decisions made in producing the side A recordings, with particular focus on how the flute was recorded to create a sound which is authentic to original recordings of the 1950s and 60s, is available on Sue's YouTube channel, as well as a video of the live recording of the track *Bronx Pachanga*.

Anyone interested in non-classical flute sounds and how to capture them should definitely check out this disc, which is a delight to explore both academically and aurally, and serves as a great introduction to both the Charanga style and the art of recording.

CLAIRE HOLDICH



BACHS, BENDA AND BRÖNNIMANN
MARKUS BRÖNNIMANN, FLUTE
JEAN HALSDORF, CELLO
LÉON BERBEN, HARPSICHORD
ENSEMBLE PYRAMIDE
Toccata Next ©2023

This disc brings together flute sonatas in E minor by WF, CPE and JS Bach and Franz Benda, alongside the creativity of Swiss flute player Markus Brönnimann, who also presents some of his own arrangements and compositions.

Brönnimann is Principal Flute of the Luxembourg Philharmonic Orchestra, a post he has held since 1998. He has a passion for chamber music, which is clear from this recording, and has worked in association with ensemble Pyramide for many years, creating arrangements of a wide range of repertoire.

The four baroque sonatas are well presented and demonstrate a mastery of stylistic understanding. The disc opens with the charm of WF Bach. I was immediately impressed by the clarity of

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sound in this recording, and the sensitive shaping and phrasing of the music. This is a beautiful interpretation which brings out much of the subtlety within the music. The articulation is light and the trio is well balanced throughout.

The Benda E minor Sonata is perhaps less well known but no less fascinating. There's a lovely sense of poise in the playing here which lends a real elegance to the music. The CPE Bach Sonata heard here is one of my favourites and this recording captured a lovely sense of energy and bounce, with some well-considered and elegant ornamentation. Finally, the JS Bach E minor, perhaps the best known of the four baroque sonatas, is presented with a lovely sense of sparkle and expression, with some wonderful musical subtleties coming through.

Throughout the baroque sonatas, the continuo playing was equally impressive, with an excellent balance and some sensitive ornamentations. I particularly enjoyed Léon Berben's harpsichord playing in the JS Bach, which brought a new perspective to the music through some wonderfully elegant ornamentations.

Brönnimann's own works were a wonderful discovery, and partnered very well with the baroque pieces which surrounded them on the disc. His music has a similar clarity to that of the baroque era, while maintaining its own distinctive—and highly convincing—voice.

Nocturne for alto flute/flute and string trio is an evocative work written from 2016–19. The scoring is sensitive to the needs of the alto flute, and the C flute is used to excellent effect in producing contrast in the higher range. The piece is in three movements which run into each other continuously, with gentle

changes of character throughout. The harmonic language is appealing, and the angular melodic writing has much to offer. This is an impressive composition which shows a good understanding of both the forces used and the flute quartet genre; this is a real find and a great addition to the repertoire. The playing is of the highest level throughout, with Ensemble Pyramide bringing the textures and varied sounds of the string trio to life. The start of the third movement, with its eerie high harmonics combined with pizzicati around the solo alto flute line, was a real highlight.

The solo flute piece, *Nomos*, also written by Brönnimann in 2016, captures attention immediately with an explosive start. Combining high register stabs with multiphonics, tongue rams and high energy rhythmic patterns, this piece captures the flute's powerful character extremely well at the start. This is then tempered by demonstrating the other side of the flute's character with a calmer, more expressive approach which contrasts effectively, and also demonstrates Brönnimann's range as a performer. This is a 4-minute piece which has much to offer, both expressively and technically, creating a stunning showcase for both composer and performer.

Arrangements of Bach's famous Toccata and Fugue in D minor can sometimes be heavy and a bit stodgy; not so here, where the music is given space and lightness and sensitively distributed across and ensemble of flute, oboe, string trio and harp. Tone colours and instrumental sounds are balanced well, and a contemporary element is brought into the arrangement through the use of the instruments to bring out the lines.



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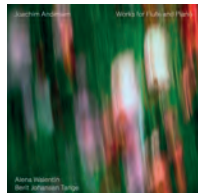
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This disc is a wonderful exploration of old and new, with both performed with the utmost care, conviction and musical expression. The disc is also accompanied by intelligent and informative programme notes which provide some useful context to the works. I had not encountered Brönnimann's work before but it was a true discovery, both in terms of his fantastic playing and compositional mastery.

CARLA REES



JOACHIM ANDERSEN
WORKS FOR FLUTE AND PIANO
 ALENA WALENTIN, FLUTE
 BERIT JOHANSEN TANGE, PIANO
 Dacapo Records © 2023

This latest release from exceptional flute player Alena Walentin celebrates the music of Danish composer, conductor and flute player Joachim Andersen (1847–1909). Andersen is perhaps best known to most of us through his many books of etudes for flute, with the Opus 15 in particular becoming a staple of many of our flute-learning journeys.

Andersen had something of a dazzling career; he began as an orchestral player at the age of 13, and following posts at the Royal Danish Orchestra, and the St Petersburg Philharmonic Orchestra he became one of the founder members of the Berlin Philharmonic in 1882. He played on a simple system flute, although many of his students adopted the Boehm system. His orchestral career came to an end in the 1890s as a result of a medical issue relating to his tongue, so he began to focus on compositional work. His life and work has been researched in detail by scholars such as Kyle Dzapo and this double CD of his works for flute and piano further adds to our understanding of his important influence on the flute world as a whole.

The works included on this disc represent still a relatively small collection of his works; his output was enormous. The set begins with the *Impromptu No.1*, published in 1883, and the rich sonority and expression from Walentin immediately draws us into Andersen's Romantic and lyrical world. The *Six Morceaux de Salon* are played with a glorious sense of lightness and charm; the *Barcarolle* which starts the second suite is a particular highlight here, along with some of the absolutely heart-rending phrases in the *Réverie*. The final *Babillard* is a wonderful display of technique and lightness. There's a lovely character that comes through in all of the movements, capturing the Salon style exactly. These are not 'deep' pieces of music, but they are absolutely enticing and full of entertainment value.

Nationalism was one of the key trends of the Romantic era, with composers defining the individual styles of different countries. Andersen explored this in his *Six Fantaisies nationales*, with the Danish, Swedish and Russian pieces presented here. He also explored national styles in other ways, for example through his *Sechs Schwedische Polska-Lieder* and the Opus 10 *Tarantella*. There is a beautiful sense of nostalgia which comes through in the extended (13 and a half minute) Swedish Fantaisie, with simple lines played with a good deal of care and the gently mellifluous cadenza providing a moment of additional elegance and charm.

The *Ballade et danse des sylphes*, written in 1884, opens the second disc and has a lovely sense of drama, capturing the spirits very well. This is a great recital piece, which has some substance at 12 minutes' duration. There are some true delights on this disc, including the richly lyrical *La Résignation* and the sparkling *Tarantella*.

Walentin's tone quality has a profound richness which is captured well in this recording, and her ability to captivate through subtle colour changes really brings this music to life. Her quiet playing is particularly magical, and her phrasing has a lovely sense of charm and poise which brings out the character of the music. Walentin's flute is beautifully balanced by Berit Johansen Tange's sparkling and sensitive piano playing. This is a great collection which serves as a welcome introduction to Andersen's wider compositions for flute.

CARLA REES

books



MATTHEW WHITESIDE
THE GUIDEBOOK TO SELF-RELEASING YOUR MUSIC
 Self-published © 2023

This is a comprehensive and well-communicated guide to releasing your own recordings. The book grew out of a number of practical workshops hosted by the author (who is also a composer and concert series curator), aimed at advising musicians in how to navigate the complex world of recording. The book was requested by some of the workshop participants, and was supported through a crowd-funding campaign.

This is an excellent guide, covering everything from planning a recording session to booking the studio, performers and sound engineer, editing and mixing, funding, understanding the rights and regulations around releasing a recording, marketing, PR, and an overview of the various platforms for releasing music. Although it is aimed at composers, the advice and guidance provided here is invaluable to performers looking into recording an album for the first time (or to update their industry knowledge to understand the current environment). The advice on marketing and branding in particular is excellent and applicable to everyone with an event to promote.

There is a huge amount of experience reflected here, backed up with further resources on Matthew's website. While there's a risk that some of the information could become out of date quickly in a fast-moving industry, it's refreshing to have a book such as this which focusses on the UK market and fundraising landscape. This is essential reading for anyone starting out as a self-employed musician, and a fabulous resource for those interested in self-releasing recordings.

CARLA REES

sheet music • solo flute



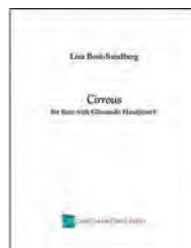
VICTORIA BORISOVA-OLLAS
FOUR PIECES
Universal Edition ©2007

These Four Pieces for solo flute were first published as part of a UE book called *Flute Project* and were written for Emmanuel Pahud. They now appear as a standalone edition and would make a lovely addition to a recital programme, either in full or as individual movements.

The pieces have evocative titles and are full of character. *Birdy* chirps and chirrups across the range of the flute with some dramatic energy and contrasting moments of silence. *Elegy* is marked *cantabile*, *espressivo* and shows the more calm nature of the flute, staying mostly in the lower two octaves and requiring a good command of legato playing. *Happy Hour* is a spiky, energetic miniature full of busy semiquavers and chromatic alterations. This one is a lot of fun and shows the flute's potential for virtuosity. The final piece, *Walk on Moonlight*, features fragments of sounds which grow into a lyrical phrase and then re-fragment, capturing the essence of moonlight very effectively.

These pieces present some technical challenges but would be ideal for Grade 8 or diploma level players. Each of the pieces is short, well-structured and has plenty to say; these are quite a find and very enjoyable to play.

CARLA REES



LISA BOST-SANDBERG
CIRROUS
FOR FLUTE WITH
GLISSANDO HEADJOINT®
Chromaworks Press ©2019

If, like me, you are just getting started with the Glissando Headjoint, then you may be wondering which of the 100 or so pieces that have now been written for this wonderful invention is a good place to start. What with getting used to the movement of the headjoint itself (it's all in the wrists and not the head) and trying to find the positions that are required to achieve defined pitches when the headjoint is extended (there are up to 6 positions available with certain fingerings), it can feel like an impossible task to achieve anything remotely accurate. So, finding a composed piece which allows certain freedoms whilst exploring these concepts would seem to be a good approach, and *Cirrous* fits this bill nicely.

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Named after cirrus clouds (those thin, wispy strands that can often be spotted high in the sky), composer Lisa Bost-Sandberg offers that this piece “embraces the flexibility of the Glissando Headjoint and invites an improvisatory approach from the performer”. Lisa also provides clear notes on how to interpret the score and explore the very sound of the piece, including ideas for how long a passage should last (there is no time signature or bar lines), use of vibrato and suggested tone colours to explore. Despite the detailed score, I found that it was easy enough to understand and was presented in a clear way (those who have played any of Ian Clarke or Robert Dick’s pieces will be familiar with seeing fingering charts displayed on the score already), with the positions of the headjoint noted above when a definite pitch is required. The numerous ‘wisps’ in the middle of the piece are indicated with graceful, pen stroke-like lines as in a graphic score, and invite you to freely slide with the headjoint which is fun to experiment with as you play.

Overall, I found this a fun piece to explore and it’s definitely given me a great start in exploring the Glissando Headjoint in a more formal way. At just 4 minutes long, it’s also a great short piece which I believe would not feel out of place in a more traditional recital programme.

CLAIRE HOLDICH



JS BACH ed. TIMOTHY LANE
TWO VERSIONS OF A MASTERPIECE
PARTITA IN A MINOR BWV 1013
(ORIGINAL) &
TRANPOSED AS PARTITA IN G MINOR
(WITH OSSIA PASSAGE-WORK)
Paper Route Press © 2021

My first thought when seeing this piece come across my desk was, yet another publication of the Bach Partita! *Oh dear, does the flute world need another edition of JS Bach’s Partita?*

On closer inspection it is a very thoughtful and engaging publication. Yes, it deserves to be looked at and studied. The original is published here without any editorial markings which is always a good thing. Then Timothy Lane publishes the whole work down a whole tone in the key of G minor.

What is this madness? one might ask. He explains that lowering the pitch is to duplicate what was most commonly heard when the Partita was written. He explains that the pitch then would be A=392 where today it is most common to play at A=440/442. He also has written many *ossia* passages that flautists will enjoy playing and exploring. I found these very interesting and a fresh way to think about how I shaped and phrased the original. I found reading through the Partita in G minor oddly challenging. Not only was it challenging for finger patterns when the original is so ingrained in my brain, but it was also a welcome challenge for my ears!

Tim Lane studied with many of the great American flute players: Maurice Sharp, Harold Bennett, Alexander Murray and Claude Montoux. He has taught at the Interlochen Arts Academy, the Cleveland Institute of Music and is an Emeritus Professor at the University of Wisconsin-Eau Claire. While a

student at the Cleveland Institute he took theory classes where he often rewrote Bach’s chorales in a number of ways. He adored altering the modulations, voicing, part-writing and recreating the counterpoint. Working this way, he gained a huge understanding and insight into Bach’s compositions. He wishes that flautists exploring the Partita in the new key, and with his added *ossia* passages, will enjoy studying this work in an insightful way. I know I always come back to the Partita with fresh eyes after listening to other works of Bach and Tim Lane’s fresh approach is a welcome way of looking at this great work.

SUSAN TORKE

solo bass flute



GWYN PRITCHARD
ZEPHYRUS
Verlag Neue Musik © 2023

This new work for solo bass flute was written for Carin Levine, who premiered it in Germany last March. It has already received several performances, including in London by Rowland Sutherland, and is fast becoming adopted into the solo bass flute repertoire.

Pritchard is an established composer with a strong track record and his craftsmanship comes through very clearly in this work. The level of research into the instrument comes through clearly; all of the extended techniques work effectively and are clearly notated, and the high register is used sensitively and with an understanding of the bass flute’s distinctive tone in this range. Writing for the bass flute is difficult; to do so successfully requires a subtle understanding of the instrument’s idiosyncrasies and all too often the player ends up having to do battle with the instrument if the composer hasn’t truly understood the differences from a C flute. Not so here; this is a highly accomplished work which is an absolute joy to play. The instrument has space to resonate and to show its best range of colours and textures, and the music is expressive, well-structured and presents just the right kinds of challenges. Inhabiting a contemporary compositional language, the player is required to employ a range of techniques, including multiphonics (with fingerings provided in the score), airy sounds (with some pitch), pizzicati and quartertones (which generally lie under the fingers very well) to provide a wide range of different sonorities. The score is well notated and presented with care.

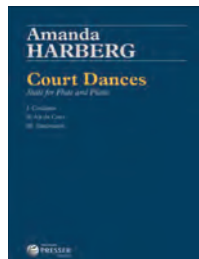
Aside from the practicalities of the piece, I was struck by its potential for expression, with an effective balance between stasis and movement. The more energetic passages gather momentum with an enjoyable sense of flow, and there is also an inherent sense of space in the music which balances these more intense sections.

This is an excellent composition in all senses, and one that will certainly be making its way into my own personal repertoire. It’s not easy, by any means, but it’s well worth the effort.

CARLA REES

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flute & piano



AMANDA HARBERG
COURT DANCES
Presser © 2018

This three-movement work for flute and piano has a duration of around 14 minutes. Commissioned by a consortium of 57 flute players, *Court Dances* was premiered by Cobus du Toit with the composer at the piano, at the 2017 NFA Convention in Minneapolis and was winner of the Newly Published Competition. Harberg has said in interviews that 'Melody has been at the heart of my approach to composing from as early on as I can remember'; in this piece, this is particularly apparent in the slow movement, the *Air du Cour*, which features sweeping legato phrases heard over an undulating and simple piano accompaniment. The piece as a whole was inspired by a game of squash, so as one might expect, the outer movements feature strong rhythmic energy and punchy accents. Combining the new and the old, the titles of the movements reflect baroque courtly dances, and one can sense the influence of the *Courante* and *Tambourin* respectively in the first and last movements. Harberg's

Courante features off-beat accents and detailed articulation markings which help to give the music a sense of drive. The final movement features scurrying semiquavers and percussive effects, creating an exciting and engaging ending to the work. This piece is firmly within the American new music aesthetic, using tonality and rhythm in ways that are likely to have a wide appeal. The flute part is relatively challenging, requiring fast finger control in the outer movements and a good sense of rhythm. Suitable for university level players upwards, this is also likely to appeal to advanced amateurs.

CARLA REES



MARTIN KUTNOWSKI
AL VER MIS HORAS DE FIEBRE
Billaudot © 2017

This is a three-movement work for flute and piano with a duration of around 13 minutes. Commissioned with funding from the Canada Council for the Arts, the piece was premiered by Karin Aurell and Janet Hammock in 2011 and has since been recorded by Frédéric Chatoux, who presents it here in an edition for Billaudot.

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Carlo Jans
Mario Caroli
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The piece is inspired by the poetry of Gustavo Adolfo Bécquer, a Romantic Spanish poet. Each of the titles of the movements comes from a line of poetry and attempts to capture the spirit and emotion of the three *rima* which are presented. The music is languid and warm, with clear influences coming from both jazz harmony and Spanish traditions. Kutnowski combines nineteenth century stylistic tropes with more contemporary ideas, helping to connect the modern listener with the historical context of the poems. In all three movements, intensity grows and dissipates to present a range of emotional responses, including at times anguish and longing. The two instruments interact as equal voices, and the melodic lines are often *cantabile*, requiring good legato control. There are moments of outburst, and moments of technical display, such as the end of the first movement, with its rapidly moving third octave triplets. The opening of the final movement makes me think of Debussy in its accompanimental texture and leaning towards the exotic. The bouncing rhythms here give a stronger sense of energy than in the previous movements, and, once the music allows, potential for a wide range of timbral variation.

This is an interesting piece which is a bit different from the mainstream repertoire and would fit well in a recital programme as an extension of Romantic style. It presents technical and musical challenges for advanced players and is especially well-suited to university level duos looking for something a little unusual.

CARLA REES

flute & cello



**MOZART arr. ERIC LAMB
& MARTIN RUMMEL**
(RE)INVENTIONS
Paladino Music © 2018

I become quite excited when I find editions like this. There could always be more works for flute and cello available to play in concerts. This is the second printing of these collected arrangements by Mozart on which Eric Lamb (flute) and Martin Rummel (cello) have collaborated. Their desire is to make more music available, both historical and contemporary, in modern editions. This collection includes very early works for piano that are adaptable for flute and cello, having clear treble and bass lines. K1b, for example, contains some simple harmony in minuet style; the flute part becomes quite technical with nothing going above C3. The cello line keeps a simple pulse with some call and response gestures with the flute, and melody under quite long semiquaver passages. There is ample opportunity to work on ensemble playing, keeping pulse together and digital dexterity for the flute player. In fact, many of the arrangements from the keyboard pieces are great for making these beautiful, somewhat simple textures work musically. It's a challenge for many musicians. K616 possibly looks ominous with the semiquavers, but it's marked *Andante*, and offers a terrific chance to keep the pulse

and play without losing time together. Tuning can also be an issue; it's great practice to play this beautiful music together to fine tune the challenges of playing with good intonation.

Four pieces from The Magic Flute (*Die Zauberflöte*) bookend the collection. I feel that these works show the progression of Mozart's composition through his life ("...full circle..." as Lamb and Rummel wrote) and that it's important to play music from his operas. These duos are very similar to the published flute duets that contain many arias and variations of melodies from this and other Mozart operas. It's interesting to play them with cello instead. On one hand it helps with a development of colour to match and support the lower sounds in the flute; on the other, the soundworld created by the cello playing higher leaves me wanting more depth in sound of the cello rather than having the instrument playing in the realm of the flute. The pieces vary in length quite a bit. In general, the collection is a very pleasant one. It leaves me wondering who or what level this is aimed at: amateurs who like to play together of an evening or students who need to learn about ensemble playing ... or professional groups in need of short, charming pieces for their programme. The print is clear, the pages are arranged so that there's little worry for page turns, and the music lovely. This may lend itself to performing recognisable works of Mozart for pure pleasure.

LISA NELSEN

studies & technical exercises



CARMEN MARULANDA
TRAVERSURAS PROGRESSIONS &
TONGUING
Liliflute Music ©2023

This is a collection of five original studies in Latin styles which are aimed at intermediate to advanced players. Each study is written in a different style, originating from Brazil, Mexico, Colombia/Ecuador, Trinidad and Tobago and Venezuela, and a useful description of the style and its history is provided.

The first two studies are designed for practice in double and triple tonguing respectively, and have plenty of character. The next three are based on progressions through the keys, and combine finger dexterity with an evenness across all of the keys. Some elements of variation appear through the different keys to maintain interest and concentration. The book also comes with supporting mp3 accompaniment tracks to provide further interest and challenge in practice sessions.

This is a lovely set of studies which are fun to play; it's refreshing to be able to practise traditional techniques through a wider range of styles and the rhythms of each of the studies also adds an area of focus. The progressions through the keys also help to gain an understanding of modulations which could be applied to one's individual musical ideas. Played solo, these pieces also have potential to be played at any tempo (including extremely fast) which makes them flexible to the needs of the individual as well.

Well worth a look for intermediate to advanced players who are looking for something a bit different or need a break from the more standard study books. »

CARLA REES

educational



**PETER VERHOYEN, ANKE LAUWERS
& SARAH MILLER**
PETER'S PICCOLO WORLD
BOOK ONE
Self-published © 2023

This is a guide to piccolo playing, aimed at conservatory students, professional and amateur players to help them gain confidence in playing the piccolo and switching from flute to piccolo. QR codes appear throughout the book to link to further resources, such as video demonstrations of the ideas presented.

Topics covered include posture and hand positions, melodic playing (taking examples from famous opera arias to connect the air flow with the singing voice), sound production, warming up and a Q and A at the end.

There are some excellent tips on the different placement of the piccolo compared to the flute, and the sections on embouchure and hand positions are detailed and informative. The five lines which can be controlled as part of the embouchure set up (described here as the Mountain Line, Moses Line, Horse Line, Ice Cream Line and Rabbit Line) provide a fantastic diagnostic into sound production issues; this is something I haven't seen elsewhere and which is excellent food for thought.

Sound production, the angle of the air and the role of the throat are explained in new ways; the concepts are beautifully (and often amusingly) illustrated by Ann-Sofie Verhoyen, which helps with grasping the sometimes quite complex topics under discussion.

The exercises are clearly explained and the examples are taken from a wide range of repertoire, including orchestral piccolo solos, the Vivaldi C major concerto and Telemann Fantasias.

Players are advised to listen to as many piccolo players as possible, as well as to singers and other musicians to draw upon different influences.

There is a huge amount of information packed into this volume, with the influence of Peter Verhoyen's unique teaching style clearly present. There is an intelligent approach to the instrument, which explores current knowledge and the experience drawn from specialist players. This is an excellent book which is well worth exploring.

CARLA REES



AMELIA SHAW
TOOT! TOOT! FLUTE
A PRE-FLUTE COURSE
FOR YOUNG BEGINNERS
Self-published © 2019

Toot! Toot! Flute—A pre-flute course for young beginners is an excellent resource for budding musicians embarking on their flute journey. Geared towards beginners, this tutor book offers a plethora of engaging features to facilitate learning. One of the standout qualities of this book is its accessibility. The explanations are straightforward, making it easy for young learners to grasp fundamental concepts. Alongside this, the incorporation of games and mini challenges adds an element of fun to the learning process, and the association of rhythm with colourful illustrations and fruit imagery aids in memory retention, making learning more enjoyable and effective.

Toot! Toot! Flute covers a wide range of topics essential for beginner flute players, including rhythm, breathing, articulation, reading music, posture, dynamics and more. The gradual progression of difficulty in songs and inclusion of duets ensure that learners are continually challenged and engaged, and keeps young musicians entertained and motivated. Another commendable aspect of this tutor book is its encouragement of creativity in the form of writing rhythms and songs, fostering artistic expression and musical exploration. The use of solfège adds diversity to teaching methods, catering to different learning styles. While designed to be used with a teacher, *Toot! Toot! Flute* also provides exercises for independent practice, along with reminders throughout the book, such as tonguing technique, that serve as helpful prompts for learners to reinforce key concepts. This versatility makes it suitable for both classroom instruction and individual study.

Overall, *Toot! Toot! Flute* is a highly recommended resource for young beginners. With its engaging approach, comprehensive content, and emphasis on simplicity and creativity, it sets a solid foundation for aspiring flautists to develop their skills and passion for music.

SOPHIE HOOPER



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