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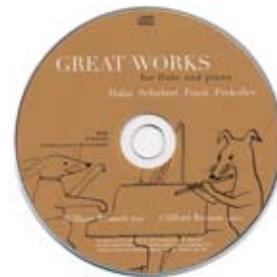
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The BFS: a birthday, a convention and a competition

The BFS will celebrate its twenty-fifth anniversary with the best convention ever followed by an important new competition.

BFS Silver Jubilee Competition

Saturday 22 November 2008 at the Regent Hall, Oxford Street, London



The British Flute Society's twenty-fifth birthday celebrations will continue this autumn with a special competition for advanced performers under the age of twenty-five. The competition will take place over the course of one day on Saturday 22 November 2008 at the Regent Hall, The Salvation Army, Oxford Street, London.

We believe the competition is the first of its kind in the UK and expect it to be an exciting event with some of the world's most talented young performers taking part. The competition, involving two rounds, will be a celebration of British music.

We are delighted to announce that the first prize will be a Resona 100 flute with offset G mechanism, provided by Burkart Flutes & Piccolos.

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Second prize: The John Rayworth Prize £500

Third prize: The BFS Jubilee Prize £400

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www.bfs.org.uk

Invitation to teachers from Trevor Wye and Julie Wright

Trevor Wye is the convention director. Julie Wright is the convention coordinator.

The 2008 convention at RNCM sees a greatly expanded schedule for teachers. The first day symposium will now begin at 11.00 with a complimentary lunch. Teaching-related sessions across the four-day convention include:-

- Teachers' flute choir.
- 'Try before you buy' new ensemble music with other teachers—a designated practice studio will be available.
- Hear the great Michel Debost in discussion on *Blowin' and Breathin'* and *Phrasing and Phingers*.
- Simple repair advice.
- Exam syllabus recital.
- Piccolo, alto and bass flute purchase.
- Teachers' forum and clinic plus much more.

Please contact Julie Wright if you have any teachers' queries regarding the convention schedule:
julie.flute@blueyonder.co.uk

Trevor Wye writes,

Taking the trouble to attend a flute convention, however attractive after a hefty year of teaching, is daunting even to the enthusiast. In the 1970s a fine player came for his final lesson with me at a well known London college and played a truly virtuoso piece with piano. It was a difficult piece to bring off well, and contained notes of the fourth octave too. The student performed with confidence and great virtuosity. The professional opportunities on offer at that time were few; there was a bulge of new flute players leaving colleges, and lots of younger players in prominent orchestral positions, so after a few months my friend took a job teaching, initially as a stop-gap until a promising opportunity might arise. The months became years...

Some years later, I heard him again but it was not the same person I had heard playing so well previously. I suppose a few years of listening to

beginners, with perhaps the highlight performing spot of the week being the second flute part of *Home on the Range*, it was no wonder. Without stimulus from outside our lives, our levels fall, imperceptively at first...

For ten years, I was a 'peri' for the Kent Music School and taught for around fifty-five hours a week in Kent schools. Only trips to summer camps and Moyses classes kept me in touch with the real world and flute standards. I urge the teachers in the BFS to come to hear new players, great players, players who sometimes play wrong notes, and inspiring players, as well as to gain new ideas, hear new music, and if that isn't enough, to meet other sufferers. It makes the forthcoming year more enjoyable. You owe it to your kids, but more importantly, you owe it to yourself. Don't hesitate.

Accommodation

Rooms at the Royal Northern College of Music are selling out fast. If you would like to stay next door to the building where the convention will be held, please contact John Rayworth, the BFS membership secretary, as soon as possible: John Rayworth, The Nook, How Mill, Brampton, Cumbria CA8 9JY. Telephone 0845 680 1983. Email convention@bfs.org.uk

The editor opines...

The artists at the BFS convention this summer include some I consider to be among the world's finest flute players. The convention offers an unbeatable opportunity to hear these great musicians and, best of all, to get to know them. If you are a flute lover—amateur, professional, teacher or student—find your way to Manchester on 21 August. You will not want to miss this.

Robert Bigio

The British Flute Society

Sixth International Convention

21–24 August 2008

Royal Northern College of Music

Manchester

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Wissam Boustany • Rachel Brown • Ian Clarke • Philippa Davies
Michel Debost • Robert Dick • Marianne Gedigian • Marco Granados
Adrienne Greenbaum • Timothy Hutchins • Barthold Kuijken • Rhonda Larson
Lorna McGhee • Amy Morris • Nikos Nikopoulos • Andrea Oliva
Daniel Pailthorpe • Yae Ram Park • Greg Pattillo • Jonathan Snowden
Adam Walker • Emma Williams • Matthias Ziegler

Piccolo Symposium Christine Erlander Beard • Matjaž Debaljak • Lior Eitan
Patricia Morris • Walfrid Kujala • Stewart McIlwham

Flute groups All Flutes Chamber Orchestra • Concert Lumiere • Corallia Duo • El Mundo • Flautissimo
Flutes & Co • Lithuanian Quartet • London Flutes • Northern Flute Quartet • Polish Duo
Quintessenz • Rarescale Flute Academy • Trafalgar Flute Trio • Trinity Flute Choir • Viyanna Flutes

Flute choirs Atarah Ben-Tovim • Julie Wright

Big Flutes Christine Potter • Carla Rees • Matthias Ziegler

Jazz Steve Kujala • Jun Kagami • Lulu (Haruka Okubo)

Shakuhachi Elizabeth Reian Bennett

Other artists Anita Biltoo • Timothy Carey • Katharine Goeldner • Michael Heaston
Julian Milford • Jan Willem Nelleke • Richard Shaw • Aleksander Szram • Georgia Xagara

Lectures, talks and demonstrations Mia Dreese • Arthur Haswell • Eva Kingma
Ian McLauchlan • Niall O'Riordan • Stuart Scott • Helen Spielman
Liz Taylor • Denis Verroust • Trevor Wye

Visit the BFS website for more details

www.bfs.org.uk

Please note that the British Flute Society reserves the right to change or cancel any performance at this event without notice

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Membership matters

John Rayworth, the society's tireless membership secretary, reminds members of the benefits of our continuing money-off membership deal, and two other important matters.

- Save on subscriptions. I would like to remind members renewing their subscriptions that they can save money if they choose to buy six years' membership for the cost of five. This saving becomes even more valuable when the subscription rates have risen and protects you for six years against future subscription increases.
- Gift Aid. There was a drop in people making the Gift Aid declaration last year. This is a valuable source of income from the tax man which costs nothing but your signature or phone declaration if renewing by phone or mouse click on tick box if renewing on line. Please—if you are a student and your parents pay your subscription, do remind them to make a Gift Aid declaration if they are UK taxpayers.
- Prompt renewals. Please renew your subscription promptly on receipt of your renewal form. If you wait until the next month then I have to send out a reminder, which costs me time and the society money. I'm only an unpaid volunteer, remember!

Events calendar

Please remember the events calendar on the BFS website—the first place to look for flute concerts, courses, competitions and other events, and the first place to announce your event if you are organising one. Adding your event is easy—just go to the events page on the website and fill in the form.

www.bfs.org.uk/events.htm

BFS Facebook group

Tom Hancox, Junior Editor, writes,

In keeping with the modern age, the BFS has joined one of the largest social networking sites, Facebook. With over 69 million active members, it is the seventh most-visited site in the world, and is a brilliant organisational tool. Members of the site have only to search for the group named 'British Flute Society' and click join to be connected to a growing circle of flautists worldwide, and to be kept up-to-date with relevant events and information. If you have any questions or comments, please e-mail tmhancox@hotmail.com

New life members

We are pleased to welcome two new life members: Nigel Street and Anne Hodgson.

Elizabeth Peerless

Elizabeth Peerless, who died on 16 March, was an outstanding piccolo player in the Hallé Orchestra in the 1960s. She studied at the Royal Academy of Music for three years but had been so well taught by the late Arliss Marriot during her time as a schoolgirl that she gained her diploma in her first term. She went on to win the flute prize thanks to the guidance of her tutor at the Academy, Derek Honner. Prior to joining the Hallé Orchestra she played in the Sadler's Wells Opera Orchestra. She left the Hallé when she started her family—she was married to former BFS chairman Douglas Townshend for twenty-five years—but taught the flute widely and freelanced, mostly with the BBC in Wales. Elizabeth had a wide range of interests apart from music and is greatly missed by her family and by her many friends and colleagues.

Flute choir news

Preston Flute Group's next open flute choir afternoon will be on Sunday 29 June from 1.00 p.m. to 4.30 p.m. Open to all players of Grade 1 standard and above. Cost £5. Takes place at Archbishop Temple High School, Fulwood, Preston. For more details, email pfg@robbrainford.freemove.co.uk.

Margaret Lowe writes,

The National Flute Orchestra met for the first time on 2 March at RAF Cranwell in Lincolnshire, under the baton of Kenneth Bell. Players came from as far as Cumbria and Hampshire, Lancashire and Suffolk and from various places in between, so it really was truly 'national'. When we came to play, we had a contrabass flute, a contr'alto flute, five bass flutes, three altos as well as C flutes and piccolos, so we were also fully orchestral in range and compass. At the beginning of the day, the idea of a National Flute Orchestra

was still rather tentative. When we started to play, the accuracy of reading and standard of playing was high. The quality and blending of the ensemble improved continually throughout the rehearsal. At the end, conductor and players all wanted to continue to meet. Kenneth commented particularly about the attention the players paid to him and their response to him as conductor, which was outstanding.

We shall now look at existing flute orchestral music, to build up a repertoire of mostly original flute works of orchestral character, working to establish a balance between the various sized flutes, similar to the balance within a string orchestra, and with the same standard of performance. We intend also to commission more new works to increase and improve the basic repertoire, to explore the special tonal colours of the flute family, and to make the whole idea of a Flute Orchestra as completely viable as other established orchestras.

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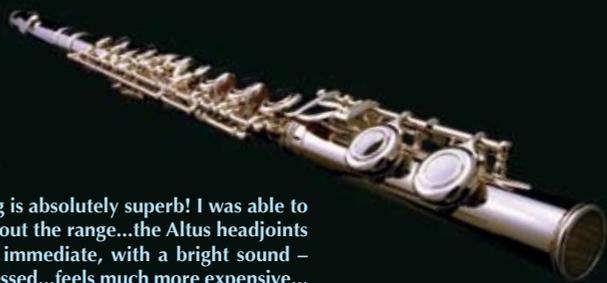
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(Lord of the Rings, Wicked, Joseph)*

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Convention artists 2008

More interviews with the players coming to the convention in Manchester this summer

Christine Erlander Beard

By Carla Rees

• *How have you forged a career for yourself as a piccolo player?* My career as a piccolo player more or less began with the very first piccolo clinic I presented at the Texas Music Educators Association Convention held in San Antonio, Texas in 2002. The TMEA convention boasts over 20,000 attendees each year, and my piccolo clinic attracted over 100 music educators and flute players, including the marketing director for Gemeinhardt Flute Co. (now Gemstone Musical Instruments). After my session, I was invited back to their booth to meet many of the company executives, and within six months I was signed as the Roy Seaman Piccolo Artist for the company. In addition to my sponsorship from Gemstone and the wonderful opportunities that it has presented to me, I also launched my website *Piccolo Headquarters* in 2005 (www.piccoloHQ.com). It allows me to keep in touch with piccolo enthusiasts all over the world. This website has helped my career in ways I could never have imagined; networking is such an important part of getting a career on track, and a strong presence on the web is critical!

• *Are there any particular considerations which affect piccolo specialists which are not such a problem with flute players?* I think that hearing loss is a potential problem for just about every musician, but especially piccolo players. Ear plugs are a must for piccolo practice! But some players really dislike wearing them in performance; one suggestion is to try just wearing a plug in the right ear as this is the one that is closest to the sound and potentially would be susceptible to the most damage. For some flute players, they find that the closeness of the keys on the piccolo is uncomfortable or awkward, but generally this becomes a non-issue once the player gets used to the feel.

• *What are the highlights of the piccolo repertoire for you?* We are so lucky that there are so many great pieces for piccolo from which to choose! My favourites are the concertos by Lowell Liebermann and Avner Dorman, *Souvenirs* by Robert Beaser, and the sonatas by Mower, Schocker and Matt Smith, a young student-composer at the Guildhall School in the UK, of which I've had the honour of giving the American premieres. I'd say the highlight for me is getting a brand new piece for piccolo to play; it's exciting to be a part of the creative process.

- *Do you still perform on the flute, or do you work exclusively on piccolo?* I perform a lot on the piccolo with clinics and engagements specifically tailored to the piccolo, but I still perform regularly on flute, as it is the heart of what I do as a college flute professor. I think it's important to have your students hear you perform on a regular basis; but I also use the flute as a vehicle for piccolo practice. What I mean by this is that things I find difficult on the piccolo I will practise on the flute (as the reach is wider and often is more difficult for me); then when I transfer it back to the piccolo, the problem is often fixed.
- *What is on your music stand at the moment?* I've got so much on my plate at the moment! I'm currently preparing for my faculty recital for which I'm performing *Orange Dawn* for flute and piano by Ian Clarke, *Good Morning, Mr. Bluebird!* for flute, soprano and piano by Gary Schocker, *Sonata in G Major (Hamburg)*, by C.P.E. Bach, *Junk Mail* for flute, oboe and piano by Timothy Grundman and *A Night Piece & Scherzo* for flute and piano by Arthur Foote (my own arrangement).
- *What major projects have you been working on this year?* Gemstone Musical Instruments presented the first annual International Piccolo Symposium (IPS) at the University of Nebraska at Omaha from August 2–4, 2007. The 2007 symposium attracted participants from nine states and Canada. I was the host of the symposium and worked alongside Nicola Mazzanti (from Italy) and Lois Herbine (from the USA) to present three days of lectures, workshops, recitals, solo classes, orchestral excerpt classes, and discussion sessions. As part of the symposium, I performed the American premiere of Matt Smith's *Sonata No. 2* for piccolo and piano.
- *What will be your contribution to the BFS 2008 convention?* I have been invited to give piccolo clinics and also serve on the piccolo panel discussion during the BFS convention.



Elizabeth Reian Bennett

By Carla Rees

- *How did you get into playing the shakuhachi?* I became interested in Chinese and Chinese art in high school, which led to a general interest in Asia. I later studied Japanese and went to many Japanese movies, which is where I heard the shakuhachi for the first time. While I was studying Chinese art history at Yale, I found out that Wesleyan University, a forty-five-minute bus ride away, had a programme in Japanese music, with a shakuhachi artist in residence. So I began lessons with Sano Reihi, the senior disciple of Aoki Reibo, head of the school with which I became associated. When I heard Aoki Reibo Sensei play for the first time—I had never heard anything more beautiful in my life, and that was when I decided to become a serious shakuhachi player.
- *Can you explain the major differences in technique between the shakuhachi and the western flute?* Perhaps the prime difference is the embouchure, which is the reason for the difficulty of mastering the instrument. The shakuhachi is a vertical flute and we direct the air across a fine edge of buffalo horn set into a bevel. This edge is in the form of a half moon, and the mouth mimics this, the upper lip taut and the lower lip relaxed; an advanced form of patting your head and rubbing your stomach at the same time. Western flutists are usually able to play the shakuhachi easily, but without the loose lower lip, do not produce the fuller, more nuanced sounds. To produce variations of pitch and timbre, the looseness of this lower lip is all-important.

Other major differences are that we play the twelve tones (and a few more) on five holes without keys. We produce all the notes by raising and lowering the head and taking up to three different positions on a hole, and because tonguing is not used, we rely on a system of finger articulations to accent notes. So the western viewer will be somewhat startled to see a shakuhachi player constantly raising and lowering his head as he plays. Head movements are also used for vibrato and other ornamental effects.

- *You received the status of Grand Master—can you explain how the Japanese system works and what*

levels can be achieved? To be brief, in a traditional Japanese school, there are four grades, which might be called beginner, intermediate, advanced and accomplished. The performing name is received at the advanced or third level, and the final grade of master and its accompanying change of name is received at the next, fourth level. Professional shakuhachi players receive another grade of Dai Shihan or Grand Master. Aficionados of the shakuhachi who will never become professionals can work their way up the ranks, but generally do not receive the Grand Master rank unless they are a particular patron of the head of the school, or very rich! Special ranks have been known to be created for certain situations, which are understood to be honorary and not necessarily indicative of ability.

To pass from one rank to another, a certain number of pieces, graded according to difficulty, must have been assimilated. Beginners start with ensemble pieces and are not allowed to touch the Kinko solo pieces until the intermediate stage. These are the pieces that belong to our central solo repertory of thirty-six pieces.

I remember the day I knew I would get my Grand Master certificate. I had been thinking I was getting close to receiving it in 1998 when I went to Japan; I knew that all the other professional men in the school had received it at about the same age, and that I had played all the pieces. At my very first lesson with Aoki Sensei, we were playing one of the classic monk solo pieces. I was right in his mind on every note, and before I heard him shout it out to me after we finished the piece, I heard him say. 'Anata wa daishihan da yo!—You are a Grand Master!' That was one of the best days of my life.

- *How is the instrument received in the West?* There are people who like it, and people who don't. Kids and young listeners into their twenties seem to take to it naturally; they have few preconceptions and are listening to a much wider variety of music than was available even ten years ago. Lovers of classical music appreciate its intricacy and subtlety; jazz fans are attracted to the timbres and rhythms. The difficulty of it lies in its expectation of the listener to be awake and pay attention in a way not required by music more easily approachable through melody or beat, especially in the monk solos. Composers and aficionados of new music find it fascinating.

Westerners may not know that the Japanese themselves are not particularly familiar with their own traditional music. This is because the American creators of the Marshall Plan after World War II considered it, like martial arts, to be too nationalistic, and substituted recorders, piano and what we call the 'five-line score' in their education plan for the country. It wasn't until 2002 that the Ministry of Education allowed Japanese instruments to be taught in elementary school, and we traditional musicians



Photograph by Sara Sutcliffe.

hope that this will produce more lovers of Japanese music, and more performers.

- *Do contemporary composers write for the shakuhachi?* Yes, it has been really fun to start playing pieces composed for it with western instruments. Tufts University, where I teach, has a flourishing composition programme, and I've played premieres of three composers in the last month. Of course, some things work better than others, but that's a subject for another time. I will also be working with composers from the Pierrot Lunaire Ensemble at Berklee School of Music for performance next fall.
- *Who are the notable shakuhachi players who have inspired you?* My teacher, Living National Treasure Aoki Reibo, is my first influence and inspiration.
- *Can you explain a little about the tuning of the shakuhachi? Does the scale include microtones?* First of all, in the earliest solo music we don't think in terms of scales at all (this is not that they don't exist, just that we don't play them or talk about them. In fact, the less talk the better in the teaching situation, as far as the Japanese teacher is concerned), nor is there some sort of 'system' of microtones. It would be more accurate to say that there are pitch centres with variations that are more flexible than is acceptable in western classical music. Ornamentations can include microtones, and there are quite a few notes with different fingerings which will produce a slightly different pitch. Different ways of articulating can produce a microtonal effect, as can the method of vibrato, depending on the note and how far the player dips his head. One school may also have a tradition of playing more flat or sharp than another.
- *What will you be doing at the convention?* As the shakuhachi is so little known, I've been asked to do a lecture-demonstration. I'll talk about how the shakuhachi is made and played, its history and aesthetics, and play examples, from an early anonymous monk piece to a modern composition, including pieces from my CD *Song of the True Hand*.

Denis Bouriakov

By Carla Rees

- *You have had much success in international competitions. What have you learned from these events and how have they helped your career?* Well, any competition is an experience and a big adrenalin boost. It is quite exhausting to participate in one and I always feel like not playing or even hearing the flute for at least a few days or a week after (my longest break was a whole month of not playing). But of course you learn a lot of things. It's great to hear so many good flute players playing more or less the same programme next to each other, and to see what excites the audience more and to find what excites you more about one or another player. Everyone has

different bouquet of qualities and it's always interesting to see what the jury finds more important in the end—charisma, technical perfection, being in tune, having great musicianship, a great range of colours or something else, as no one has everything, of course. From the things I've learnt one of the most important and convincing with your playing on stage. Even if the judges disagree with your musical taste, they would



- still admire it for being convincing. Also, the more you do competitions the more you can cope with the situation of extreme stress. Although it has never felt easy for me—I always get very nervous, especially playing the first round. Another thing I've learnt is not to be too upset if you are kicked out. In the end a competition is just a competition and you need to be lucky as well as being good. There are so many of them and it's not the most important thing in the world to win one. As for career help, I am not so sure how much it helps nowadays to win a prize. Unless you win the first prize, it doesn't really help that much. In old times winning any prize in a major international competition gave a huge career boost, but not any more, really. The biggest career help for me was to put all these prizes on my CV, which automatically gets you invited to orchestral auditions and other things. I guess it's worth it in the end.
- *How did your interest in the flute begin?* My music lessons started with piano at the age of five and had my first flute lesson when I was eight. In my second year in music elementary school all the kids had to sing in a choir, and I hated singing so badly then that my father had to ask the teachers if there could be any alternative to that. So they suggested me to take a wind instrument as a second subject instead, and that's how I started the flute. Six months later it became my first subject, as I was progressing with the flute much faster than with the piano.
 - *Who were the influential figures in your development?* No doubt about that, for me the most influential figure was William Bennett. I think he is the greatest musician I have ever come across. He has an amazing imagination and logic, and he has changed my playing completely. He is constantly talking about changing colours, and that was surprisingly a totally new thing for me when I first went to his summer school in 1999. I felt very inspired and kept trying things on my own the whole year after that before I finally got to study with him at the Academy in 2000. Then I had

five years with him, and it made me much more mature as a musician and as a flautist and much more aware of many things. My most recent lesson was couple of weeks ago on Bach Chaconne, and it was incredible! One would expect to know most of the things a teacher would talk about after that many years of studying with him, but Wibb had so many new ideas for me that I was once again amazed with his imagination and the depth of thinking through the harmonic lines.

- *There are many exciting things happening for you at the moment. Can you tell us a bit about them?* Well, this year has a few exciting things happening, and for a change it's not doing another three international competitions in one year! I have a six-week tour with concerts and classes to Asia (Japan and Korea), then assisting Wibb in his summer courses in US and UK and starting my new orchestra job in Barcelona in September. I am very much looking forward to that as I've heard so many great things about the place and the orchestra members seem very enthusiastic. We are moving to Spain together with my fiancée Erin and hopefully will settle down in Barcelona if the things go well with the trial and everything.
- *What do you enjoy most about flute conventions?* It's great to meet so many flute players and to hear so many concerts in such a short period of time. They are very intense and a bit tiring, but also very inspiring. And it gives you a great feeling that there are many of us in the world and we are all doing the same thing together—playing the flute and trying to get better at it.

Wissam Boustany

By Carla Rees

- *What have you been working on since the last convention?* I had my first trip to Australia and Hong Kong last March, which was a very rewarding trip. There have also been several new pieces written for me since the convention—I love contemporary music, as you know, but because I don't see myself as a 'specialist' and need to memorise all the music I play, I tend to wind up confining myself to playing works that are written for me. The rest of the time I am always on the hunt for good quality traditional repertoire. Last season I completely fell under the spell of the Sonata by Mel Bonis.



- *What will you be doing in the next convention?* I have not made my mind up 100%, but the program is likely to be Mel Bonis Sonata, a new piece currently being written for me by Lebanese composer Bushra El-Turk and the Jolivet Sonata. I think I might also be doing some classes at some point during the convention. By the way, Aleks Szram and I plan to both play from memory; we did that last convention and I can't tell you what a thrilling experience that was for us. I am afraid I am a real 'fear junky'; I need that adrenalin pumping in me to get myself motivated to play well!
- *What excites you most about the flute world at the moment?* To tell you the truth, I don't get so easily 'excited' by the flute world, although of course I am fascinated and respect many individuals for their various unique talents. I am more motivated by inner thoughts and what makes the world tick. Generally, I nurture the space and silence I need to find my own voice.
- *Can you tell us something about your approach to learning contemporary works?* I approach it pretty much the same way I approach any other kind of music—note by note and phrase by phrase, I gradually fall in love with the emotional and physical dimensions of a piece. I learn the techniques involved and other things pretty much as I go along. I am essentially a 'sensualist' in my approach to learning in general; I rely on my own senses and instincts rather than hearing too many recordings and reading books. I like to think for myself, even if I wind up being wrong sometimes!
- *You always perform from memory; can you tell us why you think that is important and how it helps your communication with the audience?* Sorry to be stating the obvious but I think the impact of the music on audiences is much more powerful. But apart from that, I believe that many other aspects of performance like technique, breathing, sound, rhythm and intonation are greatly enhanced by playing from memory. Having a reliable technique is largely a consequence of training the mind rather than the muscles—and remembering certain attitudes and decisions we adopt—that is what becomes the consistency in our playing. The element of 'risk' in playing from memory also helps intensify our sounds and concepts, allowing the music to take deeper root in people's hearts.
- *Tell me a bit about your course 'In Search of Inspiration'.* On my courses we focus on creative issues and concepts, rather than the purely technical. All technical challenges are approached in the context of (a) memory and (b) improvisation. I keep competitiveness at bay, and we have lots of time to get stuck into detail; usually my ISO intensive classes last at least one hour with every student.
- *What are the most important skills (musical and extra-musical) that you teach your flute students to help them succeed?* Put simply: Love and Awareness. You'd be surprised how far these will take you.

- What is on your music stand at the moment? Jolivet Sonata, York Bowen Sonata, Ian Clarke Touching the Ether, Al-Masri Suite, Carl Vine Sonata, Mel Bonis Sonata and Burton Sonatine.

- Which musicians inspire you particularly?

WB: In recent years Daniel Barenboim has been doing very important work bringing Israeli and Arab musicians together in such a powerful and potent way. This work inspires hope in humanity, at a time when extremism and militarism seem to be ruling the day.

- Which flute pieces couldn't you live without? I can't really identify with that question—so I won't answer it! I tend to fall in love with pretty much all the music I choose to play...

- You are a strong advocate of improvisation. Why is it so important? Improvisation is the best way I know to reach the natural and exalted inner states that lead to inspired playing. It has taught me such valuable lessons about sound production, musical breathing, timing and finding a sincere and simple way of playing. Improvisation also refines the listening and can often help us understand better the emotional and mental process that composers go through, when conceiving and perfecting ideas.

www.towardshumanity.org

Rachel Brown

By Carla Rees

- What will you be doing at the convention this year? At the convention this year I'll be performing the complete Telemann Fantasias and giving a talk about them. I first performed them all together about ten years ago and it was a huge voyage of discovery. I had grown up playing six of them on the recorder, transposed. There were a few I had never played before. Presenting them all together on the sort of flute they were written for suddenly seemed to crystallise the relevance of each key and the contrasting characters of each fantasia and the individual movements. The particular tenderness of some of the cross-fingered notes like G sharp should mean that E major has a luminous delicacy after the more sombre E minor, for instance. Telemann's ornamented Methodical Sonatas have always fascinated me and I try to bring something of them to the fantasias too. Each fantasia is complete in itself, a miniature gem but in their entirety they become a tour de force. I hope other people will try them.

- How did your interest in period instruments develop? I never 'switched' from modern to baroque. It has never been a choice of one or the other. I had grown up playing lots of instruments, all sizes of recorders and occasionally crumhorns! Initially I wasn't too keen on the baroque flute—that was until I heard it played well. My excellent recorder teacher, who

had taught me so much about articulation and ornamentation, was very keen I should try baroque flute. Trevor Wye, my modern flute teacher, was also very supportive and I had baroque lessons with Lisa Beznosiuk and Stephen Preston who were hugely inspiring. It opened up a whole new world to me playing all kinds of flute.

- Can you describe some of the basic differences between modern flute technique and period instrument technique? In some ways

playing baroque and modern flutes is very similar. I don't feel the need for a particularly altered interpretation, but the two instruments offer you different possibilities, like the contrast between painting in watercolour or oil. The one-keyed flute has such a unique paint box, unlike any other flute and unlike any other baroque instrument. You suddenly notice when a composer really knew which colours he could capture by writing in one particular key or introducing even just one new accidental.

Technically, the baroque flute needs a very flexible embouchure and a very varied breath. Some notes need to be lipped down the equivalent distance of a semitone or more and blown much slower to find the pitch and colour. Articulation comes more naturally on the old flutes. The fingerings themselves aren't difficult but moving from one to another can be very clumsy if you're not careful, with adjacent fingers often moving in opposite directions. Trills also need special care. Many trills require the finger to scarcely be lifted at all, whilst a few need to be lifted very high to be played in tune.

- How do you go about researching the music you perform? I try to get hold of all the sources, to keep in mind the relevant treatises and find the flute most suited to any particular piece, but more than that I try to put the message of that piece across, to feel the moods and paint it in sound.

- What are your current projects? Currently I'm launching a website to introduce people to recordings and publications I'm putting together privately. First out will be my recording of the Telemann Fantasias, then a great collection of Quantz sonatas, both recordings and music, which I hope will become standard repertoire. I'm planning some baroque practice books on ornamentation, cadenzas and articulation as well as some basic scale and sight-reading books for modern flute and recorder. Also, our Academy of Ancient Music recording of all the Handel Opus 1 sonatas will be released by the end of the year.



Ian Clarke

By Carla Rees

• *What are your current projects?* As ever I'm dividing my time between my various musical hats. In terms of classes and performing in the past six months or so I've been to Iceland,



Canada, Scotland and the USA twice with visits to Slovenia, USA and numerous other flute events and courses coming up in the next six months. At the Guildhall School of Music the flute department had a very successful fund-raising concert in February to raise money to dedicate a room to Geoffrey Gilbert. There was

a fantastic warm and generous response; a tribute to Geoffrey Gilbert's unique legacy and his years of teaching at the Guildhall. This is an ongoing project which we hope will be in place later this year. Diva Music, which is my studio writing partnership with Simon Painter, is still active in the area of TV and film music.

• *How did you become interested in the flute?* It's difficult to say, really. I remember being an avid recorder player when I was young, perhaps from age five or six. At some point I got the idea into my head that I wanted to play the flute or perhaps the oboe. I guess it may have connected with the exposure to classical music I had through my parents, particularly my mum. She sang in the Philharmonia Chorus who were doing regular big concerts in London and abroad. I asked my parents but the cost of a flute was out the question so I assumed it wasn't going to happen. I can clearly remember the morning of my tenth birthday when my parents produced a second-hand £20 flute that mum had brought from someone at the Philharmonia. I was over the moon. I recall having to screw it back together after it shook apart on my bicycle on the way to early orchestra rehearsals. For quite a while I assumed that low notes were virtually impossible on the flute—later I learnt that they were just virtually impossible on 'my' flute!

• *What particularly drew you to contemporary music?* It is an interesting perception that I am particularly drawn to contemporary music. I like lots of music and it seems quite natural to be interested in the music of our own generation. I would say that the majority of the population listen to contemporary music although not perhaps contemporary classical

which is probably what you mean. When I was young I was aware of Ian Anderson of Jethro Tull and loved the freedom and virtuosity of jazz. Other powerful influences amongst many have been the flute player-composers. I recall hearing Robert Dick and James Galway at the first British Flute Society Convention at the Royal College of Music. I was blown away by both!

• *What is your background as a composer?* The answer that perhaps people might expect is that I studied composition at 'bla bla bla' and have been jotting down tunes since I was knee high to a gnat. The truth is rather less neat. I'm probably still a flute player who composes as opposed to a composer who plays the flute despite the fact that I have composed hundreds of pieces, most not published flute pieces and most co-written. My mum was a music teacher, my aunt was a child prodigy on the piano who no longer played, my grandfather whom I'd never met was a choral master, piano teacher and organist, and my dad played double bass in the National Youth Orchestra. In reality my writing began when I starting writing songs with the band I played in. Naturally instrumental music developed out of this and the flute was a natural pull. I have a degree in maths. Does that count?

• *Teaching is also an important part of your work, both in terms of communicating how to use the techniques you write and in respect to your*

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commitments at Guildhall. Tell us a little about this. I've always wanted to teach. Again it's in my family so maybe that's where it comes from. Teaching at the Guildhall is great as we have a strong interactive department so it's very stimulating. It is a challenge balancing work between performing, studio work, teaching and flute composition let alone the associated administration of all of this. I'm at the Guildhall about once, sometimes twice a week during term time. With respect to the area of contemporary techniques and notation it's certainly true that discussing things in person can demystify challenges in a way that no amount of explanation on a piece of paper will do.

- How do you see the flute developing in the future? In terms of western flute playing I hope that it will continue to diversify its voice. Part of this is, as ever, learning from non-western and non-classical forms as well as building upon our strong traditions and dreaming up new ideas of performance and creative possibilities. The flute can be beautiful and also enigmatic, mysterious, haunting, highly expressive as well as having attitude, cool and guts. I hope we will discover and foster more repertoire that really exploits this. There are better concertos to be written as well as some exciting non-classical (for want of a better description) possibilities. The obvious development in information technology mean that ideas can reach around the world much more readily. I think it's an exciting time to learn the flute.
- What will you be playing this year? I hope something new! Probably not all Clarke and I may include Xi by Stockhausen as this is rarely played and Stockhausen has died since the last convention. Although I'm not a major Stockhausen fan or expert, Xi is one of the many influences on *Zoom Tube* and an extraordinary piece. I might also do some Quantz! I have a feeling the ink will still be wet on some things.

www.ianclarke.net

Philippa Davies

By Carla Rees

- What will you be playing at the convention this year? I will be playing Mozart's *Sonata in A major* in a new arrangement by Jan Willem Nelleke, Nelleke's *Beyond the Stars* for solo flute, which will be a world premiere, *Jeux* by Ibert and *Ballade*.
- What are your current projects? Lots of different things. I'm going off to Brazil to play Nielsen concerto and to give masterclasses, then working in Sweden, coaching, playing a mixed programme and concertos. In the autumn I will be off to America visiting universities playing and teaching and later on in the year I'll be doing some recording.

That's on top of all the chamber music that I am playing as well.

- You have had a long and varied career. Can you tell us about some of the highlights? I'm not sure I like the word 'long'! Let's just say varied! Indeed I have had a wonderful mixture of solo and chamber music with some orchestral work thrown in and am still enjoying that mixture hugely. The highlights have been a funny mix: with the Fires of London in Adelaide an extraordinary account of Sir Peter Maxwell Davies's *Ave Maris Stella* (a tour de force anyway) where the lights suddenly went out. The piece was written for a great friend of Max's, and he told us afterwards that at the point in the music where the lights went out was where he had imagined the spirit and body separated. We played the rest of the piece with about six people holding torches while we played. It was an extraordinary atmosphere; playing *Syrinx* with the lights low in Sydney Opera House; playing Mozart's *Flute Concerto in D* at the Proms with BBC Symphony Orchestra; playing Paul Reade's *Flute Concerto* and working with the composer who later became my husband; recently recording Bach flute sonatas with Maggie Cole, something I have wanted to do for so long since it was these pieces that started me on the flute.

- As a judge at the recent BFS competitions as well as teacher at the Guildhall, can you comment on the younger generation of flute players in the UK at the moment? Well, it was a very interesting day. I am always fascinated in seeing how the young players are doing, not just in the BBC Young Musician competition, but at all levels. This was particularly interesting in the Performance Plus Competition, which was exciting, and a very good standard. There were lots of entries, and good enthusiasm. It was won by a lovely Russian girl who played Enescu beautifully. We will be hearing her at the convention. Generally, there is a good feel in the younger generation and they all have a good grasp of technique. There is a facility but that doesn't mean that there are more musical players because this is not something that happens in quantity. I would say that the general level of flute expertise is very high and flourishing but there will always only be a handful of real musicians, however many players are produced. At the Guildhall there is a fantastic 'team' of flute players.



They all work well together, give and take, respond and have high standards of achievement. For instance we had a very successful concert in February to raise money to create a Geoffrey Gilbert flute room at which teachers and students performed. It was an evening to remember with a good atmosphere of support and mutual respect. I am looking forward to next year's intake of undergraduates and postgraduates. It should be fun.

- *What do you particularly enjoy about flute conventions?* Well, of course it's the exchange and meeting of such a variety of flute players from different countries, styles and cultures. I have friends from festivals from Rio, Peru and other places who still keep in touch. We have a constant rapport so that wherever I travel to there is someone who will come up and say, 'Do you remember when we last met at such and such convention?' I had a lovely email from someone I had met in America recently who had heard me on radio in Boston playing Bach live and immediately wrote an email saying it had raised her spirits at a bad time! Lovely.
- *Anything else you'd like to add?* I'm looking forward to playing again this summer and especially some new pieces which will be a treat for me and I hope for everyone else.

Matjaž Debeljak

By Carla Rees

Matjaž Debeljak, born in 1961, is a Slovenian piccolo player. He is a member of the Slovenian National Theatre Opera and Ballet in Ljubljana, as well as a teacher at the Secondary Music School in Celje. He graduated in 1994 from the Academy of Music in Ljubljana under the mentorship of Professor Fedja Rupel. Debeljak played in the Slovene Police Orchestra for thirteen years, and was a member of the FOReM flute quartet. He occasionally works with other orchestras and is often in demand as a piccolo player. He has appeared as a piccolo soloist at international festivals (in Zagorje and Belgrade)



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and concert evenings (Tuesday evenings, Concert Studio of the DSS, The Night of Slovene Composers, Slovenian musicians Society with piccoloist Nicola Mazzanti). In 2000 he recorded and published his first CD, together with the pianist Vlasta Doležal Rus, entitled *Graffiti* (Graffiti). He also records for Radio Slovenia. Slovenian composers have dedicated nine new compositions for piccolo to him, from pieces for piccolo solo to chamber music works. In May 2006 he released his new CD titled *Prebliski* (Ideas).

- *What will you be playing at the convention?* I will play two compositions by Slovenian composers: *Graffiti* by Aldo Kumar for piccolo and piano and *Sonatina* by Peter Kopač for piccolo solo, and one composition by an American composer, Paul Koepke: *Meadowlark* for piccolo and piano.
- *Can you tell us a bit about musical life in Ljubljana?* In Ljubljana we have a lot of concerts, performances and recitals. For example: SNG Opera and Ballet, Slovenian Philharmonic Orchestra, Radio Symphony Orchestra, a lot of chamber music and solo recitals.
- *You commission new music for your instrument. What is the Slovenian contemporary music scene like? Can you tell us a little bit about the composers who write for you?* My opinion is that Slovenian composers compose excellent music. Slovenian composers have written nine compositions for piccolo and dedicated them to me: pieces for piccolo solo, works for piccolo and piano, for two piccolos, for piccolo, bassoon and piano as well as for three piccolos and piano.
- *What are you most looking forward to about coming to the BFS convention?* It's an honour for me to play at the BFS Convention. I'm so glad that Trevor Wye invited me. I'm looking forward to my recital, meeting some colleagues and meeting new flute and piccolo artists.
- *You are helping to establish the piccolo as a solo instrument. How have things changed during your career in this respect? Is it more accepted now than it used to be?* Of course. When I recorded the first of my CDs there was a lot of interest about the piccolo. Now I have the second CD (of music by Slovenian composers) and more concerts and recitals in Slovenia and other countries.
- *What have been the most memorable moments of your career so far?* About solo recitals or concerts, the most important for me were the concert with the piccolo player Nicola Mazzanti in Ljubljana, a recital in Belgrade, a concert with orchestra (the Vivaldi Concerto in C) and performance at the Slovenian Flute Festival in Zagorje. The best orchestral experience was, when I played in Slovenian Philharmonic Orchestra with the conductor Carlos Kleiber.
- *Anything else you'd like to add?* Thanks for your kindness.

www.matjazbebeljak.com

Robert Dick

By Carla Rees

- *How did your experiments with new flute techniques begin?* In my first year playing the flute, I thought that all the instruments played chords as well as single notes. Why not, when you come to think about it? I was only nine, but refused to accept the 'one note reality'. I remember thinking 'that's going to change' when my first teacher told me that the flute can only play one note at a time. Didn't have a clue at the time as to how I'd change the flute from one note at a time to more, but the defining moment was that one, in childhood.

At about age sixteen, a high school music teacher showed me an article by John Heiss in *Perspectives of New Music* which listed fifteen or twenty double sounds for flute. When I was in college, I decided to find all the possible flute sounds—impossible as there will always be more as technique evolves—but I did find well over a thousand multiphonics and many other cool sonorities and wrote *The Other Flute: A Performance Manual of Contemporary Techniques*. This book was originally published by Oxford University Press in 1975, when I was twenty five.

- *What were the main frustrations and successes along the way?* To put it right the main successes come first. Number one—I did redefine the flute as a musical instrument and did change it from 'single notes only' to an instrument of vastly wider expressive range and sonic possibility. Multiphonics are just a part of this total conceptual expansion. And I did it in a way that works. Not just for me, but for everyone who is willing to put in some serious work.

The greatest frustration has been blinkered flute players and other musicians and listeners who are content to live in the past and ignore the present and future.

- *Now that so-called 'contemporary' techniques are openly accepted, what are you doing now to stretch the boundaries further?* The whole point of expanding the instrument's capacities was to make more music possible. Writing *The Other Flute* was a social act, a gift to composers and flutists everywhere to enable everyone to use the new aspects of the flute in realizing their own musical visions. That has happened and continues to happen to this day! Composers I admire, like Martin Bresnick, Cindy McTee, Robert Morris, Daniel Asia and many others have made extensive use of *The Other Flute*, as have composers whose music I abhor, like Brian Ferneyhough. And that reflects the book's purpose, to make the information freely available for all to use.

In my own current work, I'm concentrating on further growth as a composer and flute player. I am a member of the composer-performer tradition, along with very many others throughout music's history, including luminaries like Bach, Paganini and Jimi Hendrix. I feel that my music is my most



Lior Eitan

By Carla Rees

important contribution. Along with my career as a performer, my career as a composer has received a lot of recognition, with major commissions and grants for chamber music as well as flute works.

• *What are your current projects?* To publish a backlog of completed works: two flute duos, a flute-guitar duo, a mixed sextet (flute, clarinet, violin, cello, piano, percussion), a piece for three flutes and percussion, a piece for seven flutes, a wood-wind quintet. Also to release a new solo CD, a two-disc set, with the flute music I've

created since the release of *Worlds of IF* in 1995. I've formed a new ensemble in New York called *Sound Carrier*, with flutes, piano, koto and percussion. We'll be improvising and also creating our own version of Miles Davis' *Bitches Brew*.

- *The Kingma system is now becoming more widely available, with versions by Brannen and Sankyo. Do you see this as the future of the flute?* Yes, I do. Although it will always be very important that the flute not be too specialised for any single musical purpose at the expense of others. The new instruments have to do everything older flutes did, and better, as well as new things that older flutes can't.
- *What will you be doing at the convention this year?* Showing pictures of my newly-born daughter Leonie and two-year-old son Sebastian. And also playing a recital that will include the European premieres of several of my more recent works, including *Gravity's Ghost* for piccolo. There will also be a workshop where I'll speak about learning multiphonics and circular breathing.
- *Anything else you'd like to add?* I'm so looking forward to seeing old friends and making new ones.

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- *What will you be playing at the convention?* My programme at the convention will be multi-national: an Israeli piece, *The Flute* by David Zehavi, followed by the *Adagio für eine Spieluhr* by Beethoven. *Crying in the Distance* for piccolo solo by Stephen-Mark Barchan, a young English composer, will be next. This is a new piece which was written for me in 2007. The last work on the programme will be an *Israeli Scherzo* by the Israeli composer Shimon Cohen. This piece was written for me in 2005 for my presentation in the convention of the NFA in San Diego.
- *You have developed a name for yourself as a piccolo specialist. What is it about the piccolo that particularly appeals to you?* I started playing the piccolo at the age of nine. We had a little band at school and the music teacher, who was also the conductor of the band, decided that I would play the piccolo, maybe because I was a very small kid. Unlike my colleagues in that band, I didn't have to work hard to fill my instrument with air. The sound came out easily and clearly. I could blend with the other players, but at the same time could be heard a little more because of the special colour of the piccolo. By the way, I feel the same today.
- *What, for you, are the highlights of the piccolo repertoire?* The piccolo has drawn more and more attention as a solo instrument during the last two decades. The repertoire is growing constantly and the fact that piccolo players all over the world commission new works from composers writing especially for them sets very high standards. Daniel Dorff's *Sonata de Giverny* and Raffael Belafonte's *The Crazy Acrobat* are only two examples out of many great works which were written for piccolo in the last decade. I am happy that one of the major works for piccolo today was commissioned by me: Avner Dorman's *Piccolo Concerto*. I premiered the piece in Israel in 2001 and I also gave the concerto its American premiere in the convention of the NFA in San Diego in 2005. It is published by Schirmer and I invite every piccoloist to try out this challenging piece.
- *What excites you most about the flute world at the moment?* The flute is a very flexible instrument existing in many cultures and can fit to all kinds of music. What is very exciting about the western flute world today is the fact that flute players do not limit themselves to classical music or jazz, but open their eyes and ears to music from the east.
- *Can you tell us a little about your life in Israel and how it is to be a flute player there?* Naturally, most of my time is filled up with the concerts of the Israel Philharmonic Orchestra. In my spare time I enjoy playing chamber music with a few ensembles, and I constantly develop new repertoire for the piccolo through commissioning new works and writing arrangements and new methods of practising. In the future I plan to write a piccolo practice book which will be based on all the exercises that I have written in the last two decades.



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• You recently released a CD of music for piccolo and guitar. I imagine the sound would work well, and be different from the traditional flute and guitar sound. Are there new pieces composed for this combination? The sound of piccolo and guitar is unbelievable. The reason is very simple: the sounds of both instruments are very delicate, and the piccolo does not cover the guitar as the flute sometimes does. Unfortunately there are no original compositions for this instrumental combination yet. We recorded two flute sonatas by Bach—C

major and E major, the Mozart Sonata in F major (but we played it in G major, because it is more comfortable for the guitar), Beethoven's *Adagio* and Schubert's *Arpeggione Sonata*, all arranged beautifully for the guitar by Ruben Seroussi, who is my partner in the CD. This has never been done before and I hope that our CD will show the way to many piccolo players in the future.

www.lioreitan.com

Marco Granados

By Carla Rees

• We're very much looking forward to your return visit to the BFS convention this year. What will you be playing? Thank you. I to am looking forward to visiting BFS again this year. I am planning to play some more Venezuelan flute repertoire I have been playing the past couple years. These are recently written songs by young Venezuelan composers and these pieces are quite challenging for the flute.

• What projects have you been working on since the 2006 convention? Well, finishing my most recent CD called *Music of Venezuela* as well as organizing a series of Latin American Concerts for Carnegie Hall and the Caramoor Music Festival in New York.

• What inspired you to play the flute?

I was inspired to play the flute by attending a concert as a nine-year-old of an American concert band that was on tour in Venezuela and I happened to sit right across from the flute section. I also knew that I didn't want to play the violin (because my Dad played it) and so I quickly chose the flute.

• Who have been your biggest influences? Pablo Casals, David Oistrakh, Jean-Pierre Rampal, James Galway and William Bennett.

• What is on your music stand at the moment? Jolivet's *Chant de Linos*

(it's my personal fantasy that some day I'll be invited to play this piece at some remote flute festival), Trevor Wye's tone practice book, some new Venezuelan tunes, a solo flute suite by American composer James Cohn called *Baroque suite*, and a chamber work by American composer Bruce Adolphe which I will play in at a festival in Alaska in May.

• Can you recommend any printed scores of your particular repertoire for anyone interested in playing it? I am hoping to print an edition of Venezuelan songs from my CD at some point in the future. As I said before, these pieces are quite difficult and great fun to play on the flute.

• Are there any particular techniques which you employ which would not be used in 'standard' flute playing? Well, I am very much traditional in my approach to flute playing, but I can say that I've studied the Yoga art of breathing in relation to flute playing and it's helped me tremendously in my approach of the high register of the instrument.

• Anything else you'd like to add? The flute is just a beautiful



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instrument and we have to do everything possible to bring about its increased popularity. Unfortunately we still lag far behind the piano and the violin as a solo instrument. The technique of playing has to be improved as a whole and the sound of the flute needs to achieve a more universal acceptance in the public at large.

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Adrienne Greenbaum

By Carla Rees

- Can you tell us a little about the use of the flute in klezmer music? The very short answer is that the flute was one of the primary instruments in klezmer, together with cimbalom and fiddle and bass. The clarinet really took over in the mid-nineteenth century. The flute may have lost some popularity in this music because of the function of volume. However we always will question this because the violin isn't any 'better'. The only answer in today's times is that most families encouraged playing the violin; it was almost automatic. The flute was not so thought of. Therefore, many more fiddles would be employed in a klezmer band because of both the need for volume as well as the availability of fine fiddlers.
- Are there any techniques that are particularly used in this style of playing? Briefly, figurative ornamentation is similar to what we learn about baroque music—one can take a simple interval or set of notes and extend or reduce to keep the tune fresh and interesting. The better you are at improvising in baroque music, therefore, the easier klezmer becomes as well. Short ornaments are to be played to emulate the emotional croaking or cracking of the voice. I go into detail about this in the article that *Pan* published back in December 2006. And, air speed is definitely on the fast side so as to avoid a hollow, weak sound. We have a few early twentieth-century solo recordings that really demonstrate well the tone and style. We can turn to recordings of old fiddlers as well for style.



- Can you tell us about the vintage instruments you play? I play instruments that would have been in use by the klezmer: Hungarian, American, German; avoiding English as that would not have crossed over to the area very much, one assumes.
- Who were your teachers? Robert Willoughby and Tom Nyfenger.
- How and when did you choose

to specialize in klezmer music? Thirteen years ago I heard the music for the very first time in an informal setting, asked straight away where I could learn more about it and was sent off to KlezKamp in New York to learn the details. I was totally bitten by the bug. The Kamp staff noticed I was advanced on the flute and therefore encouraged me to go totally historical in my approach, including using vintage conical flutes.

- What resources would you suggest to someone wanting to find out more about klezmer music? Websites and books abound. My own website gives a lot of flute-related information, the informative *Pan* article mentioned earlier, and books written on the subject, although not specifically much about the flute's rôle. In particular, some good general recourses are books by Mark Slobin, Henry Sapoznik and Seth Rogovoy; those give a broad overview of the music and the lives of historical klezmerim.
- What are your plans for the 2007–2008 season? My main focus is performing concerts in preparation for my second *FleytMuzik* CD in May. It will be live, with audience, to achieve a more natural approach. I'll be playing mostly simple system flutes, unlike my first recording of all wood vintage Boehm system.
- What will you be playing at the convention? The programme will be a combination of repertoire from the two recordings: traditional tunes found in old recordings and folios of the twentieth century as well as my own compositions.

www.klezmerflute.com

Timothy Hutchins

By Robert Bigio

Timothy Hutchins is the principal flute player in the Orchestre Symphonique de Montréal, a position he has held, astonishingly considering his comparative youth, for thirty years. This most distinguished Canadian musician was in fact born in Winchester, into quite a musical family. His grandfather had been a bandsman in the Grenadier Guards, and his father, an aeronautical engineer by profession, was an avid amateur musician who started Tim on the recorder and later on the flute. When he was a small child Tim's father accepted a position in the Australian navy, and the family left Britain. Meanwhile, his uncle had moved to the west coast of Canada, so after some years Tim's father asked for a transfer to the Canadian navy and was, in the way of these things, sent to Nova Scotia, 4000 miles away from his brother. The family lived in Nova Scotia for six years from the time Tim was six years old, then moved to Ottawa for a couple of years before his father retired from the navy and the family returned to Winchester. Tim travelled to London every Saturday to

attend the junior department of Trinity College of Music where his teacher (for both the recorder and the flute) was the venerable Edgar Hunt, now best remembered as a recorder player, but a man who had once studied the flute with Albert Fransella.

In 1973 Timothy Hutchins entered the Guildhall School of Music. After a year and a half he missed his girlfriend in Canada, and besides decided he really wanted to live in Canada and felt he needed to be part of the Canadian musical scene. He enrolled at Dalhousie University in Halifax where in addition to his regular lessons he attended masterclasses given every few weeks by Jeanne Baxtresser, then the principal flute player in the OSM. In 1977 he enrolled as a postgraduate student at McGill University in Montreal, where he could have regular lessons with Jeanne Baxtresser. A year later Ms. Baxtresser left Montreal to become first flute in the Toronto Symphony Orchestra. Tim was encouraged to audition for her job. In 1978, two weeks before his final recital at McGill, he was appointed principal flute in the OSM, just as the Charles Dutoit was beginning his tenure as conductor, and just as the OSM was turning into a world-class orchestra.

Tim has had a truly amazing career. He is clearly very satisfied in Montreal as in 1983 he was offered the principal flute position in the New York Philharmonic and

turned it down (Jeanne Baxtresser was appointed), and in 1990 he was offered a similar job in the Boston Symphony Orchestra and turned that down as well. In 2002, after some unpleasantness in the OSM, Dutoit resigned. Tim went to play in the Pittsburgh Symphony Orchestra for a time, but returned to Montreal. He feels comfortable in Canada, he says.

Tim's career has taken him around the world, both as an orchestra player and as a soloist. His exquisite playing can be heard on some eighty of the OSM's recordings, and his recording of the Ibert *Flute Concerto* with Dutoit and the OSM is regarded by some as the definitive performance of the work. Timothy Hutchins has produced a CD of flute and piano music, *Flûte à la Française*, with his wife, Janet Creaser Hutchins.



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Rhonda Larson

By Robert Bigio

Rhonda Larson's performance at the last BFS convention won her no end of fans and left the audience shouting for more. This most exuberant character was born in Montana, where she says her practice room was a mountain ridge near the family home in Bozeman. 'The sky is endless and the mountains go on forever,' she says about Montana.

Her career has been unconventional. She really wanted to be in a jazz band, so in addition to the flute she took up the alto saxophone, which she played all through high school. Fortunately, the band director wrote some flute solos for her. She attended the Interlochen music camp during her last two years of high school. She was offered a place at Juilliard but chose instead to attend the University of Idaho. In her final year she won the NFA's Young Artist Competition, which resulted in a Carnegie Hall debut. (And she says, with some glee, that not only was she the youngest-ever winner of the competition, but a student from Juilliard came second.)

Not satisfied with simply playing the classical repertoire, Rhonda has always been in search of new musical challenges. She admits to having felt constrained by the classical flute repertoire. For eight years she played with the Grammy Award-winning Paul Winter Consort, which mixes classical music with jazz and music from around the world. When she left the Paul Winter Consort to set up on her own, she used the musical influences she had absorbed to create her own band, Ventus, for which she also composes, and in which she plays from a collection of flutes from around the world. She does also feel that concerts can use a bit more glamour and theatricality. (The audience at the BFS convention was certainly given plenty of that!) Rhonda Larson has made over twenty recordings.

Rhonda recently spent nine months teaching the flute at the Edward Said National Conservatoire of Music in Ramallah, Palestine. She has written extensively on her experiences there, and on much more besides, on her website. Rhonda Larson lives part of the time in Michigan and part of the time in the Lazio region of Italy, where she runs a successful summer flute masterclass.

www.rhondalarson.com



Lorna McGhee

By Carla Rees

• *You are playing your own transcriptions at the convention. How did you get into transcribing music and what are the reasons behind it?* First of all, I like to keep myself inspired, and secondly, I'm just plain greedy! If I hear a piece that I like for voice or violin for example, I get very curious. Sometimes the music is so gorgeous; I can't wait to get my hands on it. At other times it is the singer or instrumentalist themselves who spark my interest. Sometimes the way a great singer can turn a phrase, using the air artistically or creating the most incredible colour through vowel sounds will inspire you to try to do the same. It is for this reason that I transcribed a few of Ravel's *Cinq mélodies populaires grecques*, after hearing a recording of Dietrich Fischer-Dieskau, or Poulenc songs after hearing Régine Crespin. I am completely nuts about the three last Debussy sonatas—the trio, the violin sonata and the cello sonata. On my disc of Moyse playing the trio, there is also a recording of Jacques Thibaud and Cortot playing the violin sonata in 1929. It's very crackly! Jacques Thibaud is one of my favourite violinists and Cortot one of the greatest pianists ever. This particular recording is to me the epitome of great music-making. The piece itself is very quixotic, but Thibaud seems to understand Debussy's language—he even played the piece with the composer—it is like a direct transmission. I was amazed at Thibaud's range of colours—he was able to sound like a flute in some passages. That's partly why I was excited to transcribe it. David, my husband, is a viola player. He studied with Paul Doktor in New York, who himself was part of the old European tradition that included the great violinist Adolf Busch. David has a very rich understanding of the lineage and aesthetic of many of the old string players, whose quality of tone and depth of imagination is rarely matched today.

I love listening to the old crackly recordings and often pick up new ideas for transcription along the way. That's how I found the Wieniawski *Scherzo and Tarantella*—on a recording of Heifetz as a teenager. I don't think I'll ever be able to go as fast as he does.

• *You performed the Penderecki concerto in 2006 conducted by the composer; that must have been an amazing experience. Can you tell us a bit about it?* Yes, it was an amazing experience! The piece is incredible and I would encourage people to learn it, if you can find a pianist or even orchestra that's brave enough to play it. It's very difficult for all concerned. I think Penderecki understands the soul of the instrument—the piece is very difficult technically, but it's absolutely not for flash, or aggression. It's for drama and substance. Anyway, as you can imagine I was very excited to be playing it



with the composer conducting. I was hoping I might pick up lots of insights that would be great to pass on to students, but in the end, he very much just let me play it how I wanted. He is quite a shy man, so he didn't really open up about the piece at all. He was happy with the performance though, which is all that matters.

- Tell us something about the new works you have commissioned. With my duo partner, harpist Heidi Krutzen, we have commissioned and recorded four new pieces to date, and as a trio with Heidi and David, my husband, we have a new trio commission to be premiered

this summer in Seattle. Of the four duo pieces, two have become really popular, which is very satisfying. The first is *Taheke* by New Zealander Gareth Farr (who also incidentally wrote a wonderful flute and marimba piece called *Kemblang Suling*). It is technically challenging, but also very fun to play and both accessible and interesting for audiences. Gareth is influenced by the music of South-East Asia. The second is called *Woo-fin-the Cat Suite* by Canadian Cameron Wilson. Most people in Britain are unaware of the huge Celtic tradition on the Eastern seaboard of Canada, in Newfoundland and Nova Scotia as a result of all the emigrant boats in the eighteenth and nineteenth centuries. Cam put together this wonderful flute and harp piece based on that Celtic tradition. Our other two duo pieces are more introspective and esoteric—*Canzone di Petra* by Owen Underhill is a really gorgeous and heartfelt work, based on a Dante poem. Owen set the flute line to the words, as if he were setting a song. The piece, in keeping with the music of Dante's era has a troubadour flavour to it. The harp of course was one of the original troubadour instruments and the flute takes on a very vocal quality in this piece. I love this piece. We also won an award here in western Canada, where it was voted as best new composition in 2006. Lastly, Canadian Jocelyn Morlock wrote us a gorgeous two-movement piece called *Vespertine*. We played the second movement at the last BFS convention. It is an introspective piece. The first movement has the feeling of ritual and procession, with some of the best harp writing I've ever heard. The second movement is incredibly inward, and meditative. All the duo commission can be heard on our two CDs on the Skylark label:

Taheke—20th Century Masterpieces for flute and harp and Canada—*New Works* for flute and harp. As for the trio, we were lucky enough to be awarded a grant from the Seattle Chamber Music Festival to commission any American composer we wanted. It was an interesting experience to do so much research. There are a lot of fantastic composers out there, such as Jennifer Higdon and Aaron Jay Kernis. The one we selected and who was available was Jeffrey Cotton. We will be premiering his piece this July in Seattle. Hopefully it will be a good boost to the rather small trio repertoire that exists already. We have also commissioned several trio arrangements: Ravel's *Tombeau de Couperin* and Menuet Antique and Debussy's *Ballade* originally all for solo piano. This is where my love of transcription gets into chamber music too! We have recently recorded these last Ravel and Debussy transcriptions on a disc called *Fin de Siècle* on the Skylark Music label.

- What have you been doing since the last convention? The most important thing in my mind is forming Trio Verlaine. We've been lucky enough to have had a wealth of concerts since we started. We recorded our disc as I mentioned above, and have been touring recently. Other flute-related highlights have been playing with the LSO, LPO, SCO and Pittsburgh Symphony. It's been nice recently to have had the chance to play some recitals and concertos too. Last summer I went to listen to Wibb teaching at his summer school. It's like an injection of energy to hear him teach and play. It was a great pleasure this year to give masterclasses at the RAM and RCM—so many talented players! Aside from work, David and I went hiking in the Pyrenees, travelled around the Languedoc area in southern France and spent a week in Paris.
- What are your plans for the future? In the immediate future, I'm playing at several festivals this summer in Oregon, Seattle, Colorado, Ottawa and Vancouver before coming over to Manchester for the convention. Hopefully there will also be time to go hiking in beautiful British Columbia where I live. I'd also like to start having tennis lessons!

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Ian McLauchlan

By Carla Rees

- *How did you start working in flute repair?* I was originally trained as a flute player at the Royal Northern College of Music. I was lucky and had Trevor Wye and Kate Hill as my tutors. I have always enjoyed flute playing, working in orchestras and chamber groups particularly. This work was going to be cut-throat in the real world and I felt that I might need a backup career as although I was a good player I certainly was not in the top league. Following lengthy discussions with Trevor in my first year, a course was set up for flute players at the RNCM in instrument technology, with a particular focus on flute repairs and making. This course covered the basics and was supplemented with visits from established experts. I loved it. During my time at the RNCM I made my first flute headjoint (in stainless steel) and also, along with Trevor, made a harpsichord. I had a great time playing the flute and repairing whilst at the RNCM and found this mixture of disciplines to be a starting point for what I now do as a career: headjoint making, flute repairs and performing.
- *What are the most common mistakes that players make that result in instrument damage?* By far the most common error players make is not holding their instrument correctly when assembling and disassembling. So often I find keywork that is slightly bent, and particularly wobbly footjoints. All of this can be easily prevented by holding the flute with your hands off the mechanism when it is put together or tuned. On the other hand, if all players did this there would be far fewer repairs to do which might not be such a good idea from the repairers' point of view!
- *What, in your opinion, has been the single most important development in the design of the flute since Boehm?* Remarkably, the flute has not changed that much since the Boehm worked on it in 1847 and produced the flute that we now have. However, one alteration that has been made to the flute is the introduction of modern scales. The scale is the term given to the position of the holes on the tube which directly affects the ease of playing the instrument in tune. Boehm did produce a Schema for adjusting the position of the holes for different pitches (necessary as there was not an agreed standard pitch of A440hz that is used in most places today), but for reasons that we can only guess at, this was ignored as the flute developed. This resulted in instruments that had a tendency to be progressively flatter in the right hand and sharper in the left. A group of English players started to question this anomaly and with the huge foresight of Albert Cooper produced the first modern scale flute. This ironed out the majority of the tuning problems found on the older instruments.

- *How did you come to specialise in headjoints?* I have always been interested in the way things are made, and to have the opportunity to really find out how flutes and headjoints were made whilst at the RNCM was wonderful. So many great flutes are now made throughout the world and if I started to make them it would be just one more (hopefully), in an already large pond. Headjoints, however, are the heart of the flute, where the sound starts and the first point of physical contact of the player with the instrument. A minimal number of tools are needed to make a headjoint, and therefore it is a real handmade item. This seemed very appealing. In the early 1980s I had the opportunity to visit and work at the Brannen-Cooper factory in Boston, USA. The Brannen team, headed by Bick Brannen, were wonderful hosts and also incredibly generous at sharing information and techniques freely. When back in England I decided to rethink the way I was making headjoints at the time. My own method of headjoint making is, as far as I know, unique and combines the traditional English version with the much higher tech American system—the best of both worlds. As with any handmade item there are always new ideas to try and I love that aspect of my job. The joy it gives me to see a fine player playing on one of my headjoints and giving pleasure to numerous listeners is a unique experience.
- *What projects are you working on at the moment?* At the moment there seems to be interest in headjoints using exotic metals. I am therefore starting to use platinum risers as an option and this is producing some very exciting results.
- *Do you work scientifically or intuitively or in a combination of the two?* I feel that I work basically intuitively when it comes to headjoints. I am sure that this intuition comes from a science background, along with a lot of experience as a player.
- *What will you be doing at the convention?* I shall be exhibiting headjoints in the trade area, and I am expecting to have a good and wide selection, including the Platinum riser versions. I also have the opportunity to give a talk on basic flute repairs and maintenance which I always enjoy. The content of this is guided by the questions of the audience members which is fun. I have always found this to be a lively discussion with a good few laughs thrown in!



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Amy Morris

By Carla Rees

•You have a diverse career of teaching and performing. Can you tell us a little about your work and how you balance the various activities? I've been performing with the Minnesota Opera Orchestra since 1997. This is a part-time orchestra, and I also teach the flute at three small colleges in Minnesota. This leaves me time to play solo concerts, perform in a couple of chamber groups and record. It also allows me to pursue commissioning new works and developing new collaborations.

When I graduated from college I assumed I would have one main job. I didn't know that the diversity of my career would actually allow me to change directions from time to time, and take on new projects. It has been an interesting journey.

•What kind of repertoire do you perform most? New repertoire! Not to be confused with contemporary music (which I also enjoy). My favourite place to find music is in the bargain bins at old music stores or used book stores—I have found

some obscure things that are quite delightful and have made a point of programming them along with standards and lesser-performed music. I perform often in retirement communities. It has always been one

of my favourite venues, and one that often does not get professional-level performing. It's a wonderful setting for playing these new pieces.

When I did the second CD, *Theme and Variations*, I had no lack of material, but I did not want a CD filled with Popp and Kuhlau (no disrespect intended). I was thrilled to find a different setting of *Cenerentola* than the Chopin, a beautiful 'hidden' variation setting in the Blavet, the little-known Quantz, and of course, I commissioned an entirely new piece.

•Can you tell us something about your 'power practising' initiative? Many of my college students come to me as first-year students having never studied with a flute teacher. They often have not been taught some of the basic flute skills or how to practise effectively. These skills issues are balanced, in my mind, against the fact that the students are taking flute

lessons for love, not a career. I know they are not going to spend tons of time on long tones and scales.

Power Practising is designed as a ten-minute session touching on some vital aspects of playing and establishing a practice discipline. From this solid warm-up, students move on to their solos, and play with more focus. Some students don't go beyond the exercises of each lesson—others (usually my music majors) use the exercises as a springboard for extended work on the techniques covered.

•What will you be performing at the BFS convention? I had initially planned to perform works of just Scottish composers, including a new commission, but once I began the process of commissioning, it became an entirely different project with my good friend, the mezzo-soprano Katharine Goeldner. We decided to commission two works, not just one. When it was confirmed the second composer could complete the piece in time for BFS, I knew I would programme it. The collaboration with Katharine is a very exciting one, and since she is going to be at the BFS, I think she should get the chance to perform the bulk of the programme with me.

The first piece, by Scottish composer Rory Boyle, is called *A Handful of Leaves*. It is based on the poetry of American poet Ted Kooser. The second piece is by Peter Ash, an American composer who lives in London. He will be setting poetry of Shakespeare and Willa Cather. A good working title for that is *Ariel and Caliban*.

•Anything else you'd like to add? The British Flute Society was really a spark that allowed Katharine Goeldner and me to launch a major project. We talked for years of working together and so when I started researching composers for the BFS commission, I spoke to Kathy (who lives in Salzburg) about whether she could perform with me. When she was available, we began discussing how this project, and the exposure for the commissions, might be expanded.

Kathy and I are both from the Midwestern United States, and we began to form a project based on bringing other Midwestern talents to a wide audience. This is how the poetry of Ted Kooser wound up in Rory Boyle's composition, and Peter Ash became our second commission—we are essentially bringing a Midwestern 'theme' to performances now planned in the US, Austria and the UK. We also plan to record a CD of flute and voice works (including the new commissions).

As I said at the beginning, I have focused on solo and chamber performing in recent years, but it's always nice (and sometimes essential) to have a long-term goal. So, the BFS and Trevor Wye deserve the credit for inspiring not just one performance, but two new commissions, a mini-tour and a recording!



Photograph by Travis Anderson.

Patricia Morris

By Carla Rees

- *What will you be doing at the convention?* I will talk about various aspects of playing in an orchestra, in particular as a piccolo player; about the repertoire and the pros and cons of occupying that position. I would also like to discuss the adjustments to be made in order to transfer the flute technique to the piccolo; the differences between the two are less than we imagine. In more recent years I have qualified as a Feldenkreis practitioner and from that point of view, I will take time to consider how we use our bodies in playing both the flute and the piccolo. We can maximize our talents by better use of ourselves.
- *Have you noticed any changes in perception towards the piccolo during your career?* Yes. In my time as a student we did not have

any specialist help. I think I started the first course in Britain at the RNCM in the 1970s, when I thought it would be interesting to consider the differences and similarities of the two instruments. Now, all the colleges provide some expert tuition. In times gone by, students in general did not practise the piccolo and as a result were terrified in an orchestra. I have found in recent years students have realised how much a modicum of expertise increases their chances of freelance work, and they do take up the challenge. The amount of contemporary

music now played necessitates the playing of the piccolo frequently, even by the principal flute.

- *What appeals to you most about the piccolo?* I enjoy having my own solos to play and I enjoy adding to the textures and colours of the orchestral sound.
- *For you, what are the highlights of the repertoire?* Debussy's *La Mer*, Stravinsky's *The Fairy's Kiss* and Shostakovich Symphonies 8 and 10 all provide some exciting moments, with long wistful solos and brilliant passages.
- *What have been the most exciting moments of your career so far?* There have been some wonderful concerts by some great conductors: working in the Hallé under Barbirolli, and more recently, playing Bruckner symphonies under Gunther Wand; the Boulez eightieth birthday tour in Europe and New York; and the *Rite of Spring* and the *Ring Cycle* with Haitink at Covent Garden. In terms of excitement, some of



Rozhdestvensky's concerts were terrific and, with almost no rehearsal, certainly perked up the adrenalin levels.

- *You are highly respected as both a player and a teacher. How have you combined both of these aspects of your work?* I have always enjoyed teaching, so I suppose I made time for it. I enjoy the connection with the students as they progress and the process of finding a way to improve things.
- *What excites you most about the flute world at the moment?* The enormous variety of styles. Now it seems players are looking for more subtlety, more colours in the palette, more dynamic range. The days of playing loudly first and foremost are over.
- *Anything else you'd like to add?* I suppose the other activities which have given me pleasure, and a lot of effort, are my *Piccolo Study Book* and the orchestral study books for piccolo, flute and alto that I did with Trevor Wye. There are a lot of bars rest in piccolo parts and time to think. It was interesting to sort out what to include.

Nikos Nikopoulos

By Carla Rees

- *Tell us a little bit about your life as a flute player in Greece.* Well, my main job is principal flute in the Orchestra of the National Opera of Greece which is based in Athens, but I do quite a lot of solo and chamber music as well. Solo performances include concertos with the State Orchestras of Athens and Thessaloniki; La Camerata; Vienna Chamber Orchestra; and Virtuosi di Praga, to name a few. I am also active in chamber music, as a permanent member of two ensembles, the *Hellenic Wind Academy* and the *Choriambus Duo* with harpist Georgia Xagara, principal of Athens State Orchestra. I have been invited several times by the famous violinist Leonidas Kavakos to his chamber music cycle which takes place in Athens Concert Hall, where I had the chance to collaborate with internationally acclaimed musicians. Some of my time is also devoted to teaching. The last few years I have participated in a team, named *FluteArt*, which organises an annual international flute meeting in Greece, whose goal is to popularise the art of the flute in my country.
- *You studied in Manchester and in Leeds. Did you notice any particular differences between the Greek and British styles of interpretation or flute playing?* Well, I don't believe that there is a Greek style of flute playing. To be able to say that, there must be a long tradition of flute playing that consists of certain common elements in players' playing. Such a thing does not exist yet. Instead, one can find various influences, notably from the French and German schools, although more and more young flute players go to study in Britain lately. We still are a relatively young 'flutistic' community, which tries to become a respectable member of the international flute

Photograph by Robert Bigio.

family. This is why on behalf of all Greek flute players I feel like thanking you for the invitation. Talking about influences I ought to say that James Galway has been the biggest influence on Greek flute players.

- *Who were your teachers? What did you get from them individually?* Well, I had a lot of teachers, not by choice, as teachers from abroad kept coming and leaving. In Greece my most influential teachers were my first teacher Tone Takahashi, who made me love the flute, and later Bertrand Côte, who exposed me to the French school, and finally Ilie Macovei, who helped me understand that it is technique that allows musicianship to be expressed. In England, my main teachers were Peter Lloyd and Richard Davis. Peter Lloyd helped me a lot on sound projection and Richard was a continual source of inspiration. He has a unique way of making me play better.
- *You mix chamber music, orchestral playing and solo recitals. Which aspects of your career do you enjoy the most and how do you achieve a suitable balance?* I think that the reason why I do different things is exactly to achieve balance. Every aspect gives me a different kind of satisfaction, but what I believe is crucial, is to be able—and fortunate—to make music with musicians who share the same level of commitment.
- *What advice would you give to young flute players at the start of their careers?* Go for a teacher who can really inspire you, because

music is a way of living rather than a career, and don't practise too much. Keep it fresh.

- *What will you be playing at the BFS convention?* My partner, Georgia Xagara, and I will perform three pieces: two by Greek composers, *Little Prayer* by Nestor Taylor and *Dialogues* by Theodore Antoniou, both composed for our duo, as well as the beautiful *Fantaisie, Op. 24* by Saint-Saëns, originally for violin and harp.
- *What are you looking forward to most about the BFS convention?* I see events like that as a chance for multi-cultural exchange, and in that respect I am very excited for having the opportunity to meet not only some of the most famous players but also friends of flute and music from all around the world.
- *Anything else you'd like to add?* I wish you every success for the 2008 Convention.





Photo: Paul Cox

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Haruka Okubo

By Carla Rees

- Who are your main musical influences? Joao Gilberto, Lisa Ono, and other bossa nova and samba singers.
- Who were your main teachers? Tetsuhiro Ohta, Kouji Uno, Chikatsuna Sasaki and Trevor Wye.
- What led you to specialize in Brazilian popular music? I used to play other kinds of music than classical music, like Japanese popular music, jazz, fusion, and Brazilian music. Somehow I started getting jobs to play Brazilian music only.
- Are there any techniques specific to your style of music that would not be

used in traditional flute playing? I would say that I don't use vibrato. I think that sounds too gorgeous for popular music.

• Can you tell us a little bit about your life as a flute player in Japan? I usually play at jazz bars, restaurants in Tokyo and Yokohama. Sometimes I go to other places in Japan for parties, festivals and other events.

• Have you made any recordings? Yes. I released two albums with my own group, Haruka Okubo Trio. I played in four other recordings as a guest player.

- Are there any published editions of the music you play? Yes. There are seven play-along books that I edited. They are called Bossa Nova Flute series, published by Chuo Art Publishing Co., Ltd.
- Who are your favourite composers? Antonio Carlos Jobim. (1927–1994) He was a composer, an arranger, and a musician from Brazil. He was called Tom Jobim for short. He was one of the best Brazilian composers of the twentieth century. He was said to be the one who created bossa nova in the late 1950s, along with Joao Gilberto, Vinicius de Moraes and a few others. Many bossa nova musicians played his music, and his music had a great effect on a lot of musicians beyond the genre. He was strongly influenced by Pixinguinha, who would have to be called the Father of Brazilian modern music and who played an active role in *chôro* music from 1930s, and by Heitor Villa-Lobos, who was also one of the best *chôro* composers in Brazil. Also, he came under the influence of classical music composers, such as Claude Debussy.
- Presumably your music includes improvisation. How did you learn to

improvise and can you suggest any ideas that would help other players learn? I bought some books to study how to play jazz. In those, I learned chord symbols and church modes that are very important for people who improvise. I made some daily exercises with scales, and I practised. If you are interested in improvisation, I recommend a book called *How to play jazz and improvise* by Jamey Aebersold.

- Do you incorporate contemporary techniques into your work? Not really, but sometimes I use some harmonics in my playing.
- Do you play as part of a band? What is the line up? Yes. Haruka Okubo Trio, my own group with flute, guitar, and drums, and Xacara, a samba, bossa nova band with vocal, guitar, piano, bass, drums, and flute.
- What will you be playing at the convention? I will be playing bossa nova standards with a guitar player at the bar. I hope you'll enjoy our music with drinks and conversations that are totally fine with us when we play.

Daniel Pailthorpe

By Robert Bigio

Daniel Pailthorpe was captivated by the sound of the flute at the age of six when he heard his parents' recording of Jean-Pierre Rampal. He demanded to learn to play, was taken for a lesson and was told he had to wait for two years because he didn't yet have enough teeth. It would be an understatement to say he was disappointed. 'I found it hard to forgive the teacher,' he said, 'until last year when I discovered that I am now playing on what was once her flute.' Teacher or no, he taught himself to play, helped by an older boy at his prep school, using *A Tune a Day*. He did receive some good early musical training after joining the local church choir, at St. Mary's, Harrow-on-the-Hill (and in fact was once runner-up in the Choirboy of the Year competition).

At the age of eleven Daniel attended the Royal Academy of Music as a Junior Exhibitioner, where he had flute lessons with Derek Honner. He admits to having had sporadic practice habits which did wonders for his sight-reading ability in his lessons (and he says he sincerely hopes Derek Honner isn't reading this). At the age of twelve Daniel attended Harrow School, which might have had great success in turning out prime ministers but was, as Daniel remembers it at the time, a place where philistinism reigned. Junior Academy was a life-saver for him, as was getting into the National Youth Orchestra the following year. 'The NYO was a turning point,' he remembers. 'I shall never forget the overwhelming thrill of experiencing, from the eighth flute chair, *Don Juan* at the first rehearsal.' Nor, as a pupil at a school for boys, will he forget the presence in the NYO of those otherwise most rare creatures in





his life: girls. Daniel became principal flute in the NYO at the age of seventeen.

Before taking up a place at Cambridge, Daniel spent a year in Paris studying with Gaston Crunelle, who had been professor of flute at the Paris Conservatoire. Crunelle was the dedicatee of the Dutilleux *Sonatine* and of Messiaen's *Le merle noir* and was, as Daniel remembers him, an incredible link with the past. He also remembers having to play his Taffanel and Gaubert exercises in a

haze of blue smoke from M. le professeur's never-extinguished Gauloises. Paris was Daniel's first taste of freedom and self-sufficiency. Busking proved rather lucrative, but his oh-so-exclusive school had failed to explain to him the basics of a balanced diet, and the delights of the particularly fine local patisserie proved so difficult to resist that he managed to contract a mild form of scurvy.

He survived and went to Clare College, Cambridge from 1984 to 1987, where he read music. At the end of his first term he joined the college's very fine choir, where he discovered he could sight-read and could sing very low bass notes, 'Even without even the aid of a hangover', as he puts it. The choir was directed by the brilliant and uncompromising Timothy Brown, who reawakened Daniel's love of English church music, largely abandoned since his voice broke. Daniel strongly recommends any would-be orchestral musician to join a choir, where so much can be learned about blending and voicing (quite apart from the wonderful repertoire). Guest conductors of the Clare College choir included Roger Norrington (who directed some unforgettable performance of the music of Schütz) and John Rutter, whose Cambridge Singers Daniel later joined. A happy consequence of joining that choir was that John Rutter wrote some flute arrangements for Daniel to perform with the choir, and a highlight of his early professional career was performing Rutter's *Skylark* in Carnegie Hall, with solo parts for himself and for the pianist Wayne Marshall.

During his time at Cambridge, Daniel's flute playing and his singing were of equal importance to him. His two flute lessons a term with Peter Lloyd kept his technique ticking over, and in addition to his singing he became conductor of the Cambridge University Gilbert & Sullivan Society. In 1986 he joined the European Community Youth Orchestra, and the following year he did post-graduate study at the Royal Academy of Music with William Bennett. During this

post-graduate year in London, Daniel accepted the occasional professional singing engagement and at one stage considered singing as a career. However, a Countess of Munster Scholarship awarded in 1988 allowed him to do six months' further study in America with Geoffrey Gilbert. 'I was amazed,' he remembers, 'not only by his innate teaching ability (like a 'flute doctor' who could diagnose and cure any ailment), but also by his dazzling technique. At the age of seventy-four he had the fingers of a twenty-year-old and could outplay any of us on his famous top D scale exercises.' When Geoffrey Gilbert's health began to fail (he died later that year), Daniel continued his studies with Thomas Nyfenger, a man described by Daniel as an eccentric genius.

In 1990 Daniel joined the orchestra of the English National Opera as co-principal flute. Ten years later he joined the BBC Symphony Orchestra in a similar position. A couple of years before he had been invited by Richard Hickox to play in the St. Endellion Festival in Cornwall. The oboist in the orchestra was an American named Emily, who arrived at the first rehearsal jetlagged, extremely wet from the British weather and in not the best of temper. Daniel remembers a vision of loveliness arriving in the rehearsal hall. Emily remembers thinking, 'So who is weird guy playing a wooden flute?' She clearly decided that her first impression was not the correct one, because Daniel and Emily Pailthorpe have, as the fairy tales say, been living happily ever after and have produced two children. They founded Conchord, a mixed chamber ensemble which Daniel also directs as an ensemble for concertos. Conchord have made many recordings, including one of George Crumb's *The Voice of the Whale* and one of Bach concertos, which was Classic FM's CD of the Month in 2006. Daniel is currently working on a reconstruction of Mozart's 'lost' flute version of the *Sinfonia concertante* K.297b. In 2007 he returned to the National Youth Orchestra, this time as coach of the flute section. Daniel is also a frequent guest principal with the Chamber Orchestra of Europe.

www.conchord.co.uk

Photograph by Robert Bigio.

Michel Debost *The Simple Flute: from A to Z*



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... a new kind of reference, resting on fifty years of experience, full of sensitivity and good sense, with little dogmatism and lots of intelligence. Emmanuel Pahud, Berlin Philharmonic

Debost's writing style is refreshingly candid and reaches flutists of all levels. His wisdom is shared simply and directly. Leone Buyse, Rice University.

Oxford University Press

Christine Potter

By Carla Rees

- *What made you decide to specialise in the alto and bass flute?* I fell in love with the sound of a curved headjoint Prima Sankyo at an NFA Flute Convention in 1976. It took me seven years to save up the money to buy one, but I just had to have one. I still have that alto and it is just as gorgeous today as it was then. At another NFA Convention, Eva Kingma took me to lunch to pay me for some alto repertoire catalogues she had purchased from me. Out of courtesy, I tried one of her basses, and to my amazement and unlike other basses I had tried previously, it actually played well. The tone and key action were fabulous and I had to have one.
- *What repertoire appeals to you the most?* I play music from all genres. The music must have something important to say that I connect with.



- *You work also as an educator. Can you tell us a bit about that?* I am on the Pedagogy Committee for the National Flute Association, and we have compiled a repertoire guide of what we feel are the best representative pieces for flute, broken down into eleven ability levels. The UK has had this type of thing for years, but the States has never had a national list of recommended pieces. Falls House Press has published my *Technique Standards, Levels A, B and C* which is the beginning of a corresponding technique book to go along with the guide. At conventions and flute festivals, I give workshops on such topics as *Solving Rhythm Problems, Air Management* and *Tone Development*. I have also written and arranged several books published by Kevin Mayhew.

The most recent book came out in May and is titled *Classical Pop Duets*. It is for second- to fifth-year players and is a collection of classics arranged for two flutes. I had a great time trying to make the theme from the first movement of Beethoven's Fifth work for two flutes.

- *What have been the highlights of your career so far?* Well, giving a lesson to William Bennett on alto flute while sitting on a log in our swim suits has got to be right up there near the top! Premiering new pieces is always fun. Mike Mower wrote *Obstinato* and *Scareso* for me, and Katherine Hoover wrote *Two for Two*. I recently played for the New York Flute Club and among the many performances I have given for the National Flute Association, the Chicago convention

where I played Randall Snyder's very difficult *Concerto for Alto Flute and Flute Ensemble* stands out. In London, (you and) I played an alto and bass recital with Clifford Benson a few years ago. He was so wonderful to work with.

- *Can you tell us a bit about your background?* I studied with a fabulous person and flute player who won Fulbright scholarships to study with Franz Vester and Gustav Leonhardt on harpsichord. He studied privately with Moyse as well, and managed to motivate me and some other friends to drive four days across the country to go to the Moyse seminars in Vermont. This wonderful man, Frank Bowen, died tragically in 1992, the result of a car accident. I have attended many of William Bennett's masterclasses, including my first one where I gave him a lesson by the swimming hole on a piece titled *Music for Mother Bear*, earning me the nickname for many years of Mother Bear. I also studied with Sam Baron in New York.

Quintessenz

Carla Rees talks to Gudrun Hinze-Hönig

- *Quintessenz impressed us all at the 2006 convention. Who are the members?* The members are flute players from Leipzig orchestras: the Gewandhaus, the Radio Symphony Orchestra and the Staatskapelle Halle—fortunately, there haven't been any changes.
- *How and when did the group form?* Quintessenz was founded in 1996, being at first just a meeting of friends playing jazzy flute music and some repertoire quartets or quintets. As soon as we discovered that we could arrange music ourselves, we had a unique and fascinating own group... and rehearsals turned from chatting and coffee-drinking into serious work!
- *What have been your major successes as a group so far?* One major event was without doubt the BFS convention 2006! And all of our CD recordings! And our ten-years-jubilee-concert in the Gewandhaus... and giving birth to several children...

We have an invitation to play at the Slovenian Flute Festival in Zagorje, Slovenia in May 2008, which will be a wonderful opportunity for us to show our work and meet new flute players.

- *What have you been working on since the last convention?* We have been recording a new CD, *Tour de France*, including loads of work with some very special and tricky arrangements, and discussions with publishers about permission to use them. Now the CD has been released, and we are all proud of it.

Last winter we also had a big workshop with the Sächsischer Musikrat in Leipzig, a whole weekend coaching sixteen young flute ensemble groups. That was nice and exhausting work, but it is a real wonderful feeling that



Quintessenz has inspired so many young flutists and their teachers to form new ensembles. We loved this weekend very much.

What else? Christian bought a new Kotato bass flute, a great instrument...and he will have his third child in June.

- You will be playing a programme of French music in Manchester in August. What in particular appeals to you about this repertoire? We decided to play this French programme because impressionist music is really a *raison d'être* for every flute player. It is floating and smooth and also virtuoso and lively—you can show anything a flute can do in this music. Anna had the idea to make a flutes-only version of *L'après-midi d'un faune*, which is the ultimate piece of music for an orchestral flute player. I had some restless nights about this arrangement, and during the first rehearsals we tried a lot of combinations of sounds and colours, using also our buzzing head-joint to imitate the oboe...but you will be able to listen to the result in August! Hope you'll like it...
- You will be joined by Friederike von Krosigk on castanets. How did this collaboration come about? I happened to listen to a concert where she was playing. There were fascinating combinations of castanets and other instruments such as Debussy's *Syrinx* (flute and castanets) and Mozart's piano sonatas. She is a very impressive player, and the idea seemed challenging to me, to combine her sounds and abilities with our unusual ensemble. It is obvious that castanets should go with Ravel's *Alborada del gracioso* and *Habañera* which were already in our repertoire, but they add a new colour to baroque music or to Debussy's *Petite suite*.

We asked her to join our CD project and have had several concerts with her since.

- Do you make your own arrangements of the music you play? Is any of it written specially for you? I do most of the arrangements myself. Also Christian and Anna have their share of arranging—and

there are some pieces being specially written for us, like Siegfried Thiele's *Pentameles* or Steffen Schleiermacher's *An Ecken*. But I like arranging, because it enables me to plan a whole programme without depending on anyone...I feel which pieces of music could be translated into 'flute language' and which couldn't. And I know all my fellow players very closely and can make their parts fit perfectly on their abilities...

- Anything else you'd like to add? I love playing in an ensemble almost as much as playing in an orchestra. It is really one of the best things on earth, making beautiful music with a bunch of best friends. There should be more quintets in the world!

www.quintessenz-leipzig.de

Jonathan Snowden

By Carla Rees

- How did you get into commercial recording work? It all began when I was principal flute in the RPO. A fixer, Tonia Davall, heard me play in a concert, and she had an opening for a flute, so invited me to work for her. It all went from there.
- Can you tell us a bit about what it's like working in the commercial recording world? It's a cut-throat business. You have to be perfect the first time, and all the time. Sometimes you don't get any rehearsal and go straight into the first take. The standard of playing is incredibly high; I played on *The Mummy Returns* and we had ten days of recording in Watford. I didn't hear a single mistake, from anyone, for the whole ten days. There's no real way in for new players; you have to be known in the business and you get work from your reputation. You have to play well all the time, and it's also very important to be able to get on with people. You have to be a versatile performer, and be able to do anything the composer wants.
- How much doubling work do you do? I take flute, piccolo and alto flute to every session, as a matter of course, even if I'm told there's no doubling, because you never know what might come up. Those three are pretty standard in this kind of work. Bass flute doesn't come up so often, but you still have to be able to play it. I also get asked sometimes to play fifes and ethnic flutes. There's a huge variety of work, and you have to be able to play in many different styles.
- Do you find composers have a good understanding of the instruments they're writing for? Generally yes, but you never know what's going to come up. Anything that doesn't quite work for the instrument reflects badly on the player, so you have to be careful.
- You've had a successful career as an orchestral player too. Can you tell us a bit about that?



Photograph by Carla Rees Dawson.

I was very ambitious when I started out. I became principal flute of the RPO at the age of twenty-two or twenty-three, and stayed there for four years. Then I had eight or nine years with the LPO. After that, I got offered the principal flute job with the Boston Symphony Orchestra. I was offered the job, and was keen to take it up, but my wife was not happy about moving to the United States so I turned it down. After that I had a short time with the Philharmonia, but I

didn't enjoy it because I really wanted to be in Boston. As a result, I decided to concentrate on the commercial side of the industry. I didn't do a single orchestral concert for two years. Eventually, I worked for the BBC National Orchestra of Wales for just over four years. It gave me the opportunity to move out of the city and have a lifestyle I enjoyed.

- *You have a close connection with the USA. What work do you do there at the moment?* I've had a long love affair with the United States. It is a young country, with youthful exuberance and a lust for learning. I feel that there's a real passion there, which I like to be part of. The first time I played in a flute convention in the USA, I played Rutter's *Suite Antique*, to an audience of 3000 flute players. They hadn't heard it before, and *Flute World* sold out of copies of the music afterwards. I met some amazing people there, including Julius Baker. I'm currently artist-in-residence at Levine School of Music in Washington DC, and do many tours of recitals and masterclasses around the USA. The style of playing over there is gradually changing; technically the standards are probably higher than here and they are developing the musical side of things. An exciting journey!
- *Teaching is also an important part of your work. What teaching are you doing at the moment?* For the last ten years, I have run a flute summer school, with the help of Christine Hankin, which is run quite like a flute spa. We cover warm-ups, technique, masterclasses, ensemble work and performance opportunities, and for the last couple of years I've held the course in Arlington, Virginia. I'm also doing a four-day course for *Flutewise* in Staffordshire at the end of August. I teach at London College of Music, which I very much enjoy.
- *You have what many people would describe as their dream job. Can you tell us a bit about some of your career highlights?* I've just done a couple of years in shows—I did *Evita* and *Fiddler on the Roof*, and really enjoyed them both. I miss the LPO—particularly

Glyndebourne, as I love opera and the setting is beautiful. It was a real privilege to be able to do that work.

- *Who has inspired you?* Wibb has always been a great inspiration; he is a great icon of the flute. I've enjoyed working with Dave Heath, who once performed an unforgettable improvised bass flute solo in a session we were doing. I was sitting inches away from him and it was a spine-tingling moment. I also have enjoyed working with my good friend and colleague Dr. William Halpin, who works at the DIT Conservatory in Dublin. He is a flute player and conductor, and I've visited Dublin regularly in the last eight years for various bits of examining, performing and masterclasses. I also have a great respect for Eva Kingma's alto and bass flutes; they are fantastic instruments and I hope to own one one day.

www.jonathanmsnowden.com

Helen Spielman

By Carla Rees

- *You've had a varied and interesting career. Can you tell us about some of the highlights?* Although I loved and excelled at the flute since I was ten years old, at age twelve I knew that I wanted to teach blind children. I received my master's degree in special education with an emphasis on the blind and visually-impaired and taught in schools for thirteen years. After that, I became nationally certified in grief counselling and spent five years as director of bereavement counselling at a hospice. I opened my private flute studio in 1990, which is still thriving, and in addition, about five years ago, I began my performance anxiety coaching career. All of my careers have built on each other to give me the skills to do what I now do.
- *How did you become involved with performance anxiety coaching?* The first time I realised I had something significant to offer in this field came at Wildacres Flute Retreat. I was there as an invited guest, so I offered to teach a class in return, mentioning several possible topics on which I could speak. The course director, Anna Thibeault, chose performance anxiety. After my one-hour class, unknown to me, the participants of that class went directly to her and demanded that I be hired to teach a full week's workshop on that topic the following year.
- *How do you create a supportive environment for your students?* I'm open and honest about my own previous fears of performing, my difficult childhood, and my struggles to overcome performance anxiety. I establish a strong sense of group support and confidentiality. In our society, we still have a great deal of shame and secrecy about stage fright, so I attempt to communicate to my clients and students that I respect them as whole, competent, beautiful human



beings who have the power to make positive changes in their lives.

• *What are the most common problems you encounter with flute players in terms of performance? Flute players, as well as other musicians, are taught a great deal about how to play their instruments, but hardly anything at all about how to control their thoughts, deeply and progressively relax their muscles, and visualise the optimal performance outcomes they desire.*

These are some of the main

tools that research has shown to be the most effective for musicians, athletes and others in high pressure situations. If flute players were to learn these skills and practise them just a few minutes a day along with their scales and etudes, some of them would be far along the path to managing their nerves.

• *What projects are you working on at the moment? I'm almost ready to launch my new email newsletter called OPAL (Online Performance Anxiety LightLetter). I'm also looking forward*

to the many performance anxiety workshops that are on my calendar in the US and around the world, especially the one coming up in Cape Town, South Africa.

• *From what I understand, this is a time of change for you. What motivated these changes and what do you plan to do in the next few years? I'm currently changing from being mostly a flute teacher and doing a little performance anxiety coaching, to the other way around. I'm finding that the need for help in this area is huge, and people are hungry to learn to perform with confidence and freedom. In some universities I visit, I feel that a person like me could (and should) be hired full-time just to help the students and the faculty with the deep suffering that large numbers of them experience.*

I've had a great deal of success with my clients and workshop participants. Many have transformed themselves from feeling fearful and insecure on stage to sharing their music with joy and self-assurance. I'm passionate about helping more people be able to do this, because I'm convinced that most folks can. In the next few years, I want to do more presentations and workshops, work with more private clients in person and on the phone, write about my favourite topic, and convince people that there's nothing weak, bad or wrong with them just because they deal with this in their lives.

• *What do you particularly enjoy about the BFS convention? I love being able to hear the guest artists perform in small halls with*

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good acoustics. I love the warm welcome, the international flavour, and the chance to meet so many new people. Actually, I love everything about it!

- *What will you be doing at the 2008 convention?* Having fun, of course! In addition, I'll present a workshop called *Radiant Performance: More Concentration, More Confidence* for people with performance anxiety and those who don't have it who want to improve their ability to focus during practice and in high pressure situations. I'll do another short presentation that will be an opportunity for people to experience progressive muscle relaxation and visualisation for performance preparation. I will also be available during the entire convention for private one-hour sessions.
- *What are you excited about in the flute world at the moment?* The same things that I've been excited about all my life: the beauty of our flute repertoire and music in general, the growth and enrichment we can derive through music, and the chance to connect with wonderful people.
- *Who inspires you?* Within the flute world, those who become deeper and wiser about the bigger issues in life through their experiences in music. Outside the flute world, Oprah Winfrey for her huge generosity of spirit and philanthropy, and Lance Armstrong for his shining example of overcoming overwhelming medical odds.
- *Anything else you'd like to add?* Simply that I'm so grateful for my flute and all the joy, opportunity, and love it has brought to me.

www.unc.edu/~hbs

Liz Taylor

By Carla Rees

- *How did you become involved with Yoga?* I became involved with yoga almost by accident since the fitness class I had joined was full, and yoga was the only alternative offered. However, as soon as I started, I knew this was something I wanted to pursue, because it gave me such a wonderful feeling of calmness and energy.
- *How does Yoga apply itself to flute playing?* I attended a general class of two hours a week, and it was not long before I noticed an improvement in my breathing, which was one of the aspects of flute playing which I had found most difficult. As the years went on and I continued to practise yoga, I was able to overcome quite bad performance nerves, and lack of concentration due to anxiety.

With the use of specific breathing exercises, all aspects of my tone production and breath control were transformed. Long passages, which had seemed to be a struggle and would have made me tense in the past, were now quite effortless. I can truly say that yoga has brought out the joy in playing for me.

You can use the exercises of yoga for general fitness and stamina which you need for playing, but what you may not realise is what else it is doing for you. While you practise the exercises, your mind will be focussing on certain parts of the body, or feelings of directing breath to specific areas. This is developing awareness of your reactions and reflexes, the speed and variation of your breath, and your lung capacity. Without this kind of ongoing awareness, you do not have the tools to use your body as a means of expression. It is a way of working in a different context, so that you can explore your body and its reactions apart from the instrument.

- *What will you be doing at the convention?* At the convention I will be teaching an energetic class every morning at 7 a.m. This will include warm-ups, postural awareness, shoulder and arm strengthening and some aerobic work. We will also focus on releasing tension in the areas of upper back, neck, shoulders, arms and wrists, which I feel are the main danger areas for flute players.

Later in the day there will be a softer class where there will be more breathing, flowing movement and relaxation. This is highly recommended if you feel the need to take a short break from the heady atmosphere of the convention!

Yoga is suitable for all ages and levels of ability. If you have any health issues, or back pain, injuries or the like, please do not be deterred from coming. One of the joys of yoga is that all exercises can be adapted to suit anyone's needs. Wear loose trousers and bring a small towel to lie on if you wish.



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Emma Williams

By Carla Rees

• *What projects are you working on at the moment?* I have been spending some time in Dublin as I have been on trial with the RTE National Symphony Orchestra. I am working on two concertos, the Chaminade and Poulenc. It's the first time I have played the Poulenc in the orchestrated version by Lennox Berkeley, so that should be very interesting. I have just taken part in a CD project with the harpist Hugh Webb recording chamber music by Nino Rota at EMI Abbey Road. We are also working on the arrangements for a project for flute, harp and string orchestra to be made available for download from iTunes. The final edits of a CD with my chamber group Ensemble Lumière of music by Joe St. Johanser have just been sent off.

I'm back to Kuwait later in the year to give a couple of recitals with the pianist Thalia Myers and give some masterclasses. We are staying with the owners of a private museum in Kuwait and on the last visit a real highlight was seeing a small necklace that was saved from the Iraqi occupation in Kuwait.

• *What will you be doing at the convention?* I will be giving two recitals of pieces from the new Associated Board syllabus and Trinity Guildhall with pianist Richard Shaw. It gives everyone a chance to hear pieces they wouldn't necessarily teach and break the mould a bit.

• *As a younger generation player, can you give some advice relating to the early stages of building a professional playing career?* Everyone is fabulous so don't be put off. Work with like-minded people. Have some interests outside of music. Always continue to learn.

• *You are a dedicated educator; tell us something about your teaching work.* Since leaving the Royal College of Music, I have taught in a variety of schools, given masterclasses, taught the specialists at Wells Cathedral School (maternity cover) and taught at Junior RAM. Playing commitments have taken

over in the last few years so now I only do a few hours a week apart from the annual residential courses. This year I am coaching the flutes of the National Youth Chamber Orchestra and on the IAPS wind band course and I am tutor at the Hawkwood College Adult Flute weekend. Teaching makes me think and rethink my playing—it's a great way to learn.

• *What elements are essential to your daily practice routine?* A bit of everything really and it depends

on what is coming up. If I have endless time and no deadlines I like to do a few jazz chord warm ups (Jerry Coker is good) or one of the pieces from *Preludes, Cadences, Capriccio: 233 Pieces from the 18th & 19th Centuries* by Nikolaus Delius. If I have no time then singing and playing and a burst of *Advanced Practice* by Trevor Wye.

• *What are you looking forward to most about the convention?* There is so much to choose from, but I will try to get to as many of the recitals as possible. The convention is a good chance to see what's going on in the flute world and whenever I go there is always someone who reminds me what it is about the flute I loved originally.

www.emmawilliams.co.uk

Matthias Ziegler

By Carla Rees

• *What projects are you working on at the moment?* As always there are many things going on at the same time. One issue that is constantly keeping me busy is the work with the bass and contrabass flutes. This happens on various levels. One level is to further develop the instruments. Together with Eva Kingma we just developed the 'Hoover', an exciting bass flute with a low G extension. Another level is writing new music for my instruments. This is a process that is influenced by both contemporary music and early music. I am checking out new techniques with the miked flute and at the same time I am working on a programme playing the music of Diego Ortiz, written 1553, together with the Norwegian lute player Rolf Lislevand.

At the same time I am programming the sixth edition of a summer festival with about twenty concerts in the Swiss mountains, where some of my actual projects find a platform and new music is created.

• *Tell us about your new CD.* Last October the CD *voices & tides* was published by the London label Leo Records. It is the result of a long-time collaboration with the singer Franziska Baumann. We play a music that crosses the boundaries between acoustic sounds and electronics. A short movie has been posted on YouTube under *voices and tides*. With her sensor glove the singer Franziska Baumann is controlling the electronics in real time, while performing. Some of the recordings were made at a jazz festival in Switzerland, some of them afterwards in a studio. This year we are touring Europe and Canada.

• *What will you be playing at this year's convention?* I have some new compositions for bass flute and also a crazy tune that includes piccolo, if I manage to finish this composition. And of course there will be a lot of improvised music too.

• *What projects have you been working on since the last convention?* Some of the projects I have mentioned earlier. One project that



Photograph by Town Studios.



Photograph by Heiner Schmitt.

has been keeping me very busy is a Mozart and Pleyel programme with string quartet and I hope to be able to make some recordings this year. As you can see, not only contemporary music, but also renaissance and classical music is part of my current repertoire. Very interesting is how all these different styles of music influence each other.

- You are a true pioneer of the flute, developing the mechanism and the repertoire to break new

ground. What, in your opinion, has been the most exciting development in recent years? I think this was the Brannen-Kingma and now the Sankyo-Kingma flute. This flute is a great creative tool for traditional and contemporary music, including improvisation. Microtonality, chromatic transposition of multiphonics, intonation. This flute is opening a lot of new possibilities in flute playing, both for composed and improvised music.

- Tell us a little about your career so far. What made you decide to concentrate on big flutes and new music? My musical education was based on classical music and at the same time my personal interests were taken as well by pop music and jazz. When coming home from school at age fourteen I first played the flute for an hour or two. I used to put on recordings of Jean-Pierre Rampal and play along with flute concertos. For my homework for school I put on a recording of Jethro Tull or Pink Floyd. So all different music was around. At age fifteen I started improvising with friends, mainly playing blues. I was always exploring new things, at age fifteen I started playing the guitar and drums and when I was sixteen I started to play the alto saxophone. Quite soon I played the tenor sax in a big band. The lower register is closer to my voice, which might have influenced my decision with the flute too. Once I discovered the bass flute I definitely got lost. But it took me more than ten years to develop my personal instruments.

First I discovered new possibilities with microphones. I heard a didgeridoo player in a concert and he had a microphone inside the didgeridoo. I thought, 'Why don't I do this with the flute? I want to hear the flute from inside'. So I went straight home that night and put microphones in my bass flute and discovered the most beautiful things. Of course this was just the beginning. Now I had to make these sounds speak and integrate them into my musical language. That was the main work and my musical goal. I had to solve technical problems, practise the techniques

and see how I could involve them in my playing. To do that, I made a lexicon—every single sound with dynamic range, how long I could do it, and how to notate it—and I recorded it. I created a CD and a chart documenting every single sound I can use. This was a kind of manual I could hand out to composers like for example Benjamin Yusupov from Tadjikistan, who then wrote me a great flute concerto. The contemporary music is just a very creative and exciting field. By contemporary I mean composed and improvised music.

- How do you incorporate contemporary techniques into your teaching? I've developed my basic technique, which serves me well, and I also have a light way of playing and not forcing too much which helps me to be flexible for different flutes. All the contemporary playing techniques are part of my basic technical studies. If you play the Mozart D major concerto with the opening scale, you have played many D major scales before. But usually when you play Varèse's Density 21.5 the key clicks on the bottom of the first page are your first experience with this technique. It is very important to have those techniques ready before you approach the music. Otherwise how do you want to express a musical idea, if you just 'follow the manual'?

But I'm very traditional in my teaching. My students have to become good flute players and need a solid technique. This technique includes contemporary flute playing. Contemporary music might be the first job they get after leaving the Hochschule where I teach.

Rhythm is a big issue and something I emphasise in my work with students. It is more than just playing precisely with the right values of the notes. In a Mozart concerto for example you have to know each bar, if you are playing *alla breve* or in 4/4. I also feel that when my students come with questions, they want—and deserve—answers. My teachers—Konrad Klemm, André Jaunet, Geoffrey Gilbert and William Bennett—gave me a fantastic background, but also liked that I was doing different things and encouraged my creativity. Great artist-teachers do not clone students, but allow them to develop an artistic personality. I try to do this with my own students.

Right now we are working on an e-learning programme at the Zurich Hochschule about contemporary playing techniques. It will be linked to my website hopefully this summer.

I am also answering questions concerning contemporary music for the Galway Network on the internet.

- What is on your music stand at the moment? Actually very typical. J.S. Bach Partita and Chaconne and from Heinz Holliger *Glühende Rätsel*, for a concert next week. I will probably always be travelling between old and new worlds.

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How flutes are made: the headjoint

The last in the series

By Jim Phelan

In my years making flutes, I have only been an observer of the headjoint-making job. To make top notch headjoints, one really must play the flute and I don't. I don't regret this. In fact, I feel that it gives me a unique perspective on the job.

This article is filled with observations. We'll start with Harry Gatos. Harry Gatos, professor emeritus of MIT and amateur flutist, contended that one could not define a perfect headjoint because every flutist's idea of that perfect headjoint is different. If one could define the perfect headjoint, a company could spend the requisite time and money to make 'the perfect headjoint' every time and command the marketplace. Quite the opposite is true. There are several 'one-man shops', Lafin, Sheridan, Mancke, Willy Simmons, Ian McLauchlan and a few others, for example, that specialise in making one-off headjoints.

The great British flutemaker Albert Cooper admitted that every flutist has a different idea of the ideal headjoint, but he noted that 'if you put twenty headjoints in front of twenty flutists and asked each which one was their favourite, they'd pick twenty different headjoints. However, if you asked them which one they would buy, they'd all pick the loudest one.' Given that only 1 or 2 percent of the energy put into a flute is converted to acoustical energy, particularly efficient headjoints, that is, loud ones, certainly appeal to many flutists.

Finally, I've observed that headjoint makers 'make headjoints in their own image'. What I mean is a particular maker's headjoints reflect his or her strengths and weaknesses as a flutist. Hence, I consider it imperative that headjoint makers play the flute and play the flute well.

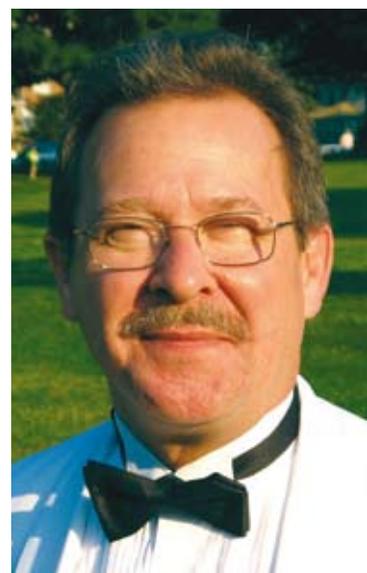
Having set the stage, let's see what the headjoint making process is.

There are fewer parts to the headjoint than either the centre or foot joints. There are typically six. They are the tube, the riser, the embouchure plate (or lip-plate) and the cork assembly that includes the threaded rod and plate, the cork and the crown.

The first step is to impart a taper to the headjoint tube which is received as a cylindrical tube. Why a taper? The headjoint taper is similar in function to the bell of a brass instrument. It tricks the standing wave into believing the tube is longer or shorter than it actually is depending on the frequency that is being played. A headjoint made with a cylindrical tube will not play beyond the first two octaves.

Through experimentation, flutemakers have found that the headjoint works best if (1) the inside diameter of the tube at the centre of the embouchure hole measures between 17.0mm and 17.5mm and (2) the distance from the centre of the embouchure hole to the stopper is equal to that diameter. Now, from the first article we learned that the inside diameter of the flute tube is 19mm. So, from the top end of

Jim Phelan started making flutes in 1976 for a venerable Boston firm. He published the first edition of *The Complete Guide to the Flute* in 1980. That book is now in its second edition and sixth printing. He left the flutemaking world in 1989 and spent six years working in high-tech and the medical instrument industry as a mechanical engineer. In 1996 he joined his wife, Lillian Burkart, to make the Burkart flute. Even so, they are still happily married.





A headjoint mandrel on a hydraulic press, preparing to make a tapered tube. The once-only sheet steel die is visible on the right. The traditional method of forcing a tube onto a mandrel was through a lead ring. Makers today use dies as above, or else dies made of other metals or even plastic.

The headjoint almost through the die.



the headjoint tenon to the centre of the embouchure hole, the tube must taper 1.5 to 2mm. Again, through experimentation flutemakers have found that a non-linear—or curved—taper works best. We'll look at this again at the end of the article.

There are many ways to impart this taper. Most flutemakers use a drawing process wherein the metal is shrunk onto a tapered, steel mandrel placed inside. The reader might be inspired to ask, 'Doesn't this thin the metal?' Well, of course it does, but by how much? Using the conservation of matter principle, it is easy to calculate. If the tube is shrunk without any lengthening, the wall thickness *increases* by 0.05mm. However, the process that is usually employed does indeed lengthen the tube so the change in wall thickness is, for all intents and purposes, zero.

In most cases, the lip-plate is formed from sheet metal using a die. The riser, also known as the wall or chimney, is forged or cast. These two pieces are silver-soldered together, because the contacting surface area is rather small. Once the two pieces are assembled, the embouchure hole is roughly cut out from the lip plate material. Then, that assembly is soldered to the tube such that the centre of the embouchure hole lies over the point in the tube where the inside diameter is 17.3mm.

Some makers cast the lip-plate and riser together. This is a perfectly valid way of manufacturing and eliminates the making of two separate pieces and soldering them together. Some metal-flow issues may arise, but they can be resolved through creative design.

Now the material for the embouchure hole is cut out of the tube. Some manufacturers can, at this point, bring the hole very close to finished specifications using computer-controlled machinery. Otherwise, the headjoint maker has to start opening up the hole using files, scrapers and a variety of polishing tools.

Needless to say, the ideal size and volume of the embouchure hole is quite well understood by now. Note that I say volume. The volume of the embouchure hole is a very important parameter because the impedance, a measure of acoustical resistance, must match that of the rest of the flute tube. Those of you who are audiophiles will recognise the term 'impedance matching'. This first came to my attention in the early 1970s with my brief association with Albert Cooper and longer-term associations with the acousticians Cornelius Nederveen and John Coltman.

One of Albert Cooper's many contributions to flute design was his experimentation with undercutting. Undercutting is the process of blending the side walls of the embouchure hole into the inside wall of the tube. Doing so increases the volume of the hole. Albert, realizing this either by experimentation or by others' suggestions, made the other measurements of the hole smaller and therefore kept the volume constant.

As his headjoints became more popular on the American side of the pond, flutists with older headjoints asked headjoint makers to undercut their headjoints. The results were for the most part disappointing because the volume of the hole, and the subsequent loss of impedance, was now too big.

Because it is the volume of the hole that is important, there are many shapes of hole that will satisfy this requirement. Flutists' desire to find the headjoint that works best for them keeps quite a few talented folks employed around the world.

The function of the cork assembly is to stop up the top end of the headjoint. Earlier we said that it should be placed such that its bottom plate is 17.3mm from the centre of the embouchure hole. This space between the embouchure hole and the cork assembly is for acoustical compliance. As I'm afraid a complete discussion would put many of our readers asleep, suffice to say, this volume of air allows the second and third octaves to be better in tune.

The crown, our last part to consider, is where flutemakers can express their individuality. Again, there is a lively discussion about the effect the crown and cork assembly have on the flute's playing characteristics. Without a doubt, however, those who specialise in making crowns and cork assemblies make small works of art from a dazzling array of materials.

Once the headjoint is complete, it is stored to be matched up with a flute or to be presented to customers looking to buy one.

How it works:

The flute's closest relative in the musical instrument family is the pipe organ. All the other wind instruments, brasswind or woodwind, have a vibrating membrane, typically reeds and lips, that sets up the standing wave. The flute and the organ only use air.

The air is blown across an edge at an angle that allows some of the air to enter a tube and some air to escape. To better understand what is happening I find that the analysis of a soft-drink bottle is useful.

I expect every one of us has blown across a soft-drink bottle to produce a tone. Let's look at the conditions as we do this. Before we start blowing, the air pressure inside the bottle is exactly the same as outside. Let's call this P1. As we start to blow, some of the air molecules enter the bottle and some escape. More air molecules inside means higher pressure that we'll call P2. Obviously P2 is greater than P1. Since our bottle is open to the atmosphere, the pressures immediately want to equilibrate and some of the air molecules inside escape, reducing the pressure back to P1. (Mathematical models suggest that the pressure probably dips slightly below P1 but I have never been able to measure this.) At this point our cycle is ready to start again. The smaller the air volume inside the bottle, the more rapidly the cycle repeats itself. This is the natural frequency of this volume. Frequency is measured in cycles per second, or Hertz. Drink a little of the liquid making the air volume greater and you can stuff a few more air molecules into the bottle before it wants to equilibrate. Hence, the larger volume has a longer duration between cycles. Fewer cycles per second means lower frequency, exactly what we hear. On the same note (pun intended) the reader might have noticed that when in a car moving with one window open slightly, there is a pulsing sensation, sometimes quite pronounced. If another window is opened, it disappears. This is



The top and bottom halves of the press tool that stamps out lip-plates.

Lip-plate parts: A complete lip-plate, a silver casting for the riser and a silver blank ready to be stamped into a lip-plate.





exactly the same phenomenon we just examined. We don't hear a pitch because the frequency is simply too low.

The only difference between the soft-drink bottle and the flute is that the flute is an open resonator. As bizarre as it may seem, the standing wave that pulses through your flute reflects off the openings whether they be open toneholes or the end of the foot joint, as in the case of low C or B. This is due to the change in impedance at the openings.

Things to consider when choosing a headjoint. I always urge players to use a new headjoint in a familiar performing or playing venue before making a decision to buy. Ask other flutists or musicians to listen to you on both your old headjoint and the one you are considering. We can be easily swayed by one feature of a headjoint, perhaps a big sound or a very easy low range, and not take into consideration its shortcomings. I like to say, 'When the cue comes, you have to play all the notes'.

An observation. There is a marvellous book in German that documents some 150 headjoint tapers. It is not a scientific study but simply documents the tapers various makers have used over the past century or so. The tapers are almost straight, capable of being described as an angle, but not quite. The word 'parabolic' is often used to describe the shape, but I have a hard time with that because a parabola is a well-defined mathematical concept. Non-linear or curved are better.

Many years ago we made a couple of headjoints with a simple angular taper. All other geometries held constant, they didn't play very well.

This and too many other pieces of information have led me to the observation that if you think something is linear with regard to musical instruments, you are probably wrong.

A random thought or two about headjoints. I will be puzzled to my dying day about a couple of things. First, why does a platinum riser make such a big difference in the playing characteristics of a headjoint? All things being equal, when we cut a headjoint with a platinum riser, it is very often chosen as the better-playing headjoint of its style in a selection of headjoints. I haven't done double-blind tests of this, though I should, but I have observed this phenomenon so many times over so many years that the data overwhelms my natural scepticism.

I also will be puzzled as to why a wave headjoint works. Yes, I know all the hypotheses, but frankly I find them unconvincing. We make a wave style piccolo headjoint that is very popular. Lillian (my wife and partner in Burkart-Phelan) designed it quite a few years ago and we just replicate that design. I've been asked many times to make wave flute headjoints but I won't. I won't because I don't know what the critical features are.

It is too bad that we flutemakers cannot spend more time in our working careers investigating questions like these.

A final word. I want to thank Robert Bigio for asking me to write these articles. My association with him, prompted by this effort, has enriched my life. I hope you have found the articles useful. I have enjoyed writing them. 



The Charanga flute players of Cuba

By Sue Miller

There is a tradition of Cuban popular music called Charanga that originated at the turn of the twentieth century which features the flute as the main improvising instrument. These dance orchestras consist of flute (originally a five-key wooden flute but now the metal Boehm flute is also used), violins, piano, bass, timbales, congas, güiro and vocals. The famous styles of *Danzón*, *Chachachá*, *Mambo* and *Pachanga* originated with this line-up. The style of flute improvisation in these dance bands is unique to Cuban music and the flute plays a central improvisatory role within it; a role rarely found in other popular dance genres. For over a century the flute has therefore had a big influence on the musical development of popular dance music in Cuba. In two earlier articles for this journal I gave a historical account of the development of the Charanga and the Charanga flute style. In this article I will be providing you with some thumbnail sketches of some of the most outstanding Charanga flute players from Cuba, featuring interviews with the artists themselves that I undertook during my research in Cuba and New York in 2006 and 2007. Before introducing you to some of the important proponents of this style, however, it is first essential to mention the influence of three key players.

The Big Three: Arcaño, Fajardo and Egües

Antonio Arcaño was born in 1911 and set up the seminal band *Arcaño y sus Maravillas* in 1937. This band contained two very talented players, the bassist Israel Lopez (known as Cachao) and his brother, the cellist Orestes Lopez. Together they composed the first *Mambo* ever written in 1938. This innovative band had a great influence as it broadcast regularly on the radio in the 1940s and 1950s. Arcaño's legacy as a flute player was that he widened the improvisatory role of the flute in the Charanga line-up. Previously flute improvisations were more confined to an embellishing role in *Danzón* but with the advent of *Mambo* and then *Chachachá* came the open *Montuno* section in which the flute improvises over the tonic and dominant chords. Arcaño also taught many Charanga flute players but as a player he was superseded by two giants of improvisation: José Fajardo and Richard Egües. These two players, who were at the height of their fame in the 1950s and 60s, really defined the Charanga típica style of flute playing both for their contemporaries and for the players who came after them. Both men were virtuosos who developed motifs creatively at astonishing speed, all with a rhythmic precision that is quintessentially Cuban (that is, with a *Clave* feel).

Sue Miller is a flute player and musical director of Charanga del Norte. She is currently studying for a PhD in Cuban Charanga performance at the University of Leeds, UK. Her band Charanga del Norte celebrates its tenth anniversary in 2008. To celebrate the group has a new album entitled *Our Mam in Havana* and is touring the UK this summer (visit www.myspace.com/charangadelnorte for tour details)





Richard Egües on his balcony in 2006. Photograph by Sue Miller.

José Fajardo. Some of Fajardo's great solos can be heard on *Esto solo se da en Cuba* recorded by his band Orquesta Fajardo y sus Estrellas. This band was later renamed Estrellas Cubanas and was led by the violinist and composer Felix Reina after Fajardo left Cuba for the United States forever in 1961.

Richard Egües. Richard Egües, however, stayed in Cuba until his death on 1 September 2006 at the age of eighty-two. His fame came from his long tenure with the legendary Orquesta Aragón, as a virtuoso flute improviser, composer and arranger for the band. His compositions *El Bodeguero* and *Bombón Chá* are part of the canon of popular Cuban music repertoire. Born in 1924, Richard was playing the piano as a child in his father's orchestra. His daughter Gladys Egües tells the story that 'Richard Egües, eleven years old in short trousers, called *bombachos* (plus fours), was playing in his father's band. There's a famous anecdote that he went outside during the interval to eat some sweets and that they wouldn't allow him back in the dancehall as children were not allowed in and so the band couldn't play on without him. I'm telling you this to illustrate the fact that Richard has given seventy years of his life to popular Cuban music.'

Richard later transferred from piano to flute, joining Orquesta Aragón in 1953 when their second flute player Rolando Lozano left for Mexico with Orquesta América. Aragón's first flute player Efraín Loyola is still directing his Charanga Orquesta in Cienfuegos at the age of ninety-four, and he performed a tribute to Richard in Havana's Teatro América in March 2007. With Orquesta América away in Mexico in 1953, Orquesta Aragón became the most famous Charanga group in Cuba playing the latest dance style, the *Chachachá*, appearing frequently on national TV. They also toured the world and were the first popular music group to perform at the Tchaikovsky Conservatory in Moscow.

Voy hablar con tu Papa, a solo by Richard Egües transcribed from a recording by Sue Miller. (Note: all transcriptions are written an octave lower and need to be played an octave up.)

The recorded output of Orquesta Aragón is extensive and the live recordings for Cuba's Radio Progreso show Richard's improvisatory skills (some of these live recordings are now available on the Barbaro label as a two-volume set—entitled *Los Aragones en la Onda de la Alegría*) and reveal the extent to which Richard could invent phrases without repeating an idea. Here is an extract from one of his solos inspired by Beethoven's fifth: *Voy hablar con tu Papa*, transcribed from his recordings.

In this excerpt from his solo in E minor Richard uses various motifs based around the dominant note B, using repeated isorhythms and cross rhythms of three against four and a fast sextuplet figure starting in bar 140, all devices typical of the Charanga style of improvisation.

Eddie Zervigon. Born in Güines, Cuba, Eddie first studied solfège with Richard Egües's father

Eduardo. Richard's playing inspired him to take up the flute. He bought his flute on his fifteenth birthday (in Cuba the fifteenth birthday is a big coming of age celebration) although Eddie told me that he lost most of the 200 pesos given to him by all the family in a game of pool and that he bought the flute with the eight pesos he had left!

When Eddie Zervigon left Cuba in 1962, José Fajardo helped him to find work in New York as a performer, as did the Puerto Rican flute player and Fania All Stars creator Johnny Pacheco. Initially deputising as the flute player in Pacheco's band as Pacheco had recently undergone a throat operation, Eddie declined Johnny's offer of sharing the flute chair in his Charanga and set up his own band with his brother Rudy. Not wanting to name the band Charanga Guines, the Palladium promoter suggested they name the band after the street they lived on in New York and so the band became known as Orquesta Broadway. The group met with great success, performing at the Palladium and recording extensively. Eddie is a virtuoso five-key flute improviser who has led Orquesta Broadway in New York since 1962 and continues to perform in the US and abroad. In July 2007 Eddie invited me to New York to join his band at the annual Cuban music festival *El Mamoncillo*, where various New York Charanga and Salsa bands were performing and where he put in a dazzling performance not only with his own band but with Manny Oquendo's group, blowing storming solos over a trombone section made up of New York's finest.

Eddie's virtuosity and *clave* feel mark him out as one of the best Charanga típica flute improvisers still performing today. An example of his fluidity can be found on the record *Paraiso*. Most Charanga players go up to E above the range (Fajardo goes up to F sharp) but Eddie is the only player I have met who regularly hits top F sharp and G.

Eddie cites Egües and Fajardo as his major influences but also greatly admires Julio Guerra (former flute player with Estrellas Cubanas) and Belisario Lopez (who set up his Charanga Orquesta in Havana in 1928). In fact Belisario Lopez left Cuba for the US in 1960 and later gave Eddie his five-key wooden flute which Eddie let me try out. Made in the nineteenth century, Belisario's flute is incredibly light and responds well in the high register. An interesting fact about Eddie is that he used to present the weather on Cuban TV and is the only musician I know that combines a successful performing career with chasing hurricanes and checking barometers!

Polo Tamayo. Policarpo (Polo) Tamayo, known most recently for being one of the Buena Vista Social Club musicians, was born in Pinar del Rio on 26 January 1934. In an interview in 2006 Polo told me that he comes from a musical family where his father played trombone and his brothers bass and trumpet and that he learnt solfège from the town's only music teacher. His father bought his brother a flute and when his brother did not get on with it Policarpo persuaded his father to let him have it instead. He learnt the fingerings from a flute tutor book by Tulou and learnt the Charanga style from copying flute players' solos he heard on the radio. As he told me in 2006, 'I would hear a melody and pick it out by ear, copying the flute players' *inspiraciones*. I make my own up now but to start with I copied them. The first flute player I heard on the radio was Arcaño, then Juan Pablo Miranda and then Fajardo. Then came Richard Egües'—*la época de Richard*, as he put it—and, well, after Richard



Eddie Zervigon with Sue Miller.

Polo Tamayo.





Melquiades Fundora with Sue Miller.

there were lots of imitators including myself! People said I sounded like Richard so I realised I had to develop my own style. I did listen a lot to Richard though...but I also liked Fajardo.' During this interview we discussed the difference between the Cuban style of improvisation and jazz and Polo said 'Cuban music is singable...the flute melodies...well you can sing the flute *inspiraciones* back.' As Bill McBirnie remarked on Richard's soloing, people in the street were as likely to sing back Richard's improvised solos as they were his compositions because they were so 'clever, catchy and melodic all at once'.

Polo has played in several important Charanga bands over the years, including Orquesta Neno Gonzalez, Ritmo Oriental and currently Charanga de Oro (which is directed by José Loyola, the son of Aragón's first flute player from the 1930s, Efraim Loyola).

Melquiades Fundora. Melquiades was featured in the March 2003 edition of *Pan*. When I met up again with him in 2006 and 2007 he was still going strong at the age of eighty-two, playing his beloved five-key flute with the band he founded, Orquesta Sublime. The hallmarks of his style are his percussive phrases and strong attack. He improvises in a very drum-like way with his top D's punching the airwaves in just the right spot. Being with him on stage is always exciting as the music is visible in the way his whole body inhabits the music. He is a true veteran of Charanga and a national treasure.

Joaquin Oliveros. Joaquin is one of the younger proponents of the five-key flute and has played with Cuba's finest, including Charanga Rubalcaba, Frank Emilio Flynn and The Afro-Cuban All Stars. A huge fan of Fajardo, he insisted to me that there are two schools of Cuban flute playing: one that descends from Arcaño to Fajardo which is more romantic in style and one that descends from Joseito Valdes to Richard Egües

which is harder-edged and more technical. Whilst stating that Richard is the champion of Charanga flute improvisation and rightful owner of the 'gold sash' for his genius virtuosic improvisations, he told me Fajardo could be equally virtuosic whilst never forgetting the romantic roots he inherited from Arcaño.

Whilst Joaquin is clear in his mind of the distinctions between the two schools of Charanga flute playing, other flute players disagree as many claim both Fajardo and Egües as influences on their own playing. In my own analysis of both players' solos I have found both differences and similarities between Fajardo and Egües. For example, both players have a spontaneous command of form when it comes to composition and motivic variation, and both possess incredible rhythmic elasticity and precision. Their sounds do indeed differ, with Richard's perhaps being the more strongly attacked. Richard

Joaquin Oliveros.



has also completed more recordings so has perhaps had the greater influence on subsequent players of the style. Eddie Zervigon also made this comment but pointed out that Fajardo was the master when it came to improvisation over the dominant 7th (on pieces built solely on one dominant chord, usually a Mambo). As Joaquin demonstrates in his own virtuosic playing, whether one is influenced by Egües or Fajardo or both, these two masters of Charanga flute improvisation can provide plenty of inspiration for other flute players of this style.

Pancho Bravo. Pancho Bravo, otherwise known as Alberto Cruz Torres, was born in 1928 in Pinar del Rio and formed his band *Pancho el Bravo y sus Candelas del tira tira* in 1959. At this time *Orquesta Aragón*, *América*, *Melodias del Cuarenta* and *Orquesta Sensacion* were all the rage and Pancho's band was also hugely popular. Up-tempo and energetic, Pancho's flute solos are speedy, percussive and playful.

Eduardo Rubio. Eduardo Rubio plays the Boehm system flute and is Richard Egües's successor in the modern-day *Orquesta Aragón*. He is an exceedingly fluid player and uses more chromaticism and range than many típica players. He nevertheless has incorporated Richard's legacy into his own playing whilst retaining his own sound and style.

This is the first half of his solo in D minor on the *Danzón Si Envidia* (from the album *Aragon en Route*) and here Eduardo Rubio really explores the range of the flute, starting in a classical manner using rubato and the juxtaposition of semiquavers and triplets to create suspense. This first half of his solo is the prelude to the gradually rising climactic second half and Eduardo (or 'Chen' as he is known) is a master of building a solo gradually (something which is not always part of the Charanga flute style in general as flute solos mainly occur in the second half of an arrangement). The solos that tend to be lower in dynamic and build up more gradually are usually taken by the piano or violin in most Charanga music. Chen's chromatic motif at bars 24 and 25 is characteristic of his own personal style.

Eduardo Martinez. Eduardo Martinez is the current flute player with the band *Melodias del Cuarenta*. I met him in February 2006. This band was formed in 1940 and continues to the present day with a new line-up, performing a repertoire that includes their classic tunes *Me Voy Pa' Moron* and *Tunas Bayamo*.

Other important Cuban Charanga flute players include Juan Pablo Miranda from *Orquesta Sensación*. Legend has it that this particular flute player stole the composition *Bombon Chá* by Richard Egües and attempted to record it before *Orquesta Aragón*

Rafael La

Flute

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7

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band drops to pp

Si Envidia.

Danzones del nuevo ritmo

The name given to the extended *Danzón* form invented by Israel and Orestes Lopez (from the Charanga Orquesta Arcaño y sus Maravillas) in the late 1930s and 1940s. They added a more syncopated section to the *Danzón* called *Mambo*.

Estríbillo

The call and response between coro singers and either improvising lead singer or solo instrumentalist is called 'coro-prégon', 'coro-guia', 'coro-inspiración' or 'estríbillo' and takes place in the 'montuno' section of an arrangement.

Flauta de cinco llaves

This five-key pre-Boehm system flute came to Cuba via the French after the Haitian revolution when French colonialists and their African slaves fled Haiti and settled in Santiago de Cuba. Most Charanga flute players until modern times played this nineteenth-century flute and many flute players today insist that the real sound of Charanga can only be achieved on this flute as it is very loud in the top register and has less sustain, ideal for percussive playing.

Güiro

Gourd-shaped scraper that provides the rhythmic impetus in Cuban music and especially in Charanga.

Inspiración-Guia

The term for the short improvisations in between coros in the *montuno* section—these can be vocal and instrumental.

Mambo

1. The name for a style of music: two types are generally acknowledged—the Big Band Mambos of Perez Prado, Machito and Tito Puente and the Charanga Mambo invented by the López brothers in Arcaño y sus Maravillas.
2. The name for an 8 or 16 bar figure usually played by brass instruments to break up sections of an arrangement and increase the intensity.

Montuno section

The *Montuno* section is the open section where there is *Coro-Inspiración* and solo improvisations.

Pachanga

A popular style that followed the *Chachachá* in the late 50s. Stylistically very much like a fast *Chachachá* with elements from the *Son*.

Piano Montuno

The piano *montuno* is the two bar pattern based around *clave* which has two forms: 2–3 and 3–2 .

Son

The traditional *Son* line-up includes maracas, bongo, guitar, tres, marimbula (a large box with metal thumb keys) or bass and vocals. Cuban *Son* and *Charanga* evolved together and have many elements in common.

Timbales

Instrument derived from the orchestral timpani.

Típica style

Term used to describe the Charanga flute style of the 1940s and 50s. 

More Information:

www.charangadelnorte.com and www.youtube.com/charangasue

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Fluting in the 1940s

By Patrick Souper

I must be one of the last, if not the last flautist who had the privilege of working alongside Gareth Morris and Arthur Gleghorn, the original principal flautist in the Philharmonia, in the 1940s and early 1950s. As a person Gareth was a thoughtful and delightful companion for a decidedly young partner. Arthur had a rather wicked streak, which he employed by making deliberate mistakes during rehearsals, which he implied had been made by me, followed by a grin. He certainly possessed the finest technique I ever encountered.

A few words of introduction may help to explain how I should happen to have been in that position and why nothing has been heard of me in the flute world for more than a half-century. Two readily available clues exist. Those who have opened the score of Bill Lloyd-Webber's *Sonatina* may have noticed the date of publication and the dedication to 'Master Pat Souper'. At the time when he was composing it I was a Junior Exhibitioner at the Royal College of Music, where my father, Charles Souper, was flute professor along with Bob Murchie, and Bill requested from my father permission to make the dedication.

It must have been as if I had been born with a piccolo in my hands and a violin tucked under my chin because I was learning to play and could read music long before I could make any sense of a verbal text. I suppose that must have been the benefit (problem?) of being born into a family dedicated to playing music. Certainly normal schooling struck me as being a singularly uninteresting and unimportant side-activity; an opinion with which the School Attendance Officer seemed to agree.

I began learning how to play sustained long notes and the technique of tonguing on the heads of both flutes and piccolos as a small toddler and as soon as I could stand steadily I began my lessons on a quarter-size violin. To me this was all play. The piano presented more of a problem because I could not stretch my fingers over many notes—though Bach helped me through most of the early difficulties that I encountered. As far as I knew, at the time, this music-making practice was normal to all children. Since it did not take me long to discover how to wind up the gramophone I was soon exploring the delights that lay ahead—Stravinsky's *Firebird Suite* being at the top of my list of favourite 78s.

The demands of school attendance, when they could no longer be avoided, constituted an unwelcome and seemingly unnecessary interruption into the world of music. Certainly, to me, the intellectual demands made by school seemed to require little of the time demanded for them. Admittedly the appearance of my handwriting

Patrick Souper's father was the flute player Charles Souper. Patrick followed his father into a career in music but left to study theology and modern European philosophy. After a long and distinguished career in the church and as an academic at the University of Southampton, Patrick Souper retired to Crete, where he continues to live.





Patrick Souper aged five (supervised by his sister), seven and twelve.

has always left much to be required and my woodwork was so poor that I was excluded from the class. But the repetitiveness of elementary school mathematics and reading in a class of sixty children provided nothing to what I had already provided for myself—also of better quality—from the public library.

When I became a Junior Exhibitioner at the RCM for violin, piano and harmony—under Sir Percy Buck this became a composition tutorial—Saturday became a light at the end of a dark tunnel. Although I believed at the time that I could play the violin quite well, experience in the string orchestra which concluded the morning session soon showed me that I could never compete with the leader of the first violins—Hugh Bean, if my memory does not fail me. (He later led the Philharmonia.) So, plainly, my future lay with the flute.

In the earliest days of the war the BBC made a number of broadcasts, called 'Junior Bridge-builders' for broadcasting to Canada which were intended to build bonds between the children of both countries in some way. The head of the Junior Exhibitioner programme decided that I was to be the specimen British young musician. After a scripted discussion (in those days all broadcasts of all kinds were fully scripted) the interviewer asked me if I would like to entertain the Canadian youth with a performance of *The Flight of the Bumble Bee*—an unannounced pianist fully armed with his score being present in the studio. I accepted the challenge, though for some reason that I cannot explain I insisted that I was about to play *The Flight of the Wasp*. Given that it was a distant broadcast on a piccolo if any unfortunate happened to be listening to the broadcast he or she might well have found my re-naming of the piece singularly appropriate.

As I remember there were no openings for wind and brass instruments in the Junior Exhibitioner scheme at that time. Be that as it may, my flute lessons were given at home. Although I was and still am the first to acknowledge that Charles A. Souper was the finest flautist of his generation, adolescence had its way in ensuring that I believed that my own way of interpreting flute music was superior to his, so, eventually, he became convinced that peace would be restored if I made my way to Robert Murchie's flat in Maida Vale for lessons.

Again, in the early months of the war years I gave my first acknowledged public performance, of the Bach *Fourth Brandenburg Concerto*, with the violinist Jelly d'Aranyi and my father. The appearance must have been a bit strange since my father stood six foot four and I, being short for my age, was dressed in a suit with short trousers, as was still the custom in those days.

At about the age of thirteen I was awarded a scholarship but the principal of the time (Sir George Dyson) ruled that awards made to children of a college professor should be identified as exhibitions, not that this made the slightest difference to me and the opportunities provided for me. Naturally, fathers and adolescent sons being like oil and water, I continued to study with Bobbie (as we called Murchie), who was my officially-appointed professor.

The RCM in those days was a place of bliss. Each week forty minutes were spent with one's first subject tutor and twenty with the second subject tutor. I had already packed away my violin and chose to take the organ. Since the organs were hidden away in the tower furthest away from Imperial College, which had chosen to establish its laboratory for testing Whittle's experiments with jet aeroplane engines as close to the RCM as possible, and the organs were little used for lessons I had excellent undisturbed practice rooms at my disposal.

The first orchestra provided the single opportunity each week, for rehearsals and performances, for all of the best instrumentalists to meet and work together. One advantage was that some of the pieces put on the stands were not at all well known. Unfortunately Douglas Cameron did not prove to be a very inspiring mentor, so much so that the final rehearsal before one concert developed into a strike. As the players assured Cameron, it would turn out all right on the night. The weekly recitals provided plenty of opportunities for experiences of solo performance before an audience. I was fortunate in that whenever a listed player claimed to be unprepared I was looked upon as the first call for substitution, so I was able to perform fairly often.

I began to play professionally (despite RCM regulations) as soon as I became fourteen—in those days compulsory schooling ended on one's fourteenth birthday. The fact that my secondary schooling had been terminated by the Nazi destruction of my school some time earlier had facilitated my full-time move to the RCM. (Most of the secondary schools in north London had been evacuated and the only other school for boys within travelling distance, St. Marylebone Grammar School, had not space for newcomers.)

The second clue to my disappearance from the flute world is to be found in the café scene in Powell and Pressburger's film *The Life and Death of Colonel Blimp* (shot at Denham Studios in 1942) in which the orchestra employs an unmistakably juvenile flautist who seems undaunted by the litre of beer offered to the each of the members of the orchestra by the principal guest.

In the early years of the war opportunities for orchestral and theatre music came to a virtual halt in London, especially after the destruction of the Queen's Hall. Gatherings of large audiences were discouraged. The BBC Symphony Orchestra was relocated to Bristol, then to Bedford. Periodically ad-hoc orchestras (differently-named but often sharing many players) toured provincial civic centres, factories and the like. We travelled by train, which involved lengthy delays, which were often enlivened by the bassoonist Archie Camden's endless supply of jokes and comic tales. At times the delays became so extended that venues had to be omitted. More than once the only bed I could find was on a platform bench in a railway station that had lost its roof through bombing.

There were, of course, some concerts given in London, but they tended to be held in rather unusual places, well away from obvious target areas. And short seasons (two weeks or so) were presented for stage plays. Short visits by ballet companies also turned up from time to time. I do not recall any rehearsals being called so sight-reading was very much the order of the day. It was under those conditions that I first encountered such pieces as Prokofiev's *Peter and the Wolf*.



His flute abandoned, Patrick Souper became a clergyman.



Patrick's father Charles Souper with the pianist Edie Millar. Sir Henry Wood, founder of The Proms, referred to Charles Souper in his *My Life of Music*: 'We produced a somewhat unusual novelty on September 17 in the form of an *Adagio* by Quantz, a prolific writer for the flute. Charles Souper stepped out of his seat in the orchestra and played this piece on a bass flute, a beautiful instrument that had not been heard *solo* until then. In pitch the bass flute is a fourth lower than the ordinary flute, but I always feel it sounds much lower in quality than the mere difference of a fourth would suggest.' (The instrument Sir Henry Wood referred to as a bass flute is now called an alto flute, of course.)

In 1943 a few musical theatres opened for short spells. I played for the D'Oyly Carte Opera Company for several three-week seasons in a theatre in Hammersmith. As it was a touring orchestra the wind sections were reduced to single players. The hornist had travelled with the company for so many years that he never bothered to open his score, playing everything from memory, no matter which opera was being performed.

In 1944 more theatres were opened for longer seasons. Richard Tauber's adaptation of Strauss's *A Night in Venice* was presented at the Cambridge Theatre and ran for 433 performances. To avoid boredom several of us took turns in playing for a few weeks at a time. I recall one night when the stage door keeper told me that a V-I flying bomb had circled the theatre in the course of the performance, before it dipped over the rooftops and exploded elsewhere. Also in 1944 the Palace Theatre began a lengthy run of *Die Fledermaus* (with a reduced orchestra), conducted by Richard Tauber.

I played at many of these till the RCM found me out and invited me to leave the college. It so happened that, on that day, the matinee had over-run and a programme of opera extracts in the RCM theatre had to await my arrival because the first extract began with two bars of unaccompanied solo flute.

By this time free-lance opportunities were increasing and more and more theatres were employing orchestras for musicals (mostly very patriotic) and interlude music. Unusual one-week seasons of operas with no-name companies were presented in suburban theatres. I remember playing for a week of Humperdinck's *Hansel and Gretel* at one place, and for another week of Mussorgsky's unfinished *Sorochintsy Fair*. An ad-hoc New London Orchestra came over the horizon for a while, founded, it was said, by an ambitious and musically incompetent millionaire.

If memory serves me right this was the first British orchestra to visit Switzerland after the end of hostilities. According to Arthur Gleghorn the concerts were greeted with acclaim and the only reference made to the conductor was that he 'wore an immaculate evening dress'. Certainly the first time I played in that orchestra Arthur warned me that I would experience no difficulties so long as I kept my eyes well away from the podium.

For some time, before I was called up (as it turned out) to replace Gareth Morris or one of his colleagues in the RAF—by that time the RAF Symphony Orchestra had been virtually disbanded—I was contracted to play with the BBC Theatre (now Concert) Orchestra, based at that time in a studio in Camden Town. Since I was awaiting conscription for National Service my contract was restricted to a weekly basis, so as to avoid what would have been my legal right to return to the orchestra after demobilisation.

As it happened this was of no consequence because, my father having been paralysed by a serious stroke, I was granted compassionate demobilisation within

eighteen months. This meant that I needed to find employment as quickly as possible. The NHS had been founded only two weeks previously and existed only on paper and I needed to be able to pay for home nursing as my mother had a serious heart condition so could not lift and turn him.

A fit of inspiration led me to telephone the orchestral manager at Covent Garden to ask if and when there might be possible stand-by opportunities. He told me that auditions were to be held on the following day and invited me to attend. On arriving I found a room filled by about twenty similar aspirants. Expecting nothing I took my turn, played my 'party-piece' and did my best with sight-reading—the piece presented was virtually unplayable, and is inaudible within the orchestra in performance. A few hours later I received a phone call from the opera house offering me the position of second flute and piccolo.

In those days no rehearsals were provided for operas and ballets considered to part of the bread-and-butter repertoire, rehearsal time being devoted to new productions, so the ability to sight-read was an essential requirement of any new appointee. The ability of the orchestra in this respect was clearly demonstrated by the desire expressed by Roger Désormière (himself a distinguished flautist as well as principal conductor of the French National Orchestra) to take the Covent Garden Orchestra back with him to Paris: this was after two performances (by singers from the Opéra Comique) of *Pelleas et Mélisande* in preparation for which he had been allowed only a single three-hour rehearsal slot.

When the New York Theatre Ballet Company arrived for a three-week visit their ship had been so delayed that the music reached the theatre with just enough time for the parts to be put out on the players' desks before the curtain was due to be raised. All the music to be played was quite unknown to the orchestra. The fact that it was in manuscript did cause the odd problem. For instance, the piccolo part for the scherzo of a symphony by Morton Gould was clearly marked 'octavo throughout', which, despite being uncomfortably prominent, seemed to work well until the player was required to play at a pitch even higher than the top note on a piano keyboard. That situation was certainly more interesting than the piccolo part in *Die Walküre*, which consists (if my memory is correct) of three bars in Act I, two bars in Act 2, and the introduction and well-known page of 'sparks' at the conclusion of Act 3. At some time in the past some piccoloist had listed the times of trains to and from Kew in the Covent Garden copy, presumably indicating the opportunities for his taking dinner at home.

I did not renew my contract after two years so as to be able to free-lance and repair my formal education. The latter was necessary for two reasons. Firstly, the thought of having to play more-or-less the same repertoire for a further forty to fifty years did not offer much appeal. Secondly, and more importantly, I had witnessed many things in Germany, especially in Berlin, during a Central Band visit which convinced me that I should attempt to do something more significant personally than fluting in my remaining years. Whether or not that has proved to be the case is not for me to say. All I can say is that, after a very varied career I ended my working life tutoring post-graduate students who were learning how to develop their own philosophies in the field of education and supervising the development of their PhD theses and Masters' Dissertations. They alone can say what they learned from my efforts.



Charles Souper cut a dash in his World War One uniform.

My career, after packing away my flute in its case for the last time after participating in an exhilarating performance of the second suite of Ravel's *Daphnis et Chloé* in the Festival Hall (with the Philharmonia, I believe) came to an abrupt end.

What happened thereafter was rather complicated and must be kept as brief as possible since the flute hardly comes into it. I played in public just once more some four years later. Word had got around in Tübingen that I had been a professional flautist and one day an instrument was placed in my hands, with the words 'We are having a concert in a few days time and you are playing the B minor suite'. The performance was well received but left me feeling convinced that I should never again allow myself to be found in such a position—a lack of four years' practice was far too obvious to be overlooked. Having succeeded in teaching myself enough to pass the unavoidable university entrance matriculation examination (including compulsory Latin and French) I undertook studies in the Universities of London (King's College), Tübingen and Heidelberg. I was accepted for ordination in the Church of England and appointed to Derby Cathedral—this included acting as NHS-appointed chaplain to the general hospital.

Leaving to one side the matter of personal satisfaction, I honestly believe that I learned more from my experience as an orchestral musician than I have learned from any other experience. This rare and invaluable experience should, in my view, be gained by as many as possible, it matters not whether as professionals or amateurs. I had the good fortune to be thrown in as an orchestral musician 'at the deep end' at a very early age—like Gareth Morris playing first flute in the first orchestra of the St. Matthew Passion, in Winchester Cathedral rather than the more distinguished Albert Hall—long before I could discover what 'nerves' might be and (arrogantly?) believing that I could play anything that was put in front of me. But the most important thing in being an orchestral musician is that you have to put yourself outside of the centre of importance, even if you are playing a concerto, because you are part of a whole. You need to hear (not just listen to) everything that is happening around you and play your part in making that whole that is the music. You may have solos to play, but there is no place for a 'soloist' in music making, which is the most democratic of all human enterprises. A 'soloist', even in the smallest of ensembles, is like a sore thumb.

For me, if I had the authority, it would be a priority that every child should learn to play a proper instrument—that is to say, not one in which most of the hard work is achieved by electronics—learning how to produce a pure and suitable tone, to make clean and precise finger movements, to control the volume of sound so that it neither intrudes nor fades into a misty presence. The list of qualities that are needed for a good performer is endless, as is the list of human qualities required to make a good society. Similarly, a teacher can never be a 'soloist'; he or she is always standing alongside and in a supporting role to the pupil or student.

A politician pronounced not so long ago: 'There is no such thing as society.' If that were true, there would be no such thing as music. So, flautists, keep on fluting to the best of your abilities.



The flute music of Edwin York Bowen

By Glen Ballard

Edwin York Bowen (1884–1961)

Before the First World War York Bowen was a household name. Known as the ‘English Rachmaninoff’, his early reputation as a composer and pianist was such that his appearances ignited feverish reviews in the press, concert halls sold out and many notable musicians of the day performed his works holding them in high esteem including Fritz Kreisler, Lionel Tertis, Aubrey and Dennis Brain, Leon Goossens, Pauline Juler, Beatrice Harrison, Hans Richter, Sir Henry Wood and flute players Albert Fransella and Gareth Morris. His collaboration with these legendary artists, together with his extraordinary insight into the instruments for which he wrote, has resulted in a legacy of important works and valuable additions to repertoire. Yet his sudden death in 1961, aged seventy-seven, only raised a few, and in places inaccurate, lines in the obituary columns. Today there is increasing interest in this scandalously neglected composer and a revival is under way.

Edwin York Bowen was born in Crouch Hill, London, on 22 February 1884, the youngest son of the co-owner of the whisky merchants Bowen and McKechnie. After early piano and harmony lessons with his mother his parents, recognising his remarkable talent, enrolled him at the North Metropolitan College of Music. The young Bowen made rapid progress and at the age of eight was soloist in a performance of Dussek’s piano concerto. After a period of study with Alfred Izard at the Blackheath Conservatoire, Bowen won the Erard scholarship at the age of fourteen to the Royal Academy of Music, where he studied piano, composition and horn with Tobias Matthay, Frederick Corder and Adolph Borsdorf. Whilst at the Academy he won many prizes including the Charles Lucas prize for his tone poem *The Lament of Tasso* which was performed in September 1903 at a Queen’s Hall Promenade Concert, with Henry Wood conducting Bowen was still only nineteen. He graduated from the Academy in 1905, having been awarded the Worshipful Company of Musicians Medal, and was appointed professor of piano there in 1909 a post he held for fifty years.

By the time he was twenty-six Bowen had written over forty works, including three piano concertos, in which he appeared as soloist under the batons of Henry Wood and Hans Richter; a *Suite* for violin and piano dedicated to and performed with Fritz Kreisler; a viola concerto, produced by Lionel Tertis at a Philharmonic Society concert conducted by Sir Landon Ronald at Queen’s Hall in 1908, a wealth of piano compositions; and the *Miniature Suite* for flute and piano dedicated to and performed with Albert Fransella. His orchestral works were also popular; his *Symphonic*

Glen Ballard is a Research Associate at the Royal Academy of Music and is researching and writing a book on York Bowen.



Fantasia was performed by the London Symphony Orchestra at the Queen's Hall in 1906, conducted by the great Hans Richter, to enthusiastic applause, not just by the audience but by Richter as well. His career looked set to flourish. However, the First World War was a great divide. He enlisted in the Scots Guards, playing in the band, but contracted pneumonia in France and was brought back to England by his wife, a wartime ambulance driver. Sadly, his career never recovered. It is said his romantic style did not meet with the mood of the times, and his fame declined, although he continued to compose, perform, teach, examine and adjudicate. By the time of his death he had written over three hundred works, many of them extremely demanding, including some remarkably fine chamber music, four piano concertos, four symphonies, orchestral works, concertos for violin, viola and horn as well as many piano compositions.

Works for Flute.

The discovery last year of an early York Bowen work for two trumpets and piano caused some excitement. There is very little romantic music in the trumpet repertoire and this work has filled a much-needed niche. It could be argued that the flute faces a similar situation. What is of interest is that Bowen composed four works for the flute, more than for any other wind instrument. Two of his flute works were dedicated to and performed with the most famous flute players of the day, Albert Fransella and Gareth Morris.

The *Miniature Suite* for flute and piano was dedicated to Fransella who was the popular first flute in Henry Wood's orchestra and the most famous flute player of his day. Fransella gave the first performance of the *Suite* with Bowen at the Broadwood Rooms during the Fransella Quartet's first appearance there on 29 June 1906. The work was played again four months later at one of the Queen's Hall Promenade Concerts. However, it seems the press were divided in their views. The *Yorkshire Post* had this to say:

The flute is not a too grateful instrument to write for, the invariableness of its tone colour making avoidance of monotony difficult; but by providing three movements strongly contrasted in character, and by giving prominence to the pianoforte part, Mr. Bowen has produced a work which holds attention, except in the romance, which is somewhat too long.

The *Musical News* on the other hand found the work:

...very graceful and pleasing. . .it consists of three movements, and excellently interpreted as it was by Mr. Albert Fransella and the composer, it was deservedly well received.

Eighty-five years later, Pan reviewed the *Suite* thus:

...I am sure it will be popular with those looking for the unusual. . .A three movement work, it is a lot of fun just to play through, but makes a good concert item too.

Albert Fransella and York Bowen performed the *Suite* again during a shared recital with the soprano Sybil Scanes at the Wigmore Hall on 22 January 1925. Lupton Whitelock, who was principal flute with the Leeds Philharmonic, a leading player in Leeds and, so Robert Bigio tells me, one of the rare players of a metal flute in those days, performed it with a Mrs Elliott in January 1912. The *Yorkshire Post* were impressed:

A third novelty was a "miniature suite" for flute and pianoforte by a young native composer of great promise, Mr. York Bowen. The three movements of which it consists have melodic charm and are

not without some emotional significance, which lost nothing in Mr. Whitelock and Mrs. Elliott's sympathetic interpretation. As in his orchestral works the composer realises well the idiosyncrasies of the instruments and one feels that the music is as grateful to the players as it is to the hearer. It is a suave, brilliant and refined work.

Joseph Lingard, the distinguished principal flute of the Hallé Orchestra in Sir Hamilton Harty's days, included it in his repertoire and Gareth Morris broadcast two of the movements with Bowen in 1947.

It is worth mentioning that on the occasion of the premiere of Bowen's Piano Concerto No. 3 at the Queen's Hall, conducted by Sir Henry Wood in 1908, with the composer as soloist, Fransella was singled out by the *Standard* for taking 'full advantage' of the 'grateful and conspicuous flute part'. He obviously enjoyed Bowen's music!

Sonata for Two Flutes, Op. 103

The first performance of the *Sonata for Two Flutes* was given by two students at the Royal Academy of Music, Gareth Morris and Walter Scott, at a Royal Academy of Music student's concert on 27 June 1940. Bowen was very keen to have the work broadcast and in February 1958 the BBC agreed to go ahead. Due to the original score being a 'rough and sketchy affair', he undertook to copy the parts out again himself, taking 'the greatest care as to clarity and accuracy', so that the flautists would find them 'very readable'. The *Sonata* was broadcast a month later by Wilfred Smith and Lionel Solomon on 9 March 1958 and the manuscript then disappeared. It was through *Pan*, years later, that the work was eventually traced to the British Library. The manuscript, it seemed, had been in the possession of Gerald Jackson, a pupil of Albert Fransella and Beecham's first flute in the London Philharmonic Orchestra. When Jackson died the manuscript was discovered in his loft and was given to the British Library by Clifford Seville. The work was subsequently performed at a British Flute Society event at Dulwich College in 1996 by Douglas Townshend, the BFS chairman at the time, and Catherine Handley. It has since been published by June Emerson and the review by Dennis Clarke for *Pan* says:

This is a substantial work in three movements, well and idiomatically written for both flutes and should be well received by audiences. It comes with two playing parts and needs advanced players to do it justice.

Believe it or not, that is not the end of the story. Shortly after submitting this article to *Pan*, I received an email from someone in America asking if I could authenticate a manuscript of the *Sonata for Two Flutes* Op. 103, by York Bowen which he had recently purchased from eBay for his son, a flute player and proud owner of a Louis Lot flute. It is amazing. The work is dated 13 March 1939 and appears to be the original 'rough and sketchy' score. It therefore seems that the score held in the British Library is, in fact, the re-written parts used for the broadcast in 1958.



Edwin York Bowen.
Photograph by Holman
& Paget reproduced by
courtesy of the Royal
Academy of Music.

Soliloquy and Frolic for Solo Flute

Although there is no dedication, Gareth Morris told me that the work was written for him. He broadcast it in October 1950 for the Third Programme along with the Flute Sonata, Op. 120, with York Bowen as pianist. The composition does not seem to have been performed again until Caroline Franklyn played it at a recital in 1984 to celebrate the centenary of the birth of the composer. The reviewer liked, in particular, the way

...the seductive Soliloquy exploits the lyrical qualities of the flute.

The following year it was performed by Lyn McLarin during a lunchtime recital as part of the third Cornhill Festival of British Music. It was found 'rather dull' by the reviewer, but:

It did demonstrate Lyn McLarin's technical facility.

Dennis Clarke, reviewing the work for Pan thirteen years later, thankfully did not agree:

Yet another work for flute emerging, Soliloquy is rhythmically very free and of a great meditative nature and no great technical difficulty. Frolic is to be played 'with great caprice and fun' and is technically quite demanding but it is crisp and lively and the whole work would make a useful addition to any programme.

This work would indeed make a useful addition to a concert programme. The indication by the composer that the Soliloquy should be played with 'great freedom of time expression, (values are approximate indications)' is unusual. Bowen was very explicit about his markings and the direction to flautists to play in such a manner is quite deliberate.



Part of the manuscript of York Bowen's *Soliloquy and Frolic*.

Sonata for Flute and Piano, Op. 120

The Sonata is the last and most substantial work of the four. It was completed in 1946 and dedicated to Gareth Morris, later principal flute of the Philharmonia Orchestra. Bowen composed the Sonata in the same period as his highly-acclaimed masterpiece, the Twenty Four Preludes for Piano in all Major and Minor keys, Op. 102, and the lovely Clarinet Sonata, Op. 109 (dedicated to and performed with Pauline Juler) which Jack Brymer believed to be the best work composed for the clarinet since Brahms. Gareth Morris gave the first public performance of the Flute Sonata with Bowen at the Wigmore Hall in May 1949. Musical Opinion reviewed the recital thus:

A sonata for Flute and Piano with that admirable flautist, Gareth Morris, was yet another example of the composer's mastery of every sort of instrumental combination; in fact, I thought this work as a whole more successful than the Violin Sonata, possibly because the temperament of the fine flautist was a better match for that of the composer himself.

The Times however, was rather more reticent in their coverage, merely finding the performances 'excellent'. Gareth Morris and Bowen broadcast the Sonata together in 1947 and again in 1950.

Trevor Wye expressed his pleasure when the *Flute Sonata* was published by Emerson in 1986, finding it 'quite unlike the style of any other composer'. This is a good point. One can detect the influence of Brahms, Chopin, Rachmaninoff, Strauss and Debussy in his writing and it is this amalgamation of styles that makes Bowen's sound world so remarkable. The current exciting revival of interest in his works would seem to reflect a taste for something new and challenging. His music is not easy to play, but it is always well written.

There is some evidence of the existence of a flute concerto. However, the publishers who hold the rights to the work believe it was lost during a flood in one of their warehouses between the 1960s and 1980s.

Conclusion

There is a special place for York Bowen's romantic style works in the flute repertoire. His individuality, genuine understanding of the flute and what it can do, together with the vital role of the piano, which could only have come from a pianist of his calibre, make a compelling argument for inclusion. Bowen's contribution to British music is significant and it remains a mystery why he has been neglected for so long. His works won many prizes over the years, his playing was legendary (he made the first commercial recording of Beethoven's fourth piano concerto in 1925, using his own cadenzas) and he was the only British composer and virtuoso pianist of the time to have been the soloist at the first performance of all four of his piano concertos, a feat only equalled by Rachmaninoff.

There are encouraging signs of a revival with recent recordings and performances of his works, but there is still a long way to go. Perhaps the last word should go to the Sir Henry Wood who, in his book *My Life of Music*, said Bowen was:

A British composer who had never taken the position he deserves. . .

Hopefully this is about to change.

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Musical Opinion, June 1949; Volume 72; Page 467

Further reading can be found in the following issues of *Pan*: September 1985, page 32; December 1987, page 56; March 1991, page 58; June 1994; June 1994, page.18; Winter 1995, page 40; Spring 1996, page 16; December 1997, page 42; September 1998, page 38.

www.yorkbowen.co.uk

www.bfs.org.uk

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With thanks to the York Bowen Estate for permission to include an extract from the manuscript of *Soliloquy* and quotations from letters. I would like to express my gratitude to Andrew Robson, St. Louis, Missouri, USA, for consulting me over the manuscript of the *Sonata for Two Flutes* Op. 103. With thanks also to Robert Bigio for his endless patience. This article is extracted from a forthcoming book.
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The new Associated Board syllabus: A fuss about nothing?

By Christine Hankin

'Extra! Extra! Read all about it! ABRSM changes flute syllabus!'

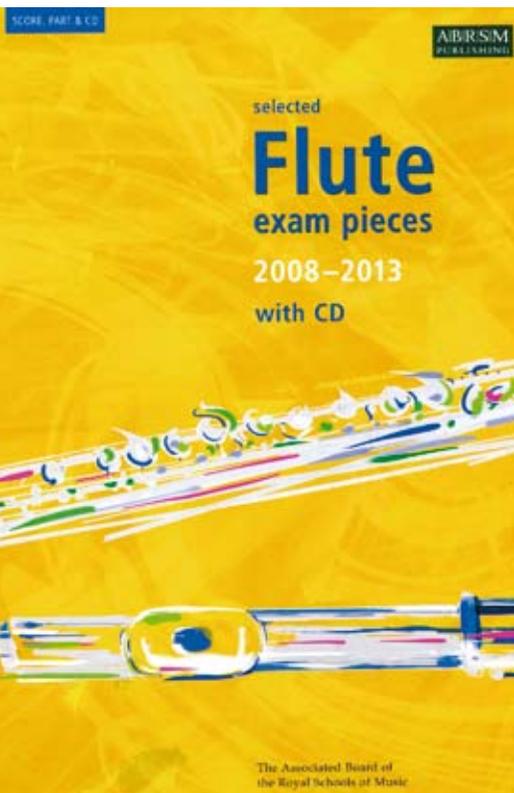
Such is the importance of the ABRSM in the lives of most instrumental teachers in this country that a change of syllabus is regarded as a seminal event and awaited with eager anticipation. 2008 has seen the Board make some radical changes to its presentation of the flute syllabus with the introduction of bright new yellow repertoire books complete with play-along CDs. Now that the dust has started to settle and most teachers have had a chance to familiarise themselves with the new system, it would seem to be an appropriate time to reflect on the impact this change is having on our working practices.

Let's make no mistake here—this is a really big change. The obvious point is that one third of the pieces for each grade are now available in a single volume and there is a variety of ways in which to purchase the material. The format of flute part only, flute and piano, or flute, piano and CD is certainly a shrewd marketing move on behalf of the Board. The furore over the introduction of these books right up to Grade 7 has resounded throughout the retail industry—so much concern was there over the possible damage to music sales that a petition was raised to highlight the issue. Another striking feature about this new approach is the fact that the syllabus lasts until 2013. Unlike the piano and string exam books which last at most for two years, we flute teachers will be blessed, or lumbered (depending on your point of view), with these pieces for up to six years.

The financial benefits of purchasing so much music in one volume will be felt by hard-pressed parents and teachers alike. In all the volumes there is a wide choice of styles and levels within the grade, so there should be something for everyone without having the expense of purchasing extra music for the alternative pieces. The CDs are of a high standard and the accompaniment tracks complement the performances very well, so there is no problem there at least. However, there are many critics of this new system—those who feel teachers will use only the books and never venture beyond the yellow covers again. Dumbing down perhaps? But then it's possibly always been like this. Apparently we don't teach items from the bottom of the lists anyway so a restriction to a choice of three won't seem like much of a change. Did you know that ninety-five per cent of Grade 8 flute candidates currently play the Schubert *Arpeggione Sonata*, the Poulenc *Sonata* and a Telemann *Fantasia* in their exam? Alarming, isn't it? Judging from these statistics it would seem that perhaps we teachers also need an overhaul. How old will you be by the time the next list is introduced in 2014? How many times will you have taught *Novelty Foxtrot*? More

Christine Hankin is well respected as a performer, teacher and writer. She gives recitals with Equinox, works with the London Chamber Orchestra and as principal flute with the London Concert Orchestra. Her CD 'The Feminine Flute' and book 'Russian Romance' are highly regarded. She is Professor of Flute at the London College of Music and is director of both the Jonathan Snowden Flute School and the Ealing Flute Academy. She is also a Diploma examiner for the ABRSM.





importantly, how many times will the examiner have heard Novelti Foxtrot played exactly as on the CD?

Exams have always provided a safe haven for us. They are a universal barometer—'Fred is Grade 2' is a more acceptable form of comparison than the fact that he has been playing either ten weeks or ten years to achieve it. How many of us use the AB syllabus as our own curriculum, often pandering to parents who just want their child to progress as fast as possible and see the next grade as tangible proof of money well spent? Young teachers in particular find this aspect of the job very difficult to guard against. Another problem frequently encountered is that the candidate will achieve a good mark for the pieces but be unable to handle the supporting tests. As progress through the grades continues the marks become lower, the gulf between playing the instrument and understanding the music inexorably widening. Of course good teachers will always circumvent these problems but perhaps we could all benefit from an appraisal of our approach in order to maximise the potential these new books offer.

Maybe we need to think about why we are entering the pupil in the first place. An initial consideration could take the form of an evaluation of the purpose and challenges of each grade. The notion of coming to a particular grade from a position of strength is important, covering the skills needed before embarking on the exam itself. For example, it is one thing to be able to play a top F for Grade 3 but is it any use if you can't read it? The new syllabus does provide an opportunity to do this in Beethoven's *Tyrolean Air* but it's quite tough on the pupil if the first chance to read it is in an exam piece. It is also the case that at Grade 8 level the prescribed scales alone will not provide a secure enough technical basis from which to attack the new set repertoire. Technical virtuosity will be required for almost all List A pieces, with concertos by Vivaldi and Blavet leading the way. A student at this level should be at least on extended form scales with different articulation patterns if they are not to be restricted to the *Mozart Rondo*.

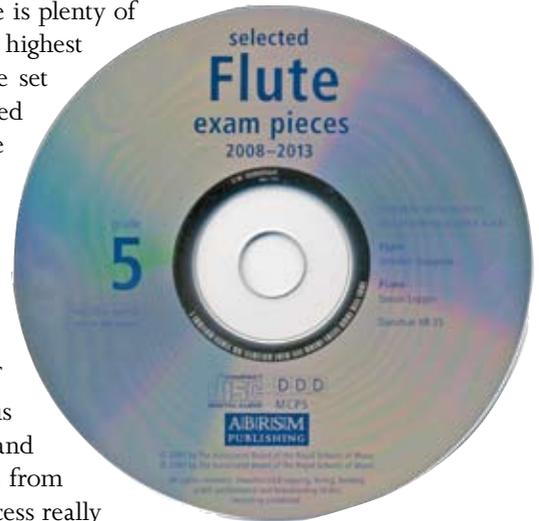
We could perhaps construct our own curriculum around the syllabus. Using Grade 4 as an illustration, it is easy to see how we can link various teaching points through the set repertoire. For example, two list A pieces, *Sicilienne* by Bach and Blavet are both in G minor with a lilting 6/8 rhythm. This gives us the opportunity to sort out any problems with compound time, challenge breathing, discuss dynamic contrast and explore elements of Baroque style twice over. They also both conveniently modulate in a standard manner, enabling us to widen the teaching possibilities further to cover aural recognition and some simple theory. There is also scope for the more adventurous to experiment with some Baroque ornamentation. Add in the teaching of related scales and some simple improvisation, and you have really made both of these pieces work for your student on many levels. You can extend the process further still as the Roseingrave *Largo and Presto* is also in G minor. Here the *Largo* is in 3/8 which links in nicely to the *Sicilienne*, but the *Presto* has a completely different character, which will require a good deal of finger dexterity in this tricky key. The period is the same though, so more links can be forged here. Lastly the *Paradis Sicilienne* also has a beautiful 6/8 melody but is from a later period. Comparisons can

again be made, with the chance to include aural awareness exercises to identify the differences a change of musical period can make.

Another way to maximise teaching material is perhaps to consider the type of pieces a student can learn from grade to grade. For example, there is plenty of scope throughout the syllabus to visit French flute writing of the highest calibre. The very lovely *Lied* by Aubert, a challenging List B piece set for Grade 3, will possibly be the first time a pupil has encountered music of this type. The style here is so different from anything else at this level, so although it looks easy the elusive nature of the harmony can make it quite difficult to teach. This is where the CD can be used to such great effect. Listening to the complete performance can really open up musical discussions, particularly about the importance of the accompaniment in the shifting harmonies, and stimulate the imagination to perhaps evoke a story line to make sense of it all. There are then plenty of other pieces of this genre in the more advanced exams to really stretch the serious issues of playing the flute. Breath control, dynamics, intonation and later, vibrato and tone colour are all well catered for. *Vieille Chanson* from Koechlin's *14 Pièces* appears at Grade 1 if you want to start this process really early, and others are set for Grades 2, 4 and 5. Taffanel, Arrieu, Büsser, Debussy, Tomasi and Drouet all make an appearance, and the loss of the Gaubert *Madrigal* at Grade 6 has been more than compensated for by the introduction of his *Sicilienne*—a more demanding piece I feel, and one which would greatly benefit from previous experience in this type of playing. Grade 8 positively reeks of garlic—Widor, Milhaud, Rhené-Baton, Roussel, Mouquet and Poulenc mean that List B is firmly rooted in the French tradition.

This way of working could also apply to the other main types of music represented over the whole syllabus. Understanding of style is vital for a good performance and incorporating it seamlessly into the flute lesson is really no problem. Encouraging a student to edit one of the baroque movements set for Grade 6 List A, for example, is invaluable. Marking in breathing, tailoring dynamics to the harmony, working out the practicalities of articulation, and adding ornamentation will not only help with the actual performance but also benefit theoretical understanding and aural awareness into the bargain. Once again it is possible to continue the process, this time by comparing the type of articulation used in, say, the Loeillet *Allegro* to the style of tonguing in *Twinkle Toes* and Kelly's *Prélude Français*. Add in another stylistic discussion with the help of the CD, use related scales, perhaps double-dotted, staccato and with a swing rhythm for good measure, and you have covered a huge amount of ground. Supplementary duet work linked to the key or period will then give all this work a sight-reading dimension—perfect!

I know there are some practical drawbacks to overcome. Time is one problem—teaching in this manner needs careful planning and is therefore time-consuming. Money is another—it is hard to justify the expense of a piece like Büsser's *Les Écureuils* simply for practice purposes and there is no doubt that examiners will hear very little of the really costly French pieces. We will always find ways around this though, and over time accumulate the music we find most valuable. And there are some bargains to be had. James Rae's *Style Workout Book* set for Grades 1, 3 and 4 has plenty of



other material in it to justify £9.95 and Madeleine Dring's Polka at Grade 6 currently weighs in at £3.95. Books such as the two Blakeman *Flute Player's Companions* are packed with good exercises, and it will always be worth paying for the Rose *Miscellany Book 1* because not only is the *Valsette* a wonderful Grade 3 piece but the rest of the book is very imaginative too. It is also the case that not all the pieces in the yellow books are user-friendly. An average pupil will struggle with both the Andersen and Rose List C pieces at Grade 4 and probably won't much like the Hindemith *Echo* either! And perhaps the doom-laden retailers have a point as I'm sure that sales of excellent volumes such as McDowell's *6 Pastiches* and Hilary Taggart's *In the Sun* will suffer as a result of the inclusion of just one of their pieces in the new books. On the other hand their music will now reach the ears of those who might otherwise pass them by.

So is it all just a fuss about nothing? Well, yes and no. Exams, although an important part of the fabric of teaching, don't take up all our time and we all have plenty of other material that we use on a regular basis anyway. We will also look at what's on offer in the syllabus and pick and choose as we like. The Board hasn't changed any of the supporting tests or gone down the 'choose two from four' route taken by one of its rivals—this issue is in itself a matter for debate. What it has done is given us two new opportunities. The first is the option to become lazy teachers. If we choose to stick to the yellow books for all our students for the next five years no matter what, or use the CDs as substitutes for rigorous teaching, that is up to us. The second option is to embrace all that is being offered, evaluate intelligently, and make the confines of the exam system work to help us to produce rounded musicians as well as good flute players. Which will you choose? 

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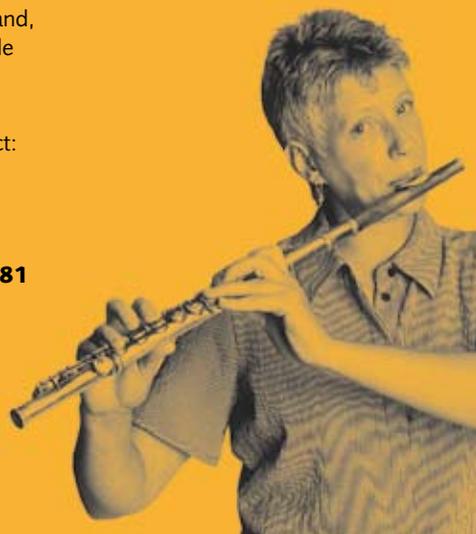
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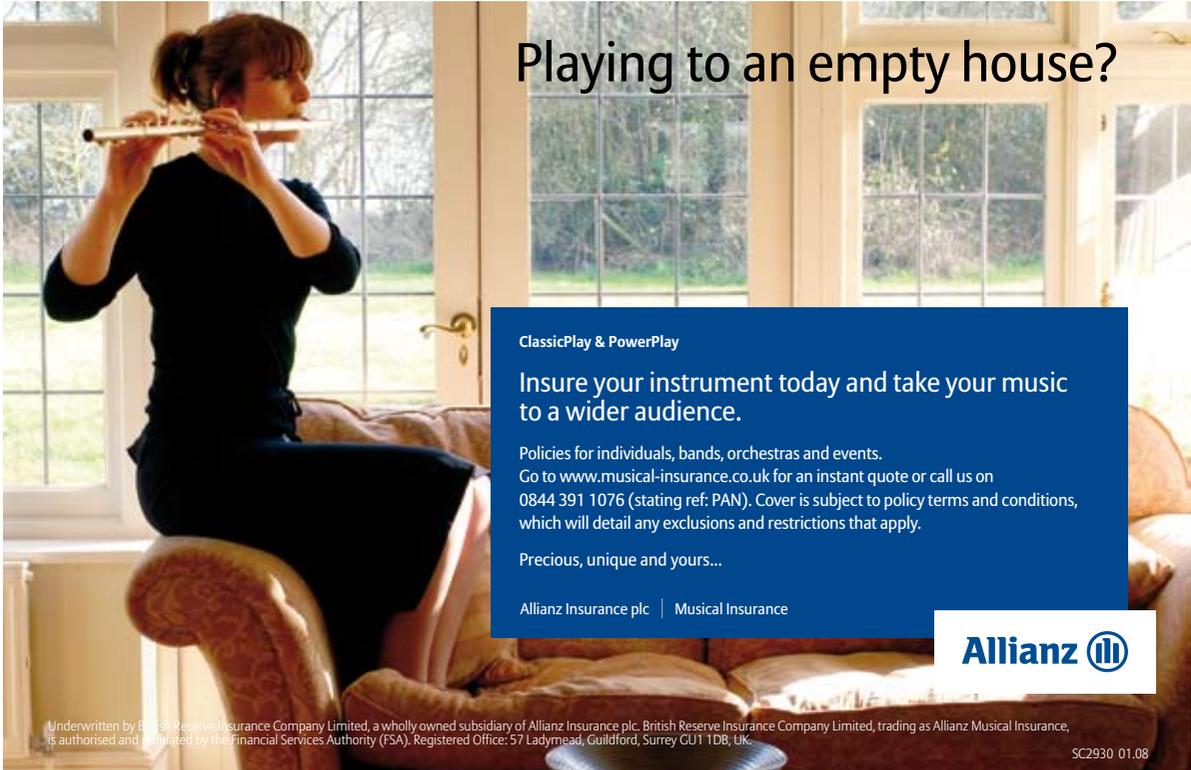
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Reviews

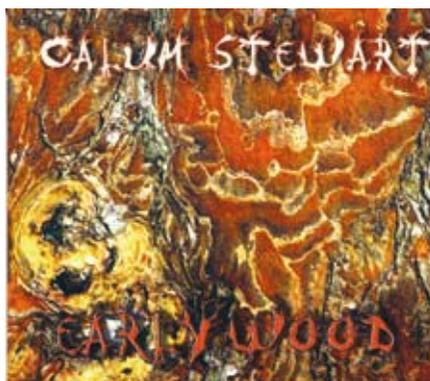
CDs



Emily Beynon: flute and friends. (With members of the Royal Concertgebouw Orchestra.) Hilary Tann *From the Song of Amergin* (flute, viola and harp); Amy Beach *Theme and variations* (flute and string quartet); Sally Beamish *Words for my Daughter* (flute and piano); Thea Musgrave *Impromptu* (flute and oboe); Louise Farrenc *Trio* (flute, cello and piano). Super Audio CD. Channel Classics CCS SA 26408

The great perk of being the editor of this journal is that I get to listen to fantastic recordings such as this one. The Royal Concertgebouw Orchestra of Amsterdam, justly proud of its musicians, is producing a series of CDs entitled *First Chairs* as a sort of musical calling card for each principal player. Emily Beynon has chosen to record music by female composers and has turned up some treasures. Hilary Tann's *From the Song of Amergin*, composed in 1995 is a delicious work. The twenty-minute-long *Theme and Variations* by the remarkable Amy Beach is a wonderful piece of music, as are the works by Sally Beamish and Thea Musgrave. The surprise of this collection is the *Trio* by Louise Farrenc

(1804–1875), who was professor of composition at the Paris Conservatoire for thirty years, the only woman to hold that position in the nineteenth century. Her *Trio* is a big work, about twenty-four minutes of eminently-listenable romanticism. Emily Beynon's playing is unsurpassed, as ever, and her Concertgebouw colleagues demonstrate why this is one of the world's great orchestras. The recording quality is excellent on this surround-sound SACD, which can also be played on any CD player without the surround feature. Do not hesitate to buy this recording. Robert Biggio



Earlywood. Calum Stewart, flute; Lauren MacColl, violin; Andy May, piano. EMCD 01 www.calumstewart.com

Young Scottish flautist Calum Stewart makes an impressive debut on *Earlywood*. Originally from Morayshire, he now lives in Newcastle-upon-Tyne. He is a graduate of Newcastle University's Folk and Traditional Music degree programme and was a semi-finalist in BBC Radio Scotland's 2007 Young Traditional Musician competition. This is the most enjoyable CD of Scottish music that I've listened to since fiddler Lauren MacColl's debut *Leaves Fall*, which was released last year. Coincidentally she appears on a number of tracks on this CD too, and their tightness and empathy are impressive. She and Calum Stewart share an attention to tone production over flashy fast playing for its own sake. This

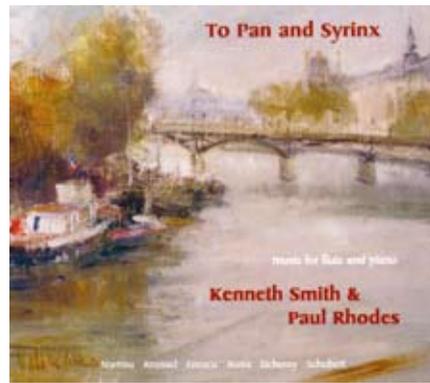
is not to say that this CD lacks excitement: the centrepiece, J. Scott Skinner's testing fiddle composition *Tullochgorum* allows Calum to give an impressive solo demonstration of his tonguing and fingering skills, as do the two strathspeys on the opening track. While the emphasis is solidly on tunes from Scotland and the Shetlands (including a lovely reworking of the *Papa Stoor* sword dance), his own compositions are impressive too: *Looking at a Rainbow Through a Dirty Window* is destined to be covered by many other musicians; and *Summer's Saudade* recreates the darkly wistful mood of Portuguese Fado music. The original composition *Three From The North* experiments with the rhythms of Breton dance music, as does the impressive *Etoiles dans la nuit Bretonne*. The sensitive accompaniments of pianist Andy May enhance this mood and contribute greatly to the CD as a whole.

Calum plays a Holmes-McNaughton eight-keyed flute. While this is a new name to me, Northeastern flute player Norman Holmes is certainly a familiar one. The flute has a warm tone, reedy and earthy by turn, and lends itself well to Calum's distinctive technique of jumping into a higher octave, reminding me a little of the great Breton flautist Jean-Michel Veillon.

Nick Passmore

To Pan and Syrinx. Kenneth Smith, flute; Paul Rhodes, piano. Martinů *Sonata*; Roussel *Joueurs de flûte*; Enescu *Cantabile et presto*; Melanie Bonis *Sonata*; Debussy *Syrinx*; Schubert *Variations*. Divine Art dda25066

That most musicianly of flute players, Kenneth Smith, recorded the Roussel, Enescu and Schubert works with Paul Rhodes in 1996, but the recordings were not released. Now, with a new record label and with the addition of new recordings of Debussy, Martinů and a ravishing sonata by Melanie Bonis, the recording is now available. These are exemplary performances. Kenneth Smith directs his considerable musical and technical resources to the service of the music, not to showing off his skill, and Paul Rhodes is the



perfect chamber music partner. Most of these works are standard fare for flute players, played as well as anyone could ask. The real surprise is the work by Melanie Bonis, which should really be much better known. Highly recommended.

Robert Bigio

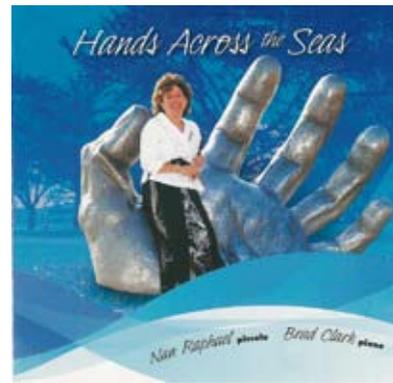
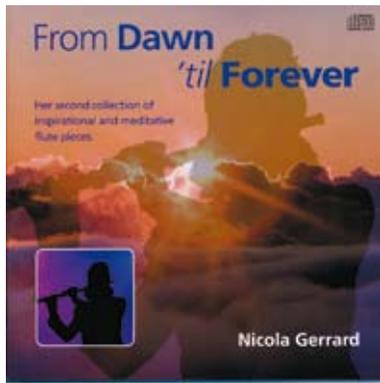
From Dawn 'til Forever. Nicola Gerrard, flute, with various supporting artists. Gerrard NJG02.

The contents of this CD fall roughly into two categories: standard classical repertoire, including the *Carnival of Venice* variations by Briccialdi, the *Romance* by Saint-Saëns, Telemann's *Fantasia in E minor* and slow movements of various works; and a number of pieces, such as *Amazing Grace*, Ms. Gerrard's own *High Leigh Blessing* and an Elton John song, for which the sleeve notes' general description of 'inspirational and meditative pieces' seems more appropriate.

Ms. Gerrard plays with an attractive sound, is well in tune, and her rhythm and fingerwork are good. The second group of pieces seems to elicit more involvement from Ms. Gerrard, who plays with a degree of fire where called for. It is the classical pieces that I found insufficiently varied: the central section of the *Cantilena* from the Poulenc *Sonata* can sound more dramatic than this; Saint-Saëns's *Romance* can soar with ecstasy, but not here; and the *Carnival of Venice* sounds bizarrely detached, particularly when played with such technical skill.

Pan—The Flute Magazine reviews policy

1. A review is published for the benefit of the reader, not simply to give an artist some publicity.
2. We do not guarantee to publish a review of every item sent to us.
3. The editorial team will choose the reviewer. Unsolicited reviews will not be accepted.
4. The reviewer may not like the work. A good review is not guaranteed.



The baroque flute, piccolo and alto flute are all featured here, and are well handled, though not without a few intonation lapses, which do not signify greatly.

I wish I could be more enthusiastic about this CD, which is clearly a labour of love. I do not find that the performances of the classical works can hold their own when compared with the various alternatives available. Those listeners with a particular interest in the hymn tunes and songs may well feel differently about the CD as a whole.

Christopher Steward

Hands Across the Seas. Nan Raphael, piccolo; Brad Clark, piano. Piccolata Productions. Works by Johannes Donjon, Pascal Proust, Larry Singer, Mike Mower, Barry McKimm, Raymond Guiot and Allan Stephenson.

Nan Raphael is highly experienced in American wind bands, having extensively performed and written about their repertoire and also published a book of excerpts. The pieces chosen for this CD are by composers from several corners of the globe, hence the disc's title, and present a variety of styles, mostly from the last few decades and all easy on the ear.

The opening Donjon *Pipeaux* gets us off to a perky start, showing Nan Raphael's full, even tone, her agile control of register and technique, and impressive phrase lengths.

Proust's *Les Quatre Éléments* is an interesting suite of short, atmospheric movements. ('L'eau' is a piccolo option in Grade 7 of the Trinity Guildhall flute exams.) Here, the lonely, meandering lines of 'L'eau' and 'L'Air' are given a rather glacial, rigid treatment, but in the other movements, upper register incisiveness adds to the character.

Singer's intriguing *Concerto in an Olden Style* (à la Vivaldi) sounds attractive and, at first, promising, but

ultimately I found the format tiring, with too often a long chain of figurations and sequences strung across a harmonically static—even if rhythmically energetic—background. However, Raphael copes with their tough demands, which often involve many notes per square inch (or bars) of high note-density!

Guiot's *Onivatto* is very likeable: rhythmically quirky, rocking, jagged intervals and a jazzy tang. I sensed it could take more risk and playfulness, but there are lovely wispy upward leaps, deserving a more spacious acoustic.

Mower's ubiquitous *Sonata* is a challenging, unforgiving, but rewarding piece for both players. Mower often demands the notes fly past and I missed the earlier drive from Raphael's playing here; her tempi are too comfortable, with almost a lilt to the first movement. Although Brad Clark supports quite sensitively on piano throughout the disc, here the complexities of the score result in some approximations.

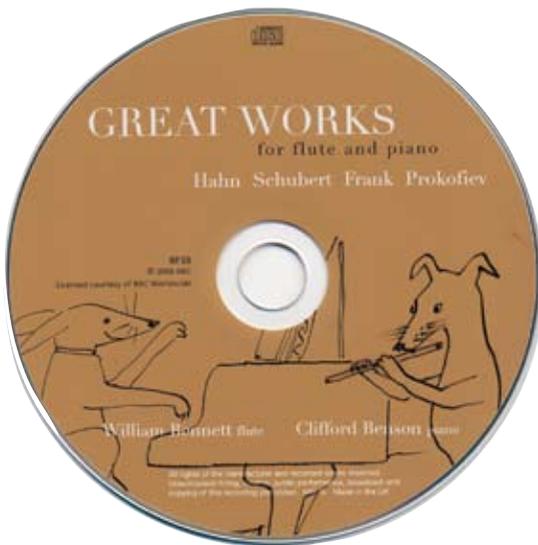
Stephenson's *Concerto* closes the CD and with it comes a freshness of style that suits the work's sunny, uncomplicated nature.

Overall, Raphael's style is full-toned with a fair range of dynamics and an energetic drive behind phrases. A more tender, *dolce pp* side comes out best in the slow movements of the Mower and Stephenson, but I missed this at other times, as I did a greater variety of expression in the vibrato. This is placed slightly above the note, which leaves 'straight' notes sounding under pitch—particularly noticeable in the unaccompanied opening of the McKimm.

A little reverb has been added to the surrounding sound-stage, overlaying a close ambience that feels small for what is being delivered to our ears. The piano, on one or two tracks, unfortunately sounds

as if it has seen more domestic than concert action. There are noticeable differences in recording level, balance and acoustic between some pieces, which can be effective if matched to the repertoire, but here I feel it takes the edge off the disc's coherence.

However, it's good to hear a disc with works that expand and add to the recorded piccolo repertoire—I shall be tracking down the Proust and Guiot—so all credit to Nan Raphael for bringing this about, as some of them may not get another chance and all receive totally committed performances. *Philip Rowson*



Great Works for flute and piano. William Bennett, flute; Clifford Benson, piano. Hahn *Variations on a theme of Mozart*; Schubert *Variations*; Franck *Sonata*; Prokofiev *Sonata*. Beep BP38

Read the interviews with many of the artists who will be playing at the BFS convention elsewhere in this issue and you will be left in no doubt that many consider William Bennett to have been their greatest inspiration as musicians. Listen to this recording and you will understand why. Wibb, as he is universally known, had a decades-long association with the much-missed pianist Clifford Benson, who died last year. This CD is a testament to the extraordinary rapport between these two exceptional musicians. The recordings were made by the BBC in the mid-1990s. This is a CD that should be in every flute player's collection. *Robert Bigio*

Technology

Sibelius Student Edition

Whether loutish or diligent, the one commonality of student experiences is a budget lifestyle. As such, any money-saving schemes or discounted products are welcomed with open arms, and are sure ways of cementing consumer attachment. That the industry standard for music software, Sibelius, has recognised this fact is excellent, in theory, at least. What Sibelius fails to make clear on the box is that this is aimed at secondary school students and not university ones.

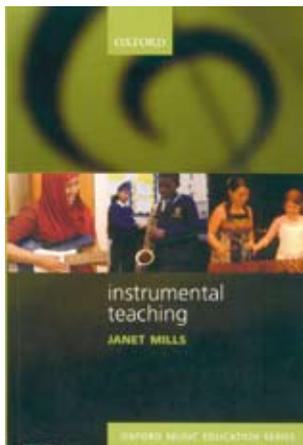
The standard Sibelius software (currently in its fifth edition) retails at £595, whereas the student version is a mere £116.32—a substantial saving, but with some significant limitations also. (For those who require the full version, a single-user educational discount can be applied for, taking the price down to £363, but do bear in mind that many schools and colleges will have site licences.)

One of the major restrictions in the student edition is that a score can consist of no more than twelve instruments, and so any larger-scale works are out of the question. However, for fugues, trio sonatas, string quartets, chorales and lieder accompaniments (a music student's techniques of composition diet) it is as wonderful as the full version, and becomes easier to use each time. A particularly successful function is the panoramic scrolling that allows music to be read in a horizontal continuum instead of battling with the verticality of pages.

Of course, the particularly technical and advanced features of the full version are missing, such as the Arrange function, although the clever Ideas Hub is left intact, and a very sensible addition it is too.

Indeed, this is suitable for most junior compositions, and would suffice for many music students who are not taking major components in composition or orchestration. *Thomas Hancox*

Literature



Janet Mills: *Instrumental Teaching*. Oxford Music Education Series.

This is not a 'this is how to do it' book; it is a probing, reflective, questioning book designed to make all instrumental teachers think about how and why they teach. Janet Mills draws on her years of experience as a teacher and

researcher to discuss what kind of training, if any, is necessary to teach an instrument. Also, why do people take instrumental lessons rather than teaching themselves—is it possible to do the latter? How do children choose the right instrument, and what advice would you give parents who want to choose one for their child? How do lessons relate to the rest of one's musical education, or indeed to the rest of one's life? What should or should not happen in the first lesson? What is practice? And a whole chapter is devoted to debunking common myths about learning music, for example that instruments should be learnt at a young age, or not at all, or that perfect pitch is something you are born with.

Instrumental teaching can be a lonely occupation, and it is easy to become too comfortable with one's habitual style of teaching, when a little re-evaluation or self-criticism would be beneficial both to the teacher and the students. There are many examples in this book of poor practice, and many counter-examples of better strategies, and first-hand descriptions of different skills and

approaches. It would also be an invaluable source of information for parents, who may be suffering from memories of negative musical experiences when they were children.

The book is thought-provoking and encouraging, without being dogmatic or overly prescriptive. All committed teachers should read it.

Alison Uren

Music

Flute and piano or continuo

David Barton: *Three Holiday Sketches* for flute and piano. Phylloscopus Publications.

David Barton was born in 1983 and has already published a number of choral and instrumental pieces in the UK and America. The *Three Holiday Sketches* are short vignettes entitled 'Holiday Flight', 'Winter Sun' and 'Hot Sunny Day', the last one in particular containing some lively and imaginative ideas. The first two pieces are somewhat insubstantial, especially 'Winter Sun', which is just a little interlude ten bars long. (But maybe this accurately reflects the lack of sun in our British winters!) The pieces are about Grade 5 or 6 overall, and there is some effective writing in the piano accompaniments.

Alison Uren



Clifford Benson: *Tango Variations* for flute (or violin) and piano, Op. 12. Hunt Edition.

The late, lamented Clifford Benson died just before these *Tango Variations* were published. They are dedicated to his memory. The first thing to say is that although the piece is way beyond Grade 8 as a whole, do try to look beyond what appears to be a fearsomely difficult set of notes for both flute and piano—it will repay your efforts. The Tango of the title is a murky, bitter-sweet representation of the sleazy dance with lots of opportunity for imaginative colouring.

The three variations which follow the theme are extremely characterful derivations. The first, if you can manage the crotchet=150 metronome mark, sounds like a cross between something out of the roaring twenties, Laurel & Hardy, and Tom & Jerry. There are a few errors in the flute part. The second variation takes the form of a tender, yet at times raw *siciliano*, not terribly difficult for the fingers in either the flute or piano part, but subtle control of colour and an extremely sympathetic ensemble are paramount. The third is a lightning-fast dance demanding

considerable virtuosity from both instruments. The solo line can be taken by a violin, but the writing is much more idiomatic for the flute. Ian Denley

Antony Le Fleming: *Encounters* for flute and piano. Phylloscopus Publications.

Antony Le Fleming was born in 1941. He works as a teacher, conductor and composer; he specialises in choral works but also writes instrumental works with younger and amateur performers in mind. *Encounters* consists of four light jazzy pieces which would suit a flute player of intermediate standard (Grade 5 or 6) and a pianist of similar ability. The first and last pieces are lively and buoyant, the middle two are more laid-back and improvisatory in style. They are enjoyable and pleasing to perform. Alison Uren

J.J. Quantz: *Sei Sonate a flauto traversière solo, e Cembalo*. Editions Fuzeau.

These six sonatas by QUantz are a very welcome addition to the repertoire. Published in 1734 in London and Amsterdam these were some of the very few Quantz

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sonatas to appear in print during his lifetime; most of the other 300 were written for the sole use of King Frederick of Prussia. They make a pleasant complement to the Handel Sonatas for players around Grades 4 to 6. As always with Fuzeau, the edition is a clear facsimile, (if a little small), of treble and bass parts together—very useful for the flute player, especially when ornamenting in slow movements—but it comes as a single volume so more copies would be needed in performance and there is no keyboard realisation of the right hand harmony. This is part of a new series of simple reproductions without explanatory notes at budget price.

Rachel Brown

Pyotr Tchaikovsky: *Concertstück* for flute and piano (or strings). Falls House Press, via Theodore Presser.

Oh dear, oh dear. This is a so-called reconstruction by James Strauss from around thirty-five bars of an anonymous, clearly spurious manuscript he was allowed to copy in St. Petersburg. In his introduction to the piece he gives no concrete evidence to support his belief that it is by Tchaikovsky, but astonishingly asserts that some of the composer's sketches for the *Pathétique* Symphony are actually the basis for the third movement of this *Concertstück*! The typesetting is very poor in places.

Strauss also quotes Tchaikovsky in the introduction: 'I have the concert for flute ready in my mind and it will be for the flute of Taffanel.' Given the general absence of substantial works from the Romantic period, flute-players inevitably hope for any discovery by a major composer from that time; but even though Tchaikovsky played the flute in his youth, it is more likely that, given the trend towards writing solo

works only for the piano, violin or cello, the idea of a work for flute and orchestra probably remained in his mind, even for such a major figure as Taffanel.

The piece is in three movements: *Largo*, *Chanson sans paroles* and *Allegro vivace*, the second movement merely an orchestrated version of Taffanel's arrangement of the Op. 2, No. 3 *Song without words* for piano. The outer movements do occasionally have a flavour of Tchaikovsky's harmonic language, but, given that one of his chief compositional characteristics is his propensity for structure and symmetry, the melodic lines in this arrangement simply go nowhere, and the cadenzas are very arbitrary, not really in keeping with his style. Strauss manages to insinuate the romantic theme from the *Pathétique*'s first movement into the first cadenza, a moment that is both comical and toe-curlingly embarrassing, as is the suggestion at the end of the introduction that 'Jean-Pierre Rampal...wherever he may be...will be content with this new addition to our repertoire'.

Although the piece purports to be a romantic work by a major composer, it is not all that difficult, possibly just a little beyond Grade 8, in the unlikely event that you feel like trying it.

Ian Denley

Solo flute

L. Elise Carter: *Gypsy Dance* for solo flute. Falls House Press, via Theodore Presser.

This brief little number ('*Presto possibile*') is basically a set of sequences passing through various keys and featuring the interval of an augmented second to impart the gypsy flavour. There is the occasional glissando and one flutter-tongued bar, with the closing G major section having one top B; otherwise its principal challenge is to keep the impetus going. There are no rests at all until the final bar, but the structure is symmetrical enough to make breath planning straightforward. More of a study than an effective characterization, really; possibly around Grade 7.

Ian Denley

Douglas Worthen: *The Andersen Etude Practice Book*. Falls House Press.

This book, which is drawn from Andersen's studies opus numbers 41, 21, 33 and 15, is designed for all

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levels of instruction and addresses both musicianship and technical issues. Each study is prefaced by hints on interpretation, as well as notes on how to practise to overcome the various technical difficulties that might prevent the player from achieving a musical performance. The choice of studies is excellent and covers a diverse range of moods and styles. It is quite a slim volume and I thoroughly recommend it as something to carry with one's instrument at all times.

Brenda Dykes

Flute ensembles

Liz Goodwin: *Duet Time*. Volume 1. Pan Educational Music.

These eighteen arrangements, increasing in difficulty from around Grade 2 to Grade 4, are a delight. Liz Goodwin writes in the front that the choice of pieces was a joint effort, her pupils assisting to produce this collection of their favourites. In the majority, the difficulty is equally distributed between first and second, but there are places, for example in *Ah, vous dirai-je maman*, where the second flute line is closer to Grade 3, as against the first flute which is clearly no more than Grade 1. In a group teaching situation, a teacher might have to assist! Beautifully produced by PEM and highly recommended.

Ian Denley

Louis Moreau Gottschalk, arranged Trevor Wye: *Manchega* for two flutes (with optional third flute) and piano. Falls House Press.

Gottschalk (1829–1869) was a composer and pianist from New Orleans, best known as a virtuoso performer of his own romantic piano pieces. He spent much of his career working outside America, and on a tour of Spain he passed through La Mancha county, where he was inspired by the rhythms he heard there. *Manchega*, for solo piano, was the result. It works very well as a flute duo (or trio) in this arrangement by Trevor Wye, with its persistent staccato rhythmic figures and driving momentum. At first glance it looks fairly easy, but it would take quite advanced players to articulate all the *pp* low notes clearly, and to manage the section in six flats.

Alison Uren

W.A. Mozart, transcribed by Pierre Fardet: *Flûtes enchantées*. (Magic Flute) Act 1, Act 2 (separate volumes), for four flutes. Editions Combre.

The first volume of these transcriptions contains the Overture to Act 1, the Recitative and Aria of the Queen of the Night, and the final Chorus 'Wenn Tugend und Gerechtigkeit'. The second volume contains the March of the Priests, the Aria of the Queen of the Night 'Der Hölle Rache kocht in meinem Herzen', Pamina's aria 'Ach, ich fühl's, es ist verschwunden', and the final chorus, 'Heil sei euch geweihen'. I think it is over-ambitious to try to reduce an opera to the scale of four flutes; the music cries out for its bass instruments, the full harmonies and varied textures, the subtle orchestral colours, the singers on stage, and all the paraphernalia of opera. It might be quite fun to play through these transcriptions with friends, but they would not make good concert items.

Alison Uren

Mozart: *Symphony No. 39 in E flat major* K. 343. Arranged for three flutes by Richard Carte. Edited by Christopher Hogwood. Edition HH.

Richard Carte is best known from his association with the firm of Rudall, Carte & Co, the flute makers, but he was a man of many talents: this arrangement is clearly the work of a scholar and a very fine musician. This trio was first published by Rudall & Rose (predecessors of Rudall, Carte & Co.) in the 1820s when Carte was still in his teens. It is a privilege to be able to play such wonderful music as a flute trio. Once we got used to it, we felt the arrangement works very well. We were amazed at how much Carte managed to keep of the harmony and the counterpoint with such limited forces. The trio is enormous fun to play, and is incalculably more interesting than the Kuhlau trios which we have all played so much. The interest is evenly distributed between the three parts. This trio is moderately difficult with a few tricky passages, but it is certainly worth getting to know. A definite hit, we think.

Moshe Aron Epstein, Richard Stagg and Daniel Pailthorpe

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in the September edition.

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Richard Stagg has...The Last Word

Scientists, still disarmingly confident in their ability to convince us of the realities of dark matter, infinite mass, big bangs, Higgs bosons and string theory, are now claiming to be poised on the brink of a GUT (Grand Unifying Theory, or theory of everything). Could there be a musical GUT out there, and if there could, would we want one, and would we know what to do with it when we'd got it?

Maybe none of these questions are answerable but, by way of an example, a question we all get asked from time to time is: 'Do you play in equal temperament?' The short and simple answer to this is: 'Yes and no, depending on the need to match unisons and to agree on intervals within the chord, also making allowances for particular types of expressive intonation either from individuals or within the ensemble as a whole.'

'So that would be a no, then?'

'Erm, yes.'

All of us have spent long phases of our lives at the keyboard or under the influence of it, whether it is accompanying us or whether we are accompanying it as, say, in a piano concerto. One can hardly overstate how much this factor tends to shape our basic intonation 'reflexes'. String players are taught to temper their open-string fifths on tune-up, and this influences the whole orchestra. Equal temperament, while not exactly a straitjacket, represents the daily norm. Surprisingly, this has been the case for little more than a century and a half. Bach's *Well-tempered Clavier* was completed in 1744 but not published until 1801, fifty-seven years later, and at a time when he was largely a forgotten figure. Three or four further decades followed before equal temperament became standard for keyboards throughout Europe.

If we wish to understand the principles behind the skills of 'expressive' tuning, we need first of all to take a look at how natural intervals deviate from their equal-tempered counterparts. Tempered major thirds are wider than natural, and tempered minor thirds are narrower than natural. Their inversions are: tempered minor sixth (narrower than natural) and tempered major sixth (wider than natural.) Trying to temper octave-width cannot cheat Pythagoras, but tuners have to massage it near the ends of the keyboard. Tempered fourths are wider than natural, while tempered fifths are narrower, in both cases adding brightness to what are thought of as the purest of intervals. Thirds and sixths, on the other hand, contain the emotional symbolisms of joy and sadness, and this fact affects the way performers tune them.

A stretched major third (tempered) contains more brightness, heightening exuberance, while a natural one gives a calmer sort of contentment. A narrow minor third (tempered) has a distressed, doleful quality, while a natural one has a certain air of acceptance and stoicism about it. The inversion of this natural minor third, the natural major sixth, with its stretched feeling, has exuberant abandon. Sevenths, belonging in the dissonance class, require a slightly different approach. The leading note, when it sounds with any step below it, stands to benefit from the added tension it acquires when sharpened; also, when forming the major third above the dominant, it gains distinctly in tension, which seems to make it yearn to rise to the tonic. This is as much about gesture as about emotion.

The dominant seventh chord, our four-legged friend (*vide* Rodgers and Hammerstein) is different again. The overwhelming need here is to go for consonance, since the tempered, diminished fifth within it is an eighth-of-a-tone wider than a natural diminished fifth (ratio 5:7). The answer is to flatten the (tempered) seventh in relation to everything else. This, of course, now gives the dominant seventh a comfortable, unruffled quality, which conveniently contrasts with the angst of its thirds.

So we can do music of the spheres and we can do string theory, but where that leaves dark matters, your guess is as good as mine.