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## BFS Silver Jubilee Competition

Christopher Hyde-Smith, the first BFS chairman, was a member of the jury for the Silver Jubilee Competition. He writes,

As part of our society's silver jubilee celebrations the council organised a competition for advanced players under twenty-five subtitled 'A Celebration of British Music'. It was held on Saturday, 22 November at the Regent Hall, Oxford Street. There were thirty-seven entries of which, sadly, seven withdrew.

The competition was divided into two sections. Section I was for unaccompanied flutes. All competitors had to play the second half of Malcolm Arnold's

Fantasy followed by about six minutes of music of their own choice. The set piece proved an excellent idea for setting standards. We heard an amazing display of finger technique, showing how much improvement there has been in this area during the society's existence. Less impressive was rhythm, where each note must fit into its slot exactly and by accentuation to show the pulse and where the beats lie. Also, too many players had a weak sound in the bottom register. It was the composer's intention that in big leaps the volume at the bottom should, as far as possible, equal the top.



Winners of the BFS Silver Jubilee Competition (clockwise from bottom left): Jose Zalba, Mark Xiao, Alena Lugovkina, Rod Seed, Joshua Batty, Fiona Kelly (the overall winner), Matthew Featherstone and Fiona Paterson. Photograph by Carla Rees Dawson.



Silver Jubilee Competition winner Fiona Kelly, with the Burkart Resona flute, generously donated by Burkart Flutes & Piccolos, that was her prize. Photograph by Carla Rees Dawson.

We heard some excellent music for solo flute. Ian Clarke's *Zoom Tube* is always a winner, so imaginatively and knowledgeably written. Nigel Clark's *Echo and Narcissus* had a remarkable atmosphere as did Roberto Gerhard's *Capriccio*. The considerable demands of Edwin Roxburgh's *Star Drift*, commissioned by the BFS for its 1992 International Competition, was given an accurate and convincing performance (and what a fine piece it is). We heard several accounts of part of William Alwyn's *Divertimento*, which is always a pleasure but it is difficult to bring out the contrasting parts.

It was a live broadcast of this work which inspired the composer to write his magnificent *Naiades*.

From these thirty players, fifteen passed into Round II where they could play up to eight minutes of music for flute and piano of their own choice. It was this choice which proved crucial to the result as a player must be responsible for the programme he or she presents and it is not easy to find one piece which shows all aspects of the art of performing. Several pieces lacked these qualities. Matthew Featherstone gave a beautiful account of movements one and two of the *Berkeley Sonatina*, but ending with that slow movement lessened the impact. Matthew together with Roderick Seed and Mark Xiao were given BFS awards.

The prizes were as follows: Fifth (Sebastian Bell prize) to Alena Lugovkina, who played Hamilton Harty's *In Ireland* with a beautiful tone all over the instrument, but on this occasion there was a little sharpness of pitch in the top octave. Fourth (Clifford Benson prize) went to Joshua Batty, a very impressive sixteen-year-old from Chetham's School, who also played *In Ireland* with musical conviction and technical assurance; he also showed he knew the work as a whole and not just the flute part. Third (Founders' prize) went to José Zalba, who played part of Mike Mower's *Sonata Latino*, giving an extrovert performance with a strong sense of communication. Second (John Rayworth prize) was awarded to Fiona Paterson, who played the first movement of the York Bowen *Sonata* from memory, faultlessly (bravo); her playing was assured and very well prepared with good dynamic contrasts but greater variety of colour and expression would have been a bonus. The winner of the first prize (a Burkart flute) was Fiona Kelly, who gave a beautifully-controlled performance with lovely sound



The Silver Jubilee Competition jury (left to right): Simon Hunt, Christopher Hyde-Smith, Edward Blakeman and Trevor Wye. Photographs by Carla Rees Dawson.



and phrasing of two movements of Mower's *Sonata Latino*; a characterful performance. The results were unanimous decisions of the four judges (Edward Blakeman, Simon Hunt, Trevor Wye and myself), but the opinions in this article are entirely mine without consultation with my colleagues.

Congratulations to all who took part, not forgetting the pianists, for making the day itself enjoyable and successful. It was a complicated day to organise and our thanks also to our chairperson, secretary and membership secretary for making it a hitch-free day.

## An insider's view

Thomas Hancox offers a competitor's view of the proceedings.

The BFS Silver Jubilee Competition took place on Saturday, 22 November 2008 at the Regent Hall, London. Atarah Ben-Tovim, chair of the society, stated that this was the first major flute competition for young professionals and advanced music students in the United Kingdom for several decades. Indeed, the participants were truly international, with entrants coming from Australia, Venezuela, the United States, Poland and France to compete, alongside those already resident in the United Kingdom. In all, there were over thirty competitors on the day.

The jury comprised four founder members of the BFS: Trevor Wye, Simon Hunt, Christopher Hyde-Smith and the chairman of the jury, Edward Blakeman.

The competition was in two rounds, and all of the music played had to be by British composers. The first round was unaccompanied, in which the set piece (the second half of Malcolm Arnold's fiendishly difficult *Fantasy*) was then followed by a free choice. Popular choices included William Alwyn's *Divertimento* and several of the works of Dave Heath. The jury then selected just under half the competitors to progress to the second round, in which they had to play an accompanied work lasting no more than eight minutes.

The BFS provided two fantastic accompanists for the day, Jo Sealey and Richard Shaw, both of whom were apparently undaunted by the continual cascades



A pensive Fiona Kelly listens to the other competitors. Photograph by Carla Rees Dawson.

of notes placed in front of them, and provided wonderfully sensitive support throughout.

Three BFS medals were awarded to Matthew Featherstone, Mark Xiao and Roderick Seed. Two awards were then given in memory of two musicians who have had significant impact on the work of many flautists: flautist Sebastian Bell and pianist Clifford Benson. Alena Lugovkina won the award in memory of Sebastian Bell, and Joshua Batty, the youngest finalist at just sixteen years of age, won the Clifford Benson Award.



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Third Prize, The BFS Founders' Prize of £400, went to José Zalba, who has recently finished his studies at Guildhall. The second prize of £500, donated very generously by BFS Membership Secretary John Rayworth, went to another Guildhall alumnus, the newly appointed sub-principal of the Royal Liverpool Philharmonic Orchestra, Fiona Paterson. However, the overall winner was a fourth-year student of Trinity College of Music, Fiona Kelly. Fiona studies with Anna Noakes and has already performed concerti with the Locrian Ensemble and worked with many professional orchestras in her native Ireland. She won a Resona 200 flute, very kindly donated by its makers at Burkart Flutes.

Even though the standard of the day was incredibly high, the jury's decision was unanimous. Thanks should go to them for their amazing concentration and dedication throughout the day, and also to all those who made the day run so smoothly: BFS secretary Anna Munks, treasurer Rachel Misson, council members Julie Wright, John Rayworth and Atarah Ben-Tovim, and the photographer Carla Rees Dawson.

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## BFS AGM

# The British Flute Society Annual General Meeting 2009 Sunday 17 May 2009 at 2.30 pm

The Annual General Meeting of The British Flute Society will be held at 2.30 pm on Sunday 17 May 2009 at Jubilee Room, the New Cavendish Club, 44 Great Cumberland Place, London, W1H 7BS (Close to Oxford Street, nearest tube station is Marble Arch)

### Agenda

1. Apologies for absence
2. Minutes of the AGM held on 27 April 2008 to be approved
3. Matters arising from the above minutes
4. Election of new Chairman, officers and council members
5. Reports
6. Future projects
7. Announcement of new chairman, officers and council members
8. Questions and comments from the floor

## Join the BFS Council

### Election and Re-election of New Officers and Council Members

Council Nominations are required for the following posts:

Chairman to serve for 2 years

Treasurer to serve for 2 years

Council Members to serve for three years

The BFS is looking for enthusiastic flute players who would be able to contribute to the running of the Society by becoming members of the Council. Council meetings are generally held in London four times per year. Input between meetings can be chosen to fit around your schedule and availability. If you feel you have ideas or experience to offer, please contact Anna Munks, the Society's Secretary, for further information and a nomination form. Nomination forms are also available to download from the BFS website [www.bfs.org.uk](http://www.bfs.org.uk).

In the event that there are more nominations than vacancies, voting will take place at the AGM. Members of the BFS who will not be able to attend the AGM may obtain a postal voting form (which will include details of all nominations received) by application to the Secretary. The nomination form should be returned before 17 April 2009 and postal voting slips by 8 May 2009. Proxy voting is allowed (by appointment in writing).

Nominations should be sent to arrive no later than 17 April 2009 to Anna Munks, BFS Secretary, 27 Eskdale Gardens, Purley, Surrey CR8 1ET. Telephone and Fax: 020 8668 3360. Email: [secretary@bfs.org.uk](mailto:secretary@bfs.org.uk)

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

The British Flute Society's Competitions 2009  
Wednesday 18 February



Performance Plus Competitions

Congratulations to all who took part in this year's competitions. For information about prize winners visit: [www.bfs.org.uk](http://www.bfs.org.uk)

Geoffrey Gilbert  
Adult Amateur Competition

More news about the competitions will appear in the June 2009 issue of *Pan—the Flute Magazine*.

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## Metropolitan Opera



Stefán Ragnar Höskuldsson (left) and Denis Bouriakov, the two newly-appointed first flute players in the orchestra of the Metropolitan Opera, New York. Stefán studied at the royal Northern College of Music in Manchester. Denis studied at the Royal Academy of Music in London.

By Robert Bigio

Two British-trained flute players have just been appointed to principal flute positions in the orchestra of the Metropolitan Opera in New York. Denis Bouriakov has wowed audiences at BFS conventions the past few years and is known to many of us. Stefán Ragnar Höskuldsson is less well known in Britain, but is remembered by his fellow students at the Royal Northern College of Music.

Stefán is a native of Iceland, where he studied the flute with Bernhard Wilkinson (another graduate of the RNCM) at the Reykjavik College of Music. He received his Master of Music from the RNCM in Manchester. His principal teachers include Peter Lloyd, Wissam Boustany and William Bennett. He was appointed to the orchestra of the Met in 2004 as second flute and piccolo, but had been standing in as first flute for his indisposed colleague since 2007.

Denis was born in Crimea (now Ukraine). He studied first at the Moscow Central Special Music School, then at the Royal Academy of Music where his teacher was William Bennett. His career has been spectacular: in addition to winning prizes at

international competitions he was appointed first flute in the Tampere Philharmonic Orchestra in Finland, then to a similar position in the Barcelona Symphony Orchestra, and now he has become first flute at the Met.

The Met audition was held 'blind', with the jurors unable to see who was playing and not permitted to discuss what they heard with one another. They were required to choose their favourite, by number, by marking a ballot. Of the scores of applicants, five were selected for the final round and two of those were appointed. Two jobs were available because both long-standing principal flute players, Michael Parloff and Trudy Kane, retired at the same time.

## South West Flute Festival

South West Flute Festival with Gareth Davies and Tim Carey will be hosted by Flute Cocktail at St Joseph's school, Launceston, Cornwall on 6 and 7 June 2009. Full details on [www.flutecocktail.co.uk](http://www.flutecocktail.co.uk). Kindly sponsored by Just Flutes and Yamaha.

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# BFS Flute Play-Along Events March 2009

## Sunday 15 March 2009 (\*unless otherwise stated)

Cheshire 3.00–5.30 pm	Lymm High School, Oughtrington Lane, Lymm, Cheshire	Dawn Savell dawnsavell@ntlworld.com Tel: 01925 416647
Devon 3.00–5.30 pm	Bridestowe Village Hall, Devon	Kym Burton kymandra@aol.com Tel: 01837 861138
East Sussex 3.00–5.30 pm	ESMS Performing Arts Centre, Mountfield Road, Lewes, East Sussex	Anne Hodgson annehodgson@btconnect.com Tel: 01273 812580
Essex 3.00–5.30 pm	St Cedd's Hall, Chelmsford Cathedral Chapter House.	Kate Cuzner kflutecuz@googlegmail.com Tel: 01787 273628
Middlesex 3.00–6.00 pm	41 Devon Avenue, Twickenham, Middlesex, TW2 6PN	Julie Wright julie.flute@blueyonder.co.uk 020 8241 7572
Suffolk 3.00–5.30 pm	Woodbridge School, Burkitt Road, Woodbridge, Suffolk Directed by Anna Noakes	Sylvia Fairley enquiries@musician.org Tel: 01394 386 876
Surrey Play-along: 2.00–4.30pm Rehearsal with choristers: 4.45–5.30pm Evensong: 5.45–6.45pm	Royal Russell School, Coombe Lane, Croydon, Surrey, CR9 5BX NB: The Play-Along, led by Miss Susan-Mary Whittaker, will be held prior to an Evensong sung by The Choristers at the School. The flautists will accompany the Choir during Evensong.	Salli Ransom sransom@royalrussell.croydon.sch.uk Tel: 020 8657 6922 x 249
Warwickshire 3.00–5.30 pm	Rugby School, Rugby, Warwickshire, CV22 5EH	Rachel Misson rachel_misson@btinternet.com Tel: 01789 731966
Yorkshire 3.00–5.30 pm	St Chad's Church, Campleshon Road, York, YO23 1EY	Jill Shepherd jillemparkvale@hotmail.com Tel: 01904 424411 (Jill Shepherd) Tel: 01904 620664 (church office)
Bahrain* Sunday 15 March 2009 3.00–5.30 pm	St. Christopher's School Bahrain	Paul Bagshaw bagza@hotmail.com Tel: +973 3641105
France 3.00–5.30	Atarah's Flute Museum 2 le Bosc Juillac 33890 SW France	Atarah Ben-Tovim atarahflute@wanadoo.fr Tel: +33 5574 74428
Oman* Friday 13 March 2009 10.00–3.00 pm 4.00–5.30pm	NB: <i>Friday 13 March 2009</i> British School Muscat Afternoon Tea Concert at Intercontinental Hotel	Nick Foster zamzamMusic@gmail.com
Doha, Qatar* Friday 13 March 2009	NB: <i>Friday 13 March 2009</i> American School of Doha Workshop and concert with flute players from the Qatar Philharmonic Orchestra	Pat Smith windsmith@qatar.net.qa Tel: +974 4678121
Thailand* Saturday 14 March 2009 World Flute Day 8.00 am – 3.45 pm	NB: <i>Saturday 14 March 2009</i> The Regent's School Bangkok, Creative Arts Building Masterclass, rehearsal, student and professional concert	Kraig Sackmann Head of Musical Performance The Regent's School Bangkok (66) 081-135-3403 musperf-bkk@regents.ac.th

## Anna Munks, BFS secretary

Carla Rees chats to the Anna Munks, who does so much to keep the BFS running smoothly.

How did you come to be involved with the BFS? I first attended a BFS event when I was a teenager just before going off to university. I think it was at the Royal College of Music and I remember playing the piccolo for the first time in a large flute choir. I think it is this kind of experience that members of the BFS find so rewarding.

I began working for the Associated Board of the Royal Schools of Music in 1995 where I was Course Administrator for the Certificate of Teaching ABRSM Professional Development Course for Instrumental and Singing Teachers. Whilst there I attended BFS events as a member of the trade so remained familiar with the Society. I stopped work for a while when my sons were very small and applied for the part-time position of BFS Secretary in 2005.

What is your role in the BFS? When I first started with the BFS my main responsibility was to organise Council meetings and take minutes as well as general administration. The job took up relatively little time and fitted in well with looking after my two small sons.

The following year I took over as Advertising Manager for *Pan—the Flute Magazine* and this gave me the opportunity to get to know many of the Society's friends within the trade and gave me a greater understanding of the Society itself. There was very little hand-over and I had to build up a list of contacts from scratch. I was particularly grateful to the editor, Robert Bigio, and the flute shops for all their advice and support at the start. Many international flute makers advertise in the magazine and I enjoy making contact with people across the world. The role involves taking advertising bookings and also invoicing advertisers and processing payments.

The Society's Chairman, Atarah Ben-Tovim, has been keen to keep me busy and I have organised all aspects of the Society's recent competitions from the design of the publicity leaflets through to receiving the applications and then scheduling the day itself. I visit the competition venue before an event to



Photograph: Carla Rees Dawson

check arrangements and have regular contact with all involved including the competitors, accompanists and adjudicators. I communicate very regularly with Atarah at busy times and would like to thank her for the time and support she gives me.

In the last year or so it has been exciting for me to develop new skills using the Adobe Creative Suite package that includes Indesign, Photoshop and Illustrator. I am now responsible for much of the Society's own publicity, designing leaflets and placing advertisements for the Society in a range of publications such as *Music Teacher* and the *BBC Music Magazine*.

What have been the highlights of your time with the BFS so far? 2008 was a busy and an exciting year for the BFS and I enjoyed organising the competition days. Competitors applied for the Silver Jubilee Competition from as far away as Australia and Venezuela and it is great that news of the Society and its activities is spreading far and wide. There are always plenty of issues to deal with on the day of the competition and it is good to finally meet the competitors and put faces to all the names.

I also particularly enjoyed working on the design and publication of the printed programme for the BFS convention.

What is your flute-playing background? Flute was my second instrument and I studied it to Grade 8. While at Leeds University I studied piano but regularly took part in a variety of flute groups and loved playing the alto and bass flutes. At that stage I also sang regularly and began to have singing lessons.

What musical activities do you do now? I have been a member of the London Bach Choir for some years now and greatly enjoy singing with them. We have a busy schedule of concerts and recordings each year and have been to some wonderful places. In 2008 we travelled to Australia to sing at the Opera House in Sydney and also at the Hamer Hall in Melbourne.

What sort of repertoire do you enjoy the most? I enjoy a variety of repertoire from the purity of Baroque music through to jazz flute.

Who are your favourite players? It is difficult to name just a few but during the convention I particularly enjoyed Greg Pattillo's Beatboxing and also the beautiful recital given by Timothy Hutchins with Janet Hutchins.

Anything else you'd like to add? I would like to thank all the members of the BFS Council for all their help and support; particularly Atarah, John Rayworth, Julie Wright and Rachel Misson with whom I speak very regularly.

## New flute ensemble

The London Flute Ensemble is the idea of freelance flautist Janna Húneke who felt that there were many adult flautists out there who were not able or did not wish to become professional but still would like to have an opportunity to play in an ensemble at an advanced level, without pressure, in a relaxed, friendly and non-competitive atmosphere.

This new class is based at London Bridge. It is intended for adult students of an advanced standard (Grade 7+) and semi-professionals who love music and playing the flute. The sessions are held every third Sunday and are run and coached by professional flautists Janna Húneke and Kate Grace.

There is a suggested fee for the class but no-one will be excluded for financial reasons and everyone is welcome. Please email the London Flute Ensemble directly if you would like more information and would like to come along: [londonflutes@live.co.uk](mailto:londonflutes@live.co.uk)

## Letter to the editor

From Jill Shepherd, York, regarding the article on the mass playing event in Sydney at which 100 players performed new works.

I just wanted to point out that this is not the first time! As a music student at Trinity College of Music, London in early 1970s, I took part in a piece for 100 flutes on the lawn outside King's College Chapel, Cambridge. I forget who composed the piece, but there was a lot of 'choreography'. We had to wear a clip-board round our necks with short motifs, patterns on which to improvise and how many paces in certain directions to take after allotted time spans, and what group of notes to play once standing in new positions. I think we were meant to be more 'regimented' than the photo on page 7, and I have no idea what the overall effect was. I seem to remember having to be careful when pacing near the banks of the River Cam! I wonder if any other Pan readers were there?

Dr. Steven Paul was there and has identified the composer as Benedict Mason. At least 150 flute players walked around the back lawn of King's College, Cambridge for about an hour in lovely weather. Darrell Davison (the conductor and cellist) remembers it as resembling insects swarming. It was performance art of true 1970s style. Benedict Mason has offered to search for the music if anyone is interested in a second performance.—Editor.

Stop press—*Flutewise Live* returns to the Barbican. Sunday, 3 May 2009, Guildhall School of Music, London. Ian Anderson of Jethro Tull will perform. [www.flutewise.com](http://www.flutewise.com)

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# The flute players of Cardiff

First in a series on flute players in the regions of Britain

By Robert Bigio



Photograph: Phil Boorman

The spectacular Wales Millennium Centre in Cardiff, the subject of great and justifiable pride in the city. The inscription, by Gwyneth Lewis, is in Welsh and English:

Creu Gwir	In These Stones
Fel Gwydr	Horizons
O Ffwrnais Awen	Sing

The plan was a good one: I would drive from London on Sunday, stay with a friend at his house in the country outside Cardiff and leave in plenty of time for my meeting on Monday with the flute players of the BBC National Orchestra of Wales. I was to photograph them using the splendid Wales Millennium Centre as a background. Then it all went wrong. My friend, from force of habit, locked the door on his way out in the morning, imprisoning me in his house. I might have enjoyed



The BBC National Orchestra of Wales in the new BBC Hoddinott Hall. (Photograph by Brian Tarr.)

Thierry Fischer.



the view across the hills while I waited for him to drive back to release me, but the fog was so thick I could scarcely see to the end of his footpath. I was eventually freed (with gushing apologies, all accepted), and although I was by then running rather late, my spirits rose as the fog lifted, then sank again as the fog was replaced by a rainstorm of such intensity that it produced a landscape Noah himself would have recognised. Finding my way to my destination was made challenging by my satnav squawking at me to turn the wrong way down a one-way street, and I must admit the honking and shouted abuse from the taxi driver behind me did little to settle my nerves.

The three flute players of the BBC NOW are an agreeable lot, but not, I think, agreeable enough to pose for me while standing in rapidly-deepening pools of water. Still, the inside of the Millennium Centre provides attractive enough backdrops and I would have taken my pictures there instead, but a security alert caused us all to be ejected from the building. Then we ran out of time, because the players had to attend a rehearsal.

It could have been worse.

Many deep breaths later, after the rehearsal, we met again, this time in the fabulous new Hoddinott Hall, purpose-built for the BBC National Orchestra of Wales and used for the first time that very day. This is a first-rate concert hall and studio, and it has had an immediate effect on the spirits of the members of the orchestra, who can now record and perform in an excellent (and adjustable) acoustic, on comfortable seats, in a pleasant atmosphere and with good, well-thought-through facilities. Someone



has done something right. Very right. The hall is not large (it holds an audience of just 350), but it is perfect for a radio orchestra such as the BBC NOW. This time I did get my pictures, with the added bonus of some pictures of the orchestra's principal conductor, the former flute player Thierry Fischer. Thierry (he is on first-name terms with his musicians) was principal flute in the Zurich Opera and in the Chamber Orchestra of Europe (under Claudio Abbado) before taking up conducting. He stopped playing the flute abruptly, telling his colleagues at the end of a season that he was not coming back. They didn't believe him, but he did it, and he hasn't played since. He was a very good flute player indeed: his recording of Mozart concertos is worth searching out. He is now a very fine conductor who appreciates his orchestra (and, as he tells me, the three flute players). His opinion is matched by the orchestra's appreciation of his ability, as well as of the fact that he's, well, simply a really nice guy.

The work the orchestra was rehearsing that day, the second suite from Ravel's *Daphnis and Chloë*, was broadcast live a few days later, in the first public use of the new hall. The sound was excellent, the orchestra played brilliantly, the choral singing was superb, and the flute players were given what may be the best possible opportunity to show their skills. And this is a very good flute section.

Andrew Nicholson, the first flute in the BBC NOW, regularly played in the BBC Philharmonic while still a student at the Royal Northern College of Music in Manchester. After college he became principal flute in the Hong Kong Philharmonic Orchestra. He returned to Britain in 1999 when he was appointed principal flute in the Hallé Orchestra. He recorded the Nielsen concerto with the Hallé under Mark Elder. Three years later, Andrew moved to London to become principal flute in the Royal Philharmonic Orchestra. He has also played in the LSO, LPO, ECO, Philharmonia and Academy of St. Martin's. In 2007 he moved to the BBC NOW. The obvious question is this: after such a glittering career in some of the world's greatest ensembles, why did he move to a provincial orchestra? He is clear about his answer: first, the BBC NOW is an excellent band. Standards have risen so much, especially among wind and brass players, that there is great music being made in many places outside the major centres, and Cardiff is one of them. Second, when he was in London he was doing too much touring—sometimes he spent many months of the year away from home, and his social life suffered as a result. (He enjoys his sport, too, and had just finished a tennis coaching session before the rehearsal where we met.) Third, he was beginning to play the same music rather too often. Now, he says, he has a nice balance in his life: he plays in a great orchestra, the repertoire is more varied, he loves the new hall, he thinks very highly of Thierry Fischer, he has more time at home, and he still does some London concerts and recording sessions when he feels like it. (Andrew played on the last two *Harry Potter* films.) 'Every concert we do is recorded (which keeps you on your toes!), and in between those we do commercial recordings, recording for radio and television, including *Dr. Who* and *Torchwood*, and education projects, which may involve me on occasion playing *Flight of the Bumble-Bee*, dressed



Andrew Nicholson,  
principal flute.

Andrew Nicholson,  
gamely pretending to be  
a bumblebee during a  
children's concert.





Tomoka Mukai.

up as one.' He does really like his job. 'The atmosphere in the orchestra is very relaxed, with a great work ethos.' He has very capable students at the Royal Welsh College of Music and Drama, and he coaches the flute section of the National Youth Orchestra of Wales. Life seems good. Is he happy there? 'I love it,' he says. Andrew plays a stunning Miyazawa with a platinum body and gold keys.

Tomoka Mukai, the sub-principal flute, came to Britain at the age of sixteen when her father was appointed to a position at the Japanese school in Milton Keynes. She stayed in Britain when her parents returned to Japan and attended the Royal Academy of Music, where she studied with Michie Bennett, Michael Cox, Sebastian Bell and Keith Bragg. She also attended William Bennett's summer schools. Tomoka joined the BBC NOW in 2002. She says she still feels like the youngest member of the orchestra, but in fact is the longest-serving member of the flute section. Tomoka plays a Louis Lot flute with an Arista headjoint.

Eva Stewart, the piccolo player, was born in Aberdeen but grew up in Birmingham, where her teacher was Andrew Lane, the distinguished piccolo player of the City of Birmingham Symphony Orchestra. Eva studied at the Guildhall School of Music in London with Averil Williams and Philippa Davies until 1993, when she went straight into a job with the Northern Sinfonia in Newcastle. She stayed there for most of a decade, playing piccolo, second flute and first flute as the occasion arose, playing a lot of chamber music, and frequently appearing as a soloist with the orchestra.

The Northern Sinfonia job allowed Eva the space and the opportunity to study for an MA in music education, which she did at Trinity College of Music. 'Having already been interested in and enjoyed teaching and general music-making in the wider community, the course opened possibilities for a range of education outreach work,' she says. She has a refreshing lack of obsession with the flute but has a general interest in combinations of sounds, vibrations, colours, music and silence in different art forms. Her favourite artistic projects involve working with dancers, storytellers, actors and poets, and she continues to enjoy playing chamber music with singers and other instrumentalists.

Eva says that after nearly ten years of lovely chamber music of all combinations and chamber orchestra repertoire in the Northern Sinfonia, she was missing the larger forces required for Mahler, Stravinsky, Bruckner, Strauss and Ravel. She was ready for a change. She had a few trials as principal flute in several orchestras but says, 'I don't actually think it's for me.' Her time in the BBC NOW has so far been the happiest and most satisfying of her career. She enjoys the great variety and the great people, and she finds enough challenges to keep her stimulated. She claims to be satisfied with her lot. 'I am so thrilled to have a settled, great quality flute section, who all enjoy working as a team and have a mutual respect. Wow!'

Eva claims to be an inverted snob about her instruments: she sold her Powell to get the down payment on a house and played on a student-level Yamaha during her time in the Sinfonia. She plays on the model of Altus flute that is generally regarded as a 'step-up' instrument. But, she says, she has always used good handmade headjoints on her flutes.



Eva Stewart.

**The Royal Welsh College of Music and Drama.** The Royal Welsh College of Music and Drama was opened in 1949 as the National College of Music and Drama and was housed in Cardiff Castle, which had been presented to the people of the city by the Bute family. The college became known locally as 'The Castle'. The intention was to give practical training in music and the arts, and from the beginning the college had close links with the BBC Welsh Orchestra (now the BBC NOW). The college was granted national status in 1970 and was renamed the Welsh College of Music and Drama. In the 1970s the college moved from the castle to a new building, and in 2002 it became the Royal Welsh College of Music and Drama.

John Reynolds, the head of woodwind studies at the RWCMD, has seen the college transform itself since he arrived in 2000. At the time, he says, the college had a reputation for graduates who were not as good as graduates of other colleges. John admits that this was true, and for a simple reason: the RWCMD had a three-year course whereas the others had four-year courses, and the comparison was unfair. This has changed. Now, with a four-year course at the RWCMD, John says the best graduates can hold their own with students from anywhere in the world. With some directness he says that many students waste their first two years of college and only begin serious work in the third, and the extra year has allowed many students to develop in a way they might not have done before.

Jonathan Burgess, one of the flute teachers at the RWCMD (and first flute in the Welsh National Opera) agrees with John that standards have risen, and risen hugely. Healthy competition brought standards up, he says. Twenty-five years ago, according to Jonathan, students were naive and had little idea of the musical world they were about to enter. Now, they are clued up, they want to know what's going on elsewhere, they are more savvy. He gives as an example of rising standards some recent WNO auditions for extra work which attracted an astonishing ninety applicants, seven of whom were RWCMD students who compared very favourably with the competition, with a couple being added to the extras list.

John Reynolds admits that the RWCMD was once rarely at the top of students' lists of chosen music colleges, but this has changed. The four-year course transformed standards overnight, he says. John says the standard in Cardiff when he arrived in 2000 was similar to that at his previous job at the Royal Northern College of Music when he arrived there as a clarinet teacher in 1986. The RNCM had caught up with other music colleges by 1993, and now the same thing has happened in Cardiff. Brass and wind groups from the RWCMD, says John proudly, are competing with those from other colleges and winning, and now some of their top students are going straight from college into orchestral jobs. As an indication of success, many more students now have Cardiff as their first choice.

Jonathan Burgess explains the increase in standards in the simplest terms: 'We raised the bar.' He is very happy with developments at the RWCMD. There are excellent teachers there in addition to Jonathan: Roger Armstrong, Philippa Russell, Nicola Dowton, Elizabeth May and Andrew Nicholson. Jonathan regards Andrew as 'an exciting catch' for the college.



John Reynolds, head of woodwind studies at the Royal Welsh college of Music and Drama.

Jonathan Burgess, first flute in the Welsh National Opera and one of the flute professors at the RWCMD.



Christopher Vale, a bassoonist in the WNO orchestra, is employed for two days a week by the Welsh College as an outreach officer. His job includes giving students wider experience of the music business. Most, he knows, will not become orchestral players, and many will develop what John Reynolds refers to as portfolio careers—some playing, some teaching and some other activities. Christopher Vale attempts to break down barriers between the college and the community, to the benefit of both, and he attempts to kick-start students to avoid wasting their first two years. He took up Jonathan Burgess's suggestion to use Elgar's many wind quintets (lovely works, little known) as an opportunity to get students to work with WNO members. That was a huge success, and now those students in their turn are working with younger students from the Welsh college's junior department. The effect on some of the students, says Christopher, has been electric. One student in particular underwent a transformation in her attitude to work. The Elgar quintets are ideal for a project like this; they are accessible and technically not too challenging, but they do require good playing. Next year, says Christopher, they will perform some of the quintets at the Elgar Birthplace Museum.

The outreach programme now includes a facility for RWCMD students to audition for WNO wind section principals in the Millennium Centre Hall, with successful students being invited to play during WNO rehearsals.

Catherine Handley came to the Welsh college to study after leaving school in Yorkshire, but was not happy there and transferred to the Royal Academy of Music in London, where she studied with Gareth Morris. On leaving the RAM she attended the National Centre for Orchestral Studies (which now, sadly, no longer exists). One of the guest conductors at the NCOS was Vernon Handley (Todd to his friends), who became Catherine's husband. Todd was half-Welsh and wanted to live in Wales. A conductor can live almost anywhere, given reasonable communications. South Wales is easy to get to and from, and it is a beautiful place to live. Sadly, Todd Handley died last year, but in the couple of decades Catherine has lived in Wales she has come to appreciate having moved there. She now lives near Abergavenny, surrounded by wonderful countryside, mountains, rivers, with good road and rail services to wherever she wants to go.

Catherine's life is the perfect example of what John Reynolds calls a portfolio career. Her approach is simple: don't say no to anything. She does anything to do with music. For her, the flute is simply one tool with which to put your music across. She doesn't talk flute, she talks music. She sings, she plays the tin whistle, she plays folk music (and has recorded some), and she teaches, including at the RWCMD junior department. Her most recent project has been a CD of music by a group calling themselves Composers of Wales. These composers have some connection with Wales, either by birth (even if they now live elsewhere) or by adoption. Catherine describes the CD as having incredible variety. There is nothing essentially Welsh about it, but most of the music had not been recorded before and little was published. The mission was to get the music before the public. The RWCMD helped with the production of this CD.

Is Catherine happy? Very, she says, both musically and in other ways. Just think—when she steps out of her front door she has a breathtaking view of the mountains.

Catherine Handley.



Sarah Newbold is a busy freelance player who works regularly with the Academy of St. Martin's, the New London Orchestra, the London Symphony Orchestra and the Philharmonia. She was once a member of the Welsh National Opera and the London Philharmonic Orchestra. Sarah is another musician who has come to appreciate the lifestyle in Wales. It seems a long way to commute, but while she and her husband (Meyrick Alexander, the principal bassoonist of the Philharmonia) maintain a tiny pied-à-terre in London, she now considers her Welsh village to be home. Like Catherine, Sarah finds the road and rail connections from Wales to be excellent, and she has no trouble carrying on with her life, including teaching at the Guildhall School of Music and coaching the National Youth Orchestra. Sarah, together with Zoe Smith, a pianist well-known to BFS members for her work with a number of flute players, runs the Llangenny Flute Summer School in her village. One of Sarah Newbold's teachers was the BFS chairman, Atarah Ben-Tovim.

A previous chairman of the BFS is the ever-joyful Douglas Townshend, for many years the first flute in the BBC Welsh Symphony Orchestra (as it was called in his day). Douglas lives in a delightful chocolate-box cottage not far from Cardiff. He continues to play and teach, and his glowing good health is a testament to the benefits of living in such wonderful surroundings.



Sarah Newbold.



The Cardiff Amateur Flute Ensemble (CAFE).

Of the countless amateur groups in and around Cardiff, one stands out as something of a BFS success. In the 1990s, when the flute choir was still a new idea, the BFS organised a flute day in Cardiff. Some of the participants had such a good time playing in the flute choir that they set up their own: the Cardiff Amateur Flute Ensemble (CAFE). CAFE's founders, including Jane Groves and Hilary Williams, are still active in the group, which is now conducted by Elinor Buglass. This is a thriving ensemble that has recently commissioned some new music.

A final tale: on my way home, I stopped at a small market town to have some lunch. As I walked down the street, a man introduced himself, shook my hand and said I must be the fellow who had been locked in that house the other morning. News travels fast in country areas.



Douglas Townshend.



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# The Hammig family and the Boehm flute in Germany

By Klaus Dapper

(translated by Mike MacMahon)

In France and Britain, the Boehm flute was taken up enthusiastically, but a surprisingly long period of time elapsed before the same happened in Germany. There are many possible reasons for its delayed acceptance—enough, indeed, for a separate article. Perhaps the requirements of soloists counted for less than the ideal sound expected of orchestral musicians; this was a different situation from that in France and Britain. The sound quality of the old flute was for a long time a characteristic of German orchestras. Perhaps the explanation lies in the limited commercial and manufacturing endeavours of the early German Boehm-flute companies after the time of Boehm: Karl Mandler, Ernst Robert Leibl and Thomas Mollenhauer, who succeeded in arousing interest amongst professional flautists only very gradually. In any case, the Boehm flute entered some orchestras in Germany as late as the period 1900 to 1920.

The defining point in the acceptance of the Boehm flute in Germany can be reckoned to be the appointment to the principal flautist's position in the Leipzig Gewandhaus Orchestra in 1918. Maximilian Schwedler (inventor of a complicated non-Boehm flute) had departed in order to teach at the Leipzig Conservatoire. His former pupil and (from 1904) his orchestral colleague Carl Bartuzat auditioned for the post. Bartuzat had played a Schwedler flute alongside his teacher, but he used a Boehm flute outside the orchestra and played a Boehm flute at his audition. The upshot was sensational: Schwedler spoke out strongly against his colleague Bartuzat and was excluded from the appointing committee. Finally, the Boehm flute, thanks to Bartuzat, entered the Gewandhaus Orchestra.

## The Hammig family and the Boehm flute

It all began with Christian Gottlob Hammig (1759–1836), a woodwind instrument maker in Markneukirchen in Saxony (the town was then known as Neukirchen). According to family records, he worked as an independent maker from 1780 and established the tradition of making Hammig woodwind instruments which has lasted for almost 230 years. Other members of the family were in the business of making guitars and stringed instruments, especially strings and bows. The spelling of the name Hammig over the centuries has varied to include Hamich and Hammich. Christian Gottlob Hammig produced transverse flutes, piccolos, clarinets and oboes. His younger brother, Friedrich Hammig (1767–?) founded the Vienna branch of the Hammig family.

Klaus Dapper lives in Duisburg. He plays the flute (all sizes from piccolo to bass) as well as the clarinet and saxophone and has played in ensembles from jazz bands to symphony orchestras. He has written tutors for the flute and the saxophone which are hugely successful in Germany. Klaus is a frequent contributor to German woodwind publications.





The Hammig family about 1895. Gustav Adolf Hammig (with the moustache) is standing in the middle. Philipp is on the roof, pretending to play the flute.



August Richard Hammig

Passing now over four generations of woodwind instrument makers, we come to Christian Gottlob Hammig's great-grandson, Gustav Adolf Hammig (1858–1947). He had two sons, whose names are well-known to many flautists: August Richard Hammig and Philipp Hammig. It is with them that the production of Hammig Boehm flutes, and at the same time the specialisation in making Boehm flutes to the exclusion of others, really begins. For Germany this was a new development. Up to the beginning of the twentieth century most flute-makers also made at least clarinets and oboes; and most clarinet and oboe makers also made flutes. It was the complex and demanding techniques that forced manufacturers to concentrate on the Boehm flute.

### August Richard Hammig (1883–1979)

August Richard Hammig learned the trade of woodwind instrument making from his father, Gustav Adolf Hammig. His apprenticeship took him to Saarbrücken, where he extended his range of skills. It was here in 1907 that his first son, Helmuth, was born. Since August Richard was not allowed to settle in Saarbrücken, he went back to Markneukirchen and worked for a time in his father's business. Clarinets and flutes of the old design were being made there, but not Boehm flutes. It is not certain where August Richard became familiar with the Boehm flute, although in the town of Markneukirchen there were several workshops producing Boehm flutes: Otto Mönning (from 1883), Oskar Adler, Carl August Schreiber (from 1891), and Heinrich Wilhelm Mönning, the father of the Mönning Brothers (Gebrüder Mönning) (from 1892). The founding of August Richard's own firm can be dated from documents to at least 1906. Even so, it was not until 1912 that he completed his apprenticeship and received his master craftsman's articles. He made piccolos and concert flutes in metal and wood; for a time in the 1930s he made recorders. The alto flute in G first appeared in the 1950s.

After work, August Richard Hammig played the flute in an orchestra in the 1930s. Alongside the (professional) Stadtorchester Markneukirchen, which still exists, there was an amateur orchestra, the Musikverein Markneukirchen. Most of the instrument makers played in it. In the summer, the programmes were arrangements for brass and winds; in the winter, symphonic pieces. According to his son Helmuth, August Richard played first oboe, not flute, in the Musikverein.

August Richard Hammig died at the age of ninety-five in 1979. He was regarded as one of the best German flute makers of the twentieth century. His flutes and piccolos were coveted internationally as the most sought-after of the German professional instruments. In 1970, at the age of eighty-seven, he handed over the management of the business to his son-in-law and long-time colleague, Fritz Berndt



(1906–1988). August Richard worked for hours on end until shortly before his death in his workshop. The complement of workers, four or five, was relatively small. As a result, he was able to avoid the nationalisation of his business by the German Democratic Republic (the former East Germany). Every year, about sixty instruments were made. Between about 1947 and 1965, the name 'Recital' was given to the top-of-the-range model, with serial numbers from 3000 (in 1947) to 4600 (in 1965). Later the name was discontinued, since another manufacturer had registered the name and demanded financial compensation if he were to transfer it to the Hammigs.

On the death of Fritz Berndt, Gerhard Hammig, the son and former owner of the firm Philipp Hammig, acquired the firm of August Richard Hammig from Berndt's family. The acquisition appears not to have gone smoothly, and the business records including the list of serial numbers of all of August Richard Hammig's instruments have now been lost. A member of the Berndt family believes that the records may have been destroyed.

Concert flutes bearing the name August Richard Hammig are made today in grenadilla, palisander, cocus wood, sterling silver and gold; piccolos in grenadilla, palisander and cocus wood; an alto flute is also made. By the middle of August 2008, the latest serial number to be reached is 6970. (For further information, see <http://www.hammig-boehmfloetenbau.de>.)

### Philipp Hammig (1888–1967)

Like his brother, Philipp Hammig learned about making woodwind instruments from his father. From 1909 to 1914 he worked in the Berlin workshop of the famous flute-maker Emil Rittershausen, and became familiar with the modern Boehm flute. In 1920 he achieved his articles, after some delay caused by the war, and began to make flutes that same year under his own name. In the 1930s, Philipp bought the building (Neue Strasse 3), in which today part of the business is conducted. In the early years, a limited number of other woodwind instruments besides Boehm flutes were made: from fifes to oboes. Later, there was a concentration on Boehm flutes and piccolos. In about 1975, an alto flute in G was produced, and finally, at the end of the 1970s, a bass flute in C. The best-known colleague in the 1930s who later became an equally renowned flute-maker was Hans Reiner. Like his brother, Philipp played the flute in an orchestra after work; he was the first flute in the Musikverein orchestra (see above).

Up to the time of the German Democratic Republic, Philipp's instruments had acquired the same fine reputation as those of his brother, August Richard. During the German Democratic Republic era, the business was



Philipp Hammig



The Markneukirchen Orchestra about 1935. The woodwind section (from left to right): 1. Helmuth Hammig (flute), 2. Philipp Hammig (flute), 3 unknown, 4. Albert Moennig (clarinet), 5. unknown, 6. Ernst Kraus (clarinet), 7. Willy Moennig, known as Plexi (clarinet). Albert and Willy Moennig are sons of the Moennig Brothers (Hans and Fritz). Willy was given the nickname Plexi because he was responsible for the Plexiglas (Perspex) woodwind instruments they made around this time. The conductor is Kurt Glaeser. (Thanks to Dr. Enrico Weller for this information.)

extended under pressure from the government and production was stepped up noticeably. As a result, the good name of 'Philipp Hammig' suffered to some extent. Philipp handed over the management of the business to his son Gerhard in 1959.

### Gerhard Hammig (1927–1995)

Gerhard began his training as a flute-maker in 1941 in his father's business. In the 1950s there were problems with the state authorities: after being accused of 'illegal trade in precious metals', he was imprisoned for a time in 1952–53. In 1959 he took over his father's business, producing flutes under the name of Philipp Hammig. It was to fall to Gerhard Hammig to manage the family business through the difficult period of the German Democratic Republic. He could not avoid the firm of Philipp Hammig coming progressively under state control. In 1961, the firm of Philipp Hammig joined the Production Co-operative of Crafts named 'Sinfonia'. The authorities set production targets for the firm, but apart from that the technical management remained in the hands of the Hammig family. Up to 1960, about eighty-five flutes per year were made; up to 1969, the number rose on average to 220. In 1970 the company was finally transformed from a private to a public organisation

(a 'People's Owned Business'). Gerhard Hammig became then an employee in the firm he had previously owned. From 1975 onwards, production of flutes rose to about 800 a year, and the number of craftsmen to more than twenty. In addition, the firm supplied components to other flute-makers in the country, for example Gustav Reinhold Uebel.

By the end of the 1980s, the design of the keys was altered from the traditional pattern to an international one. The intention was to improve sales in world markets. The so-called Mendler key cups were replaced by an international key cup design (with a groove). The crescent which in the 1960s and 1970s had been attached to the G key disappeared, as did two of the three rollers on the footjoint; the characteristic long G# 'spoon' was shortened. The old tools still exist today, and it is still possible to order a flute with the high G to A trill, the footjoint with three rollers and the old design of the keys.

Gerhard Hammig worked in 'his' firm until 1979. In 1980 he gave in his notice and left the firm, since he could no longer work under state control. In 1985 he obtained his own trading licence under the express condition that he would continue to manage Fritz Berndt's firm of 'August Richard Hammig' after Berndt died. When Berndt died in 1988 Gerhard Hammig acquired the firm.

With the collapse of the German Democratic Republic, Gerhard Hammig was able to buy back his father's firm of Philipp Hammig in February 1991. That same year he acquired the neighbouring building at Neue Strasse 5. The address since then has been Neue Strasse 3-5. The name of the firm was altered to take account of the new political order, and the business became now 'Gerhard Hammig Manufacturers of Boehm Flutes'. In 1994 the trademark 'Karl-Christian Lederer' was transferred to it. Since then, flutes with the trademarks 'Philipp Hammig', 'August Richard Hammig' and 'Karl-Christian Lederer' have been produced in the same factory.

In January 1994, Gerhard Hammig handed over his business to his four children. Since then, it has been run by his daughter, Steffi Noack (née Hammig) and his sons, Gunter, Frank and Thomas. That same year, the name of the firm was altered to read 'Philipp Hammig and August Richard Hammig, Manufacturers of Boehm Flutes'.

Gunter and Frank Hammig are expert woodwind instrument makers. At the present time twenty-four people are employed in making flutes. More piccolos than flutes are sold, the majority of which are for export.

Philipp Hammig concert flutes are made in grenadilla, palisander and cocus wood, with either a silver-plated or a sterling silver mechanism. Their piccolos are much sought after. They are built in grenadilla, cocus wood, palisander and boxwood, and supplied with silver-plated mechanism or sterling silver keys, with or without the high G# mechanism. A few years ago, the first Philipp Hammig piccolo with a high G to A trill mechanism was produced. Metal piccolos, previously much in demand, can still be supplied, although demand for them has slackened. Since 2002 there has been a model of piccolo with the trademark 'Johannes Gerhard Hammig', which had been developed by Gerhard Hammig; it did not reach the market until after his death (in 1995). Most recently, a Johannes Gerhard Hammig concert flute of grenadilla has been manufactured. It differs from the long-established Philipp Hammig



Gerhard Hammig (behind) and Philipp Hammig.



A flute by August Richard Hammig showing the high G to A trill keys on the back.

Below: Bernhard Hammig



and August Richard Hammig models by an unusually low blowing-resistance level (for wooden flutes).

The alto flute is available either silver-plated, with a silver headjoint or made entirely from wood. The bass flute can be supplied with or without trill keys.

Dating the older Philipp Hammig flutes is difficult. The chaos of World War II, the later take-over of the firm by the State and the absence of company records have played their part. The task of dating instruments has been made easier, however, by a list of certain definite serial numbers and from the date when an instrument was first sold. Apparently, the instruments were not supplied with serial numbers immediately after they were finished. The date when the numbering system began is unknown. For a short time, from the end of the 1960s and the beginning of the 1970s, an accurate date can be calculated: the year is given followed by a forward slash by a 4-digit sequence. With piccolos, there is no forward slash.

### Helmuth Hammig (1907–1995)

The older son of August Richard Hammig was born in Saarbrücken in 1907, where the family lived for a time, but where August Richard was not able to make an independent living for himself. Back in Markneukirchen, Helmuth began his apprenticeship in his father's business in 1922. At the same time, he learned to play the flute at the Markneukirchen Music School. He took over from Philipp Hammig as first flute in the Musikverein, the orchestra in which Richard Hammig played first oboe. In 1936 he completed his apprenticeship and opened his own workshop in Markneukirchen in 1938; to begin with it operated as a supplier of components to his father's business. He spent the war years in an army band, returning to Markneukirchen in 1947 after a period of imprisonment. Shortly afterwards, his son, Dieter (1932–1971), began his apprenticeship in his workshop. In Berlin after the war there were no makers of woodwind instruments, and so Helmuth Hammig settled in East Berlin in 1950. Following the building of the Berlin Wall in 1961, working conditions became very difficult. There were severe problems in acquiring materials; in addition, the foreign trade organisation, DEMUSA, which exported his instruments, permitted him only a miserable proportion of the revenues from the sales since he was regarded as an 'independent' craftsman. He was allowed to make instruments for private customers only in his 'spare time'. As a result, Helmuth showed no interest in furthering the development of the business. After the sudden death of Dieter, in 1971, he ceased making new instruments, and instead carried out only repair work. In his Berlin workshop, Helmut Hammig made about 460 flutes and piccolos between 1950 and 1971. These instruments are prized by connoisseurs. (Article by Peter Spohr in *Flöte Aktuell* 3/94.)

## Johannes Hammig (1911–1993) and Bernhard Hammig (1966–)

Johannes was the younger son of August Richard Hammig, and was born in Markneukirchen in 1911. He began his training as a maker of woodwind instruments with his father in 1926. On returning from a prisoner-of-war camp in Russia, he did not wish to remain in Markneukirchen, which since the war was part of the Soviet Occupation Zone (the German Soviet Zone, or East Germany). In 1951 he moved to Freiburg in West Germany and set up a workshop in 1952. A few years later, the firm moved to Lahr in the Black Forest. Johannes produced hand-made flutes of silver or gold of the very highest quality. They became the first choice of German orchestral musicians. Gustav Scheck, Severino Gazelloni and Karl-Heinz Zöllner were among his clients. In addition, he obtained a licence from Walter Haedrich for the so-called 'Haedrich mechanism' which allows the thumb to remain on the Bb plate whilst playing F#3 and B3. He built many flutes with this special mechanism, until it sank into obscurity. Following his death in 1993, the firm was taken over by his son, Johannes Hammig [2], who had worked for almost forty years in his father's workshop. He was the owner of the business for about five years until his premature death. Meanwhile, since 1996 the business has been run by a member of the third generation of the family, Bernhard Hammig (born 1966). He learned flute-making from his grandfather and father, and in 1992 obtained his master's certificate. Because of the influx of new ideas and the world-wide development of flutes and headjoints, he decided in 1999 to change the name of the firm to 'Bernhard Hammig'. There are four employees.

Flutes with the trademark Johannes Hammig could previously only be made to order, and in the 1970s and 1980s the waiting time could be as long as eight years. Today, the situation is much easier for clients, with most models in stock and available for immediate purchase.

A silver flute made by Bernhard Hammig was the winner in 2006 of the German Musical Instrument Prize. It achieved first place in all three categories of assessment, and according to the jury it was far ahead, both subjectively and objectively, of its nearest rival.

Alongside silver and gold flutes (up to 22 carat), Bernhard Hammig has made flutes in grenadilla and cocus wood since 1997. At the same time, piccolos are made of grenadilla wood which has matured for more than forty years. E- and high G#-mechanisms come as standard features.



Wooden flute with gold keys by Bernhard Hammig.



Gold flute by Bernhard Hammig

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# Flute performance style on historical recordings

By Abigail Dolan

**Y**es, those squeaky old 78 RPM recordings found in grandma's attic are being treated as valuable historical documents. Studying performance style through the examination of recordings is a new and fascinating area of research, which opens new perspectives for musicologists and practitioners. The study of recordings reveals the tremendous changes in performance style throughout the twentieth century and enables us to gain new perspectives on the trends of our time. Also, putting the recordings and salient musical, historical and aesthetical texts side-by-side enables us for the first time to compare theory and practice in performance. The recordings of composers playing their own works give us the opportunity to re-examine the traditional conceptions concerning the way performers relate to the score and to re-evaluate the role of performance in the way we understand and experience music. In the specific case of the flute, the major changes made by Theobald Boehm in the instrument's construction resulted in broad changes of performance style. Many of these changes can be traced by the examination of early recordings.

Recent development of software for sound analysis opens new horizons for the research into performance. Software such as Sonic Visualiser,<sup>1</sup> which is relatively easy to use and can be downloaded free of charge, gives valuable information regarding the performance's different tonal qualities and tempo fluctuations. The software allows the analysis of the different parameters of vibrato, such as the vibrato rate (number of undulations per second), vibrato extent (how wide the undulation is), and the interrelations between the loudness and pitch undulations. Sonic Visualiser gives a spectral analysis (a picture displaying the relationship between the overtones which constitute the tone quality or colour), as well as a detailed graph of dynamic changes. A lot can be learned by simply listening, but by using sound analysis software we are now able to be more precise in characterising the different traditions, and capable of specifying what constitutes the personal style of a player.

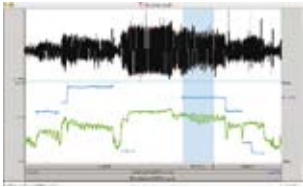
Another recent and most valuable source for flautists for the research of early recordings is the discography by Susan Nelson, which gives details of the 78 RPM recordings made by almost three hundred players, and in many cases, includes also helpful biographical notes of the performers.<sup>2</sup>

One of the major problems confronting anyone attempting to study tone quality in early recordings is the recordings' limited frequency response. Briefly, during the 78 RPM era (which lasted until about 1950), two recording techniques were used: 'acoustic' and 'electric'. In acoustic (or more correctly, mechanical) recordings, which were made before about 1925, the sound was collected by a recording horn

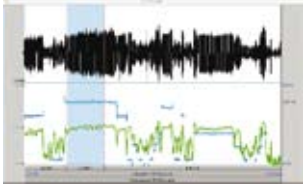
Abigail Dolan's career combines performance activity worldwide together with research into musical performance. Her research was awarded the Edison fellowship of the British Library Sound Archive. Abigail is an associate of Clare Hall, Cambridge University, where she teaches chamber music as part of the Instrumental Award Scheme. Abigail will present a seminar on the recordings of the French School of flute playing at the British Library in London at 18.30 on Tuesday 17 March 2009.

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

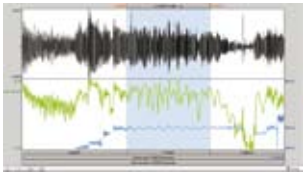




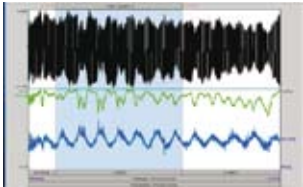
Edward De Jong's vibrato.



Emil Prill's vibrato.



Edith Penville's vibrato.



Philippe Gaubert's vibrato.

The blue line indicates the pitch undulation (getting higher and lower), the green line indicates the loudness undulation (which means that the note gets louder and softer). The highlighted section indicates a duration of one second. While De Jong, Prill and Penville play with shallow and fast vibrato rate (of nine to eleven undulations per second), Gaubert plays with much slower vibrato rate (six to seven undulations per second) and wider extent.

connected by pipes to a diaphragm, which vibrated a cutting stylus that traversed a rotating wax blank or 'master'. The recording's frequency response rarely exceeded the range of 150 to 4000Hz (for comparison, the frequency response of a CD is up to 22500Hz). The problem of limited frequency response was greatly lessened in electric recordings, which at first show a sharp drop in response above 5000Hz, but reached 8000Hz by the end of the 78 RPM era.

The good news for those interested in historical flute recordings is that the flute is a privileged case in this respect, owing to its acoustical properties and low harmonicity (the resonance frequencies of a pipe, which depends on the ratio of its diameter to its length).<sup>3</sup> The comparison of recordings of players who recorded using both recording techniques reveals that tone quality is relatively well preserved,<sup>4</sup> and the recordings did reproduce much of the essence of the original. Thus with careful listening and awareness of the problems and the limitations of the early recording medium, a discussion of flute tonal approach is possible.

What can we learn from the recordings about the changes of flute performance style during the first half of the twentieth century? In a nutshell, the recordings reveal that major tonal changes took place during the first two decades, profoundly influencing the tonal concept associated with the flute thereafter. The changes were initiated by the members of the French School of flute playing, and included introducing new vibrato types and tone colour, as well as the introduction of tone inflections, which, surprising as it may sound, were not part of flute performance style of the period. By doing so, the School's players considerably enlarged the palette available for flautists in their search for expressive performance. By the 1950s the School's innovations were widespread, but in the process of adoption of the characteristics of the French School other approaches to flute tone were lost.

Vibrato is one of the most obvious examples of the move from a variety of tonal approaches towards a more unified concept of tone. Being the tonal element least affected by the limitations of early recording techniques, vibrato provides quite safe ground for the discussion of tonal changes of performance style in historical recordings.

Unlike in the second half of the twentieth century, in which a relatively slow vibrato dominated (plus or minus five undulations per second), the examination of vibrato in flute recordings made during the acoustical era reveals various approaches to vibrato which have practically disappeared from modern performance style. Players such as Gustav Kaleve (1884–1976), Marshall Lufsky (1878–1948) and Eric Högberg (1869–?) used no vibrato. As demonstrated by the attached pictures, at the other extreme, players such as Edward De Jong (1837–1920), Emil Prill (1867–1940), Edith Penville (unknown date of birth) and Maximilian Schwedler (1853–1940) played with an extremely high rate that could reach nine to eleven very shallow undulations per second. Most players who played in the French tradition played with correlated pitch and loudness undulations of a rate of around six or seven undulations per second, which is the closest to the vibrato commonly used today.

Focusing on tone colour in early recordings also reveals approaches to tone colour other than that associated with the French School. An example can be found in the distinctive approach to the low register of players working in England such as Eli Hudson (1877–1919), John Lemmoné (1861–1949) and Albert Fransella (1865–1935). As demonstrated in the attached pictures, in this approach, the low register sounds very strong in comparison with the upper one, with strained tone colour accompanied by



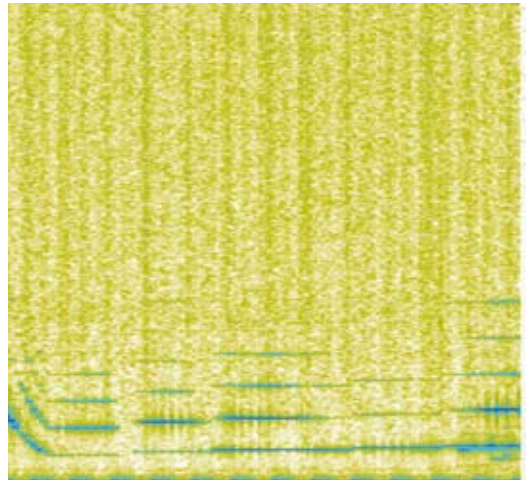
a rare use of vibrato. The spectral analysis reveals that this tone colour results from emphasising the second and third harmonics, which are stronger than the fundamental note (the first in the series of the overtones and the pitch we actually hear).

The distinctive tone colour found in the recordings brings to mind nineteenth- and early twentieth-century texts, which indicate the existence of a recognisable English tonal approach. Several of the period's sources attribute the role of founder of the nineteenth century English School to Charles Nicholson (1795–1837). In his book *A word or two on the Flute* from 1826, William Nelson James describes Nicholson's tone: 'The tone which Mr. Nicholson produces on the flute is, perhaps, the most extraordinary thing that he does. It is not only clear, metallic, and brilliant, but it posses [sic] a volume that is almost incredible; and this, too, be it observed, in the very lowest notes of the instrument.'<sup>5</sup> H.M. Fitzgibbon, born in 1855, eighteen years after Nicholson's death, writes in 1914 about Nicholson's playing with the assurance of one who heard him at first hand, but not without a critical tone: 'He had a very peculiar, strong reedy tone—something between the oboe and clarinet—grand but so hard as to be almost metallic. His lower notes were specially powerful and 'thick' and resembled those of a cornet or an organ.'<sup>6</sup> Fitzgibbon refers to the performance style of the flautists of his time, such as John Radcliff, Edward de Jong, and Albert Fransella as directly influenced by Nicholson's style. Historical recordings shed light on the tone quality described in the period's texts, and give a glimpse of what Nicholson's heritage sounded like.

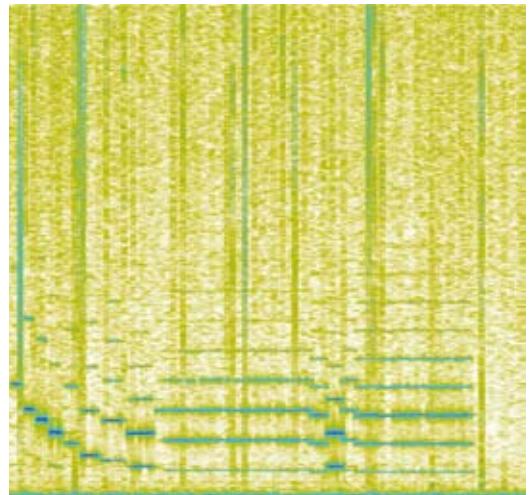
The most studied and admired is the French School tradition, which took shape at the Paris Conservatoire. The year 1860 marks the start of the School's activity as this is the year Paul Taffanel, who is considered the founder of the School, graduated from the Conservatoire.<sup>7</sup> Interestingly, in the same year, the Louis Lot flute, which was closely associated with the School's tradition, was chosen as the official flute of the Conservatoire.

Three of the members of the founding generation of the School, Adolphe Hennebains (who won the first prize at the Paris Conservatoire in 1880), Philippe Gaubert (first prize in 1894) and Georges Barrère (first prize in 1895), are known to us from reissues of their recordings. Among the second generation of the School, the recordings of Marcel Moyse (first prize in 1906), René Le Roy (first prize in 1918), Georges Laurent (first prize in 1905), Fernand Dufrene (first prize in 1927), André Jaunet (first prize in 1931) and Jean-Pierre Rampal (first prize in 1944) in his very first recordings, are also well known and much appreciated.

But many other interesting players took part in the School's tradition, and quite a few among them made 78 RPM recordings: Gaston Blanquart (first prize in 1898) and Georges Delangle (first prize in 1903) both studied with Taffanel. Jean Boulze (first prize in 1910) studied with Hennebains. Rampal's father and first teacher Joseph Rampal (first prize in 1919) studied with Léopold Lafleurance who taught at the

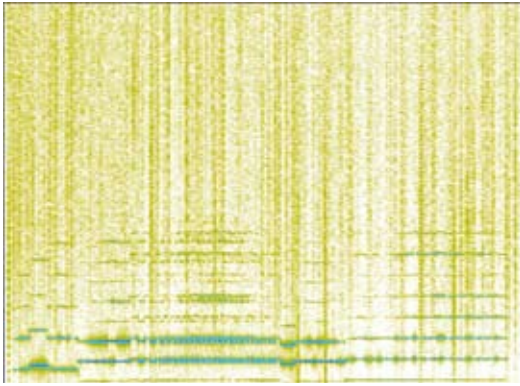


Spectral analysis of Philippe Gaubert's sound.



Spectral analysis of Eli Hudson's sound.

The spectral analysis indicates that while the tone colour of the first octave of Fransella (on the next page) and Hudson is characterised by a weak fundamental note and strong second and third harmonics, Gaubert's tone colour results from a much more prominent fundamental note.



Spectral analysis of John Lemmoné's sound.

Conservatoire in a temporary appointment after Hennebains 'death). Gaubert's students include Gaston Crunelle (first prize in 1920), who was professor at the Paris Conservatoire from 1941 to 1969, holding the position together with Marcel Moysé between 1946 and 1948. Among Crunelle's students at the Paris Conservatoire were Jean-Pierre Rampal, Michel Debost and Maxence Larriou. Other players who can be heard on 78 RPM recordings include Roger Cortet (first prize in 1923), who taught at the Paris Conservatoire between 1949 and 1950, and Fernand Caratgé (first prize in 1924). Other players who made LP recordings include André Pépin (first prize in 1928),<sup>8</sup> Robert Hériché (first prize in 1921), Roger Bourdin (first prize in 1939),

Raymond Meylan (first prize in 1948), Jacques Tiberge (first prize in 1942), Michel Plockyn (first prize in 1946), Christian Lardé (first prize in 1948), Marius Beuf (first prize in 1948), and Serge Fournier (first prize in 1949).<sup>9</sup>

To conclude, although parts of the story of the changes of flute performance style during the first half of the twentieth century are quite well known, important parts are yet to be revealed. The list of the lesser-known French players, which is far from being comprehensive, and the examples of the forgotten approaches to vibrato and tone colour are just the tip of the iceberg of what can be revealed by the study of the recordings. Further study of the most innovative tradition of the French School, alongside the study of other traditions of the past may be of much interest to today's flautists in their search for a broader expressive palette.

## Notes

- 1 Developed at Queen Mary, University of London. Tutorials are available through CHARM (Centre for the History and Analysis of recorded Music) on <http://www.charm.rhul.ac.uk/content/svtraining/intro.html>
- 2 Susan Nelson: *The Flute on Record, the 78 RPM Era*. Scarecrow Press (2006). Used as source for most of the biographical details included in the article.
- 3 For more details, see Johan Sundberg: *The Science of Musical Sounds*, Cambridge University Press (1991), 139–140.
- 4 The quality of the acoustical recordings varied quite a lot, depending on the expertise of the sound engineer. I would like to thank Roger Beardsley for sharing with me his great expertise on the ways early recordings were made.
- 5 William Nelson James: *A Word or Two on the Flute*. (1826), 155–156 (Reprint published by Tony Bingham, London, 1982.)
- 6 H.M Fitzgibbon: *The Story of the Flute*. The Walter Scott Publishing Co. (1913), 208–209.
- 7 As far as we know, Taffanel did not make any commercial recordings. Edward Blakeman suggests evidence that Taffanel's playing had been recorded at least once during the *Exposition universelle* of 1889, but traces of the recording have been lost. For more details see Edward Blakeman's *Taffanel: Genius of the Flute*. Oxford University Press (2005), 137–138.
- 8 Dates of graduation from the Paris Conservatoire of players recorded on LPs found in Claude Dorgeuille: *The French Flute School 1860–1950*, Tony Bingham (1986).
- 9 The list was gathered thanks to significant information provided by Christopher Steward. I would like to take this opportunity to thank Chris for generously sharing with me his broad knowledge and most extensive collection of 78 RPM recordings. My thanks to Prof. Daniel Leech-Wilkinson for his invaluable input in my work.



# Andy Findon: Out of the shadows

By Gareth McLearnon

I met Andy Findon for lunch in a Japanese restaurant near Waterloo station. His manner was easy and pleasant as usual, always greeting friends old and new with a warm handshake, a broad smile and an affable nod of the head. His demeanour is friendly and gregarious as ever; his clothing is typically the 'all-black' uniform of the West End, because later today, as on most days—he will be working in the pit of a London theatre. We order our Yakisoba, clink our Asahi glasses and get down to business. With nearly thirty-five years of professional flute-playing under his belt, we had a good deal to cover.

I'm recording our interview on a snazzy new portable MP3 gadget, and I'm initially concerned about the ambient noise in the restaurant, not to mention the drawling business-speak platitudes emanating from the two gentlemen seated at the table next to us. Finding a genuinely quiet spot in central London is nigh on impossible—but as it turned out, we needn't have worried. Once we got going, I noticed that our initially noisy neighbours had become taciturn eavesdroppers as Andy recounted anecdotes from across his career. Stories of disastrous gigs, like one in Italy where the truck carrying the luggage, instruments and concert dress of the orchestra arrived at the venue just as they were playing their last encore, with some of the musicians wearing shorts and T-shirts, and playing on borrowed instruments. Anecdotes of being genuinely star-struck while working with show business legends like Stevie Wonder, Tony Bennett and Leonard Bernstein. Suddenly the sales and marketing chit-chat from our fellow diners had all but stopped, and they carried on silently munching their lunch, only now with their heads cocked slightly to one side, furtively listening in to the showbiz stories, and evidently wondering who this mysterious man in black could be.

This public anonymity may be a common occurrence, on account of the fact that for the majority of his work Andy is either hidden away from view in the pit—dressed in black to further obscure him from public view—or he is the faceless flute sound that we hear on an album, on the television or in the movie theatre. Inside the music industry, Andy's name, skills and reputation are very well known, and somewhat revered. I recall ten years ago, as a fresh faced nineteen-year-old, in part-time employment at one of the London flute shops, the hushed respectful tones used when referring to Andy Findon and his influential position in London's musical landscape. I recall tales of how Andy singlehandedly created a market for the contrabass flute sound on film scores, simply by buying one and playing it to a handful of influential composers. It seems however, that outside this world he is not as well known as he deserves to be.

A native of Belfast, Northern Ireland, Gareth McLearnon is a soloist, recording artist, orchestral, chamber and pit musician as well as a published music arranger and writer on flute-related topics. He is a graduate of the Guildhall School of Music & Drama and works for Pearl Music Europe as Flute Specialist and Artist-in-Residence. Gareth is a Pearl Flutes International Artist and plays on a 14K Gold Pearl Flute and handmade blackwood whistles made for him by William Simmons.

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Andy Findon. Photograph:  
StudioTime.

Andy's early home life had always been filled with music. At the age of nine he began learning the flute. He found it easy and progressed quickly, eventually earning him a position as principal flute in the National Youth Orchestra where he sat alongside such flute luminaries as Paul Edmund-Davies, Margaret Campbell, Jonathan Snowden and Helen Keen. His father Ronnie Findon had been a leading sax, flute and clarinet player in the thriving Big Band scene since the 1950s, playing all over the country, indeed all over the world. 'It was just assumed that I would follow him into the business,' Andy says. 'There was a clarinet and a flute in the house. My brother played the clarinet, so I played the flute.' This pragmatic outlook is with Andy even today—when I asked if he had a 'big break' at some crucial point in his career, he said he hadn't—he began playing professionally with his father at the age of sixteen, and continued to work, seemingly as hard as any busy freelancer, all the way through his studies at the Royal College of Music and continued in the same vein when he left.

Tragedy struck in 1969, when Andy's older brother

Gary committed suicide aged just fifteen. Also a prodigious musical talent, being a gifted pianist, clarinetist and composer, Gary had been suffering from depression. The story and timeline of the events surrounding this tragedy, and the repercussions felt by Andy and his family were recently documented in an hour-long BBC documentary made by Michael Portillo, who had been a classmate of Andy's brother. This tragic event had an understandably immediate and long-lasting effect on Andy's life, and through the process of making the documentary, it is only now, forty years

later, that he is fully coming to terms with his brother's untimely death. 'I'm coming full circle,' he says. 'I've gone from a situation where my brother's name was never mentioned for the best part of four decades, to releasing a charity CD of his chamber music in aid of Papyrus (whose work is focussed toward the prevention of young suicide) and playing a concert of his music at the Wigmore Hall this summer.' [Saturday 18 July at 3 p.m.] His brother's death



Andy Findon with his contra-bass flute. Andy singlehandedly created a market for the contra-bass flute sound on film scores, simply by buying one and playing it to a handful of influential composers.

also put a stop to Andy's piano playing, which remains a regret for him. A large part of this was due to his parents, who felt it too painful to hear Andy playing the same pieces, at the same piano as his late brother.

In 1974 Andy auditioned for both the Guildhall School of Music and Drama and the Royal College of Music, and although he was offered places at both, he chose to accept a place at the Royal College of Music where he studied with Eddie Walker. 'Everybody else was going to the Guildhall, following the Geoffrey Gilbert legacy,' he says 'I suppose I was trying to be a bit more traditional, perhaps stubbornly so...'. This traditional outlook didn't seem to last long. Andy recalls that officially, and as far as the administration at the RCM knew, he was a second study clarinet student of the London Philharmonic Orchestra's bass clarinetist Stephen Trier, but in these clarinet lessons he in fact studied the saxophone, which wasn't actually offered at the College at the time. This saxophone study led to collaborating with John Harle, widely recognised as the artist who revolutionised twentieth-century British saxophone playing, and the formation of the Myrha Saxophone Quartet, and also led to Andy's appointment in the Michael Nyman Band as the baritone sax player, doubling flutes and piccolo. 'When I left college there was so much to do, especially with my feet in both camps. On one side I was a classically-trained flautist and on the other I was already very experienced in popular and big band music. This was the time when the idea of pop-classical crossover music was just beginning to take shape, and its lure was too great, too tempting.'

Andy wanted to have a more diverse and varied career than he could have had simply playing in an orchestra full time, although, with hindsight, he does have some regrets about not seriously pursuing an orchestral position. 'I more or less turned my back on orchestral work. In general, I didn't do auditions. The freelance world had too much variety and was too interesting.' However, only a fleeting glance at Andy's orchestral engagements in any given year would suggest that this regret may be unwarranted. For example, since 2007, as well as his full-time posts (the *Lord of the Rings* Musical and the new production of *Oliver!* both in London's Theatre Royal, Drury Lane), Andy has graced the woodwind sections of the Royal Philharmonic

Orchestra, London Symphony Orchestra, BBC Concert Orchestra, Northern Sinfonia, the Philharmonia, London Metropolitan Orchestra and the Locrian Ensemble as well as being the resident principal flute for the National Symphony Orchestra. Not much to regret here, methinks.

Although a flute player at heart, Andy has become widely known for his instrumental versatility through his expertise on a plethora of wind instruments which he plays professionally from day to day. 'I don't have a favourite as such. It more depends on what people ask me to play on them, and sometimes more importantly who I'm playing them with!' Essentially, he plays everything woodwindy, with the exception of double reed instruments. He plays on the whole family of recorders, Irish whistles, fifes, ocarinas, oriental flutes and panpipes. In general, if you can blow down it to make a tuneful noise, Andy's your man. This sentiment has been confirmed many times, like when he was asked to play the main theme of Beethoven's Fifth Symphony on a Whistle Pop lolly, or last year when Andy was asked to perform on a collection of car-parts as part of Ford's 'Beautifully Arranged' campaign where the 'flute' he was asked to perform on was pitched in F#, and over-blew a major seventh. All in a day's work! He remarked how he finds it 'equal parts frustrating and comforting' that he is seen by some as only a flute player, and by others as only a sax player, as the idea that someone can play several instruments to such a high standard doesn't necessarily sit well with people outside the commercial world, where it is more commonplace.

The world of sessions and commercial music is very much a part of Andy's life, having played on many hundreds of film and TV scores, and albums ranging from Robbie Williams and Westlife, to Bryn Terfel and Andrea Bocelli. (Only Andy's website can do him justice: [www.andyfindon.com/credits](http://www.andyfindon.com/credits) is well worth a look.) When I asked if he would regard anyone as a mentor, or someone who helped him along in the commercial industry, he replied that quite the opposite was the case. 'There was more an atmosphere of fierce protectionism, so much so that the ATV studios building was actually nicknamed 'Fort Knox'. However Andy only really entered the session world a good while after the wistfully remembered 'golden days' when session musicians could have had four or five recording sessions a day, and had the potential to earn as much as any investment banker.

Andy recalls one of the many times he sat beside Roy Willocks, a veteran of those golden days, and the sound of countless TV themes on flute, clarinet and sax. Andy put in an excellent performance, but Roy turned to him, with the knowing nonchalance of a past master, and said: 'Yeah, you sniffed it,' implying that no matter how well Andy was to go on and do, he had merely glimpsed the session world as Roy had lived it. Those days were gone forever.

Andy speaks very frankly about the session world, 'I don't suffer fools,' he says 'and you're never told that you've done a good job. It's just assumed that you will be on time, on the ball, play beautifully with the appropriate amount of expression with no mistakes. You don't hear if you've done well, and you don't hear if you've done badly, you just never get booked again.' Andy's pragmatism is now making sense. This cut-throat world of the recording studio is not for the thin-skinned or the faint-hearted, but Andy finds it strangely comforting, and is philosophical about his contribution to film scores at either end of the budget. 'There are some sessions where you turn up, and time is money—you sit down and barely get one take to

get it right. Equally on much larger projects, there can be micromanagement down to the last detail, where you might have three or four minutes laid down in a day's recording.' He goes on 'Then when you go and see the movie, you find that the solo you spent so long working on has been obliterated because there's a bomb going off, or else it's been cut altogether, or has been recorded on another instrument. Your contribution in the studio is at the mercy of so many people, so you should never expect to hear exactly what you recorded in the studio in the finished product.'

However, Andy is not so philosophical when it comes to the recognition, or lack of it, that musicians receive in film credits. 'I'm disgusted, and it's getting worse and worse, although it's never been very good. I wonder why music is singled out for this lack of respect and how a caterer's assistant, for example, can be deemed more important than a flute soloist on the soundtrack. It just baffles me. One confusing aspect is that musicians are sometimes credited on the soundtrack albums, but not on the screen rollers—*Quantum of Solace* was like that. But particularly on TV—you can hear the most amazing playing on signature tunes, and it will never be credited. Never.'

Andy's eldest son, Marc, has followed him into the business. Andy considers Marc, who is an active composer, arranger and copyist, to be following in his late uncle's footsteps more so than following Andy's own performance-based career. His younger son Rob is a bass guitarist, and father and sons have collaborated on several projects together, including Andy's 2005 Album *Tracked*, which also features Andy's wife Julia on trumpet and flugelhorn, and his father Ronnie on clarinet.

Andy is one of the busiest flute players around; he's earned his place at the top of many a fixers' list. It would be so easy for someone in a similar position to get settled behind the microphone in a West End show, and just sit there for as long as the punters kept buying tickets, but not Andy Findon. He is active in every sense of the word; most recently he's crafted a new thirty-seven-minute piece for unaccompanied flute from Michael Nyman's *Yamamoto Perpetuo*. He is always looking for new projects, creating fresh and innovative work for himself and others. Because of this, others will always think of him when they are creating work themselves. He is fuelled in this respect by the love of meeting new and interesting people. This is what drives him: the idea that he can still not know everyone in such a seemingly small world.

When I asked him if he loved his job, he said without hesitation: 'Yes'. When I pushed him for elaboration he said, 'I love nothing more than to be driving an instrument alongside other people who really know what they're doing. So it's a real team effort.' Surely it is his well-earned reputation for professionalism, technical mastery and scrupulous attention to detail coupled with this friendly, outgoing, interpersonal aspect of his personality that will keep him busy for as long as he wants to be. He remarked on the importance of the latter: 'If you're nice to people on your way up the ladder, others will be nice to you as you come down, or put another way, if you're nasty to people on your way up the ladder, you can be sure that those people will be kicking the rungs on your way down!'



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# Summer schools 2009

1	Academie Internationale d'été de Nice	Beauville Arts 'Cubertou' Wind Chamber Music	William Bennett International Flute Summer School
2	July 28–3 August	22–29 August	1–11 August
3	Conservatoire de Nice	Cubertou, SW France	Trinity College of Music, Greenwich, London
4	No	18+	No
5	No	No	Yes, for a performer
6	No	Grade 8+	Grade 8+
7			Performer, Participant, Auditor, Day Visitor
8	Work on preliminary exercises, 20th century pieces, romantic pieces, baroque repertoire, orchestral excerpts	An unmissable course for lovers of wind chamber music, the French countryside, good food and wine. Outstanding tutors make for a truly exhilarating and refreshing week.	24th year of this most successful course. Friendly and non competitive atmosphere. Share ways to work at music-making with input from viewpoints of other instrumentalists.
9	Jean-Louis Beaumadier, piccolo	Lynda Coffin, flute and other instrumentalists	William Bennett, Michie Bennett and others
10	Group	Group: by instrument and in chamber music	Masterclasses
11	Listening and performing	Performing	Listening and performing
12	Yes	Occasionally. Talks every evening.	Yes
13	Yes	Yes	Yes
14		20	50 to 60
15	Yes	Yes	Yes
16	Yes	No	Yes
17	Yes	Yes	Yes
18	Yes	Yes	Yes
19	€600	£195 to £650 depending on accommodation	Performer £435 Participant £385 Auditor £335
20		No	Yes. £36 per day
21	Florence Paris	Claire Mallalieu	Michie Bennett
22	+33 4 93 81 01 23	+33 553 87 72 18	020 7498 9807
23	academie-nice@hexagone.net	claire@beauvillearts.com	mmichie@msn.com
24	www.hexagon.net/nice	www.beauvillearts.com	www.williambennettflute.com

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# Summer schools 2009

1	International Flute Summer School, Benslow	Atarah Ben-Tovim's Advanced Course No.7	Wissam Boustany: In Search of Inspiration
2	4-8 August	7-10 May	22-30 August
3	Benslow Music Trust, Little Benslow Hills.	Atarah's House near Bergerac and Bordeaux	Les Hallais, St. Pierre sur Erve, France
4	No	No children	Above 16 unless accompanied
5	No	No	No
6	Grade 8 to diploma	Post-diploma and diploma	Varying ages and abilities
7		Ensembles, flute orchestras, solo work with piano or bassoon	One course for all
8	A stimulating course given by one of Britain's finest flautists. Work on all aspects of technique and musical awareness in solo, chamber and orchestral repertoire.	House-party for teachers, advanced amateurs and graduates. Endless playing, teachers' talk and solos, benefiting from Atarah's unique 50 years' experience playing and teaching	Repertoire-driven classes that deal with all sorts of musical, technical, performance, confidence issues.
9	Philippa Davies and visiting tutors	Atarah Ben-Tovim MBE Hon.D.Mus. ARAM	Wissam and Shermine Boustany, Aleksander Szram
10	Groups, masterclasses and individual lessons	Ensembles, flute orchestras, chamber music, solo	Masterclasses and individual lessons
11	Listening and performing		
12	Yes	No	Yes
13	Yes		Yes
14	15	10	Minimum 8, maximum 12. Auditors may drop in
15	Yes	Yes	Yes
16	Yes	Maybe	Yes
17	Yes	Yes	Yes
18	Yes	Yes	Yes
19	Resident c. £335 Non-resident:c. £285	€630 all included	Full course €1000
20	Maybe, in consultation with tutor		Yes €60
21	Music Administrator	Atarah Ben-Tovim MBE	Shermine Boustany
22	01462 459446	+33557474428 fax +33557474428	+44 20 7385 5569
23	info@benslow.org	atarahflute@wanadoo.fr	sboustany@aol.com
24	www.benslow.org	www.atarah.tv	www.wissamboustany.com

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# Summer schools 2009

1	Charterhouse International Festival	The Flute Kitchen	Hindhead Beginner Wind Course
2	12–19 July	24–28 August	18–21 July
3	Charterhouse, Godalming, Surrey	Harrogate Ladies College	Hindhead Music Centre
4	Minimum age 18	11	8–12 years
5	No	No	No
6	Minimum Grade 8	Grade 5+	Five notes—Grade 4
7	Group masterclasses and chamber music coaching in mixed groups	Individual lessons, masterclasses, small ensemble playing, flute choirs	
8	Flute group masterclass with Susan Milan each morning. Chamber music coaching in the afternoons with other world-renowned teachers and student concerts in the evenings.	Aim: to improve each participant's ability and confidence in their flute playing and music making within a friendly and relaxed atmosphere. An emphasis on participation.	A special course of enjoyable music-making for beginner flute, oboe, clarinet, saxophone, recorder players. Inspirational course with fun-filled framework of activities.
9	Susan Milan	Paul Edmund-Davies, Greg Patillo and others	Julie Wright with guest artist Atarah Ben-Tovim
10	Masterclasses and chamber music	Groups, masterclass and the option of individual lessons	Ensembles, concerts, competitions, individual lessons, games and sport
11	Mostly playing	Performing	
12	Gala performance	Yes	
13	Yes	Yes	
14	16 per instrument	40	35
15	Yes	Yes	Yes
16	Yes	Yes	Yes
17	Yes	Yes	Yes
18	Yes	Yes	Yes
19	£595	To be confirmed	£280 plus £64 for residents
20	£65 per day including meals	Yes	
21	Nicola Bonner	Stuart Angel	Mrs. Ann Hughes-Chamberlain
22	01483 239621	01274 510050	01428 604941
23	enquiries@cimf.org.uk	stuartangel@btinternet.com	Info@hindheadmusiccentre.co.uk
24	www.cimf.org.uk	www.windstruments.co.uk	www.hindheadmusiccentre.co.uk

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# Summer schools 2009

1	Hindhead Flute Course	Rhonda Larson Italy Masterclass	Llangenny Flute Summer School
2	21–25 July	25–31 July	20–25 July
3	Hindhead Music Centre	Casperia, Italy	Pendarren House, Llangenny (near Abergavenny)
4	10–21 years	Advanced HS, amateur adults, professionals	16 for residents
5	No	No	No
6	Grade 4 to diploma		Grade 8+
7		Performer or auditor	Technical sessions, masterclasses, chamber music
8	This hugely popular course includes individual lessons, master-class, prize competition, ensembles, flute choir, concerts, musicianship, exam help, tone, technique, jazz, and much more.	One week of unique warm-up classes with Rhonda, daily masterclasses and final performance for all interested performers. Includes a day trip to Rome.	Surrounded by beautiful Welsh scenery, the course creates a balance between learning and fun, with active involvement and participation from each student throughout.
9	Julie Wright, Atarah Ben-Tovim and others	Rhonda Larson, flute; Deborah Gross, piano	Sarah Newbold, flute; Zoe Smith, piano
10	Group playing, master-class, concerts	Daily masterclass	Group work and masterclasses
11	Performing	Listening and performing	Listening and performing
12	Yes	Yes	Yes
13		Yes	Yes
14	40	10 performers, unlimited auditors	15
15	Yes	Yes	Yes
16	Yes		Yes
17	Yes		Yes
18	Yes	Yes	Yes
19	£372 + £84 for residents	Performer: \$550 USD Auditor: \$420 USD Accommodation €710 –€990	Residential £350 Non-residential £250
20			Contact organisers
21	Mrs. Ann Hughes-Chamberlain	Rhonda Larson	Zoe Smith
22	01428 604941		07973 844880
23	Info@hindheadmusiccentre.co.uk	rhonda@rhondalarson.com	llangennyflutes@yahoo.co.uk
24	www.hindheadmusiccentre.co.uk	www.RhondaLarson.com/italymasterclass.htm	www.geocities.com/llangennyflutes

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# Summer schools 2009

1	Nederlandse Fluit Academie	Flute Workshop at Ohio State University	Oxford Flute Summer School
2	19–26 July	21–25 June	9–14 August
3	Rhederoord and Concertgebouw, Amsterdam	Ohio State University, Columbus, OH USA	Radley College, Abingdon, Oxfordshire
4	14–18 in one class; 22–30 in another	High school	15
5	Yes for the older course	No	For some options
6	Players aspiring to be professional	intermediate to advanced	Grade 3 to professional
7	14–18 year old Dutch players or young international professionals	All students participate in coached flute ensembles	1.Oxford Course with masterclass 2.Advanced Performance
8	Exciting new academy for top talent at a dream location.Two parallel classes: young Dutch players and young international professionals. Lessons, group classes, masterclasses and workshops.	Master and technique classes, private lessons, coached flute quartets and choir, theory, eurhythmics. Experience music life on the campus of Ohio State University with OSU flute majors and colleagues.	There is an emphasis on participation, with a clear, progressive curriculum through the week. Two to three hours ensemble playing daily, classes, individual tuition, concerts.
9	Emily Beynon with Jeroen Bron and Wieke Karsten	Katherine Borst Jones	Peter Lloyd, Michael Cox, Kate Hill, Katherine Kemler, Stephen Preston, Janet Way
10	Lessons, masterclasses and workshops.	Private lessons, small ensembles, masterclasses, flute choir	
11	All participants are active		Mostly participation and performing
12	Yes	Yes	Yes
13	Yes	Yes	Yes
14	15 in the younger, Dutch class, 10 in the older class	50	45–55
15	Yes	Yes	Yes
16		No	Yes
17	Yes	Yes	Yes
18		Yes	Yes
19	€450 to €650	\$395 inclusive	£500–£750
20	Friends and family of participants may come to the afternoon sessions		Day visitors welcome as auditors £75
21	Suzanne Wolff	Katherine Borst Jones	Janet Way
22	+31 629 459 863	+1 614 292 4618	0118 950 7865
23	info@neflac.nl	jones.6@osu.edu	jway@oxford-flutes.co.uk
24	www.neflac.nl	www.flute.osu.edu	www.oxford-flutes.co.uk

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# Summer schools 2009

1	Marina Piccinini International Flute Master Classes	rarescale on Raasay	The Scottish International Flute Summer School
2	5–9 June	30 March–4 April	18–25 July
3	Peabody Institute of The Johns Hopkins University	Sligachan Hotel, Skye	St. Leonard's School, St. Andrews, Scotland
4	No	None but under 16s must be accompanied by an adult	16
5	CD submission	No	No
6	Advanced to professional level	All welcome	Grade 5 to professional
7		Alto and bass flute, bass clarinet and electronic composition	Four options
8	Daily masterclasses with Marina Piccinini; daily warm-up; daily control your breath and relaxation classes; opening recital by Marina Piccinini; closing public concert featuring masterclass participants.	Exploration of solo repertoire for alto and bass flutes, specific techniques for big flutes and how playing these instruments helps with C flute playing.	The Scottish International Flute Summer School offers a chance to study with some of the world's leading flute players in a relaxed and supportive environment.
9	Marina Piccinini, Kristin Bacchicchi-Stewart, Oluwafemi Oladeji	Carla Rees, Sarah Watts, Michael Oliva	Wissam Boustany, Ian Clarke, Ruth Morley, Patricia Dydnansky
10	Masterclass	Masterclasses, ensembles, individual lessons	Lessons, masterclasses, workshops
11	Listening	Listening and performing	Listening and performing
12	Yes	Yes	Yes
13	Yes	Yes	Yes
14	15	10 to 15	35–40
15	Yes	Yes, but book separately	Yes
16	Yes	Yes	Yes
17	Yes	Yes	Yes
18	No	Can be booked	Yes
19	\$900; \$50 application fee	£300 (full time students £200) plus accommodation	£210–455 plus accommodation
20	Yes \$100 per day, \$450 for the week	No	Yes £55 including meals
21	Carol Lidard	Mark Rees Dawson	Yvonne Paterson
22	+1 410 659 8100 ext. 1204	07968 393883	07764 825685
23	clidard2@peabody.jhu.edu	rarescale@tiscali.co.uk	admin@flutescotland.co.uk
24	www.peabody.jhu.edu/piccininimc	www.rarescale.org.uk	www.flutescotland.co.uk

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# Summer schools 2009

1	Tuttiflutey	Jazz Flute in Italy with Geoff Warren	The International Flute Course, Woldingham
2	3-7 August	26-28 June	25-31 July
3	The New School, Butterstone, Dunkeld, Scotland	Borrello, (CH) Abruzzo, Italy	Woldingham School
4	School age	No	14+ unless accompanied
5	No	No	No
6	Beginner to Grade 8+	Professionals, enthusiasts and students all welcome	Grade 3+
7	Classes and workshops organised according to standard		Performance course: Grade 3-7 Intensive course: ideally Grade 8+
8	Covers all details of the technical aspects of flute playing. Students are also encouraged to develop and explore their own musical ideas.	Jazz theory, articulation, phrasing and various ways of interpreting jazz using the modern transverse flute. Repertoire from various styles: swing, be-bop, blues, latin and fusion.	Now in its seventeenth year, The International Flute Course has established itself as one of the leading summer schools in the UK. Come and be inspired...
9	Louise Matthew, Ian Judson, Sophia Duncan, Michelle McCabe, Laura Bailie	Geoff Warren (Masterclass), Marzia Del Biondo (ensemble)	Clare Southworth, Ian Clarke, Louise Matthew, Gary Woolf, Tim Carey
10	Workshops, classes and individual lessons	Masterclasses, individual and group	Individual, group, workshop and master-class
11	Listening and performing	Mostly performing	Listening and performing
12	Yes	Yes	Yes
13	Yes	Yes	Yes
14	25 to 30	10 to 15	70
15	Yes	Yes	Yes
16		Yes, but it would not be easy	Attend on a daily basis with accommodation included
17	Yes	Yes	Yes
18	Yes	Local restaurant	Yes
19	£425 including full board	To be confirmed. Course is sponsored by Borrello Town Council.	£625-705
20			On the performance course only: £120.00
21	Louise Matthew	Geoff Warren	Course Administrator
22	020 8374 0199 or 07970 484281		020 8662 8400
23	louisemathew@blueyonder.co.uk	info@geoffwarren.com	
24	www.tuttiflutey.co.uk	www.geoffwarren.com	www.summermusic.org.uk

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# Reviews

## CDs



Historic and Unpublished Recordings (1954-1964), and Concert Recordings (1967-1985). Jean-Pierre Rampal and Aurèle Nicolet, with various supporting artists. Association Jean-Pierre Rampal: Premiers Horizons REF.070.134/135.

Hot on the heels of last quarter's CD sets of rare Rampal recordings comes this 2-CD set of both Rampal and his illustrious Swiss colleague Aurèle Nicolet. The first disc comprises solo recordings by both players. Nicolet is the soloist in three Swiss works with strings. Firstly he plays an effective transcription for flute and strings of the agreeable *Sonata da Chiesa* by Frank Martin, originally written with organ accompaniment. He is joined by oboist Heinz Holliger for Willy Burkhard's more intense *Canzone* Op. 76. The Concerto by Peter Mieg is a varied work of considerable charm which deserves to be better known. Rampal plays the remaining two works on the disc; his performance of the *Sonatine* by Dutilleul is played with characteristic verve, and is particularly

valuable since he did not record it commercially. The title of the *Sérénade* by Damase belies its scope; it has enormous variety of expression, fully realised here.

The second disc gives us concert performances by the two soloists together. However, one does not sense competition, but rather delight in collaboration. *Trisonatas* in D minor, G major and D major by Bach are followed by two movements of a Handel *Trisonata* in Bb. The players are joined by bassoonist Klaus Thunemann for the *London Trios* by Haydn, and an aria from Mozart's *Magic Flute* transcribed for two flutes completes the programme appropriately.

Once again we may be thankful to the indefatigable Denis Verroust for his work in the production of this most welcome issue. Christopher Steward

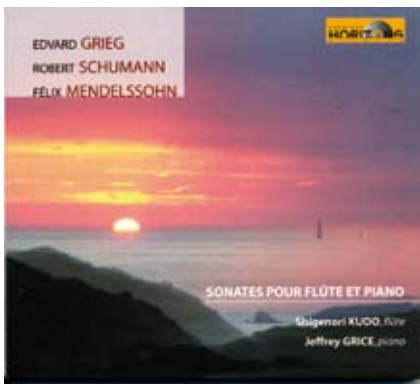


Carl Vine: *Sonata for Flute*. Alexa Still, flute, Stephen Gosling, piano. KIC-CD-7658

Apart from Ian Clarke's *Orange Dawn*, Anne Boyd's *Goldfish Through Summer Rain* and the Carl Vine *Sonata* of the title, I was previously unaware of the other pieces on this delightful CD. Alexa Still produces a silvery tone and always makes the music sound totally effortless, while Stephen Gosling is no less accomplished in what are some very demanding piano parts. *Three Songs Without Words* by Paul Ben-Haim was written in 1953. All the remaining works were written in the last thirty years. Some extended techniques are used, but all the music on the CD is accessible to the listener even at

the first hearing. Of the two major works on the disc, the Carl Vine Sonata, which is in the traditional three-movement form, has some beautiful filigree textures and also contains a mixture of reflective passages and strong, dance-like rhythms. The ensemble is truly superb. There is a scintillating display of light double-tonguing at the start of the last movement. The other long work is *Black Anemones* by Joseph Schwanther. It began life as part of a piece for soprano and piano, so it is not surprising that its lilting quality suits the flute so well. My other personal favourite of the works on this CD is Dan Welcher's *All the Words to All the Song* which contains several lovely solo piano sections, as well as a quote from *Plaisir d'Amour*. I really enjoyed both the music and the performances on this CD.

Brenda Dykes



Grieg: *Sonata No. 1 in F*, Op. 8; Schumann: *Sonata in A minor*, Op. 105; Mendelssohn: *Sonata in F*. Shigenori Kudo, flute; Jeffrey Grice, piano. Association Jean-Pierre Rampal: Premiers Horizons REF.070.139.

A measure of the success of a transcription lies in the extent to which the listener can accept it as valid musical expression in its own right. These three romantic sonatas were originally written for the violin, but the wealth of wonderful melodies they contain suits the flute admirably. The sonatas by Grieg and Mendelssohn have more in common than

their keys: they are early works, and are generally of a sunny nature, whereas the Schumann is a late work, more introspective and passionate. The only true slow movement is to be found in the Mendelssohn. The wide range of expression in the three works varies from that, a most beautiful song-like piece, to the scurrying of the last movement of the Mendelssohn and the more yearning moments of the Schumann.

These, then, are works that we may wish had been written for the flute. Shigenori Kudo plays with a broad flexible tone and clarity of articulation, and both he and his excellent pianist give us interpretations that make us forget that the pieces are borrowed; violinists will surely forgive us.

Christopher Steward



*Karg-Elert and Hoddinott: Flute Sonatas & Studies.* Julian Cawdrey, flute, Martin Jones, piano. Quantum QM 7042

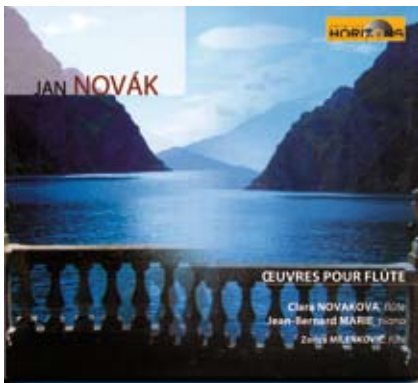
This is a most attractive CD. It begins with *Sonata in B flat major* by Karg-Elert and finishes with the first recorded performance of *Sonata for flute and piano* by Alun Hoddinott. In between are twelve of Karg-Elert's 30 *Caprices* Op. 107 and his *Sonata in F sharp minor* Op. 140, as well as Hoddinott's *Nocturnes and Cadenzas* Op. 101b, all of which are for solo flute. The *Caprices* are essentially concert studies, which often emulate the styles of, among others, Bach, Handel and Paganini. Julian Cawdrey's playing has great warmth and dexterity and

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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.

he obviously feels a great affinity with Karg-Elert's music. The *Sonata for flute and piano* is in late Romantic style and it is enhanced in this performance by some superb piano playing by Martin Jones. The *Alun Hoddinott Sonata* was written for Julian Cawdrey. At more than eighteen minutes, it is a substantial work which mixes lyrical beauty and delicacy with excited frenzy. Hoddinott said himself that the driving piano part of the opening of the fourth movement should sound like a 'train speeding through a tunnel', but in the first and third movements there are bird-like motifs and melancholy melodies. Martin Jones has a long association with Hoddinott's music: he gave the first performance of his *Second Piano Concerto* and recorded his *Sonatas* on the *Nimbus* label and his *Third Piano Concerto* for *Decca*. The fact that both these performers have such a special relationship with the composer shows in the exceptional playing in this work.

Brenda Dykes



Jan Novák: Works for the Flute. Clara Novakova, flute and piccolo; Jean-Bernard Marie, piano; Zorica Milenkovic, flute. Association Jean-Pierre Rampal: Premiers Horizons REF.070.123.

As a composer Jan Novák was exposed to various influences; particularly significant were his studies in the USA with Copland and Martinů. He developed an individual voice, however, and recorded here are five works from the last ten years of his life. Clarity and freshness seem to be characteristics of Czech music in general, and certainly of Novák's in particular, with no shortage of peppery harmony.

Clara Novakova, the flute-player on this recording, is the composer's daughter, and it was for her that most of these works were composed. The *Sonatina* and the *Sonata super 'Hoson Zes'* for flute and piano are satisfying works with some drama and much outpouring of joyful melody. *Marsyas* was written for piccolo and piano; it is in the form of a suite of five fairly short and very varied movements, never outstaying their welcome. Clara Novakova is joined by Zorica Milenkovic for the *Sonata Gemella* for two flutes, and *Aeolia* for two flutes and piano. The interplay between the flutes in both works is a delight; the first is effectively a divertimento, whereas the piano gives the second more substance.

Clara Novakova's final studies were in Paris, where she is currently principal flute of the Ensemble Orchestral de Paris. Her sound and style are admirably suited to the performance of her father's music, with which she naturally has an affinity, and of which one could not hope for a more persuasive advocate.

Christopher Steward


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Jindřich Feld: works for flute. *Concerto; Nocturne; Musique Concertante*. Jean-Pierre Rampal, flute, and the Czech Philharmonic Orchestra, conductor Václav Jiráček; Ensemble Hélios; Orchestre de Flûtes Français, conductor Pierre-Alain Biget. Association Jean-Pierre Rampal: Premiers Horizons REF.070.122.

During the 1950s Jean-Pierre Rampal featured on four LPs produced by Supraphon; the company has reissued some of them, but not the Feld *Concerto*, which was the rarest issue in its original form. It is therefore good to welcome it back in this well-produced CD, together with considerably later works. It is a large-scale work, not only in its duration (over 30 minutes) but in its expressive range. It encompasses lyricism, drama and passion, fully realised in this committed reading by Rampal with his gold Louis Lot flute, with the excellent collaboration of the Czech Philharmonic Orchestra.

It was an elegant tribute to Rampal to follow his playing on the CD with a work written in his memory, a work moreover based on themes from both the *Concerto* and the *Sonata* for flute and piano (another work recorded by Rampal). The Ensemble Hélios consists of the flute-player Christel Rayneau together with string trio. Although the *Nocturne* has some brilliant sections it is naturally predominantly calm, and the expressivity of the flute-playing with little or no vibrato is revelatory. The performance haunted the memory long after it was finished.

The final work, *Musique Concertante*, is performed by a flute ensemble of 24 players divided between 12 parts, covering the full range of the flute family. It uses the ensemble to great effect; the tutti are powerful, but

the various combinations of instruments from the ensemble produce some magical sounds, and the four-movement piece is highly enjoyable.

This CD is self-recommending on different levels, not least in enabling us to become acquainted with the work of a fine composer who deserves to be better known.

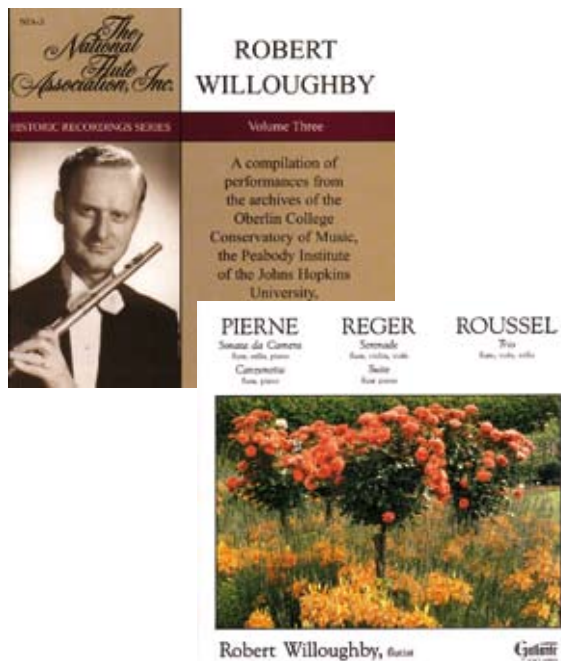
Christopher Steward



*Britannia*. Music for flute, strings and harpsichord by British composers. Arco Baleno. Et'cetera KTC 2372

This CD begins with a performance of John Rutter's *Suite Antique* in its original version for flute, strings and harpsichord. The flautist Peter Verhoyen and other members of the Bruges-based chamber ensemble, Arco Boleno, make an attractive sound and seem to be thoroughly engaged with this music. The *Suite* is followed by Frank Bridge's *Irish Melody*, for string quartet, which is a lovely version of the *Londonderry Air*. Three quite major works complete this unusual CD. The first is *Quintet for flute and string quartet* by Howard Blake. I did not know it before and I am now very much looking forward to the opportunity to play it myself. After *Four Fancies* for flute and string trio, the CD ends with another unfamiliar work, *Concertino* for piccolo, strings and harpsichord by Alan Stephenson, whose music is quintessentially British despite his having lived in South Africa for the last 35 years. This *Concertino* is often reminiscent of certain folk melodies and the final movement is a lively *March*. Paul Verhoyen's playing is immaculate and the quality of sound produced by the string-players is warm and beautifully integrated throughout what is a very enjoyable, if always rather light, CD.

Brenda Dykes



*Robert Willoughby: Historic Recordings Series Volume Three. Works by Debussy, Ibert, Gaubert, Martin, Caplet, Martinů, Telemann, C.P.E. Bach, Koechlin, Musgrave, Carter, Hindemith, Czerny, Casella. With various artists. National Flute Association NFA-3*

Pienné: *Sonata da Camera* for flute, cello and piano; *Canzonetta* for flute and piano; Reger: *Serenade* Op. 141a for flute, violin and viola; *Suite* Op. 103a for flute and piano; Roussel: *Trio* Op. 40 for flute, viola and cello. Robert Willoughby, flute; Wilbur Price, piano; Marilyn McDonald, violin; Kathryn Plummer and John Tartaglia, viola; Catherina Meints, cello. Gasparo Gallante GG-1003

In the 1950s Robert Willoughby was able to leave a top orchestral playing job in America in favour of a position at Oberlin College, where for thirty-seven years he taught a remarkable number of players who are themselves now in top orchestral jobs, and where he was free to perform solo and chamber music. His time at Oberlin was followed by a decade at the Peabody Institute, and he continues to teach at Longy School of Music in Boston. We are fortunate that

Oberlin and Peabody recorded so many of his live performances. These have now been re-issued by the National Flute Association, along with studio recordings of Caplet's delicious little *Réverie et petite valse* and Hindemith's *Acht Stücke* for solo flute. The range of Robert Willoughby's musicianship is vast; he plays little works such as the Caplet and Casella's *Sicilienne et burlesque* in the most charmingly unselfconscious manner, and he plays works by Paul Hindemith, Thea Musgrave and Elliott Carter in a similarly music-loving and enjoyable manner. Robert Willoughby was one of the first in America to re-learn the one-keyed Baroque flute, on which he plays a C.P.E. Bach *Menuet* with as much musicality as he plays everything else. This disc includes a brilliant live performance of Frank Martin's *Ballade* with the pianist Wilbur Price; Robert Willoughby once performed this with the composer who was so taken with his playing that he invited him to record it with him. This is a very special recording by a very special artist.

The second recording is of undeservedly-neglected chamber music. Reger's *Serenade* for flute, violin and viola, one of a pair, is a charming, accessible work that is as much fun to play as it is hear. The existence of Reger's *Suite* has eluded me until now. Reger wrote it for violin and piano, then transcribed the last three movements for flute, and Robert Willoughby has transcribed the rest to produce a complete, six-movement work, one lovely movement of which he plays on an alto flute. Pienné's *Sonata da Camera* is an undemanding, simple and genuinely enjoyable piece, and his *Canzonetta* (another piece that has passed me by) is delicious. Delicious, indeed, is the word to describe the performances by these most elegant and accomplished artists.

Robert Bigio

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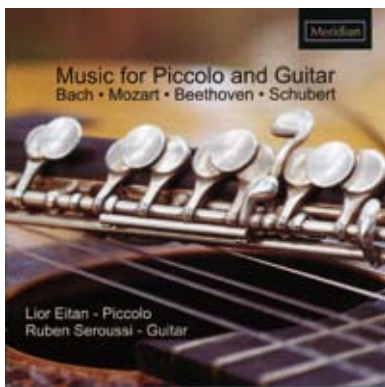
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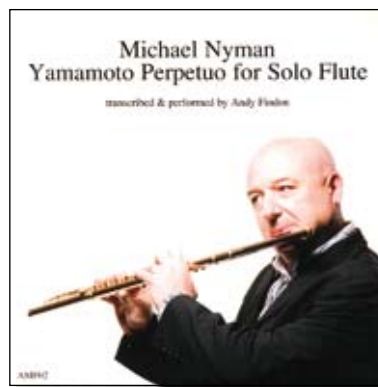


*Music for Piccolo and Guitar.* J.S. Bach: *Flute Sonatas in C and E major*; Mozart: *Violin Sonata in F major*; Beethoven: *Adagio for a Mechanical Clock in F major*; Schubert: *Sonata in A minor ('Arpeggione')*. Lior Eitan, piccolo; Ruben Seroussi, guitar. Meridian Records; CDE 84566.

This CD was mentioned in Eitan's artist profile before the BFS Convention last year and, being unable to hear him in the flesh at Manchester, I was keen to hear his duo and the combination of instruments on this recording.

It is a surprisingly satisfying marriage of timbres, especially in these artists' capable hands. The music chosen on this CD is a perfect vehicle for the piccolo's low and middle octave, rarely going into the upper octave until the Schubert. Eitan produces a remarkably consistent tone, quite sweet, with unfailingly good tuning, very carefully crafted phrases and fine control in the upper octave. However, in the baroque pieces I would, for my taste, have welcomed some of the expansiveness and sparkle found in the Schubert. I certainly think this combination of instruments can take more risks and have more overt fun!

Seroussi's arrangements of the accompaniments for guitar (and his performance) are first rate and all the repertoire is well chosen for its suitably intimate chamber origins. None more so than the Schubert *Arpeggione* which, as the excellent sleeve notes explain, was the seed idea for the CD. Forget gutsy, modern-day cello and Steinway renditions—this recording beautifully expresses a delicacy at the heart of this piece and starts to unfold the capabilities of this unusual combination of piccolo and guitar to all performers interested in exploring it further. Philip Rowson



Michael Nyman: *Yamamoto Perpetuo* for solo flute. Transcribed and performed by Andy Findon. MN Records AMFo2

Michael Nyman's *Yamamoto Perpetuo* began as a work for solo flute and was transformed into Nyman's fourth string quartet. Andy Findon, a long-time member of Nyman's band, had been asking him to write something for solo flute before deciding to transcribe this piece and return it to its solo state. And what a piece it is: thirty-seven minutes of unaccompanied virtuoso

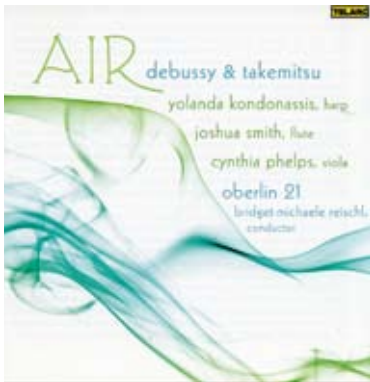
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flute writing in eleven movements. In his sleeve notes Findon explains that he wanted this extraordinary work to be a performable piece, to which end he has varied the original order in order to deal with matters of breathing and stamina. On this evidence neither breathing nor stamina is a problem to him, nor indeed any other aspect of getting around the flute. Nor is this a studio-manufactured piece of perfection—to his credit, Findon breathes in places where it might have been tempting to ask the engineer to perform a seamless edit. This is a performance of great delicacy alternating with astonishing virtuosity, of huge contrasts in colour and of breathtaking energy, and the music is lovely to listen to. *Yamamoto Perpetuo* is a great addition to the repertoire, and Andy Findon's playing of it is simply stunning.

Robert Bigio



Debussy and Takemitsu; Music for harp, flute and strings. Joshua Smith, flute, Yolanda Kondonassis, harp; Cynthia Phelps, viola; Oberlin 21, conductor Bridget-Michaele Reischl. Telarc CD-80694.

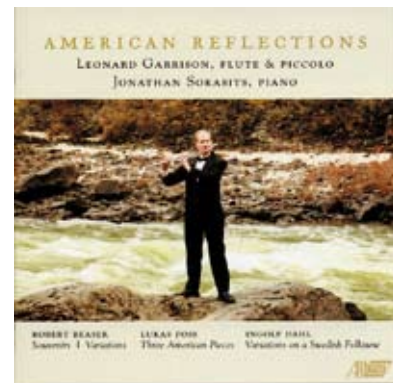
The programming of music by Debussy and Takemitsu together is not a new idea, but it is a very effective one. It serves not only to highlight one of the influences on Takemitsu's music, but also to show how forward-looking Debussy's music was.

Debussy's *Syrinx* and Takemitsu's *Air* both present Joshua Smith's flute unaccompanied. His playing is polished and technically accomplished. It is good to hear a performance of *Syrinx* that is not pulled around mercilessly, but perhaps a greater element of fantasy could have given it a touch more magic. The counterpart here of Debussy's *Sonata* is *And Then I knew 'Twas Wind* by Takemitsu. In both works the textures

are finely balanced, giving satisfyingly coherent performances. Takemitsu's *Towards the Sea II* features alto flute with harp and string orchestra. There are some wonderfully warm sounds here, and the music is quite hypnotic. The remaining music is Debussy's *Danse Sacrée et Danse Profane* for harp and strings; the harpist show herself to be an able soloist as well as a sensitive chamber musician.

The recordings are made in a very reverberant acoustic, which unfortunately muddies textures somewhat, and smears some of the faster passages in *Syrinx*, in particular.

Christopher Steward



**American Reflections.** Works by Robert Beaser, Lukas Foss and Ingolf Dahl. Leonard Garrison, flute and piccolo; Jonathan Sokasits, piano. Albany Troy1062.

Robert Beaser is represented here by *Souvenirs* for piccolo and piano, and *Variations* for flute and piano. Too much piccolo can be relentless to listen to, but the composer has avoided that by clever writing in the *Souvenirs*, which are fairly short and very varied, finishing with a moving tribute entitled *Ground o*. The playing is correspondingly varied, although not without some defects of intonation (which is not, however, a problem in the flute pieces). The *Variations* are on a more substantial and virtuoso scale, comprising fifteen variations divided between three movements, forming a satisfying whole.

The Lukas Foss *Three American Pieces* were originally written in 1944-5 for violin and piano, and transcribed for flute in 1993. Rhythmic panache rubs shoulders with contemplation. Ingolf Dahl's *Variations*

on a Swedish Folktune are written for unaccompanied flute; the variations are certainly very varied, making a very effective solo.

The sleeve notes refer to ‘...a distinctive American voice...’ Although both Dahl and Foss both immigrated to America, they, together with Beaser, join that corporate voice which is indeed distinctive. Leonard Garrison and Jonathan Sokasits play with commitment to that voice. Christopher Steward

quotations from a wide range of personalities including Abu Halim Farfar, Albert Einstein, Thoreau, and the classic ‘anonymous’. Illustrations include a dozen photographs, and drawings (by Erik Wong) which appear to be from photographs familiar to the experienced reader. Additionally, several cartoons add a playful note, perhaps to parallel that aspect of Moyses’s character. There is plenty of white space, lending a very relaxed feel to the presentation of material: time for reflection, so to speak, before turning the page.

The book would benefit from a sensitive editor who would address the occasional clumsy sentence construction or misspelling while allowing Fries’s sincerity and enthusiasm to radiate. Such help would be welcome in sequencing the material, ostensibly ordered by the seven ‘parts’ (Oberlin Master Classes, December 1967; Stories Moyses told about his Life; January 1981, Newport Beach, CA; The Flute Class: 1967–1981; Stories from the Woodwind Class: 1967–1981; For Flutists Only; For Musicians), but feeling almost random as one reads. Why, for example, is the ‘January 1981...’ section placed before the two sections about the years 1967–1981? Certainly, it can be difficult to mix the retrospective perspective of Moyses’s recollections with scenes late in his life, and an outside eye could help develop transitions and suggest additions or deletions to smooth and tighten the implied narrative.

There are no citations or photo credits, nor the customary thanks to the author or publisher for permission to use a newspaper article (with photograph) as part of the book’s narrative. One can only hope and trust that the publisher, or Fries, has cleared these details, although it would be better yet to see acknowledgements in the book. It is briefly confusing to see the last two ‘parts’, quotations from Moyses’s teaching, presented in what appears to be his distinctive handwriting. Some note of explanation might be made that ‘Copyist X’ presents these quotations in the style of Moyses’s manuscript.

These observations aside, this book is a pleasant read for Moyses enthusiasts who want to enjoy his stories yet again; it is also a good opportunity for Moyses novices to read some of the stories and quotations they’ve heard about. The work is a blend of personal memoir and a tribute to her maître, and clearly a labour of love on the part of Ms. Fries. Rebecca Dunnell

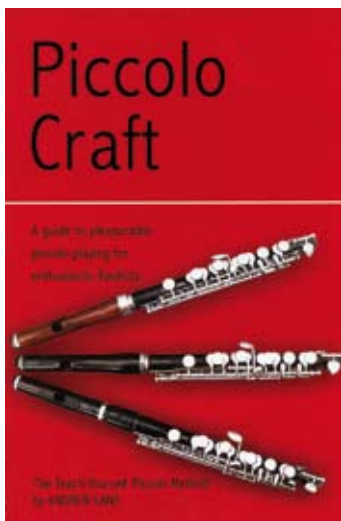
## Books



Susan Fries: *My Teacher: Remembering Marcel Moyses*. AuthorHouse, 2007.

This is a charming recollection of Fries’s experiences with the legendary Marcel Moyses. It is a lighter, more personal tribute than those by Ann McCutchan or Trevor Wye, and focuses more on anecdotes than an overview of his life. After a brief timeline, the book is organized into seven ‘parts’, commencing in 1967 when Fries first encountered the charismatic Moyses. Interspersed with the stories are thoughtful





Andrew Lane: *Piccolo Craft: The teach-yourself piccolo method*. Published by Andrew Lane.

There is a wealth of information given to us most generously in this book by a well-respected and experienced player. It is obviously the result of many years of playing and much analytical thought. In fact, I can think of no

topic in any way relevant to piccolo technique or the wider issue of orchestral playing that is not dealt with in considerable detail. It has been accomplished in such a welcoming, encouraging and chatty style that we cannot fail to feel enthusiasm for the subject. The book is a well-laid-out and easy to use. It gives excellent and clear instructions on all aspects of playing, including the choosing of an instrument. Beginning with the placing of the embouchure and control of breath and air speed, it continues with helpful exercises to accomplish a real legato over the whole range. Throughout the book exercises and examples from the orchestral repertoire are used to sustain a discussion of most aspects of playing, including articulation.

There are chapters on special fingerings, maintenance and set up of the instrument and repertoire—solo and orchestral. No stone is left unturned. I found it fascinating, informative and thought-provoking and can only hint in this review of the comprehensive quality of this book.

There has been a great need for such a volume and one could not hope for a more thoughtful, well-researched and totally satisfying offering.

Patricia Morris

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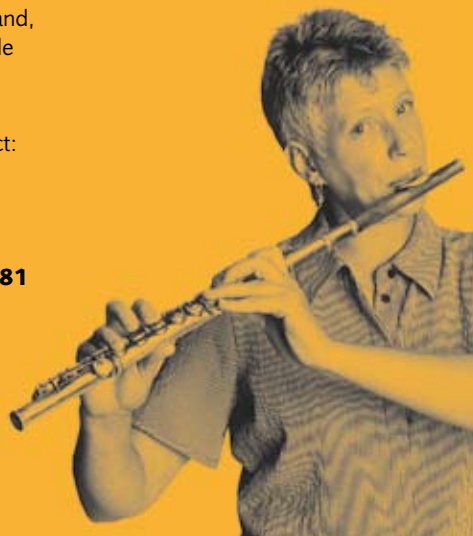
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# Music

## Publisher Focus: A-Listers from Trübcher

Long decades ago, when I taught school-aged children, I always thought playing duets with my students was hugely instructive for them, and rather enjoyable for me, too. Unfortunately, kids do have some music they must learn apart from flute duets. Trübcher Publishing's new 'A-Listers' series allows the best of both worlds. Roz Trübger, whose venture this is (there is, sadly, no space to explain why she is called Trübger but her firm is called Trübcher), launched the series at the BFS convention last summer. She has taken standard works from the Associated Board examination list and provided an accompaniment for a second flute, to be played by the teacher. The solo part is unchanged. What a fabulous idea, I thought—the student gets to hear a decent flute sound while he or she plays, and the teacher no longer has to jump off the piano stool, quickly warm up the flute and attempt to demonstrate a passage before returning to the piano. (And, of course, some flute teachers are not good pianists anyway.) Roz says, 'I have discovered that I accompany a lot more effectively than when either playing the piano accompaniment or playing the solo flute line with the student. Somehow their brains seem to understand the nuances of the piece better when the harmony line is played on the same instrument.' Every A-Listers piece comes with the two-flute version of the music plus what Roz refers to as an 'easy-play' piano part, which is intended to fit easily under the fingers of less capable pianists, and a two-speed CD accompaniment disc. A-Listers is one of those great ideas I wish I had thought of.

Robert Bigio

## Teaching material

Gluck: *Concerto in G* and C.P.E. Bach: *Allegro—Sonata in E minor*. Trübcher Publishing.

These are two examples from A-Listers, a catalogue of pieces currently on the 'A' list for the Trinity Guildhall exams. Each one comes as a package consisting of a carefully edited flute part, a simplified piano accompaniment for the less accomplished pianist, a second flute accompaniment for those teachers who do not play the piano at all and a two-speed playalong CD. I believe much thought went into producing something that should ensure that pupils learning these pieces are thoroughly prepared for their performance. As an examiner myself, I have often been aware that candidates in exams are not familiar with the accompaniments, having probably had no more than one or two practices with their pianists. The flute duet version is a real inspiration. While it is certainly useful for a pupil to be able to practise with a CD, being able to practise with his or her teacher will give more flexibility. It is also worth stating that both the printing and the quality of the paper are excellent. In the current catalogue there are a number of movements from works by Bach, Mozart and Vivaldi and additions are constantly being made.

Brenda Dykes

*Études pour flûte* in three volumes. Alphonse Leduc.

These three volumes of studies have been chosen by a panel of flute teachers at the École Normale de Musique de Paris Alfred Cortot from the extensive Alphonse Leduc catalogue. The first volume is designed for students in their first and second years of advanced study, while the following two are designed for those wishing to take their performance level to that of the advanced performance diplomas. There are old favourites including several selected from the Boehm *Caprices*, Gariboldi's *Grandes Études de Style* and Drouet's *25 Études Célèbres*, but I was particularly pleased to find many studies by Castérède and Bozza. The latter mostly appear in the final volume and are extremely difficult, but very rewarding. Every aspect of both technique and expression is covered and I consider these selections to be the most interesting, challenging and musically satisfying of any advanced collections I have tried.

Brenda Dykes

## Flute and guitar

Scott Joplin: *Four Ragtimes* arranged for flute and guitar by Othmar Endelweber (2 volumes). Doblinger.

Many years ago, the popularity of the music of Scott Joplin received a massive boost from the use of his best known rag, *The Entertainer*, in the soundtrack of the film *The Sting*. Herr Endelweber has arranged this and several other similar pieces for flute and guitar in a thoroughly competent and professional way. The flute part is, like Joplin's music, unchallenging, with no unexpected changes of register or awkward page turns. My guitarist colleague Peter Martin tells me that the separate guitar part has sensible and unfussy fingerings, with an occasional nasty surprise for the guitarist in brief passages that are substantially more difficult than the rest, which could easily be modified by changing octave or voicing. In short, decent musical arrangements of charming and quite spectacularly harmless music.

Michael Copley

Cornelius Hummel: *Tangoesque* for Flute and Guitar. Verlag Vogt+Fritz.

Astor Piazzolla's *Histoire du Tango* is one of the staples of the admittedly rather sparse repertoire for flute and guitar and is probably performed rather too much for its own good. Hummel's *Tangoesque*, published in 2004, could well provide a more challenging alternative to the Argentine composer's tribute to the dance form that dominated his life. Although written in an uncompromisingly dissonant and rhythmically inventive style, which includes in the flute part multiple glissandos and flutter tonguing, the composer use conventional notation throughout. After a rather ferocious opening, increasing hints of tango rhythms alternate with more lyrical passages. Apart from the final section of the flute part, page turns are manageable in performance. I look forward to performing it and to hearing what effect will be produced by the guitarist's 'Glissando mit Bottleneck on all strings' towards the end.

Michael Copley


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## Flute Choir

**Mozart: *Ave Verum Corpus*. Arranged by Robin Soldan. Deben Music.**

This is a really beautiful arrangement of a sublime piece. It is for five flutes, alto and bass. While being comparatively easy in all the parts, it requires control, a clear, even tone and excellent intonation. My flute choir thought it was going to be just a warm-up piece. Now it is one of their favourite works and all the players have put in quite a lot of private practice so as to ensure they have the control to blend with the group. It is a great addition to the repertoire.

Brenda Dykes

**Tchaikovsky: *Four Pieces from The Seasons*. Arranged by Doris Geller. Hoffmeister.**

Knowing Tchaikovsky's set of twelve piano pieces extremely well, I wondered how they would translate to the medium of four flutes or flute ensemble, but the four chosen by Doris Geller work very well. June

is particularly successful, as it has much of interest in all four parts. The bottom part is a more typical bass-line in the other three pieces, although there is always a small melodic solo. October has some lovely dovetailing between the top two parts, while the first flute enjoys a quite virtuosic 'song of the lark' in March. Although it is suggested that the pieces all work for ensemble, as well as flute quartet, I can imagine this birdsong would be a great challenge for two players together! April makes a very quiet, attractive ending.

Brenda Dykes

**J.S. Bach: *Three Quartets*. Arranged by Paul Renzi. IMC 3607.**

These transcriptions are for three flutes (two of which need a B foot) and alto flute. The latter can be replaced by clarinet if so desired. The first aria is from *Mass in A*, the second, *Jesu, deine Gnaden blikke*, is from *Cantata 11*, and the last is *Doch Jesus will auch bei der Strafe* from *Cantata 46*. They all work perfectly for flute quartet, with all the parts being of equal importance and difficulty. Paul Renzi was the principal flute with



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Thank you to Trevor J James, Miyazawa UK, Sonare Winds and Verne Q Powell for their continued and generous support.

the San Francisco Symphony Orchestra for fifty years, so it is no wonder that the phrasing and balancing of the parts have been so well-considered. As Mr Renzi says in his introduction, 'Woodwind players are rarely exposed to this magnificent music', and, although Bach is always difficult to play really successfully, the technical requirements are not beyond a good Grade 6 to 7 player, except, perhaps, for the finger dexterity needed to play the third aria up to tempo. I recommend all readers to get a copy of these pieces—you will not be disappointed.

Brenda Dykes

## Three flutes with keyboard


Tony Radford: *Latin 'n' Blues*. Deben Music.

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# The Last Word: The folly of buying a flute-shaped object

By David Fingerhut

In recent years there has been a deluge of cheap instruments coming from the Far East. A few are acceptable, but many are of very poor quality, both mechanically and tonally, and some are downright dreadful. With the worst of these cheap instruments I would suggest putting a length of electric flex through it, with a plug at one end and a lamp-holder, bulb and shade at the other, and, *voilà*, you have an attractive table lamp. I can't think of much else you could do with them. (At least with a cheap saxophone you have the choice either of turning it into a lamp or else filling it with earth and putting some nice plants in the bell.)

Unfortunately, I often hear the same comments from parents: 'I don't know if little Jimmy will take to the flute, so I bought a cheap one to begin with.' Is this correct reasoning? No, it most certainly is not! Little Jimmy needs all the help he can get, and struggling with an awful flute that goes out of adjustment every time he breathes on it will make him want to give up. I have shown some of these cheap flutes to experienced professional players who have struggled to get them to work. If they can't play on them, then little Jimmy certainly won't be able to. It often falls to me, as a repairer, to explain to a parent that the flute-shaped object they have acquired on the internet doesn't work, has never worked and will never work. I once saw a flute that left the factory without some springs, and without the holes in the pillars in which to put the springs. The word 'awful' isn't strong enough.

Then there's the problem of the metal. On some of these cheap flutes the keys are made of such soft material that they bend out of shape in ordinary use, and, of course, if the key bends, the pad won't cover the hole, so little Jimmy won't be able to play his low notes (if indeed he can play anything). In some cases the tubing itself is so soft that it deforms when the player squeezes a key, and again the pads won't cover.

I have never met a teacher who approves of these flute-shaped objects. It is only the penny-pinching parent who will buy one. In a sense in writing this article I am preaching to the converted, but perhaps the word of a man who tries and fails to get these wretched things to work will be used to persuade someone to do the sensible thing. You really do get what you pay for.



David Fingerhut took a degree in French and Music at the University of East Anglia, after which he started training as a repairer of woodwind instruments with Ward & Winterbourn, oboe and cor anglais makers and repairers of all woodwind instruments. After seven years with them, their partnership came to an end, and he went out on his own into the big, wide world, where he has become one of the best-respected repairers in Britain.