



3 News



BFS Performance Plus and Geoffrey Gilbert competitions. Sir James Galway masterclass. BFS AGM.

11 The Artful Flute



Dayton C. Miller is best known for his collection of flutes. Jan Lancaster looks at his other collection, of works of art including the flute.

25 Andersen's Opus 15 Etudes

Kyle Dzapo on these masterful studies.

31 Quantum Leaps



Carla Rees talks to jazz great Barbara Thompson about her new flute concerto.

37 Simple circular breathing

Mike MacMahon shows that it's easier than we thought it was.

43 The flute in Brazil



André Medeiros, editor of the Brazilian flute society's journal, tells the history of the flute in his country.

53 Reviews



CDs, music, software, courses and an amazing new flute.

66 Obituaries

Osamu Muramatsu, Jan Osman and Gareth Morris.

67 Summer schools

The annual round-up of places to go to improve your playing (and have some fun).

70 The small print

BFS Council and Officers. Area Representatives. Association of Flute Traders. Small advertisements. Announcements. Membership information.

72 The last word

Charles Dickens and the Earl of Chesterfield offer warnings...

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News

BFS Performance Plus Competition and Geoffrey Gilbert Competition



The contestants clearly enjoyed themselves.

The British Flute Society Performance Plus and Geoffrey Gilbert Adult Amateur competitions on 14 February were successful beyond anyone's expectations. No fewer than ninety-five contestants applied and everyone, it seems, enjoyed the event. Enjoyment was the key—this was no cut-throat competition, but rather a pleasant day to play some music. The standard of playing was staggering, with even the youngest performers impressing the adjudicators. The event went like clockwork as a result of BFS secretary Anna Munks's superlative organisation, and John Rayworth, our indefatigable membership secretary, reports that it was a terrific event enjoyed by all concerned—even those who didn't win. BFS chairman (and chairman of the jury) Atarah Ben-Tovim reports, 'The playing of everyone, young and not so young, was fantastic, showing what a fine level of flute teaching we have in Britain.' More pictures and reports in the June issue.

More competition news



Prize winners (clockwise from above): Jennie Tu, Laurence Carroll and Meera Maharaj; Helen Wilson; Rachel Carson with BFS chairman Atarah Ben-Tovim; Michael Cave; Nick Wallbridge with BFS council member Julie Wright. Photographs by John Rayworth and Julie Wright.

Prize Winners

Group A (Grade 5)

First Meera Maharaj, who won the BFS prize winner's cup, a BFS voucher for music and two tickets to the BFS masterclass with Sir James Galway on 20 May. *Second* Laurence Carroll, who won a Just Flutes voucher. *Third* Jennie Tu, who won a Top Wind voucher. The Hindhead Summer Music Course voucher was won by Harriet Brooks-Davies. Four BFS merit medals were awarded to Jennifer Wheeler, Tabitha Bedford, Lilli Mathod and Ashley Pettit.

Group B (Grades 6 to 8)

First Rebecca Carson, who won an Emmanuel silver headjoint and the BFS prize winner's cup. *Second* Carina Gascoine, who won a BFS music voucher and a ticket to the Sir James Galway masterclass. *Third* Katherine Walton, who won an All Flutes Plus music voucher and a ticket to the Sir James Galway masterclass. BFS merit medals were awarded to Sarah Grabiner, James Parsliffe, Charlotte Smith and Peter Barry.

Group C (Grade 8 and above)

First Helen Wilson, who won the BFS prize winner's cup plus the opportunity to play a solo at the next BFS convention in 2008, an opportunity to play at the Sir James Galway masterclass, two tickets to the masterclass and a BFS music voucher. *Second* Sarah Bennett, who won the Trinity Guildhall prize and a ticket to the Sir James Galway masterclass. *Third* Chloe-Angharad Bradshaw, who won a Just Flutes music voucher and a ticket to the Sir James Galway masterclass. The Trevor Wye prize was won by Thomas Hancox. BFS merit medals were awarded to Kristan Swain, Charlotte Ashton, Sagar Masani and Emma Watson.

The Geoffrey Gilbert Adult Amateur Competition

First Michael Cave, who won £300 and a BFS prize winner's cup. *Second (joint)* Andrea Patis and Louise Kellett, who won £100 each. *Third* Liz Hargest, who won £50 and the Associated Board prize. The Larry Krantz Gilbert Memorial prize was awarded to Nick Wallbridge. The Hunt Edition prize was awarded to Elizabeth Rowan.

The British Flute Society is grateful to the companies, organisations and individuals who donated prizes.

New faces



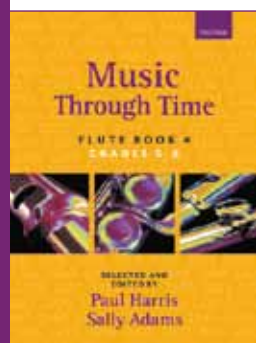
Three members of the Croydon Fluteharmonic group, who gave a much-admired recital at Sanderstead United Reformed Church. Rebecca Carey, left, is taking a gap year before going to Southampton University to read music. Beth Wilcock, centre, recently won a scholarship to the RAM, having decided to drop her other choice, to read English at Oxford. Claire Wicks, right, spent a year as principal flute in the National Children's Orchestra before joining the National Youth Orchestra. Their teacher is the justly proud Carolyn Kelly.

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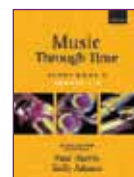
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New life members

We are pleased to welcome a new life member, Ms. Anita Biltoo, and new joint life members, Carla Rees and Mark Rees Dawson.

Robert Dick workshop

The British Flute Society is proud to present a weekend workshop with Robert Dick including a concert on 13–14 October 2007 at Worden Arts Centre, Leyland, near Preston, Lancashire. Broaden your horizons! You missed Robert Dick at the convention, now come and be inspired by a weekend of contemporary flute technique. All levels of ability welcome. Detailed programme to be announced. Provisional cost £35 for BFS members for the whole weekend (not including accommodation).

For enquiries, and to register an interest, contact Mark Parkinson on 01257 410856.

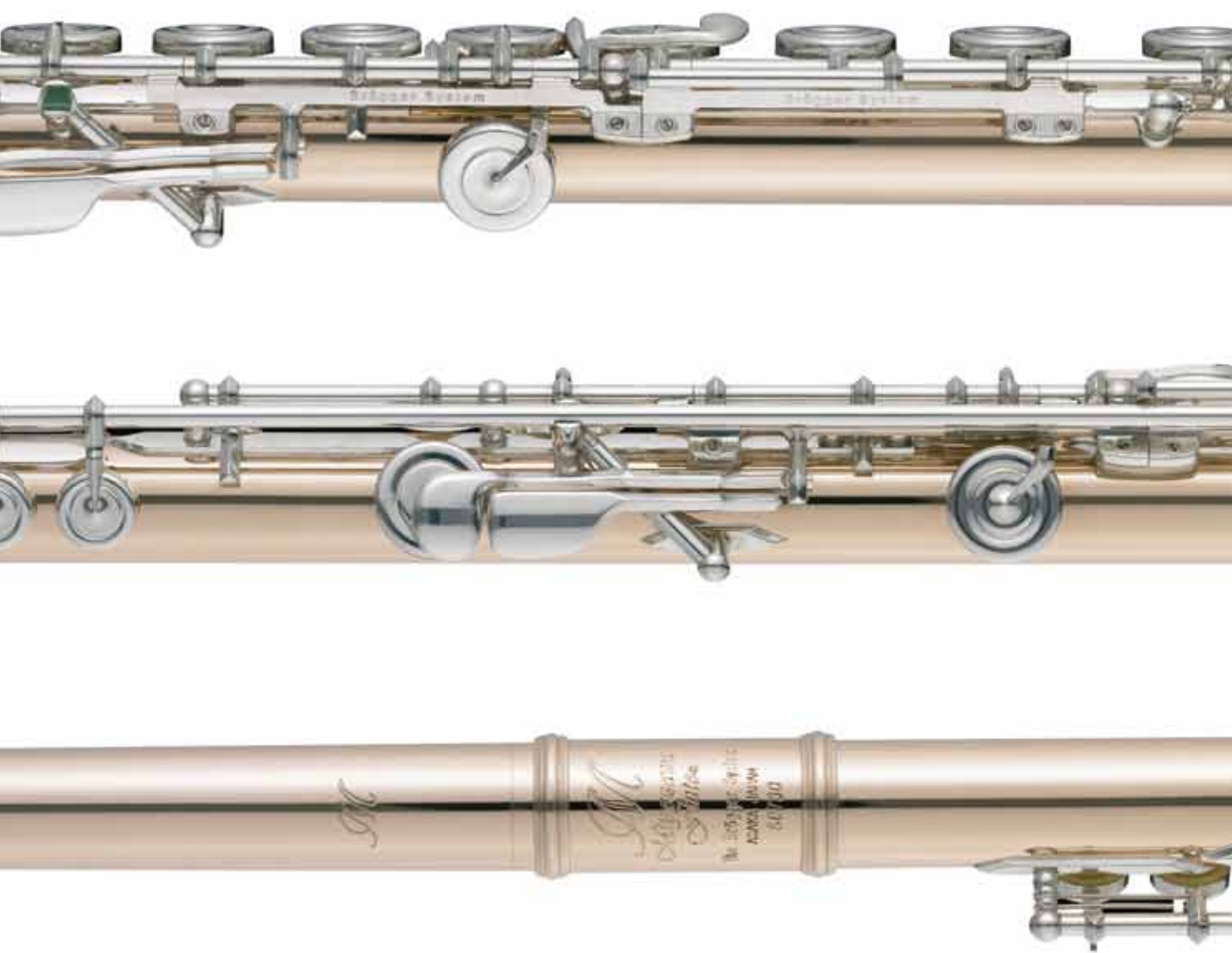
Flute choir news

1. There is a proposal to establish a professional standard National Flute Orchestra for professional players. This orchestra will meet once or twice a year for intensive rehearsals with a professional conductor, playing a demanding repertory of good original music, with some good arrangements of standard (symphony) orchestral works. Please contact Margaret Lowe at 10 Navenby Close, Shirley, Solihull, West Midlands, B90 1LH, phone 0121 474 3549 or email jimlowe@mailaps.org.
2. The Birmingham Flute Choir is recruiting more adult flute players of all abilities. Contact Merryn Lloyd at 0121 426 4209 or email: contact@birminghamflutechoir.com.
3. Judith Underwood, director of Phoenix Flutes (part of Brentwood Orchestras for Young Musicians), wishes to start a group for older players, of 18+. She would be glad to hear from anyone interested in such a group. Contact Judith Underwood, phone 01277 231 081 or email judithund@gmail.com.

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Elena Duran's new radio programme

Elena Duran has just started a new weekly radio programme on the most important cultural station in Mexico under the title of *Flauta sin fronteras* and she is interested to discover recordings and flutists whose recordings she may not have in her library. Anyone who would like their recordings to be played on the radio in Mexico should send their CDs to her at: Elena Duran, Rio Guadilquivir 92, Col Cuauhtemoc, 06500 Mexico D.F., Mexico. Email: Londartist@aol.com.

NFA Lifetime Achievement Awards

The National Flute Association (USA) is awarding Lifetime Achievement Awards to the Australian-American flute player John Wion and to the British flute player Peter Lloyd. This award is bestowed on the inspiring individuals who have been the most honoured performers, teachers and instrument makers, and have led flute players to greater creativity and musicality. The awards will be presented at the NFA's convention this summer.

British Flute Society Annual General Meeting

The 2007 BFS AGM will take place after the masterclass on Sunday 20 May 2007 at 4.00 p.m. at Cadogan Hall, 5 Sloane Terrace, London, SW1X 9DQ

Cadogan Hall 5 Sloane Terrace, London SW1X 9QD
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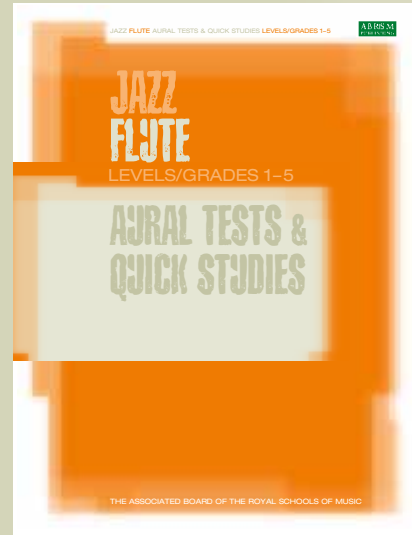
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The Artful Flute:

Prints from the Dayton C. Miller Collection

Music Division, Library of Congress, Washington

By Jan Lancaster



Dayton C. Miller with the gold flute which he made between 1902 and 1905.

Dayton C. Miller (1866–1941), was a professor of physics for fifty years at the Case School of Applied Science (now Case Western Reserve University), in Cleveland, Ohio. Dr. Miller was a well-respected scientist, inventor and lecturer, much admired by his colleagues. He received his doctorate in astronomy at Princeton in 1890, and began teaching at Case in the same year, at first teaching mathematics and descriptive geometry, then calculus and physics. He was transferred to the Physics Department in 1892, and wrote a textbook on physics in 1903 that served as a standard for thirty years.

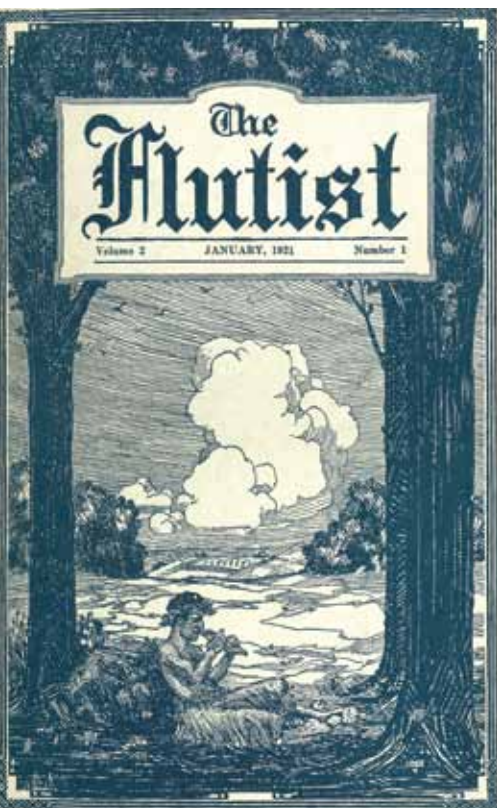
Dr. Miller was much in demand as a lecturer as he had a gift for speaking about complex scientific ideas in a way that even a layman could understand.

In his lifetime, Dr. Miller presented over 500 lectures, and travelled widely in the U.S., Canada and Europe to present his scientific papers or to attend lectures. His early studies in music—he played the piano and pipe organ as well as the flute, and composed music for voice, piano and flute—led him to specialise in acoustics. He was the inventor of the phonodeik, a device that could record sound waves of the voice and musical instruments photographically. Dr. Miller was an expert in architectural acoustics and was consulted during the planning of many public spaces which are renowned today for their acoustics—the chapels at Princeton and Bryn Mawr, as well as the auditoriums of the National Academy of Sciences and Severance Hall, the home of the Cleveland Symphony Orchestra.

As mentioned, Dr. Miller was an amateur flute player of whom it was once said: ‘When Professor Miller plays on a silver flute he is an accomplished flutist, but when he plays on his gold flute, he is an inspired flutist’. Dr. Miller was also a collector of flutes and all materials related to the history and development of the flute. He donated his flute collection to the Library of Congress in 1941. The

Jan Lancaster, an art historian, studied at George Washington University and in England at the University of Reading. She worked at The Phillips Collection for eight years during which time she wrote a small monograph on Raoul Dufy, and made contributions to exhibition catalogues on Pierre Bonnard and Georges Braque. Jan has worked at the Library of Congress since 1994, providing research and writing for collections in the Manuscript and Rare Book Divisions for the Library’s Web sites. She has been working with the Dayton C. Miller Flute Collection in the Music Division since the autumn of 2002 and has been reviewing the Miller print collection since the spring of 2004. She may be contacted at jan@loc.gov.





The Flutist, cover of magazine, January 1921.

Dayton C. Miller Flute Collection consists of over 1,700 wind instruments and is the largest collection of its kind in the world. The other materials in Dr. Miller's collection include his library of 3,000 books, 10,000 pieces of sheet music composed for the flute, 2,000 photographs of flautists or composers for the flute, American and European patent specifications relating to the flute, an autograph collection of flautists, a small statuary collection, and a collection of about 850 prints containing images of wind instruments. The Miller print collection is often referred to as an iconography collection, so the two terms are used interchangeably here. Iconography simply means 'pictorial material relating to or illustrating a subject: a pictorial record of a subject.' Basically it refers to images or imagery, which could be of any subject—religious iconography, for example. In the case of the Miller prints, iconography refers to images of wind instruments.

Dr. Miller devoted all his spare time to his researches on the flute and documenting and cataloguing the instruments and materials he collected. He placed a small advertisement in *The Flutist*, a magazine edited by his friend, Emil Medicus, for which Dr. Miller wrote ten articles on the flute between 1921 and 1925. The advertisement read:

WANTED. Old flutes of wood, ivory, glass or metal. Give full particulars relative to make, keys, peculiarities of construction, condition, etc. Also, old books, methods, etc., pertaining to the flute and flute-playing. Address: Prof. Dayton C. Miller, Case School of Applied Science, Cleveland, Ohio.

He corresponded with flute makers and proprietors of flute-making shops, as well as book, print and music dealers in Europe and in the U.S. In 1896, Dr. Miller made his first trip to Europe and, though he travelled there again in 1900, 1912 and 1926, it was in the 1930s that he and Mrs. Miller travelled nearly every summer or early autumn to Europe. In these years, they travelled extensively, visiting England, Scotland, Switzerland, Belgium, Italy, Austria, The Netherlands, Hungary, Germany and France. By 1938, probably the last year Dr. Miller went abroad, he had made at least a dozen trips to Europe. On these trips, Dr. Miller almost always visited the historic flute-making firms in England, France and Germany, and he also frequented antiquarian shops where he might find old instruments, books or music. Over the years, Dr. Miller built up a formidable network of contacts who, knowing of his interest in all things related to the flute, kept him informed as to any instruments or flute-related materials they came across. Dr. Miller even sent out lists of *desiderata* to flute, book and music dealers requesting very specific instruments, editions or pieces of music. Dr. Miller's friends in Europe, as well as his American friends who travelled to Europe each year and visited shops and dealers, kept Dr. Miller's interests as a collector especially in mind. Two of Dr. Miller's friends in England for whom he had a very high regard were Montague George of the long-established London firm of flute makers, Rudall Carte; and John Finn, in Norwich. Dr. Miller first visited Rudall Carte in 1896. Montague George had been with Rudall Carte since 1885, and was still there fifty-five years later in 1940.

Dr. Miller, of course, corresponded with Montague George for many years and, beginning in 1912 and into the 1930s, he often kept notes of their conversations whenever they met in London. On Dr. Miller's last visit in 1938, he called on Montague George four times between August and September, the last time accompanied by Mrs. Miller to say farewell. Dr. Miller corresponded with John Finn from 1909 to 1936, but only met him for the first time in 1935, after years of sharing information about flutes.

On Dr. Miller's trips abroad, he applied the same rigour, intensity and thoroughness to his researches on the flute that he did to his scientific researches. For each city to which he travelled, he made lists of book, music and instrument shops, and searched through years of city directories to discover the histories of flute-making firms. He also met with his correspondents—book, music and flute dealers, and collectors, such as Canon Galpin, whom he met in 1933—and often took notes on his conversations. Dr. Miller used the information he gathered to identify more exactly the flutes, books and music from certain periods that he wished to collect. He also used the material he discovered to write articles on the flute. Dr. Miller always intended to write a book on the history of the flute, thus he gathered all this information with that ultimate intention in mind. He also visited museums while abroad to study musical instrument collections, such as those at the Royal Conservatory of Music in Brussels, the Museum of the Conservatory of Music in Paris, the Victoria and Albert Museum in London, the National Museum of Antiquities in Edinburgh, and other museums in Berlin, Cologne, Munich, Nuremberg, Vienna, Milan and Copenhagen.

The Prints

When Dr. Miller wrote an article on his collection for *The Flutist* magazine in June 1923, he did not include works of art in the eight categories of his collection. It was only after 1923 that he really began to collect prints and it was only in 1935, with the publication of his catalogue of books, that Dr. Miller listed works of art as one of the principal categories of his collections (by then, condensed to five categories—flutes, books, music, works of art, portraits). Print collecting was not Dr. Miller's primary interest, as he made clear to his correspondents. His preference was to purchase instruments, books and music. Nevertheless, the prints were very inexpensive—many were under \$2.00 and most were under \$10.00—and Dr. Miller did make selections from the prints or lists of prints sent to him. Dr. Miller was fortunate in his friendships because the prints he ultimately acquired are wondrously eclectic in subject matter and range from the fifteenth to twentieth centuries. There are some important artists represented in the collection and, though the majority of prints are by less well-known artists or even unknown artists, many of the art works are quite special for the beauty and manner of their execution.



Montague S. George,
managing director of
Rudall Carte & Co., London.



John Finn, flute historian
and amateur flute player.



James Gillray, 1756–1815, *A Country Concert; or an Evenings Entertainment in Sussex*. Etching, hand-coloured with watercolour, 1798. This was sent to Dayton C. Miller by Harold Reeves in 1925.

Another important contact for Dr. Miller was Harold Reeves, a London dealer, with whom he corresponded from 1917 to 1940. Over the years they developed a warm and collegial friendship, as Dr. Miller did with many of his contacts. Dr. Miller purchased mostly books, music and prints from Harold Reeves, but it was through Harold Reeves, also, that Dr. Miller purchased many instruments from the late Dr. T.L. Southgate's collection in 1922, as well as a large number of instruments from the van Raalte Collection in Bournemouth in 1927.

A photograph of Harold Reeves was reproduced in the 29 September 1937 issue of *Vogue*, which Reeves sent to Dr. Miller who was delighted to receive it as it was 'a pleasant reminder of our many visits'. The photograph shows Reeves seated in his shop at 210 Shaftesbury Avenue, London, surrounded by his books and music collections. The caption beneath it describes Reeves and the ambiance of his shop and its many treasures:

Music hath charms and archives, too, at 210 Shaftesbury Avenue where Harold Reeves houses his world-famous collection of music, mediaeval Mss, rare instruments, polyglot critical and biographical studies, plaster casts of Chopin's hand, silhouettes of Paganini, photographs of Toscanini. In a maze of narrow alleys methodically crammed,

Mr. Reeves, that genial velvet-jacketed enthusiast, faintly Dickensian, faintly Olympian, will find you a Berlioz letter, or Armstrong on Swing, before you have turned the first page of a Debussy Ms., or realized you are standing on Gregorian chants to reach sea-shanties. (Courtesy of Vogue and Condé Nast Publications Ltd.)

The iconography collection was formed, then, in a more random, serendipitous manner. Dr. Miller did not purchase the prints with the same specificity and requirements he demanded of the flutes, books and music he collected. He did not seek certain artists, certain impressions, or even a chronological or geographic range of prints from different centuries. The only criterion in his selection process was that the print should include a wind instrument, preferably a flute. Although the collection includes such important artists as Dürer, Burgkmair, Goltzius and Hogarth, Dr. Miller was just as happy to include in his iconography collection covers of popular magazines such as Puck, American Boy, Collier's, The Saturday Evening Post, and The New Yorker, and photographs of paintings in European collections in which wind instruments were represented. It simply sufficed that the prints complemented his flute collection, that they were very inexpensive, and that they added another dimension to his overall collections on flute-related materials. The collection ranges, then, from the fifteenth-century artist, Albrecht Dürer, to twentieth-century magazine covers of The Saturday Evening Post by Norman Rockwell.

Since the summer of 2004, I have carefully studied about 300 of the 850 prints. Thus far, the engravings, etchings, and lithographs seem to fall into three basic categories: first, original prints by painter-engravers such as Dürer and Hogarth; second, reproductive prints, that is, prints by engravers after well-known painters such as Watteau, Rubens or Teniers; and third, book illustrations. The 850 'prints' also include a sizable collection of black and white photographs of paintings in European museums, a large collection of twentieth-century magazine covers, and a small group of greeting cards—all of which contain images of wind instruments.

The ability to create searchable fields in a database, as well as scanning the prints to make them available on the Web, will allow researchers much more access to the Miller iconography collection. Its value in the long run may be simply that it is a large print collection in which wind instruments are represented almost exclusively and, once online, the prints will have the capability of being sorted by instrument (bagpipe, flageolet, recorder, panpipes, flute), artist's name, artist's nationality (Dutch, French, Italian, German), century (fifteenth to twentieth), media (woodcut, engraving, etching, lithograph), or subject matter (caricature, genre, mythology). It may even be possible to combine searches, for example, to search for flutes in Dutch prints from the eighteenth century.

Here are some possible avenues for exploring the print collection once it is available online. This is, of course, only a small sample.



Rea Irvin, 1881–1972, illustration for the front cover of *New Yorker* magazine, 14 March 1925. colour relief print. (Courtesy of Irvin Estate.)



Albrecht Dürer, 1471–1528, German, *The Men's Bath*, woodcut.



Lucas Emil Vorsterman or Vosterman, 1595–1675, Flemish, *The Flute Player*, engraving.



Crispin de Passe, iuvent, excudit.
Concena vario mentesque auresque fruuntur, *Gratus is est, blanda qui carmina voce susurrat,*
Quas rapti ad Musas melle refert, amor. *Atque simul cythara dulcia plectra mouet.*

Crispin de Passe I, 1564–1637, Dutch, *A Company Making Music*, engraving. The Latin inscription reads, 'The mind and ears delight in varied harmony and honeyed love raptures them for the Muses. Pleasing is one who whispers songs with caressing voice when simultaneously the cittern moves sweet plectrums'.



Possibly Andries Pauli or Pauwels, 1600–1639, Flemish, *Three Flute Players*, drypoint.



Hendrik Goltzius, 1558–1617, Dutch, *Euterpen calami, et genialis Tibia honestat...*, engraving.



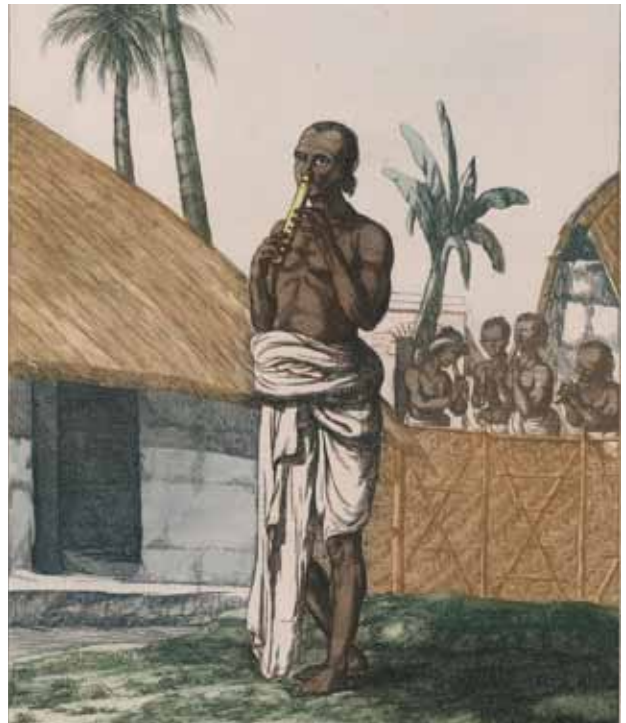
Bernard Baron, 1696–1762, French, after a painting by Watteau. *L'Accord Parfait*, etching (detail).



Claessens and Portman, after Jan Steen. *J. Steen begins his courtship with a handful of sweets*, ca.1800, stipple engraving.



Utagawa Kuniyoshi, 1797–1861, [*Shakuhachi player*], ca. 1845, colour wood block print.



François Baltazard Solvyns, 1760–1824, Flemish, *Bamboo Nose Flute*, etching, hand-coloured with watercolour.



Jean Ganière, died 1666, French, [*Boy with recorder*], hand-coloured engraving.



Probably Jean Baptiste Muffat Jolly, called Adrien Joly, 1776–1839, French, *Joly, in Sleeping Beauty*, etching.



*Georg Friedr. Haendel geb. 1685. Joh. Sebast. Bach geb. 1685. Joseph Tartini geb. 1699.
Joh. Joach. Quantz geb. 1697. Christof. Gluck geb. 1731. Nicolo Jomelli geb. 1716.*

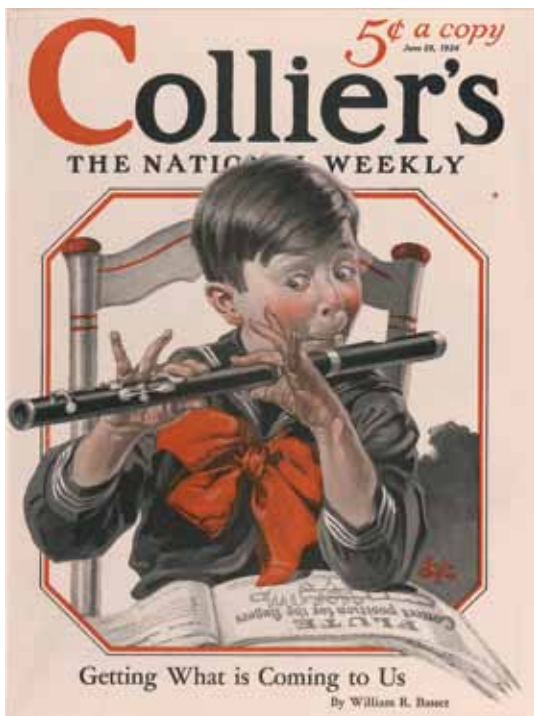
Unknown artist, *Handel, Bach, Tartini, Quantz, Gluck and Jomelli*, probably eighteenth century, etching. This caricature shows Quantz playing the flute, Bach at the harpsichord with a score of Handel's *Hallelujah Chorus*, Handel reading from a score on which is written (in English) 'Messiah of Haendel', Tartini playing the violin and Gluck and Jomelli as choristers.



Unknown artist, after an etching by Jacques Callot, 1592–1635, *Les Danseurs à la flûte et au tambourin*, etching. This is based on one of a series of fifty 'Capricci' Callot designed for the seventeen-year-old Lorenzo de Medici in 1617.



Unknown artist, from a book by Onofrio Panvino, historian and archeologist, 1529–1568, published posthumously, *Circus Maximus*, 1580 (detail). This is a very large work, nearly one metre long, which shows a procession of dignitaries, musicians and athletes entering the Circus Maximus.



Paul Martin, *Correct Position for the Fingers*, cover of Collier's magazine, 28 June 1924, colour relief halftone.



Norman Rockwell, 1894–1978, *American*, cover of *The American Magazine*, April 1919, colour relief halftone.



Unknown artist, *Mice Orchestra*, probably late nineteenth to early twentieth century, pen and ink wash drawing.



E. J. Glairon Mondet, late eighteenth–early nineteenth century, French, after Caravaggio, 1573–1610, *Le Fluteur*, 1786, engraving.



Unknown artist, *Portrait of Jean Louis Tulou, flute player*, 1786–1865, probably early nineteenth century, watercolour and gouache.



Unknown artist, after a painting by Adriaen van Ostade, 1610–1685, *Le Trio Flamand*, possibly late seventeenth or early eighteenth century, etching and engraving.



Elisabeth Claire Tardieu, née Tournay, 1731–1773, French, after a painting by Jean François de Troy, 1679–1752, *L'Aimable Accord*, engraving (detail).



James Gillray, 1756–1815, after a watercolour by Brownlow North, 1778–1829, *Playing in Parts*, 1801, hand-coloured etching and aquatint.

The sources cited in this essay regarding Dr. Miller's biography are: (1) Robert S. Shankland, 'Dayton Clarence Miller: Physics Across Fifty Years'. *American Journal of Physics* 9 (October 1941):273–283. LC call number: QC1.A47. This is an excellent essay on Dr. Miller as a physicist, academic, inventor, musician and collector. It contains an extensive bibliography on the scientific addresses and publications of Dr. Miller. Much of the biographical material contained in this article, especially that of his early childhood, was derived from Dr. Miller's own recollections. The quotation regarding Dr. Miller and his gold flute is credited to Professor Michelson, a physicist at Case School of Applied Science from 1883–1889, who made early experiments in ether drift with Professor Morley in 1887. Dr. Miller succeeded Professor Michelson at Case. The quotation is given in Shankland, page 278. Reprinted with permission from *American Journal of Physics* 9 (October 1941): 278. Copyright 1941, American Association of Physics Teachers. My thanks to Susann Brailey and Terry Williams of the American Institute of Physics, Melville, New York, for granting this permission. I also wish to acknowledge the gracious consent of Mrs. Eleanor Shankland, Cleveland, Ohio, to quote from this article by Robert S. Shankland. (2) William J. Maynard, 'Dayton C. Miller: his life, work, and contributions as a scientist and organologist'. Master's Report, Palmer Graduate Library School, Long Island University, Brookville, New York, 1971. A copy of this thesis is housed in the Dayton C. Miller Flute Collection, Music Division, Library of Congress. It is also available online as part of the Dayton C. Miller Flute Collection Web site at:

<http://memory.loc.gov/ammem/dcmhtml/may0.html>.

(3) Quotations from the letters of Harold Reeves and Dr. Miller, as well as a photograph of Harold Reeves from [British] *Vogue*, 29 September 1937 (not reproduced here), come from the Reeves–Miller correspondence files in the Dayton C. Miller Flute Collection. The caption from *Vogue* is reprinted here courtesy of *Vogue* and Condé Nast Publications Ltd. The two Miller sources referenced herein are: (1) Dayton C. Miller, 'The Dayton C. Miller Collections: Notes by the Collector'. *The Flutist* (June 1923):997–1001. (2) Dayton C. Miller, 'Foreword', in *The Dayton C. Miller Collections relating to The Flute. II. Catalogue of Books and Literary Material relating to The Flute and other Musical Instruments with Annotations by Dayton C. Miller*. Cleveland: Privately Printed, 1935. I acknowledge with gratitude the translations from texts in Latin, German and French which are courtesy of David Shive, as well as the translations from the Dutch which are courtesy of Joost Wellen, both of Washington, D.C. I also offer a special thank you to the following staff members of the Library of Congress: Mitsuko Anders, reference librarian; Hans Wang, conservator, who graciously reviewed and confirmed the media of the prints; and Glen Krankowski, photographer in the Digital Scan Center, who scanned most of the images.

A slightly different version of this essay was presented under the title *Ars Musica* as a lecture at a conference of the National Flute Association in Pittsburgh, Pennsylvania, 13 August 2006, with more discussion of the individual prints. The text of *The Artful Flute* as presented here will appear in a more expanded form in the Dayton C. Miller Flute Collection Web site in 2007. Most of the art works represented herein will be included in the online version, along with other selections from the Miller iconography collection, perhaps one hundred images in all. Each art work will be accompanied by a catalogue record giving the media and dimensions of the print, as well as a text describing each print. Short biographies on the artists will also be provided. The essay will be linked from the Library of Congress home page of the Dayton C. Miller Flute Collection at:

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Joachim Andersen's Opus 15: Masterful etudes in the midst of it all

By Kyle Dzapo

Joachim Andersen (1847–1909) is best known as the composer of eight volumes of etudes which have served as standard pedagogical pieces for flute players worldwide since the late nineteenth century. Andersen was also one of the finest flautists of his day. His musical career led him from the Danish Royal Orchestra to his role as a founding member, principal flautist and assistant conductor of the Berlin Philharmonic. He spent eleven years in Berlin, playing under Brahms, Grieg, Strauss, Tchaikovsky and von Bülow and enjoyed fame as one of the orchestra's favourite soloists. Late in 1891, Andersen began to suffer the effects of a tongue malady and eventually had to give up his career as a flute player. At that point, he returned to Copenhagen and immersed himself in developing the musical life of his native city. He founded the Palace Concerts, developed an orchestra school for young musicians and, in 1898, became conductor of the renowned Tivoli Orchestra. A strong, demanding leader, his tough exterior did nothing to endear him to his musicians, but his admirably high standards and enormous capacity for work earned their respect and elevated Denmark's cultural life at the turn of the century.

In addition to the etudes, Andersen composed thirty-five works for flute and piano, some of which were also conceived for flute and orchestra. These compositions include collections of lovely character pieces, all the rage in nineteenth-century Europe. Andersen also wrote lengthier concert works, including *Concertstück*, Op. 3, and *Deuxième Morceau de Concert*, Op. 61, both of which were favourites of Taffanel and used as Paris Conservatory competition pieces; *Allegro Militaire*, Op. 48, for two flutes and piano, which he and the Berlin Philharmonic's second flautist often performed in the orchestra's summer afternoon concerts; eight theme-and-variation sets; and three collections of fantasies on popular opera themes and nationalistic melodies. Still, the *Twenty-Four Studies*, Op. 15, remain his most enduring legacy.

It is a remarkable achievement: the composition of 188 etudes for a solo instrument. Joachim Andersen began this endeavour during his enormously productive years in Berlin and completed it in Copenhagen some twenty years later. The accomplishment is all the more noteworthy considering the demands of his other professional activities during these years.

From the start, Andersen was an ambitious, hard-working musician. He studied the flute with his father, rose through the ranks of Copenhagen's musical life, then moved on to St. Petersburg, performing as orchestral and chamber musician at the Imperial Court for three years. In May of 1881, Andersen submitted a petition to the Director of the Imperial Theatre explaining his desire to move to Berlin:

Being not well, I have to live for some time in a warmer climate as my doctors recommend, and, as I have a chance to do so, may I dare to plead humbly for a one-year leave, beginning September 1 of the current year, so that I can travel to my relatives abroad.

One wonders about his claims: the climate isn't that much warmer in Berlin, and no relatives have ever been identified there. It seems that this was simply Andersen's way of securing his departure so that he could move to a more cosmopolitan musical centre.

Kyle Dzapo is a professor at Bradley University (Illinois, U.S.A), principal flute of the Peoria Symphony and a pre-concert lecturer for the Chicago Symphony. She is the author of *Joachim Andersen: A Bio-Bibliography* (Greenwood Press, 1999), an edition of Andersen's *Fünfleichtere Stücke*, Op. 56 (Zimmermann, 2005) and articles for *The Flutist Quarterly*. She earned a doctorate from Northwestern University where she studied with Walfrid Kujala and also holds degrees from New England Conservatory and the University of Michigan.





At thirty-four, he settled in Berlin to perform as a member of the Benjamin Bilsse Orchestra. Bilsse was an important leader in the city's concert life, and his orchestra was quite well-known, often performing six nights a week. As time went on, however, Bilsse became increasingly tyrannical and abusive toward his players who, within six months of Andersen's arrival, rebelled, leading to the orchestra's collapse. Andersen, with fifty-three of his colleagues, then launched a new orchestra: the Berlin Philharmonic.

It was a time of tremendous upheaval and excitement. During most of the eleven years Andersen spent in Berlin, the Philharmonic was a fledgling enterprise that made heavy demands on his time and energy. He served as solo flautist and was among the most highly regarded of the musicians, performing as soloist in the orchestra's inaugural concert in 1882 and as one of its most frequently featured soloists in each subsequent season. In the midst of his demanding performance schedule—the Philharmonic performed as many as 380 concerts a year at the time—he served as an assistant conductor, taught flute students, including stars Ary van Leeuwen, Emil Prill and Jay Plowe, completed most of his thirty-five compositions for flute and piano and composed the Opus 15, 21, 30, 33, 37 and 41 etudes.

Perhaps because Andersen didn't start composing in earnest until he was a seasoned musician, at about age thirty-seven, his oeuvre doesn't exhibit a gradually maturing stylistic development. Some of the early works, for example the *Impromptu*, Op. 7, and *Au Bord de la Mer*, Op. 9, are among his most imaginative. Certainly this is the case with Opus 15, his first book of etudes. These pieces, written in the midst of his rise to fame in Berlin, are masterful compositions that have been an important part of the flute player's canon for over 100 years.

An etude, by its very nature, usually focuses on a technical challenge and therefore tends to be repetitive. What is striking about Opus 15, however, is that Andersen, while limiting the number of compositional resources he manipulates in each etude, creates really interesting music.

By focusing briefly on seven etudes from Opus 15, I'll provide specific examples of Andersen's adept manipulation of various compositional resources: melodic contour, rhythm, harmonic rhythm and sequence. I'll begin with Etude 4a in E minor in which Andersen deftly manipulates melodic contour to create interest and variety. A single harmonic progression underlies all six of the work's eight-bar phrases, as one realises if any two of the phrases are played simultaneously. Furthermore, each phrase employs the same harmonic rhythm, articulation and semiquaver triplets. What changes each time is the melodic contour. Sometimes the contour creates scalar melodies, as in bar 14; other times, tension-filled dominant pedal points, as in bar 18. (See Example 1.)

Joachim Andersen
from Adolph Goldberg,
*Porträts und Biographien
hervorragender Flöten-
Virtuosen, -Dilettanen
und -Komponisten* [1906].
Note that Andersen's
inscription has been
brushed out.

In the next three examples, the resource being manipulated is rhythm, specifically through the use of hemiola. In Etude 10 in C-sharp minor, a single rhythmic pattern pervades 106 of the piece's 112 dotted crotchet beats. And, basically, each beat displays one or the other of only two melodic contours—up-down-up, as in bar 1, and its inversion, down-up-down (in bar 9, for example). Of the piece's 112 beats, only eleven do not display one of these two contours. Even though Andersen confines himself so strictly with regard to these two important parameters, he compensates for this repetitiveness by the admixture of interesting harmonic progressions. Given his self-imposed rhythmic restrictions, bar 24, near the end, comes as a surprise. In this bar, Andersen presents two hemiolas, emphasised by articulation, accents and a chromatically descending melodic line. (See Example 2.)

Hemiola is an important tool that Andersen uses in many of these etudes. In the first section of No. 18 in F minor, he composes melodic contours that create hemiolas in the seven bracketed passages. The jabbing rhythm of the hemiolas in the 'A' section is in marked contrast to the smoother flow of the 'B' section, which begins with the key change in m. 96. (See Example 3.) Here the melodic contour of an upper voice is accompanied by a scalar lower line.

The famous Etude No. 3 in G major offers the most pervasive examples of hemiola. Every pair of 3/8 bars in the 'A' section could easily be heard as a single bar in 3/4 metre. However, it is much more interesting the way Andersen conceived it with one beat per bar, emphasizing the conflict between hemiola and beat.

In No. 9, it is the manipulation of the harmonic rhythm that gives life and interest to the etude. The harmonic rhythm in the first two-thirds of the etude is in semibreve, minim and crotchet motion. Toward the end of the piece, in bar 47, for the first time, Andersen greatly increases the rate of harmonic change with a four-bar sequence in which the harmonic rhythm is crotchet, quaver, quaver followed by four bars of quaver, quaver, crotchet. (See Example 4.) He thus energises the flow by accelerating the rate of harmonic change just before arrival on the final tonic.

It is also interesting to note the varying rate of harmonic change and the rhythmic placement of these changes in No. 15. The static harmony in the first five bars is followed by synopated changes in the next three bars. Then a very animated rate of change occurs in bars 11 through 16. (See Example 5.)

Etude No. 2 displays Andersen's manipulation of sequence and is, therefore, perhaps most reminiscent of Bach. Sometimes

Example 1. Op. 15, no. 4a, bars 1–24, demonstrating Andersen's manipulation of melodic contour.

Example 2. Op. 15, no. 10, bars 21–29, demonstrating Andersen's use of hemiola in bar 24. Here, as is typical of a hemiola, each half-bar, which throughout the etude had been grouped as two groups of three quaver beats, is now grouped as three groups of two beats.

Presto. M.M. $\text{♩} = 112$.

Example 3. Op. 15, no. 18, bars 1–108, demonstrating Andersen's use of hemiola in each of the seven bracketed passages, followed by the smoother melodic shape of the "B" section beginning in bar 96.

Example 4. Op. 15, no. 9a, bars 41–66, demonstrating the increased speed of harmonic change just before arrival at the coda.

Allegro. M.M. $\text{♩} = 104$.

Example 5. Op. 15, no. 15, bars 1–18, demonstrating a varying rate of harmonic change, including syncopated rhythmic changes in bars 5–7.

the melodic and harmonic sequences are based on the circle of fifths as in the opening phrase, sometimes not.

The culminating work in the Opus 15 collection, No. 24, is much more than a technical study: it is a fabulous solo piece worthy of recital performance. This well-developed composition features the same kind of contrast of two styles that one finds in a Bach toccata and fugue. The first section is a rhythmically free, cadenza-like fantasy; it is followed by a metrically regular, but beautifully melodious song. After negotiating the demands of twenty-three technically focused studies, No. 24 rewards the player with an imaginative, fully developed masterpiece.

Opus 15, Andersen's first etude collection, was adopted into the curricula of the leading European conservatories soon after it was written. Eminent players and teachers immediately recognised the brilliance of the music and began to compare Andersen's work to the exquisite piano etudes composed by Chopin. It is perhaps not surprising, therefore, that when the young Marcel Moyse visited the Paris Conservatory in 1905, he heard Georges Laurent play an etude from Opus 15 and declared: 'It is possible to learn music with Taffanel from only this book because it is everything. If I succeed and enter the Conservatoire next year, I will begin with this in November...and play it until May, like Laurent.'¹ Moyse did enter the Conservatory and, like flute players ever since, devoted himself to the study of the Opus 15 etudes. Meanwhile, Andersen, having returned to Copenhagen, was still focusing on etudes as well. He was about to begin work on yet another collection—Opus 63.

¹Lawrence, Eleanor. 'Interview with Marcel Moyse'. National Flute Association Newsletter (February 1979): 8. Quoted in Ann McCutchan, *Marcel Moyse: Voice of the Flute* (Portland, Oregon: Amadeus Press, 1994), 57.



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Quantum Leaps

Barbara Thompson's new flute concerto

Interview and photographs by Carla Rees



Barbara Thompson.

Barbara Thompson MBE is one of the UK's jazz legends. A highly polished saxophone and flute player, she is known throughout the world as one of the greats.

Born in Oxford in 1944, Thompson began her musical life as a clarinettist, and while at school was a member of the London Schools Symphony Orchestra woodwind section when Susan Milan and Graham Mayger made up the flute section. At the age of twenty she gained a place on the performance course at the Royal College of Music, where she studied clarinet with Sydney Fell, flute

with John Francis and piano with Peter Element. She also studied the saxophone privately with Charles Chapman.

Barbara's route into playing jazz is an interesting one. She says, 'I started on recorder when I was five and graduated to clarinet when I was ten. I passed Grade 8 at thirteen, and not long after that played in the London Schools Symphony Orchestra conducted by Dr. Leslie Russell, every holiday. I also played in the Morley College Orchestra when John Carewe was conducting and the orchestra led by Ernest Read at the Royal Academy. When I was about sixteen or seventeen I became bored counting bars, and there were always so many excellent clarinet players that when I went to the RCM I never got a look in. I think there were ninety-nine clarinettists. So later, when a boyfriend took me to a Duke Ellington concert, it opened a whole new world. I'd never heard music like it. When the curtain rose at the beginning on this incredible band playing *Take the A Train* with the original line-up including Johnny Hodges, I was hooked. There was a freedom and freshness in the music and a sense of adventure, because unlike classical music, the solos were not written down, and the soloists had to improvise on the chord sequences provided. It was to be years before I had the confidence to take a solo, but like diving off the

Carla Rees is an alto flute specialist and artistic director of *rarescale*, an ensemble which exists to promote the alto flute and its repertoire. She has given solo recitals throughout the UK, Europe and the USA. Carla teaches at Wycombe Abbey School and at the University of Nottingham, and has given several masterclasses, including at the Juilliard School in New York and the University of Southern California in Los Angeles. She also works as a photographer and has had her work published in the UK, USA, New Zealand and France. www.rarescale.org.uk
www.carlareesdawson.co.uk





high board, once you've done it, it never holds the same fears. Up until that moment in time I had lived and breathed classical music—you only have to look at my music library at home to see what a vast repertoire I have both for clarinet and flute as well as piano music. It was definitely time for a change.'

Although it is quite a step from one genre to the other, Barbara suggests that jazz is a genre that is open for all to explore. 'Study jazz from the bottom up—the beat and time feel are the most important things to practise and understand. The melody, if there is one, is the icing on the top. A great way to learn is to study the recordings of jazz musicians you like and to write down the chord sequence and the solo that is played on a particular number. If the tune is underpinned by a riff, then you should learn the riff first.'

In her student years, Barbara Thompson played with many student bands, and toured in the UK and abroad with the all-girl pop group *The She Trinity*, with whom she supported *The Who* three times. She was also a member of the New Jazz Orchestra, and worked with jazz greats such as Georgie Fame, John Mayall and Graham Bond.

Thompson's career reads like a *Who's Who?* of the jazz world; she has worked with people such as Bill Le Sage, John Dankworth, Kenny Wheeler, and of course, her drummer husband, Jon Hiseman. In 1976 she played on Manfred Mann's *Roaring Silence* album, and 1978 saw the beginning of a long working relationship with Andrew Lloyd Webber. She played live on a number of his works, including *Variations*, *Requiem*, *Cats*, *Starlight Express* and *Tell me on a Sunday*. Her own groups include *Paraphernalia* (1975–

present), *Moving Parts* (1989–1994) and *Sans Frontiers* (1993). She was awarded an MBE in 1996 for services to music.

As an accomplished performer on many instruments, it is hardly surprising that someone of Thompson's creativity would also be inspired to compose. 'I'd always written little pieces as a child, and it was my idea of heaven to have some private quiet moments at the piano, where I could experiment with chords and melody. I started to write jazz themes when I began my three-year stint at the Royal College of Music. I shared a flat in Chiswick with two other girls. One was a great keyboard player and we had a lot of very happy jam sessions. I had been accepted for the performer's course and was fortunate enough to get John Francis as my flute professor. His students were mainly high-fliers, and his master classes were thrilling to hear. I learnt a lot from him and though clarinet was my first study, my flute playing caught up. When I left the RCM I got married at the end of my final term, and auditioned for the show *Cabaret*, starring Judi Dench, who were looking for an all-girl stage band. I got the job, and when the show came to an end after a year, I had found it such a tedious experience that I vowed from then on to form my own jazz group and write my own music.'

Following such a distinguished playing career, composition has now become one of Barbara's main passions. She has had several major commissions, and her

works have been recorded and performed in the UK and abroad. Her works are contemporary classical in style, with an inevitable jazz influence. They include concertos, choral works and saxophone quartets, and are written with unusual sensitivity and understanding of the instruments being used.

The transition has been a smooth one for Barbara Thompson, as composition has always been part of her musical life:

‘For most of my past musical career I have been known as a performer, and the fact that I always played my own compositions went, on the whole, unnoticed despite having made at least twenty albums featuring my music. Until now, I was never recognised as a composer, and I think in the world of jazz it is especially difficult for audiences to know what is written and what is improvised. I always tried to make the two elements run side to side seamlessly and my writing has always been equally important to me as my playing, as it is the musical environment we created which attracted audiences to come and see us over the last thirty years, in many different countries. However, there have been exceptions; for instance, twenty years ago I wrote and performed a saxophone concerto which was premiered at the Freiburg Festival, and was later broadcast with the Hanover Symphony Orchestra. That orchestra also broadcast the *Selfish Giant Suite* I wrote for Paraphernalia, arranged for symphony orchestra by Bernie Ebbinghouse. I also recorded a suite based on Greek music with Evelyn Glennie, and had two commissioned choral works; the first, *Love Songs in Age*, which was broadcast live on Radio 3 twice, from a performance at the Queen Elizabeth Hall with the BBC Singers, and the second, *Journey to A Destination Unknown*, written for a hundred voices and performed three times, twice in Norwich and once at St. John’s Smith Square. However, with the exception of *Journey to A Destination Unknown*, everything I ever wrote up to 2001 involved me as a performer.

‘When at long last I was commissioned to write works which did not specify me as a performer, this immediately gave me a wonderful sense of freedom. I was no longer limited by my instrumental ability. I could, and did, write things for people to play that I would never even be able to approach. The Apollo Saxophone Quartet, who commissioned me twice in the last five years and for whom I wrote three quartets and my *Concerto No.1 for Saxophone Quartet & String Ensemble*, played my music stunningly and seemingly effortlessly, despite the incredible technical demands. After the recording of the three quartets they admitted to me that they had found some of my music incredibly hard, but despite this they made a point of playing one of my quartets at every concert, and as a result the quartet as a whole had considerably improved. The *Three Quartets* are now out on CD, on the Celestial Harmonies label. As a composer, the wider the knowledge you have of different forms of music, the more you can draw from them to get ideas and inspiration. The jazz world encompasses many styles. I have been exposed not only to jazz in the pure sense, such as John Coltrane, but also to groups playing ethnic and new





Shona Brown.

world music, and then of course in the early days I also played with a lot of rock groups. All these elements are part of my musical heritage, and are a great aid to my composing. A great advantage also from my experiences in the jazz world is that having played with some of the best percussionists and drummers in the world I have had to learn a strong sense of time, without which I would not have survived. This means that my compositions have been described as being very strong rhythmically. I would like to think that every composition I write has its own identity, but what I am working on in the present day can in no way be described or likened to jazz. The greatest composers were of course great improvisers and I compose as they did, experimenting or 'improvising' in my head and then writing it down—with the added luxury of being able to tinker with it afterwards. Improvising in performance is a different though similar art, but you have to tinker with the result at the next gig!

Thompson believes that to compose effectively for an instrument, it is important to be able to play that instrument, at least to a basic level. As a multi-instrument performer, this does not surprise me. She has the talent and determination to follow that through, without a doubt.

I was fortunate enough to have been invited to attend the recording session of her new flute concerto, *Quantum Leaps*. This is her first major work for the flute, written for emerging young talent, Shona Brown, and is an exciting addition to the repertoire.


Barbara says: 'Quantum Leaps came to my mind almost as a visual experience. Musical gymnastics form an important part of the piece, with notes literally flying through the air, with huge leaps and bounds. I can visualize a dance troupe performing round Shona as she plays it or even a circus with high trapeze artists taking death-defying risks. Nothing is safe, and even the slow movement has a subtle unease underneath the dark chords.'

The piece is comprised of four separate 'leaps', making up a full duration of twenty-three minutes. The premiere recording, played by Shona, was made in December 2006 at Thompson's recording studio in Surrey. The pair met in Manchester in January 2006, at a performance of Thompson's *Tuba Concerto* by James Gourlay and the RNCM Brass Ensemble. Brown was performing in another piece on the programme, and Thompson was so impressed, she invited Shona to work with her.

It was evident from the outset that they felt a real affinity for each other's work. Thompson says: 'Shona is a delightful person, and we have great fun working together. She has an awesome talent. At 22, as she's demonstrated, she can play anything she puts her mind to. Like I was at her age, she's open to all kinds of music, and is constantly broadening her outlook. After getting the highest marks of any student in her degree course at the RNCM—she is now at the Guildhall for a final year—her performance of *Quantum Leaps* in early December was stunning.'

The piece undeniably gives away the jazz background of its composer, but is fused with a contemporary classical feel. The flute part is virtuosic (as Brown says, it's the hardest concerto she has ever played) and the fluid lines are soulful and expressive. The string orchestra accompaniment divides into many parts and creates a bed of sound over which the flute can flourish. The music seems to have an emotional depth which can sometimes be lacking in new repertoire, and the contemporary techniques (harmonics, singing and playing, multiphonics etc.) are used for purely expressive means, rather than as gimmicks. As Barbara comments, 'I feel that the use of contemporary techniques can be a dangerous thing, especially if they are used for the sake of effect rather than enhancing the music. You should use them rather than them using you and they should always be in context. I use quite a lot of techniques in *Quantum Leaps* and *Shona* and I have had great fun in working out meticulously what works and what does not.' This flute concerto has been a major part of Thompson's life over the past year. When the score is finally ready to sell in printed form, she has plans to offer it to string orchestras all over the world, with the aim of setting up performances. She has already completed two concerto commissions, for saxophone quartet and string ensemble, and has had a working contact with the Goldberg String Ensemble, Camerata Bern, Kammerakademie Neuss am Rein and others, so the prospects are looking promising.



The future is looking bright for Barbara Thompson. Although having officially retired from performing in 2001, Barbara has plans to tour Japan and Europe with Hiseman's group, Colosseum, in early 2007. Her new album, *Never Say Goodbye* with the group Barbara Thompson's Paraphernalia, is due to be released by Schott in February 2007, and is well worth a listen. She also has more plans for flute works. As she says, 'It's a wonderfully versatile instrument to write for. One of the first things I'm going to do is write a version of *Quantum Leaps* for flute and piano. This will take some doing as there is so much going on in the string accompaniment, but it would mean that it would be easier to arrange performances. These days, orchestras are a financial commitment. I think then a book of unaccompanied pieces, varying in technical difficulty, and then a flute sonata. I'd also like to publish some of my jazz flute pieces in book form, with the solos written out, and an accompanying CDR—this will help to broaden the student's repertoire, and also have some fun!' 

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Simple circular breathing

By Mike MacMahon

On the web there are thousands of references to circular breathing. Not all have to do with the flute: many are concerned with didgeridoos, oboes, glass-blowing and so on.

A common view is that circular breathing is very difficult to learn. Robert Dick, for example, in his book *Circular Breathing for the Flutist* (1987), warns that many months (two years even) of intensive practice may be needed before the technique is acquired. I wish to show, by contrast, that the basic principles are relatively easy to explain and learn. There is nothing mysterious about circular breathing.

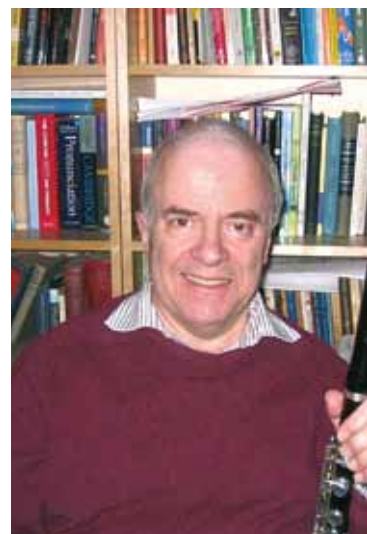
Step 1:

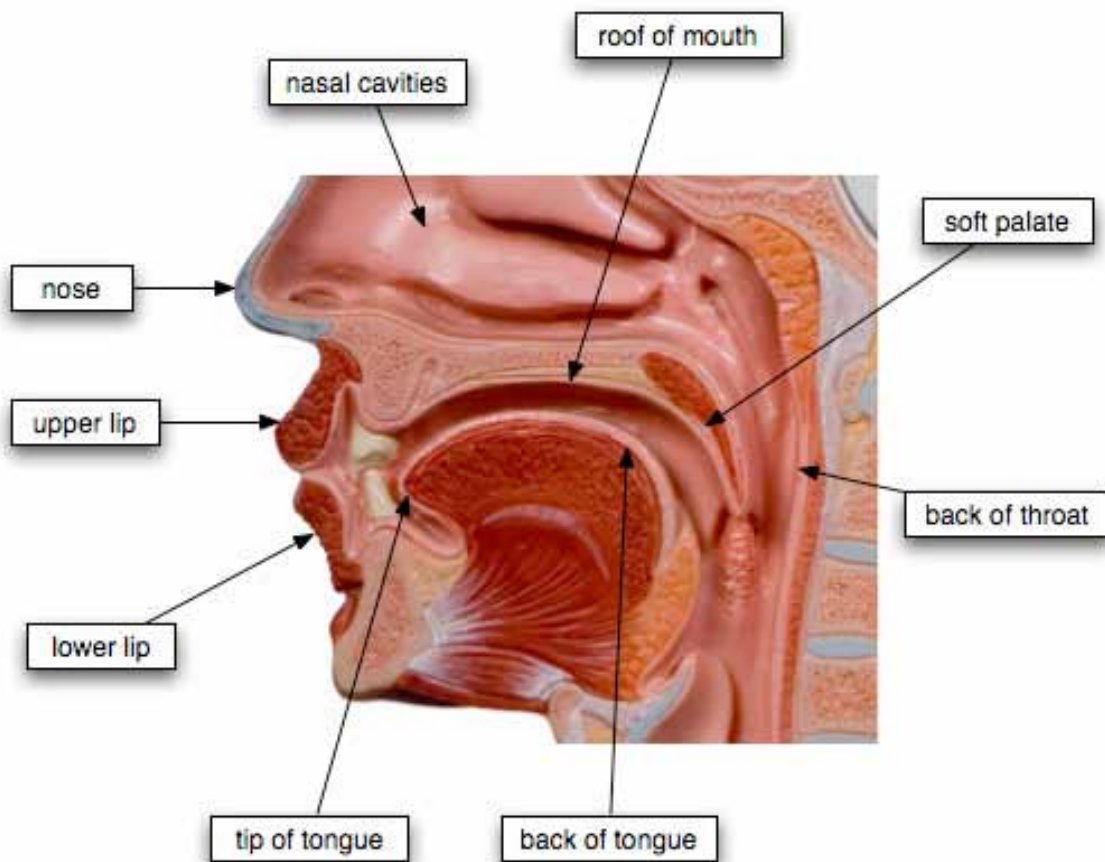
In the picture on the next page, which shows a mid-line view of part of the head, the most important item as far as circular breathing is concerned is the soft palate (also called the velum). When you breathe in through the nose, the soft palate is lowered away from the back wall of the throat—as shown in the diagram. (It is also lowered for speech sounds like ‘m’, ‘n’ and ‘ng’.) When you breathe in only through your mouth, the soft palate is raised and makes contact with the back of the throat. Look in a mirror and see the different positions of the soft palate when you make an ‘ah’ sound (it will be raised), and when you make a French sound like the nasalized ‘ah’ in the first syllable of ‘Henri’ (it will be lowered). When playing the flute, you normally keep the soft palate up, and only lower it to breathe in through the nose. When circular breathing, the soft palate has to be lowered. This may sound a difficult change to make. It isn’t!

Step 2:

Without the flute, close your mouth and draw air through the nose and into the lungs using your abdominal muscles. Make sure you really use the abdominals and let the area around your waist expand; don’t just take a cautious breath. Now push the air out—again through the nose. Repeat this in and out action a number of times so that you become very aware of a cool patch at the back of the throat created by the incoming air. (Your soft palate will automatically be down all the time you are doing this, of course.) You need to use this sensation of a cool patch as a guide when learning to circular-breathe.

Mike MacMahon is Professor of Phonetics at the University of Glasgow and principal flute of the Glasgow Symphony Orchestra. He plays a Boehm-system flute (usually wood), but counts himself amongst the few remaining supporters of the 1867-system flute.





Photograph of part of an anatomical model of the head and neck manufactured by Adam, Rouilly of Sittingbourne, Kent (www.adam-rouilly.co.uk).

Step 3:

Return to mouth breathing. Now imagine that you are quietly objecting to something, or expressing dissatisfaction. Make a series of quiet 'tut-tut' sounds with the tip of the tongue on or close to the upper front teeth. To do this, you use an 'air-sucking' mechanism, the reverse of an 'air-pushing' mechanism in the mouth (which is actually the one needed for circular breathing).

The reason for practising the opposite of what you need for circular breathing is to become aware of how to manoeuvre a pocket of air around the mouth without the air making contact with a second stream of air passing through the nose and throat. Get used to the sensations in the mouth as you tut-tut. You will feel the tip of the tongue being pulled back slightly, and, critically, the back part of the tongue moving in a rather vague way at the back of the mouth. (It is moving backwards slightly along the roof of the mouth, to help to suck the air into the mouth at the front.)

Step 4:

Do lots of tut-tuts, but breathe in through the nose and deep into the lungs at the same time. You are moving two air-streams: one to fill the lungs, and the other, quite independently, to create sounds in the mouth.

Another technique to illustrate this dual action is to take a drink of water into your mouth, and then swill it round your mouth with your lips closed, whilst you breathe in and out through the nose at the same time.

Step 5:

Now think about how you probably finish brushing your teeth: you swill water round your mouth without letting it get into your throat, and then squirt it out. It is this squirting mechanism that you use when pushing air into the flute during circular breathing. Think, too, of how as a child you may have made 'rhubarb' or 'farting' noises by putting your tongue between your teeth and pushing air out of the mouth. Some sorts of 'rhubarbs' etc. are produced with the circular breathing mechanism! Another example is removing a spot of food on the tip of your tongue or on your lip with the 'squirting' mechanism. In all of these activities, the air is pushed out of the mouth by the back of the tongue.

Step 6:

Don't think about breathing in through the nose. Instead, consciously bunch your tongue at the back of your mouth, and then, with your lips slightly apart, push the air, as for squirting water, out of your mouth. It is the back of the tongue that is pushing the air as it moves forward along the roof of the mouth.

Air can't drift from the mouth into the throat, because part of the back of the tongue is in contact with the soft palate, and so the mouth is blocked off from the throat. At the same time, the soft palate, with part of the back of the tongue against it, has been lowered away from the back of the throat so that you can breathe in and out through the nose.

Step 7:

Still without the flute, do a series of 'squirting' air-pushes with the lips slightly apart—but then, *still squirting*, breathe in through the nose at the same time. Remember to feel the cool patch at the back of the throat: this tells you that air is definitely being drawn in through the nose and is travelling down into the lungs. You should practise this Step as much as possible, and wherever possible. (Going for a long walk to practise circular breathing seems like a good idea.)

Keep doing a series of 'squirts' as you breathe in through the nose. The air going via the nose to the lungs will be a long continuous stream, and this is why you get time to focus on the cool patch at the back of the throat. The reason you can make more than one 'squirt' without needing to take a normal breath is because the tongue, when it moves backwards in the mouth to prepare for the next 'squirt', draws air into the mouth. You have now done some circular breathing, but without a flute.

'There is nothing mysterious about circular breathing.'

Step 8:

Now try some individual sounds with either a headjoint, a complete flute, or, better still if possible, with a piccolo. G in the third octave on the flute, or bottom A on the piccolo, is a good place to start. Do three or four short squirts on the same note. Use only squirts to begin with; don't try to breathe in through the nose at the same time, and don't try to tongue the note. Only when you're producing a reasonable set of sounds should you combine the action of the pushes with the action of air being drawn in via the nose. Don't forget to feel for the cool patch at the back of the throat. You will find that your lungs fill up as you make the sounds. Don't overfill, otherwise you may start to feel groggy.

Now that your lungs have filled up, you can return to 'standard' playing, using air from your lungs and normal tongue-articulation with the flute. Don't introspect about the change-over from air-pushes in the mouth to air flow from the lungs: it will all happen instinctively and rapidly.

Step 9:

The rest is practice. For example, try a series of circular-breathed arpeggios on E_b major, starting in the first octave and going up two octaves and then coming down again. Then, without stopping, switch to air from the lungs, and repeat the arpeggios but tongue the notes this time. Again, without stopping, switch back to circular breathing (with no tonguing, of course); then back to normal lung air and tonguing; back to circular breathing; and so on. Simple arpeggios of this sort, where you alternate between circular breathing and normal breathing, can be recommended.

Next, lengthen each note in the arpeggios. Then play more than one note (e.g. a minor or major second) on the same 'squirt'. Try to reduce the force with which you squirt the air, so that the overall action is more elegant and gentle. This is the way to produce legato sounds when circular breathing. Perhaps cut down, too, on the amount of air you are taking into the lungs. Practise circular breathing whilst sitting as well as standing. Try circular breathing on an alto or a bass. Yet more advanced examples, such as those that Robert Dick describes, can then be tackled.

In summary:

1. When circular breathing, you don't use the tip or the back of the tongue as in single and double tonguing. Instead, you simply push the air forward between the lips and into the flute with the help of the back of the tongue. With practice, you may find that your cheeks will expand to allow even more air to be collected and squirted into the flute.

2. Circular breathing is for playing a note or notes whilst simultaneously topping up the air in the lungs. It is not some clever stylistic device.
3. The expression 'circular breathing' is misleading. All that happens is that you breathe in through the nose, as you probably do normally anyway without a flute, and push a separate stream of air out of the mouth, not the lungs, into the flute.
4. Heaven forbid that you would want to use a cigarette to practise circular breathing, but smokers who blow smoke rings use a slow 'push-with-the-tongue' mechanism at the same time as they shape the smoke with their lips. (And of course they breathe in the smoky air around them via the nose.)
5. Expressed in the terminology of phonetics, circular breathing uses simultaneously the velaric egressive and pulmonic ingressive air-stream mechanisms. Part of the back of the tongue creates an air-tight seal against the underside of the velum, and the velo-pharyngeal port is open to allow air to flow into the nasal cavities and thence to the lungs (using the pulmonic ingressive mechanism). The back of the tongue moves forward along the velum, sufficient to direct the air forwards and out of the mouth, hence compressing the air-stream. (Clicks, e.g. the alveolar central click, use the velaric ingressive mechanism, so the air-stream is rarefied, not compressed.) Only one language in the world has been known to use the velaric egressive mechanism for phonological purposes, and that is Damin, a near-extinct Aboriginal language of northern Australia.

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A History of the Flute in Brazil

A wide perspective

By André Medeiros

The history of the flute in Brazil could be an interesting subject for a book. As space here is limited, I will try to abridge and condense our history in a few pages. I will follow a vast time-line in this article to understand the origins and development of modern flute in Brazil. Our attention will be focused in some typical Brazilian music expressions, specifically those in which the flute was most present and necessary. To approach such musical genres more lines and time will be dedicated. Popular and classical music will be considered as being equally important. The flute's importance in Brazil comes from both forms of expression, and in fact much more from popular music.

The very beginning

In the second half of the eighteenth century in the province of Minas Gerais, during colonial years, there sprung many performances of sacred and profane orchestral and chamber music, due to some important and prolific composers, the priest José Maurício Nunes Garcia (1767–1830) and Lobo de Mesquita (1746–1805). Works such as the *Coronation Mass* and *Credo* by Garcia enriched the liturgical and popular commemorations, and were strictly based on European composition parameters, following well-established rules for baroque and classical canons and rituals. They mingled with local influences from *mulattos* (the offspring of black and white parents).

As time went by, woodwinds (flutes, bassoons and clarinets) and brasses (trumpets, trombones and horns) were gradually being introduced into our country from Europe. This kind of sacred music was also performed in public spaces and theatres, together with polkas and Brazilian typical rhythms (*quadrilhas*, *modinhas*, *dobrados* and adapted polkas). New rhythms and harmonies began to bloom. It is very probable that the continuous use of flutes really started to take place in the 1700s. Recorders and transverse flutes were coming into wider use.

Nineteenth Century

The next step takes us to 1808 with the settlement of the Portuguese royal court in Rio de Janeiro. Rio was suddenly transformed into the capital of the reign of Portugal, for political reasons. It was a great shift in Rio's life. Together with the court there came many government opportunities for employment and the rise of middle and rich classes. The Portuguese also brought European musical styles like

André Medeiros was born in Rio de Janeiro, Brazil. He studied the flute with Moacyr Liserra as well as with Lenir Siqueira and the British flautist David Evans. André is the editor of *Pattapio*, the journal of the Brazilian Association of Flautists. He played in two orchestras as solo flute but now dedicates his time to chamber music. André Medeiros has degrees in architecture and astronomy.





Brazil's second emperor,
Peter II, patron of the arts.

mazurkas, polkas, schottisches and waltzes, as well as new instruments like the piano, the clarinet, the Spanish guitar (*violão*), the mandolin and the small guitar (*cavaquinho*).

In 1821, after the return of the Portuguese court to Lisbon, the polka was introduced as a dance in a concert at St. Peter's Theatre, Rio de Janeiro, and immediately became a musical fashion. Everybody walked and dressed in a 'polka way'. The same happened with other European music genres. Clarinets, guitars, saxophones, mandolins and so forth were starting to be played with a Brazilian accent and technique. Besides European influences, Brazilian music was influenced by African culture (Brazil had been using slave work for centuries), played by slaves in their leisure hours and at their cults. Dances like the *lundu* were filled with intense rhythm and punctuated by percussion, in a frantic way of playing and dancing.

Brazil became an independent nation in 1822. Our first Emperor, Peter I (1798–1834), was a music lover and he himself played the flute, the bassoon and the violin. He was also a composer and wrote interesting chamber and orchestral works. The imperial support for the arts continued with our second emperor, Peter II (1825–1891). A genuine Brazilian music fashion slowly started to be born. Polkas replaced almost every foreign music and were little

by little mixed with Brazilian social and cultural influences, slowly giving place to a typical musical expression, the *choro*. *Choro* was a blending of African rhythms (*batuque* and *lundu*), polka and the Brazilian proper skills of speaking, living and making music. *Choro* was filled from its beginnings with sentimental and melodious emotions. Brazilian musicians in the nineteenth century generally could not read sheet music, so they played and learned by heart what they heard. In this way polkas and waltzes were given a Brazilian accent. They all showed a different accent to the more expert ears.

With the growth of middle and wealthy classes, many large mansions were built where rich families enjoyed grand parties at which music was the main attraction. On such happy occasions European dances were still played. But around the outskirts of Rio de Janeiro, São Paulo and other important cities a cultural phenomenon was developing: musicians from the common people were expressing their own and proper feelings through music and began to settle the authentic foundations of native music.

Instruments and Characteristics of *Choro*

One of our most important and influential musicians was Joaquim Antonio da Silva Callado Jr. (1848–1880). *Choros* were generally played then by two guitars, a small guitar (*cavaquinho*) and sometimes a mandolin (*bandolim*). Percussion was very seldom present. Callado, a very gifted flautist, added a flute to the group. In the beginning, *choro* had three sections which became two along the years. These sections were modulated and sounded like a *rondo*. *Choro* was above all an instrumental form of music. Improvisation was present, mainly after the introduction of a flute. By the end of nineteenth century, *choro* became more a way of phrasing

and playing many kinds of different music; that is, a language for playing almost every kind of melody.

Some researchers say that the term *choro* has its origin in the Latin *chorus*. Others assert that it came from *chorar* (to weep). Anyway, though happy and lively, *choro* is melancholy as well, particularly when a flute is playing a solo and improvising over the harmonic basis. It is important to note that in that century they usually used the term *choros* to describe the popular music groups that played in this style. Musicians were called *chorões* ('weepers'). The baptism of this style took place definitely in the first decade of the twentieth century.

Many people today compare *choro* to jazz and call it 'Brazilian jazz'. There are indeed many parallel and similar lines that can be found in both forms of musical expression: the influence of African culture concerning rhythm; new harmonies in both of them; and, above all, improvisation. Besides, *choro* and jazz demand from the artists a complete mastery of the instrument. So, musicians were gifted with a very free sort of overflowing feelings in a way that only music can do.

A very important event was the arrival in Brazil of the famous Belgian flautist Mathieu-André Reichert (1830–1880), who settled down in Rio in 1859. He became so fond of Brazil that he lived in Rio de Janeiro until his death. He was the artistic father of so many Brazilian flautists, due to his brilliant technique and ability to assimilate our rhythms. Reichert, together with Joaquim Callado, formed an incredible artistic partnership.

Boehm Flute in Brazil

Records concerning the history of the flute in Brazil are sparse. In the nineteenth century transverse flutes in Brazil were made of wood, generally ebony which was very abundant at that time. They were five- or sometimes seven-keyed flutes. The first Boehm silver flute was introduced in Rio de Janeiro by Reichert. It was probably from the Belgian flutemaker Eugène Albert. Before Reichert's arrival in Rio there were very few, if any, wooden Boehm flutes. Albert is known to have made most of his silver flutes in the last quarter of that century, so we can perhaps deduce that Reichert bought his silver flute when he was already in Brazil for fifteen years. The silver flute was not well accepted by Brazilian musicians. Its sound was considered very bright and regarded as not being so mellow. Many important composers raised their voices to criticise and disapprove of the invention. The great flautist Joaquim Callado, for instance, used a five-keyed ebony flute and never intended to update to a silver Boehm. The second silver flute known to have reached Brazil was an all-silver Louis Lot in 1903. This flute was kindly offered by Mme. Samico, a wealthy patroness of arts, to the winner of a flute competition in Rio. This highly-desirable instrument was won by Pattapio Silva, a very young and brilliant flautist.

Today many vintage French flutes can be found in Brazil. Instruments by Louis Lot, Bonneville, Claude Rive, Godfroy and others, often particularly well preserved, regularly turn up. Most came to Brazil since the first quarter of the twentieth century. As we can read in Lot's cash books, many of these flutes were imported by Brazilian tradesmen. Instruments like silver Louis Lots, and Boehm wooden flutes are not rare in this country. They can be purchased from antique dealers and from families that kept them as collector's items.



Mathieu-André Reichert (1830–1880)

Reichert was a fantastic virtuoso, well-known all over Europe. He studied with Jules Demeur and François-Joseph Fétis at the Brussels Conservatory. At the age of seventeen he won the first prize at the Conservatory and began an international career in Europe and the United States. In 1859 the Emperor Peter II hired some European virtuosos to play at the Imperial Palace in Rio de Janeiro. These players included the Dutch violinists André and Ludwig Gravestein, the Italian horn player Giuseppe Cavalli and clarinetist Ernesto Cavallini, as well as Reichert.

Reichert's first public appearance in Brazil was at the Teatro Lírico Fluminense, where he became solo flute in the house's orchestra. He travelled to many Brazilian states showing his art and had a great number of disciples. Reichert became passionate and assimilated perfectly the music of *chorões* ('choro players'). His compositions prove the superb absorption of Brazilian rhythms: *La Sensitive* (Polka de salon), *Souvenir de Pará* and *Souvenir de Bahia* (Andante élégiaque), *La Coquette*, *A Faceira* (Polka de salon) and many others.

Reichert's last days in Brazil were spent in complete poverty. He died from cerebral convulsions caused by meningoencephalitis.

Matthieu André Reichert, the Belgian flute virtuoso who settled in Brazil. From Adolph Goldberg, *Porträts und Biographien hervorragender Flöten-Virtuosen, -Dilettanten und -Komponisten* [1906].

Joaquim Antonio da Silva Callado Jr. (1848–1880)

Joaquim Callado was another prodigious flautist and was the most popular musician of his time. He was a *mulatto* (a person of mixed race). Callado began his musical studies with his father and became a professional musician very early in life. He made his living playing at family parties and musical halls. He taught at the Imperial Conservatory and received the highest distinction medal of the Empire, *Ordem da Rosa* (Order of the Rose).

Callado is considered one of the most important creators of *choro*. He was the first to introduce flute in a basic *choro* group (two guitars and a small guitar). He made a twist in polkas and *lundus* so that they could be presented as concert pieces. Callado praised the art of improvising following the very difficult modulations and harmonies of his music, aiming to knock down and tumble the improviser. This was the jesting spirit that permeated his *choro* ensemble. His collaboration with Reichert was advantageous to them both.

Some of his important compositions are *Lundu Característico*, *Querosene*, *Adelaide*, *Conceição* (polka); *As Flores do Coração* (*quadrilha*), *A Dengosa* (polka), *Família Meyer* (*quadrilha*), *Improviso* (polka), *Isabel* (polka); *Lembrança do Cais da Glória* (polka), *Hermenêutica* (waltz) and *Flor Amorosa* (polka).

Callado & Reichert

In a concert in Rio around 1862, many great Brazilian musicians assembled for another night of music. Callado, back from one of his flute classes, entered the room with his wooden flute under his arm, as Reichert was being invited for a



Joaquim Antonio da Silva Callado Jr.

presentation. Reichert held a manuscript of a very difficult new composition of his own and started playing. Afterwards, being introduced to Callado, the Belgian master expressed his curiosity for listening to a Callado performance. They still didn't know each other. Callado accepted and asked to take a slight glance at Reichert's manuscript. Immediately after he played the piece astonishingly well, amazing the audience with his incredible skill for sight-reading. Perhaps this is a legend, for Callado was very young at the time. Nevertheless it expresses the mastery of the Brazilian flautist, even compared to Reichert.

A more acceptable story was registered in the newspapers in 1873. A charity concert took place to support Reichert, who was terribly short of money. Reichert played a Fantasia for Solo Flute and a Rondó Capriccioso composed by him. The next piece was a duo on 'Carnival in Venice', transcribed for flute. Callado played in this gathering with great success, as he did in so many other occasions.

Perhaps Callado's abilities and skills were due to his hybrid racial characteristics, which introduced a new expressive way to music. But Reichert, despite his European formation, was quite able to adapt and assimilate music that was played by local musicians. Both are known today as the fathers of the Brazilian flute school.



Viriato Figueira da Silva..

Viriato Figueira da Silva (1851–1883)

Viriato was one of the founders of the 'choro school'. He was also especially fond of polkas. As a saxophone soloist, he was one of our first doublers. When Joaquim Callado died in 1880, Viriato replaced him in his choro group. Viriato played a crucial role in Brazilian music in the twentieth century. He changed many foreign European rhythms to a Brazilian way of playing, introducing them in the Court, theatres, salons and mansions. Among his compositions, we mention *Só para Moer*, *Caiu, não Disse?*, *Macia*, *Lucinda* and *Carolina*. Viriato studied at the Imperial Conservatory with Joaquim Callado. He died from tuberculosis in 1883, at the age of thirty-two.

Pattapio Silva (1881–1907)

Pattapio was another fabulous flautist. He could be compared to Reichert and Callado, both as a composer and as a virtuoso. He started playing in small town bands. He was admitted to the National Music Institute in the class of Professor Duque Estrada Meyer. He accomplished the six year course in two, studying ten hours a day and was awarded the gold medal.

Pattapio was the best classical and popular flautist at the turn of the century, keeping and continuing the legacy he had received from Reichert and Callado. He was the first Brazilian flautist to record his art (from 1901 to 1906), playing Chopin's Nocturnes, Schubert's *Serenata*, Terschak's *Allegro*, as well many of his compositions, like *Primeiro Amor*, *Margarida*, *Zinha* and *Amor Perdido*. He toured throughout Brazil showing his astounding virtuosity. He died from diphtheria at twenty-six years of age. All his belongings, including his famous silver Louis Lot, were confiscated to pay for hotel and medical expenses.

Pattapio's compositions were very tricky and demanding to play. For example, in his polka *O Sabão* (The Soap), the melodic line quickly glides in a chromatic fashion, what was something new in those years.



Pattapio Silva..



The Brazilian composer Heitor Villa-Lobos.

We could mention still further important flautists of the nineteenth century, such as Juca Kalut, Duque Estrada Meyer, Pedro de Assis and others, but Reichert, Callado, Viriato and Pattapio were the most important.

Twentieth Century Popular Music

This century brought a smooth continuation of rhythms and genres created in the preceding years. But soon, things changed. Technology, like audio recordings and radio, was responsible for the development of a Brazilian inborn sense of wide artistic creations, especially in popular music of all kinds. Classical music was strongly influenced by folk genres and nationalism, as we will see below. The twentieth century saw the total acceptance of the Boehm flute.

Brazil is territorially so vast and with so many races—indigenous peoples, descendants of Africans and Europeans from many countries—that the *mélange* of such diverse races gave place to local types of music in all parts of the territory. We will be somewhat specific, focusing our attention on rhythms in which the flute was more present and important in one way or another.

Choro groups were frequently present in early recordings, which began in the first days of the century. Pattapio Silva, as a legitimate successor of Joaquim Callado, was perhaps the first flautist to have his artistry recorded. His recordings are very well preserved in our days. *Choro* continued to be a very important instrumental kind of musical expression. Many times it was composed like a *rondó* (A–B–A–C–A). There is always a soloist who shows off technique in improvisation, speeding up and down on the harmony and with a few citations of the theme. Many fabulous composers contributed to *choro*, like Chiquinha Gonzaga (1847–1935), Anacleto de Medeiros (1886–1907) and Ernesto Nazareth (1863–1934). The generation from the 1920s on brought an important twist to *choro*, due to flautists like Pixinguinha and Benedito Lacerda, besides composers and musicians like the exceptional Radamés Gnattali, a popular and classical composer of utmost importance. Let us focus now on some great popular flautists of this century:

Pedro de Assis (1880–1934): Pedro studied under the famous Professor Duque Estrada Meyer and graduated in the year 1903, together with Pattapio Silva. He dedicated his life mainly to teaching. There was a friendly rivalry at the time between him and Pattapio, which lasted only a few years due to the premature death of Pattapio in 1907. Pedro de Assis carried on the task of teaching future famous flautists, among them Moacyr Liserra, the most gifted flautist of classical orchestras from the 1940s to the 1960s.

'Pixinguinha': Alfredo da Rocha Vianna (1897–1973): Pixinguinha was a popular flautist and *choro* composer. His performance in *O Urubú e o Gavião* (The Vulture and the Hawk), recorded in 1930, is considered one of the peak moments of his career as a musician, showing off an impressive technique and artistic ability. He composed *Carinhoso* ('Amorous'), one of the symbols of Brazilian music. In 1946 he quit the flute to play the saxophone. He created a prolific combo with flautist Benedito Lacerda. Someone said that 'if you have fifteen volumes to describe all Brazilian popular music, that's not enough. But if you only have the space for a single word, there is a way to do it: write down the name of Pixinguinha'.

Benedito Lacerda (1903–1958): He had a formal musical education in the National Music Institute, graduating in flute and composition, unlike Pixinguinha who was almost a self-taught flautist. Benedito was one of the innovators of Brazilian music, having an important role in the development of regional music groups. He toured throughout Brazil, together with Pixinguinha. His technique was impressive and his composition work was huge in creativity and quality.

Altamiro Carrilho (born 1924): Altamiro is known worldwide as a live legend. Jean-Pierre Rampal was a fan of his and every time he played in Brazil he found time to listen to and talk to Altamiro. He is still very active in our days. Altamiro recorded an excellent LP in 1977, *Antologia da Flauta* ('Flute Anthology'). He toured over fifty countries, recorded around 200 tunes and composed something like 200 music pieces covering many rhythms and styles.

João Dias Carrasqueira (1908–2000): Carrasqueira was an example of tenacity, artistry and virtuosity. Music was his life as well as the love he shared with his friends and students who lived under his luminous and gentle presence. He was also a very gifted classical flautist, having played in symphony orchestras under conductors like Villa-Lobos. In 1954 he won the First Prize at an International Competition to choose musicians who would play in an orchestra especially created for the commemorations of the IV Centennial of the City of São Paulo. His performances of choros as well as of Bach and Mozart have the same dignity.

Carlos Poyares (1928–2004): One of the best-known choro and popular flautists. He played in many countries (USA, Europe and Japan). His CD *Flauta de Lata, Som de Prata* ('Tin Flute, Silver Sound') is the best-known of the eighty-one he has recorded. Poyares officially represented Brazil in 1994, performing in Portugal, Spain, France and before the Imperial Court of The Netherlands. In the same year he won First Prize with his group at the International Music Contest *La Fête de la Musique* in Paris, competing against 600 music groups from the whole world.

Brazil has many other popular musical forms: the so-called MPB (Popular Brazilian Music), which includes famous singers like Gal Costa, Maria Bethania and the late Ellis Regina and composers like Caetano Veloso, Chico Buarque, Ivan Lins and Milton Nascimento. *Tropicalia* was a genre cultivated twenty-five or thirty years ago, a movement influenced by Brazilian Northeast rhythms, American pop music and European styles. It used plenty of electric guitars. *Tropicalia* was an artistic reaction against the years of military dictatorship in the 1960s and 1970s. The Northeast region is particularly rich in folk rhythms, like *frevô*, *baião*, *maracatú* and the danceable *forró*. Finally, the *samba*, in its varied forms, originally an Afro-Brazilian rhythm that is a kind of mainstream genre in Brazil. *Bossa-nova* was the music form of the last century that was most intimately related to the flute since its beginnings at the end of the 1950s. Composers such as Tom Jobim (1927–1994), Carlos Lyra (born 1939), Roberto Menescal (born 1937) and the singer João Gilberto (born 1931) are known all over the world, together with the poet and lyrics writer Vinicius de Moraes (1913–1980). There are so many flautists involved in *bossa-nova* that it is quite impossible to list any but the most prominent, such as Adalberto Castilho ('Bebeto') and Franklin Correia. *Bossa-nova* is typically from Rio de Janeiro, a middle-class product made by young composers who had a particular interest in jazz and innovations. The lyrics are homely, simple and generally speak of love and the harmony is jazzy, like the always present improvisation. Together with *samba*, *bossa-nova* is a kind of trademark symbol of Brazil.



Altamiro Carrilho.



Rogerio Wolf



Celso Woltzenlogel.



Antonio Carrasqueira.

Twentieth Century Classical Music

Classical music in Brazil was firmly established in the beginning of the twentieth century. In 1922 the 'Week of Modern Art' set a revolution in all kinds of Brazilian art expressions (concrete poetry, painting and sculpture, nationalist literature and music). It was a movement towards a nationalistic way of composing, writing and painting following our most genuine roots with very few influences from abroad. Among the composers that emerged from this school, the most important were Camargo Guarnieri, Heitor Villa-Lobos, Francisco Mignone, Oscar Lorenzo Fernandez, Guerra Peixe and Radamés Gnattali. They were part of the first generation of classical composers of the century, and worked on much impressive music for flute, above all Villa-Lobos (1887–1959) and Radamés Gnattali (1906–1998). Among Villa-Lobos's compositions for flute are *Bachianas brasileiras* number 6 (1938) for flute and bassoon, dedicated to the amateur flautist Alfredo Lage and to the amateur bassoonist Evandro Pequeno; *Choros* number 2 (1924) for flute and clarinet, dedicated to writer and musicologist Mário de Andrade; *Distribuição de Flores* (1937) for flute and guitar and *Assobio a Jato* (Jet Whistle, 1950) for flute and cello, dedicated to Elizabeth Sprague Smith. This work was named after the sound created by the technique that the flautist must use in the last movement, 'the jet whistle'. To produce this effect, the player blows directly and forcefully into the flute right over the mouthpiece hole. Played at the same time as a glissando, it results in whistle sounds like a jet flying right overhead.

The second generation of classical composers was much more influenced by European music, like dodecaphony and atonality, brought from Europe by the German Professor Hans Joachim Koellreuter (1915–2005). Among these composers, Edino Krieger and Cláudio Santoro are the most important ones.

Some Brazilian classical flautists of the last century: Ari Ferreira (1905–1973), distinguished with the honour of presenting the world first performance of Villa-Lobos's *Jet Whistle* in 1950; Moacyr Liserra (1905–1971); Celso Woltzenlogel (born 1940); Antonio Carrasqueira (born 1952) who has played in more than forty countries; Marcelo Bonfim (born 1959) and Rogério Wolf (born 1956).

In the last three decades or so a revival of Boehm wooden flutes in Brazil has taken place. The search and interest for these particular instruments are slowly but decisively growing. Flautists are using them in chamber music and in classical orchestras with success and a very strong enthusiasm. It is a group of dedicated musicians who carry their excitement as a gifted few. They have retrieved from the past the pleasure of playing with the warm and forgotten sonority.

The main influence in flute teaching in Brazil derived from the French School. Two notable French flautists, both graduated at the Paris Conservatory, settled down in Brazil many decades ago: Odette Ernest Dias (in Rio de Janeiro and Brasília) and Jean-Noel Saghaard (in São Paulo). They were responsible for the musical formation of a great number of young musicians. For the past twenty years, United States and Germany have also played an important role in musical education of the present generation of flautists. Nowadays, in the age of globalisation, these differences and particularities are almost gone. Somehow we are all speaking the same language.



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Reviews

CDs

Something Old, Something Borrowed, Something New.
Jacob and Molly Roseman (flute and piano)

The Jennings-Johnson Duo. Concertartistsguild
(www.concertartists.org)

Christopher Ball: Works featuring wind instruments,
with Adam Walker (flute). Quantum QM 7040

There is no shortage of 'pure' flute recital discs (by which I mean those which have no obvious common denominator except the personality of the player). There is not room to review them all. The *raison d'être* of some seems to be simply that of the calling-card, consisting of a series of unconnected samples of how X plays the flute. It's always a pleasure to come across discs which present a coherent and stimulating programme of unhackneyed music which one can contemplate listening to at a single sitting, although even here aspects of recording and presentation can detract from some otherwise satisfying music-making.

Jacob Roseman and his sister (though I suppose the disc's title could be taken to imply that they are husband and wife!) choose the Taktakishvili *Sonata*, Reinecke's *Undine* and the *Sonata Latino* of Mike Mower, interspersed with arrangements of works by Bach, Dohnányi and Rachmaninov. I liked the relaxed approach they adopt for these pieces, although to be hyper-critical there are some minor lapses in intonation in the slow movement of the Taktakishvili, and the couple sound uncomfortable in the opening movement of the Mower, which needs to sound a bit more unbuttoned as well as rhythmically slicker. The recording faithfully records the timbre of each instrument set in a small studio space, but shows up



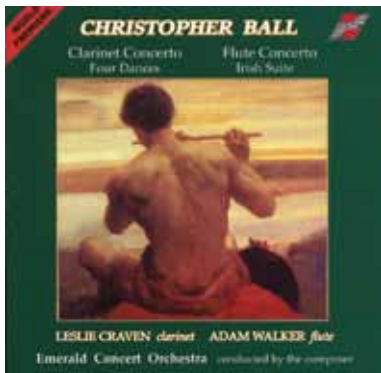
that the dynamic range is not ideally wide. Overall, this is a pleasant memento of a family partnership.



The sleeve-notes make much of the Jennings-Johnson Duo's virtuoso accomplishments (I wouldn't argue with that) but in the event they have chosen an unusual programme that is by no means mere note-spinning. The majority of the pieces are transcriptions. The Schumann oboe *Romances* sound well on the flute and are sensitively played here. This new version of Faure's *A major Sonata*, originally for violin, receives a thoroughly committed performance, while the familiar *Fantaisie* sparkles appropriately as an encore. The Griffes *Poem* in its flute and piano guise is perhaps the high spot, while Jeffrey Mumford's *Evolving Romance* strays challengingly into the late twentieth century. Playing of such range and intensity can pose recording problems, and while the basic sound is truthful and easy on the ear, the

close microphone placing in a smallish studio can threaten to overwhelm the listener at climaxes.

There is a very different feel to the disc of music by our native Christopher Ball. Not all the works feature the flute, but when they do the unforced and mellifluous soloist is the young Adam Walker, who contributes some satisfyingly controlled playing and is well accompanied by the Bristol-based Emerald Concert Orchestra. The *Flute Concerto* was written for him, and features prominent solo parts for clarinet



(Leslie Craven) and oboe (Paul Arden-Taylor, who is also responsible for the excellent recording) alongside the main soloist. The musical language is about as far as it's possible to get from the avant-garde, but judged on its own merits it is charming and largely rewarding, even if for my taste there is a bit too much bucolic 6/8. *Four Dances* for the three wind players, an *Irish Suite* and the fetching *Clarinet Concerto* round off the disc. Adam Walker is guilty of none of the occasional striving for effect which the flashier Americans occasionally demonstrate in their playing: it is, appropriately enough, all rather English. An impressive debut.

Julian Coward

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Dedicated to Barrère. Works composed in honour of George Barrère. Leone Buysse, flute; Martin Amlin, piano. Crystal Records CD715. info@crystalrecords.com

This disc is the first of a set of two which will cover the eight-year period in Paris between 1897 and 1905 shortly before Barrère's departure for the New York Symphony Orchestra. André Caplet's *Feuillets d'album* form the captivating *hors d'oeuvre*, consisting of three short contrasted pieces which pay distinct homage to Fauré and Franck. The *Henry Woollett Sonata* which follows is by a close English friend of Barrère's, who studied and made his career in France. It is a work of substance, busy and contrapuntal, using a wide compass, and it gives Ms. Buysse plenty of opportunity to display her eloquent low register. In the slow movement the ghosts of Wagner and Franck stalk restlessly. The finale is so long and so overworked I feel that some cuts might do it no harm.

The sumptuously melodic *Chant de la nuit* by Albert Seitz which follows somehow manages to defy the beautiful but over-literal reading which it receives. Eugène Lacroix's *Quatre pièces*, imbued with formal and logical gravitas, remind us that the composer was a professional organist. In the lighter, more pastoral, moments, I wished that the piano could have found a lighter texture, and one which responded more to the dynamic levels and style of the flute part. There were moments when the reverse was also true, resulting in a rather counter-productive sort of wind-up effect between the two players. Augustin Lefort's charming *Bourrée*, transcribed here by Philippe Gaubert, would make a useful piece of intermediate difficulty for the second-year student, or perhaps a nice recital-opener. The Gaubert *Romance*, which comes next, is immaculately played. In a piece like this, wide tempo and dynamic variations are

de rigueur. Unfortunately they were too slight, perhaps too timid, and thus the true Gaubert feeling of rapture was missing. The Eugène Damaré *Marionettes*, with which the disc concludes, is a useful piece for piccolo-players to get to know. As a collection of rarities united by the inspiration of the soloist Barrère, this makes a very interesting and enjoyable disc. Leone Buyse has a distinctive and authentically French sound, and this is a valuable opportunity to hear her.

Richard Stagg



Belle Epoque. Works by Hüe, Fauré, Godard, Enescu, Widor, Debussy and Borne. Marina Piccinini, flute; Anne Epperson, piano. Claves Records CD50-2009

Drama and dignity travel hand-in-hand in this perfectly-paced account of Hüe's *Fantaisie*. Since this was composed in the year 1913, when *Le sacre du printemps* happened, Ms Piccinini might have risked a little more hooliganism in the grotesqueries of the allegro, but never mind. The quality throughout this performance is quite ravishing. Fauré's *Morceau de concours* is eloquently done, and is quite obviously in the hands of the winner.

The cantabile of Enescu's *Cantabile et presto* is started at a daringly slow pulse. Here the breath-points are skilfully masked to preserve the 'unending' melody, in which phrasing is perfectly planned. The ghoulish episodes in the allegro are well-judged, including the plunging pianissimo arpeggios at the end, perfectly managed—a model performance.

In the Widor Suite the Scherzo movement set out at what seemed an unwisely fast tempo, but it is maintained without effort, and even topped off with an accelerando in the coda. For the Romance they choose a crotchet andante, perhaps to avoid too much swooning in poignant moments, but I still feel that this is too

brisk. However, it adds shape to the sweeping phrases; as always, the ensemble and balance between piano and flute are as perfect as one could wish for. The speed of the finale seems to me unnecessarily fast. While it conveys a mood of danger and fury, this is at the expense of too much detail belonging to the extraordinarily rich piano writing. The 'devilish' harmonies of the second subject's accompaniment become lost in a swirl of notes (I have no doubt they are all the right ones). The cloistered, Brucknerian central episode also nudges the limits. Even the final page could have gained in richness from a pulse five per cent lower.

Two short Debussy piano works, in arrangements for flute and piano by Jean Merry and Jascha Heifetz, create some light relief. The grand finale is the Borne *Carmen Fantasy*. I liked all the speeds in this, and Marina Piccinini's modified passages and additions are very apt. The Habanera was suitably rebellious. The pianist Anne Epperson is an exemplary partner throughout this selection, and Marina Piccinini is definitely in the world-class bracket. Do not hesitate to buy this disc.

Richard Stagg

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Flute Recital. Marina Piccinini, flute; Ewa Kupiec, piano. Claves Records CD 50-2105

The theme for this programme is twentieth century pieces for flute and piano from Eastern Europe. The Georgian, Otar Taktakishvili, heads the list with his *Sonata* of 1968. His treatment of Caucasian folk-tunes has echoes of Milhaud and Prokofiev in a language which, although spiced with dissonance, is paced to allow the attention to remain focussed on the argument. The slow movement has one of those endlessly and miraculously flowing tunes which, because of frequent safety-breaths in too-predictable places, fails to sound endless enough. This is a shame because elsewhere in the recital Ms. Piccinini demonstrates the prodigious staying-power of her breath-control. The finale is a showcase of vertiginous virtuosity. If you've had enough of Prokofiev, why not try some Taktakishvili?

The Czech composer Erwin Schulhoff was described, the booklet notes tell us, as 'the most sarcastic of composers' by the musicologist Arthur Cohn. What comes over in his *Sonata* of 1927 is not so much sarcasm as insouciance and playful irreverence. In his parody of Debussy's *Cathédrale engloutie* a large fish swims past and departs with an unholy swish of the tail. The surrounding allegros are exquisitely crafted, the Scherzo and the finale bristling with wild Czech folk-tunes.

Bartok's superb *Hungarian Peasant Suite* is played with exquisite tone and bravura throughout, but is robbed of Hungarian feeling by wrong accentuation and by over-respect for written time-values. With the *Dohnányi Aria* of 1959 we are on less contentious ground. This languorous but sunny adagio owes as much to Scriabin as to *L'après-midi d'un faune*,

and one scarcely needs guess that its composer was Hungarian. Written at the age of 82, it is possibly his last composition. The final item on the disc is Martinu's *First Sonata*, whose first movement is taken at a steady and orderly pace. The phrasing is a little fragmented for my taste. In the peaceful slow movement the vibrato is noticeably restrained, but why not be bold and leave it out altogether? I have heard noted players do this with magical effect. Non-vibrato is also a colour. The jazzy and witty finale forms a perfect conclusion to this beautifully played and recorded disc, with praise due, in equal measure, to the pianist Ewa Kupiec. Richard Stagg



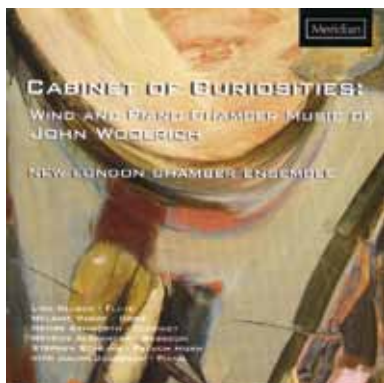
Prokofiev and Franck Sonatas. Debussy Syrinx. Wagner, arranged Liszt Liebestod. Marina Piccinini, flute; Andreas Haefliger, piano. Avie AV 2087.

Prokofiev's flute and piano sonata was arranged for the violin, so it seems fair enough to arrange Franck's violin and piano sonata for the flute. The Prokofiev is, of course, a grand work that requires virtuosity and sensitivity in equal measure from both performers. In this case the performers have as much virtuosity and sensitivity as anyone could wish for. Marina Piccinini and Andreas Haefliger have recorded what must be one of the great performances of this work. Both performers play with a vast range of dynamic and colour. Marina Piccinini can make a huge sound when she needs to, but she can also produce the most exquisite pianissimos, and Andreas Haefliger is the perfect partner, never drowning out the flute but never being subservient, either. The Franck *Sonata* can cause balance problems even when played in its original violin version, but

in this case the performers (and, I presume, their recording engineer) have solved the problems such that the flute player does not need to shout, yet the pianist does not need to whisper. The disc includes lovely performances of *Syrinx* and of Liszt's stunning transcription for the piano of Wagner's *Liebestod*.

This is chamber music playing of the highest order, from two musicians as good as you will ever hear. I have long admired Andreas Haefliger's playing, and now that I have heard Marina Piccinini I can only wonder why it has taken so long for such a fantastic flute player to become known in Britain. The neighbours of the Piccinini-Haefliger household are very lucky indeed. This is a must-have recording.

Robert Bigio



Cabinet of Curiosities Wind and piano chamber music of John Woolrich. New London Chamber Ensemble. Lisa Nelsen, flute; Melanie Ragge, oboe; Neyire Ashworth, clarinet; Meyrick Alexander, bassoon; Stephen Stirling, horn; Julian Jacobson, piano. Meridian CDE 84535

The music filling this CD represents only a small portion of the composer John Woolrich's generous output. The warm regard in which his work is held has resulted in a large number of artistic associations with leading ensembles. The New London Chamber Ensemble presents his pieces with verve and finesse. I would not want to pigeonhole his style but, by way of introduction to it, as it were, I would single out some faint echoes of Stravinsky's *Symphonies of Wind Instruments* and of Boulez's *Rituel*—distinguished fellow-travellers indeed. John Woolrich is a single-minded composer of integrity and originality who has forged his own style and

voice, and the fact that he achieves this through a careful but inventive approach to rhythm and harmony does him credit.

Lisa Nelsen, on the flute, makes a controlled and discreet contribution to the ensemble, and there is also a chance to hear her take centre stage in a fifteen-minute piece with piano. Although the ensemble's playing is generally faultless, there is some unfortunate intonation in the tracks devoted to *Rebus*. The responsibility for this ultimately rests on the shoulders of the engineer or producer. An engineer cannot play the instruments, but he or she can comment, and should insist, however irritatingly, on retakes until the fault is covered. It's part of the job, and the artists will only be grateful.

John Woolrich had Stephen Stirling in mind when writing the ebullient passagework for horn in the *Wind Quintet Studies*. He could scarcely have hoped for more virtuosity and panache than was delivered here. The third set, written in 2003, deserves a place in the wind quintet standard repertoire.

Richard Stagg

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21st Century Flute Concertos. Enzo Caroli, flute, Orchestra Sinfonica Adriatica, conducted by Paolo Pessina. Epic Music 190369.005

It is always interesting to hear a CD of new flute works, particularly at a time when funding new music is difficult and CDs of independently-recorded new concertos are somewhat unusual, due to the resources required. This recording is the result of collaboration between flute player Enzo Caroli and composer-conductor Paolo Pessina.

Considering the title, *21st Century Flute Concertos*, it seemed curious to me that they would include a work by Françaix which was composed in 1983. Françaix died in 1997. That is still very firmly in the twentieth century. The other three works were all written in 2004 or 2005, but all contain pastiche elements from earlier eras.

It was no surprise to discover that the composer of the first piece, Paolo Pessina, works as a film composer. His piece is very much in that vein, at times reminiscent of Angelo Badalamenti. It is an enjoyable piece, which I imagine would be quite fun to play, though there is no real emotional depth. The last movement is particularly likeable, with rhythmic drive and dance-like energy.

This is followed by Richard Arnest's *Liquescence* (see review of the score in this issue). It is included here as part of the first prize from the EPICMUSIC competition. In this context, it holds its own compositionally.

Daniele Zanetovich's concerto is a charming Vivaldi-like three movement work, once again not doing much to forward contemporary music but enjoyable nevertheless.

The Françaix *Impromptu* is undoubtedly the most compositionally convincing of the set, and the CD is worth buying for that alone.

The playing is good. Enzo Caroli plays with a rich, warm tone, and has a lovely sense of phrasing. The performances are all secure and convincing, except for a few very minor occasions. The orchestral playing is accurate but unremarkable, perhaps due to the nature of the music they are playing, which does not give them much opportunity to shine. Carla Rees



Stalks in the Breeze. Music for flute alone. Sarah Bassingthwaighe, flute. Pandora. Available from www.sarahbassingthwaighe.com

This CD begins with the exotic harmonies of Roger Nelson's *Stalks in the Breeze*, an interesting work composed originally for bass flute in 1999 for Paul Taub. The sound-world here is oriental, perhaps even Indonesian, utilising pentatonic scales and air noises and singing and playing. Bassingthwaighe's performance is good, with a hypnotic and rich sound.

This CD is an interesting mixture of well-known twentieth century solo works, such as *Syrinx*, Ibert's *Pièce* and Honegger's *Danse de la Chèvre*, alongside lesser-known repertoire, such as the Nelson mentioned above, and another work by a Seattle composer, Ben Herbolsheimer.

The playing is generally good, though there are some small blemishes which caught my attention. The tone quality is full of depth and power. Many of the pieces are performed very well, such as the Nelson and Katharine Hoover's *Kokopeli*. Bassingthwaighe seems to have a particular talent for communicating the message of contemporary pieces, and she is very convincing on this recording.

As an independent recording, as this is, my only criticisms of the production are that there is sometimes not enough space between tracks in order to clear the mind before the next one begins; additionally, it appears that the tracks were recorded in different acoustics; Ibert *Pièce* has much more reverb than the preceding two tracks. Having said that, the recording quality is good, and the choice of repertoire alone makes this recording a valuable addition to any CD collection. Carla Rees



Flute meets Machine. Music for Flute and Electronics. Sarah Bassingthwaighte, flute. Pandora. Available from www.sarahbassingthwaighte.com

This exciting recording contains five new pieces for flute and electronics by Seattle-based composers. The material is fresh and interesting. I particularly enjoyed Bret Battey's *Paternoster's Tricyclic Companion*, which was exciting in its refreshing departure from most that is associated with the flute; admittedly, the solo line plays high and fast, but the backing is verging on jazz-funk; it is reminiscent of all that is good about Django Bates' music, and to have a piece like this in the flute's repertoire is highly exciting.

While the repertoire is new, very little use is made of contemporary techniques. The music is complex, but more as an extension of traditional playing styles.

This disc also contains a work composed by Sarah Bassingthwaighte herself, *Rat Thoughts*, which is beautifully constructed and shows that perhaps the era of the player-composer is returning.

None of the pieces on this recording were known to me, but I am very excited by what I heard. The playing is highly convincing and all the pieces are

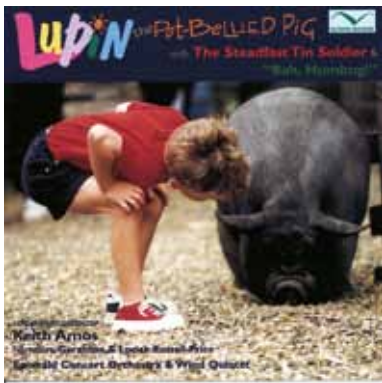
performed with polish and virtuosity. While these pieces are likely to be quite different from 'ordinary' flute music, it is well worth exploring, if nothing else just to get a glimpse of what the flute is capable of in the twenty-first century. Carla Rees



Antonio Vivaldi, Nicholas Chédeville: *Il Pastor Fido*. Jean-Louis Beaumadier, piccolo; Le Concert Buffardin. Skarbo DSK 4064

The title of this collection of sonatas, *Il Pastor Fido* means *The Faithful Shepherd*, and is named after the 1584 tragic-comedy by Battista Guarini. As the sleeve notes of this recording explain, the six sonatas in this collection were originally attributed to Vivaldi, mainly for commercial reasons, so that the first printed edition would sell more easily. It is thought that the sonatas were actually composed by Nicholas Chédeville, a French musette player and bassoonist, who lived from 1705 to 1782. He was a strong admirer of the Italian style of composition, and it is possible that he wrote these pieces in secret as a pastiche.

The performance on this recording is excellent. Beaumadier's piccolo playing is stylishly phrased, charming and full of spirit. In his hands, it is clear that the piccolo has as much capacity for making beautiful music as any other instrument. The tone quality is stunning and the intonation faultless, very much as we have come to expect from this extremely talented player. The accompanying ensemble balances the soloist well, and plays with a great deal of sensitivity. All in all, this is a very high quality recording and well worth investigating for anyone who is interested in solo piccolo repertoire. Carla Rees



Keith Amos: *Lupin, the Pot-bellied Pig*. Sung and narrated by Geraldine and Lucian Russell-Price, accompanied by the Emerald Wind Quintet: Roger Amos, flute; Imogen Triner, oboe; Dave Pagett, clarinet; Mark Kane, horn; Jarek Soren, bassoon. (Additional works performed by the Emerald Concert Orchestra conducted by Keith Amos.) Nyland Records NYL (CD) 01.

This is a children's story about a summer's day on the island of Sark. Lupin, a Vietnamese pot-bellied pig, lives in a sty where she is looked after lovingly by white-haired Felicity. She has chickens and ducks for company and all the mud she needs for mud-baths. It is a beautiful place, the sun shines, she has friends all around her and she has visitors from the mainland. This is all that happens, set to simple and warm-hearted music by Keith Amos, an experienced film composer and arranger. Seeing as this involves no life-threatening situations or instrumental virtuosity, and is a piece for joining in with rather than listening to, it would seem to be the antithesis of Prokofiev's *Peter and the Wolf* rather than, as some have suggested, its natural successor. The music is certainly singable enough for the very young, and suitably repetitive, with plenty of fun with mud and grunting.

The wind quintet in the background seems by turns lively and mellifluous, but also strangely bland and monotonous. When I subsequently followed it with the score supplied, it became apparent that the majority of dynamic markings were being ignored for no obvious reason, the chief culprit being the flute, who also ignored accents, staccatos and the fact that someone else was sometimes playing the tune. After the orchestral suite of *Lupin*, conducted

by the composer, comes his *Steadfast Tin Soldier* suite of excerpts. Out of these pieces I liked most the *Jack-in-the-box*, not least because Keith Amos enjoys sharing Tchaikovsky's wilfully grotesque view of these toys. In the excerpts from 'Bah, Humbug!' Scrooge's theme comes across as enticingly Sibelian, leaving one with the thought that his apparent love of frozen solitudes would find an echo in many a modern heart.

Richard Stagg

Technology



Sibelius Instrumental Teacher Edition, for the PC & Mac. £116.32

This is essentially a stripped-down version of the full Sibelius program which has become one of the market leaders in music notation software. The accompanying booklet gives a general introduction to what the software can do, but once the program has been installed, the user will find the topics listed under the Help menu much more informative, with further help available online from the Sibelius website, www.sibelius.com.

Program installation is easy, although technophobes might need the assistance of the nearest Year 7 pupil to explain, install and test the midi connections, which enable music input from a midi-capable electronic keyboard. The Sibelius program has always prided itself on its instinctive, user-friendly interface, and setting up a score is very easy. The program only allows a maximum of eight staves per score, but this should cover most situations encountered by an instrumental teacher. Users can

create their own preferred instrumental or vocal setting, but there are also twenty-seven pre-set templates covering the standard chamber, vocal and keyboard combinations.

Music is inputted either via midi (the fastest way) or by a combination of the mouse working with various computer keys, principally the Keypad which has all the essential commands embedded in its five sub-menus, including accidentals, articulations and the various rhythmic values. Once the notes have been entered, editing the layout and providing dynamics and other text couldn't be easier; the comprehensive print functions (including booklet printing) then enable a finished product that can look as good as many commercial publications. Saving work is not possible until the user has registered with Sibelius.

The downside? Although this version comes with a sub-program called Scorch, which enables music examples to be published on a website, it does not allow the exporting of those examples into a text document. For this very valuable feature, for those needing to create for larger ensembles such as a school wind band or orchestra, and for those who wish to make use of advanced notational features, upgrading to the full version is essential (£595.00 for the professional edition, £411.25 for the student edition—expect better deals on the internet).

Ian Denley

Finale Notepad for the PC and Mac

Finale Notepad is available as a free download from www.finalemusic.com but this reflects some significant disadvantages. There is no accompanying documentation and music entry via midi is not possible, so the process is considerably slower. Editing is also very convoluted, with only a primitive text tool for adding dynamics, and exporting music examples to a text document is not possible. These missing features are all in the full, sophisticated Finale program, the program of choice for many publishers in America and parts of Europe. This retails at £399.00, although better deals can be found on the internet.

In its attempt to be as thorough as possible, Finale Notepad's user interface can be rather complex for the uninitiated. Like Sibelius, only a score with a maximum of eight staves is possible. However, as the program is a free download, saving work is immediately enabled, and registering the product is only necessary if the user wants to take advantage of online technical help and any special commercial offers.

Ian Denley

Grenaditte flute by Guo Musical Instruments, Taiwan (www.flutes.com.tw).

This flute is made almost entirely of plastic—headjoint, tube, keys, tenons, hinge tubing and almost everything else. The only metal parts are the springs, screws and rods, and, apparently for decoration and to set off the rest of the flute, the B₁ thumb lever and one clutch, which are made of silver. Forget your prejudices about the material—this is far from being a cheap and nasty flute. The craftsmanship is excellent, and as a maker myself I marvel at the ingenuity of this flute's inventor, Geoffrey Guo.

The most striking thing about this instrument is its lightness: including the low B footjoint it weighs a mere 336 grams. For comparison, I own a silver flute with a low B which weighs 528 grams and a standard student flute (without a low B) which weighs 416 grams.

Each key on the Grenaditte flute is moulded along with its hinge tubing. The entire G \sharp key appears to be in one piece, in a virtuoso example of plastic moulding. The thumb keys are set piccolo-style, with the hinge tubing along rather than across the flute body. This must surely reduce the possibility that the thumb keys will wear and become wobbly. The thumb keys feel comfortable and their action is natural. The mechanism feels as secure as that of any metal flute. The padding is excellent. By any reckoning this is a very fine flute.

The outside of the Grenaditte flute has been given a mock wood-grain effect, so the flute does not feel slippery like some plastic recorders. The design of the body is similar to that of Rudall Carte's thinned-throughout flutes, on which the wood was carved away leaving the toneholes standing proud.





The headjoint looks rather like a thinned wooden headjoint.

Before I first blew into the Grenaditte flute I had no idea what sort of noise would come out. In fact, it sounds, well, just like a flute, and a good one, too. I would have preferred the option of trying headjoints other than the one that comes with it, but the plastic socket and tenon restrict the player to that one headjoint. It would not be a difficult matter to fit a sleeve in the socket to accept a standard-sized headjoint. I did use one of my own headjoints on this flute after wrapping the headjoint's tenon with masking

tape, and I found the flute easy and rewarding to play.

I do have one small, and rather personal, complaint: given the range of design possibilities available with moulded plastic, I find it odd that the designer should have chosen to use pointed cups as first used on flutes in the nineteenth century. As this looks like no other flute on earth, I might have preferred a more modern-looking design. But that is a very small complaint about an instrument that I find very interesting indeed.

The Grenaditte flute is currently available in just this one model, with open holes and a low B. I am told that other models will follow. The flute comes in a snazzy aluminium case with a good-quality case cover. This is a very exciting instrument. Does it, I wonder, represent the future?

Robert Bigio

Courses

'In Search of Inspiration' with Wissam Boustany. Flute day at Kendal, Cumbria on 14 October 2006, hosted by Flutes & Co.

Flutes & Co was founded in 1994 by Suzanne de Lozey. Under her leadership, the group has grown to about thirty players, aged eleven to sixty, who perform regularly at a wide variety of venues, including the BFS convention in Manchester in August 2006. Every other year since 1996, the group has hosted visits from Wissam Boustany.

Wissam needs little introduction here. His passion for peace and respect across religious and cultural divides is well known, and is matched by his elemental love of music and, in particular, the flute. Some may view his desire to use his music to promote reconciliation in society as idealistic, but few can fail to be moved by the sheer energy and raw emotion that characterise his wonderful playing. When I first heard him play, at the BFS convention in York in 2004, I was drawn into the performance in a way I had never experienced before, and had to rest for half an hour afterwards to regain my emotional equilibrium.

So, it was with considerable anticipation that I signed up to attend the sixth 'In Search of Inspiration' flute day led by Wissam and hosted by Flutes & Co in Kendal in October 2006. Wissam led master classes throughout the morning and afternoon. Good technical coaching was combined with encouragement to build expressiveness, passion and freedom into our playing. Challenging but friendly flute choir sessions were led by Suzanne.

The event's main concert was opened by Wissam and Brenda Blewett with a performance of the Poulenc *Sonata*. This piece is so frequently played that it can leave an audience of flute players feeling distinctly lukewarm. However, this was a wonderfully fresh, earthy interpretation. Four of the master class participants then performed pieces they had worked

on during the day. All were enjoyable, and one highlight for me was a performance by Chloe Burke of the first movement of the Arrieu *Sonatine*. Just twelve years old, Chloe stepped up and played with great confidence and with a very mature sound quality. To finish the first half, Wissam and Suzanne played *Three Dances for Two Flutes* by Gary Schocker. These jazzy miniatures were clearly written to be enjoyed by players and listeners alike, and the aim was achieved in full. Great fun.

In the second half, the flute choir performed the *Saltarello* from Mendelssohn's *Italian Symphony*. To complete the concert, Wissam and Brenda gave a breathtaking performance of the *Sonata* by Joseph Jongen. Wissam played this technically demanding piece, from memory as always, with great emotion and virtuosity. The equally demanding accompaniment was played with energy, skill and sensitivity, and the synergy between piano and flute at times was wonderful. A blast through Ian Clarke's *The Great Train Race* followed as an encore, and everyone went home happy.

This was a very fulfilling day. I enjoyed a forty-minute master class session with Wissam, two flute choir sessions, as much coffee and biscuits as I could comfortably consume, a great concert given by one of the world's great soloists, and even played in the concert myself, with a fantastic accompanist. All for £35. A glance through the 'forthcoming events' section in *Pan* magazine or the BFS website will show you that good flute events like this are extremely rare anywhere north of Manchester. This is a shame, and I hope it will change, but meantime I look forward to Wissam Boustany's next visit to Cumbria in 2008.

Michael Cave

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Music

**Mike Mower: *Concerto for Flute and Wind Orchestra*.
Itchy Fingers Publications IFP096.**

There are very few concertos for flute and wind orchestra, presumably because of the balance issues involved. Writing a successful work for that combination requires more than a small amount of thought and ability, and I have little doubt that such a huge undertaking is a big challenge for most composers.

Even more reason, then, to celebrate those who succeed. This is an outstanding piece of music. It is inspired: catchy, memorable and above all, crafted with a high degree of skill. The scoring is careful to allow the solo line to penetrate the texture, and Mower demonstrates his customary ability to use the instruments to their best effect. At times fast and wildly energetic, at other times expressive and relaxed, this is a piece which engages the senses. The wind orchestra is sometimes treated as a jazz band, which shows the full range of potential of this instrumental grouping. The clarinet and saxophone writing stands out as being particularly interesting. The solo flute line is difficult but rewarding, and once again Mike Mower has used his individual approach to good effect. This is one piece that I would really love to get a chance to perform.

Carla Rees

**Mike Mower: *Obstinato & Scareso*. Suite for solo flute
(on bass & alto flutes) and flute choir. Itchy Fingers
Publications IFP045.**

This piece shows that the flute choir is very much alive and kicking. Long gone are the days when flute choir was the thing you played in while you waited to get a place in the school orchestra; with repertoire like this, the flute choir is now an arena for highly polished ensemble playing, sensitivity and awareness between players and technical skill.

The *Obstinato* is for solo bass flute with the group (3 flutes, one doubling on piccolo, alto and bass). It has rhythmic drive and the jazz-influenced language is instantly likable. The *Scareso* begins with a fast Bach-like solo alto flute line, which is fused with Mower's characteristic style to create something unique. The solo part requires a good deal of skill. In alto and bass flute terms, this is real virtuoso writing, but everything works as it should. The accompaniment parts are all interesting to play and full of energy. Although this has a single solo part, all the parts are indispensable and soloistic in their own right.

This is a fantastic addition to the flute choir repertoire, and I hope one that will receive many performances in the next few years. *Carla Rees*

Richard Arnest: *Liquescence* for flute and string orchestra. Music Under Construction.

This one-movement flute concerto won the First Prize in the first international EPICMUSIC composition prize in 2004. I hadn't heard of that particular competition before, though further investigation showed this Italian prize is intended 'to encourage composers to contribute to the growth and excellence of contemporary music'. Over ninety works for flute and string orchestra were submitted and thirteen pieces were shortlisted.

With this in mind, I was somewhat disappointed with the piece. The solo line is unremarkable, with repetitive material and no particularly demanding technical challenges for the performer. At twelve minutes in duration, my interest was not sustained to the end of the piece. The piece, to me, did nothing to further develop contemporary flute repertoire.

The harmony is reminiscent of Vaughan Williams and I don't really feel that the composer is achieving anything new.

Having said that, seen from a different perspective (without the expectations placed by the competition) this piece is a successful one. While it is not particularly 'contemporary' in the cutting-edge sense, this is a pleasant piece with fluid musical lines and room for expression. It is tuneful, at times quite pretty, lyrical and unpretentious. Its technical demands would be more than suitable for a school or moderate amateur orchestra, and in that arena, the piece is a welcome addition to the repertoire.

Carla Rees

Recent works for flute by Patrick Nunn

Mercurial Sparks, Volatile Shadows for alto flute and piano. Prelude Publications (www.patricknunn.com).

This four-minute piece is part of the new generation of alto flute pieces. It uses the alto flute to its full effect. It shows that as an instrument, the alto flute is capable of being aggressive, full-toned, dramatic and exciting, with a wide range of tone colours and dynamics. It is not just a pretty instrument that can play slow, pretty music nicely.

While this can't be described as a 'pretty' piece, it is an interesting addition to the repertoire. As the title suggests, the music is volatile and dramatic, and challenging for the players. A true duo between the alto flute and piano, the piece was commissioned by the Music Past and Present Festival and composed in early 2006. It has just won the Instrumental Solo and Duo category in the British Composer Awards. Patrick



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Nunn is an exciting and talented composer who is beginning to get the recognition he deserves.

Bakers Dozen (Thirteen Wicked Little Dances) for flute (alternating piccolo and alto flute) and guitar. Prelude Publications.

This is a charming set of short pieces for flute and guitar, composed in 1995 for a performance on Friday the 13th. The flute player doubles on flute, piccolo and alto flute, and each of these three instruments is used to good effect. The overall duration is approximately ten minutes, with each movement lasting only a few seconds.

The piece has a number of rhythmic challenges, and co-ordination between the parts is at times difficult. Although on paper it seems quite simple, some of the cross-rhythms and changing time signatures can be problematic. The technical demands are manageable, though there are short passages which are a little tricky. The guitar part is perhaps more difficult than the flute part.

These pieces are very different in style from many flute and guitar works; they have a sense of humour and are hugely enjoyable to play. Although they are contemporary, their language is accessible without becoming patronising, and fits in well with traditional classical or Spanish repertoire. Well worth a look.

Into My Burning Veins a Poison for Quarter tone Alto Flute, Piano and Tape. Prelude Publications.

This piece once again demonstrates the originality of this composer. The alto flute, piano and tape (provided on CD) share equal importance and combine to create a very atmospheric piece of music. The title is taken from Racine's Greek tragedy, *Phaedra*, at the point at the very end of the play where Phaedra commits suicide. As one would expect, the piece is dark and full of sadness, but as the work evolves, this eventually gives way to a state of calm and tranquillity.

The alto flute writing is excellent, with well-researched multiphonics and idiomatic phrases. The synchronisation of the tape part is easiest if treated as a series of sound files which are triggered at appropriate points in the score by either a computer operator

with a footpedal or a synthesiser. However, it can also be used as a continuous track if computer resources are not available.

This is a very beautiful piece, which cannot fail to touch audiences. The CD backing includes shakuhachi sounds and whispered words from the play, which create an incredible sense of atmosphere. It is easy to synchronise and highly rewarding to perform.

Maqamat for Solo Quarter Tone Alto Flute. Prelude Publications.

The term *Maqamat* refers to traditional Arabic scales. This solo piece for alto flute makes extensive use of quartertones to incorporate the traditionally occurring intervals in these modes. This is a beautiful but challenging work, which is improvisatory in character and creates an atmosphere which is both exotic and distant. Nunn makes excellent use of the idiosyncratic sound of the alto flute, especially the mellow-toned high register. This is a well-written piece, which demonstrates a real understanding of the instrument and its capabilities.

Carla Rees



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Obituaries

Osamu Muramatsu



Osamu Muramatsu was born in Tokyo on 6 January, 1942 where he lived all his life. He studied economics at the Chuo University, but left school without completing the course because of his father's death. Upon his father's death he became president of the company. Under his leadership the company flourished to the point where they made 4,000 flutes a year. It was Osamu who had the company make their first silver flutes. They have made over 70,000 instruments to date.

His hobbies were playing chess and horse racing. I am not sure about his horse racing but I never succeeded in beating him at chess. He played very well and was extremely fast.

During his presidency I visited Japan many times and had the pleasure of spending holidays with Osamu and his staff. He introduced me, along with my wife, to many beautiful parts of Japan. At one time I went on holiday with the entire staff as an honoured guest. This trip lasted three days and we got to know each other very well. It was at this time they celebrated seventy-five years of Muramatsu.

Osamu's business principle was to increase the number of flute lovers, not to expand business. This he did very well with the shop in Shinjuku, Tokyo, geared to providing sheet music and CDs to the very active teaching studio located above the shop. He also was responsible for bringing Marcel Moyse and several other well-known flute players to give master classes in Japan.

He is survived by his wife Keiko, his daughter Yoko and his son Akio. Akio Muramatsu is now president of the Muramatsu company.

Sir James Galway

Jan Osman



Jan Osman, marketing manager of both Rudall Carte and Boosey & Hawkes, died on 23 November 2006 after a long battle with cancer. She was fifty-three.

Jan joined Boosey & Hawkes at Edgware in 1982, and soon joined Rudall Carte, a very old firm that was by then a subsidiary of Boosey & Hawkes. She was the friendly face of both companies at trade fairs and public events, and worked closely with Albert Cooper during his association with Boosey & Hawkes. She took a particular interest in the Boosey & Hawkes museum, and in the preservation of the records of both companies, which could have been lost but for her efforts. The Rudall Carte records were meticulous in every respect, including records of the time spent on each instrument, the maker involved, and the cost of materials used. Jan was largely involved with the transfer of the museum and the records to the Horniman Museum in London. She was an important figure in the history of the British Flute Society, kindly making available to the society the premises of Boosey & Hawkes on a number of occasions.

She had many friends in the music industry, many of whom attended her funeral. I am indebted to Alun Hughes and John Rogers for the detail of this brief appreciation.

John Myatt

Gareth Morris

The death of Gareth Morris was announced as we were going to press. Tributes will be published in the June issue.

Summer Schools

Flutes at the Barns 2007

30 Whitecroft, St. Albans, Herts. AL1 1UU.
01727 765511 (Mobile 07976 613750)
flutecourse@pipeblower.com
www.pipeblower.com

This year there are currently four courses planned:

*FATB Spring, Friday 27–Sunday 29 April, Somerset Court Cottages (near Weston-super-Mare). £285 + £34 (optional) if you wish to arrive the night before the course starts.

*FATB Summer, Friday 13–Sunday 15 July, details as above. FATB Toft Hall Summer, (evening of) Monday 3–Thursday 6 September, Toft Hall in the Peak District (near Macclesfield and Stoke on Trent). £370.

*FATB Autumn, Friday 23–Sunday 25 November, Somerset Court (details as above for FATB Spring).

Flutes at the Barns are small courses (maximum thirteen participants), open to adult flute players of all standards and abilities and providing the opportunity to take part in three days of flute playing activities in idyllic English countryside settings. There are two venues for 2007: one near Weston-super-Mare and one near Macclesfield. Both combine comfortable, individual accommodation on the same site as musical activities, with a high standard of cuisine!

Tutored by Zoë Booth, and supported by All Flutes Plus, the courses consist of group warm-ups (with lots of hints and tips), ensemble playing and coaching, individual tuition, work with an accompanist and musical discussion workshops as well as the chance to hear and participate in live performance; please note performing is an entirely voluntary part of the course, and nervous players can be assured they will find the course entirely non-challenging and supportive! Those who wish to may also play piccolo, alto and/or bass flutes. International players welcome.

Atarah's Advanced Adventure No 5 in France

2–6 May
+33557474428
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www.atarah.tv
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Summer Schools

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Index of Advertisers

Abell Flute Company	6	Richard Mattingly	64
ABRSM	10	Kevin Mayhew	51
All Flutes Plus	IFC	Miyazawa	8
Brannen Brothers	6	Musicians Benevolent Fund	51
Gardiner Houlgate	52	NFA	7
Georgetown University	30	Oxford Summer School	52
Arthur Haswell	63	Oxford University Press	5
Hilltop Publications	55	Pearl Flutes	OBC
Hindhead Music Centre	42	Phylloscopus Publications	54
Hunt Edition	69	Amy Porter	65
Jupiter Flutes (Korg)	IBC	Sankyo	29
Just Flutes	2	Scottish Flute Summer School	6
Eva Kingma	64	Stratford Flute Festival	6
Rhonda Larson	30	Syrinx	7
London College of Music	57	Top Wind	36
Mancke Flutes	69	Williams Flutes	24

Charles Dickens and the Earl of Chesterfield have...

The Last Word

Charles Dickens had a word or two to say on playing the flute. This is from *The Old Curiosity Shop*:

Some men in his blighted position would have taken to drinking; but as Mr Swiveller had taken to that before, he only took, on receiving the news that Sophy Wackles was lost to him for ever, to playing the flute; thinking after mature consideration that it was a good, sound, dismal occupation, not only in unison with his own sad thoughts, but calculated to awaken a fellow-feeling in the bosoms of his neighbours. In pursuance of this resolution, he now drew a little table to his bedside, and arranging the light and a small oblong music-book to the best advantage, took his flute from its box, and began to play most mournfully.

The air was 'Away with melancholy'—a composition, which, when it is played very slowly on the flute, in bed, with the further disadvantage of being performed by a gentleman but imperfectly acquainted with the instrument, who repeats one note a great many times before he can find the next, has not a lively effect. Yet, for half the night, or more, Mr Swiveller, lying sometimes on his back with his eyes upon the ceiling, and sometimes half out of bed to correct himself by the book, played this unhappy tune over and over again; never leaving off, save for a minute or two at a time to take breath and soliloquise about the Marchioness, and then beginning again with renewed vigour. It was not until he had quite exhausted his several subjects of meditation, and had breathed into the flute the whole sentiment of the purl down to its very dregs, and had nearly maddened the people of the house, and at both the next doors, and over the way—that he shut up the music-book, extinguished the candle, and finding himself greatly lightened and relieved in his mind, turned round and fell asleep.

He awoke in the morning, much refreshed; and having taken half an hour's exercise at the flute, and graciously received a notice to quit from his landlady, who had been in waiting on the stairs for that purpose since the dawn of day...



Charles Dickens. Photograph by Herbert Watkins, London, late 1850s. (Courtesy of Bob Arlidge.)

The Earl of Chesterfield wrote many letters to his illegitimate son, Philip Stanhope, who was travelling in Europe. The letters were published a year after Chesterfield's death in 1773 and have provoked admiration and disapproval in equal measure. Chesterfield could be infuriatingly meddlesome, and sometimes simply infuriating. Boswell, in his *Life of Johnson*, famously reported, 'Johnson having now explicitly avowed his opinion of Lord Chesterfield, did not refrain from expressing himself concerning that nobleman with pointed freedom: "This man (said he) I thought had been a Lord among wits; but, I find, he is only a wit among Lords!" And when his *Letters* to his natural son were published, he observed, that "they teach the morals of a whore, and the manners of a dancing-master."' This is Chesterfield's advice to his son on the subject of playing a musical instrument:

As you are now in a musical country, where singing, fiddling, and piping, are not only the common topics of conversation, but almost the principal objects of attention, I cannot help cautioning you against giving in to those (I will call them illiberal) pleasures (though music is commonly reckoned one of the liberal arts) to the degree that most of your countrymen do, when they travel in Italy. If you love music, hear it; go to operas, concerts, and pay fiddlers to play to you; but I insist upon your neither piping nor fiddling yourself. It puts a gentleman in a very frivolous, contemptible light; brings him into a great deal of bad company; and takes up a great deal of time, which might be much better employed. Few things would mortify me more, than to see you bearing a part in a concert, with a fiddle under your chin, or a pipe in your mouth.

(Earl of Chesterfield, *Letters to his Son On the Fine Art of Becoming a Man of the World and a Gentleman*. Letter LXVIII, 19 April 1749.)



Philip Dormer Stanhope, Fourth Earl of Chesterfield. (From the frontispiece of Chesterfield's *Letters*, published in 1774.)