

President Sir James Galway OBE
Vice-president Albert Cooper
Chairman Atarah Ben-Tovim MBE

pan

The Journal of the
British Flute Society

Volume 26 number 3
September 2007

Editor Robert Bigio



Contacting the BFS

Secretary and advertising
Anna Munks
27 Eskdale Gardens
Purley, Surrey CR8 1ET
Telephone and fax 020 8668 3360
Email secretary@bfs.org.uk

Membership secretary
John Rayworth
The Nook, How Mill
Brampton, Cumbria CA8 9JY
Telephone 0845 680 1983
Email membership@bfs.org.uk

Editorial
Robert Bigio
1 Doveridge Gardens
London N13 5BJ
Telephone 020 8882 2627
Fax 020 8882 2728
Email editor@bfs.org.uk



Editorial committee
Robert Bigio
Simon Hunt
Mike MacMahon



Assistant editor Carla Rees
carlarees@bfs.org.uk
Junior editor Thomas Hancox
tmhancox@hotmail.com
Copy editor Christopher Steward



Design and typesetting Robert Bigio



Cover Marina Piccinini (Photograph by
Marco Borggreve)



Printed in the United Kingdom at the
University Press, Cambridge

Views expressed by contributors are their own and do
not necessarily reflect the official view of the British
Flute Society. All copyrights reserved.

Registered charity No. 326473
ISSN 1360-1563

pan *the* flute magazine

3 News

More on Sir James Galway's masterclass.
Robert Dick weekend workshop for the BFS.
A lecture on the BFS website. Flute playing
in Bosnia. The BFS convention 2008. BFS
competitions 2008. Flute choir news. The NFA
convention.



13 Marina Piccinini

Good music and a very good life: Robert Bigio
on this engaging virtuoso.

19 The simple-system flute in Irish traditional music

Irish flute maker and historian Samuel Colin
Hamilton on the story of the flute in Ireland.

25 How flutes are made

In the first of a series, Jim Phelan of the Boston
makers Burkart-Phelan describes the first
stages of the production of a flute.



The aims of the British Flute Society: ...to advance the education of the public in the Art and
Science of Music and in particular the Art and Science of Flute playing in all its aspects...



31 The Inadvertent Flutist

The distinguished Boston musician Fenwick
Smith describes the effects of chance on his
career.

37 New faces: Adam Walker

Junior editor Thomas Hancox talks to this
rising star of British music.

43 The Context and Content of Serini's Flute Music

C. Peter Lynch on this little-known Baroque
composer.

49 Reviews

CDs and music.

62 The small print

BFS council members and officers, members
of the Association of Flute Traders, small
advertisements and index to advertisers.

64 The last word...

Theobald Boehm's flute number 1.

Pearl Flutes

A Tradition of Innovation

Pearl Flutes

**You'll never know
how good they really are....**

Until you try one.

**Handmade Maesta
and
Cantabile Series**

Pearl Flutes

For more information about Pearl Handmade Flutes and to find your nearest dealer,
contact our UK Flute Specialist on 07771 880 462 or

gareth.mclearnon@pearleurope.com



Sir James Galway on the masterclass

Sir James Galway gave a hugely-successful masterclass for the BFS on 20 May. We reported on the audience's reaction in the last issue. What did Sir James think of the event? By Thomas Hancox, Junior Editor.

The Cadogan Hall was filled with over 400 flautists on 20 May this year to learn from our legendary president, Sir James Galway. No fewer than seven players were put through their paces over four hours, accompanied by Richard Shaw, Phillip Moll or the Emmanuel Ensemble. They all had to submit an audition tape to gain entry to the class and be prepared to have their playing scrutinised not only by Sir James, but by an audience of flute players who could see the music being played via a projected presentation, or could see a highly detailed video relay of their embouchure.

Of course, it is then easy to come away from such an event with just one's personal response of the day, yet there is so much more: in particular, the views of those who were direct participants. Whilst obvious, it is those who actually had immediate involvement with the proceedings who can offer a unique insight, and no more so than Sir James Galway himself.

Sir James's initial response (and one that remained unchanged) was that he 'was very favourably impressed by the whole thing' and thought that everyone played very well indeed. Furthermore, he felt that such an event demonstrated the strength of the playing of the youth of the country, with three of the performers being comfortably under the age of twenty, in particular NYO flautist Jessica Wilkes. He admitted that originally he only wanted two or three players to



Sir James Galway teaching Marlene Verwey during the masterclass. (Photograph by Carla Rees Dawson.)

work with, but given the standard of the applications it was important to hear more. Indeed, Sir James added that 'all the playing was very different', although there was one common point he wanted to work on with all the participants. This was the issue of projection.

‘People get mixed up between projection and playing loud,’ Sir James explains. ‘We need to learn to whisper like actors do on stage, so that a secret can be told to the back of the stalls, and so that it is more intimate. This is something to do with tone directly.’

The answer to improving such a deficit is in doing things such as practising scales with an utmost sense of musicality, and singing to help match one’s flute tone with their vocal tone and projection. Such an exercise might be playing a straightforward scale, such as F major, starting on F3, and descending to (and holding) E2. Finish playing the note and then sing it back immediately, and experiment. (See Figure 1).

The general approach to scales was another area of particular interest for Sir James, who suggested that whilst some of the playing demonstrated good facility (how fast the fingers move), the overall technical picture was somewhat lacking. This, in his eyes, is down most often to how scales are practised—as he says, a stenographer ‘might be able to type faster than I can speak, but they won’t necessarily ever write a novel of their own.’ In other words, sheer velocity in practice will not reward the general musical result. Rather, in scales it is necessary to find the motion in the rhythm. ‘If it ain’t got that swing then it don’t mean a thing—well, they were right on the money with that one because if you see someone play their scales with a bit of steam, and they work up a bit of steam, there should suddenly be a split second at the top of the arc where the sound focuses, before doing the same on the downwards arc.’

There were no issues concerning the memorisation of the works performed, a standard which Sir James insists on in all of his classes, because it ensures that ‘they know the work.’ This means that the master’s work can then start as soon as the performer walks on stage as there are no concerns over which notes, but rather how to get them. ‘It’s just *de rigueur* with other instrumentalists, so why are we hanging around like a bunch of actors with scripts in hand?’

‘It was a wonderful day and beautifully organised by Julie Wright, Atarah Ben-Tovim and everybody else who worked hard to make the day a success. I’ve got very high hopes from what I’ve heard.’

A participant writes...

Jessica Wilkes was the first performer at the masterclass. How did she react to the event?



Jessica Wilkes. (Photograph by Carla Rees Dawson.)

I could really feel my playing developing as the class continued. In a masterclass setting you learn so much from the other players and Sir James focused on lots of different areas with each performer highlighting the importance of using a wide range of appropriate colours and the importance of practising scales, especially in the ranges flautists use all the time. He really emphasised the value of listening to other great musicians from singers to violinists and learning from their techniques. Overall there was one message which really came over and that was we should all be working to produce a really lovely sound. At the end of the masterclass he played Saint-Saëns’s *The Swan* to a very hushed hall, bringing together all the elements covered in the masterclass.

There was a great atmosphere in the hall. The audience was fully involved from the beginning when we enjoyed a mass warm up and preparation from Sir James, who encouraged us to experiment with our embouchures and to practise single tonguing. After the masterclass Sir James stayed for ages for photographs with performers and audience alike. I also had the opportunity to meet Lady Jeanne Galway who was very encouraging and I also saw lots of old friends from the flute world.

The following day was my sixteenth birthday. I couldn’t have asked for a better birthday present. Thanks to Sir James and to the BFS for the opportunity to play in the masterclass.

Robert Dick weekend workshop 13–14 October

Robert Dick is one of the most innovative flautists alive. He has spent more than thirty years exploring and expanding the flute's sound-world, developing new techniques and refining old. In October 2007 Robert is coming over to the UK to give a weekend workshop and concert. It will take place on 13 and 14 October at Worden Arts Centre in Leyland, near Preston. All levels of ability are welcome. The cost for the whole workshop is £35 for BFS members and £45 for non-BFS-members. For those who need somewhere to stay, a list of accommodation is available on request. Leyland is easily accessible by train or car and there will be a pickup service from Preston mainline station.

Robert will give a public concert on the Saturday evening.

The BFS gratefully acknowledges support for this workshop from the Brannen-Cooper Fund.



Contact Mark Parkinson on 01257 410856 or email workshop@bfs.org.uk
<http://www.worden-arts.co.uk>



The Royal Society of Musicians of Great Britain

FOUNDED 1738 INCORPORATED BY ROYAL CHARTERS 1790 & 1987

The Royal Society of Musicians of Great Britain was founded by Handel and others to support professional musicians and their families when in distress because of illness, accident or old age. Its charitable work has continued, responding to increasing need and acting swiftly in cases of emergency.

If you know a musician needing help
 please let us know at once.

If you wish to help us
 please send us a donation or arrange for Gift Aid or GAYE donations or a legacy.

For details please contact: The Secretary
 The Royal Society of Musicians of Great Britain
 10 Stratford Place, London W1C 1BA
 Telephone 020 7629 6137
 Registered Charity Number 208879



Royal Academy of Music
Royal College of Music
Royal Northern College of Music
Royal Scottish Academy of Music and Drama

**ASSOCIATED BOARD
OF THE ROYAL SCHOOLS OF MUSIC**

**ABRISM
PUBLISHING**

NEW for Flute and Clarinet

New syllabus • New publications • New look • New challenge

Available
for the first
time!



Syllabus booklet available now

Contact your music retailer or visit www.abrsm.org/exams

Selected Exam Pieces for release September

All your exam choices in one book, with CD of performances and practice backing-tracks

- piano part, solo part and CD, **grades 1-7**
- piano part, solo part (without CD), **grades 1-7**
- solo part only, **grades 1-5**
- CD, **grade 8**

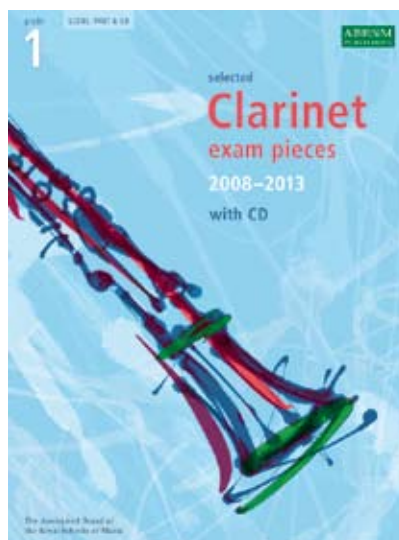
Flute and Clarinet Seminars Book your place today!

Visit www.abrsm.org/autumnseminars to download a booking form.

Support for teachers and an introduction to teaching the new syllabus including:

- An exploration and demonstration of the new exam material at each grade
- Hints and tips on exam preparation
- Advice on repertoire, interpretation and approaches to technique

A free copy of *Selected Pieces for Flute* or *Selected Pieces for Clarinet* Grade 1 will be given to each seminar attendee.



**Available from music retailers worldwide
from September 2007**

www.abrsm.org • www.abrsmpublishing.com

James Lowe's psychoacoustics lecture on the BFS website

Jim Lowe's fascinating lecture on psychoacoustics just won't work on paper—it really needs the sound clips. The multi-media BFS website is the ideal place to put his lecture, sound and all. Jim writes:

Do you think that your flute playing might be improved by learning a little physics? If you do, or even if you don't, you might be interested in a new entry on the BFS website. In this, I try to demonstrate some interesting and surprising things about the physics of sound, and the way in which the ear hears sounds. This can be important to those who play instruments or who compose or arrange music.

I am a physicist, specialising in particle physics and quantum mechanics, and I have worked at various universities and physics laboratories in England and the USA. In the world of music, I am a horn player, and, as a result of this physics-music combination, I gave a course of lectures on the physics of music at the University of Birmingham. In 2003, I was asked to give a talk at the National Flute Association meeting at Las Vegas, Nevada. For this, I selected a few topics on psychoacoustics from my lecture course. In case you don't know, psychoacoustics is the study of the relation between the physical properties of sounds and the way in which the ear hears them. As such, the talk was not specific to the flute or to any other instrument but, I hope, contained topics that are useful to all musicians. After the talk, I wrote up a brief set of notes on what I had said, and these form the basis for my website contribution.

There are a few other areas where physics can be useful to an instrumentalist. For example, it helps to understand the basic physical principles of how an instrument works. My website article contains sound demonstrations as well as text and figures. Please listen to these as well as just reading the text. You won't be convinced of some of my statements unless you hear the demonstrations. To do so, you will need speakers of reasonable quality. It's not necessary to have the ultimate in high-fidelity equipment, but, if possible, they ought to be better than

those supplied with many computers. Headphones of reasonable quality work quite well.

I hope you find my contribution useful, whether you play a flute or compose or arrange music for flutes.



James Lowe was born in Birmingham in 1935. After getting BSc and PhD degrees in physics at Birmingham University he worked initially in the USA, returning in 1962 to Birmingham University as a lecturer. From 1989 to 2000 he held a joint appointment at University of Birmingham and University of New Mexico. James Lowe studied the horn with James Kirby and Frank Downes. He has played in many amateur ensembles and a few professional ones, and has given recitals in Birmingham, Vienna and the USA.



Regeneration in Bosnia



Selma Vidimlic with her new flute and Michael Copley by the reconstructed bridge in Mostar, Bosnia. Photograph by a rather damp Richard Stilgoe, who must surely be the first person ever to have stood in the Neretva River to photograph two flute players.

Michael Copley is a member of the Classic Buskers and the Chuckerbutty Ocarina Quartet (that splendid ensemble in which, as those who regularly attend BFS conventions will remember, the principal dep. is one J. Galway, Knight of the Realm). In December 1999 Michael made his first visit to the Bosnian city of Mostar, devastated during the war between 1992 and 1995. There, as well as teaching and presenting workshops for children, Michael helped to found the Mostar Sinfonietta, an orchestra made up of musicians from all of the previously warring communities. Michael writes:

Mostar's stock of instruments was in dire condition, and there was no money available to buy new ones. In one of my visits to Mostar I was joined by our editor, Robert Bigio, a flute maker in his parallel

existence, who repaired and regulated almost all the local flutes and who discovered that the local fire-water, *loza*, was a fine and cheap substitute for the methylated spirit normally used to power his repairer's burner. (Robert, it must be told, refused to drink the stuff on the grounds that he did not want to subject his liver to a substance that burns with a clear blue flame.)

Bosnia is being regenerated. The famous sixteenth-century bridge in Mostar, destroyed during the war, has been rebuilt. The old town has been painstakingly restored to its former haunting beauty, and the tourists are starting to return. Money, though, remains tight, and many musicians continue to play on quite dreadful instruments.

In an exceedingly generous gesture, Jonathan Myall of Just Flutes donated a splendid new Altus flute which I presented to the Mostar Sinfonietta's principal flute, Selma Vidimlic. Selma, a refugee in England during the bombardment, returned to her native city after the war and until recently taught the flute at the Pavarotti Music Centre. She is delighted with her new flute.

New! *Flutist Quarterly*

DIRECT TO YOUR DESKTOP

Join the National Flute Association
as an e-member and pay lower rates
and no postage charges.

Receive The Flutist Quarterly, the annual
membership directory, and the
Convention program book online!

E-membership, beginning at \$20, is a perfect
alternative for non-U.S. members who pay
high postage expenses and must wait for
delivery of printed publications.

To learn more or to join as an e-member,
call 661-250-8920, send an e-mail message to
nfamembership@aol.com,
or visit nfaonline.org.

BFS Convention 2008

A splendid collection of artists has been assembled to perform at the BFS Convention in August 2008: András Adorján, Elizabeth Reian Bennett, Sharon Bezaly, Denis Bouriakov, Wissam Boustany, Ian Clarke, Robert Dick, Mathieu Dufour, Marianne Gedigian, Marco Granados, Adrienne Greenbaum, Timothy Hutchins, Barthold Kuijken, Rhonda Larson, Jaime Martin, Lorna McGhee, Amy Morris, Nikos Nikopoulos and Georgia Xagara, harp, Andrea Oliva, Emmanuel Pahud, Daniel Pailthorpe, Chris Potter and Matthias Ziegler, with special guests Michel Debost, Walfrid Kujala and William Bennett.

There will be a piccolo symposium with soloists and speakers including Matjaz Debeljak, Walfrid Kujala, Stewart McIlwham, Christine Erlander Beard, Lior Eitan and Patricia Morris. Flute group recitalists will include Quintessenz and Vieri Botazzini with his Vivaldi Flute Choir. Jazz contributors will include Lulu (Haruka Okubo) and Steve Kujala. Lectures, talks and demonstrations will be given by Arthur Haswell, Helen Spielman, Stuart Scott, Liz Taylor, Ian McLauchlan, Denis Verroust and Emma Williams. Flute choirs will be directed by Atarah Ben-Tovim and Julie Wright.

Watch for more information starting in the December issue with features on the performers
See the BFS website: www.bfs.org.uk

Royal Northern College of Music, Manchester, 20–24 August, 2008

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

MUSICIANS BENEVOLENT FUND

listening to musicians – responding to their needs

For people in the music business there is always help at hand from the Musicians Benevolent Fund

- Help with stress and health problems
- Help and advice with financial problems
- Help that's given in strict confidence
- Help given to outstanding young musicians

We operate throughout England, Scotland, Wales and the whole of Ireland

If you or someone you know needs our help, please contact:

Musicians Benevolent Fund
16 Ogle Street,
London W1W 6JA

Telephone: 020 7636 4481

Facsimile: 020 7637 4307

email: info@mbf.org.uk

website: www.mbf.org.uk

Reg. Charity No. 228089



BFS Competitions 2008

The Eleventh BFS Performance Plus Competition and the second Geoffrey Gilbert Adult Amateur Flute Competition will take place on Wednesday 13 February 2008 at the Regent Hall, The Salvation Army, 275 Oxford Street, London, W1C 2DJ. The Performance Plus Competition will include the new Needham Piccolo Prize.

An application form will be included in the December issue. For further information please contact Anna Munks, BFS Secretary: Telephone or fax: 020 8668 3360, Email: secretary@bfs.org.uk

Clifford Benson

As we were going to press the death was announced of Clifford Benson, the much-loved pianist who accompanied so many flute players. Tributes will be published in the December issue.

city lit

The centre for adult learning

ADULT EDUCATION

Part-time courses in adult education

Flute classes

Enjoy learning many aspects of flute playing including sight-reading, improvisation, solo and ensemble playing in a friendly and supportive environment. We offer beginners' levels to advanced levels.

Courses in Music

Beginners' to professional levels in

- Instrumental classes
- Jazz & Popular music classes
- Ear training, harmony and musicianship
- Vocal and Piano studies – classical and contemporary styles
- Training in sequencing packages and hard-disc recording
- Professional development
- Music Foundation
- Music appreciation

Telephone for further advice

Music Department: 020 7492 2630

Keeley Street

London WC2B 4BA

www.citylit.ac.uk

Flute choir news

Falling in Love with the Music...

In early May this year, Devon based flute choir, Flute Cocktail, arranged a weekend with international flute soloist, Wissam Boustany. The weekend started on Saturday at Sterts Arts Centre, Liskeard with a day of masterclasses. Five talented volunteers played their chosen pieces and a whirlwind of information was absorbed. In the evening Wissam, along with flautist Michael Wood and pianist Tim Carey gave a skillfully articulated concert with a selection of intricate pieces, including Widor's Suite, Op. 34. They were joined by Sam Shelley, one of the masterclass players. Sam had been persuaded by Wissam that it was possible to memorise his piece and he played Debussy's *Syrinx* beautifully. Sunday involved more playing for participants, as well as discussions with Wissam. It ended with an informal concert and in addition to the fun of cats, Michael and Wissam playing Rossini's *Cats' Duet*, was Wissam's inspirational interpretation of Ian Clarke's *Orange Dawn*. Wissam's ability to communicate his music to the audience meant we could almost feel the gentle brush of flamingo feathers passing our faces and the breeze on our cheeks as they took off in a gush of salmon pink wings; a haze of orange spilling into the horizon. Jackie Waddle

rarescale launches Flute Academy

The contemporary music group *rarescale* has launched a training ensemble for flute players. The group was formed by Carla Rees in 2003 to promote the alto and bass flutes and their repertoire. They have performed throughout the UK and on regular tours to the USA and Europe.

The Flute Academy is a flute ensemble which will train advanced players in specialist alto and bass technique, and will also give students the opportunity to learn music management and promotion skills. The repertoire will range from standard to contemporary, and the first concerts will include the UK premiere of Mike Mower's new work *Obstinato and Scareso* for solo alto and bass flute with flute choir.

info@rarescale.org.uk or phone 07961 131565.

The NFA convention, Albuquerque

By Robert Bigio

The American National Flute Association's annual convention, held this summer in Albuquerque, New Mexico, is a vast affair. The official figures had not been released when we went to press, but the estimate was that about 3000 people attended, along with about 500 performers and countless exhibitors. The convention was, quite simply, a flute enthusiast's heaven. Everything to do with the flute was there: great players (too many to mention them all) and great makers (almost every maker I have heard of was there), and there were lectures, demonstrations, workshops, masterclasses, competitions and more. There was almost too much going on: I was there to give a talk, but while I was giving it there were three other events I would have enjoyed attending. And so it was throughout the four-day event—so much to choose from, and so little time to do everything. It was impossible to see everyone, so gargantuan was the affair. I simply didn't manage to see some of my best friends. (I know they were there somewhere!)

The recipients of the NFA's lifetime achievement awards this year were John Wion, whose article appeared on these pages in the December 2006 issue, and the much-admired British player Peter Lloyd.



John Wion, left and Peter Lloyd, recipients of the NFA's lifetime achievement awards.



Flute makers Lillian Burkart, Eva Kingma and Tobias Mancke.



The traditional and the modern: (top) a lavishly-engraved gold Haynes flute; (bottom) Jim Schmidt's radical new design.





BRANNEN *B* BROTHERS

Flutemakers, Inc.

Often
imitated
yet
never
equaled.

781-935-9522 www.brannenflutes.com
brannen@brannenflutes.com
58 dragon court woburn ma 01801

The ABELL FLUTE COMPANY



*Specializing in Boehm
system wooden flutes,
headjoints and
whistles, handmade in
grenadilla and
sterling silver.*



111 Grovewood Road
Asheville, NC 28804
USA

828 254-1004

VOICE, FAX

www.abellflute.com



Daniel PAUL

**Le spécialiste
de la flûte
traversière**

The highest quality flute and piccolo repairs
Authorised Straubinger pad installer
Now established in SW France

By appointment, by post or
in person

Mas de Ferrand
46150 Nuzéjols
France

05 65 23 82 19 danny@dpflutes.fr www.dpflutes.fr



First French Conspiracy of Flutes FOR ADULT PLAYERS—ALL LEVELS

October 12th–15th 2007

Course Director: Atarah Ben-Tovim MBE

Organiser: Julie Wright

*Atarah invites flautists of all levels to her beautifully
converted farmhouse and flute museum two kilometres
from River Dordogne near Bergerac airport in southwest
France, for fluting, fluting and more fluting!*

Information : Julie Wright, 41 Devon Avenue,
Twickenham TW2 6PN 020 8241 7572

julie.flute@blueyonder.co.uk

atarahflute@wanadoo.fr

www.atarah.tv

Partners? Same time stained glass course available

Marina Piccinini:

Good music and a very good life

By Robert Bigio

I was quite unprepared for Marina Piccinini's accent, which is as exotic as her background. Her mother is Brazilian, her father is Italian and she was born in the USA where her father, a mathematician, was a graduate student. Her mother was home-sick, so the family returned to Brazil and stayed there until Marina was eight, when her father was invited to teach in Switzerland. A few years later her father accepted a position in Newfoundland, so Canada was added to the mix. Some years after that, Marina went to the Juilliard School. 'I'm a New Yorker, if anyone asks,' she says with a laugh. That does, in fact, explain everything.

Marina's first musical experience ('A somewhat tacky story,' she admits) was a performance of *The Magic Flute* at the Zurich Opera, which entranced her and led to her life-long love of opera and the singing voice. After the performance she announced, 'I'm playing the flute.' (Announced, she stresses, not asked.) She was too small for a flute, so she was given a recorder. She hated it, but played it for two years.

On arriving in Canada, Marina finally got her flute and joined the school band. Flute teachers were scarce in Newfoundland, so her first teacher was a trumpet player and conductor who taught her to play using the Rubank elementary teaching book. This teacher also taught her how to breathe. 'This is how you do it on a trumpet,' he told her, and gave her instructions which turned out to work perfectly well on the flute. Apart from these lessons, she taught herself until she was sixteen. When she finished high school someone told her of a good flute player in Toronto. She hadn't heard of her, or, indeed of many other flute players, as she mainly knew singers and loved opera. The player in Toronto was Jeanne Baxtresser, at the time first flute in the Toronto Symphony Orchestra and





Marina Piccinini with her husband, the pianist Andreas Haefliger.

Photographs by
Marco Borggreve

professor of flute at the University of Toronto. Marina, then still aged sixteen and therefore too young, applied to the University of Toronto, having been, as she puts it, somewhat creative about her age. She got in and spent a year studying with Jeanne Baxtresser, who was, for Marina, a fantastic teacher. After a year her teacher said Toronto was the wrong place for her and suggested she go to Juilliard in New York. At the age of eighteen, Marina enrolled at Juilliard to study with Julius Baker, the first flute in the New York Philharmonic Orchestra.

While at Juilliard, Marina met and fell in love with her fellow student Andreas Haefliger, the pianist son of the great Swiss tenor Ernst Haefliger. She had been offered a place at the Tanglewood Festival, but chose instead to spend her summers in Switzerland with Andreas. It turned out that Ernst Haefliger was an old friend of Aurèle Nicolet, who had been first flute in the Berlin Philharmonic Orchestra when Ernst Haefliger had been at the Berlin Opera. Lessons with Nicolet were arranged. Marina says they provided a wonderful change from the teaching at Juilliard. In fact, she has only ever had three teachers: Baxtresser, Baker and Nicolet.

Another huge musical benefit of spending summers in Switzerland was

that Ernst Haefliger taught a masterclass in Zurich. He invited Marina to play obbligate flute parts from Bach arias with his students. This, says Marina, was a wonderful learning experience, and she even got paid for it. All the while she continued her lessons with Nicolet.

Teachers, says Marina, never stop. She recently played the Ibert *Concerto* in Basel, and played Debussy's *Syrinx* as an encore. Aurèle Nicolet was in the audience. He went backstage afterwards and gave Marina a lesson on *Syrinx*. 'Once a teacher, always a teacher,' she says.

A year after Marina arrived at Juilliard, Julius Baker retired and was replaced in the NYPO and joined at Juilliard by Jeanne Baxtresser, with whom Marina has maintained a close friendship. 'Jeanne is my daughter's godmother,' she says, 'and she gave me many of her beautiful concert dresses. Julie Baker used



to say he was passing on the torch of great Jewish flute playing—Jeanne is passing on the torch of great flute dresses!’

Jeanne Baxtresser, says Marina, is ‘a wonderful woman, intelligent, compassionate, funny, diplomatic, caring’. As a teacher, though, she was surprisingly tough, especially at first. She used to tape her lessons. On one occasion Marina played Hindemith’s *Acht Stücke*. ‘Jeanne turned off the tape recorder and said she didn’t want to hear any mistakes in the future. She then turned the tape recorder back on. I was so shocked I made sure I never made any more mistakes.’ Marina says there has been a great change in her attitude. ‘Now Jeanne is a sweetie pie. Everyone loves her. I once jokingly asked her what had happened: did you get it all out on me?’ She now sees herself in Jeanne Baxtresser’s teaching. ‘If you want to be angry with a student you have to be not angry. If you are actually angry you cannot show it.’



Marina now teaches at the Peabody Institute in Baltimore, part of Johns Hopkins University. This, she says, takes some organisation as she has homes in New York and Vienna. Peabody has been very supportive. She has been allowed to run her studio as she wants to, and she has an assistant. When Marina is at Peabody she starts very early—at seven in the morning—and works all day. She has, she says, wonderful students from all over the world.

Marina says she likes students who are interested in life, in music and the arts, who are self-motivated and independent. 'I had to be independent, because I didn't really have a flute teacher until I was sixteen. My life didn't follow a pattern. I like students who follow their own path, rather than those who look to me to tell them what to do. They won't get far without independence. I like it if students have their own likes and dislikes.'

Did she ever consider an orchestral career? In the 1990s she was offered the first flute job in the Boston Symphony Orchestra by Seiji Ozawa. She thought deeply about it, played many concerts, toured with the orchestra and recorded with them. It was a hard decision, she said. The BSO has two principals, but rather than playing complete concerts in turn, the principals are required to play half of each concert, which would have restricted Marina's solo career. She remembers the moment she made the decision: she was just about to go on stage with the BSO to play Olivier Messiaen's posthumous *Concert à quatre* (a little-known work for flute, piano, cello, oboe and orchestra) when she discovered she was pregnant. That made the decision tough—the security of a full-time job would have been good and she loved the BSO, but then she had just been taken on by Colbert management in New York, and the flexibility of a solo career became more attractive.

She does have other orchestral experience. When Jeanne Baxtresser left the NYPO, the conductor Kurt Masur asked Marina to play a few concerts. She played one week with them, then a tour, but by then she knew it was only for fun. 'Playing in an orchestra requires a different state of mind from being a soloist,' she says. 'I have made this choice, and I like it.' She does wish she could play in an orchestra occasionally, and this sometimes happens. András Schiff has asked her to play in his chamber orchestra, but she is generally too busy.

Her choice of music is interesting. She is committed to expanding the flute repertoire and has given the first performances of Matthew Hindson's concerto entitled *House Music* (performed with the London Philharmonic Orchestra conducted by Roberto Minczuk); Michael Colgrass's *Crossworlds*, a concerto for flute, piano and orchestra which she performed with her husband Andreas Haefliger and the Boston Symphony Orchestra under Hans Graf; and *Gran Danzon*, a concerto for flute and orchestra by the Cuban composer Paquito D'Rivera, which she performed with the National Symphony Orchestra under Leonard Slatkin. She has a busy concert career and regularly performs as soloist with many of the world's great orchestras.

She is a busy chamber music player who has worked with the Tokyo, Brentano, Mendelssohn and Takács string quartets and with Nexus, the percussion ensemble. She is a regular participant in festivals at Marlboro, Santa Fe, Spoleto and others, and she has performed at the Saito Kinen Festival in Japan at the invitation of Seiji Ozawa. She considers her work at the Marlboro Festival, which she first visited as a 'young player', to be a big part of her summer.

As to extended techniques, Marina says she prefers not to use them. There are, she says, a limited number of techniques that really add to the flute, and a piece with extended techniques has to be a good piece of music first. 'I love the sound of the flute,' she says. 'I don't want it to sound like something else. I don't like multiphonics because they don't make a flute sound great—they make it sound like a pipe. If you want to do that, get a pipe! I say that with all due respect to those people who are good at multiphonics.' She says she loves the Boulez *Sonatine*—'A great piece, with not one extended technique.' She once played the Boulez with Bruno Canino, who used to play it with Severino Gazzelloni, the


'I have a good life. I am wife to a great pianist and mother to a wonderful child.'

pioneer player of contemporary flute music. Canino was amazed, she says, at how easy it was to play it with her. Since Gazzelloni's day, says Marina, this work has become not so difficult.

'I always go back to what brought me into music, and that's great singing,' says Marina. 'What's fantastic about being a musician is you only get better. As long as you practise hard and keep in good shape, you're always finding something new. I can never understand people who say they're bored with their instrument. I wouldn't begin to understand this.'

Marina Piccinini's life changed dramatically on 11 September 2001 when she opened her curtains to see one of the twin towers blazing and a spot heading for the second tower. This became for her a spiritual matter. Quite apart from the horror of the death and destruction, she realised that when she and her husband were away on tour, their daughter Chiara would be looked after by a nanny, and they had no family in New York. They did have family in Vienna, so they moved there. At least in case of disaster, she says, she knows her child will be looked after.

'I don't want to be a cellphone mom,' she says, so she is particular about the concerts she takes. She and Andreas are often away, but, she says, when they are home, they are really home, with plenty of time to spend with their daughter.

'I have a good life,' says Marina. 'I am wife to a great pianist and mother to a wonderful child.' And, one might add, she is a rather wonderful musician. 



JUNE EMERSON WIND MUSIC

Specialist mail order supplier of
sheet music for woodwind & brass

- Over 35,000 titles in stock
- In-stock items despatched immediately
- All obscure or unlisted items tracked down
- Friendly, helpful & efficient staff

Order online at:

www.JuneEmerson.co.uk

June Emerson Wind Music

Windmill Farm, Ampleforth, York YO62 4HF
Tel: 01439 788324 / Fax: 01439 788715

ROME ITALY 2007
DECEMBER 7-9
ITALIANFLUTECONVENTION
PAHUD
BEYNON KUIJKEN
CAREDDU
RENGGLI GHIANI
BERNOLD OLIVA
FLAUTISSIMO2007
CAROLI DEBOST
FROMANGER
HUREL
PERSICILLI
MARASCO
AND MANY OTHERS
10th Italian Flute Convention
December 7-9 Rome Italy
info@accademiaitalianadelflauto.it

The simple-system flute in Irish traditional music

By Samuel Colin Hamilton

As one of the foremost forms of European folk music, Irish traditional instrumental music is unusual in that, with a few notable exceptions, the instruments used are borrowed from other European traditions, themselves traditional, popular and classical. Thus apart from the ostensibly native harp, uilleann pipes, and bodhrán, the common instruments heard are the fiddle, the accordion, concertina, tin whistle, simple system flute, and more recently such stringed instruments as the banjo, mandolin, guitar, and bouzouki.

It is the flute and its introduction and subsequent history in Ireland that interests me, both as an instrument maker and music historian, for in many ways it serves as a vehicle for the interpretation of the history of Irish traditional music in a more general way, both in the pre- and post-revival eras.

The reader should be aware of two factors which are of importance in research in this area. Firstly, as in some other areas of Irish social history, inquiries are hampered by the almost total lack of documentary and physical evidence. Secondly, the area where one might otherwise hope to find some relevant information, the participants and musicians themselves, is also badly compromised by commonly-held misconceptions. These can be summed up in the confusion between the traditional and the old which has existed since the late eighteenth century, and which persists today in the views of many traditional musicians with regard to the age of the music itself and its social context.

In some ways both of these factors relate to the role of cultural nationalism in the history of music in Ireland, which, you'll probably be glad to hear, is beyond the scope of this article.

The widely-held, if poorly-articulated, view is that the music which today enjoys an almost global popularity owes its origins to the Gaelic (pre-seventeenth century) past, and that apart from instruments which are obviously modern adoptions, (and even here, opinions differ) the use of the 'classical' instruments such as the uilleann pipes, the fiddle, the flute, the bodhrán, stretches back into the clichéd mists of time.

The name currently used for the Irish bagpipe, the uilleann pipes, serves rather neatly, I think, to illustrate this whole area. The Gaelic word *uilleann*, simply means elbow, and as such is an excellent descriptive name of the bellows blown bagpipes.¹ The fact that a word in Gaelic forms part of the name for this instrument leads many to the conclusion that the instrument is an ancient one, whereas in fact incontrovertible evidence dates it to the end of the eighteenth century, when it was universally known as the union pipes.¹ The term uilleann pipes came into common

Colin Hamilton was born in Belfast in 1953. He moved to Cork in 1976 and in 1979 he set up the first workshop devoted to making new simple system flutes, now universally known as 'Irish' flutes, in the small West Cork Gaeltacht (Irish-speaking) village of Cúil Aodha. Since then he has combined flutemaking and restoration with performing and teaching. He published *The Irish Fluteplayer's Handbook* in 1990 (the second edition is due later this year), and has written on many aspects of Irish ethnomusicology.
www.hamiltonflutes.com





Detail of a painting of about 1842 showing the interior of a shebeen in Listowel, County Kerry. The fluteplayer is playing what is obviously a full-sized flute, and appears to be wearing a military style cap. The other musician is playing the bodhran, the Irish frame drum. This is the first depiction of either instrument in an Irish traditional context.

use only in the second half of the twentieth century, stemming originally, I believe, from the notoriously unreliable *A History of Irish Music* by W.H. Grattan Flood.

In the case of the flute we at least have a starting point, in that the type of instrument we are concerned with, the conical-bore simple-system flute, makes a definitive appearance in continental Europe at the end of the seventeenth century, and so its appearance in Ireland before the beginning of the eighteenth century is unlikely.

It is important at this point to understand something of the social context of traditional music in Ireland in the eighteenth century. The general widespread pattern was one of professional travelling musicians, who were often also dancing masters, or at least associated with them. They moved around within a well defined area, playing almost exclusively for dancers, and always playing solo. Their instruments of choice were the fiddle or uilleann pipes, and very probably these were the only melody instruments in use at the time. No accounts from this period mention the flute, and no pictorial sources show it either. At the same time, we know that the use of the flute among the Anglo-Irish ascendancy was identical to that in similar contexts throughout Europe.

Finally, we know that by the late nineteenth century, the flute was a common instrument in many parts of Ireland. Somehow, in the interim period flutes became available in Ireland to ordinary people, and became a widely used instrument in traditional music.

Two mechanisms for this process have been put forward, but I think it is important to see these against the economic and social context of the time, and to remember that this context changed, at times quite radically.

The first method of introduction proposed is essentially that of the 'hand-me-down'. This postulates that flutes which would have originally been in the hands of comparatively wealthy amateurs, would, when discarded, have found their way into the hands of traditional players, who would not have been able to afford to buy them in the first place. Linked to, but distinct from this, is the possibility that the original owners of these instruments may themselves have played traditional music, perhaps creating a model of musical behaviour for others to copy. There is plenty of evidence from the eighteenth century, in particular with respect to the uilleann pipes, to show that 'the gentry' were in many cases involved in the dance music tradition. Arthur O'Neill, one of the harpers who played at the early Harping revival events in the late eighteenth century, recorded in his journal a musical evening at the home of one Mr. James Irvine, of Streamstown, Co. Roscommon.² He provides a list of musicians present which gives a fascinating glimpse into the musical interaction between the 'Big House' and the people at this period:

Three Misses Irvine at the piano	3
Arthur O'Neill at the harp	1
Gentlemen flutes	6
Gentlemen violoncellos	2
Common pipers	10
Gentlemen fiddlers	20
Gentlemen clarionets	4

This point of view argues for an early date (eighteenth century) for the establishment of the flute as a traditional instrument, but I would suggest that it is dangerous to overemphasise the significance of such events as the Streamstown 'session'.

The second approach proposes that the major source of exposure to the flute as an instrument was via its military use. Ireland, particularly after the Act of Union of 1801, had many garrison towns, and many regiments had fife and drum bands which would have played regularly in public.

In some contexts, including that of the early Orange Order, the Temperance and later Land League bands, the idea was directly copied, and perhaps as a continuation of this, many villages and towns in Ireland boasted a fife band as late as the 1950s.³ There is little or no direct evidence to suggest that the fife was used as a solo instrument in the dance music tradition, but those who would argue that its pitch (nominally B flat) mitigated against this should remember that until ensemble playing began to appear in the early twentieth century, there was no standard or common pitch for Irish traditional dance music.

Later on, traditional musicians acquired flutes from those who had emigrated to America or England. In this case we begin to have some hard evidence in the form of accounts from those involved, and we know that some flute players would actively seek out those going abroad for this purpose. I think it is clear that this implies that the flute had already something of a profile as a traditional instrument in Ireland, as does the idea of flutes being purchased directly by those in Ireland. In this sense it is not so much a means of introducing the flute to Ireland as a source of instruments once the tradition had been established.

There is no consensus, scholarly or otherwise, about their relative significance of these ideas. There is the possibility that some or all of these means of introduction operated together, and no suggestion that they are mutually exclusive.

Let's look at some of the arguments for and against of each, beginning with the origin of the traditional flute as a hand me down from the classical tradition.

In favour of this theory is the well-documented popularity of the flute as an amateur instrument from the mid-eighteenth century almost until the end of the nineteenth. We also know that in Ireland, the type of people who might well have been amateur flute players were in some cases also involved in the dance music tradition, although, it has to be said, they overwhelmingly chose the uilleann pipes as their instrument. Again we know that the flute was being made in Dublin at least from the 1740s onwards, and that in a rare incidence of verbal evidence we know that Francis O'Neill, the famous collector, was taught the flute by a 'gentleman farmer' in West Cork around 1850. Finally, although probably a minor point, several flutes and fifes exist, made by the pipemaker Coyne, (century 1850) although of course we cannot know what music they were intended for at this remove.

There is a strong possibility that some traditional tunes may have been played on the flute by 'gentlemen' performers from the mid-eighteenth century, but this is quite a distinct social context from that of the traditional player playing exclusively for dancers.

On the other side of the argument, we have no documentary or pictorial evidence to support such a scenario. There are no surviving instruments from before 1800 in the hands of traditional players which have a proven provenance from

this period. Although the survival of a few instruments made by pipemakers mentioned above might indicate some traditional interest in the flute, I think it is more likely, given that pipemakers were more than capable of producing top-class flutes, the fact that they made so few is more an indication of the lack of interest in the instrument by traditional players.

Finally, an introduction at this early period, would argue against the peculiarly skewed geographical distribution of traditional flute playing in Ireland, which sees it very strongly centred in the mid-western counties.

Arguing for the use of the flute in the military context as a likely means of introduction is that it would account for the widespread exposure of potential players to the instrument. There were simply many more players of the military fife and flute, and they were to be found in situations where they would have had more access to traditional musicians, who may well have had more opportunities of getting their hands on the instruments. An interesting linguistic point supporting this theory is the widespread use of the term 'fife' to mean the full-sized flute in many parts of rural Ireland.

Running contrary to all of this is the fact that it is the full-sized, concert pitch flute that has always been the instrument of choice of traditional players, and not the fife, even though in the era of solo playing for dance music, one would have imagined that its volume and strength of tone would have made the fife particularly suitable.

Also worthy of note are several continental flute traditions that can be demonstrably traced to military origins, for example the *requinta* of Northern Spain.

In one context, the fife was used to play traditional dance tunes with the accompaniment of what has often been forgotten to be the only truly Irish musical instrument, the lambeeg drum. Its role here has been pushed into the background by the increasing dominance of the drum in the duet, to the extent that the form now almost wholly consists of drumming competitions with no fife involved at all.

The strong association of this activity with the Orange Order, and Loyalist politics in the North of Ireland have very effectively stopped it being understood as in any way associated with Irish traditional music, but Gary Hastings excellent study, *With Fife and Drum*, has established its importance in the Irish tradition in general.

The widespread nature of these 'secondary' fife and drum bands means that a very large group of people became familiar with the fife as an instrument, and had some basic familiarity with its playing technique. The instruments were cheap to acquire, and in many instances, certainly well documented in the North, were made by the very simple expedient of making the bore with an auger, and whittling, rather than turning the outside to shape, and burning the embouchure and finger holes out with a hot iron—technology open to almost anyone.

I believe that in fact neither flutes handed down from the 'big house' nor direct exposure to military bands resulted in the foundation of a flute playing tradition in Ireland. What both did, and I would suggest that the military band had the vastly more important role, was to familiarise Irish society with the flute as an instrument, so that by the time the conical-bore simple-system flute had become obsolete as an orchestral or professional instrument, and thus became much more obtainable to ordinary players, it was an easy and obvious move to make for many who already played fife or other small flute to fill the role of players for traditional

dancing, which was now becoming much more of an amateur affair rather than a professional one as at the end of the previous century.

Thus the flutes which were sent and brought back, firstly from America and then from England, were acquired to satisfy a demand in Ireland from players who had already seen the flute being played in the traditional dance music tradition. We know from the accounts of traditional players that they would on occasion seek out friends or relatives who were going abroad and ask them to try and find a flute to send or bring back home. By the time we have evidence of this happening, in the late nineteenth and early twentieth centuries, there would have been large numbers of simple-system flutes available for several reasons. The simple-system flute had at this stage been abandoned for art music, certainly by professional players and very largely also by amateurs. Since the late nineteenth century, large numbers of simple-system flutes, mainly made in factories in Saxony, but also in America, became widely available at prices that the working emigrant could afford. These are the flutes known to the traditional player as German flutes, and they provide both the first material evidence (in terms of instruments still in the hands of traditional players), and photographic evidence of the type of flutes used by the traditional player in Ireland.⁴

It seems that the large-holed English flute, now so strongly associated with Irish traditional flute playing, did not arrive on the scene until the focus of Irish emigration changed from the USA to England.

However much evidence we have for this means of providing flutes for traditional players, I think we have to be careful to make a clear distinction between this and the first two proposals which are argued as a possible means of introducing the simple-system flute to Ireland, and I think we must rather see it as evidence of the pre-existence of a demand for flutes which was partly satisfied by this means. In other words, although we cannot be at all sure how the flute was first introduced into the Irish tradition, the fact that emigrants sought them out and sent them home simply means that a flute-playing tradition was already established at that stage.

As with many areas of social history, the actual mechanisms by which traditions develop are obscure or unknown. Individuals can have a massive role, but in a rural society only educated to a basic level, the influence they had can so easily go unrecorded. In the area of traditional fiddle playing, it is well documented how certain influential players were responsible for the foundation of local



John McKenna, one of the most influential of Irish traditional fluteplayers, largely due to the recordings he made in New York in the 1920s. He is shown holding a German-style flute, typical for players of this period.

traditions which lasted for generations, and no doubt the flute tradition benefited from similar developments.

So it seems that the flute tradition in Ireland only crystallises into a recognisable and sustainable form approaching the end of the nineteenth century. Although other instruments were beginning to appear in the hands of traditional musicians around the same time, a much higher status was associated with the older fiddle and pipes. This meant that there is little documentary or iconic evidence relating to the time when the flute, among other instruments, was becoming firmly established in Ireland.

By the 1920s, when the burgeoning ethnic recording industry in America began to give us the first aural evidence of the Irish flute, it appears as an accepted traditional instrument, with many of the recordings becoming flute standards and the players still celebrated today.

Ensemble playing, as distinct from the older solo social contexts, also developed in the early years of the twentieth century. Distinct from the Irish-American bands which essentially did not survive the collapse of the ethnic recording industry at the end of the 1920s, the *céili* band became, from the 1930s to the 1970s, the standard form of ensemble in Ireland. As such it was an important bastion for the flute, since at least one, and sometimes up to three, were found in every band, contributing to their very typical soundscape.

Since the folk revival of the 1960s, the flute has increased yet again in popularity and status within Ireland, and with the great diaspora of Irish traditional music that has occurred since the 1970s, the instrument now widely known as the Irish flute is now played in almost every corner of the world.

Notes

1. In Ireland, the term Irish is universally used to mean the Gaelic language spoken here. But since in this article, Irish is used with other definitions in mind. I have used the more pedantic term, Gaelic, to imply both the language and its culture.
2. In the late eighteenth century several antiquarians tried to engender a revival of the old harping tradition by inviting all known harpers to competitive meetings. These began in Granard in 1781, and culminated in the great and well-documented Belfast meeting in 1792.
3. The Orange Order was founded in 1795. The Temperance movement began in 1838 by Father Matthew as an attempt to curb the use of alcohol, and became very widespread in Ireland and abroad. Seven million people took the pledge under his influence. The Land League was a political movement which agitated for the reform of tenant rights, beginning in 1879.
4. To my knowledge, every single existing photograph showing players from the early years of the twentieth century, shows them with German flutes.

References

- W.H. Grattan Flood. *A History of Irish Music*. Browne & Nolan, Dublin, 1905
Gary Hastings. *With Fife and Drum: Music, memories, and Customs of an Irish Tradition*. Blackstaff Press, Belfast, 2003.



How flutes are made

In the first article of a series, we see how flute bodies are produced

By Jim Phelan

I am writing this series of articles on flutemaking from the perspective of a non-fluteplaying flutemaker. I am, in fact, a horn player. However, I financed my degree at the New England Conservatory by repairing all brass and woodwind instruments, including flutes.

Why is this interesting or even important? Because I am a bit detached from the rest of the flutemaking community. I repaired many flutes, modern and historic, before being hired by the great Boston flutemakers Powell in 1976. It was Bickford Brannen who hired me (he was general manager there at the time, before he set up his own business). Fenwick Smith, a flute maker who was also a member of the Boston Symphony Orchestra, had recently introduced Albert Cooper's scale to Powell and Albert himself had made a visit. I padded Edward Almeida's flutes when they came into the shop. Dana Sheridan and John Lunn worked on either side of me. And, of course, Lillian Burkart, who became my wife, was a few rows away. They, except for the clarinet-playing Brannen, are all flute players. Yet, I would go home at night, put on my tux and go play the horn, leaving the flute world behind.

Being detached has allowed me to look at flutemaking through, I think, particularly clear lenses. I love this job, but it is a job. And in these articles I will try to convey the view of flutemaking that I have gained in these thirty-odd years.

I have asked to write four separate articles: on making the body, the keys, the headjoint, and on finishing or padding. I asked to do this for a very specific reason. That is, each job requires different skills and, in my way of thinking, different personalities.

Of course, there are individuals who possess the skills to build an entire flute themselves. I've built two flutes, start to finish, myself. Dana and Lillian have built many as has John Lunn. Yet, if you asked these people which jobs they prefer and which they do not, I daresay each would have their favourite. I, personally, prefer finishing or padding. Dana might prefer making headjoints or keys, though we need to get together over a few brews to sort that out. Without a doubt, Lillian prefers making headjoints.

In the ensuing articles, I hope to convey a sense of what the jobs entail and why certain people are drawn to one or another. We'll start with making the body.

Making flute bodies

There is a little parlour trick where one takes a flute headjoint, forms a paper tube around the end and makes a flute out of it. Doing so, one makes a flute which can be tuned with a pair of scissors. Then, one can produce one tone higher than the

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





other simply by snipping the paper tube shorter. It's brilliant! All the toneholes do is make the tube shorter!

So, let's take a look at what goes into making a flute body. Fundamentally, it is a tube. It could be a square tube, as is sometimes the case with organ pipes, but more commonly it is round. How about its diameter? If you have a US penny available and a collection of flutes, you will find that the penny fits snugly into each of the tubes. The US penny is meant to have a diameter of $\frac{3}{4}$ of an inch, or 0.750". However, they end up being a hair (about 0.002") smaller. This is also exactly 19mm, the diameter Theobald Boehm decided on for his flutes and what the vast majority of flutemakers use today for flutes.

The next most important dimension is the tube's length. This is determined by what the lowest note we want is, let's say middle C on the piano. The wavelength for this note is related to its frequency, about 523 Hz., by the equation just below. Then, the physical length is just slightly shorter than that wavelength. If we do the mathematics, we find that the length we need, measured from the middle of the embouchure hole to the end of the tube, is about 650mm or about 25 $\frac{3}{4}$ inches. If you measure your flute, you will find that this agrees pretty closely with reality. So, the speed of sound, c , is related to the frequency of a particular note and its wavelength by the following equation. In a flute

$$\text{Wavelength} = \frac{c}{\text{frequency}}$$

With this, we can do two things. We can (1) determine the pitch of our flute by finding the distance from the embouchure hole (which we'll discuss in another article) and the A tonehole and (2) the distance from the embouchure hole to each of the other toneholes, completing our scale.

We mentioned above that the physical length is slightly shorter than the wavelength. You might wonder why. The reason is that the wave does not terminate abruptly at the tube end. It extends a bit past the end of the tube before being reflected back. This is referred to as the 'end correction'.

There are other features of the flute that can affect the wavelength relative to the flute's physical length. Hence, physicists often refer to the acoustical length of the tube to distinguish it from the physical length. An example might be 'adding toneholes contributes to the acoustical length of the flute'.

(By the way, the A tonehole is the one underneath the G key. Remember that the pitch is determined by the last *open* tonehole. Hence, when you are depressing the A key, it is the tonehole under the G key, the next open tonehole, that determines that pitch.)

If we wish our flute to be able to play more than a couple of notes, we have to have toneholes. Sometimes referred to as chimneys, these are the small sections of tubing either drawn from the tubing material or applied by soldering. Their position, the scale, is far too great a subject to be part of this discussion, but suffice to say, they are positioned carefully using many years of experience.

Drawn toneholes, as I mentioned, are extruded from the body material. Some flute players fear that this operation puts stress into the material surrounding the tonehole. This is not true. I have drawn toneholes, cut a cross-sectional (across the axis) sample, had it tested in a materials laboratory, and found that the material

only becomes harder where the deformation takes place: in the tonehole wall. Even here, the difference in hardness is quite small. The greatest differences are at the point where the tonehole emerges from the body and at the top of the tonehole where it is rolled.

Soldered toneholes are, as their name implies, soldered to the flute body. They are typically machined from thicker-walled tubing with a radius matching that of the tube's outside wall. This is trickier than it sounds. Creating a radius on the end of a tube requires a milling machine, something like a drill press but beefier. Cutting a tube perpendicular to its axis requires a lathe. So, flutemakers are often in the unenviable position of marrying some reluctant old lathe to a resigned milling machine, damning them forever to a life together making toneholes.

The solder used to attach the toneholes to the flute was, until the 1980s, always an alloy of tin and lead. Soft, easy to solder at low temperature, thus seemed to be an ideal material. However, this alloy, with time, becomes harder and more brittle, a phenomenon we will revisit. Over the life of a flute, it is assembled and disassembled many times.

This and the vibration from playing the flute was found to cause some of these solder joints to fail, leading to leakage. So, over the past twenty-five years or so, flutemakers have looked for soft-soldering alloys that do not age-harden. Unfortunately, all of these newer solders require higher soldering temperatures which approach or equal the annealing temperature of silver (the temperature at which the silver becomes softer). While the hardness of the tube has long been held to be an important characteristic of good flutes, conscientious flutemakers have had to find ways to put this hardness back in either through heat-treatment or mechanical means or both.

So, what are the differences between drawn and soldered toneholes besides their manufacturing methods? The most profound difference is in their respective wall thicknesses. The drawn tonehole is made from the wall of the tube. The drawing process thins the material by a factor of about a quarter. Hence, the tonehole of a flute with



Preparing a tonehole for soldering onto a flute body.



Soldering ferrules to a socket before soldering the socket to the flute body.



Checking the alignment of the pillars.

0.4mm walls will have a wall thickness of about 0.3mm. That is why flutemakers roll over the top of the drawn tonehole, lending it additional thickness and strength.

Soldered toneholes are made from tubing with a wall thickness of approximately 1mm. This is more than three times thicker than the wall of a drawn tonehole. If one multiplies this by the sixteen or more toneholes on a typical flute, a significant amount of mass, hence weight, is added. Weight is another material characteristic that is considered important in a flute's performance characteristics.

There is one other important difference between drawn and soldered toneholes. That is in terms of repair. If a flute body with drawn toneholes is damaged, the tonehole is often beyond repair, must be removed and replaced with a soldered tonehole. This is not an easy job. In the case of a flute with soldered toneholes being damaged, the tonehole nearest the damage often pops off and can be soldered back on.

Our final discussion on flute bodies focuses on the ribs and posts (usually called straps and pillars in Britain). These are the components that support the key mechanism. As such, their most important contribution to a well-made flute is being geometrically orthogonal. That is, the ribs should be in line with the central axis of the flute body (or at right angles in the case of the thumb rib), the posts should be at right angles to the ribs, and the holes in the posts should be in line with each other and parallel with the central axis. As we step into the realm of key making, the facings on the posts, that is, the flat surfaces that mate with the key hinge tubing, should be flat and perpendicular to the hole axis running through the post.

The posts are silver-soldered (see sidebar) to the ribs for strength and the ribs are soft-soldered with the tin-lead alloy to the body to keep from further softening the tube.

Now that our flute body is assembled, it has to be made beautiful. This is done with polishing wheels and a variety of fine abrasives. The skill of the polisher is in removing the stain from the tin-lead solder and bringing the surface to a high polish while keeping the sharp edges sharp. Not a mean feat.

Now, all of this is assuming we are making a flute with a metal body. If we are making a wooden flute, most of what we have just said holds true, but there are some distinct differences acoustically and in technique.

Wooden flutes start as a billet of wood. Several species of wood are used but they all share a few characteristics. They are fine-grained hardwoods that do not make dusty chips like mahogany and, therefore, can have fine screw threads machined in them. They do not contain resins that cause allergic reactions and their sawdust is not poisonous. With the exception of boxwood, they largely come from the rosewood family. Without a doubt the most common wood used in musical instruments is Grenadilla, also known as African Blackwood. In Africa, it is known as Mpingo. Grenadilla is a fascinating tree, but I'll let the reader learn more about it independently of this article.

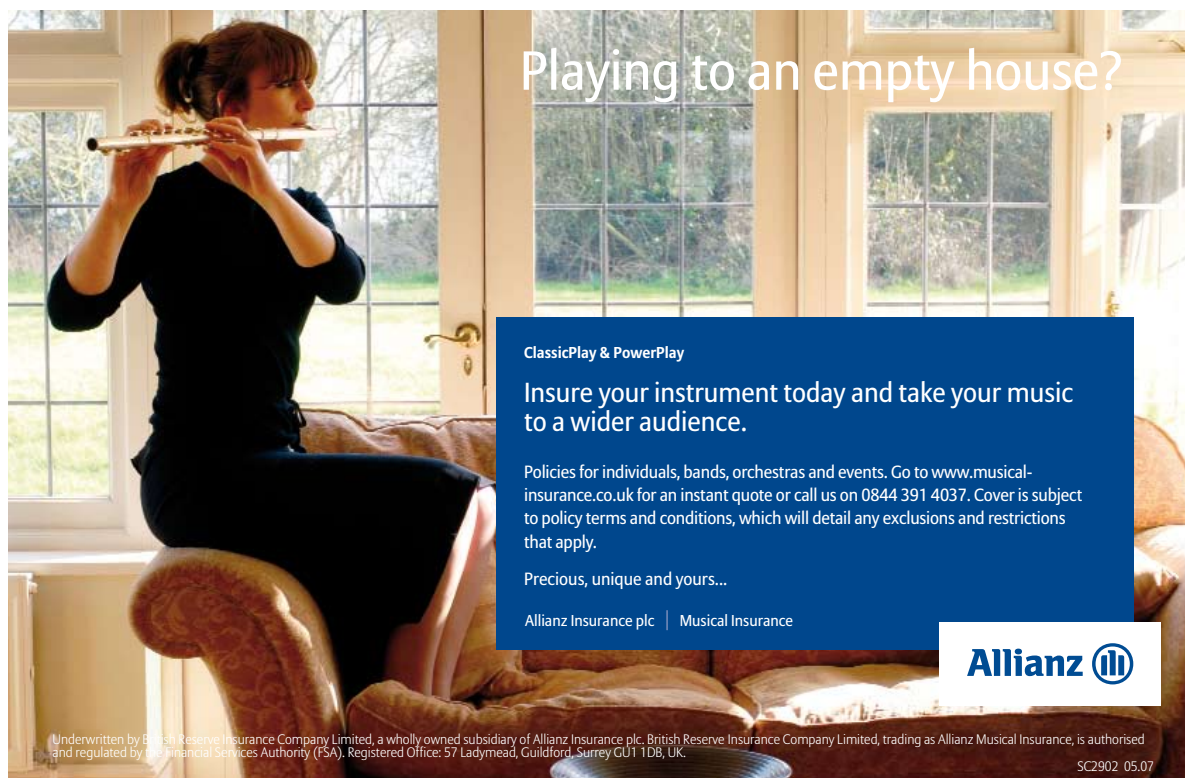
Before a billet of wood can be used to make a flute or piccolo, it must be at equilibrium moisture content, or EMC. This is the state at which the wood will gain or lose small amounts of water as ambient conditions change. In the case of Grenadilla, the EMC is about 7%. To accelerate this, the flutemaker usually bores a hole axially through the billet. That allows the inner fibres of the wood to release their water. That hole becomes the bore of the instrument.

Once EMC is achieved, the machining process can begin. The outside diameter is machined concentric with the bore. Rings are machined and pressed onto the ends of the body to increase strength and to reduce the chance of cracking.

The next step is the one that, in my opinion, marks the greatest difference between metal and wooden flutes. To make the toneholes, drills and specially-shaped cutters are used to form the toneholes in the wall of the wooden body. The important point to understand here is that the tonehole's height, an important parameter in the instrument's acoustic, is machined into the body. Hence, the wall thickness plays a very important role in how the flute will play; more so than in the case of a metal flute.

Rather than being soldered on, the ribs are screwed onto the wooden body. The design and manufacture of the screws and screw holes are critically important because it is here that the expansion and contraction of the wood, which are far greater than those of the metal, must be accounted for. Improperly done, over time the screws can loosen or, worse, provide sites for cracks to initiate. From here, the wooden body follows the same path as the metal.

Our flute body is finished and we are ready to begin making the keys.



Playing to an empty house?


ClassicPlay & PowerPlay

Insure your instrument today and take your music to a wider audience.

Policies for individuals, bands, orchestras and events. Go to www.musical-insurance.co.uk for an instant quote or call us on 0844 391 4037. Cover is subject to policy terms and conditions, which will detail any exclusions and restrictions that apply.

Precious, unique and yours...

Allianz Insurance plc | Musical Insurance



Underwritten by British Reserve Insurance Company Limited, a wholly owned subsidiary of Allianz Insurance plc. British Reserve Insurance Company Limited, trading as Allianz Musical Insurance, is authorised and regulated by the Financial Services Authority (FSA). Registered Office: 57 Ladymead, Guildford, Surrey GU1 1DB, UK.

SC2902 05.07



Sankyo Flutes



Further details available from the exclusive U.K Sankyo flute distributors Trevor J. James & Co.
Worldwind House, Ashmill Park, Ashford Road, Lenham, Kent ME17 2GQ
T: 01622 859590 F: 01622 859596 e: tjj@worldwind.co.uk

The Inadvertent Flutist

By Fenwick Smith

I was born in Boston and grew up in Medford, a nearby suburb. My parents enjoyed music, and my mother had had a modicum of training on the piano, so one day she gave my brother and me recorders and method books. My brother didn't take to it particularly, but I worked my way through the method book and wanted to know what comes next.

The local high school offered lessons after hours. My mother proposed that we go down to the school to see about choosing a 'real' instrument; I expressed an interest in the drums. The Smiths lived in a very modest two-family house, with tenants downstairs; drums would not be welcome. So she proposed the flute instead. At my first lesson I was taken aback to discover that the flute isn't a normal sort of instrument where you blow into a reed or a mouthpiece. No, you had to hold the thing sideways, in a peculiar posture, and blow into it like a Coke bottle. And so I inadvertently ended up playing the flute.

My parents subscribed to a partial Tuesday-night series of Boston Symphony Orchestra concerts. When one or the other of them couldn't attend, I would go along. I watched and listened closely as the flute players Doriot Anthony Dwyer, James Pappoutsakis and their many legendary colleagues wrought their magic in the translucent acoustic of Symphony Hall. But never in my wildest dreams would I have imagined that I might one day perform on that stage.

After all, my main interest was in things mechanical—especially model trains. The skills I acquired pursuing this hobby would stand me in good stead when, just a few years later, I would start working for Verne Q. Powell Flutes, Inc.

In the meantime I had three different teachers in my junior high school years, and for the next two years no flute instruction was available, but I kept playing and apparently didn't get into any bad habits.

For my senior year I enrolled in the Cambridge School of Weston, where the arts took centre place in the way that sports do in most public schools. At CSW I performed in several chamber music concerts, and also became a member of the Greater Boston Youth Symphony Orchestra, playing for the first time in an orchestra, and finding it thrilling. I also began to take the flute more seriously. Elinor Preble was the top freelance flute player and teacher in Boston, and under her guidance I began to flourish.

She also suggested that I replace my Haynes standard model with a new Powell. Stopping in at the Powell shop to order a new flute, I also showed my old Haynes to the president of the Powell company, to get his opinion of its value. He looked it over, and asked 'Who does the work on your flute?' I allowed it was I; before I had

This is an article on the career of the American flute player Fenwick Smith, who has many interests, skills, and accomplishments other than playing the flute. It also underscores the role of chance typical of many musicians' careers...

Under the auspices of Verne Q. Powell Flutes, Inc., Mr. Smith will be touring the U.K. from November 26 to December 1, presenting recitals and masterclasses at several schools and colleges. For more information please visit fenwicksmith.com.





Fenwick Smith (Photograph
by Christian Steiner)

left the shop he offered me a job. For the next thirteen years, up until the time I got into the BSO, I worked for the Powell Company, eventually making about 105 flutes. But although I was taking flute-playing more seriously, I still couldn't decide whether I wanted to be a musician or a mechanical engineer. So when the time came to apply for college admissions I applied to technical schools and to music schools, and let their admissions departments decide my fate. I was admitted to the Eastman School of Music in Rochester, and enrolled as a student of that great player and teacher, Joseph Mariano. And so the die was cast—if not inadvertently, at least by chance.

My study with Joseph Mariano—and others. The entering flute class of 1967 included Bonita Boyd, who had just completed an extensive recital tour of California. (She has been professor of flute at ESM since the 1970s.) I quickly realised how far behind my peers I was, and set about making up for lost time. Mariano was a great and inspiring teacher whose forte was turning competent flute players into fine musicians. But even as I was striving to catch up I was becoming aware that there were problems in my playing that he was overlooking. I arranged to take a year's leave of absence between my second and third years. This turned out to be a good plan.

While I was still in my third year I had an experience that threw me for a loop: I took my first professional audition. I spent half my life savings on a round-trip flight from Rochester to St. Louis, where there was a piccolo vacancy. In fact, if memory serves me correctly, it was the only flute section vacancy in the US that year. On the day of the audition I was one of a crowd of aspiring piccoloists, all playing their fastest and loudest licks. When my turn came, and I had my few minutes on stage, things—shall we say—didn't go well. On the way back I swore that I would never put myself through such a humiliating ordeal. I eventually recovered, but it was a rude awakening.

For my year's leave of absence I rented a cheap flat two blocks from the Powell Company, Symphony Hall and New England Conservatory. I worked mornings for Powell, and practised in the afternoons. And at the suggestion of Elinor Preble and Mariano, I began lessons with Doriot Anthony Dwyer, the veteran first flute in the Boston Symphony Orchestra.

As I was moving into my apartment I heard an extraordinary flute player practising downstairs. When the virtuoso paused for a moment I went down to introduce myself. It was Robert Stallman, just returned from an extended sojourn in Paris. There, it was obvious, he had taken in whatever it is—the air, the water, the language, the history—that endows French flute players with such natural articulation, sonority and virtuosity. Being a gregarious and generous fellow, Bob offered to play a duet or two. We promptly lit into a Kuhlau duet at a tempo that left me in the dust. But over the year I gradually caught up with him, improved my sight-reading enormously, and acquired an easier and more natural approach to the instrument.

Meanwhile I was also studying with Doriot, whose teaching and playing style was virtually a polar opposite to that of Bob Stallman. When Elinor Preble heard me towards the end of the year she commented that Doriot had taught me breath

control. Doriot had never said a word about breath control, but I had to agree that it was true. So I learned much from both, and returned to Eastman equipped to receive what Mariano had to offer.

That year a recent Eastman graduate by the name of Robert Eliscu came back for a visit. He had recently become principal oboe of the Munich Philharmonic, and he told me about the many auditions advertised monthly. (At the time West Germany had eight times as many orchestras per capita as the United States.) He also told me about a player who had recently joined the Berlin Philharmonic—one James Galway—and encouraged me to get in touch with him. I sent Galway a recording of a recent recital, and a note asking if I could have lessons with him; he responded favourably.

Inspired by the many flute vacancies advertised monthly by the German Orchestra Association, and with a young man's love of independence and adventure, I decided on the spot that I would learn German and, after graduation and a summer at the Tanglewood Music Center, move to West Berlin on a one-way ticket.

To Berlin. Galway arranged for a room for me in a gigantic apartment around the corner from him—a sort of free-wheeling drop-in emporium for itinerant musicians like myself. I had a few lessons with him, but he had always been such a naturally gifted player that often he would simply pick up the flute and say, 'Play it like this!' And he would play it like that, and I would try to fix in my memory what he had done, and go home and try to figure out how he did it. Jimmy—as everyone called him—and his family were very outgoing and gregarious, and his students and colleagues would often drop in unannounced, with Kuhlau duets or trios ensuing. It was from these encounters, and from hearing him in the Berlin Philharmonic, that I learned the most from him.

Not long after arriving in West Berlin I was hired by the Bamberg Symphony Orchestra to play second flute for a month-long tour of West Germany conducted by Eugen Jochum, with Bruckner on most programmes. This gave me a thorough initiation into German orchestral life; I found it to my liking. Back in Berlin I soon became an active freelancer, taught at Schiller College, continued making Powell flutes (with that fine German craftsmanship!) and started taking auditions. I took many, and won two, although I was hired at neither—after a successful audition for first flute in the Philharmonica Hungarica I was left wondering whether I was passed over because I wasn't Hungarian, or because I wasn't German.

I also went to Paris, where I auditioned for the French Ministry of Cultural Affairs. Soon a letter arrived stating that I was qualified to play principal flute in the regional orchestras of France. How nice, I thought—but in this case I'll be passed over because I'm not French.

After three years in Germany I felt completely at home and expected to stay indefinitely, although I also expected that I would eventually return to the States.



Eastman School faculty woodwind quintet: Verne Reynolds, horn; Stanley Hasty, clarinet; Joseph Mariano, flute; David Van Hoesen, bassoon; Robert Sprenkle, oboe. (Photograph by Louis Ouzer.)



Fenwick Smith's recording studio in Boston, a converted Masonic Temple quite naturally renamed 'The Sonic Temple'.

One day a letter arrived inviting me to join the Boston Musica Viva, a prominent contemporary-music group of top-flight players. After numerous rejections, the invitation was tempting. I accepted the position, and made all the arrangements for my return to the States.

Soon after, to my surprise, a letter arrived from Paris offering me the principal flute position in the Orchestra of Toulouse. If the letter had reached me sooner, I would probably now be a French citizen. Once again I inadvertently missed an opportunity. But, after all, what did I have in Toulouse?

...and back to Boston. As it turned out, I would have had a lot to lose. Within a year of joining the Boston Musica Viva I also became a member of the New England Woodwind Quintet, and joined the faculty of New England Conservatory's preparatory school. I was soon well established in the Boston freelance scene, where I performed with a wide variety of ensembles and became a frequent substitute with the Boston Symphony Orchestra.

In October 1976 James Pappoutsakis, the BSO's revered second flute, was obliged by his advancing emphysema to end his performing career. That left me as first among equals on the substitute list, and no doubt gave me an advantage when, in the summer of 1978, I won the position—in what I recall as being the happiest day of my life. Due to various extended vacancies in the flute section during my twenty-eight year career in the orchestra, I was advanced several times by music directors Seiji Ozawa and James Levine to the positions of acting principal or acting assistant principal flute, in which I served for a total of five years. So I have had an unusual opportunity to perform in one of the world's greatest orchestras, in both leading and supporting roles. I retired from the BSO in August 2006—not inadvertently, but very intentionally!

In the autumn of 1977 I gave a recital, and then another the following year. I kept it up, and in my thirty programmes to date I have performed 153 works by 91 composers, repeating only seven. I often include other instrumentalists or singers to bring variety to my programmes. I confess to having an axe to grind: I believe the flute repertoire has greater depth and variety than most of us realise. In 1981 I formed the Melisande Trio with BSO principal viola Burton Fine and harpist Susan Miron, and performed widely and made many radio recordings over the following fourteen years; since 1984 I have been a member of the Boston Chamber Music Society.

Once I settled into my job with the BSO, I again had a hankering to work with my hands. I balked at the exorbitant summer rents near Tanglewood, so in 1980 I bought 62 acres of woodland and, with occasional help from my friends, designed and built a passive solar, super-insulated, post-and-beam house over the next

several summers. It has been a wonderful refuge, although it remains a truism that owner-built houses are never finished.

I have always enjoyed making recordings. In Dawn Upshaw's Grammy-Award winning CD *The Girl with the Orange Lips* I play a prominent role in works by Delage, Stravinsky, Ravel, and de Falla. My motley discography of mostly deleted recordings issued by mostly defunct companies includes premiere recordings of works by Martin Boykan, John Cage, Peter Child, Aaron Copland, Ingolf Dahl, Arthur Foote, Philippe Gaubert, Alberto Ginastera, John Harbison, Charles Koechlin, Joyce Mekeel, Daniel Pinkham, Carl Reinecke, Ned Rorem, Virgil Thomson, Arnold Schoenberg, Erwin Schulhoff, Gunther Schuller, Ezra Sims, Gregory Tucker and Ellen Taaffe Zwilich.

I'm also at home in more conventional repertoire—I have recorded the complete sonatas for flute and obbligato harpsichord of CPE Bach, and for the Naxos label I produced a three-CD series encompassing the complete works of Philippe Gaubert. My next project for Naxos is a two-CD set of the complete chamber music with flute by the French baroque composer Jean-Marie Leclair. I've had a life-long love of early music, and have performed on baroque flute with Boston's leading early music ensembles and on my annual recitals.

During my many years of recording activity I was often frustrated by the scarcity of suitable venues. In 1995 I took a large leap of faith and bought a decrepit 16,000-square-foot commercial building on the outskirts of Boston—which included a recently vacated Masonic temple—with the intent of renovating the temple for use as a recording facility. It's the size of a small concert hall, has an attractive natural acoustic and retains its splendid original architecture. The venue has been in commercial operation since 1999 and is presently occupied and operated by Futura Productions, who held 310 recording sessions last year. Clients have ranged from high-school students making audition CDs to Yo-Yo Ma recording for Sony Classics. In 1999 I created an apartment in the building, where I have lived happily ever after.

I have always enjoyed teaching. I was on the faculty of the Tanglewood Music Center from 1979 until my retirement from the BSO. After serving for a few years on the faculties of Boston Conservatory and Boston University School of Music, I elected in 1982 to teach only at New England Conservatory. I have been amazed at the increasing ability of our young applicants—when I was a senior in high school I barely knew what an orchestral excerpt was; now many are knocking them off perfectly, from memory.

Recently I was brought up short by the realization that I'm now the age (58) that Mariano was when he retired from the Eastman School and put away his flute. I'm not ready follow suit yet, but I hope to have the good sense to put away my flute while people are still hoping I will continue, not when they wish they could tell me I should stop.



A house hand-built by a flute player.

Fenwick Smith will be presenting recitals and masterclasses in Britain this autumn, sponsored by Verne Q. Powell Flutes, Inc:

- Tuesday 27 November: Royal College of Music, London
- Wednesday 28 November: Chethams School of Music, Manchester
- Thursday 29 November: Birmingham Conservatoire
- Friday 30 November: Welsh School of Music & Drama, Cardiff
- Saturday 1 December: Junior Department, Royal Northern College of Music
- Saturday 1 December: Windstruments, Yorkshire



The Brögger System™

M
MIYAZAWA

www.miyazawa.co.uk

New faces: Adam Walker

By Thomas Hancox

This is the first in a series of interviews and pieces featuring young flautists embarking upon their professional careers in the musical world. Whilst there will be an undeniable, but completely forgivable flute bias, the idea is to help bring perspective and reality to the often romanticised world of performance.

Adam Walker is one of the United Kingdom's leading young flautists and is one of our most prominent up-and-coming musicians from across the instrumental board. Born in Retford, Nottinghamshire, in 1987, Adam started to teach himself the flute at the age of nine. Just a year later he gained entry into Chetham's School of Music, Manchester, where he studied with the Swedish pedagogue Gitte Sorensen. He left Chetham's in 2005 having gained a place to study at the Royal Academy of Music with Michael Cox, currently principal flute with the BBC Symphony Orchestra and the London Mozart Players. This year has seen Adam accepted onto the Young Concert Artists' Trust (YCAT) and is their youngest artist by at least three years. He is currently the only woodwind artist represented at present by them. It is worth mentioning that the only other flautist ever taken on by YCAT was Emily Beynon, who now enjoys a career as principal flute of the Royal Concertgebouw Orchestra alongside a busy solo and teaching schedule.

Whilst at Chetham's Adam was a major prize-winner both internally and publicly, including winning the first prize at the BFS's Performance Plus Competition in 2002 and, in 2003, the Royal Over-Seas League's prize for Woodwind Player with Most Promise. However, it was the BBC Young Musician of the Year Competition (BBCYM) that launched Adam, playing in the concerto final the Nielsen *Concerto* with the BBC Scottish Symphony Orchestra, conducted by Ilan Volkov at the Usher Hall. Recitals at the Wigmore Hall, St. George's (Bristol), a tour to the Middle East and appearances at the Edinburgh International Festival in Britten's *Curlew River* soon followed, alongside appearances on BBC Radio Three.

As a soloist, Adam has appeared with the Hallé Orchestra at the Bridgewater Hall and the City of Birmingham Symphony Orchestra. His recital work includes performances with Iain Burnside at the Cadogan Hall, with the London Conchord at the Conway Hall, and with his duo partner, harpist Sally Pryce at major venues throughout the UK and in several European capitals.

The 2006-2007 season has seen a performance of Mozart's *Concerto for Flute and Harp* with the Royal Philharmonic Orchestra and recitals at the Newbury Spring, Rye and King's Lynn Festivals and at the Mecklenburgh Festival in Germany. He was also the dedicatee of a flute concerto by composer Christopher Ball, which he recorded with the Emerald Concert Orchestra. In 2008 he will return to the Wigmore Hall and will play with the Bournemouth Symphony Orchestra.

Thomas Hancox is this journal's new junior editor. This year he has been working on a research project for Cambridge University, examining democracy in the classroom. In September 2007 he will start his undergraduate studies at St. Peter's College, University of Oxford, reading Music.
tmhancox@hotmail.com



Adam Walker treated us all to the most thoughtful, contemplative interpretation of Carl Nielsen's *Flute Concerto*, entirely focused on bringing out the beauty and lovely singing quality of his flute, playing a piece supremely suited to that intention. He was clearly lost in the music and played it with all the delicacy and drama it needed.

Edinburgh Guide - BBC Young Musician of the Year Competition, May 2004

Why did you choose the flute and do you play anything else? Like most children, the first instrument that I played was the recorder at my primary school. A school teacher of mine used to play the piano in school assemblies, and when I was about seven years old, she agreed to give me piano lessons and let me practise on the school piano each day before school opened. Shortly after this, I borrowed a violin from the school and tried to teach myself how to play it with a book from the library. However the book was old-fashioned and dull and the violin was fiddly and tricky so I quickly lost interest. I started to play the flute shortly before my ninth birthday. I honestly cannot remember what made me want to play the flute. My guessing is a Sir James Galway record I probably would have heard. It turned out that my Mum's friend had a flute stored away at home, and it had not been played since she was at school. She kindly lent it to me and I took to it straight away, teaching myself the basics.

Where did the idea of studying at Chetham's come from? My piano teacher recommended me as a flute and piano student to a local teacher and examiner who taught me for several months. He strongly recommended to my parents that I auditioned at Chetham's School of Music. Hailing from an area with very little in the way of classical music, it seemed like one of the only ways of getting the kind of musical education that I wished for. I entered Chetham's when I was nine years old, which was a huge shock. I am not from a family that would advocate sending their children to boarding school, and it was a tough experience. Fortunately though, Chetham's is a government-funded school, so we did not have to pay a penny for my accommodation or my tuition, and I even got help with paying for my transport to and from Manchester.

What was your experience at Chetham's like and what did it offer you? How do you feel about the musical focus of such a specialist institution? The musical education that I received at Chetham's was outstanding. I had a fantastic aural and theory tutor from a young age which benefited my musical training in many ways, alongside a great piano teacher. The most inspiring of my teachers was my flute teacher with whom I studied for eight years, Gitte Sorensen. I feel immensely lucky to have had such a phenomenal teacher for so long a period of time. I also studied occasionally with Göran Marcusson, Linda Verrier and Richard Davis.

There is definitely a hard work ethic at Chetham's. A fair amount of academic work ensures that paths are left open, which can only be a good thing when you take into consideration that many young musicians end up following a completely different career track. Around the age of fifteen or sixteen, I considered leaving music school and going to a local sixth-form centre, perhaps going to university afterwards to study something non-music related. Although I wasn't thinking of giving up the flute, I just felt that I wanted to broaden my horizons a little and step-out of a music-obsessed education. However, with the success of the BBC competition I stayed on at Chetham's as I didn't want my musical engagements to suffer.

I think that specialist music schools are wonderful places, providing you do not let yourself forget the world that exists outside them. I am glad that I went to Chetham's and feel that I benefited greatly from the musical education I received there.

What type of flute do you play on? I currently play on a Powell flute with a Dana Sheridan headjoint. I have had this flute for around six years, and it was kindly bought for me by Tony Wilkinson, a local businessman. The combination of a Powell body and a Sheridan headjoint works extremely well. I am thinking of trying some French instruments soon though. I love the warm sound qualities of Louis Lot flutes.

Obviously the BBCYM was of considerable importance to you. How did you approach it, and how did it differ to other competitions that you had done at the time, and since then? What has it done for you since? Reaching the concerto final of the BBCYM proved to be an extremely beneficial experience for me. The competition itself lasts for about a year, with five rounds in total. It is a great way of making yourself learn repertoire and a real incentive to practise hard. Because the rounds had fairly substantial time periods between each one (of about two to three months) one could work on a round-by-round basis, without having to worry about future repertoire and allowing oneself to focus on the pieces.

As a result of reaching the final of the competition, you get many wonderful concert opportunities, for example a Wigmore Hall début. Getting to the final also wins you representation with the YCAT, which is excellent. I met my duo partner, the harpist Sally Pryce, through YCAT and we are now an established ensemble, having recently played the Mozart Flute and Harp Concerto with the Royal Philharmonic Orchestra at the Cadogan Hall. We have been playing in concerts together for over two years now. As well as organising concerts, YCAT is great at giving you advice on various matters, for example accepting different engagements. I recently auditioned for a place on the main YCAT roster and was lucky enough to win one, which now means that I now have full representation with them. Later this year I have solo concerts at the Purcell Room, Wigmore Hall, and next year I have concerti with the Bournemouth Symphony Orchestra and the Academy of St. Martin-in-the-Fields at the Mostly Mozart Festival, in London's Barbican Centre.

What do you think of the flute as an instrument and what do you love, musically speaking? I particularly love listening to great string players. To be able to play such amazing repertoire would be a wonderful experience. I listen to the violin more than any other instrument and get so jealous of the fact that violinists have such great music to play. I especially love the playing of Anne-Sophie Mutter. However, I think flute players are lucky in that we have a very good repertoire too (indeed, I think other wind players are jealous of it). I love the twentieth-century flute repertoire, although I want to cover more from the Baroque period too. I love



Adam Walker. (Photograph by Sussie Ahlburg.)

chamber music; as mentioned before, I am in a flute and harp duo, and also the Sally Pryce Ensemble, which is a flexible ensemble based around the instrumentation of the Ravel Introduction and Allegro (flute, clarinet, string quartet and harp). I am also extremely lucky to work with a fantastic pianist, John Reid.

What are your other interests and passions? How do these impact upon you as a musician both practically and socially? London is such a great place to live as it has everything. It is impossible to get bored here. I spend far too much money on nice food and drink, and I love to travel and explore. Living in London means that each day you can discover somewhere new which is so exciting. Often as a musician you travel somewhere for a concert, but do not have time to go and explore the place properly, which is a shame.

Being a musician means spending a lot of time with other musicians. This is not necessarily a bad thing, and is something I have been used to since the age of nine. However, I feel it is important to retain friendships with people who are not musicians. It sounds silly, but going away to a conservatoire in particular, you really do find sometimes that you spend the bulk of your time with other musicians, which of course could have its limits.

What about your teachers? Obviously they are all successful in their own ways, but what have they taught you beyond the obvious, such as fingerings? As I mentioned before, I studied with Gitte Sorensen for eight years. I now study at the Royal Academy of Music with Michael Cox, who is so inspiring. Having had Gitte for so long and loving every one of my lessons, I really wanted to continue with a teacher who would continue to make me love studying the flute. Not only is Michael an incredible teacher, but a phenomenal player. I feel I am very lucky to have had teachers who are both incredibly good at teaching technique, whilst also

encouraging me to express my musical ideas as effectively as possible. The Academy has a really great atmosphere; it always feels that something positive is being created and that people feel a sense of purpose whilst studying. I am really glad that I study here.

What are your plans for the future? I hope to continue with my solo and chamber work and a dream of mine is to hold a position in a great orchestra one day.

Have you got any particular tips for young, aspiring flautists? I would say that it is extremely important that you enjoy playing the flute and to make music—if not then give it up. I cannot imagine not listening to a wide range of music, be it classical or otherwise. Even just with classical music, I have found it so beneficial whilst training to listen to as much as possible.

One man who has been lucky enough, by his own admission, to work with the prodigious Walker is the musical polymath Christopher Ball. Christopher has a vast musical experience, having originally studied the clarinet at the, then, Royal Manchester College of Music, at a time when musical ‘prodigy’ and phenomenal musicianship were to be found in abundance in many of his contemporaries, including the likes of Sir Peter Maxwell Davies, Sir Harrison Birtwistle, Sir Alexander Goehr and John Ogdon (who Ball remembers for having committed Brahms’s *Second Piano Concerto* to memory for performance with no more than twenty-four

Christopher Ball, whose flute concerto was recorded by Adam Walker. (Photograph by Robert Bigio.)



hours' notice) and so has plenty of experience in working with and reflecting on the notion of genius. After further studies himself with Jack Brymer, Reginald Kell and Gervase de Peyer in several of the British conservatoires, Ball enjoyed years of orchestral playing in the Hallé Orchestra, before moving on to become a recorder virtuoso, conductor of major orchestras (Sir Georg Solti described him as 'a most gifted young conductor'), prize-winning photographer and, more recently, a composer and arranger of considerable repute.

His composition has resulted in a style that it is unashamedly melodic and harmonically accessible, rebelling somewhat against what Christopher sees as the 'fraudulent' modern music scene. Encouragingly enough though is that his output has resulted in several commercial recordings and wide praise from critics, and is currently completing a commission from the virtuoso composer-flautist Gary Schocker in the United States.

Already composed and recorded were Ball's concertos for oboe and recorder, yet his desire to write for his original instrument the clarinet resulted in the completion of a concerto for it in January 2006, dedicated to one of his most successful students, Leslie Craven. All of a sudden, on completion of the clarinet concerto, a flute concerto just sprang to mind and was completed very soon afterwards. However, finding a soloist of suitable technical standard, coupled with an 'intuitive sense of musicality for my writing' was a search that took Christopher many weeks, exhausting a list of many of the finest players around. Indeed, it was desperation that led to the recall of the 'mesmeric and inspirational' performance of the Nielsen Concerto that Ball had heard a few years before in the finals of the BBC Young Musician of the Year Competition by the, then, sixteen-year-old flautist, Adam Walker.

Ball decided to drop Adam a note in his pigeon-hole at the Royal Academy of Music asking if he would be willing to learn the concerto, with a view to premiering it and with a possible recording in the pipeline. Within two weeks, the concerto has been learnt and played back to Christopher, who remarked that whilst 'nobody knows what I want in my music, he [Adam] does it all perfectly'. It should be highlighted that Christopher believes that his music 'lives and dies by how it is played' and so it is an imperative to find the perfect artiste for its delivery.

Soon the performances with the Bristol-based group, The Emerald Concert Orchestra, took place, in which Adam did 'magical things of his own' with the music. Christopher spoke fondly of how after Adam had heard Leslie Craven play the clarinet concerto, and how Craven could simply lower his dynamic level with as much control as of a volume dial, Adam imitated the effect perfectly in the flute concerto, a technique that is much more difficult on the flute due to the lack of resistance that something like a reed provides.

The recording was very much just the completion of what had been for Christopher Ball an incredible few weeks of music-making. The beauty of Adam's playing, he explains, is that 'everything that cannot be taught is already there'. To add to this, Ball cites the fact that Adam's sound is 'so focused, centred and large—every phrase is played to perfection and you know that as he puts the flute to his lips it will just be fantastic. I love the flute and Adam has concreted everything that I love about it. I will most certainly write for him again.' It is of little surprise that Christopher has since made Adam the dedicatee of his new work.



Adam Walker. (Photograph by Sussie Ahlburg.)





Photo © David Williams 2016

WILLIAMS

Hand-crafted in the Boston Tradition

Williams Flutes, Boston, MA USA
phone: 1-781-643-8839 or visit: williamsflutes.com

The Context and Content of Serini's Flute Music

By C. Peter Lynch

The 1750s were not so much a musical crossroads, but more a changing of lanes. During the previous generation, while the complex counterpoint and magnificent majesty of the Baroque were reaching grandiloquent maturity, other styles were evolving in parallel.

In France, the graceful if fussy *rococo* was distinguishable by descriptive titles, delicate expression, diminutive scale and effusive decoration. Its most prominent practitioner was the *claviciniste* Couperin. In northern Germany C.P.E. Bach was the protagonist of the melancholic *empfindsamer* (sentimental) style, noted for darker keys, chromaticism, and other devices intended to evoke an emotional response.

With its focus on pleasurable levity and pretty tunefulness, it was the *galant* style, however, which hogged the historical overtaking lane. More theatrical than theological, more elegant entertainment than elevated education, it was these traits which, in 1752, took Paris by storm in the pleasing shape of Pergolesi's opera *La Serva Padrona* and precipitated the battle of aesthetic and political ideas known as *la querelle des bouffons*.

Local luminaries of this style were Blavet and Boismortier; from further east were J.C. Bach, Hasse, Quantz, Stamitz and Telemann, with Galuppi, Sammartini, the Scarlattis, Soler, Vinci and Vivaldi representing the south. An ideal instrument for this lightly accompanied music with its clearly defined phrases was the flute, which here refers to the one-keyed Baroque type, as multi-keyed instruments were only just appearing in mid-century.

Other elements constituting this non-baroque dialect, and which were soon to coalesce into the classical style, include textural simplicity, melodic (as opposed to harmonic) chromaticism, short, repetitive phrases, a relatively slow harmonic speed, frequent cadences, mood changes within a movement and—most significantly—the gradual emergence of a new structural principle.

The music of Giovanni Battista Serini belongs essentially to this *galant* category. Secondary sources on the man himself are hopelessly contradictory and sketchy; they surmise, for example, that he was born at various dates from 1720 to 1740, perhaps in Venice or possibly Cremona. Some snippets are known for sure, however. He was a protégé of Galuppi and employed by Robert d'Arcy, fourth Earl of Holderness, who hailed from Hornby Castle in North Yorkshire. This worthy was the British ambassador to Venice from 1744 until 1746.

In 1741 Galuppi had visited London to produce his pasticcio *Alexander in Persia* at the King's Theatre in the Haymarket. He may well have met D'Arcy there

Peter Lynch lives in Leeds. He composes, examines, performs, publishes, teaches and writes. He wrote the article *Serini* in the *New Grove Dictionary* and is also a member of *Mensa*. For information on availability of Serini's *Six Sonatas for Flute* please visit www.music-for-flute.com





Robert D'Arcy, fourth Earl of Holderness, as a gondolier.

Below: Corte del Forno, Serini's address in 1745.



and recommended Serini, since it is known that, at least in 1743, Holderness was involved in the running of this theatre.

However he came by the post, Serini was clearly established in Venice as his opera *Le Nozze di Pische* was performed there in 1736, the year Pergolesi died. He is also mentioned in the Venetian street lighting tax censuses of 1745, 1748 and 1750. In the first he is described as living in the *Corte del Forno* with his wife, young son and invalid mother. The three *soldi* tax he had to pay suggests a fairly modest lifestyle. (Thanks to Professor Michael Talbot for this information.)

Shortly after the last census he became court composer to Graf Wilhelm zu Schaumburg-Lippe at Schloss Bückeburg, near Hanover. This was no mean achievement. Wilhelm was a man of genuine philosophical, military and cultural accomplishment. He met Voltaire and was also a mathematician. His small court was, according to Eugene Helm writing in the *New Grove*, 'amongst the most genuinely cultured in Germany'.

Just as Galuppi may have recommended Serini to D'Arcy, so may D'Arcy have recommended Serini to Wilhelm. Wilhelm was born in London in 1724 and received some of his education there. Furthermore, although it is not known how long they were previously acquainted, letters between them written in 1760 show that Wilhelm and D'Arcy were on cordial terms.

Be that as it may, Wilhelm assumed the throne in 1748 and travelled to Italy shortly afterwards. He loved Italian music and regularly conducted his orchestra. This trip was doubtless used to employ Italian musicians; his *maestro di concerto*, Angelo Colonna, was Italian too.

Serini was also the singing teacher of a certain Lucia Elizabeth Münchhausen. However, on 25 November 1754 he asked to be excused from this duty, despite the consequent annual salary reduction from 480 to 320 *thalers*. In comparison the wretched oboist, who was probably also the flute player, received yearly only thirty *thalers*! Miss Münchhausen was also known as the Bachin as she was married to the young J.C.F. Bach who, like Serini, had arrived at Bückeburg in 1750. In 1756 the Seven Years' War broke out and Serini had to leave. On 15 May, the very day Great Britain declared war on France and hostilities began in earnest, he received 330 *thalers* 'redundancy money' and a cloak for his journey.

Whilst in Bückeburg Serini had assembled an impressive and neatly penned 212 page manuscript. It is dated 15 June 1755, the year of Haydn's first string quartet. Handsomely bound in red morocco leather, it was prefaced by a dedication to *Eccellenza Vostra*, gushingly obeisant even by eighteenth century standards; from what is written it is evident he is referring to the Earl of Holderness, though he is not named. In the summer of that year King George II travelled to Hanover, of which he was also the Elector, with D'Arcy in his retinue.

One might hypothesise on events so far thus: on account of the looming war Serini was aware his position was untenable, so he decided to compile a 'portfolio'. As time was short he reluctantly sacrificed his lucrative teaching of Lucia. Knowing that his former patron was going to be in the neighbourhood, he offered the volume to him when the opportunity came, presumably in the hope of re-employment.

D'Arcy returned home with the manuscript, but there is no evidence that Serini ever came to England. After more than a century, and after belonging to a few clergymen, it eventually found its way to York Minster library and was given the catalogue number M129S. Inside are six symphonies, six large scale keyboard concertos, seven orchestral arias and six sonatas for flute and bass. Although the large scale works do not concern us here, they are notable for having the flute, rather than the more usual oboe, as the wind instrument of choice. Of course, the date 1755 only proves that the *Sonatas* were not composed after that time. They might have been written in Italy, perhaps even with Milan-born Ignaz Sieber in mind, since he was the most celebrated flautist in Venice while Serini was there.

Whilst exhibiting mainly *galant* traits the *Six Sonatas* do have attributes of their own, too. They are all in major keys, definitely a classical feature, though they all have four movements whereas classical sonatas tend to have three. The pattern is consistently slow-fast-slow-fast. Key schemes are unadventurous, but time signatures are nicely varied. In fact, two movements have the flute part in one meter and the accompaniment in another. This is not nearly as outlandish as it may seem, since one is simple and the other its compound equivalent.

There is a more or less gradually increasing use of dynamics through the six, suggesting that they are chronologically in order and possibly composed over a number of years. Appoggiaturas and acciaccaturas are generously used. Trills, be they on dotted minims or semiquavers, are invariably indicated by a mordent sign. Harmony is generally the classical tonic-dominant sort, though there is the occasional surprise. In the fourth movement of *Sonata 1*, for example, a typical cadence is preceded by a German 6th (the editorial D# is implied) moving to a diminished 7th on the sharpened 4th.



Schloss Bückeburg, Serini's address in 1750.



Graf Wilhelm zu Schaumburg-Lippe.

One unusual device is worth a mention. In the second movement of Sonata 3, after an inverted pedal, there occur simultaneous chromatic lower appoggiaturas in the melody with suspensions in the bass.



The flute writing is generally idiomatic and of its time, though it does reach low C in Sonata 2. Extended flutes were being made as early as 1720 in Germany and J.F.B.C. Majer gives a fingering chart with C# and C in his *Theatrum Musicum* (Schwäbisch Hall 1732), so this is not a problem.



Ivory flute by Denner, early eighteenth century, with footjoints to D and C. (Photograph reproduced by permission of the Germanisches National Museum, Nuremberg.)

As befits a worthwhile *galant* composer, decent melodies abound. Sometimes the bass line, too, contributes melodically, either by imitation or by using figures which reflect the prevailing mood, but contrapuntal equality is rare. Tied notes over barlines onto dissonant harmony are another hallmark. Admittedly, much writing, mainly in quicker movements, relies on the spun-out line, repetition and sequence, yet there is a tendency elsewhere, as in the above minuet example, to use more classical melodic-rhythmic motifs.

Some argument may be made for the presence of seminal sonata form, particularly in Sonata 6, but, as a rule, structure is more readily explained in traditional binary terms. The *Six Flute Sonatas* show Serini playing a small part in the burgeoning of an important means of musical expression, if also writing in the Italian *galant* tradition for which he was paid. They are certainly sufficiently attractive, varied and ably constructed to be worthy of attention.


It so happens that there was in Bückeburg a centre for music research from 1919 until 1927. Its director was Max Seiffert and members included Curt Sachs, Karl Geiringer, Georg Schünemann and Alfred Einstein, a veritable Pantheon of German musicology. It is from them we know that an extensive music library

existed in Schloss Bückebug and that its foundation consisted of works by Serini. Unfortunately, after the war this collection no longer existed. However, sitting in the Staatsbibliothek zu Berlin Preussischer Kulturbesitz, under provisional inventory number 7253, there is a score and parts of a trio sonata for two flutes patiently copied out and edited in 1920 by Max Seiffert. It bears the title *Gio. Batta. Serini, Trio Sonata, 1750*.

Like *Sonata 4* this work has a slow-fast-slow-minuet pattern. Immediately apparent is that Serini, like so many contemporary notesmiths, was also not averse to self-borrowing. The similarity between the opening theme and that of *Sonata 2* is obvious.

At 138 bars, the lively second movement is longer than usual, but with its train of trills, triplets, syncopations, sequential suspensions, pedal notes both decorated and unadorned, imitations, echoes, and leaps, it is a cornucopia of inventiveness. The ensuing triple time *largo* in the tonic minor, with its eloquently expressed nostalgia, is an effective foil to this, whilst the spirited minuet is a textbook example of *galant* light-hearted melody. This charming piece, though, still awaits publication.

Writing in the *Bach Jahrbuch* of 1914, and presumably based on a study of the Bückebug repertoire, Schünemann concluded that Serini was 'a competent musician, equally well versed in all areas of work, who wrote pleasingly and attractively according to the taste of the time, but who is also...individual and significant'.

Serini's *Six Sonatas for Flute* remained unpublished for over two hundred years. Then, in 1960, OUP took the tentative step of publishing *Sonata 1*. Thirty years later the whole set was published in a practical performing edition. 



Altus

Flutes of Elegant Quality and Craftsmanship

The choice of leading artists

including

Emily Beynon

Principal flute

Royal Concertgebouw Orchestra Amsterdam

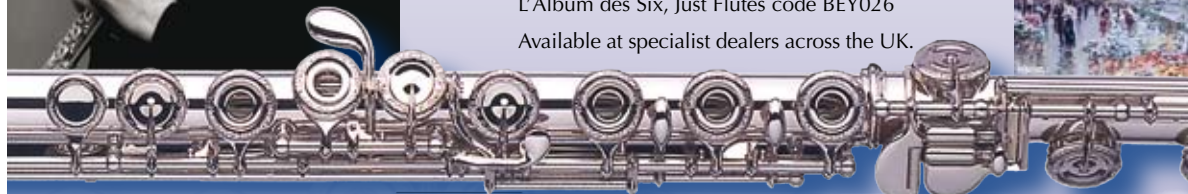
Emily plays an Altus PS flute.

Fantaisie, Just Flutes code BEY029

Pastorale, Just Flutes code BEY027

L'Album des Six, Just Flutes code BEY026

Available at specialist dealers across the UK.



Distributed by

JUST
Flutes
THE PRINTED MUSIC
& FLUTE SPECIALISTS

www.justflutes.co.uk

+44 (0)20 8662 8400

“Great value for money”

**“Jupiter Flutes make
a lovely sound...”**

...and are great value for money”

Liz Dooner – Scottish Chamber Orchestra

**“I’m very impressed with the tone that the new
headjoints produce, and have been happy to
suggest Jupiter flutes to my students in the past.
Jupiter has always had a good product.**

**I’ve enjoyed playing
the whole range!”**

Lisa Nelsen – Freelance Musician

**“The Jupiter flute is
an ideal instrument
for beginners –**

**it is easy blowing and has a warm tone.
The flute is also light and easy for children to
hold – overall its a great flute for the beginning
flutist. I have used this flute with some
of my own pupils and they all produced a good
sound and progressed well with this flute”**

Gavin Tate-Lovely – Freelance Musician



Korg (UK) Limited, 9 Newmarket Court
Kingston, Milton Keynes MK10 0AL
For more information contact Ray on 01908 857104
www.jupitermusic.co.uk

Reviews

CDs



British Music for Flute, Oboe and Piano. Nancy Ruffer, flute; John Anderson, oboe; Helen Crayford, piano. Dutton EPOCH CDLX 7181

The works presented here fall within the period between 1924 and the present day. Eugene Goossens's *Pastorale* and *Harlequinade*, written for his brother Leon, the famous oboist, and inhabiting a Ravellian and perhaps Delian idiom, dates from the interwar period, when carefree revelry was in fashion and there was nothing wrong with expressing happy optimism. Much in the same mode, though written forty-four years later, Madeleine Dring's *Trio* dances beneath an unclouded sky. I reviewed a recording of this in a previous issue, and it was interesting to compare the Porter, King, Bush trio from Michigan with the three performers above. Tempi were the same, style and mood were very similar, polish and finesse equal in every way. The present team phrased with perhaps a little more whimsy, relying less on weight and fullness as their means of expression. But to say any more would be to split hairs.

Richard Rodney Bennett's *Sounds and Sweet Aires* of 1985 is a more challenging piece of listening, astringent, arcane and densely contrapuntal. The pianist

Helen Crayford takes centre stage in this work, displaying her excellent judgment of pace and her scrupulous ear for balance. Eddy McGuire's *Three Dialogues* for flute and oboe are masterly miniatures, each with its own distinct character, but all sharing a carefully-judged ebb and flow between consonance and dissonance. They are joined again by the piano for Rhian Samuel's *Shadow Dance*, exploratory, colourful and combative, with insistent rhythmic pulse used to compelling effect. The piano drops out for Thea Musgrave's *Impromptu*, harmonically engaged, playful, teasing and impulsive.

Malcolm Arnold's *Suite Bourgeoise* of 1940 uses all three instruments and starts off in the nature of a pastoral *divertissement*, but switches soon to a celebration of Thirties dance music, terse, witty, sentimental, sardonic, affectionate and, evidently, autobiographical. The two highly-experienced wind players, Nancy Ruffer and John Anderson, both as virtuoso as they are sensitive, are a joy to listen to, the booklet notes are well-compiled and the recording quality is excellent.

Richard Stagg



Theme and Variations. A selection of Eighteenth to Twentieth Century examples of this form. Amy Morris, flute; Susan Garrelts, piano; James Jacobson, cello. Essential Sessions (www.amy-morris.com)

The disc begins, rather riskily, with Genin's attention-grabbing variations on 'O mamma Mia'. This piece, like the Venetian *commedia dell'arte* to whose

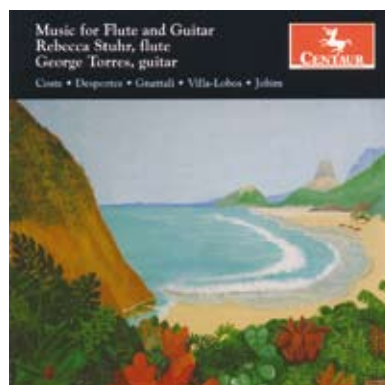
tradition it belongs, is about fun and self-parody. The mock-epic grand introduction has comic possibilities and should be left in, but it deserves slightly more tongue-in-cheek treatment than it received here. I am afraid my attention rebelled, as always, during the slow A flat variation. Why don't people cut this one out? It is pure midnight oil. Rémusat's clever variations on 'Non più mesta' from Rossini's *Cinderella* succeed, engagingly, in being more of a dialogue for flute and piano than those of Chopin on the same theme. Morlacchi's *Swiss Shepherd*, with its Alpine yodelling theme, makes ideal variation material in the hands of this inventive operatic contemporary of Beethoven. The Kuhlau variations on a theme from Weber's *Euryanthe*, with their Beethovenian piano-writing, reveal Kuhlau as an accomplished composer of surprising depth, and with a lyrical gift in the Schubertian mould.

With the *Blavet Sonata Op.111* we step back a century, with a change of accompaniment to cello and harpsichord continuo. The minuet has the variations. These might have been more effective when played at a proper minuet tempo. Quantz's

Twenty-eight Variations, first published in 1774, are based on a manuscript found in Berlin. For the sake of variety as well as authenticity, a few more of the compound-time appoggiaturas could have been played with 'long-short' resolutions in this performance. The organist Henri Busser's *Thème Varié* clearly shows the gifts and skills inherited from his mentor, Charles-Marie Widor.

Moving further north, Anatoly Samonov's variations on a Russian folk-tune provide some paprika, and finally, Eddie McGuire's two operas, *The Loving of Etain* and *Helen of Braemore* furnish the themes for his rhapsodic and eloquently woven set of variations written in 2004. These provide an opportunity for Amy Morris to show off her subtle palette of tone-colours. There are many items of great interest on this disc, all persuasively offered by the three excellent performers.

Richard Stagg



Music for Flute and Guitar. Works by Napoléon Coste, Emile Desportes, Radamés Gnattali, Heitor Villa-Lobos and Antonio Carlos Jobim. Rebecca Stuhr, flute and George Torres, guitar. CENTAUR Records CRC 2839

Rebecca Stuhr is a member of the library faculty at Grinnell College, Iowa. She has already made recordings of sonatas by Boismortier and Marcello for Centaur Records. This disc is a varied selection of pieces with guitar accompaniment, and includes a Villa-Lobos sextet where the duo are joined by three members of the Chenette family and a further member of the Stuhr family.

All of these pieces are melodious, and the disc would provide pleasant background music for any occasion. Rebecca's playing style is robust, rhythmic and well-tuned, but a little lacking in dynamic

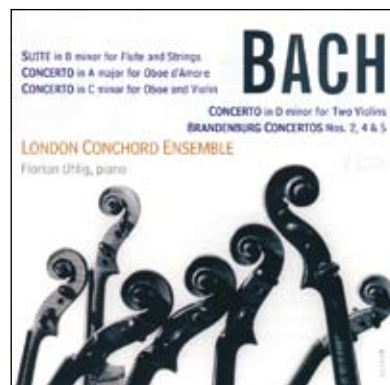
contrast. She follows the natural tendency of the flute by playing quietly in the low register and loudly in the high. Consequently, her sound is consistently natural and open, but sometimes her ability to phrase becomes hampered by this too-predictable pattern. She is ably accompanied by the guitarist George Torres. The recording balance is severely biased in favour of the flute (which is also over-reverbed) so much so that one longs to hear more of the fascinating things that the guitar is doing. Since the flute is involved in every piece, one becomes subjected to an *embarras de richesses*. Perhaps the best policy is to listen to one or two tracks at a time, rather than the whole disc at one sitting. The two opening items by Coste and Desportes are very attractive and worthwhile discoveries.

Richard Stagg



Kuhlau Flute Trios. European Flute Trio (Maxence Larrieu; Antonio De Matola and Carlo De Matola) Naxos 8.570220. Beauty of sound is the principal feature of this disc. The two students of Maxence Larrieu clearly hold in common their teacher's ideas about tone-production. All three players, each an acclaimed soloist in his own right, have perfected the art of silent articulation which, although impressively maintained, seems to contribute to uncertainties of ensemble in these pieces, in which vertical and rhythmical accord is such an important feature. Kuhlau, as well as being a contemporary of Beethoven, was able to make his acquaintance at Vienna and shares, among other things, the same genre of busy minor-mode *Sturm und Drang* which furnishes the character of much of this music. However, if there is some adrenalin missing from these performances, it is amply made up for in sweetness of melodic phrasing.

Richard Stagg

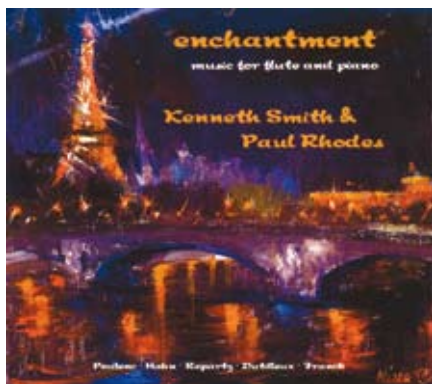


Bach: *Suite in B minor*; *Brandenburg Concertos 2, 4 and 5*; *Concerto in A minor* for oboe d'amore; *Concerto in C minor* for oboe and violin, *Concerto in D minor* for two violins. London Conchord Ensemble with Daniel Pailthorpe, flute and Florian Uhlig, piano. 2 CDs. Quartz QTZ2047 (www.conchord.co.uk)

The members of Conchord play these works on modern instruments, one-on-a-part and as chamber music rather than as accompanied solos, with piano rather than harpsichord and without a continuo player. The result is a revelation and a relief after years of putting up with, on the one hand, ponderous, bloated performances by players of modern instruments and, on the other hand, some truly bizarre performances by players on early instruments who suppose themselves to be playing in an authentic manner. The absence of the continuo player on this recording is (dare I say this?) a true blessing. (Why can't some harpsichordists simply play the chords with perhaps a few discreet additions instead of trying to take over the performance? Many a time have I wanted to shout at a harpsichordist to stop that infernal jangling and let us hear the music.) These excellent musicians play Bach at lively tempos without once losing a feel for the texture of the music. The result is truly exciting. Their performance of the Bach Suite is a delight, with each movement played with a different (and convincing) character and with the most tasteful flexibility of tempo. Daniel Pailthorpe is a musician of the highest order who uses his remarkable technical ability to the best musical advantage. His sinuous playing of the Double in the Suite, a duet with the brilliant cellist Bridget MacRae, is a hugely enjoyable piece of music-making, and his virtuosity in the *Badinerie* is stunning.

The performances of the *Brandenburg Concertos* are brilliant. Florian Uhlig is a most exciting pianist, and in the second concerto the horn player Nicholas Korth, taking the part usually played on a trumpet, rattles it off with breathtaking virtuosity. Emily Pailthorpe is the excellent soloist in a concerto for oboe d'amore and as a partner to Maya Koch in the concerto for oboe and violin. Two little extras fill up the disc: Daniel Pailthorpe's arrangements of *Sheep* may safely graze and *Jesu, joy of man's desiring*. This recording cannot be recommended too strongly.

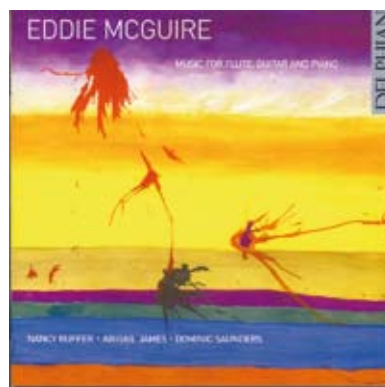
Robert Bigio



Enchantment. Poulenc: *Sonata*; Hahn: *Two pieces*; Ropartz: *Sonatine*; Dutilleux: *Sonatine*; Franck: *Sonata*. Kenneth Smith, flute; Paul Rhodes, piano. Divine Art dda25054

Kenneth Smith has been first flute in the Philharmonia for nearly a quarter of a century, during which time he has been responsible for some of the best orchestral flute playing imaginable. Occasionally (too occasionally) he makes a solo recording. This one, of some familiar and some less familiar French music, contains some playing so ravishing that I need to fetch my thesaurus to find some fresh superlatives. The sound Kenneth Smith produces is simply beautiful. This is not just another recording of the Poulenc *Sonata*, but rather one of a freshness that made me listen to the work in a way I have not done for years. Reynaldo Hahn's *Two pieces* and Joseph-Guy Ropartz's *Sonatine* are works that are rarely played. I cannot imagine why, as they are delightful music. Kenneth Smith plays the Dutilleux *Sonatine* with the greatest virtuosity. The Franck *Sonata* is given a terrific performance. Paul Rhodes is the excellent pianist, supportive yet equal.

Robert Bigio



Eddie McGuire: *Music for flute, guitar and piano*. Nancy Ruffer, flute and piccolo; Abigail James; Dominic Saunders, piano. Delphian DCD 34029

Exceptional circumstances compel me to contribute this review. Eddie McGuire sent his CD to the editor for the purpose of having it reviewed. It was passed on to me, and I listened to it and wrote a review before discovering, to my shame, that it had already been reviewed by Julian Coward in the September issue of last year. A sorry tale of crossed lines and short memories, for which we apologise, but the point is that I was so bowled over by this CD that I have been persuaded to add some of my enthusiastic comments to those which Julian has already written.

I was particularly struck by the eight-fold multi-tracking of Abigail James's guitar in *Dark Cloud* (Track 4). Eddie's music is far from atonal, but in this piece he has done more than return to Celtic roots as well as musical ones—he has made imaginative use of something close to arhythm, and by the simplest means. The piece builds up to a climax with grotesque low-string trills interspersed with exultant high *rasgueados*. The dark cloud becomes lit up from within. It's simply electrifying! The other exciting piece, which I have now listened to five times, is *Harbour Harmonies* for solo piano. This deserves an instant place in the piano repertoire, just as *Prelude 13* for piccolo deserves one in the virtuoso piccolo repertoire. Meanwhile, a two-and-a-quarter-minute piece like *Caprice*, for flute and piano, serves perfectly for the more accessible, middle-of-the-road corner of the flute market. Eddie writes inspired music for people to enjoy playing and for others to enjoy listening to.

Richard Stagg



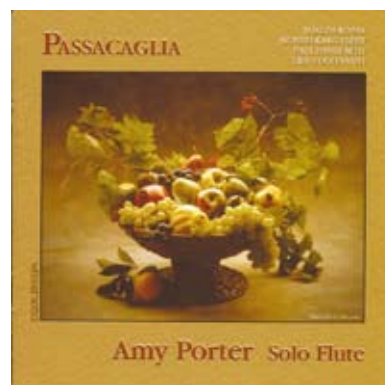
Acrobats: Music of David Leisner. Eugenia Moliner, flute; Denis Azabagic, guitar; Katinka Kleijn, cello; Joshua Rubin, clarinet. Cedille Records CDR 90000 096 (www.cedillerecords.org)

I must admit that I felt rather wary of having to review a recording devoted entirely to the music of a contemporary composer of whom I knew nothing. American David Leisner is both a composer and guitarist. *Acrobats*, a recording of his music made by the Cavatina Duo of Eugenia Moliner on flute and guitarist Denis Azabagic, turned out to be a surprising and considerable pleasure. Leisner writes intelligent, varied and often very beautiful music, basically tonal in style and often highly programmatic by nature, with a hard edge fleetingly reminiscent of Astor Piazzolla and a lyricism worthy of Poulenc. It is music ideally suited to the considerable talents of the Cavatina Duo.

Eugenia Moliner is an excellent, exciting and imaginative flute player, totally in control of the sometimes ferocious technical demands of the scores and Denis Azabagic plays with both great virtuosity and considerable sensitivity. The duo is joined by a cellist for one of the compositions and a clarinetist for another. A truly enjoyable and thought-provoking recital. Strongly recommended. *Michael Copley*

Passacaglia. Amy Porter, solo flute. Music by Miklós Rózsa, Sigfrid Karg-Elert, Paul Hindemith and Ernő Dohnányi. Equilibrium 82 (www.equilibrium.com)

There is a certain fascination in composing (and performing) works for unaccompanied flute. A particular skill is needed in order to sustain interest through a single line. Some fine and interesting works have been produced by numerous twentieth-



century composers, especially, of whom four are represented here.

Hindemith's *Acht Stücke* of 1927 are very varied and concentrated miniatures. Dohnányi's *Passacaglia* (1959) is based on a short, simple chromatic theme, which is developed through a series of increasingly busy variations, culminating in a truly virtuosic final page. The *Sonata per Flauto Solo* (1983) by Rózsa consists of three well-contrasted movements, with a great clarity of line, far from the romantic themes (and lush textures) of the familiar film scores. Karg-Elert's


Royal Academy of Music

Junior Academy Woodwind Workshop

Saturday 29th September 2007



Open Workshop for talented young woodwind players, their teachers and parents

Led by **Paul Harris**, distinguished clarinetist, composer & educationalist, this afternoon will provide ensemble playing for all participants, technique sessions, performances by Junior Academy students and sessions for teachers and parents. The workshop will focus on flute, oboe, clarinet and bassoon.

Limited places available at £8 per person.
 Booking deadline: 1st September.

www.ram.ac.uk/juniorwoodwind
In association with Academy Chimes

Sonata Appassionata, Op. 140 (1917) is a single-movement work with many changes of mood, living up to its title. His 30 *Caprices*, Op. 107 (1913–15) provide the player with a thorough workout, covering a diversity of keys, rhythms, irregular time-signatures and moods, with considerable technical demands. However, throughout all these difficult works there is an emphasis on technique at the service of music. This emphasis is mirrored in the performances on this disc. Amy Porter's skill enables her to express passion, whimsy, simplicity and many other moods with apparent ease, giving a sense of total involvement. Particularly delectable is her staccato playing in various pieces, showing that staccato need not equate to marcato.

Anybody studying any of these works would do well to listen to this recording. Anybody not studying them will enjoy hearing someone else do all the hard work; and this disc demonstrates impressively how enjoyable our single-line instrument can be.

Christopher Steward



Philippe Gaubert: *Complete Works for Flute*. Fenwick Smith, flute; Sally Pinkas, piano; Jayne West, soprano; Andrew Pearce, cello; Jacques Zoon, flute; Ann Hobson Pilot, harp; John Ferrillo, oboe and Malcolm Lowe, violin. Three volumes: Naxos 8.557305, 8.557306 and 8.557307.

These CDs gather together all of Gaubert's music for flute and piano, together with his chamber music, and one song, in which the flute is featured.

Also included are twelve of Gaubert's transcriptions of works by composers ranging from Lully to Chopin.

The influence on Gaubert's music by such composers as Franck, Debussy and Ravel has often been referred to, but his voice emerges as distinctive and personal, with shapely melodies and subtle harmonic colouration. There are technical demands in such pieces as the *Nocturne et allegro scherzando* to which Fenwick Smith is fully equal, and he plays with energy when it is called for, but it is his sympathetic response to the essentially poetic element of this music that makes these recordings particularly attractive. Some pieces, such as the *Sicilienne* and the *Berceuse*, are quite straightforward in style, but they are shaped with great care, and they are touchingly effective in their simplicity. Fenwick Smith is ably supported by his colleagues, including Jacques Zoon, who plays first flute in the *Divertissement grec*.

At bargain price these discs, available separately, may be confidently recommended.

Christopher Steward

London College of Music Examinations

Graded Exams

Offered for FLUTE and JAZZ FLUTE
Leisure Play options for candidates who wish to play pieces only
Graded exams accredited by QCA
UCAS points awarded for grades 6-8

Diplomas

Offered for FLUTE and JAZZ FLUTE
4 levels of performance diplomas
3 levels of teaching diplomas

breaking new ground in arts qualifications

LCM Examinations,

Walpole House, Thames Valley University,
18-22 Bond Street, London W5 5AA

T: 020 8231 2364

F: 020 8231 2433

E: lcm.exams@tvu.ac.uk

<http://mercury.tvu.ac.uk/lcmexams>



Music

Three Chamber Works by Philippe Gaubert: *Trois Aquarelles; Médailles Antiques; Pièce Romantique*. Gaubert's original compositions for flute, violin and piano and also for flute, cello and piano, edited by Fenwick Smith. Masters Music Publications, Inc., Boca Raton, Florida.

We can be grateful to Patrick Maxfield of the New England Conservatory's Firestone Library for locating manuscripts of these three valuable works. One was found in Arizona, and another in Oregon. Fenwick Smith, of the Boston Symphony Orchestra, has recorded all three works with Sally Pinkas and BSO colleagues on his complete recording of Gaubert's flute music on a Naxos compact disc, reviewed elsewhere in this issue.

Gaubert, it can safely be said, composed in the shadow of Wagner (whose *Parsifal* was completed when Gaubert was three years old) but he was the junior of Debussy by seventeen years and of Ravel by four years. His *Pièce Romantique* of 1902 would certainly have been looking back to the older models, among them Franck, Fauré and Saint-Saëns, while the *Aquarelles* and *Médailles Antiques* of 1915–16 fall more under the influence of Ravel and Scriabin. We hear a distinct voice, a mastery of harmony and counterpoint and a rapt freshness of imagination which deserve not just a place in the history books, but also the recognition that springs from being performed. Congratulations to Fenwick Smith for carrying out this venture.

Richard Stagg

Combocom: Salon Music. Elgar: *Salut d'Amour*; Moszkowski: *Spanish Dance*; Noack: *Parade of the Elves*; Johann Strauss: *Medley from Fledermaus*; Gade: *Jalousie*; Offenbach: *Barcarolle*. Bärenreiter BA 7666

Bertold Breig has made these six arrangements of popular classics in multipurpose form. The score is set out as a trio for piano and two melody instruments. Single-stave parts are also supplied, for each melody instrument, in C, B flat and E flat, and for a bass line (in C only). This means that (for example) violin, flute, oboe, clarinet, trumpet, soprano sax, alto sax are variously able to read the melody lines, while cello or bass, or other, can read the bass part. Horns and violas would have to fend for themselves.

I must confess to ignorance of the Moszkowski and the Noack, but apparently these were enormously popular in their day. The Elgar may well be outshone by other versions extant, but the Strauss, Offenbach and Gade seem to be convincingly wrought. The idea of a range of transpositions is a clever one.

Richard Stagg

Bach-Gounod, Caccini and Schubert, arranged by Jan van der Goot: *Ave Maria x 3* for flute and piano. BV Muziekuitgeverij XYZ 1324, via Spartan Press. £6.99

This is a collection of three versions of *Ave Maria* by Bach-Gounod, Caccini and Schubert. The Bach-Gounod and Schubert versions have appeared in many other books of arrangements for flute, so the Caccini is the bonus here. From the flute point of view, all three versions are welcome studies in developing breath control and sustaining a long line. The piano parts are very busy, though, and would be lethally distracting in the hands of the wrong sort of accompanist.

Ian Denley

Summer was in August by **Paul Carr** (fl & pno)
Sweet Summer Suite by **David Buck** (3 fl)
 Full list & online sales at www.phylloscopus.co.uk

Phylloscopus Publications

K. Rachel Malloch
 92 Aldcliffe Road
 Lancaster, LA1 5BE

Tel: (01524) 67498 + answerphone



Raymond Guiot: *Do It Duet* for two flutes. Edizioni Riverberi Sonori RS1061.

These are great fun and a welcome addition to the duet repertoire: a collection of six untitled movements in different keys and varying in mood, but all have a jazz or rock feel. When we played them through, our focus was not just on the jazzy aspects but equally on the colours we found—presumably the result of playing music by a very enterprising composer who happens to be a flautist writing for

flautists. The higher writing is definitely the province of the first flute, although it touches a top A and top B once only; the second flute touches top E and G once only but otherwise never goes higher than C. Both parts are, musically, equally matched, however. The standard is around Grade 6. Ian Denley

Georg Philipp Telemann: *Nine Sonatas for two Transverse Flutes without Figured Bass*. Edited by Ralph-Jürgen Reipsch. Bärenreiter BA 5888

Eight years ago a large musical archive made international news headlines. Formerly housed by the Berlin Sing-Akademie but lost in World War II, this collection was finally unearthed in Kiev and has now returned to Germany. I fervently hoped that the twelve lost flute concertos by C.P.E. Bach mentioned in the Grove Dictionary would come to light. My enquiries proved fruitless—I was told to expect no instrumental works. However, one D major C.P.E. Bach concerto was published by Breitkopf & Hartel in 2002 and is well worth playing.

The publication of Telemann's *Nine Sonatas for two Transverse Flutes without Figured Bass*, also from this famous archive, is therefore particularly welcome. These duets contain much characterful music and playful dialogue between the two equal voices, making an interesting contrast with the virtuosic duets of W.F. Bach and Quantz's opus 2. They deserve to be as well-known as they were in times gone by; the manuscript once belonged to Sara Levy, Mendelssohn's great aunt, a great champion of chamber music. Certainly they were much in use in Berlin during Telemann's lifetime since little annotated extracts appear in a fascinating practice notebook (published as *Quantz Solfeggi* by Amadeus). Quantz's directions

for performance range from the incredibly basic reminders for accidentals and fingerings and injunctions not to rush, to more subtle indications of the height to lift the finger during a trill, movement of the embouchure and some suggested tonguing patterns such as *ti dl di ti* on fast notes and *di ri* on dotted rhythms. These extracts are all included at the back of the duets book, which is in all respects beautifully produced. Let's hope more such flute music will come to light. Rachel Brown

Jacques Aubert: *Pièces à deux flûtes traversières ou à deux violons* (1723). Collection Facsimusic, Édition Fuzeau ISMN: M-049-50125-5

Joseph Bodin de Boismortier: *Sonates à deux flûtes traversières sans basse*

Op. 6 (1725). Collection Facsimusic, Édition Fuzeau ISMN: M-049-50111-8

Michel de la Barre: *2 suites à deux flûtes traversières sans basse 10^e livre*. (1722). Collection Facsimusic, Édition Fuzeau ISMN: M-049-50123-1

In spite of close proximity in date the music in these three facsimile editions, from the excellent specialist publisher Jean-Marc Fuzeau, presents an enjoyable variety of early French baroque pieces for two flutes without bass. These are presented without scholarly introduction or performance instructions in beautifully restored, immaculately printed scores with no irritations of faded lines or notes. The duet was as popular a form for amateur flute players of the time as it remained throughout the eighteenth and nineteenth centuries. That market bias is reflected here in charming and tuneful works that are well



KINGMA

Altoflutes

Bassflutes

Kingma-System Flutes

Contrabasses

Hoofdstraat 10 - 9444 PB Grolloo - The Netherlands
Tel. & Fax: +31 592-501659 - info@kingmaflutes.com - www.kingmaflutes.com

U.K. Representative:
Jonathan Myall Music
www.justflutes.com





MANCKE
www.mancke-flutes.com

suited to introduce today's baroque flute players to the French style. These are technically undemanding compositions written in keys not going beyond B minor and G minor. They would be good for beginner Boehm flute players but with one proviso: they involve reading the French violin clef typical of upper voice writing of that period. Placing the clefs on different lines of the stave was very much a feature of French writing, the idea being to reduce the necessity for leger lines. In this case the treble clef is written on the first line so the notes are read like the bass clef. Obviously this is not a problem for the majority of players and for novice students of both baroque and Boehm flutes it provides useful practice. For those who want to increase their understanding of French baroque music these three volumes provide easy access to some delightful music.

Stephen Preston

Krzysztof Zgraja: *Trio con brio* for three flutes.
Zimmermann ZM 35530

Given that Krzysztof Zgraja is an internationally known flautist with an astonishing technique, it is not surprising that his compositions for flute are often aimed at the very advanced player and require mastery of extended techniques, but this short trio is suitable for players of Grade 6–8 standard. No extended techniques are needed here, but the music has the clarity and freshness reminiscent of Françaix or Damase. It has tremendous rhythmic vitality produced partly by the alternate 6/8 and 3/4 bars throughout the piece. The composer provides some useful performance notes in the preface. Brenda Dykes

Richard Strauss: *Sonate* for violin and piano, Op. 18
transcribed for flute by Emmanuel Pahud. UE 33383a
ISMN M-008-07812-5. £19.95

I was thrilled to see that Emmanuel Pahud had transcribed the violin part of this sonata for flute. I have loved the work since my student days when I played the piano part with a violinist, and I have wondered if it might be worth trying to produce a version for flute. Now it has been done and I cannot imagine a better transcription. Unlike the Cesar Franck *Sonata*, which I have always felt to be too great a staple of the violin repertoire to sit comfortably in the flute oeuvre, the Strauss work is not one of the most-performed pieces and, because of the fairly light texture of the piano part, the balance between flute and piano is rarely an issue. Pahud's arrangement is masterly and it is printed clearly on unusually good paper. This is an early work, written in an almost Schumannesque style, especially the beautiful 'Improvisation' that constitutes the middle movement. The range is almost always within the normal three-octave span, but there are a couple of bottom Bs, which could be played up the octave, and the final climax contains one top D. Although it is technically fairly taxing, it is certainly no more difficult than a work like the Prokofiev *Sonata*. It will definitely become a standard work in my repertoire.

Brenda Dykes

Constance Warren: *Two Miniatures* for flute and piano.
Emerson Edition 456

Constance Warren, who died in 1984, was a formidable musician, teaching both harmony and piano at the Birmingham School of Music for over thirty years. It is only since her death, though, that her compositions have been recognised, and her many manuscripts have been gathered in a permanent collection in the Birmingham School of Music Library. These *Two Miniatures*, which are now published for the first time, are delightful pieces. They are only slight, but they are excellent additions to the repertoire of late Romantic trifles. The harmonies and style remind me of pieces like *Mulberry Cottage* by W.S. Lloyd Webber and they could be played by a flautist of about Grade 4 standard.

Brenda Dykes

FLUTE REPAIRER

Arthur Haswell



Top-quality repairs to all flutes and piccolos
Specialist in the repair and restoration of old
wooden and metal flutes

Next day courier collection and delivery

West Wharmley, Hexham, Northumberland NE46 2PL
www.fluterepairer.co.uk tel. 01434-674408

Flute journal for 2 Flutes Volume 3: Works by Briccialdi and Rabboni. Zimmermann ZM 35010

The very interesting preface to this excellent volume reminds us how unjustly neglected works by the nineteenth-century Italian flute virtuosos have been. Because this was the golden era of the Italian opera, chamber music was not really appreciated at the time and it was difficult for the Italian flautists to establish themselves in the same way as their French and German counterparts. We all now know Gariboldi and Köhler for their studies and Briccialdi for the invention of the thumb B flat key, but much of their music is hardly known. The two duos published here, *Duo Concertant* Op. 100 by Briccialdi and *Capriccio* by Rabboni are both extremely attractive and substantial three-movement works suitable for two very good players. The parts are absolutely equal in difficulty and in interest and I consider both duos to be very fine compositions. I believe that, unlike some of the virtuosic music of the period, these are as enjoyable to listen to as they are to play. As with many of the Zimmermann publications, they have been

printed with fold-out pages to facilitate page-turns, although the dearth of rests means that the players still need great agility in this department. I sincerely hope that Zimmermann continue to publish works that deserve to be much more widely known.

Brenda Dykes

Mike Cornick: *Blue Baroque*. UE 21 380. ISMN M-008 07822-4

I am familiar with much of Mike Cornick's original work, especially for the piano, and I have always enjoyed using it with pupils. I do, however, have some reservations about this collection of eight reworkings of well-known Baroque pieces. As one would expect, they are transformed into interesting miniatures in various styles. They are beautifully crafted and I feel sure that young flautists leaning towards the jazz and Latin styles will love them, but some of the pieces are central to the Classical repertoire, such as three movements from the Bach B minor Suite, and I can imagine much difficulty in getting pupils to play the original versions accurately, if they have encountered the Menuet as a jazz waltz and the Polonaise with a Latin beat. Mike Cornick states in his introduction that adhering to the notated copy is not expected or even desirable. This would be fine if the pieces were only going to be played as light-hearted jazz pieces, but I would not recommend this approach to anyone wishing to play the originals in authentic Baroque style.

Brenda Dykes

Paul Ibberson: *Flute Scale Studies Grades 123*.

paul@paulibberson.com

Anything that will encourage flautists to practise their scales in the early stages has to be worthwhile. There have been a number of publications addressing this issue in recent years, but I consider Paul Ibberson's to be one of the best. All the scales which appear in Grades 1–3 of the ABRSM exams are introduced, and each one is followed by an attractive study using the notes from that key. Not only does this make it obvious to the performer that knowing the scale and arpeggio will help in learning actual music, but each of the studies focuses on another aspect of technique as well. I thoroughly recommend this slim volume.

Brenda Dykes

NEW and RECENTLY PUBLISHED FLUTE MUSIC FROM HUNT EDITION

Russell Stokes

HE99 *Tricky Jazz Singles Flute Solo* £6.95

Cecilia M^cDowall

HE62 *The Moon Dances Flute & Piano* £11.95



Coming soon:
Tango Variations
for Flute & Piano
by Clifford Benson



HUNT EDITION & PAN EDUCATIONAL MUSIC

Spartan Press, Strathmashie House,
Laggan Bridge PH20 1BU
Tel: 01528 544770
www.SpartanPress.co.uk

Philip Moore: *Toccata, Adagio & Fugue* for three flutes.
Emerson Edition 469

These three short movements make an attractive edition to the repertoire of flute trios playable by flautists of Grade 4 standard. The *Toccata* is an allegro made up of continuous upward and downward fourths moving between the three flutes, the *Adagio* is a gentle aria and the *Fugue* has a lively, syncopated subject. The pieces would be excellent for school chamber music groups, but I believe flautists of all standards will enjoy playing them. Brenda Dykes

Matt Smith: *Squall* for flute and piano. UMP

Matt Smith was born in 1984 and is currently studying flute and composition at the Guildhall School of Music and Drama. It is both unusual and encouraging to see someone so young under contract to one of the major publishing houses. As someone who, according to his website, has only composed twelve pieces, he is certainly a person who promises interesting developments in the future.

His music is refreshing. It is approachable and tonally based, with a contemporary twist in the harmony, not unlike some American contemporary composers. It is fun to play, without being overly challenging, and I would expect it to have wide audience appeal.

Squall begins with a lyrical melodic line, which develops into a more frenetic *Vivo* section. The piece is exciting and enjoyable to play, and suitable for a Grade 7–8 student although it should perhaps be noted that double tonguing is an important part of the piece. It also makes a suitable addition to recital repertoire, coming in at just under six minutes in duration. As a flute player himself, Smith obviously has a good understanding of the instrument, and the flute and piano work well in duo with each other. Recommended. Carla Rees

Matt Smith: *Sonata No. 1 for Piccolo and Piano*. UMP £9.95

This piece is listed in the Trinity Guildhall Syllabus, with the first movement in Grade 7 and the remaining two in Grade 8. Smith's use of the piccolo is ideal for introducing students to the instrument's recital

potential. He makes frequent use of the earthy low register, and only ventures into the third octave for dramatic effect; even then, it never goes stratospheric, which makes this piece comfortable for both the performer and the audience's ears! The piece begins with a gentle *Allegretto*, which allows for unforced expression and an exploration of the sonorities of the instrument. The short second movement, with the title of *Improvisation*, is unaccompanied. This is haunting and beautiful, and could work well as a stand alone piece. The final movement is full of Smith's seemingly characteristic drive and energy, allowing the piccolo to sparkle.

Carla Rees

Tristan-Patrice Challulau: *Luisantes* Op.111. Billaudot

Part of the legendary *The French Flautists Propose* series, this piece is one of the selections of esteemed piccolo player, Jean-Louis Beaumadier, who is himself the dedicatee of the work, along with pianist Jacques Raynaut.

Written as one continuous movement, this piece was composed in 2004. At almost eleven minutes in duration, the composer suggests some cuts that may be used to create a shorter version if necessary. Conceived as a dance suite, the different dances (Habanera, Salsa and Waltz) are treated with a contemporary twist (for example, in time signatures such as 5/8 and 11/16). The same melodic idea is used in each dance, and all the dances are interlinked through, as the composer states in the foreword to the edition, 'spiral-like links, using in particular the Temporal Semiotic Units "free-wheeling" or "stationary"'. It would be interesting to discover exactly what that means and to ascertain whether or not an understanding of TSUs would help a player to understand this piece!

Even without such an understanding, though, this is an interesting piece. The piano part is predominantly in the same range as the piccolo, which creates an interesting sound world and would provide excellent variety in a recital. The harmony is dissonant and it is interesting to see the same material treated in different ways. A true partnership exists between the two instrumental parts, and Billaudot grades the piece at level six, the top range of intermediate difficulty. Carla Rees

Bach: *Badinerie from the Suite in B minor*. Arranged by Robin Soldan for 8 flutes in C (plus piccolo), 2 altos and bass. Deben Music

I wonder whether Bach would be proud to know that his *Badinerie* is now so famous that people use it as a mobile phone ring tone? Anyway, I am sure he would be pleased with Robin Soldan's excellent arrangement for flute choir. It has been transposed into D minor to suit the range of the flutes, and through judicious doubling of parts and variations in texture and dynamics, the question-and-answer motifs are neatly and clearly highlighted. The repeats are written out, with some differences the second time round; for example flutes 1 and 8 change to piccolo, and the texture is made slightly thicker. Some performances of this piece are too slow, and the beat becomes a plodding four quavers to the bar; some are far too quick, and the semiquavers become a scramble. Robin Soldan suggests a sensible metronome mark of crotchet=104.

Alison Uren

Grieg: 'Anitra's Dance' and 'Solveig's Song' from *Peer Gynt*. Arranged by Sylvia Fairley for 3 flutes and piano. Deben Music

Anitra's Dance is a very attractive piece, but deceptively difficult to play; there are lots of tricky little ornaments, and many short phrases with rests between, which an inexperienced player would find quite challenging to count. Also tongued articulation has to be very neat and well co-ordinated. The solo version is set by the AB for Grade 5 at the moment; in some ways this trio arrangement poses additional difficulties, because no one flute has the melody all the time, so there are even more rests to count and independent entries to become familiar with. Some of the more awkward quavers have an *Ossia* to make life a little easier. In *Solveig's Song*, each flute in turn has phrases from the beautiful melody, while the harmony is provided by the other two and the piano. Both arrangements work very well indeed, but would need considerable rehearsal if performed by students of Grade 4 to 5 standard.

Alison Uren

Jeffery Wilson: *Romance for Flute and Piano*. Camden Music CM225

Jeffery Wilson is one of the country's foremost composers and educators, especially in the field of

jazz. Certainly one can detect jazz influence in this *Romance*, in the improvisatory style of the opening, and in the piano chords. Essentially it is a pleasing lyrical piece, starting with a grandiose *maestoso* section, moving into a flowing *Andante*, and then repeating the *maestoso* at the end. One feels it would work well as a slow movement in a sonata or suite; what a pity there isn't a contrasting lively piece to go with it. Some fairly tricky scale passages and the rhythmic complexities make this a rewarding challenge for Grade 7 to 8 flute players.

Alison Uren

W.A. Mozart: *Andante and Rondo in G major K.250 from the Haffner Serenade*. Transcribed and edited by Robert Stallman. IMC 3581

Three of the eight movements of the festive *Haffner Serenade* amount to showpieces for the lead violinist, which in the first performance in 1776 was Mozart himself. Robert Stallman has borrowed two of these movements and transcribed them for flute and piano; the arrangements work very well and are certainly a welcome addition to Mozart flute repertoire. The

Windstruments & Music House

Yorkshire's Premiere Woodwind Dealer!

Stockists of :-

Altus, Buffet, Hammig, Howarth,
Jupiter, Keilwerth, Leblanc,
Mateki, Miyazawa, Muramatsu,
Pearl, Powell, Sankyo, Selmer,
Sonare, Trevor James,
Yamaha, Yanagisawa

Visit our brand new showrooms in Bingley
(now including digital and acoustic pianos)

1 Ryshworth Bridge
Crossflatts Bingley
Bradford
BD16 2DX
01274 510050

18 Cheltenham Parade
Harrogate
North Yorkshire
HG1 1DB
01423 705770

Andante is poised and elegant, with a tasteful cadenza by Robert Stallman, and the Rondo is a lengthy tour de force, demanding great agility and immaculate articulation. In the piano reductions Stallman has, on the whole, managed to represent the original harmonies without unpianistic figurations. A rewarding source of inspiration for all Mozart-loving flute players.

Alison Uren

Graham Lyons: *Compositions for Flute* volume 2. Useful Music U121

This volume is labelled “Intermediate to Advanced” and would appeal to players between about Grade 5 and Grade 7 in standard. There is a pleasing mixture of styles and rhythms, often with a jazz flavour, but there are also pieces in waltz, swing, and samba style. On the whole I thought the more advanced pieces were more imaginative than the easier ones; I especially liked *Now We Dance*, *Shooting Stars over a Tropical Sea*, and *Where Would We Be Without Arpeggios?* The CD provides the piano accompaniments, which you can print out if you have Adobe Reader on your computer. There are also demonstration and backing tracks. CD tracks play the accompaniments (mostly on piano) with the solo very quietly; MP3 tracks play the accompaniments with the solo at normal volume. You have to listen to each individual track several times to work out when to start playing along, as you might get three whole bars (as in *Butterfly Waltz*), or four clicks whether it is in 4/4 or 2/2. On my CD player (which is new), Track 13 did not work, and there were a few unwanted clicks and blemishes on other tracks. However, there were no problems when played on my computer. Finally, there are some interesting freebies on the CD, including Graham Lyons Woodwind Quartet.

Alison Uren

Bryan Kelly: *Fandangos for Two Flutes*. Edited by Atarah Ben-Tovim. Hunt Edition

This is a lively collection of twenty flute duets, which would be great fun for flautists of Grade 2 to 4 standard. Apparently the word *Fandango* has at least three meanings: a lively Spanish Dance for two, dance music, or just a short easy piece, a trifle. The last meaning is most relevant here, as the duets range in character from Minuet to Can-Can, from Gypsy Dance to Sarabande. Usually the lower part is a little

easier than the upper part, and the dynamics are fastidiously marked in both parts, even when they are exactly the same. Excellent material for enlivening lessons, or for student concerts.

Alison Uren

***Sakura Sakura* for four flutes (Traditional Japanese)
Arranged by Gérard Grognet. Gérard Billaudot G8234B**

In Japan the symbolism of the *sakura* (cherry blossom) is deeply embedded in the culture of the country. It symbolises the transience of life, because of its brief period of blooming. Falling blossoms are used as metaphors for warriors who die in battle, and for the souls of the departed. The flowers appear frequently in Japanese art, and are also mentioned in many folk songs and pop songs. This brief little quartet presumably uses a traditional tune as the melodic line, and it is simply harmonised, with much use of 4ths, 5ths, and octaves. It could be played by Grade 2 students, but their intonation would have to be excellent, to play the intervals with the right effects.

Alison Uren



The advertisement features a collage of images at the top: a white flower, a pink vertical bar, an orange vertical bar, and a blue sky with clouds. Below these, the title "FLUTE CONSULTATIONS" is written in large, bold, pink and white letters. To the left of the title is a small portrait of a man. To the right, the website "www.OpenAcademy.info" is listed. Below the title, the text reads: "Come and have an enjoyable confidence-boosting lesson with Nicholas Vallis-Davies (former principal LSO, EMI soloist and caring teacher)". At the bottom, it says "London or Somerset - everyone welcome" and "Do visit our website for more information: www.openacademy.info or phone 01458 860006 to get in touch".

The Council and Officers of the British Flute Society

Atarah Ben-Tovim MBE *Chairman*
Irene Barnes
Simon Hunt
Mike MacMahon
Ian Mullin
Tony Ovenell
Hugh Phillips
Julie Wright

Anna Munks *Secretary and Advertising Manager*
Rachel Misson *Treasurer*
Albert Cooper *Honorary Vice-president*
Susan Bruce *Legal Representative*
Robert Bigio *Editor*
John Rayworth *Membership Secretary*
Nick Wallbridge *Webmaster and Software Consultant*
Trevor Wye *Archivist*

Full contact details for all council members and officers are available from the BFS web site (www.bfs.org.uk) or from the secretary:

Anna Munks *Secretary*, 27 Eskdale Gardens, Purley, Surrey CR8 1ET. 020 8668 3360. secretary@bfs.org.uk

Area representatives

Avon & Somerset Carole Jenner-Timms 01761 233982
Birmingham Margaret Lowe 0121 474 3549
Cumbria Suzanne de Lozey 01539 560054
Devon (South) Garth Freeman 01626 865653
Devon (West) and Cornwall (East) Kym Burton 01837 861138
Hertfordshire Wendy Walshe 01707 261573
Hertfordshire (Hitchin) Liz Child 07711 080275
Kent Kenneth Murray 01622 741964
Lancashire Mark Parkinson 01257 410856
London (East) Kate Cuzner

London (North West) Patricia Clelland 01895 437570
London (South East) Susan Mary Whittaker
Oxford Carolyn Whiting 07785 370822
Norfolk Elaine Smith 01508 538704
Scotland (East Central) Irene Barnes 01577 864216
Suffolk Sylvia Fairley 01394 386876
Surrey Jackie Cox 020 8773 0436
Swansea Hugh Phillips 01792 865825
Twickenham Julie Wright 020 8241 7572
West Sussex Lindy Thwaites 01243 553623

France South West Atarah Ben-Tovim, 2 Le Bosc, Juillac 33890, Gensac, France +33 5574 74428 atarahflute@wanadoo.fr
International Representative Julie Wright, 41 Devon Avenue, Twickenham, Middlesex TW2 6PN 020 8241 7572 julie.flute@blueyonder.co.uk
Australia (Melbourne) Paula Rae +61(0)418502664 paula@great.id.au

Full contact details from Irene Barnes, Broughton, 28 Station Road, Kinross, Scotland KY13 8TG. 01577 862433 (*Area Representatives Coordinator*)

The Association of Flute Traders

All Flutes Plus	60-61 Warren Street, London W1T 5NZ	020 7388 8438	www.allflutesplus.co.uk
Arista Flutes	10 Railroad Avenue, Bedford MA 01730, USA	+1 781 275 8821	www.aristafutes.com
Bärenreiter	Burnt Mill Elizabeth Way, Harlow, Essex CM20 2H	01279 828930	www.baerenreiter.com
Bill Lewington	Unit 8, Hornsby Square, Southfields Industrial Park, Laindon, Essex SS15 6SD	01268 413366	www.bill-lewington.com
Burkart Flutes & Piccolos	2 Shaker Road, #D107, Shirley MA 01467 USA	+1 978 425 4500	www.burkart.com
Chapel Digital Music Publishers	1 Southfield Avenue, Leeds LS17 6RN	0113 2663994	www.music-for-flute.com
CMA Publications	Strawberry Holt, Westfield Lane, Draycott, Somerset BS27 3TN	01934 740270	www.cma-publications.co.uk
Dawkes Music	Reform Road, Maidenhead, Berkshire SL6 8BT	01628 630800	www.dawkes.co.uk
Dawsons Music Ltd.	65 Sankey Street, Warrington, Cheshire WA1 1SU	01925 622197	www.dawsons.co.uk
Emanuel Flutes	1001 Great Pond Road, North Andover MA 01845 USA	+1 978 686 6009	www.emanuelflutes.com
Jupiter/Di Medici c/o Korg UK Ltd.	9 Newmarket Court, Kingston, Milton Keynes MK10 0AU	01980 857100	www.korguk.com
Eva Kingma Flutes	Hoofdstraat 10, 9444 PB Grolloot, The Netherlands	+31 592501659	www.kingmaflutes.com
Lopatin Flute Company	122 Riverside Dr., Studio C, Asheville, North Carolina 28801 USA	+1 828 350 7762	www.lopatinflutes.com
Mancke Flutes	Dürsitter 1, D-54597 Lünebach, Germany	+49 6556 900858	www.mancke-flutes.com
Kevin Mayhew Publishers	Buxhall, Stowmarket, Suffolk IP14 3BW	01449 737978	www.kevinmayhew.com
Jonathan Myall/Just Flutes	46 South End, Croydon CR0 1DP	020 8662 8400	www.justflutes.com
John Myatt Woodwind	57 Nightingale Road, Hitchin, Hertfordshire SG5 1RQ	01462 420057	www.myatt.co.uk
Pearl Flutes	c/o Gareth McLearn, Pearl Music Europe	07771 880462	www.pearlflute.com
Sheehans Music Services	50-52 London Road, Leicester LE2 0QD	0116 2557492	www.sheehans.com
Schott Music Ltd.	48 Great Marlborough Street, London W1F 7BB	020 7534 0700	www.schott-music.com
Studio Music Ltd.	2 Bridge Road, Bridge Works, London NW10 9BX	020 8830 0110	www.studio-music.co.uk
Top Wind	2 Lower Marsh, London SE1 7RJ	020 7401 8787	www.topwind.com
Trevor J. James	Worldwind House, Ashmill Park, Ashford Road, Lenham, Kent ME17 2GQ	01622 859590	www.trevorjames.com
United Music Publishers Ltd.	33 Lea Road, Waltham Abbey, Essex EN9 1ES	01992 703111	www.ump.co.uk
Universal Edition (London) Ltd.	48 Great Marlborough Street, London W1F 7BB	020 7439 6678	www.universaledition.com/london
Williams Flutes	1165 Massachusetts Avenue, Suite 201, Arlington MA 02476-4331	+1 781 643 8839	www.williamsflutes.com
Windstruments	1 Ryshworth Bridge, Crossflats, Bingley, Bradford BD16 2DX	01274 510050	www.windstruments.co.uk
Wiseman Cases	7 Genoa Road, London SE20 8ES	020 8778 0752	www.wisemancases.com
Yamaha-Kemble Music (UK) Ltd.	Sherbourne Drive, Tilbrook, Milton Keynes MK7 8BL	0870 4445575	www.yamaha-music.co.uk

Announcements

Carla Rees Dawson—Specialist photography for flute players
www.carlareesdawson.co.uk
carlareesdawson@gmail.com
 07961 131565



Oboe Reeds— quality materials used/prompt service for recanes & new reeds.
 Bespoke long handled screwdrivers (3 different sized tips) designed for to be
 used on all woodwind instruments—an ideal set for the woodwind specialist.

Contact M. Downward 01334 835264
www.billerbeckoboereeds.co.uk



Consultations with Nicholas Vallis-Davies, visit
www.openacademy.info
 or phone 01458 860006



Two flutes, Three flutes, Four and More! Visit music-for-flute.com



Rudall Carte thinned cocus wood throughout. One piece body. Made in 1958.
 Recently serviced. Price £4350. Enquiries 077888 40808
andrewmossend@tiscali.co.uk

Membership of the BFS

UK

Individual	£20.00
Two members at the same address	£25.00
Student (under 26)	£13.00
Pensioners	£13.00
Schools and flute clubs	£20.00

Europe

Individual	£25.00
Student (under 26)	£18.00

Worldwide

Individual (air mail)	£30.00
Student (under 26)	£18.00
Pensioner	£18.00
Schools and flute clubs	£25.00

Life membership

Individual	Please ask
Joint	Please ask

Membership Secretary John Rayworth
 The Nook, How Mill, Brampton, Cumbria
 CA8 9JY

Telephone 0845 680 1983
 Email membership@bfs.org.uk

Index of Advertisers

Abell Flute Company	12	Miyazawa	36
ABRSM	6	Musicians Benevolent Fund	9
All Flutes Plus	OBC	National Flute Association	8
Allianz	29	Pacific Coast Jazz	7
Altus Flutes	47	Daniel Paul	12
Brannen Brothers	12	Pearl Flutes	2
City Literary Institute	10	Phylloscopus Publications	55
French Conspiracy of Flutes	12	Amy Porter	50
Arthur Haswell	57	Royal Academy of Music	53
Hunt Edition	58	Royal Society of Musicians	5
Jupiter Flutes (Korg)	48	Sankyo	30
June Emerson Wind Music	18	Syrinx (Flautissimo)	18
Just Flutes	IFC	Top Wind	IBC
Eva Kingma Flutes	56	Nicholas Vallis-Davies	61
London College of Music	54	Williams Flutes	42
Mancke Flutes	56	Windstruments	60

Theobald Boehm has...The Last Word

The Boehm flute as we know it was introduced in 1847. Boehm's flute number 1 might not seem so familiar, but look closely and you will see that very little has changed...

At first glance it might not look like it, but the flute we play today has changed very little since Theobald Boehm's flute number 1, which he made in 1847. All the important features we are familiar with were in place in Boehm's flute: the body section has a bore of 19.0mm; the headjoint tapers in much the same way as on flutes today; the toneholes are evenly-spaced; there is a mechanism to allow nine digits to cover thirteen holes; and the fingering system is unchanged after 160 years. This flute has an open G sharp, but apart from that almost any flute player today could make music on this flute without the slightest trouble.

Boehm obtained a patent for his new flute in his native Bavaria in April 1847, and in July of that year he obtained a patent in France. A few weeks later he sold the French patent to the Paris makers Godfroy & Lot, and a few weeks after that a British patent for the invention was taken out by John Mitchell Rose of Rudall & Rose, '...being partly a communication from a foreigner residing abroad'. There is little surviving documentation, but it seems clear that Boehm sold the British rights to Rudall & Rose.

Boehm's first flute made to this new design, to which he gave the Roman numeral I, was sent to Richard Carte in London on 20 June 1847. Carte had been a student of George Rudall and was to join Rudall & Rose as a partner a few years later. On the same day Boehm sent his number II to Godfroy & Lot in Paris. These two flutes were meant as samples and patterns to be reproduced by the two firms which would produce the new flute on his behalf. These two sample flutes have disappeared, but Boehm's own first production flute, given the Arabic numeral 1, was sent to the Italian virtuoso Giulio Briccialdi. This flute is now in the Dayton C. Miller Collection at the Library of Congress in Washington. Every Boehm-system flute in existence is based on this instrument.

Boehm's flute number 1 is made of gilded brass with nickel silver keys. The embouchure is made of boxwood. The holes are about as large as a player can manage to cover with the fingers. On this flute the trill keys are on the front of the flute rather than the back as is common today, and the footjoint rods are on the back instead of the front. This flute does not have a thumb B flat lever; the Briccialdi thumb key we use today was invented soon after. Within a few months of making this instrument, Boehm was offering flutes with plateau keys in place of rings, which would allow the toneholes to be even larger. Within a very few years the flute had settled into the design most of us know so well, with Rudall & Rose (later Rudall, Rose & Carte) and Godfroy & Lot producing the pointed-cup design that is so familiar to us. Many flutes made today are based on the key design of the great French maker Louis Lot.

Robert Bigio

More information:

Dayton C. Miller Collection website: <http://memory.loc.gov/ammem/dcmhtml/dmhome.html>

Robert Bigio. *Readings in the History of the Flute*. London: Tony Bingham, 2006.

Theobald Boehm. *The Flute and Flute-Playing*. New York: Dover, 1964 (reprint).

Tula Giannini. *Great Flute Makers of France*. London: Tony Bingham, 1993.

Nancy Toff. *The Development of the Modern Flute*. Urbana and Chicago: University of Illinois Press, 1979.

Boehm's cylindrical flute number 1, Dayton C. Miller Collection, Library of Congress, Washington. (DCM 0652) Photograph by Robert Bigio.

