

# pan



The Journal of the  
British Flute Society

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from 1st January 1991

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'The objects of the Society shall be 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 aspects by the presentation of public concerts and recitals and by such other ways as the Society through its Council shall determine from time to time'.

The Editor welcomes contributions to Pan – **typed** and always double spaced – by post to 116 Woodwarde Road, Dulwich, London SE22 8UT (also see Membership Secretary's address).

Views expressed by the contributors are their own and do not necessarily voice any official view of the Society.

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Will area representatives send all dates leading up to the BFS  
Convention to Julie Wright

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Cover James Galway with Nathalie Sinclair  
at the BFS Convention  
Photo: John Cogill – Times Newspapers.



# Editorial

First of all, we've had the Convention! (my first), and it was a great success. It was marvellous to see so many old friends, pupils, well known players from as far away as the USA and Australia and BFS members, intermingling at the many events – there is, on page 5, such an eloquent account of the three-day event (by Adrian Brett) that I really need say no more.

Talking of *intermingling*, I wonder if any of you went to or saw the Cleveland Orchestra at the Proms? I was astounded, not only by the playing, but by the truly comprehensive mix of players. There were Asians and Europeans, a black cellist and a pony-tailed bearded fiddle player (male) amongst the assorted members of this outstanding orchestra. In particular, a much wider age range than is ever seen in British orchestras these days, and I mean specifically that as well as many very young people, there were players in their fifties and sixties or more (as there were also in the magnificent St Petersburg Philharmonic last night at the Proms). In this country, we have done pretty well on the sex discrimination question, better than in many other countries – for instance in Germany (after studying the Bavarian State Opera Orchestra for at least half an hour a couple of nights ago on TV, I did finally spy a lone woman in the strings) and Austria, where sex discrimination still operates at full power in the Vienna State Opera Orchestra. As for racial discrimination, I would say there is none. But . . . the question of age? It seems to me that the average age of members of British orchestras is far younger than in any of the significant orchestras in other countries. Do we operate age discrimination? not officially, except at the BBC of course where you *must* retire at 60 and at Covent Garden (just) at 65. In the freelance orchestras however, (all the others in fact) there are not many players who get that far; if you can stay the pace until your fifties, good for you, but you are very likely to be eased out before you get much further. It is a sorry state of affairs, the gruelling life-style of orchestras in this country and the ruthless disposal of players very often at the peak of their ability – it is not only the players themselves who lose out but the orchestras and those who listen to them. Quality of playing is the only standard that counts and should be counted. Well that's what I think anyway.

*Judith Fitten*

Editor



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## BFS Archivist

The BFS Archivist has a collection of most of the world's flute society journals. Copies of articles may be obtained by BFS members if they quote the journal and reference. There is a nominal charge for photocopying and postage. Please write to Trevor Wye, Tamley Cottage, Hastingleigh, Nr Ashford, Kent TN25 5HW.

## Diary

There will be no Diary in this issue as there were so few dates submitted.

## Subscriptions

Renewals and applications for membership should be sent to the Membership Secretary *not* the Editor.

Next copydate 15 October (15 January – 15 April '93).



# Keeping in Touch



In this column I want to report items of news (gossip perhaps) of all sorts which should be of interest to our readers; this time it is a little top heavy with competition results, but interesting (I hope) nevertheless.

It is a pleasure to be able to report a British success abroad and it was no mean achievement when Emily Beynon, a pupil of William Bennett at the Royal Academy of Music, won the 'first' second prize in the recent **Flute d'Or Competition** in Paris (no first prize was awarded). The winner of the 'second' second prize was awarded to Marina Leguay (French), and the third prize to Ashildur Haraldsdottir (Icelandic). There was a fourth prize awarded to a young French boy whose name other than Philippe, I don't know. The jury was made up of Alain Marion, Patrick Gallois, Marzio Conti, Maxence Larrieu, Raymond Guiot and Ransom Wilson; and for the final round, the panel was joined by Jean-Pierre Rampal and Jean-Michel Damase, who wrote a new concerto for the competition.

Those interested in the Flute d'Or Competition should write to the – *Secretariat de la Concours Flute d'Or – Clarisse Dischinger, 20/22 rue Richer, 75009 Paris. Tel: (1) 42 47 11 84 Fax: (1) 40 22 01 46.*

Averil Williams has telephoned to tell me that Eva Stewart (who won the orchestral auditions competition at the BFS Convention) has just won the first prize in the **Tonbridge Wells International Competition**, she was also in the finals of the **Radio 2 Music Competition** (something I had never heard of!) Eva has been studying with Averil at the Guildhall School of Music, and is now in her final year.

Nicholas Cartledge, who is only eighteen and who came second in the **BFS International Young Artists Competition**, has won scholarships both to the Royal College and Royal Academy of Music as well as being awarded an Associated Board Scholarship. He has just left King's College School, Wimbledon and is a pupil of Susan Milan.

It was a pleasure to see the talented Susan Godfrey win the **Geoffrey Gilbert Prize** at the Convention – only last summer, I heard her give a beautiful performance of the Chaminade Concertino with Chetham's School orchestra at their end of year concert in the RNCM concert hall.

It is nice to see that there is slight movement on the 'jobs front', Robin Chapman, the much respected piccolo player with the LPO, has moved (or soon will) to the Garden, a great loss for the LPO but a job for one of you budding players out there?

Talking of Covent Garden, did you know that in the entrance hall of the Theatre Museum (Covent Garden) which you can go to free, there is an exhibition of the 'Redevelopment of the Royal Opera House?' If you go, you will see another picture of Edward Beckett in the 'Journey to Rheims' (page 13), this time with flower girls!

**Pamino**

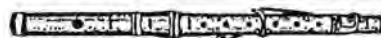
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## Convention report



On left – Susan Milan and James Galway 'lead the way', on the steps of the Royal Albert Hall. Above – James Galway and friends  
Convention photos: John Cogill – Times Newspapers

## The British Flute Society International Convention 1992

An appreciation by Adrian Brett

### From The Concise Oxford Dictionary:

**convention:** *a formal assembly, an agreement between parties, general (often tacit) consent and practice based on this.*

'a formal assembly' I trust that those members of the BFS who attended any part of the three-day convention at the RCM did not find the assembly too formal. We are quite a friendly bunch really us British flute players. As with any group of high attainers be they musicians or athletes, actors or politicians, there are bound to be

what the British like to call 'characters'. Having long been described as one myself I may be eminently qualified to define the qualities which are required for this highest of accolades. Ego and egocentric behaviour are at the root of the high attainer's modus operandi. They are words commonly misunderstood. All human beings contain two powerful urges within their psyche, the power to create – libido, and the power to destroy – mortido. In simple terms the ego is the organ of mastery which controls the opposing psychic tensions.

It is not difficult to see that the

truly creative artist with a powerful creative urge requires his ego to suppress all destructive urges to maintain his or her mental health and balance. Egocentric behaviour is not a person being very self-centred but a person being very goal-centred, for it is the standard of achievement which is so much at the centre of the self. This is the reason why so many leading artistic people suffer dreadful mental insecurities, for if their creation is criticised at all they feel that it is themselves who are being criticised. We need all of the characters we can gather around us, those individuals who have fought



## Convention report

within (and some without) to achieve their special mark. Many were there at the RCM. They made many people very happy with their playing and that is a great achievement for us and for them. Who but the individual knows the price to themselves. Happiness may well be the ability to make peace in one's own mind but the obvious ability to make others happy goes a long way to reaching that goal.

*an agreement between parties*  
There was certainly an agreement between the parties with whom I spoke. An important and unifying factor remarked upon by many was the seemingly continual presence at so many of the events of our President, James Galway, and our Chairman, Susan Milan – this consolidation of two major personalities and their ever willingness to converse and be approached was appreciated by

artists and visitors alike.

The gestation period of a convention is a year and I imagine that Sue experienced, in addition to morning sickness, both afternoon and evening sickness in the nurturing of our convention. Without her maternal organisation nothing would have come to fruition or run at all smoothly.

Inevitably there were small problems and a few larger ones to contend with. The RCM and its constituent satellites (and I include the Imperial College Union Bar and the 99 pub!!) are not tailor-made for such events being spread over such a wide area but it is a self-evident criticism.

The temperature in the concert hall was oppressive to artists and audience alike, however James Galway gave what was for many, the finest recital they have heard for years and I thought the Liebermann Sonata to be the most exciting and virtuosic work for

flute and piano that I have heard in twenty five years. Apparently a flute concerto has been commissioned by Jimmy for the future from this brilliant young American composer.

*general (often tacit) consent and practice based on this*  
There was a general consent from all artists to entertain, dazzle and frustrate many of the audience. Galway's unique altissimo pianissimo molto espressivo, Robert Dick's superhuman feats of multi-phonics and circular breathing, Paula Robison with her generous warmth and grace and Philippa Davies with superb dynamic range and tone-colours and genuine musical integrity. General consent for the high standard and the practice based upon this was most evident. Thank you all who participated and organised the events on behalf of all BFS members at home and abroad.

## Blowing a Dream Away

by Wissam Boustany

We live in a cursed life as artists – the very instrument (whatever it may be) that breathes life into our lives, can strangle it with equal force.

There is no doubt, that many of the players we heard at our superbly organized convention were extremely powerful and communicative personalities, with individual ideas and sounds – I am not questioning or criticizing them; but you see, when you lump

too many people together who are anxious about being eclipsed by their colleagues, the individual flame is either extinguished or blown up out of all proportion. The result of this is that each performer's sound, becomes a mask covering his soul, instead of being a window into it.

'Sincerety' is one of the most fundamental yet elusive ingredients in making any sound communicate (the rest is cosmetic),

whether you are at a convention or not: it is the root out of which inspired music can grow and make itself felt. Deep down we all know, that as we drown in a sea of business cards at flute conventions our sincerity drowns with us. Our voices become louder than what it is we are trying to say.

Although I feel there is still a lot to be learnt at flute conventions... **see you at the next one.**



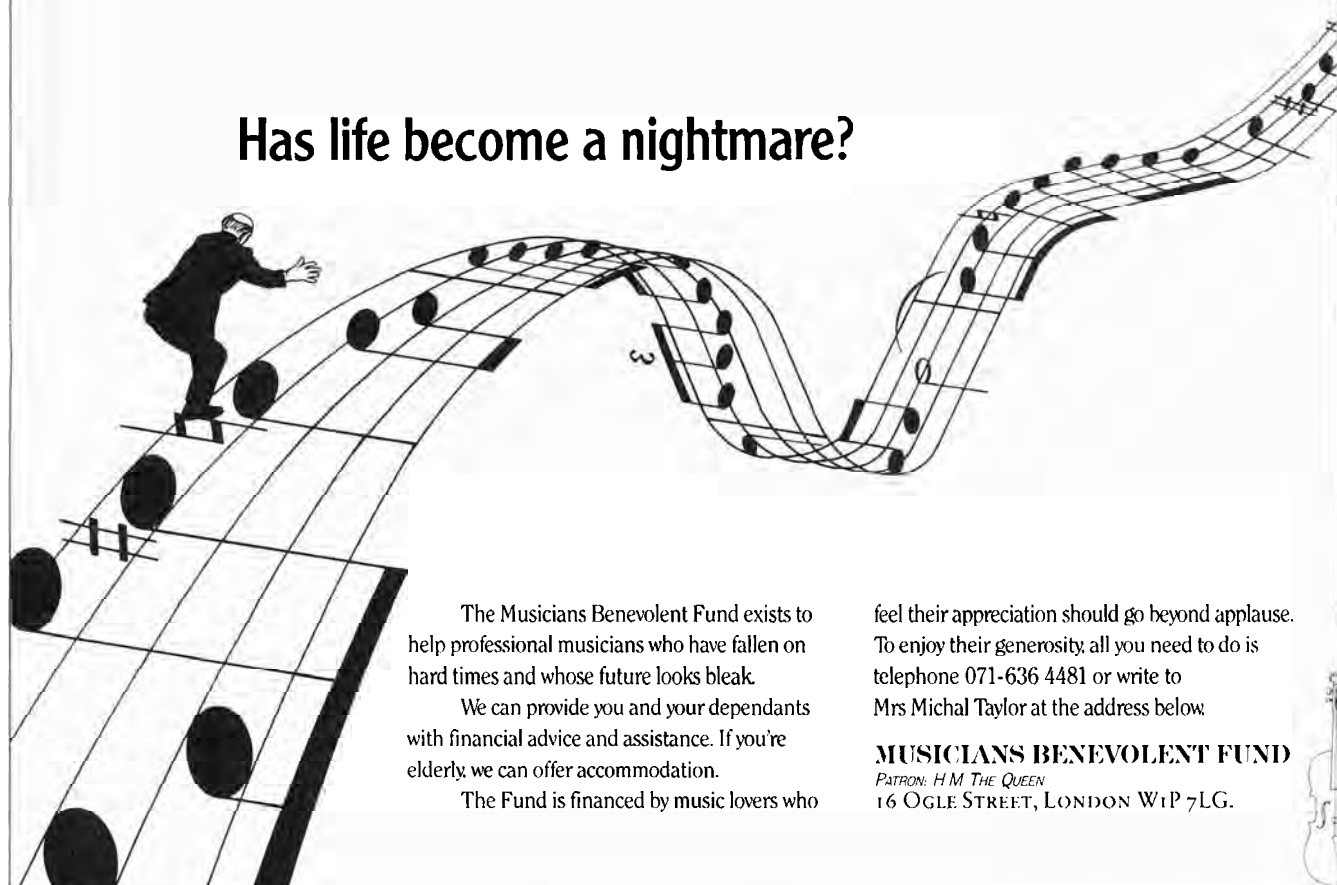
# **THE BRITISH FLUTE SOCIETY 8TH ANNUAL TEACHERS' COURSE LANCASTER APRIL 13th-15th (16th) 1993**

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# THE BUZZER



by Robin Soldan

Strangely enough perhaps, after nearly thirty years, I still enjoy teaching the flute most of the time, and specially teaching *music* with the flute. Like most other flute peripatetics coping with the surge in numbers I've done a lot of group teaching, sometimes taking four or more at a time (often for a very short time) while the next lot are waiting to have their twenty minutes when the bell goes. So it's been a question of trying to do things properly without the luxury of individual attention each week

for long enough to make the points stick. Inevitably some bad habits can develop, and it gets extremely frustrating when you see eager children starting to go haywire in terms of blowing, embouchure, fingering etc, when there just isn't the time to sort them out.

So when I went 'private' a few years ago, I thought 'this is it, I can concentrate on real music-making because all the kids have had individual lessons from the start and they won't have any technical

problems'. Of course I was wrong, and pretty amazed when pupils turned up in several illustrious public schools, who were apparently completely unaware that in order to play the flute properly you have to hold the thing right, finger it as Boehm intended, breathe differently from sitting in a maths lesson and so on. Every single child seemed to be 'up the creek', in these respects, so my heart sank at the thought of the months, if not years, of correcting things before they could make a



## Teachers feature

better sound and play some decent music. It's incredibly boring stopping a pupil every time something's wrong, and having to repeat the same well-worn phrases every week – the child also gets fed up with hearing the teacher droning on and on about little fingers, thumbs, funny vibrato etc etc, and tends to take a very long time to respond properly. Pupils want to have fun playing the flute don't they, not suffer these tedious stop-pages all the time. 'I don't want to be a professional, I just want to enjoy it as a hobby'. Well, we've all heard that one a few times I should think. What to do about it except carry on demonstrating the differences when you do it this way and not that, read Trevor's books, look at fingering charts in any tutor, listen to James Galway "he puts his little finger on for E every time" and all that. Anyway, remembering Quantz's famous

cough which he gave (discreetly) whenever Frederick the Great made a mistake (surely the most frightening pupil one could ever have, as Fred's other relaxation seems to have been massacring thousands of the enemy in the Prussian Wars), and thinking vaguely of Pavlov's dogs, I made a single buzzer with a battery and a push-button, and took it along to the most recalcitrant pupils as another gimmick to save my breath and relieve the boredom. I just said 'every time you play E, E-flat or middle D wrong I'll buzz and you stop and do it right'. At first they just stared, realized I was as peculiar as they'd originally guessed, and carried on with their faulty fingerings etc, but when the buzzer started going beserk they had to do something about it. To my astonishment, in nearly every case it took only one or two sessions like this for things to start

going right quite dramatically, and the buzzer calmed down. They knew it was lurking in my bag and didn't just carry on normally – didn't want to hear it again. Very soon they didn't – my brain cells started to recover, and we actually got down to some pieces. Normally it might have taken maybe ten times longer to get to this stage. Of course the buzzer can also be used to stop throat vibrato, posture or tuning problems and any other defects – even wrong notes in pieces. Pretty unmusical eh? But if it gets us there faster without the tedium that's OK with me. Why should a buzz be more effective than words? Don't ask me – if it works, use it I say.

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cartoon by Ken Alexander



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# Austrians Inaugurate Their First Flute Society

By Maura St Mary-Bayer

Vienna, Austria

May, 1992

Last week we were proud to embark on the 'maiden voyage' of our newly founded 'Österreichische Flötengesellschaft', or Austrian Flute Society, with a hectic (and unfortunately unseasonably hot and humid) weekend of exhibits, workshops and recitals all involving flutes, flute literature, flute instruction, and flautists. When I say 'we', I am referring to 225 card-carrying members, among them professional flautists, flute teachers, flute students, hobby flautists, and flute lovers in general. I was asked to write this article as one of the few flautists involved whose mother-tongue is English.

The idea of a flute society (as far as I'm aware an absolute novelty for any instrumentalists in Austria) came at the initiative of Swiss-born flautist Raphael Leone of the Vienna Symphony Orchestra. He and a very small committee of flautists began advertising for memberships throughout Austria in November '91. Considering how quickly everything was arranged I, as a member, must commend the entire committee on their rapid results. Approximately 130 of the 225 members showed up from all over the country for a weekend of exhibits, four recitals, and three workshops. We certainly got far more than our membership dues and general admission ticket's worth of creative stimulation and entertainment. The weekend took place in various rooms of the famous Wiener Konzerthaus in Vienna's 'posh' first district (a coup!). It all began at 3.30p.m. on Saturday 23 May with

the opening of a room full of flutes. On exhibit were: piccolis, C-flutes, every type of alto to bass flutes, even extending as far as contrabass and sub-contrabass flutes (not to be confused with sewer pipes!). All of the flutes were for sale, but were nonetheless enjoyed and played by a lot of us non-buyers as well, thanks to their exhibitors: Wiener Flötenwerkstatt, Hainburger Musikhaus, Musica Steyr, Musikhaus Votruba, Musik Lenz, Haruo Uesawa (of Basel), and Michael Haber and the Max Hieber Co. (both of Munich). About a third of the large room was taken up with stacks, virtually tons, of flute literature and flute recordings, also on sale. This exhibit was open to all participants for the duration of the Flute Festival weekend. At 4.30p.m. that same day the weekend's first concert took place. The Vienna Flautists (an ensemble of 8 mostly Austrian flautists playing all ranges of flutes) performed a programme of works for flute ensemble by Rossini, Mozart and Alexander Rahbari. That evening at 7.30p.m. the Slovenian flautist Irena Grafenauer performed a programme of works by Benda, Boismortier, J.S. Bach, Ligeti and Couperin. She was accompanied by Austrian harpsichordist, Brigitte Engelhard.

The following morning (Sunday) began at 9.30a.m. with a Workshop called 'Simple Flute Repairs: Do it Yourself!' – for most of us professional players a rather dubious sounding premise, considering some of the younger or less experienced participants. Our

fears were put aside, however, by the clear and concise manner in which master flute builder Harry Gosse of Germany presented his tips and helpful hints on flute repair at home. He was able to show us when, where and how we can sometimes rely on our own devices.

The next event was a recital performed by the solo flautist of the Vienna Philharmonic, Wolfgang Schulz. Accompanied by pianist Helmut Deutsch, he presented a programme of solely Austrian composers, with works by Mozart, Schubert, Helmut Eder, Paul Walter Fürst, Grete von Zieritz and Johann Strauss sr.

Sunday afternoon brought two different workshops. The first, presented by Austrian popular guitarist Walter Haberl, presented the framework for all playing participants to attempt free-improvisation in a jazz vein, a concept with which most Austrian flute players (not 'Doubblers') are not acquainted. Then, at 4.30p.m., Canadian flautist Robert Aitken gave a workshop which he called 'Physical Flute', in which he stressed the connection between one's body (strength, stamina, breath control) and one's flute. All of the participants were put to the test. Quite challenging? Less than an hour after the conclusion of his workshop, Robert Aitken performed the final recital of the weekend with works by Eldin Burton, Rainer Bischof, Aitken, Holliger, Poulenc, Andersen Doppler and Böhm. He and his Canadian accompanist Walter Delahunt then proceeded to perform three



equally demanding encores in a concert hall that in the course of that hot, sticky weekend had begun to resemble a sauna. After 2½ hours of this *tour de force* he convinced us that he was a successful example of all of his 'physical flute' concepts.

That wrapped up a weekend that I never expected to even attend, let alone enjoy. The outcome? I found a lot of new flute literature and bought far too much. I successfully resisted buying any new instruments or parts thereof, although the temptation

was great. There was something for everyone to be learned in every workshop, and we were able to hear three fabulous flute soloists within 19 hours. Don't ask me to compare the three. There's no way I would. There's no need. That's what our 'Flötenfest' was all about. Was it a success? Let me just say that after 28 years on the rocky road of flute-playing, I'm a lot less inclined to look for a cello teacher than I had been lately.

*Maura St Mary-Bayer was born and raised in New York. After completing a*

*BA in performance in 1977, she came to Vienna for post-graduate studies. From 1980–1983 she played in the Bruckner-Orchester in Linz, Austria. Since then she lives, freelances and teaches in Vienna.*

If you are a flautist, educator, flute student, flute builder, or flute enthusiast, and are interested in membership and/or your own presentation for the Austrian Flute Society, please contact: Österreichische Flötengesellschaft, c/o Wiener Symphoniker, Lehargasse 11/2/12, A-1060 Vienna, Austria.

Whatever happened to . . .

## The Birmingham Flute Society

by Margaret Lowe

. . . Well, I don't know, really. But I know what I hope *will* happen to it in the near future!

Those who read my article 'A Victorian Gentleman and his Flutes' in the March *Pan* will know that that gentleman, James Mathews, founded the Birmingham Flute Trio and Quartet Society in 1856, and that in 1871 its name was changed to the Birmingham Flute Society.

This society seems to have been a small, informal group of amateur players who met together once a week (on Fridays, I think) 'to practise the flute'. It long outlasted its founder and Vice-President, who died in 1900.

In 1948, long after the Second World War had put paid to the London Flute Society, the Birmingham Flute Society was featured in a programme broadcast by the

BBC Midland Region in its weekly series 'Midland Magazine'. (Introduced by John Francis, the broadcast still exists in transcript.) Two or three years later, as a very elementary player, I came into contact with Mr Norman Slade, then the Society's treasurer. Alas, by the time I was good enough to have joined the Society, it had passed out of existence. Now that the British Flute Society is a firmly established fact, should not the Birmingham Flute Society be re-established?

In its later days, the Society met, less frequently than before, at the Birmingham and Midland Institute, an establishment closely concerned in the 19th century with adult education, and several members of the Mathews family were intimately involved with its development. Now the Institute,

approached for help, have generously and enthusiastically agreed to make a room available for an initial meeting at the cost of a mere 50p a head for those attending.

So, if you are interested in re-founding the Birmingham Flute Society, and have 50p to spare, come along to the Birmingham and Midland Institute, Margaret Street, Birmingham, on Friday 6 November next, at 7.30p.m., to discuss how it can be done and what you want from it.

It would be helpful if you could also drop me a line or ring me up to tell me you are coming. My address and phone number is in the list of Area Representatives at the beginning of *Pan*.

Remember, 7.30p.m. 6 November 1992 at BMI, Margaret Street, Birmingham B3 3BS.

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# Il Viaggio a Rheims

by Edward Beckett

Little did I know what I was letting myself in for when I answered the telephone that morning. Would you be interested in doing an on-stage flute part in *The Journey to Rheims* at Covent Garden? You will be in costume. Well, I looked at the diary and it all seemed to fit, and as on-stage parts were usually a doddle, I said yes.

My suspicions were first aroused when I saw the part – two pages of obviously cadenza material followed by four more pages of assorted notes, all to be memorized! Now I didn't mind the cadenza, but the rest was tricky, a lot of rests without cues to help me play the solo bits in the right place – oh well, better get down to it.

A week later came the first costume fitting, where I discovered that a, I was the only player on stage and b, I was to be dressed in a kilt with all the trimmings. The session with the director John Cox did little to allay my fears, I discovered that not only did I have to play a tricky flute part but that I had to enter into the action as well.

The day of the first rehearsal arrived and the first person I met had a face that seemed familiar, surely he was a flute player – perhaps I had some reinforcements? but Alistair Miles was not there to play the flute, he was there to sing the part of Lord Sidney, to



*Edward Beckett with Alistair Miles*

*Photo: Clive Barda*

whom I was attached as Manservant/fluteplayer. I had once given a few lessons to Alistair when he was at the GSMD studying with Peter Lloyd; singing was his second study but then became his first choice and he is now having a very successful career. With a little help from the rehearsal pianist I managed to play in the right places and the basic stage actions were established, I found myself playing the end of the cadenza walking up a flight of steps, and a duet with Alistair walking across the stage in step – normal business for singers but something new for me.

Rehearsals came and went and it all became more relaxed, my memory was behaving itself so far, much to my relief. Then came the first rehearsal with the orchestra;

the star of the show Monserrat Caballé, made her first appearance and promptly changed everything (affecting the singers more than me), she has a wicked sense of humour and throughout the run ad-libbed outrageously.

The first night was, for me anyhow, a nerve-wracking affair – waiting to go on, I suddenly thought . . . 'what have I let myself in for – will I remember a thing?' As it turned out, that performance and all the others went without a hitch, but I must confess to never really settling into the part; as a player one is used to the music conveying the message; to suddenly have to assume an acting career is something that I would need more time to think about – but I did enjoy myself . . .





*Balinese Suling Players*

## How 'Contemporary' are Contemporary Techniques?

by Wil Offermans

In modern music today we hear more and more so-called contemporary or new, sometimes called extended, techniques. In this article I would like to discuss how 'contemporary' these techniques actually are.

During 1985–86 I undertook my 'Round About 12.5 Worldwide Flute Performance'. This was a seven-month project which took me through 18 countries, starting and finishing in Amsterdam. I presented concerts and workshops, and met the local flautists everywhere I went; I heard flutes made of bamboo, wood, metal and stone, played in an infinite variety of ways – with multiphonics, wind

tones, flute and voice combinations, and circular breathing – from many countries: China, Thailand, Egypt, Japan and Colombia among others. I could have made a flute circle around the world.

One of the places I visited was the tropical Indonesian island of Bali. In Denpasar, the capital of Bali, I became friendly with a young man who was a student at the music and dance Institute of Kokar. One day, Wayan took me to his parents' village. It was a five-hour drive (in an overcrowded mini-bus), and a long walk through a forest. The village of Maniklyu was beautifully located

in the shadow of the huge volcano Mount Batu and was surrounded by coffee fields. As we approached the *dessa* (village) the villagers hid away, and the children began to cry, seeing my white face and big nose. After a while, however, they became used to me, and soon the whole village gathered round. Together with Wayan and his father we all drank coffee and ate bananas. To overcome the language problem we played the local *suling* (the Indonesian recorder-style bamboo flute). Nervously, I performed a children's song which I had learned from Wayan on the long journey, '*Miyong, miyong, Alih ja bikule*'. I played the song with



circular breathing, as they do traditionally. The people reacted with amazement when they heard their famous song played by a white stranger. After that, everyone wanted to perform on the *suling*. It was incredible, because without exception they all played with circular breathing. I felt humbled by this spontaneous performance from what was a mainly farming community, playing with such ease (in their traditional dress) a technique regarded by us in the West as new and difficult. It was a wonderful moment in that little *desa* of Maniklyu.

In Western classical music, circular breathing has been used for centuries on the oboe. Similarly, in North Africa, the Middle East, India and Indonesia, we can hear double-reed instruments which are all played with circular breathing. Compared with the flute, these double-reed instruments are played with a high breath pressure. For this reason it is easier to use circular breathing on a double-reed instrument – a double-reed player can move embouchure and cheeks quite freely without losing control; his/her cheeks can support the circular breathing easily in contrast with the flute player, who will immediately encounter problems with tone.

Playing the didgeridoo is another example of circular breathing. This trumpet-style instrument of the Aborigines in Australia is made out of the hollowed branch of a tree. As the didgeridoo has no finger holes, it has only one fundamental tone, but by varying the lip tension and breath pressure, and by the use of circular breathing, endless overtone melodies can be played. Many flutes, such as the Chinese *di-zi* (a bamboo transverse flute with a membrane) and the Thai *klui* (a recorder-style flute), use circular breathing traditionally in their playing. It is also used for glass-blowing, enabling the glass product to be blown with a constant air pressure.

When Böhm designed his

flute in 1847, he strove for equality of tone throughout the whole range of the flute, in sonority as well as in dynamics. He constructed his flute with a cylindrical bore, bigger tone holes in acoustically favourable places, and a key mechanism to control the holes. Nowadays many of our 'new' techniques are trying to extend the timbre of the Böhm flute. However, the idea of a dynamic approach to the timbre is not at all 'new'! Looking back into Western flute history, we find the baroque traverso, which in contrast with Böhm's flute has a wide variety of timbres, but a limited dynamic on each tone. This is caused by the relatively small tone holes, the inversely conical bore, and the frequent use of irregular fingerings (especially the so-called fork fingerings).

Compared with the traverso, most bamboo flutes produce a wide variety of timbres. In these cultures, availability of material (and time) and coincidence have an important and even essential impact on flute-making and playing. Thus the whims of nature directly influence the physical characteristics of bamboo flutes, resulting in an always unique flute.

A most interesting example of a bamboo flute is the Japanese *shakuhachi*. This vertical flute is famous for its rich, dynamic and flexible sonority, produced largely by the special bore, the extremely big embouchure hole, the sharp cutting wedge, and the absence of keys on the five finger holes. On the *shakuhachi* we find other interesting extended techniques, especially wind effects.

Another extended technique which can be traced back as traditional is the harmonic, with its distinctive timbres. However, we should not forget that we use harmonics on our Böhm flute almost unconsciously: we play the second octave as straight harmonics from the lowest octave. Compared with the Böhm flute, most of the bamboo flutes have only a few finger holes, giving few fundamental tones. On these

flutes, you are obliged to use harmonics to play higher pitches.

In Papua New Guinea we find a long straight flute without any finger holes – so that only one fundamental is possible. This flute is played in nightly ceremonies, always in duos, and exclusively by the native men. For their women, playing is a forbidden and hidden activity. To them the nightly flute sound that frequently rises out of the jungle represents a mysterious happening of gods and magic. The flute melodies are constructed on the overtone series of the single fundamental tone.

A sophisticated use of harmonics is heard in the so-called 'overtone singing' of the Mongolian *Hômy* singers. By combining a dangerously high breath pressure and a special vocalization, they know how to extend their sonorities with flute-like overtones and multiphonics. Generally, in singing, the timbre of the voice – culturally and individually determined – has an extremely wide variety.

One of the best known extended techniques is the multiphonic. It is a fascinating experience to have two or more tones vibrating simultaneously in the flute tube. In about 1820, the first methods for multiphonics were published (for example, *Schule für Doppeltöne auf der Flöte* by Georg Bayr, between 1773–1833) in Vienna. We don't hear so many multiphonics on ethnic flutes, and when we do, these are mainly used for their timbre, rather than to create a kind of polyphony. Thus the Egyptian May (an oblique flute) can perform parallel octaves, expressing an extremely deep dramatic mood.

I would also like to mention one of the many examples of combining flute playing and singing. In Laos (Asia) there is a fascinating transverse bamboo flute, without any finger holes. An embouchure hole is made somewhere in the middle, and the two open endings of the tube are played with a finger or thumb. The flute allows you to play four



different fundamentals plus their overtone series. I once heard an old lady performing her song on this flute. Quite frequently she sang along with her flute melody, creating a beautiful effect, with charming sonorities. In many ethnic flute cultures we can hear similar techniques of singing in parallel. Sometimes even lyrics are used, which sound attractively distorted by the interference of the flute and voice.

Voice techniques on the flute are also used in jazz and pop music. The blind jazz musician and multi-instrumentalist Roland Kirk defined this technique as follows: 'It's splitting the mind in two parts. It's like making one part of your mind say "O-bla-dee" and making the other part of your mind say "What does he mean?"' He proved to be a genius in using flute and voice simultaneously.

I realize that this short article is far from complete. Nor does it pretend to inform you about any technical details of the extended flute techniques. I just wanted to draw attention to other flute cultures, as well as the Western flute history. I could continue, mentioning the different tones of the Japanese *ryûteki* (a transverse bamboo flute) in the Gagaku ensemble (court music); or the portamento of the Indian *bansuri* (quite a big transverse flute); the key-clicks of Varèse's *Density 21.5*; or the *bisbigliando* (Pierre-Yves Artaud), which was already known in the Baroque period as the '*battement*'.

It is my intention to stimulate the flautist to see things in perspective, and to recognize all kinds of cultural and historical relationships, before describing something unfamiliar as 'new'. You can

imagine that after my world tour project 'Round About 12.5', I could not accept 'contemporary' techniques as such any more, and certainly not as 'new'. Henceforth I shall just accept the flute and its playing techniques as one great celebration of music.

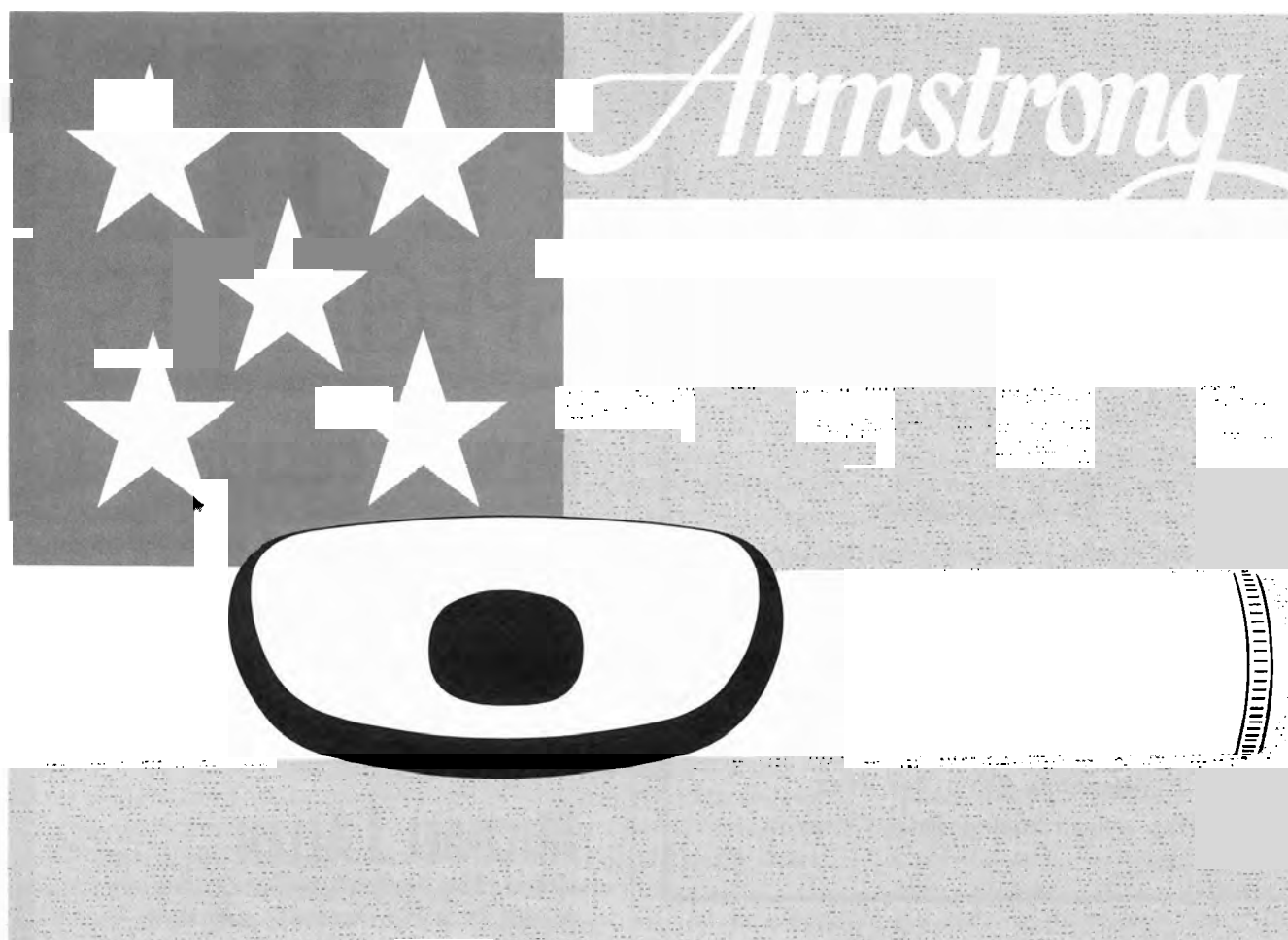
*Wil Offermans was born in Maas-tricht, Holland, and graduated in flute and improvised music from the Brabant Conservatory of Music in 1983. He has composed jazz, rock and street music, and has toured extensively, performing and giving workshops around the world. In 1989, he introduced an open-holed bass flute made by Eva Kingma to play a new solo composition. His recently composed flute études, For the Contemporary Flautist, are being published this year.*

See Profile of an unusual flute-player. *Pan* Vol. 7/No. 2 June 1989

*Wil Offermans*







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# My Favourite Shop

Some Ideas from Nottingham

by Helen Farrell

This is an account of a unique (and my favourite) shop – a music shop – Windblowers of Nottingham. The staff are helpful, the atmosphere friendly, the service excellent. Many music shops meet these criteria, I know, so what makes Windblowers so special? Why its windband of course!

Many adults shopping at Windblowers asked the same question – ‘Where can I go to play with other musicians? Margaret Frogson and David Oldershaw, the co-owners, came to the conclusion that there were very few post-school opportunities for amateur musicians in the Nottingham area.

Slowly the idea grew to set up their own windband to cater for this need. They talked this over with Alistair Parnell, then still a student at the Royal College of Music, and it was decided that when Alistair finished in London the band would begin, with him as Musical Director.

The first I knew about this was when my flute teacher asked

me if I was interested in auditioning for a symphonic windband. I had no idea what a symphonic windband was and neither had he! After further investigation we discovered that it was an orchestra without strings, having instead a section of flutes and a section of clarinets. Of course I was interested, and so began my association with what was to become Nottingham Symphonic Winds.

Alistair, Margaret and David had hoped to form a band of a good standard but even they were surprised by the calibre of playing and realised quite quickly that this could be something special.

The Band is now in its fifth year. In 1990 we won the Gold Award at the National Windband Championships of Great Britain. We have toured Germany and Austria and are travelling to Holland this year. Through its concerts, the Band has raised thousands of pounds for local charities. It is kept going through monthly subscriptions of £5 and

the sponsorship of Windblowers.

For those who have never heard of a windband, I can thoroughly recommend it. Much excellent music has been, and continues to be, written for windband. Guy Woolfenden's Gallimaufry and Philip Sparke's The Year of the Dragon are two excellent examples. (Incidentally, both these composers have worked with Nottingham Symphonic Winds.)

As a flute player, the chance of getting into an orchestra of any quality is quite remote but a symphonic windband is different! In our band we have twelve flutes and one piccolo, thus providing greater opportunity for the enthusiastic amateur flute player.

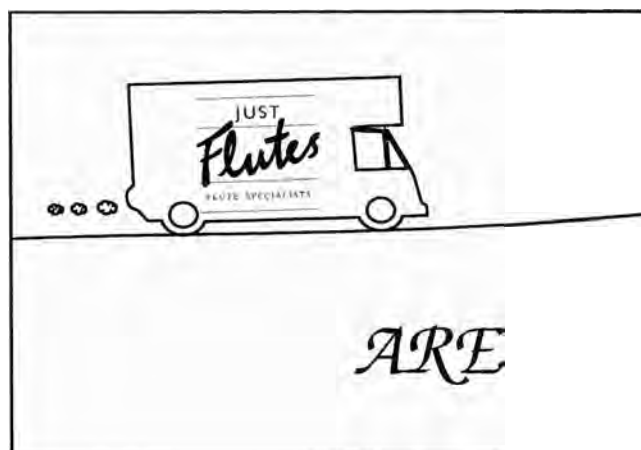
Nottingham Symphonic Winds gives great pleasure to its players (75 in all) and its audiences. What we have achieved in five years is amazing and it's all thanks to Alistair and Windblowers. Now perhaps you can see why I think Windblowers is the best shop ever.

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# Flutes for Kenya

by  
Carole Page



My name is Carole Page and I am at present teaching music, as a volunteer at Starehe Boys' Centre, a charity school in Nairobi. Starehe was founded in 1959, as a centre for homeless and needy children, in two small tin huts in one of Nairobi's poor districts. Since then it has grown to accommodate 1200 intelligent but needy boys.

I was trained as a flautist and teacher, at the Royal College, and the Royal Academy of Music. I had 10 years' teaching experience before coming out here, and I can honestly say that no European school comes anywhere near giving one the rewards you receive by working in this very special, worthwhile school. Support for the school is international, with 'Save the Children Fund' and individual sponsors being among the many who give their varied and conti-

nual financial aid to this project.

Before leaving England I was generously given 6 student flutes by All Flutes Plus of Dorset Street. When I arrived at Starehe I found a music department of talented, sensitive pupils, ready to take full advantage of anything offered to them. In the past, only voice had been offered for examinations, then a local band folded up and old, dented instruments were donated to the school. Imagine the boys' pleasure when they received 6 almost new flutes. Already, in the four months that I have been here, they are approaching grade 3-4 Associated Board standard, as they are determined to take full advantage of this unique opportunity.

The department is still in need of a variety of instruments including recorders, saxophones, and brass instruments. We would

also be grateful for instrumental sheet music and the new theory books from grade 5-8. If anyone reading this article feels they would like to help in any way, please write to me direct at *Music Department, Starehe Boys' Centre, PO Box 30178, Nairobi, Kenya*, or contact my parents, *Mr/Mrs Page - Tel: 081-942 6206*.

We are looking for a second music volunteer to help me with a very busy timetable. The school normally requires a two year commitment. Any interested party should contact *Mr Paul Whitehouse, Chairman of the Starehe Foundation UK, 236 Barnsley Road, Sandal, Wakefield WF2 6EL, Tel: 0924 252122*.

Many thanks again to All Flutes Plus, and also other friends who have already helped us in a variety of ways.



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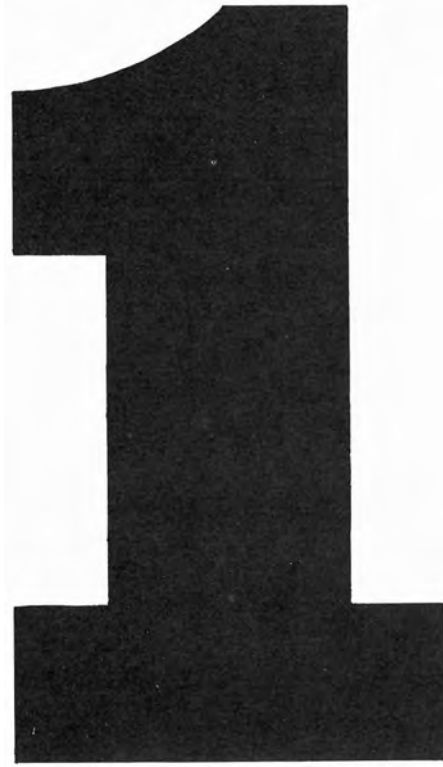
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## *Obituaries*

### John Francis



John Francis Cook was born in London in February 1908. His background was artistic in every way. Both parents were painters, and his mother, who had a prodigious and varied artistic output throughout her life, had miniatures accepted for the Royal Academy Summer Exhibition when she was in her eighties. John (who later dropped the name Cook for professional purposes) was named, aptly as it turned out, after her father John Francis Barnett, the celebrated Victorian pianist and composer and one of the founders of the RCM. He was a fellow student with Grieg in Leipzig and a close friend of Arthur

Sullivan the composer.

John showed an interest in music from a very early age and learned the piano, sometimes having lessons with his aunt Emma Barnett, a concert pianist. It was not however until he started playing the flute at the comparatively late age of seventeen that he decided to take it up professionally. To help pay for lessons with Robert Murchie, John found a job – in a furniture shop – but was soon dismissed for practising flute fingerings on a ruler behind a screen when he should have been attending to customers. Two years later he went to the RCM, where he continued to study with Robert

Murchie, whom he greatly admired (though he was soon to fall under the spell of Marcel Moyse) and the following year won a scholarship.

It was a vintage time for the RCM – fellow students included Benjamin Britten, Michael Tippett, Imogen Holst, Veronica Mansfield, Cecil James, Natalie Cane, Alan G. Melville, Leonard Isaacs (who started the BBC Third Programme), the legendary flute player Arthur Gleghorn, Sylvia Spencer the oboist and Millicent Silver the harpsichordist, who was then a very gifted piano and violin student. It was an exciting time for the students – John used to recall



the visit Ravel made, dressed in a lavender suit and a purple tie, to conduct 'Daphnis and Chloe' with the student orchestra. 'Don't worry about ze notes, I just want ze eempression 'ere', he said, referring to the notoriously difficult passage in the second Suite, familiar to all woodwind players.

While they were still students, John, Millicent Silver and Sylvia Spencer formed the Sylvan Trio. They were initially coached by Dame Ethel Smyth, and although they got off to a somewhat inauspicious start – their first concert in the RCM concert hall on 5 November (1928) was accompanied by noisy fireworks, and a broadcast at Savoy Hill later that summer was postponed at the last moment to accommodate the Wimbledon tennis commentary! – they were tremendously successful, having many works written for them. They continued to give recitals and broadcasts for many years, later with Joy Boughton as the oboist.

When John left college, his first job was in Northern Ireland with the BBC. He returned not long afterwards to freelance, playing with the LPO (he was third flute in their inaugural concert with Beecham), Covent Garden, the Sylvan Trio and with Millicent Silver, whom he married in 1932. During the war, although John was a reserve policeman, he did a considerable amount of playing, working with Geraldo's dance band, CEMA and ENSA, with whom he toured.

After the war, musical life in

England expanded, as did John's career. He became Britten's first flute in the English Opera Group, playing with them for ten years (1946–1956) at the Aldeburgh Festival and abroad, taking part in the first performances of 'The Rape of Lucretia', 'The Turn of the Screw' and 'Albert Herring' as well as his recital work with Millicent and the Sylvan Trio.

It was on a visit to Dartington Hall that a significant turning point in their lives was made. Millicent tried out the harpsichord – both she and John had felt for some time that the piano was not quite right for Bach sonatas and found this to be the answer! A harpsichord was bought and very soon afterwards the London Harpsichord Ensemble was formed, one of the first (modern) ensembles of its kind, which surely laid the foundations for the abounding authentic early music groups flourishing today.

The LHE made their debut in 1945 at one of Dame Myra Hess's National Gallery concerts, the start of a very successful venture in which John's drive and determination, together with the excellent players engaged, gave the ensemble a unique place on the musical scene. There were broadcasts, tours, a series of ten concerts at the Edinburgh Festival in 1950 for the Bach bicentenary and a tremendously popular series of fortnightly concerts in the Waterloo Room on the South Bank. John and Millicent were central to the ensemble for over thirty years, retiring in 1981 to hand over the

running of it to their elder daughter Sarah.

Successful and time consuming though the Ensemble was, and John's part cannot be overestimated, he did have time for other things, in particular teaching, which he enjoyed. He was a professor of flute at the RCM from 1954 until 1980, teaching many of the players in the profession today including the BFS President, James Galway, and the Chairman, Susan Milan, and was made a Fellow in 1971. He also continued with his solo and orchestral work and in 1953 gave the first performance at a Prom of the flute concerto written for him by Lennox Berkeley.

In 1982, when the British Flute Society was formed, John offered to become its secretary. This was a role he greatly enjoyed and the first meetings of the society were held at his house in St John's Wood, where members of the Council enjoyed his and Millicent's hospitality and the comfort of his lovely home.

John was my mother's brother and for several years was my flute teacher; I had contact with him for most of my life and knew him as a family man, inordinately proud of his musician daughters Sarah and Hannah and his three grandchildren.

Millicent died in 1986 after a long illness and in 1987 John married Lorna Lewis, the former editor of *Pan*.

Judith Fitton

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ON THE



## Lee Hannah

The musical community of Cleveland was shocked to learn of the tragic death of the flautist Lee Hannah in a car accident at the age of 38. A New Yorker with a degree in English from Princeton University, Lee came to this country in 1974 to pursue postgraduate studies at York University, where she gained her MA in Medieval English. There she also met her future husband, Stephen.

A talented flautist from youth, it was not long after settling on Teesside in 1978 that she found the vocation in which she made her mark by involving herself in the musical life of the area, playing principal flute with the Teesside Symphony and Cleveland Philhar-

monic orchestras and at choral concerts, being frequently seen in Middlesbrough and Darlington theatre pits and becoming a founder member of the North Winds Ensemble and The Troubadours music group. Her orchestral contributions and solo appearances displayed her superb technique, beautiful tone and artistry and impressed fellow musicians and audiences alike. Lee taught in schools in the area and privately and proved herself to be a brilliant teacher whose enthusiasm, high standards and integrity encouraged her many pupils in their studies and in ensemble playing. Her musicianship, friendly interest and down-to-earth attitude

were similarly inspiring to all with whom she made music.

As the British Flute Society's area representative for Cleveland, Lee's initiative, grasp of detail and no-nonsense approach made her a capable organiser of meetings and flute workshops, which were thoroughly enjoyed by players old and young for their convivial atmosphere as much as for their musical benefit.

Lee Hannah's involvement in music activities in so many ways and her vivacious company contributed much to musical developments in the area and she will indeed be missed by her many colleagues, friends and pupils in Cleveland and beyond.

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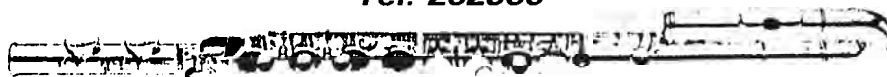
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The Editors of Pan The Journal of The British Flute Society are as follows:

January 1983–March 1987 Lorna Lewis.  
 March 1987–September 1991 Simon Hunt.  
 September 1991–Judith Fitton.

*Copies of articles may be obtained at a nominal cost from the BFS Archivist – please quote journal reference numbers.*





# Reviews



## *Solo Flute*

**55 for Fun. Easy Tunes, arr. De Smet for Solo Flute.** 25pp. Fentone £4.50.

More rare finds . . . Michael Row the Boat and Scarborough Fair (useful having chord symbols). Why do so called *easy* albums never go above top D and mostly, in this case, G or A (first ledger line)? Good value.

S.H.

## *Flute and Piano*

**Philip Gates. Airs and Graces (Six Pieces for Flute and Piano).** £5.95.

Aspiring composers would do well to study the methods used by Mr Gates to get his compositions published, as this is an early example of a genre likely to become more familiar as recession bites – the 'own imprint', a photocopy from clear manuscript – an enterprising solution to the problem of finding a publisher. The six pieces are unconnected thematically, the titles vaguely sixties-ish, the music correspondingly unpretentious, and the writing for the flute makes few technical demands. It is pleasant to play though and very 'listenable to', so more, please, all you budding flautist-composers out there.

**Pierre Paubon. Le Fluteriot.** Billaudot/UMP £4.35

**Pierre Paubon. Sans Plus.** Billaudot/UMP £3.20

**Jean-Clement Jollet. Aria.** Billaudot/UMP £3.20.

The French flute school in (even) lighter mood. Pierre Paubon, des-

cribed as a member of 'La première phalange des flûtistes Français Contemporains' – clearly a force to be reckoned with – has taken the opportunity to promote a couple of his own trifles. They exude charm in a particularly Gallic way, though as is often the case melisma is more convincingly handled than melody. There are few technical demands here. Alain Marion's choice is the Jollet Aria, a pleasant enough ninety seconds for beginners. Am I alone in finding UMP's prices outrageous?



**Yanet Puech. Ballade Transcendentale.** Combrel/UMP £7.40

**Piotr Moss. Suite.** Editions Max Eschig UMP. £11.80

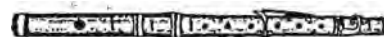
**Emile Lelouch. Babillage.** Editions Combrel. £5.45

A clutch of more technically demanding Morceaux de Conservatoire. M. Puech's offering, with the intriguing dedication 'Pour elle', has precious little of the transcendental about it in any sense of the word I understand, and rarely strays far outside the safe middle range of the instrument, but is nevertheless an enjoyable enough meander. Presumably the repeated appearance of the opening rhythmic pattern from Mendelssohn's Midsummer Night's Dream Scherzo is no accident.

Its unwillingness to explore the extremities of the flute's range is made up for with a vengeance by the more ambitious work of Piotr Moss (now where does he hail from, I wonder?). For what is ultimately a fairly unpretentious

piece Moss employs a range of dynamics that is almost expressionist, with frequent recourse to fluttertongue, tremolo and quarter-tones, the flute's somewhat paranoid contribution contrasting oddly with the almost exclusively C-majorish feel of the piano accompaniment. Intriguing, if not entirely comfortable, and a long way from the world of M. Paubon.

M. Lelouch provides another example of weird nomenclature, clearly fashionable across the channel, as this is predominantly rather a sombre piece, the only chirping in evidence being confined to a few seconds in the middle. Pleasant to play, though the piano part is oddly gawky and ungrateful.



**Ignaz Moscheles. Vier Divertimenti für Flöte und Klavier.** Kunzelmann/Schott £10.05.

Some splendid trifles here in the style of Hummel or Weber. First a bright and outgoing March, followed by an 'Air de Haydn en Fantaisie' based on the Emperor's hymn. A 6/8 Rondino (which gives the pianist plenty to get his teeth into) precedes the final 'Air de la Famille Suisse de Weigl'. (What is it about Swiss families, I wonder – Trapp, Robinson, u.s.w. – is it something they put in the muesli?) Anyhow, this is occasional music in the best tradition. Your pianist needs to be a real personality to bring off the fireworks; the flute part, though interesting, is nothing like so demanding. Recommended.

Lapmar



*Piccolo and Piano*

**Serge Paloyan. Vent D'est.** Billaudot/UMP £4.90

As you might imagine from the biting east wind, this is a semiquavered, *con fuoco* perpetuum mobile in what I would describe as a freely tonal idiom with a penchant for the minor. Within its 6/8 constant semiquaver movement phrasing and the piano part occur occasional bars that feel like 2/4 and 3/4, thus avoiding the aimlessness of many pieces of this type. A good piece for an advanced player. The four pages of the piccolo part open out flat; no awkward page turns!

*Flute and Harp*

**Qiguang Chen. Le Souvenir.** Billaudot/UMP £8.20

For advanced players. The flautist is required to bend the sound and vary the vibrato on long notes but otherwise no extended techniques,

just passages of fairly rapid semiquavers often loosely tied to the harp part. The harpist indulges in lively management of the pedals and a variety of glissandi, often with 3 fingers. Some rattling of the strings with a metal stick. A self-indulgent piece for both players. Duration: about 11 minutes.

*Flute and Guitar*

**Gilles Ballet. Jazz Notes (Two pieces).** Combret/UMP £7.20

In the same series as the Flute and Piano pieces, these are more tricky at around Grade 7 in both parts, and interesting to play.

**Flute and Guitar. Collection Robert Hériché, arranged by Jean-Maurice Mourat.** Billaudot/UMP.

There is a need for approachable and playable music for this combination especially for the more ele-

mentary player. So often the guitar part is much more advanced than the flute part, but not here, so these pieces are particularly welcome.



**4 Danses Medieval. £4.35.**

About Grade 3 onwards, these are all lively pieces intelligently arranged for both players. About 6 minutes in all.

**Petit Suite De Danses. £4.90.**

Seven pieces by Handel, although nominally the same grade as the Medieval Danses the guitar part is a little more advanced, with basic part writing. Duration: about 12 minutes.

D.C.



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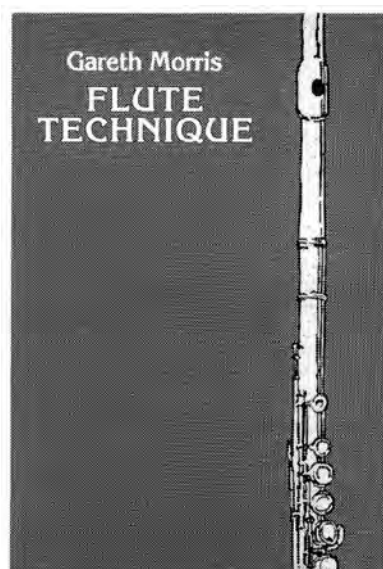


## Flute Technique

**GARETH MORRIS**

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0 19 318432 X, 76 pages, fingering charts and music examples, paper covers £8.95



## The Early Flute

**JOHN SOLUM**

This is the first book in modern times to deal exclusively with the flutes used in the Renaissance, Baroque, and Classical eras. It details the history of the transverse flute from 1500 until the early 19th century.

*Early Music Series No. 15*

0 19 816253 7, 224 pages, 35 illustrations, 6 music examples, Clarendon Press £30.00  
October 1992

*These books are available now through bookshops. In cases of difficulty, or for more details, please write to Andrea Nicholls, Oxford University Press, Walton Street, Oxford OX2 6DP.*

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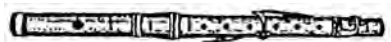


### Concerto

**Handel. Concerto in B $\flat$  Major.** Op. 4 No. 6. £4.90.

Familiar as the Concerto for harp, 2 flutes, 2 violins and continuo, this lies very well for both instruments and is pleasant to play and would make a good relaxed concert item for moderate to advanced players with someone to turn pages for the guitarist!

D.C.



### Chamber Music

#### Two Flutes

**Janos Komives. Jeux à Deux, 21 Inventions for Two Flutes.** Jobert £18.20!

Fairly middle of the road 'modern' music which would be a gentle introduction to different harmonies for players of Grade 3–5. Good sight-reading at Grades 6–7. Many accidentals and some tricky counting. 'Danse de Chamane' with the parts a major second apart throughout, was universally liked by a selection of my pupils. A useful book to make a change but very pricy for 28 pages.

**Raymond Guiot. Cividale – Duo.** Lemoine £5.95.

Three good fun, jazzy duets which would make good concert items for players of standard Grade 6 (if industrious and musical) and above, with the interest in both parts equally. One has to stop only once in the middle of a piece to turn the page! A very good addition to the repertoire.

D.C.

#### Flute and Clarinet

**28 Duos arr. by De Smet.** 30pp. Fentone £4.95.

Useful in that there is not a great deal for this combination. One feels a certain sense of *déjà vu* in seeing *Amazing Grace*, *Country Gardens* and *Für Elise*, but . . . ? the printing is clear, the value fair.

S.H.

### Ensembles of Flutes

**Pierre Paubon. Divertissement No. 1 (on a 15th Century Carol) for 4 Flutes.** Combrel/UMP £8.85

A straightforward and pleasant to play quartet (though parts could be sections of flutes) in a tonal style. Melodic interest moves between the parts and it would suit players of Grade 5 and above. Duration: 4'30".

**Francois Bru. La Disparition Pour 10 ou 5 Flutes.** Billaudot/UMP £7.65.

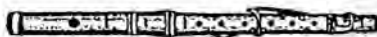
Written as a workshop piece for 3rd and 4th year pupils to show them some aspects of contemporary flute writing. Open holes are needed for some of the fingerings given but these could be adapted. It serves its purpose and would save you writing your own piece.

**Francois Bru. Parasitage for 10 Flutes.** Billaudot/UMP £8.80

The same standard as above. An open-ended piece which is supposed to be played in cyclical fashion with several possibilities. Flutes are divided into a quartet (of five flutes!), a trio and a duo, each to play a section which can be put together variously. Notes are changed in various parts progressively as the piece unfolds. Good training for ensemble playing which would make pupils concentrate and listen.

Duration: at least 4 minutes.

D.C.



#### Trio Sonatas

**J. J. Quantz. Trio Sonata in D Minor (Fl, Ob/Vln, Continuo).** Schott £9.90.

Can I be forgiven for opening each modern edition of unfamiliar baroque music hoping to find music of the quality of, say, Telemann's *Paris Quartets*, or the *Trio Sonatas* of Bach or Handel? This

work rather rubs in the fact that J.J.Q. wasn't really out of the top drawer as composers go. You can almost hear the poor chap as he sharpened his quills to start on yet another *Trio Sonata*, bemoaning the fact that his royal pupil never felt inclined to lay out the cash on that masterpiece of a *Nonet* for Altoon, Serpent and Seven Consenting Counter-Tenors that he knew he had in him. Still, it was a steady income, even if anything commissioned from that quarter had to contain a jammy flute-part and not much else. This piece is self-effacingly professional, but that's as far as it goes. The jam is spread fairly thin in the flute part, too. A beautifully produced edition, but pricy for the content . . .

Lapmar



### Studies

**Louis Moyse. Tone Quality on the Flute.** Leduc/UMP £18.70

I cannot pretend that I actually enjoyed my dutiful working through 'de la sonorité' as a student but I think that I would have enjoyed this book more.

Acknowledging his debt to his father, Louis Moyse even begins Exercise I on 2nd octave B and moves through ever widening intervals and varying dynamics to develop lip flexibility and breath control.

After careful instructions on how to use Exercise I (which should last for 23 minutes per day over a cycle of eight days) he is less specific on how to use the next six exercises which develop the idea behind Ex1, but setting out mostly from F sharp in the middle of the flute and with sufficient variety to keep the student musically interested (not a feature of many tone exercises!).

Moyse feels that 'There is, unfortunately, a common misconception among some players (and too many teachers) about how to play an octave . . . You don't produce an octave by "pinching" or



blowing harder into the flute. You do it by bringing the jaw forwards and upwards very slightly, which changes the angle of the air blown into the mouthpiece.' He does, however, quote Boehm on the necessity of increasing the speed of the stream of air. There follow four pages of exercises on Harmonics on all the fundamentals from C, rigorously applied with various rhythms.

Since 'the art of using different tone-colours as a means to express various moods and feelings . . . is fast disappearing . . .' and 'the admirable job done nowadays by flute manufacturers who "build in" tone colour, doesn't induce the modern flutist to make much effort in that direction', we get ten pages of exercises where one is encouraged to use a tone suitable for the L'Après Midi solo – "eerie and floating" with a soft, quasi transparent colour'.

Being 'constantly amazed to see young flutists, who may be already quite advanced in the study of the instrument, but are yet quite unable to play a scale or an arpeggio properly from memory . . .' Moyse adds five pages of concentrated exercises to sort out scales and arpeggios.

A rigorous but interestingly varied book with well written text (originally in English?) full of Louis Moyse's personal views on flute playing. 46 pages and good value for the price.

D.C.



## TEACHING MATERIAL

book

**Paul Harris. Making the Grade: how to pass your music exam.** 48pp OUP £3.95.

A well thought out and structured little manual which covers the various areas of practice – scales and aural etc. – in an efficient way, with lots of boxes which say 'What is the examiner looking for?' and 'practical tips' etc. I even liked the cartoons! An excellent 'stocking filler' though pricy for an A4 booklet.



**Peter Wastall. Practice Sessions-/Flute.** 46pp. Boosey and Hawkes. £4.50.

An interesting addition to the overcrowded flute publications market, in that this book provides an introduction to playing by ear and has exercises in jazz, blues and rock styles. It also has studies by Gariboldi and Anderson, pretty basic tone (i.e. long note) exercises and some enjoyable classical duets; in other words it tries to do a lot. Useful for GCSE – beautifully printed and in English, French and German.

S.H.

*Young Flutists*

**Carole et Oliver Chamisso. Jazz Note (4 Pieces).** Ed. Combres £7.40.

Published specifically to give younger students the experience and fun of playing music in a jazz style, these pieces could be played enjoyably from Grade 5 onwards and, mercifully, the piano parts are straightforward too!

D.C.

**Heather Cox and Garth Rickard. Listen and Play Flute.** 30pp. plus tape. Allans Educational Music (Australia).

More pictures (coloured) and words than music – definitely aimed at primary school age, an approach which emphasises singing and clapping. It is fun and there is an effort on the tape to encourage pupils by making the easy tunes more interesting. As one page (26) has only 14 notes on it (10 of them without pitch) use of space is debatable (lots of monkeys and birds!), but the publishers do say that it is a great success in Australia. Give it a try for the little ones.

S.H.

*Music Received*

**Flute Favourites Vol. 3 for Flute and Piano.** 32pp. Fentone £5.25.

**John Freeland. Waltzing Matilda Variations for Flute and Piano.** Allans (Australia), no price.

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MOVE . . . . .



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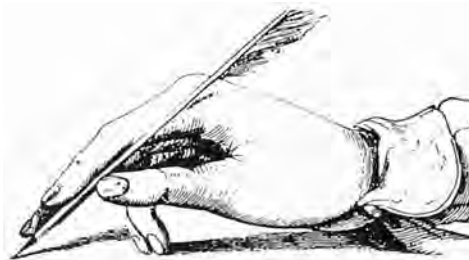


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# Letters



Dear Editor,

Could I please ask members of your organisation for their kind assistance? I am attempting to study the work of three highly important and under-rated musicians – Robert Simpson, Deryck Cooke and Hans Keller – but have discovered that much of it seems not to have been preserved institutionally.

My only hope is that some material may survive in private hands, and I would be most grateful if anyone who has anything relating to these musicians could contact me. I am particularly interested in tape-recordings (be they derived from radio or TV broadcasts, public lectures or any other sources), but would also be pleased to hear from anyone who has such things as programme-notes, rare clippings, correspondence, lecture notes, etc. – even the smallest item may be significant.

If you can assist me, please contact me at 37 Poulton Road, Wallasey, Wirral L44 9DD. Tel: 051 630 1791 or by fax (Liverpool University c/o Music dept) 051 708 6502.

With thanks  
Yours sincerely  
Mark Doran  
Liverpool

Dear Editor,

May I, through the Magazine, apologise for any disappointment caused by the cancellation of the Horsforth Flute Day. Hopefully everyone who was expected to turn up was informed, but I was

forth Music Centre in this – and other matters leading to the short-notice cancellation!

I hope to arrange an event in the not too distant future, (possibly in conjunction with the British Double Reed Society), at the University of Leeds, to include a recital by Stina Wilson (Opera North) and friends; further details later. May I appeal to members to **please** make an effort to support local events, and to please book early, as this makes life so much easier for the organisers!

Yours sincerely,  
Pauline Jackson  
(Leeds Area Representative)

Dear Editor,

I wish to take this opportunity to congratulate you on the success of the recent London International Flute Convention. It was a musical and organizational success, and the members of the council, as well as your Chairman, Susan Milan, deserve special credit for the time and effort involved in planning and coordinating the Convention.

As a frequent participant at the American National Flute Association Conventions, I am well aware of the complexities involved in scheduling artists and events, and I particularly enjoyed the variety of performers and lectures presented during your Convention. It was gratifying to see the participation of the juniors on Saturday, and it reminded all of us of the enthusiasm of young players who are just beginning their musical life.

As a guest of the BFS, I also

want to thank you for your hospitality and warmth during my stay in London. The accommodation was excellent and provided the artists involved with a rare opportunity to be able to relax and enjoy each other's company outside the Convention. It was a marvellous three days, and I want to thank you for the invitation to perform for the Convention and to judge the International Young Artist Competition.

Congratulations again for your Society's success, and I hope to renew acquaintance with each of you either at a future BFS event or at an American National Flute Association Convention!

Yours sincerely,  
Mary Karen Clardy  
Professor of Flute  
University of Texas  
USA

Dear Editor,

I wanted to write to the BFS Council to give some feedback from an ordinary member concerning the Convention.

First, I found the three days exciting, stimulating and thoroughly enjoyable. I would like to convey grateful thanks to all the organisers who gave so much to make it successful; secondly, may I make some suggestions for next time . . .

1. Could we have more from Robert Dick, he was stunning.
2. If alterations have to be made to the programme, could it be established beforehand, how the information will be circulated, e.g. a large blackboard in



a central point. Also, if items appear to be overlapping, it would be helpful to know whether other events are being delayed to compensate. I was not the only one to reluctantly tiptoe out of the Louis Lot discussion unnecessarily.

3. Could Wissam Boustany be considered as a recitalist for the next convention, I heard him recently and was impressed.
4. I hope it is the intention of the BFS to vary the venue around the country as the BFS Teachers Course has done.

I am putting forward these points because I fervently hope that the Convention will be a regular event in future. Please be encouraged to plan the next one in the knowledge that this one was a great success, and I am sure other members besides myself will be watching eagerly for the announcement of the 1994 Convention!

Yours sincerely,  
Jennie Willy  
Clevedon  
Avon

Dear Editor,  
I had the misfortune of not being able to attend the BFS International Convention on the Friday and Saturday, but was able to attend on the Sunday, also the AGM.

I must say, what a joy it was to be there and to hear such wonderful performances by all the soloists. It was a pleasure to be amongst friends, especially Andy, Patrick and John from 'Top Wind'.

I must also say I was a little dismayed by some of the comments made at the AGM, as

such a lot of good hard work is being done for us. Having been on several professional committees and councils, I am well aware of the problems and yes, they all make mistakes.

Looking forward to the next convention.

Yours sincerely,  
Michael Cummings  
Putney  
London

Dear Editor,  
My God what a week-end?

I have been in great turmoil since the Convention, and would like to share my thoughts with *Pan*, if that is possible.

I thought the event was spectacular, but I know (because I talked to a lot of people) that many felt there was something missing all the same; I have tried to put my finger on it and hope you will consider publishing my short article, even if it comes a bit too close for comfort sometimes. The society should not be afraid of voicing honest opinions, particularly when they are trying to be constructive, and are not offensive in tone.

Many thanks for everything.

Yours Sincerely,  
Wissam Boustany  
Beckenham

See 'Blowing a Dream Away' page 6.

Dear Editor,  
I thought that the review of Trevor Wye's Flute Class in the last issue of *Pan* was a little unfair. The reviewer stated that it was 'similar in style to the Practice Book for Beginners' and that it stayed

'rather too long in the low register for some'. I doubt whether the reviewer can have studied Flute Class very carefully, otherwise he would know that it moves on to notes above C far more quickly than the Practice Book for Beginners. It also does far more than 'stray briefly' into the top register – pages 53 to 65 are spent introducing notes C sharp to G. Many tutors are content to stop at the high G, and I often have to write out the fingerings for notes above this. Flute Class provides a very useful reference page for the remaining notes up to C, and the low C and C sharp. The reviewer suggests that the book 'tries a little too hard to be all things to all men and women' – congratulations on the non-sexist up-date of a cliché, but I cannot agree with this opinion. For me, the book's variety makes for more exciting lessons – my pupils have loved experimenting with improvisation and multi-phonics; they have thoroughly enjoyed the very playable duets, trios and quartets – the arrangements prove that simple does not have to be boring. I have found this book tremendously useful with my classes of two, three and four. The material is broken down into such digestible chunks that even the slowest pupil is successful, while there is enough material for the quicker pupil to be kept happy at the same time – even within the same duet or trio, there are difficult and easy parts which can be shared out without embarrassing the slower learners. This tutor deserves better than your luke-warm review!

Yours sincerely,  
Janice Norman  
Wimbledon  
London

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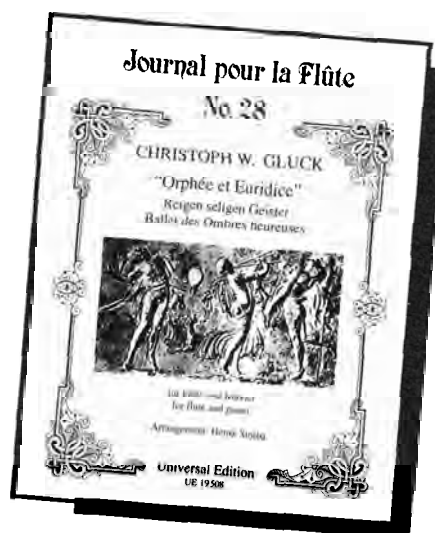
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