

# PAN

JOURNAL OF THE BRITISH FLUTE SOCIETY



MARCH 2020





## The British Flute Society

### President

William Bennett OBE

### Vice President

Wissam Boustany

### Honorary Patrons

Sir James Galway  
and Lady Jeanne Galway

### Vice Presidents Emeritus

Atarah Ben-Tovim MBE  
Sheena Gordon

### Secretary

Rachel Shirley  
[secretary@bfs.org.uk](mailto:secretary@bfs.org.uk)

### Membership Secretary

[membership@bfs.org.uk](mailto:membership@bfs.org.uk)

The British Flute Society is a  
Charitable Incorporated Organisation  
registered charity number 1178279

### Pan

The Journal of the  
British Flute Society

Volume 39 Number 1  
March 2020

### Editor

Carla Rees  
[editor@bfs.org.uk](mailto:editor@bfs.org.uk)

### Design and Layout

Nick Romero

### Cover image

Carla Rees &  
Nick Romero

Printed by Magprint

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

ISSN 2052-6814

# contents

## news & events

- 2 BFS NEWS
- 4 NOTES FROM THE CHAIR
- 6 NEWS
- 11 FLUTE CHOIR NEWS
- 13 TRADE NEWS
- 14 EVENTS LISTINGS
- 16 INTERNATIONAL EVENTS
- 23 FLUTE CHOIR FOCUS:  
WOKING FLUTE CHOIR  
Conductorless democracy in action.

## features

- 24 ALEXANDER MURRAY: I'VE GONE ON  
LEARNING THE FLUTE ALL MY LIFE  
*Cressida Godfrey* examines an astonishing  
career seven decades long and counting.
- 32 CASE FOR MOVEMENT EDUCATION  
Musicians move for a living. *Kelly Mollnow  
Wilson* shows them how to do it freely and  
efficiently through Body Mapping.
- 39 WILLIAM BENNETT'S  
HAPPY FLUTE FESTIVAL  
*Edward Blakeman* describes some of the  
enticing treats on offer this summer in  
Wibb's feel-good festival.
- 40 GRADED EXAMS AND BEYOND:  
EXPLORING THE OPTIONS AVAILABLE  
The range of exams can be daunting for  
student and teacher alike. *David Barton*  
gives a comprehensive review.
- 42 STEPHEN WESSEL:  
A NATIONAL TREASURE  
*Judith Hall* gives a personal appreciation of  
the flutemaker in the year of his retirement.
- 44 A NEW VOICE: THE FLUTE OF  
PIERRE GABRIEL BUFFARDIN  
The only extant flute made by Buffardin,  
teacher of Quantz, recently came to light.  
*Michael Lynn* explores the instrument and  
its maker.

## reviews

- 48 RECORDINGS
- 52 CONCERTS
- 52 BOOKS
- 55 SHEET MUSIC
- 64 LETTERS
- 64 CLASSIFIED ADS



24



32



39



40

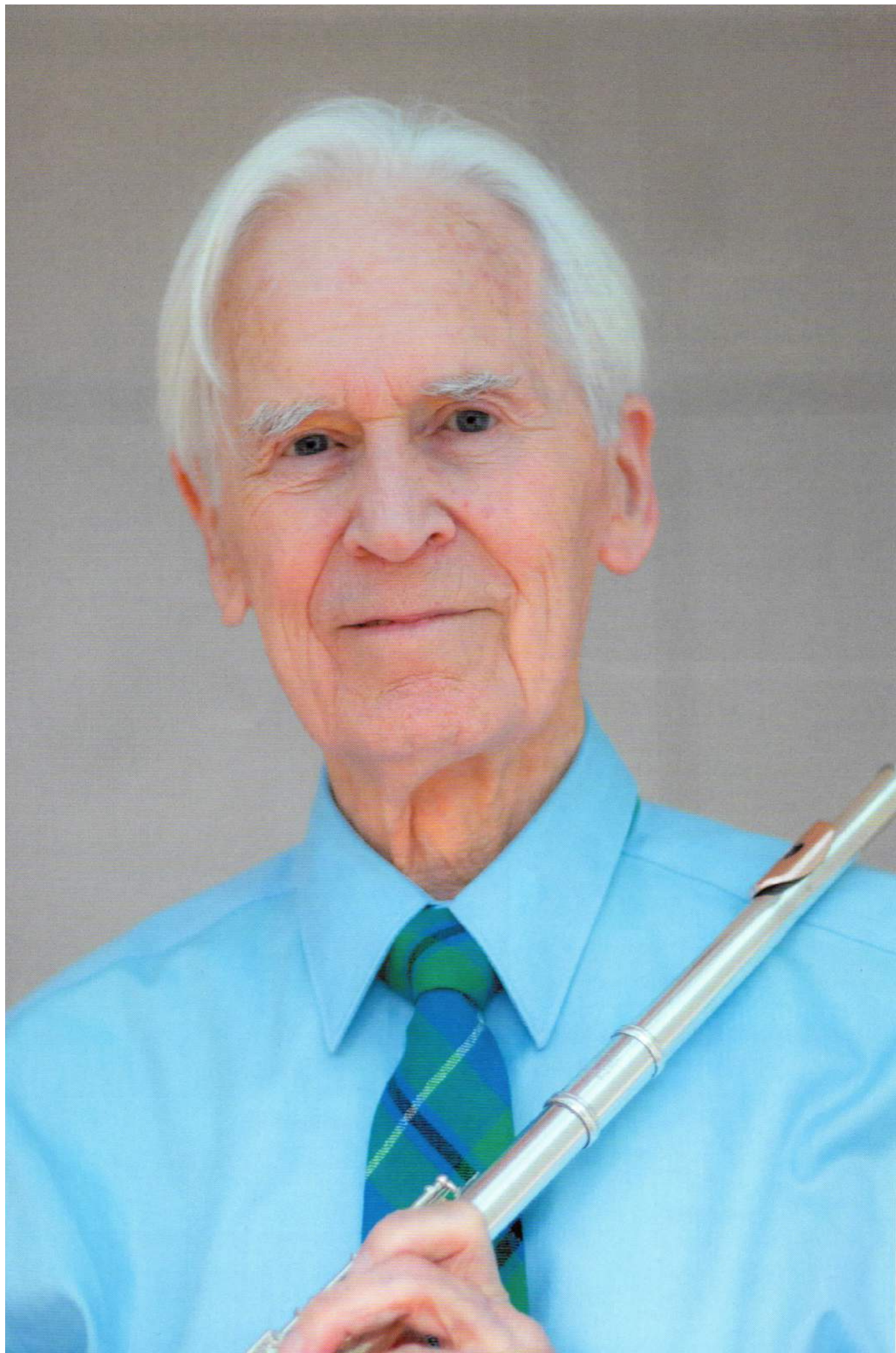


42



44





# Alexander Murray

“ I’ve gone on learning the flute all my life

---

A discussion with **CRESSIDA GODFREY**

For anyone doubting the benefits of a lifetime of flute playing and Alexander Technique, they need look no further than former Principal Flute of the London Symphony Orchestra, AT practitioner, and flute designer Alexander Murray! Now in his 90th year, Alex is as enthusiastic and fascinated by the flute as ever. He keeps in shape by playing baroque flute every day, transposing into different keys and playing on either side!

It is a measure of Alex’s continued interest in the flute world that he contacted me on hearing I had studied with his LSO colleague, neighbour and good friend, Lowry Sanders. We met for a lively and fascinating chat, with flute demonstrations, in November 2019 at Alex and Joan’s immaculate home. This proved to be a timely update to Robert Bigio’s article *Alexander Murray: Curiosity and Encouragement* for *The Flutist Quarterly*, NFA in Spring 2013.

In November 2018 Alex and his wife Joan, a former dancer, moved back to London after 40 years in the USA where Alex was Professor Emeritus of the Flute at the University of Illinois, Urbana-Champaign. They also left behind the thriving Urbana Center for the Alexander Technique which they co-founded in 1977. Prior to retirement in 2003, they taught hundreds of students and musicians and trained what was to become a

worldwide network of AT practitioners. Their daughter Fiona, a professional violinist, music coach and Yale School of Music Graduate, lives in New York.

Alex was on the founding Board of the National Flute Association (USA) in 1973 and was presented with their Lifetime Achievement Award in 2015. He is also a Lifetime Member of the British Flute Society.

In 2018, Alex and Joan were presented with the Illinois Arts Legacy Award.

To celebrate his 75th birthday in 2004, Alex gave a final concert with his friend and fellow Professor, Ann Yeung, performing the Mozart Flute and Harp Concerto with the Illinois Sinfonia da Camera. Alex played from memory (as he was determined to do) on the last “Murray Flute” that Jack Moore had made for him. »





*TOP WIND*

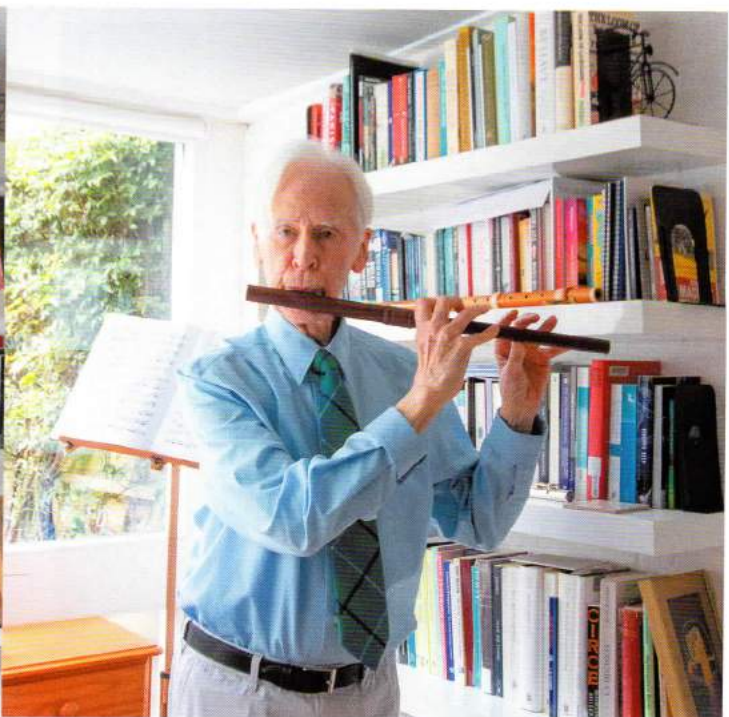


## Europe's favourite flute specialist

2 Lower Marsh, London SE1 7RJ. Tel 020 7401 8787 Fax 020 7401 8788  
Email [enquiries@topwind.com](mailto:enquiries@topwind.com) [www.topwind.com](http://www.topwind.com)

FLUTES | REPAIRS | MUSIC | ACCESSORIES





Keeping in shape!

### IT HAS BEEN QUITE A JOURNEY ...

Born in South Shields, UK in 1929, at the age of 11 Alex was one of 300 children evacuated by ship to Cape Town to escape the War in Europe. He'd saved up to buy a wooden fife which he learned to play during the three-week crossing. He stayed in South Africa for the next six years with his aunt and uncle.

In 1940 the course of his life was changed by a chance meeting with an émigré flautist, David Sandeman, who was eventually to become principal of the London Philharmonic Orchestra. Alex had no idea what the flute should sound like until he heard David play. He lent Alex a flute and taught him for one year to a standard sufficient for Alex to play in the orchestra of University of the Witwatersrand, Johannesburg when the family moved there.

He says: "I was always fortunate, once I was known to play the flute—that is what saved my years in South Africa."



Johannesburg 1944.

### STUDENT YEARS ...

Back in South Shields in 1946 at the age of 17, Alex was again inspired by a chance meeting with a visiting Stanley Farnsworth. He was "an amazingly natural flute player—I have never heard sweeter flute playing; as natural as talking." Coached by Stanley in London, Alex won a Scholarship to the Royal College of Music.

Sadly, the flute tuition Alex received at RCM fell very much short of his expectations. The "do as I say" approach was very different from that of David Sandeman who had encouraged him, not discouraged him, and had taught him "to learn how to learn".

However, after one year, Alex's life was again interrupted and, now aged 18, he was conscripted into the Royal Air Force Band No. 1—Regional Fighter Command. He spent the next two years in Singapore, Hong Kong and Malta.

Back in London in 1950 for a second and final year at the RCM a friend, Albert Honey, who had just returned from Paris, suggested Alex apply to the Conservatoire. »



A 75th birthday concert—Mozart with Ann Yeung, Illinois 2004.



“Villa Lobos  
was very  
Brazilian  
and smoked  
a big cigar!



Principal Flute and LSO Board member 1963.

## PARIS

Supported by letters from Thurston Dart and Howard Ferguson, in 1951 Alex “almost unexpectedly” found himself in Paris on a French Government Scholarship. Luckily, he had just finished “a lucrative job” playing for Laurence Olivier’s play *Venus Observed* at the St James’ Theatre. This funded his day to day expenses and three hours of daily French tuition at the Alliance Française.

With the help of his friend, the oboist Janet Craxton, Alex found lodgings in the Boulevard Raspail. Being only five years after the end of the War, Paris was not the elegant city it is today, but Alex had a “marvellous time,” especially with a French Government card that enabled him to attend free evening lectures at the museums.

There were 12 other flute students in his year—all French. One, Maxence Larrieu, “a young genius”, was awarded the Premier Prix at the end of his first year. Their Flute Professor, Gaston Crunelle, “didn’t really teach, as such, or play” but left that to Fernand Caratgé, a fellow protege of Philippe Gaubert. Lessons were for six students. To get individual tuition, they took it in turns to stagger their arrival and departure in class.

Caratgé found Alex a Marigaux flute, one of the last made by Louis Lot. He played on a Marigaux piccolo too which had “a terrible whistling sound at the bottom but played the top notes easily”.

He also studied solfège, “very difficult—a terrible waste of time”, with Nadia Boulanger’s assistant, Annette Dieudonné. It was a strange class comprising Alex, a 28-year-old American percussionist, and two children; the composer Pierre Petit’s son, aged just five, and six-year-old Idil Beret, the Turkish pianist. Being told he could “escape” a second year of solfège by gaining a Gold Medal, Alex applied himself and achieved it.

He also attended Nadia Boulanger’s composition class as an “auditeur”. She was very demanding of her composition students who included the British students, John Lambert and Thea Musgrave. He also studied the history of music, and musical aesthetics with Marcel Beaufils, “a great teacher”. He also met many interesting people—not least Heitor Villa Lobos, “very Brazilian and smoked a big cigar”, with whom he had tea.

For the Premier Prix du Concours, Alex was coached by Crunelle for one week on *Le Merle Noir*, newly commissioned from a young Olivier Messiaen. Crunelle, who was also new to the piece, marked his ideas of phrasing, style and breath marks—“birds don’t sing continuously ...”. Alex was the first foreign student to be awarded the Prix.

## THE ROYAL OPERA, COVENT GARDEN

Back in London in 1952, Alex joined the Orchestra of the Royal Opera House, Covent Garden on the invitation of the Manager, Maurice Smith, and trialled in *Der Rosenkavalier*. Asked to play principal flute by Sir John Barbiroli in Gluck’s *Orfeo ed Euridice* in 1953, Alex was thrown a rose by Kathleen Ferrier during the curtain call. Later that year he was appointed co-Principal with Harold Clarke.

More importantly he had met Joan (Elvin), a dancer in *The King and I* at the Theatre Royal, Drury Lane. Despite having to wait for him until the end of *Götterdämmerung* each evening, Joan and Alex were married in 1954.

The 1950s was an extraordinary time for British opera with first performances of Sir William Walton’s (“a wonderful character”) *Troilus and Cressida* conducted by Sir Malcolm Sargent, Sir Michael Tippett’s *The Midsummer Marriage*, and Benjamin Britten’s *Gloriana*, which they took on tour to Africa. It was hard work, even with five players in a shift system, but “it depended who you were playing with, as to how easy or difficult it was. We took *The Tales of Hoffmann* on tour. Joan Sutherland sang all four female roles as everyone else was ill!”

## DISCOVERING THE ALEXANDER TECHNIQUE

During his four years at Covent Garden, the draughty orchestra pit caused Alex to develop bronchitis. He was introduced to Charles Neil, a pupil of Matthias Alexander, by a friend researching stress



for a PhD in Physiology. Alex took lessons with Neil in “breathing, poise and relaxation to reduce the stress of being a principal player”. He found these kept him healthy and benefitted his flute playing. Joan also starting lessons with Charles and, on his death in 1958, she and Alex went on to train as AT practitioners with another of Alexander’s protégés, Walter Carrington.

In 1967, Alex and Joan met Professor Raymond Dart who inspired their further investigations into the Alexander Technique. They developed the “The Dart Procedures”, an innovative process that continues to influence Alexander Technique practice throughout the world.

### THE LONDON SYMPHONY ORCHESTRA

Despite loving the music, particularly the ballet, at Covent Garden, the work was exhausting. So, in 1955, following a lead from Geoffrey Gilbert, Alex applied for Principal Flute in the London Symphony Orchestra. The audition was held in the Albert Hall with pre-prepared pieces including Richard Strauss’s *Till Eulenspiegel*. Alex had a week’s trial and stayed on in the LSO for the next eleven years, until 1967.

It was an extraordinary time. Due to issues with the management, most of the wind section had been replaced by young graduates. Alex therefore found himself among friends from the RCM; the clarinettist Gervase de Peyer and the bassoonist Bill (William) Waterhouse. Other notable players included the piccolo player Lowry Sanders, the horn player, Barry Tuckwell, and the oboist, Roger Lord. Alex’s great friend, the flautist and piccolo player, Derek Honner, was a first call extra.

For anyone wishing to hear this stellar woodwind section, go to YouTube: Britten conducts Britten—*Nocturne* for tenor, 7 obligato instruments and strings, Op. 60–7. *What Is More Gentle Than A Wind In Summer?*

“It was a convivial work environment. We were all young and keen, but the LSO is so very much better these days. In those days it wasn’t a patch on the Royal Philharmonic Orchestra. The best orchestra was The Philharmonia—all the string players were well paid as it was mainly doing recordings, with only some concerts with good conductors.”

### HEARING OTHER PLAYERS ...

We can hardly imagine it now, but before the internet there was little chance for the working musician to hear other players, let alone new music. Alex surprised his colleagues by entering international competitions during his annual leave. Geoffrey Gilbert asked him why he wanted to do this. What was he trying to prove? He didn’t really know, but he wanted to go and see what it was like.

In 1959 he went to Prague with Bill Waterhouse to play a piece by Vilem Blodek, taking a piano accompaniment recorded by his friend Thea Musgrave. He won a prize but couldn’t bring the money out of the country! The next year he went to Munich with his friend, the conductor Ted (Edward) Downes. He was staggered by the Swiss winner’s performance of the Ibert Flute Concerto, “the most difficult piece of flute music being played at that time”.



In the USA with the 1905 Dayton C Miller gold flute.

“Joan Sutherland sang all four female roles as everyone else was ill!”

### AMERICA!

The summer of 1966 changed the course of Alex and Joan’s life when Alex declined an LSO tour to Florida (he knew from experience how hot southern summers could be) and instead accepted an invitation to teach at the Interlochen Center for the Arts—a large music camp in Michigan. He was subsequently offered the Flute Professorship at Michigan State University to where he and Joan moved in 1967.

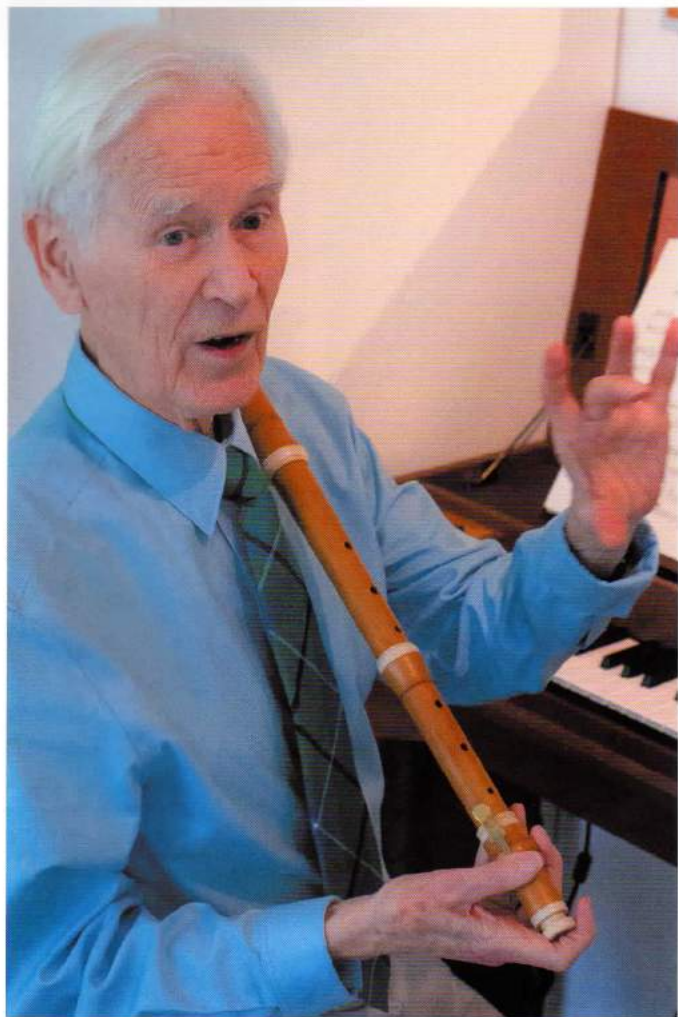
Alex’s place on the LSO Florida tour was taken by Geoffrey Gilbert, who was subsequently offered the Flute Professorship at Stetson University, Florida, and a certain young and aspiring flute player, James Galway (“he was brilliant”), took Alex’s place in the LSO.

### A EUROPEAN SABBATICAL

In 1974, after seven years in Michigan, Alex and Joan took a three-year sabbatical in The Netherlands where Alex was appointed Professor of Flute at the Royal Dutch Conservatory, The Hague. He also taught for one day a week at the Royal Northern College of Music in Manchester. During this time, Joan taught AT extensively in both The Netherlands and London.

They returned to the USA in 1977 for Alex to take up the appointment at the University of Illinois and together they founded the Center for Alexander Technique. »





With Ron Laszewski's "baroque" flute.



With Jack Moore's "Murray Flute"—note the single tube

## DESIGN AND THE MURRAY FLUTE

Alex began an interest in flute mechanics and acoustics during his time in the military. After the War there was a bifurcation from wooden to silver flutes, but the change in international pitch from A=435Hz to A=440Hz was generally accomplished by shortening the headjoints, resulting in poor intonation. In addition, the design of newer flutes had drifted away from the fundamentals of the Boehm system. This was something that Alex's friend, Elmer Cole, began to be interested in.

In 1959, Alex met the flutemaker Albert Cooper in London and commissioned him to make some new headjoints. This initial work, and Cooper's well documented subsequent work with flute players and technicians in the UK and the USA, led to what is known as the "Cooper scale".

Alex's further work in the USA with Armstrong, lead technician Jack Moore, and, much later, Ronald Laszewski, a nuclear physicist at the University of Illinois, saw the development of the "Murray Flute". Using computer-based acoustic analysis, Laszewski concluded that changes to the embouchure and tone holes could make the instrument "sing beautifully". It was small changes that made the difference, but as Alex says, "you just have to know when to stop!"

Jack Moore went on to make fifty "Murray flutes" with adaptations such as open G $\sharp$  and D $\sharp$ , one of which Alex continues to play today.

## FLUTE PLAYING SHOULD BE "BRILLIANT, CLEAR AND WITH ENERGY"

Alex believes that the student should begin learning Alexander Technique almost before they learn the flute! He explains that everything is dependent on the breath: "flute playing is as easy as breathing".

"Are you enthusiastic and eager to play? How are you going to breathe out and hit the side of the embouchure hole in a way that doesn't distort you? Start from nothing, breathe in and then play at the top of the breath, not the bottom. When air is there you can shout or whistle. There will be air still in the lungs when you breathe out. If you get rid of it all, air comes in fast to refill lungs. The more air that goes out, the more comes in.

Tonguing is (only) to stop or catch the air. You must have the note first, at the pitch you want to play it, guided by the lips. You don't need to push.



Jack Moore "Murray Flute" with Le Merle Noir.



It is important not to press on the lips, or the keys, or down to the floor. Whether standing or sitting, keep light and buoyant. Do not be weighed by gravity. No strength is required, just freedom and mobility. Hard work is a sign that you are working against yourself. Practise like this and you will feel confident in any musical situation.”

For breathing over long phrases, Alex uses Wordsworth to illustrate. Try saying this quickly in one breath:

“I wandered lonely as a cloud That floats on high o’er vales and hills,  
When all at once I saw a crowd, A host of golden daffodils

You will exhaust yourself! But if you speak it in rhythm, it becomes more meaningful and manageable.

Now say it again, taking small breaths and with phrasing:

“I wandered ... lonely as a cloud ... That floats on high o’er vales and hills ...  
When all at once I saw a crowd ... A host ... of golden daffodils.

In a similar way, find the rhyme in the music and play it a few times until you find the shape. When you listen to Mozart or Bach, or even when playing Taffanel & Gaubert exercises, the same applies. Find the chord structure and take your time. Everything is related. It should flow. The tune comes with the breath. Like that, you can play forever!

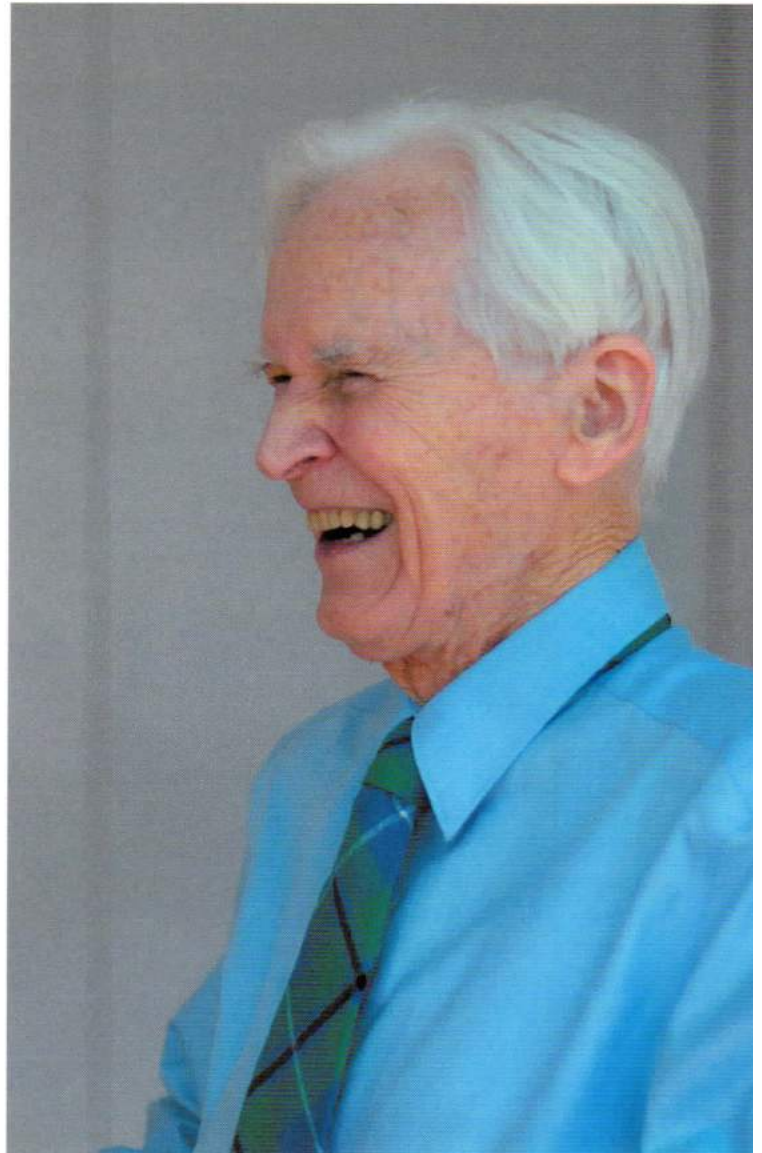
To hear an example, go to YouTube for Alex’s 1974 recording of Gaubert’s *Nocturne and Allegro Scherzando* with the pianist Martha Goldstein.

### GOING FORWARD ...

Alex says; “I think I have found the most sensible way to play for my stage in life and still get a certain amount of enjoyment out of experimenting with the flute and seeing what I *can* do.”

He has always enjoyed collaborations—particularly playing flute duets, which he continued to do until he and Joan moved back to the UK, but they do continue to teach AT in London. Asked if there are any flute players he particularly admires, Alex says, “I like those chaps in the Berlin Philharmonic. They’re rather good, aren’t they!”

✦ **CRESSIDA GODFREY** studied flute as a Junior at the Guildhall School of Music with Simon Hunt, and subsequently at Trinity College with Lowry Sanders and Ann Cherry. In 2015 she and fellow flautist, Jane Gilbert, founded “The Tooting Broads”. It was Jane who introduced her to Alex. There was a story to be told ...



### FURTHER READING

“Alexander’s Way: Frederick Matthias Alexander In His Own Words and in the Words of Those Who Knew Him” by Alexander D Murray, 2010

Alexander Technique for Musicians—The Alexander Technique for Woodwind Players

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

“Grabbing the Bird by the Tale: A Flutist’s History of Learning to Play” by Alexander Murray

[www.alexandercenter.com/pa/flutei.html](http://www.alexandercenter.com/pa/flutei.html)

“Fortunate Misfortunes—Steps Toward the Alexander Technique”

[www.alexandercenter.com/pa/fluteii.html](http://www.alexandercenter.com/pa/fluteii.html)

“The Alexander Technique and Flute Playing” by Alexander Murray

[www.alexandercenter.com/pa/fluteiii.html](http://www.alexandercenter.com/pa/fluteiii.html)

“Alexander Murray: curiosity and encouragement” by Robert Bigio  
Flutist Quarterly, Mar. 22, 2013, National Flute Association, Inc.





YEVHEN GULENKO



# Case for Movement Education

by KELLY MOLLNOW WILSON

**A**s musicians, we have a number of things that we want to have happening during our music making. We want beautiful phrases, free and easy articulation, maximum breath control, and fluidity throughout all technical passages. Reliability and consistency are important because we want access to these things for every performance. The way we consistently achieve these results is through the use of free and efficient movement.

Musicians move for a living. All of the sounds we make are produced by some type of movement. Some movements are very obvious, such as finger movement required to operate flute keys, while other movement is more hidden, such as the internal movements that happen during breathing. The movement of the spine during breathing is very subtle, but so important. For every sound that you desire to make, there is a set of movements that result in that particular sound. Music making is a whole body activity, not just the result of finger and face movement, yet, most musicians are not taught how their bodies actually work in movement. We are taught to listen to ourselves and others, to read the notes, to learn the fingerings and rhythms, but we rarely are taught to monitor the quality and ease of our own movement. Consider athletes and dancers; they always consider themselves movers by definition. Professional athletes retire in their 30s and 40s, while musicians are still going strong into their 70s and beyond! The movement we do as musicians is highly refined, complex, rapid, demanding, and requires much training, yet we seldom received dedicated movement instruction.

Many musicians are injured and many are playing in pain. In 2012, Dr. Bronwen Ackerman, Professor of Biomedical Science at the University of Sydney, surveyed members of the eight

professional full time orchestras in Sydney. 84% of the musicians had experienced pain that had interfered either with playing their instrument or participating in orchestral rehearsals and performances. 50% had pain at the time of the survey. Another study, done in 2008 by the American Association of Physician Assistants, found that 50–76% of musicians reported musculoskeletal injuries.

Does an injury rate of 50–84% for professional musicians, depending on what study is referenced, seem alarming to you? The numbers are probably higher because musicians continue to struggle through pain because they need to work, and many don't have adequate health insurance. Some, but not all, of these injuries are caused by repetitive movement that is not performed in agreement with how the body is designed to move. Learning to move more efficiently can help prevent this type of injury.

Many different types of movement education are available and their goal is to help people learn to move better. Body Mapping, a type of movement education, is a tool that musicians can use to enhance performance, maintain wellness, and prevent injury and discomfort. The same information that helps keep you moving with ease and freedom can take you to a whole new technical (and musical) level. Body Mapping seeks to put music education on a secure somatic foundation. The key word here is "somatic," which means relating to the body. Other somatic methods that you might be familiar with are Alexander Technique, Feldenkrais Structural Integration and Awareness through Movement, and Pilates. The three main goals of Body Mapping are to 1) train movement as movement; 2) train all the relevant senses; and 3) systematically train awareness. »