

The Marcel Moyse Society

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NEWSLETTER

Rebecca Dunnell
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WEBSITE

Sonja Giles
webmaster@moysesociety.org

Marcel Moyse Society
1820 31st Street, SW
Allentown, PA 18103 USA

Letter from the President

☞ Welcome to the Marcel Moyse Society ☞

Welcome to those who experienced in person the efficiently communicative teaching (albeit in Mr. Moyse's particular brand of Franglais) and his incredibly picturesque way of explaining to the student playing in front of him, the musical and flutistic problems in a manner useful to the entire class, whether 2 or 2,000, and the strength of his artistic personality.

Welcome to all those who were not able to see, hear, and to talk to Mr. Moyse himself, but who have done serious study with those who have, and especially to those who have written theses, articles, essays, and other papers analyzing the many pedagogic works of Marcel Moyse.

And welcome to those interested in the enormous quantity of thought about music-making and the flute, given to us by Mr. Moyse, and who would like to learn more.



For example, while studying together on a sunny hillside at Marlboro Music Center, Mr. Moyse explained to me that the B-flat following the B-natural in the first exercise in De la Sonorité should flow without break or interruption, "like the sunshine on the earth, like God's love". Such was the idealism of Marcel Moyse about flute, about music, and about life.

Bernard Z. Goldberg

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From the Editor ~

Welcome! I hope you enjoy this long-awaited issue of the *MMS Newsletter*.

The *MMS Newsletter* is a venue for:

- ♪ announcements and items of interest to the membership
- ♪ articles of historical or pedagogical interest associated with the life and teachings of Marcel Moyse
- ♪ sharing personal remembrances; items that are less formal than an article but serve to keep the spirit of Moyse's teachings alive.

In this issue, the lead article, by Howie Cohen, shares ideas for accompanying some of the tone exercises, along with thoughts about "why" and application of tone color in musical works.

In addition, you will find a number of short remembrances sprinkled throughout.

I invite you to be a part of the *MMS Newsletter* by sending in such contributions. One does not need to have studied with Moyse in order to have valuable ideas about how to use his materials, so do indeed feel welcome to participate.

In the next *Newsletter*, I would like to initiate a "Letters to the Editor" column, so that readers can respond to the *Newsletter* content and share their perspectives. Healthy dialogue is encouraged!

Send (either email or hard copy) to:

Rebecca Dunnell
Northwest Missouri State
University
800 University Drive
Maryville, MO 64468 USA

dunnell@nwmissouri.edu



Flute class, Paris, 1950¹

Back row, left to right: Audegond, Guiot, Dagnino, Nicolet, Doussard, Jupin.
Front row: Vialet, Gulbransen, Lefebvre, Bourgois, Gallet, Seated: Marcel Moyse.
(Gulbransen was a visitor to the class that day.)

Leone Buyse shares this photo, writing :

While in Norway last fall as a Fulbright Specialist, I had the great pleasure of spending time with Gro Sandvik at the Grieg Academy in Bergen. On her studio wall was this photo of Moyse and his class, which fascinated me.

When I studied in Boswil with Moyse in 1969, Dagnino was in the class, as were Trevor, Wibb, and Ed Beckett. Two decades later I would teach on the faculty with Raymond Guiot at Domaine Forget. I saw Nicolet once in Nice when he visited Rampal's class.

To recognize Dagnino, Guiot, and Nicolet as very young men almost sixty years ago—already acknowledged as major talents in the flute world and studying with Moyse—was a very special moment for me.

Leone Buyse

ANNUAL MEETING!!!!

The Annual Meeting of the Marcel Moyse Society will be Sat., Aug. 14, 2010, at the NFA Convention, 1-2 pm in the Desert Springs Room. All are welcome.

¹This photograph can be found on page 14 in *Marcel Moyse, An Extraordinary Man: A Musical Biography*, by Trevor Wye (Winzer Press, Iowa, USA, 1993).

Tone Exercises with Accompaniment

by Howard A. Cohen

What might a flute teacher do to help a student to find just the right tones while practicing Moyse's *De la Sonorité* #1? I believe that in providing the growing flutist with a harmonic setting for an exercise, one creates an atmosphere in which s/he is encouraged to employ good taste while also encouraging the growth of the student's ability to make correct decisions concerning pitch, tone quality, vibrato, dynamics, and a host of other aspects. The pupil then remembers and recalls this experience at home while practicing.

In addition, there are major benefits to the teacher providing a live rendering of the accompaniment. First of all, it keeps the teacher awake, both physically and musically. Ideally, s/he should improvise within the harmonic progression so that the student gets into "the groove" easily. In addition, it helps the student to enjoy playing as a team player when playing with someone who generally plays joyfully. This, too, carries into all other aspects of the students' musical endeavors. This joyful feeling, I feel, should be groomed from Day One.

Ex. 1

etc.

etc.

Ex. 2

etc.

etc.

(like a waltz)

Ex. 3

etc.

etc.

Tone Exercises with Accompaniment, cont.

I recorded this accompaniment, using the pipe organ sound on my school's *Technics* electric piano. I found that I, myself, feel great enjoyment practicing within this environment of harmonic sound and thereby developing my own flute playing.

I believe that the average university flute student and nearly all pupils render their long tones completely devoid of harmonic understanding and meaning. When young musicians get accustomed to playing meaningless tones, this leads to improper and inadequate musicianship, stifling their musical growth.

A typical example of a missed chance for experiencing and for sharing joy due to the deficiency in determining the harmonic meaning of long tones is the eight-beat 'g' the flutist plays in the second movement of Bohuslav Martinu's *First Sonata* (measure 28, by rehearsal #2). While the flutist

generally just plays a long 'g' with a diminuendo, the musician, on the other hand, is infinitely occupied with the many tones s/he must produce to satisfy and enjoy the music and its harmonic demands (Ex. 1). In this spot of wonderful music, I find it helpful to have the student play each chord on the piano, him/herself, while simultaneously playing a fitting 'g' on the flute with each and every one. After recognizing the 7 (that is to say 8, with the upbeat) different tones needed, s/he's then encouraged to join all of these 'g's together with the necessary flexibility. Only then does one begin to realize, for example, that you can't diminuendo on the 'g' until the very last C-Major chord – our goal – is sounded (as written), which is very different from how we'd play the 'g' without understanding its harmonic meaning and context. Try this for yourself and see if I'm right.

Howard A. Cohen



Ex. 4: Martinu *Sonata*, 2nd mvmt., rehearsal number 2 (meas. 28)

Ex. 5: exercise based on the excerpt above

Flute (left hand)

Piano (right hand)

B \flat with E \flat bass G7 E \flat anticipation of C minor C minor with A \flat in bass C B \flat minor

From the author: Please feel free to copy, duplicate and/or improve on this material and otherwise adapt it for your best usage. Howie

Howard A. Cohen, born in 1955, studied flute with Samuel Baron and Tom Nyfenger at Queens College in New York. He has been living and working in NRW, Germany as a flutist, chamber music instructor and clinician for almost 30 years, teaching and developing new pedagogical programs at the Technical University in Dortmund, at the City's music school in Herne and giving workshops especially at the conservatory in Osnabrück. His "Bel Canto School of Flute Playing" with friend and collaborator, pianist Prof. Roland Pröll is gaining in popularity. Cohen's adaptations for flute from the Brahms and Mozart violin sonatas are well known, but especially popular are his arrangements for flute ensembles (published by Bärenreiter). He has also composed many works for ensembles with flutes, but also some for audiences to perform as spontaneous events. Cohen's last composition was an improvisation for 30 cell-phone players. The principles of "Integrated Intonation" were discovered and codified by Mr. Cohen in 1987, who lives happily single, raising his children, Joshua (16) and Louis (14).



FROM THE BOOKS



"Even after fourteen years I am still so full of your remarks, perceptions, images, expressions that all of them spring involuntarily in each lesson that I give, in each musical phrase that I play Thanks to you, the expression of the flute has gone beyond the pretty and the gracious, it has become frank. I am trying to disseminate this heritage well, and to make it known."

Letter from Auréle Nicolet to Marcel Moyse, December 15, 1961, quoted in Ann McCutchan, *Marcel Moyse: Voice of the Flute*. Portland, OR: Amadeus Press, 1994, page 194.

"[Moyse] always had a humorous situation or joke to tell that uncannily related to the music being studied. Like Mulla of Nasrudin, the Middle Eastern Sufi, or Franz Buppi, the German buffoon, he told fables using animals and purposely-foolish human characters or situations. He often slipped in profound concepts sideways, relating ideas that were well beyond ordinary established patterns of thinking.

The less-developed students understood his jokes superficially. However, their playing became more relaxed and their tones improved; they had a good time being entertained. Students with deeper perceptions began to understand his humor on more profound levels.

Additionally, it was possible for a student to advance to new and higher levels through the power of his teachings. Enlightenment occurred not only in that person's playing, but in his/her attitude about music and life."

Susan S. Fries, *My Teacher: Remembering Marcel Moyse*. Bloomington, IN: Authorhouse, 2007, page 146.

"Finally, one must examine the powerful influence he exerted on the world of flute playing through his teaching and his extraordinary powers of communication and inspiration. Even though his books will be studied and commented on by future flutists and historians, his teaching will be recorded as his greatest gift, even though there are only a few scant films as proof. Readers will have to rely on the comments of his pupils and take their word that he was a very remarkable man and an exceptional teacher."

Trevor Wye, *Marcel Moyse, An Extraordinary Man: A Musical Biography* by Trevor Wye. Edited by Angelita Floyd. Cedar Falls, IA: Winzer Press, 1993, page 106.



EX LIBRIS



Editor's note: I must share with you that in our correspondence, Howie commented that "I never studied with MM nor - stupidly - realized that he was even alive while I was learning how to play the flute - he seemed so old from his picture on the cover, that I couldn't imagine this to be possible." This was just too much of a gem to keep to myself. RD

Remembrances . . .

Carol Wincenc shares these thoughts:

MARCEL.. Lives with me everyday.. his photo portrait signed for me stands right next to my Naumburg Award photo, over the piano... so he is ever instructing me, making me wake up, and saying "encore, encore, encore".... Also, he speaks to my students through that photo, and the following aphorisms continue through my teaching, (his teaching that I channel)...

My absolute favorites:

"You must eat a piece of metronome with your breakfast!!!!" This is especially helpful in all woodwind masterclasses.. our coachings for the New York Woodwind Quintet seminars at Juilliard, and my coachings at Stony Brook.

"You must put the little gold nails into the sky ".... to get that vibrant, buoyant pizzicato-esque staccato; it helps bring resonance to the staccati, and life past the end of the vibration in the air column.

Then the whole host of others.. "where did you buy your leeeeeeeeeeps" (lips) ???!!!!!!

"litt' by litt'..." (little by little)

He is my mentor extraordinaire... It is always so helpful to recall all these... I don't have to try; it is ingrained in me.

Trevor Wye remembers:

*When Moyse stayed with my wife and I, together with Celine, we went out one night to a good Italian restaurant in nearby Whitstable. Giovanni was familiar to us from our frequent visits, and pulled out all stops when we told him about *Il Maestro*.*

We took our daughter Micky with us as a special treat. Micky, though vastly underage, always had a little wine, and during the meal, as she was telling Moyse a story, she knocked over the glass. Her eyes immediately filled with tears, but without a moment's hesitation, Moyse upended his glass on the white tablecloth, and asked the waiter to bring two more glasses. Folks tell me this is an old French custom, to make the person feel better, but it was done so swiftly.



One morning, we heard what appeared to be an argument from his room between Moyse and Celine. After forty minutes, Celine came down for breakfast and I asked hesitantly, 'Is everything OK?' She looked puzzled, and said, 'Yes. OK.' I asked, 'You seemed to be having a dispute up there!' She said, 'My 'usband was angry about something, but I didn't hear what it was. I turned my hearing aid off!'



I remember Celine at 6:00 pm each day, she would ask for a glass of 'something.' I always suggested malt whiskey at which she would say, 'Oh no! Too strong! ...but maybe just a little!' I would pour a small measure....hesitate...then she would say, 'Maybe, a little more...yes, a little more.' Finally, when the glass was half full she would say 'Too much! Now plenty of water!' Then only a little water would be added before she said, 'Not too much water!'



From Kate Lucas:

As I came to the end of my studies with Geoffrey Gilbert, he recommended that I memorize the first study in the Daily Exercises, because then I would know all intervals on the flute. This turned out to have great benefits in sight-reading generally and also in more easily learning contemporary music. When I had the chance, I thanked Moyse for inventing this exercise and with a twinkle in my eye I emphasized the benefits for my modern music-making. Of course he did not appreciate this use of his exercise, as he was not a supporter of avant-garde music and he ignored my teasing. However, I knew he forgave me when he let me borrow his "black book", the journal in which he wrote down others' quotes and his own thoughts about music, about life. It was very inspiring to read these observations in his meticulous handwriting; he was well aware of how glorious life could be as well as how challenging.

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Membership levels (August 2010 through July 2011):

♪ **Basic:** Members receive upcoming annual MMS Newsletters (in pdf) and a handsome color poster of Marcel Moyse in an animated moment teaching a masterclass in Boswil, Switzerland, ca. 1978.

Taken by Trevor Wye, the poster is suitable for framing.

\$15 _____

♪ **Contributing:** Members receive Basic Membership benefits, plus a complete set of MMS Newsletters from 1990 to the present.

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Marcel Moyse en Son Pays.

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The Marcel Moyse Society
1820 31st St., SW
Allentown, PA 18103

MOYSEIANA

FRENCH TV FILM DVD: **Marcel Moyse en Son Pays**, filmed in St. Amour with Michel Debost, now has English subtitles and a new introduction by Bernard Goldberg. **NOW \$35 (includes shipping)**

BOOK - *Tone Development Through Interpretation* (McGinnis & Marx) - \$35

Color poster of Marcel Moyse in an animated moment teaching a masterclass in Boswil, Switzerland, ca. 1978. Taken by Trevor Wye, the poster is suitable for framing - \$10

Complete set of newsletters, 1990 to 2005 - \$30 (includes shipping)

CD - *The Recorded Legacy of Marcel Moyse* - \$18

includes 18 digitally remastered recordings made from 1927 to 1938. Selections on this CD include:

Drigo: Les Millions d'Arlequin -Serenade; Hue: Fantaisie; Couperin/Fleury: Pieces de Clavecin, Le Rossignol en Amour; Seghers: Souvenir de Gand; Doppler: Fantaisie Pastorale Hongroise; Ferroud: Trois pieces pour flute seule; Wetzger: Am Waldesbach; Bizet/Guiraud: L'Arlesienne Suite; Ibert: Piece pour flute seule; Genin: Carnival of Venice; Dvorak: Humoresque; Reichert: Fantaisie Melancolique; Lalo: Namouana; Genin: Fantaisie sur un Air Napolitain; Tchaikovsky: Andante Cantabile from String Quartet in D; Telemann: Essercizii Musici

CD - *The French School at Home* - \$15 includes restored and remastered recordings of Moyse performing 22 etudes: Moyse: 24 Small Melodic Studies (Nos. 1-4, 7-10, 15, 22); 25 Small Melodic Studies (No. 3, 10, 25); Soussmann: 24 Daily Studies (No. 15, 22); Furstenau: Bouquet of Tones (No. 9); Andersen: Opus 15 (Nos. 3, 4a, 8, 15, 16, 18)

CD - *Tone Development Through Interpretation* - \$15

also featuring Lous Moyse, (piano, flute), Blanche Honegger-Moyse (violin, piano):

Messenger - Fortunio; Massenet - Sapho; Bruneau - L'Attaque du Moulin; Weber/Demersseman - Oberon; Magali - Popular Song; Massenet - Entr'acte from Werther; Verdi/Moyse - Il Trovatore; Reichert - Fantaisie Melancolique; Tulou - Fantaisie; Bizet - L'Arlesienne; Beethoven - Sonate; Bach - Adagio from Trio Sonate; Handel - Adagio from Trio Sonate; Japanese Song - Karatachi-no-Hano

Unless otherwise stated, shipping costs will be added to each order.

Available from:

The Marcel Moyse Society
1820 31st St., SW
Allentown, PA 18103

Email: cmoulton@mansfield.edu
Phone: 484-553-8975

The Marcel Moyse Society supports the promotion of eight hours of instructional DVDs available from Moyse Enterprises. These DVDs are *not* available from MMS. Please go to this website: <http://www.marcelmoysedvd.com/>

DVD: **MARCEL MOYSE: GRAND OLD MAN OF THE FLUTE**, a one-hour documentary on the life and art of Marcel Moyse narrated by James Galway, with interviews with Paula Robison, Jean-Pierre Rampal, Rudolph Serkin, Peter Serkin, Claude Frank, Blanche Moyse, Louis Moyse, Julia Bogorad, and others.

DVDs of Marcel Moyse teaching flute students during a 1975 seminar. Tapes feature various students playing diverse music, and are strictly educational in content.

- #1: Interview of Marcel Moyse by Blanche Moyse, transcript included, 55 min.
- #2: Mozart Concerto #1 in G Major Flutist Carol Wincenc, Lesson #1
- #3: Mozart Concerto #1 in G Major Flutist Carol Wincenc, Lesson #2
- #4: Reichert's Fantaisie Melancolique, Opus 1 Flutist Julia Bogorad, Lesson #1
- #5: Reichert's Fantaisie Melancolique, Opus 1 Flutist Julia Bogorad, Lesson #2
- #6: Marcel Moyse's 24 Small Melodic Studies Flutist Chris Potter
- #7: Marcel Moyse's 24 Small Melodic Studies & Debussy's Syrinx Marcel Moyse's 24 Small Melodic Studies, flutist Sara Tutland; Debussy's Syrinx, flutist Marie Herseth
- #8: Tulou Trio, Opus 65 & T. Boehm's Air Varie de la Molinara, Opus 4 Tulou Trio, Opus 65, flutists: Julia Bogorad, Alex Ogle, Max Schoenfeld; T. Boehm's Air Varie de la Molinara, Opus 4, flutist Susan Hyman