

The Marcel Moyse Society

NEWSLETTER, VOLUME 17

JULY 2015

2014-2015

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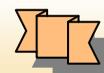
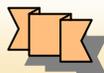
Marcel Moyse Society
1820 31st Street, SW
Allentown, PA 18103 USA

ANNUAL MEETING

The Annual Meeting of the Marcel Moyse Society will be

Fri., Aug. 14, 2015, 4:00-5:00 pm

at the NFA Convention in the Capitol Boardroom.



NEWS!

McGinnis & Marx Music Publishers is pleased to announce that C.F. Peters Corp. has agreed to be its Sole Sales Agent. They will distribute the entire M&M catalog, including Marcel Moyse’s *Tone Development Through Interpretation*.

Their fully staffed facility in New York City stocks retailers and wholesalers worldwide. Publications are available from any sheet music retailer or directly from Peters.

Contact: sales.us@editionpeters.com or 1-718-416-7800.

Welcome from the Executive Director

I am excited about the continued support and recognition of one of our greatest legends of flute and musicianship, Marcel Moyse. His influence spreads across generations, diverse backgrounds and genres. The Marcel Moyse Society exists via a dedicated group of volunteers, Moyse activists, and disciples who embrace and believe in keeping his generous musical gift accessible to all flutists and musicians.

I hope you enjoy this latest edition of the MMS newsletter which shares more terrific information, stories and insights into the teaching and musical philosophies of Moyse himself, as well as his former students and their pupils.

Please be sure to visit the MMS website and Facebook page for additional information, events, activities and membership. Also, we encourage you to attend the MMS annual meeting held every year at the National Flute Association convention.

Thank you!

Sincerely yours,
David B. Houston, Executive Director

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Convention Masterclass

**This year's Marcel Moyse Society Masterclass will be taught by
Julia Bogorad-Kogan and Paula Robison**

Friday, Aug. 14, 9:15—10:45 a.m.

the Virginia Room at the Washington Marriott Wardman Park Hotel, Washington, D.C.

Performers were selected on the basis of an Essay Contest sponsored by the MMS

Performers and repertoire:

Playing for Julia Bogorad-Kogan:

Joy Zalkind, 24 Little Melodic Studies, #1 with variation

David Lassila, Tone Development through Interpretation, #18

Playing for Paula Robison:

Jillian Storey, Tone Development through Interpretation, #13

Allison Jayroe, 25 Melodious Studies, #1

Selected essays from the 2014 and 2015 contests can be found in this issue, see page 9.

All winning essays from 2014 and 2015 have been posted to the MMS website,

moysesociety.org

NEWSFLASH

Mia Dreese has found all the musical examples (except one) of the 90 melodies Marcel Moyse published in his book *Tone Development Through Interpretation*. Most of them are performances that Moyse could have or has heard. The mp3 files are on USB drives. These will be available at the NFA Flute Convention in D.C. at both the Flute World and Carolyn Nussbaum booths. Price: \$15

There is a limited quantity. Don't miss out, buy early!

MEMBERSHIP FORM

Name: _____

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Send to:

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

Membership levels:

Basic Members receive upcoming annual MMS Newsletters in pdf and a color poster of Marcel Moyse in an animated moment teaching a masterclass in Boswil, Switzerland, c.1978. Photo by Trevor Wye, the poster is suitable for framing. \$15
Contributing Members receive Basic Membership benefits plus a complete set of MMS Newsletters from 1990–2006. \$30
Supporting Members receive all above benefits, plus the new FRENCH TV FILM DVD: *Marcel Moyse en Son Pays*. \$50

Personal checks, Traveler's checks, and Eurochecks in USD only.

Lessons with Marcel Moyses

*the first article in a series based on the private lesson journals
of September Payne, D.M.A*

My First Lesson, January 10, 1981, *Allegretto* and *Idylle*, by Benjamin Godard

Mr. Moyses's studio was a plain wooden paneled room with a window overlooking the Vermont forest. It was filled with lots of interesting memorabilia. There was a hand drawn, framed painting of a church in a village on the wall. I came to know this familiar scene as the steeple from his village in Sainte-Amor of Jura in France, which was on the cover of his "50 Variations on the *Allemande* of Bach's *Sonata for Flute Alone*. On the same side of the room was a reproduction of a yellow bust of *Nefertite*, the wife of Egyptian Pharaoh Akhenaten, a stack of old LPs, which he would pull out from time to time to play the vocal recordings of Caruso, Melba or symphonies with famous conductors and violinists such as Kreisler. He used these to teach us about melody, color, phrasing and virtuosity. There was also a writing desk with manuscript paper, a bookshelf, a framed photo of Taffanel, and his famous chair with a table next to it for his pipe, flute and the occasional scotch.

When the lesson days became long or a student was in hot water, I would look at these objects and take them in, as if to reset my frame of mind. I also wrote in my journal during those lessons to solidify what he said. We hung on his every word. Interestingly though, it wasn't until thirty-five years later that I would open up my stored box of over fifteen lesson journals and thirty recorded lesson tapes. All through the years I could hear Moyses's words as I practiced, but these stored recordings were difficult for me to approach because the teaching exposed my vulnerabilities-the playing was either right or wrong to him. There was a lot of repetition to satisfy him, and the down side (there were very few downsides) of that was it could be sometimes to the point of paralysis for the student. It was his way or the highway. There was no democracy. You had to be strong to thrive in his class and be quick to implement the concepts or suffer his rather bad temper at times. He also had a thick French accent and had suffered a stroke by that time, so it was sometimes difficult to understand what he was saying. Those who didn't speak any French struggled more. We students tried to help each other out figure out what he was saying. Other times he was clear as a bell. I managed to do fine, thanks to French in school and to the years of superb and somewhat similar teaching by his son, Louis Moyses, before I met Marcel.

The day of my first lesson, I came into the studio to find three students sitting there. I was so stunned by the experience, to this day I don't remember who they were, except for Nancy Andrew, a student who lived in the house. Years later, Nancy and I met again at the Aspen Music Festival, and become lifelong colleagues and friends. Nancy introduced me to Mr. Moyses and the class. He asked me what I would like to play and I started with the *Allegretto* by Benjamin Godard. I knew from experience taking many of Louis's master classes not to pick overly hard repertoire as it was considered showing off. If you had truly come to learn, you chose a piece on which you were teachable. Both Marcel and Louis Moyses were less interested in the technical (students were responsible for most of their own technique practice) and interested more in the tone colors you were making, the beauty of the sound, correct pitch, and foremost, that you said something well on the flute.

After I played, Mr. Moyses didn't offer any comment, but asked me to repeat the opening theme changing one thing. I could see he was testing my ability to be flexible as a student. Here my notes say: "Show the [function of] the opening measure *even* more. It doesn't start with a downbeat." After that he said, "OK, now we begin." Then he continued to coach me very close to the way I had learned this piece from Louis (because Louis learned it from him!). "Play the scale [as a skeletal outline in this excerpt] with even fingers and as legato in sound as you can, and be careful connecting your sound. Don't "break" your sound in the small intervals [leaps of a third. These are embellishments and should not stick out.] I complied. "Good!" Moyses said and offered further, "Don't accent the second beats!" He talked about the flow of the phrasing and sustaining the tone using the image of an organ grinder on the street corner, and how the continuous cranking of the hurdy-gurdy brought unaccented, and uninterrupted flow to the music. In measures 8 and 10, and later at Letter C, he said: "lié!" (legato) and "Disappear the last note-give the *charactere!*" The bar before Letter A, he said: "*Cédez!*" and told us that although the *cedez* is not written, it is traditionally played here to emphasize the repetition of the theme in the next measure. Also not written, but traditional, is an *accelerando* in the Bb arpeggio at the end.

To the Gym with Marcel Moyse

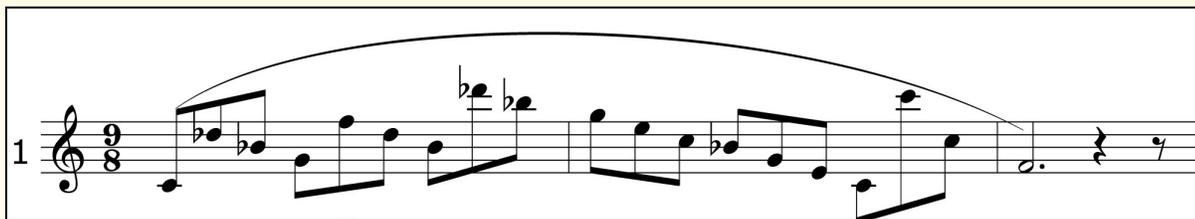
Confession: I am looking for colour

by Mia Dreese

To make a melody sound beautiful I have thought up some exercises in the way Marcel Moyse did. This manner of making your own exercises is his way of practicing, but he never described it in one of his books. When teaching though, he made his students work this way.

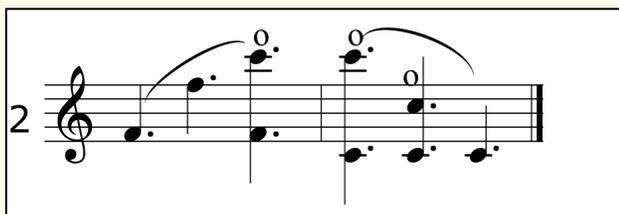
As I mentioned in my previous article on his art of teaching, Moyse was keen on experimenting with inversions, transpositions, slurs, dynamics and the development of tone colours. By focusing on each of these elements of the music he was in fact playing around with the given material. This playing around can be done with Moyse's own exercises, but of course you can also use exercises by others. The important thing is to understand Moyse's way of working.

In this way of working the process of practicing is more important than the results you produce. It is, as mentioned before, like going to the gym for your weekly fitness-hour. It's worthwhile just doing it! For this article I have chosen an exercise from Philippe Bernold's *La Technique de l'Embouchure* (edition La Stravaganza ST 8803), Vocalise #19 with my proposal on how to practice and improve the tone colours in the difficult registers.



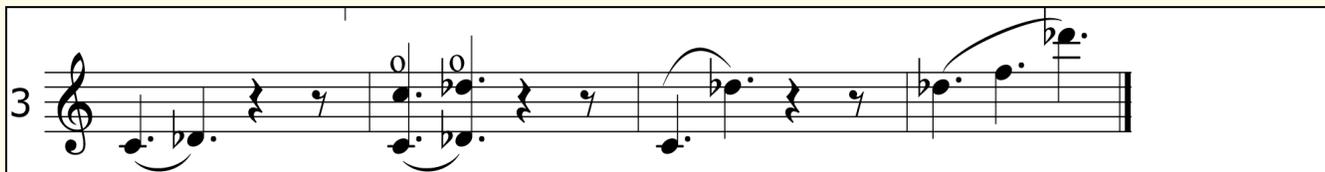
Exercise 1 *Très lié, soutenu et souple* (Very legato, sustained and flexible)

With this exercise Bernold wants to deal with tone production in a methodical manner. In his opinion most exercise books focus mostly on the fingering technique. Here he wants to emphasize the production of a fine sound in flute playing. The target is to play this rather nasty combination of notes as colourful as possible – if possible on just one breath. Pay special attention to the intonation and recognize the importance of the harmonic context.



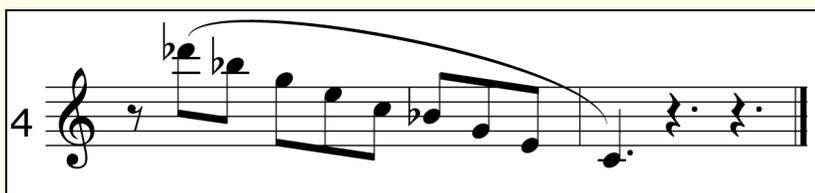
Exercise 2

To begin with we have to find a nice low c^1 , not too flat and rich in harmonics. To achieve this, play the last note, f^1 , and then its first two harmonics, f^2 and c^3 . Make the c^3 very clear, without any pressure and as much in tune as possible. (Feel as if you are picking it from the air). Then play the same harmonic c^3 , this time as an overtone of c^1 . Without changing the fingering slur the c^3 down one octave to c^2 and then another octave to reach the c^1 , keeping in mind the clear sound of the highest c .



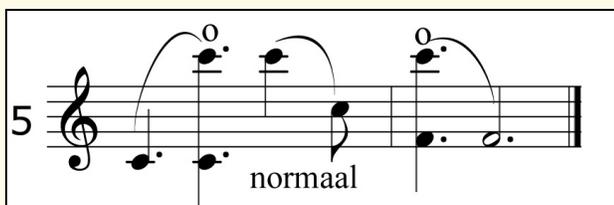
Exercise 3

Now that you have found a focussed c^1 , rich in harmonics, you slur it a semitone higher, to the $d \flat^1$. After this you play both notes an octave higher, using the fingering of the low notes, as harmonics. This gives a nice $d \flat^2$ that is well in tune. Now keep this $d \flat^2$ in mind and play the c^1 - $d \flat^2$ slur as written and listen carefully to the intonation and tone colour. When you have found a colourful $d \flat^2$, slur it to f^2 and then to $d \flat^3$. This $d \flat^3$ should sound as beautiful and clear as your c^3 .



Exercise 4

Now that we have found the most difficult notes in this exercise, ($d \flat^3$, c^3 , c^1) we can add the in between notes and play them in the same colourful manner. Be aware of the intonation of the e^1 , it tends to be flat, and a flat e^1 might make the c^1 cloudy and flat. (Use the right hand pinkie with the e^1 until you slur down to the c^1).



Exercise 5

This fifth exercise is in fact an inversion of exercise 2. Play a nice, warm c^1 and slur it in one leap to the third harmonic, c^3 , making it clear and in tune. Then play a c^3 with normal fingering, there should be no change in pitch. Play a c^2 in between to check the intonation, then play the high c^3 as the (second) harmonic of f (fingering a low f) and end up with a rich and warm f^1 .

“If one only forms the idea that a thing is not difficult, it becomes much easier.”

Theobald Böhm

Mia Dreese was a professor of flute at the Groningen Conservatory in Holland for 25 years and now teaches flute, traverso and the historical development of the flute privately. She has been president of the Dutch Flute Society from 1991-2007 and is editor of the quarterly FLUIT. She attended masterclasses with Marcel Moyse.

In the second movement, *Idylle, Quasi adagio, molto tranquillo*, my sheet music scribbles show Moyse saying “Bring the character right away to the first note and color the mood. Your playing must be tranquil like the sea in the doldrums – float like a leaf on the calm sea.” The inspiration from Marcel’s analogies and poetic language were so inspirational. This kind of teaching made it much easier for us to interpret mood, character, and color, which brings me to my next journal entry. Every measure in this section at letter B has to have a different dynamic or color. “Never play the same twice.” He was referring to repetition in general and to the markings at letter B. Here, no two bars are alike because of the many different markings in this section. The rest of my notes conclude with: “Make a souvenir” (something very special at the *rallentando* after letter E to the *a tempo*. Play like you are recalling a distant memory. Lastly, bring intensity to the cadenza two bars before Letter G. Heighten the expectation of the top (F3) by rushing to it and linger (*tenuto*). Bring a different color to the *molto rallentando* and *diminuendo* before starting the *molto rallentando*. “Float away on the sea” with the last four bars.

With that, he recounted a short lineage story; I was to learn there would be many more inspirational sidebars through stories, musical examples and recordings. Mr. Moyse said “My teacher [Adolphe] Hennebains played this with [Benjamin] Godard as the pianist and I played it with Godard’s sister, so I know the tradition! I judged Joseph Rampal playing this in Paris in 1912.” He went on to say the *Valse* is a very good encore piece along with [Paul] Taffanel’s *Scherzettino* and [J.S.] Bach’s *Sarabande*.” At the end of the lesson he said he really enjoyed listening to the Godard. He also said “You have the potential to play well, where did you buy your lips?” Later I found out that famous “Moyesian” phrase was code for “I like your tone!” I said I need someone to push me and he replied, “We could do great things together.” I couldn’t have asked for a better reception. That special day is still clearly etched in my mind.

Just before the next student’s lesson, as I was packing up my flute, came a rather sticky moment; he asked me with whom I studied and I answered with Per Oien (Oslo Philharmonic), Nick Fiore (Toronto Symphony) and Jean Paul Major (Montreal Conservatory). Silence. Finally, having to give it up, I said “I’ve also been studying with your son, Louis for four years” - more silence and widening eyes. I had taken a big chance coming into his home and catching him

off guard in front of the class by telling the truth regarding his estranged son. (Later the other students told me I was lucky to leave with my head still on my shoulders and to be invited back.) I waited for the famous anger but it never came. In the future, Louis would be mentioned only a few times between us again. He asked why I didn’t stay with Louis for lessons and I told him he was away. Without saying anything else he said, “Come back Monday.”

**My Second Lesson, January 13, 1981,
De la Sonorité and Andersen Etude, op. 15, no. 6**

I warmed up with the first exercise in Marcel’s famous 1934 book, *De la Sonorité: Art et Technique*, which I had been doing for years with Louis. During this exercise, Marcel said little but did a bit of singing to show the volume and richness of the tone he wanted, and he moved his hands in supporting gestures telling me to play to the end. His beloved exercise never grew old for him or any of us. He reminded us of the importance of the homogeneity of the sound from top to bottom, especially at the cusp of moving to the next register. In the Preface to *De la Sonorité*, he explains why keeping the homogeneity is difficult to maintain throughout the registers, and he gives a brief explanation on *how* to do the exercise. Those of us who studied with him know how particular he was with this exercise and remember how he taught us to hear the smallest subtleties and to correct anything abrupt or uneven in the sound from the top of the flute to the bottom. He taught us to search for the best starting note “B” which serves as the model to each of the consecutive notes and that reminded us that any two notes are the seed of music. In Trevor Wye’s own notes from one of the Moyse Woodwind Seminars he attended, he called it “preluding” to find the best “B.” I like this explanation because one should circle around the “B,” playing above, below, and filling in some small intervals, to finally arrive on a rich, warmed up, in tune “B.”

I learned through this exercise that “supple” means flexible, and that the lower jaw, although a stabilizer, must not be rigid but remain flexible (free) and move when needed to a cautionary degree, as “the changes are so tiny,” as Moyse says in his Preface. Flutists in different camps seem to debate moving the lower lip and jaw however, one thing I know from the teaching is that one cannot make color unless the lips are flexible! Many flutists today who have a nice tone and who don’t advocate moving the lower jaw may facilitate their orchestral playing by matching core sounds with other instruments without jaw movement

(especially the non-vibrato types) but beyond those soft and loud dynamics, in solo repertoire or in chamber music playing it's important to go beyond the dynamics and make color. Good singers always sing with color and varied vibrato, and so must we. This was Moyse's constant message. Marcel Moyse closes his Preface by saying:

If the lesson has been learned, the battle will have been won. The tone will have every color you wish to impart to it, you will be able to play any interval you wish at the correct dynamic level, as your lips will be capable of undergoing all the necessary changes; it is a matter of time, patience and intelligent work.

After an amazing warm up lesson on the mighty opening exercise in *De la Sonorité*, I played Andersen Op. 15, no. 6. I picked this etude because it was one I struggled to play well. The lesson went on for more than an hour. He talked a lot about articulation and the execution of grace notes. Moyse said it was a very hard etude. Little did I know at the time, I would be made to play the first eight lines of this etude for six weeks! At the end of the six weeks he said "Transpose it to six flats!" He believed transposition was an essential discovery tool for learning and improving a flutist's playing. He did it himself while playing in the *Opéra-Comique* by notating arias from singers that moved him in performances he played in from the orchestra pit. This, and the hand copying of melodies from opera and symphony scores in the Woodwind Seminars (there were no convenient photocopy machines at the time) were to be, as we have learned from Robert Aitken and others, the genesis of his grand book *Tone Development Through Interpretation*. By playing a melody up a half step, or a second or third, the inherent difficulties of the flute could be improved. The easier keys allowed one to perfect color, pitch, and do all the magical inflections with ease, after which one would transfer the improvement to the more difficult keys.

For this etude, he was particularly insistent upon playing the trills and mordents well and in time. He wanted tight, clean *grupetti*, all executed the same. He said, "Always play the graces, turns and *grupetti* in time and I want to hear every note well sounded." On the former, he was referring to more than just playing in time. He said the turns could be melodic or rhythmic, depending on the character of the music. Of the latter he meant play all the notes with equal sound. He didn't want any of what I call "ghost tones" in which some notes were windy or almost inaudible. No mat-

ter the dynamic, all the notes in the turns must be sounded clearly and smoothly. If a student didn't play the first note of a piece or run clearly or articulate clearly after a breath, he would stomp his boots and/or yell "What you said? I don't hear what you said. I don't hear your first note. Alors, give the tone!"

With so many turns in this piece, one poorly-executed turn due to a more difficult fingering combination is easily heard. He reminded us our responsibility was to clean the technique. Vacuum it. I believe Trevor Wye said that a good teacher should vacuum a student's playing. Moyse was the best at this because he never let anything go, no matter how long it took, even if the class was falling asleep by the end of the hour! My notes on this etude further say, "In the opening measure...to get a strong character, keep the space between the quarter notes. The more space you keep, the stronger the character"; and "Keep from creating tension in the tongue." The marking is "*barocco*", meaning "bizarre" (odd). "Bite" all the grace notes and make clear spaces after each mordent. Lastly, observe all the dynamics, and build all sequences gently to their climax (bring out the layers).

At the *piu lento, con abbandono*, my notes say "first, find and play the (skeletal) melody." Marcel would sometimes say, "There is always a melody! Two notes are the seed of all music!" He never said "skeletal" or other words of formal theory analysis, yet he knew instinctually what was extraneous and what was important. He knew so much about harmony and phrasing, and not just in flute music. Just when we thought we knew the music, he would illuminate something else fantastic about what we were doing and blow us all away. So here, at the *piu lento*, which starts at the third line from the bottom of the first page, Marcel pointed out the melody (F# as a half note, to C#-B in eighth notes on the third beat, to a dotted half note "A" in the second measure, and continued through the etude *simile*). Although the first notes of the bars marked *piano* do not have a crescendo to their low second beats, the lowest note needs to "sound" (without accent) nonetheless. Scoop out the low notes, he would say. Following that on the third beat, fall away from the last set of triplets to the second bar and crescendo the trill (swell the trill quickly and cleanly), and make a dramatic diminuendo on all half note trills as marked. This was one of his favorite requests, to fall off a note, but he never asked for it that way. He would gesture the request

with his arms floating upwards and then he would suspend the motion suddenly and then move them back down. Or he would inflect his voice with tender sighs and bright, sparkly eyes. He drew us all in and coaxed us to play his way. His gestures were absolutely magical in their ability to explain, demonstrate, and convince.

In most lessons, we played from *24 Little Melodies* or the *Tone Development* books. With the M.A. Reichert *Seven Daily Exercises*, we worked to achieve special colors and dynamics, never playing them fast, to enable a smooth legato connection between the notes and sculpt out the connections of the intervals. We also did Soussman and a lot of the beloved Anderson etudes before we were allowed to play Bach, Mozart, or other works from the very difficult Golden Age. Of the Andersen etudes, Moyse wrote in his preface to Op. 15, the Schirmer edition (1970):

In the teaching programs in European conservatories, the works of Andersen were always given a special place. My first teacher, Hennebains, successor to Paul Taffanel at the Conservatoire, always spoke of Andersen with enthusiasm and admiration....

It is very important to study these etudes employing a free interpretation of rhythm and articulation [Moyse did not mean out of time, but practicing each etude with many rhythm variations]. By varying the rhythms, one learns to know the different aspects of each etude better. Changing the articulation frequently means to bring out the beauties of the melodic line in a most appealing manner. This not only increases the possibilities of mastering the difficulties inherent in each etude but it's also an ideal way to discover and understand the reason which lead to the composition of each etude.

He often said that "certainly the pianists are blessed by the etudes of Chopin, but we, the flutists, have the unique privilege to possess the etudes of Andersen." Marcel Moyse spoke about using rhythm variations as a practice to smooth out difficult finger combinations in solo works and etudes. In the Schirmer edition of the *Andersen Opus 15 Etudes*, Louis included twenty-four rhythmic variations as practice suggestions (see his Forward, similar to Marcel's Preface).

Marcel went on to say:

This kind of study makes one reflect and helps one to understand and to progressively allow the musical wealth that each etude contains to unfold. All this is important for any etude, but is particu-

larly important for the etudes of Andersen, for they are so beautiful and of such high musical quality.

To bring out the particular characteristics of each rhythm, to execute the articulations expressively with spirit, suppleness and elegance means to become aware of the fact the music is definitely something more than just a perfect execution of a more or less rapid succession of notes. The French School has been so often spoken of that it would not benefit by the occasion offered me here to clearly reaffirm my opinion that the reason that the Flute school in the Paris Conservatory has acquired such a great reputation is that it has been entrusted to artists of an extraordinary quality. I permit myself to be so affirmative about this because I remember Paul Taffanel telling us the traditions came to him from his master Dorus, who was a pupil of Tulou. I had the unique opportunity to study the Andersen Opus 15 at the Paris Conservatoire with Paul Taffanel. When played by him, each etude became a master piece of beauty and musicianship. The intelligence, clarity, and technical simplicity helped underline for us the musical riches of each one of them.

I will never forget the reaction of Andersen when he was present at a performance of the well-known third etude in G Major at the Conservatory. He said, 'I never knew I had written such a beautiful etude.' With this phrase I would like to bring this little preface to an end and I hope that all flutists will share in the joys and advantages which these etudes have brought me.

September Payne is Adjunct Professor of Flute and Associate Music History Lecturer at San Diego State University and Adjunct Professor of Flute at Grossmont and Mesa Colleges, Emeritus. She has performed with the San Diego Chamber Orchestra, Boston Opera Company, her flute and piano duo CanSonare (Canadian Sound) and Duo Pastiche (flute and harp duo). Currently, she teaches flute, coaches chamber music, and is a performing faculty member at the Chen International Summer Chamber Music and Orchestra Festival in Dallas. She is co-founder of San Diego Coastal Flutes, and founder of Music West Flute Studios in La Jolla and metro San Diego. Her M.M. degree is from Boston University, the D.M.A. degree, Cum Laude, from The Shepherd School of Music at Rice University. Influenced by a solo concert she attended in Montreal by Jean-Pierre Rampal, September took up the flute late in high school. She has been greatly influenced by iconic French flute teachers steeped in the tradition of the French School, from her first teacher at the Montreal Conservatory, her college flute professors who studied with Moyse, and world-renown mentors through her studies in Nice, France. She studied with Marcel Moyse almost daily for a year and Louis Moyse over a span of over ten years.

Masterclass Essays

This is a select sample of (unedited) winning essays from our 2014 & 2015 contests. To see the other inspiring essays about Moyse's teaching legacy go to moysesociety.org

Like any young flute player studying privately I began with Moyse's long tone studies from *De La Sonorite* at a very young age but wasn't told whose ideas I was following until later in my flute studies. Until more recently I was an impatient student who resented my teachers for making me play long tones because I didn't really understand what I was listening for and trying to fix with these long, sustained notes. I thought that my sound was a good flute sound and didn't need any working on and focused the majority of my attention on technique and learning repertoire.

This mentality completely changed for me the first time I heard Trevor Wye teach from Moyse's *24 Petite Melodic Etudes*. I was accepted into his Flute Studio for 2012-2013 and spent all summer preparing my fingers for the technical exercises I knew that he was going to hand to us. The first time he heard me play, however, he informed me that my sound was, in fact, not as good as I had perceived it to be. It was a blow to my flute ego, but it was through Moyse's exercises and reading about his passion for the arias he was hearing in the Paris Opera that I began to understand what had been missing in my flute playing and also teaching. I believe as musicians we teach what we often spend the most time working on in our own practice, and so it was this experience that began to change me as a musician as a whole.

For me, the most important change and lesson that I have learned from Moyse's teachings is making the notes on the page come alive into a phrase, melody, and music. This encompasses all elements of flute playing and music making, including listening for different qualities in the sound and bringing out different colors, to paying attention to the little notes, emphasis on different notes or motifs, etc. *24 Petite Melodic Etudes* is where I re-learned the principal ideas in music-making and it became what I base all of my musical decisions on now.

When I first looked at #1 in the *24 Petite Melodic Etudes* book I looked at it from a technical standpoint. I thought that it was a simple line and I could learn it easily. I was confident the first time I played it for Trevor, and when I was finished he asked me what the exercise was intended to teach me, and I had no idea. The idea of *appoggiaturas*, even after a college degree, was a foreign concept to me outside of the music theory classroom. Playing at a true *pianissimo* on the first note was also difficult for me, but I went home and truly started to play long, sustained tones and listening to the sound I was producing. After a couple of weeks my study #1 had evolved from two lines of notes and rests into a beautiful melody and it inspired me. Every single note matters, and there are infinite possibilities in expressing each note on the page to play a phrase. I took this lesson with me into the other 23 studies and beyond into his *25 Melodious Studies* and always looked at each exercise and variation, even though they were all intended for a specific lesson or purpose, as just simple melodies waiting to come alive.

Working through his *Tone Development through Interpretation* was vital in my musical growth as well; it taught me to sing through the flute. It seems obvious that a book of opera arias and excerpts would teach this sort of lesson, but it was a combination of all the lessons I had learned in his other books, hearing Trevor and Wibb teach these excerpts and ideas, and my own growth as well. Every single melody came alive to me; I would research the stories of the operas and try to understand what the characters were feeling and interpret that through the flute. I would imagine sadness, anger, excitement, etc., and use any emotion I felt that the characters in the stories would be portraying and used those to shape the colors I chose to use in my playing, and the energy with which I approached each tune.

At this point in my studies with Trevor I had borrowed his copy of Ann McCutchan's book and began to understand who Moyse was as a person, too. I think knowing what a person was like can make a difference in how their teachings are perceived when they are gone; Moyse came alive to me in those pages. He never seemed to take his joy for music making and the flute for granted. It left me with the mentality that as musicians, we get to do something not everyone has the chance to do and I feel that it's a privilege. In some ways I think this is how Moyse viewed his career, especially after struggling with all of his health issues. This is the musician and teacher I strive to be. I strive to be someone that makes every single note, articulation, and dynamic marking matter to create a beautiful phrase; the kind of flute player that applies lyrics to lines and utilizes emotions and colors to always be expressive and to make the music come alive. I strive to be the musician and teacher that inspires their students

Contest essays, continued

and listeners to do the same, just as Moyse inspired so many while he was alive and continues to inspire from the teachings of his students. I think he really was “the voice of the flute,” and his ideas on finding all possible tone colors and expressive techniques has truly shaped me into the flute player that is finding her own voice and teaching others to do the same.

by Jillian Storey, 2015

“You are a beginner every day.”

My teacher instilled those words throughout my studies at North Texas. I remember walking to practice, coffee in hand, meditating on objectives for my morning routine. Breathing, posture, tone, articulation, vibrato, releases, octaves...all were skills that I constantly sought, and still seek, to develop.

In August 2013, I auditioned for the West Point Band. I was offered a position and spent five months away from playing, most of my time at Basic Combat Training. Upon completion, I was eager to begin practicing again. With a fresh perspective, I acknowledged that my approach to fundamentals was isolated and mundane. Because creativity must be practiced like any other skill, I approach Moyse’s *Tone Development Through Interpretation* in an organic manner. Selecting one melody a week creates a deeper understanding in my interpretation. I study the excerpts alongside my warmup routine, which includes Moyse’s *De La Sonorite*. For example, after practicing “Suppleness in the Low Register,” I study an excerpt in the third category of *Tone Development Through Interpretation* (“register: low diversified expression”). This juxtaposition ensures I practice fundamentals in context and with purpose. While practicing, there are several strategies I use to deepen my understanding and boost creativity.

For example, I am studying ‘excerpt no. 5’, from Reinecke’s *Undine Sonata*. Below are strategies I implement throughout the week:

- Sing on an “o” syllable.
- Play the ‘skeletal’ notes without vibrato; fill in intervals with chromatic and diatonic scale.
- Play as written without vibrato; incorporate dynamics; lastly include vibrato.
- Transpose a phrase to every key.
- Memorize.
- Practice an octave higher, and also incorporate harmonic fingerings.

There are several strategies with which I approach Moyse’s *Tone Development Through Interpretation*. These excerpts have boosted my creativity and musical approach, while instilling enjoyment and dimension to my practice and performance.

by Ashely Mendeke , 2014

I was first introduced to the 24 Petite Melodic Etudes with Variations when I was fourteen. I was attending my first master class, given by the late Eleanor Lawrence, on Cape Cod. It was my first time flying alone and it was my first time learning in a group flutist setting. I was so young, I notated my 24 studies book with pen (I use pencil now).

I remember practicing for the class. I was assigned number eleven to play. I could not understand why it was so hard. The notes were easy, the tempo was slow, I had breath control not to break the slur, and it was easier for me to play forte than piano. I listened as ten other students performed other etudes before it was my turn. In listening to my colleagues, I realized that I had not practiced well at all. In truth, I could not understand why I did not sound good. In my past preparation- tempo, breath, notes, and rhythm was the core of my practice. I had practiced number eleven as I was taught.

I was very nervous and Ms. Lawrence was very kind to me. We worked on legato. I worked on the space between the notes. This was a new concept. We worked on not dropping the sound in my low register. When I was done playing, I remember vividly thinking how much energy the flute takes to play. In my personal practice, I was not trying hard enough.

This was my first mistake. When I went home to New Jersey to practice more of this book, I just tried harder. I became frustrated and incredibly intimidated by my lack of improvement. I could not understand how something so simple could be so hard. Perhaps it was the atmosphere of learning with other flutists or perhaps I was just mimicking Ms. Lawrence, but I could not recreate what I had done on Cape Cod. With frustration, I put the book aside.

I ventured into the book again, when I was 15 with my private teacher in New Jersey. She was very interested in playing the page well, but I was not getting the same emotional response from inside of me as I had in Cape Cod. I tried to learn to play in tune with different dynamics and using my air for phrasing, but I did not have the same energy that I had during the class.

For the last two summers, I have attended William Bennett's Summer Flute School in Sale Marasino Italy. In his school, we practiced 24 Studies for one hour everyday. It was my favorite hour of the day. More than twenty years after my first time with the book, I finally had the musical maturity to understand what this book means. My thoughts about this book are the following: every little etude has many layers for the flutist to discover. I use the word discover, because sometimes in practicing with one emotion, I am led to another meaning or a new way to play each etude. Each etude has a variety of musical problems to solve. Some of those problems are specific to the flute. For example, etude two requires the player to make sure the low register does not go flat. Etude one teaches the performer how to tongue repeat notes.

Other problems are universal musical problems. An example of this is found in etude 1, with terraced dynamics in the first line.

I play professionally for the El Paso Symphony Orchestra and the Las Cruces Symphony Orchestra. I use many techniques that I learned from this book everyday- how to create a phrase that carries over the bar line, but is also true to the time signature or rhythmic gesture. I know I am playing a phrase well, when I can feel the same energy that I felt for the first time twenty two years ago on Cape Cod. Somehow, I know I am connected to the artistry inside of me. This book has helped me develop my artistry because through the deceptively simple etudes, I can connect with the musician inside of me.

When I returned from Italy, I bought the Marcel Moyse Society CD to listen to his phrasing and I tried, without success, to get the Eleanor Lawrence VHS tape about the 24 Studies book.

When I was fourteen, I was too young to understand the depth of the book. I did not understand the artistry behind it. My hope is to be selected to the class, because I need a better way of teaching my students this book. They too, find the book deceptive. While the exercises look easy, they are not easy to perform. I know it is a jewel of our repertoire, but I do not always have the tools to help my students understand all the levels of artistry within each line.

by Joy Zalkind, 2015

Marcel Moyse is a name that evokes connotations of mesmerizing artistry, operatic lyricism, an artist's palette of colors, and a roundness of sound that is rich with beauty. Most flutists associate Moyse with his infamous long tone exercise from *De la sonorité*, which is so well known that it has become the universal birdcall of the flutist. In order to help flutists develop techniques of phrasing, tone color, and flexibility, Moyse compiled many publications, one of which was *Tone Development Through Interpretation*.

I became enamored of the *Tone Development* book and the Moyse School of flute playing when I began my studies with Julia Bogorad-Kogan at the age of 15. I remember the first time I heard her play live, with a sound rich with color and interest that is so characteristic of the Moyse School. I had no idea the flute was capable of producing a sound of that quality. Julia introduced me to a whole new world of musicianship through the *Tone Development* book, affectionately known as the "Melody Book". The first melody I studied was No. 18, Entr'acte from Massenet's *Werther*. In this melody, I learned to sing through intervals, that composers typically write phrases segments of three, and to color the syncopation in m.24. Each melody taught me something new about communicating musical ideas. I developed an arsenal of techniques to add depth to my playing, including the use of tone color, dynamics, vibrato, and rubato. The exercises at the end of the book from 1A to E5, helped me develop an evenness of sound between register extremes, from a round and rich low register to a shimmering and flexible high register.

It has been nine years since my introduction to the melody book. The cover fell off, and the pages are worn with love. I begin each practice session with one of my favorite melodies and continue to teach the stylistic traditions associated with *Tone Development* to my own flute students. I sincerely wish for the legacy of Marcel Moyse to live on in the hearts of many flutists to come.

by Lauren McNee, 2014

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. **\$35 (includes shipping)**

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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