THE COBBE COLLECTION TRUST

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HATCHLANDS PARK, EAST CLANDON, SURREY GU4 7RT

Elizabeth Walker - *flute*

Richard Shaw - *piano*

Wednesday 4th July 2012 at 12pm

'Morceaux de salon' Paris 1859

Flute by Louis Lot, Paris, 1859
Piano by Ignace Pleyel, Paris, 1848, owned by Chopin

Theobald Boehm (1794-1881)	Das Fishermadchen Die Taubenpost
Jean Francois Nauwelaers	Le Chant du Patre for solo flute
Frederic Chopin (1810-1849)	Theme by Rossini and Variations, I-IV
Charles-Valentin Alkan (1813-1888)	Fantasietta alla Moresca, Impromptu, Op. 32 Fantasietta alla Moresca (Impromptu Op.32/1iii)
Boehm	Gute Nacht Der Lindenbaum Standchen
Boehm	Fantasie on a Theme from Schubert, Op. 21

Elizabeth Walker studied a complete range of flutes whilst at the Royal College of Music (JD), at the Guildhall School of Music and Drama and at the Koninklijk Conservatorium in The Hague. She studied renaissance flute with Nancy Hadden, baroque and classical flute with Stephen Preston and Wilbert Hazelzet and modern flute with Kathryn Lukas and Margaret Ogonovsky.

Elizabeth has recorded and performed with a number of period orchestras including the English Baroque Soloists, the Orchestra of the Eighteenth Century, and The Orchestra of the Age of Enlightenment. This year she is performing Haydn's Creation in Salzburg with Sir John Eliot Gardiner's orchestra and is appearing in the 2012 British Flute Society convention with her flute quartet 'Festive Flutes' and with Richard Shaw to perform on her Louis Lot flute. She has recorded two solo CD's for the Quartz record label, the Telemann Fantasias and the Flute Sonatas by J.S. Bach, with her group 'Continuum'. (www.continuumtrio.co.uk) and currently teaches flute and recorder at Wells Cathedral School and at the City of London School for Girls.

Richard Shaw enjoys giving concerts and broadcasting with a wide range of instrumentalists and singers, although he has a particular soft spot for the flute. He has performed with an entire alphabet, although U and X are still missing of fine flautists Richard Shaw's recent broadcasts for BBC Radio 3 include duo performances with many fine instrumentalists and singers.

His flute-based CDs for Deux-Elles include music by Gaubert (with Kathryn Thomas – DXL 923), Cecilia McDowall (with Emma Williams – DXL 1033) and Birtwistle (with the Galliard Ensemble – DXL 1016). His CD with CAMEO (with Anthony Robb and Janet Larsson – KLT 004) includes popular Doppler, medium-rare Busoni and underdone Wesley. Richard has worked with many composers, including Malcolm Arnold, Graham Williams, Dmitri Smirnov and Elena Firsova, and, most recently, the maverick saxophonist and composer, Barbara Thompson.

His CDs of Phillipe Gaubert, the chamber works and piano solos of Birtwistle, of Cecilia McDowall, and of Fauré (and comtemporaries) all appear on the Deux-Elles label. He has recorded extensively for Cramer Music and records for Toccata Classics shortly with the Ashton Piano Trio. Each summer he runs a specialist course for accompanists held at Sherborne each July, and plays at the Dartington Festival and at the AIMS International Music School for Singers.

Notes about flute by Elizabeth Walker

The Louis Lot flute that I own has the number of 435 on it and was purchased in 1859 by a French flautist working for the Lyon Opera Orchestra. It is in its original condition with all its fine qualities in evidence in the way it sounds and resonates when coupled together with an instrument such as the Pleyel piano.

Louis Lot set up his collaborative company 'Societe Godfroy fils et Lot' in 1836, and began production of a newly invented flute by Theobald Boehm. This flute, with few modifications, has become the 'modern flute' played today, and represented a comprehensive reworking of the previous eight-keyed 'classical flute'. Louis Lot was manufacturing the flute in Paris, with the exclusive patent being sold to Godfroy and Lot in 1847.

In 1839 Boehm closed his own flute making business, leaving Godfroy and Lot the chief manufacturers of the Boehm flute where further improvements to the tone and robustness of the mechanism were made. Different woods and metals were considered and the bore was varied from conical to cylindrical. Louis Lot retired from flute making in 1868 having reached the serial number 2150. His company continued to make flutes into the twentieth century, and a Louis Lot flute is favoured by many flautists today, fetching ever higher prices at auction houses throughout the world.

A long-standing debate, contested as loudly today as in Louis Lot's time, is whether to play a flute made from wood or metal. The effect that the material used has on the tone and sonority is immense and the preferences are entirely personal. Louis Lot was creating both flutes from very early on. The flute that I own is a wooden flute and is of exceptional interest and value. It has a cylindrical bore, very similar to an eight keyed classical flute and this produces it's sweet, quiet, yet concentrated sound. It has silver ringed keys and Dorus G #. The mechanism is extremely delicate and light. There is no embouchure plate and the holes are relatively small. The pitch is 'old' a = 440. (Louis Lot wrote in a letter dated 1876 that he could supply a flute in normal tuning, A= 435, and old, A= 440-450).

Programme notes by Elizabeth Walker

Our programme illustrates repertoire from around 1859, the date of my flute's creation. My Louis Lot flute is wooden, conically bored, ring keyed, and uses the Boehm system with a Dorus G#. It is in immaculate condition, suffering no adjustments or modifications.

To demonstrate the versatility and virtuosity of his new flute, Boehm composed a great number of pieces, many of them taking the popular form of Theme and variations; in today's programme the theme is a beautiful waltz by Schubert. Another compositional trend was to arrange popular masterpieces. Boehm has subtly transcribed six of Schubert's Lieder, adding delicate embellishments.

The second piece was composed by my flute's first owner, a Mr Nauwelaers, principal flautist for the Lyon Opera Orchestra. His compositions, currently unpublished, can be found in the Bibliotheque nationale de France. We have also included Chopin's lively arrangement of Rossini's theme *Non Piu Mesta* from La Cenerentola.

Alkan, whose bicentenary we celebrate in 2013, was a friend and close neighbour of Chopin's in Paris' fashionable Square d'Orleans. His *Fantasietta alla Moresca* appeared in the widely-circulated weekly journal *Revue et Gazette Musicale* in 1847 and, within his first volume of Impromptus Op.32, in 1848. Chopin or Alkan may well have played this piece on Chopin's latest Pleyel piano (13819), delivered to his apartment in Square d'Orléans in January 1848.