



Refining Artistry
My Evolution and experiences
during the research process on the
French Flute School of the
nineteenth century

IRYNA GORKUN-SILÉN

EST 88
DocMus Doctoral School

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DocMus Doctoral School

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Abstract

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Refining Artistry: My Evolution and experiences during the research process on the French Flute School of the nineteenth century.

My doctoral work aims to improve our understanding of the French flute school of the nineteenth century and its influence on modern flute playing. The written part of the research is mainly based on practice-driven artistic components. This means that the principles and methodologies of artistic research have influenced and guided my work.

During my work, I focused on playing and analysing both French flute repertoire and historical recordings. Additionally, I have interviewed prominent flutists in Europe and the USA, such as Sir James Galway, Paula Robison, and Maxence Larrieu, and worked with exercise books written by French flutists. I approached and studied the flute exercises mostly by myself. Additionally, I have played and studied the exercises with the flute teachers I have met during my doctoral studies. I wanted to see how my perception and understanding of those exercises differed, depending on the situation. I recorded my own practice, analysed the exercises, and used the results in conference presentations. Those aspects of my research venture into the field of historically informed performance. To deepen my knowledge, I have been using references from books on the French flute school, French art, artistic research, multidisciplinary art, and embodied research.

My doctoral work led me to make bold moves and broaden my understanding of art as such. One of the creative high points of my research was the multidisciplinary project with the visual artist Aino Koski, which helped me have a better connection with my inner artist.

Keywords: French flute school, Paul Taffanel, Marcel Moyse, flute, artistic research, multidisciplinary art.

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It has been a life-changing experience, and I cannot wait to see what awaits me next.

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1. Introduction

Initially, my reasons for conducting my doctoral studies on the French flute school of the 19th century were selfish: I wanted to learn more about the fascinating way of playing the flute, or even become one of the people with knowledge of the French flute techniques. In addition, I wanted to become a professional who can play and teach in the French flute school style.

My research consists of three parts:

- Part 1 presents my research topic, the main components, artistic questions, and research tools.
- Part 2 describes the historical approach to the research topic and discusses the important cultural figures of the nineteenth to twenty-first centuries.
- Part 3 represents my artistic path during the research, about my main artistic goals, changes and the struggles I have overcome, and what I, as an artist, have discovered because of my work.

Growing up in Ukraine, I did not have access to all the exercise books, nor did we grow up believing that besides the musical ideas, there is much more beyond learning how to blow into your instrument and move your fingers. When I started playing the flute, I remember when my teacher, Volodymyr Turbovsky (1941–2019), let his whole class sit around a small audio player and listen to some of the great flutists of our times. The difference in the playing between what I had heard in Ukraine and how it sounded from the tape was obvious. At that point, one could always explain that a better instrument could make a difference in its sound and be able to offer a richer palette of colours.

When looking at the Soviet books that I used when studying in Ukraine, I understand that they were written for beginners. Only during my studies in Switzerland, was I introduced to Marcel Moysse's exercise books. That was the starting point of my interest in the French flute school.

I would like to underline, that while my work is focused on the French flute school in the nineteenth and twentieth centuries, numerous other national flute schools were actively present at this time. English, Italian, and German flute schools were strong competitors to the French flute school. Each school represented a very particular feature which was characteristic of it. The Italian school, often inspired by the lyrical qualities of opera singing, was characterized by its exceptional virtuosity. German flutists were equally technically advanced, though the music

of this period in Germany presented distinct challenges and embraced different stylistic qualities. In France, the flute schools in both Italy and Germany were shaped by active composers who were also flutists, such as Theobald Böhm, Danish-born Joachim Andersen in Germany, and Giuseppe Gariboldi and Emanuele Krakamp in Italy.

In other schools the sound, use of vibrato, and other strong representatives of their traditions were common. I aimed to pay respect to other national flute schools and mention them, but as my subject is so demanding and large, I wanted to stay focused on it and not go any further into the comparison of the national schools. However, I need to say, that question of national flute schools led me to one of the most important questions of my research. I wanted to be able to provide an answer to the question of whether the original French flute school, as it was in Taffanel's and Moysé's times, still exists.

Feeling confident, I started my doctoral studies with somewhat youthful maximalism. Choosing such an important and rich subject and trying to answer very rhetorical questions, was perhaps very brave but also naïve. However, the process of getting to the realization that there might be no straight answer to my question was also a result of a valuable and very personal process.

The artistic component of my doctoral work consisted of four concerts. Originally, my doctoral concert plan included five concerts, but since the amount of written, audio, and video material that I have collected throughout my research continued to grow, I decided that I needed to focus on finishing my written work and, therefore, I have decided to leave out my last concert, in accordance with the new academic research guidelines at the DocMus doctoral school.

1.1 The background of my artistic and research inquiry. Research questions

Initially, one of the main questions of my research was the question of whether the French flute still exists. Every flutist at one or another point in their professional life, hears about the French flute school (FFS). Although it may not always be very clear which century or technical qualities are referred to, many assume that the person mentioning FFS is referring to the late nineteenth or twentieth century. Often left to our imagination, this reference awakens our creativity and makes us look for a particular style, sound, or character in our playing. However, there are many opinions about the FFS traditions and their existence. The question about the existence of the FFS arose when I read the book about the French flute school, *L'école*

française de flûte (Dorgeuille 1986). Dorgeuille makes a strong statement, that the school of flute playing in France in the 19th century, does not exist anymore.

1.2 Methodologies and research approaches

My research consists of two main components: a written thesis and an artistic component. I used artistic performance practice as a research tool (Leavy 2015, 132) by playing exercises, practicing the pieces for my doctoral concert, and analysing the scores that I was working with. Trying to bring what I have learned into my playing has been the goal, offering not only a theoretical opinion but an opinion based on my own practice.

The most exciting part of doing artistic research is that our research and artistic components are intertwined and depend on each other. According to Mine Doğantan-Dack (2012, 38), artistic research is still understudied and a developing part of the research. It is more typical for musicology studies to mainly refer to theoretical analysis, not performing or practice. She writes:

I have on various occasions argued that there is a need to include the performer's authentic voice and discourse within the discipline. To be sure, various studies in music psychology represent this discourse, which the researcher documents through questionnaires, interviews with performers, observational case studies, etc. However, the context within which the words of the performer are quoted, analysed, and interpreted is created and written by the researcher; in other words, the performer's discourse is embedded within the researcher's discourse (Doğantan-Dack 2012, 38).

For the artistic component, I used a more practical method, as this part of the research follows my artistic work and, therefore, depends on the results I was getting from working with the exercises. I also used the information collected during the preparation process for the doctoral concerts and any other facts that had an impact on my growth as an artist (interviews, lessons, masterclasses, feedback sessions).

In *Method Meets Art*, Leavy (2015, 132–133) says:

Music (along with dance) remains the least used artistic medium in ABR.¹ Most of the research we have that deals centrally with music is either (1) content analysis (the study of musical content) or (2) music as intervention (as seen in the recent studies of singing and well-being discussed earlier). Neither of these inclusions of music in social research constitutes ABR; however, they both have implications for arts-based practice. The

¹ Arts-based research

former centers on meaning-making in music and the latter on the effects of listening to or making music on audiences or participants, both of which are central to music-based methods. Although the training needed, or perceived to be central to music-making, explains why this artistic genre is perhaps underrealized in ABR, there are researchers creating music-based research practices.

Additionally, the embodied method has been an important part of my work. The artistic work and performance are strongly based on the work of the body and body reaction. In *How the Body Shapes How We Think*, by Rodney Brooks (2007, 5), Brooks states: “One of the main challenges posed by the mind-body problem is the question of how a thought—something happening in the immaterial mind—can potentially influence the body.”

Working with one of the comments from the feedback sessions after the first doctoral concert, I started re-learning my breathing habits, taking Pilates lessons with the Doctor of Music, Sibelius Academy Horn teacher, and Pilates supervisor Tommi Hyytinen. The aim was to, instead of using only low abdominal muscles, develop intercostal breathing, and while using diaphragmatic breathing, focus on using the sides and the back, thus creating a larger storage for the air and better air control.

One of the parts of the embodied practice and the connection of the body and the mind was the knowledge that I got about mental preparation for musicians. Since finishing my master's studies and starting my doctoral degree, I started to perform less as a soloist. Instead, I started to focus on my own practice and writing and additionally playing in the orchestra. This led me to the realization that, during my rare performances or orchestra work, I started to develop stage fright, which was affecting my body and adding some unpleasant tension.

I have looked for help in books about performing,² playing auditions, etc., talked to a psychologist about my struggles, and attended courses with Päivi Arjas who is a lecturer, performance and learning coach, strings, and chamber music teacher at the Sibelius Academy. In this course, students were preparing short public performances as a group or individually. In the process, the physical preparation was an important part of the later performance. In the course, we talked about the mental struggles that have affected us during performances and what changes we want to achieve in the course. I also thought that finding a personal mental coach for a musician is not very common or easy, whereas it is widely used in athletes' preparation for tournaments and sports competitions.

² More information can be found in books by Don Greene *Audition Success* (2001) and *Fight your fear and win* (2001).

1.3 Interviews and interview methods

One of the interesting and important tools, that helped me to understand my work better, was several interviews that I conducted in Europe and the USA., I was interested to hear whether the interviewees would offer me a different opinion about the origin and existence of the French flute school, or would my interviewees have a similar understanding to mine. As my interviews continued, I felt influenced and inspired by the amazing musicians I met. However, I also felt that I should find a good balance between other flutists' opinions and my own. Therefore, collecting different opinions helped me support my very own. One of my personal questions was whether I would be able to change my playing based on the research conducted.

The interviews for my research, which took place from 2015–2019, were arranged in France, Finland, the USA, and England with flute masters Sir James Galway, Maxence Larrieu, Alan Weiss, Paula Robison, Philippe Bernold, Pierre-Yves Artaud, Petri Alanko, Robert Langevin and Susan Milan. The interviews were based on the qualitative interview and research method. Before each interview, I researched and collected data about the interviewee, prepared questions, and practiced asking follow-up questions, in case the conversation took a new turn.³

The nine interviews were arranged during my doctoral studies with flutists who had connections to the French flute school. Interviews in chronological order:

1. Interview Nr. 1 with Sir James Galway, 27.7.2015 (Weggis, Switzerland).
2. Interview Nr. 2 with Maxence Larrieu, 28.7.2015 (Weggis, Switzerland).
3. Interview Nr. 3 with Alan Weiss, 30.7.2015 (Weggis, Switzerland).
4. Interview Nr. 4 with Philippe Bernold, 26.11.2015 (Paris, France).
5. Interview Nr. 5 with Pierre-Yves Artaud, 09.09.2016 (Paris, France).
6. Interview Nr. 6 with Susan Milan, 19.01.2018 (Haslemere, UK).
7. Interview Nr. 7 with Paula Robison, 28.1.2019 (Boston, USA).
8. Interview Nr. 8 with Robert Langevin, 30.1.2019 (New York, USA).
9. Interview Nr. 9 with Petri Alanko, 12.03.2019 (Helsinki, Finland).

³ My interviews were done following the guidelines of ethical research. This means, that my interviewees were informed about the topic of my research and my research questions; they were aware that their answers may be used as a part of my research text and gave their permission for that. Also, for ethical reasons, the interview data was stored on an external hard drive. Therefore, there is no danger of an information leak.

The interviews were meant to help find the answers to my research questions, but in some cases were also used as additional help for my doctoral concert preparation. For example, with some of the interviewees, I have had one or several lessons, and the focus was on the technical exercises that I have used in my research and my doctoral concert program. For instance, interviewee Susan Milan, a former student of Marcel Moyse, was very strict about the way one should play Moyse's exercises. Having lessons with Milan helped me in my further practice and work on exercises. Sir James Galway had very good advice on solo and orchestra repertoire. Most of all, conducting those interviews was a very good opportunity for me to learn about the topic from some of the most inspiring flutists. It also allowed me to have direct historical references, and to learn from their professional experience.

1.4 Artistic aims

Another reason for choosing the FFS topic was to better understand my own playing and, perhaps, to be able to change the way I play. I wanted to be able to define the most traditional features of the FFS and try to apply them to my playing. I wanted to achieve a softer sound, to get better control of the vibrato, and to be able to follow the score as closely as possible.

To do so, I decided to follow the traditions of the French flute school. Being in Finland made me realise that my style of playing is somewhat different from the local flute playing, but, after studying both in Ukraine and Switzerland, it was hard to know which national school I belonged to. To understand where I, as a flutist, was standing, I needed to find a better definition of the French flute school. In my interviews and several sources, I found, that one of the most iconic features of the French flute school was the sound and vibrato. For example, in *Paul Taffanel and the Construction of the French Flute School* Dorothy Glick (2014, iii) writes:

Beginning with Paul Taffanel and the introduction of the silver Boehm system flute in the mid-nineteenth century, the French Flute School refers to the use of vibrato, the emotional approach to musical line, technique, and tone of French flutists. After Taffanel won the Premier Prix at the Paris Conservatoire in 1860, his playing was quickly accepted as a model of what all flutists should emulate, and he has since been acknowledged by scholars and performers as the father of the French Flute School.

Following my studies in Ukraine, I was unsure whether the use of vibrato in my playing could be compared to the French flute playing. An interesting fact is that the comments on the vibrato in my playing were coming from people outside of France, while in all the competitions and masterclasses, French flutists have never commented, nor have they criticized insufficient use

or unregular use of the vibrato in my playing. However, after making several recordings of my practice and performance, I could understand both points of view. Being used to hearing a lot of vibrato in flute playing, my vibrato may not be as slow and, therefore, not always noticeable. At the same time, after several years working with Moyses's and Taffanel's exercises, I developed better control over vibrato, and its speed, and right now I can use it more consistently, or decide not to use it, depending on the music context.

Another interesting point was the *rubato* that I had to learn to use in my playing. In Ukraine, I got used to prioritizing my musical interpretation before the score markings. Later, I learned to respect and strictly follow the score. When I practiced the program for my second doctoral concert, I was lucky enough to meet, interview (Interview Nr. 5, 2016), and have a lesson with the great French teacher Pierre-Yves Artaud. Artaud is one of the key figures of modern flute playing. He was appointed as professor of flute at the *Conservatoire National Supérieur de Musique et de Danse de Paris* in 1991. Artaud has influenced many contemporary composers and their works for flute.⁴ His book *Present day flutes* (Artaud 1995), serves as a guide to contemporary flute techniques for both flute players and composers.

During my lesson with Artaud, I realized that there are many different ways to interpret French music depending on the country, traditions, and understanding of this music. For example, when I played Taffanel's *Andante Pastoral et Scherzettino* in a lesson with Artaud, I was trying to be careful with my interpretation of the piece and was not letting myself take too much freedom. However, already on the first page of this piece, Artaud interrupted my playing, demanding more *rubato*, more freedom. He continued to stop me for the same reason until I finally got comfortable playing in a way that I never played before. It felt rewarding to finally be encouraged to focus on the artistic part of the music-making, without the expectation of staying strictly in the same tempo. Later I understood that even though the markings with *ritardando* and *tenuto* were already in the score, it would depend on the player and the player's expressivity and interpretation how much tempo changing and slowing down there would be in the score. I appreciated Artaud's encouragement to take more freedom and time in my playing. However, I also knew that, depending on the background and musical values of the listener, this approach may not be supported elsewhere. Later, in my doctoral concert, when I performed the same piece, I got feedback from my artistic board that there was too much freedom in my interpretation of these pieces.

⁴ More information on Pierre-Yves Artaud can be found on the webpage: <http://pyartaud.com>

2. La flûte française

2.1 Background of myself as an artist and the reason why I chose this topic

From the beginning of my research, I had to answer multiple questions about the necessity of conducting this research. Additionally, I had to explain the reason for taking such a topic while studying in Finland. Historically, in the musical life of the nineteenth century, there was a strong tie between Germany and Finland, while France was developing in its own direction (Kurkela 2017, 46–47). It is only natural that many instrumental schools in Finland were under German influence. However, the question of whether the Finnish flute school has been developed under German influence is an open question for me.

While interviewing Petri Alanko (Interview Nr. 9, 2019), I realised that some of the most important professional Finnish flutists and flute teachers had a connection to France, mainly by completing their studies in Paris. For example, flutists like Juho Alvas, and Mikael Helasvuo. Through this observation, I could make a good argument why doing my research in Finland was a good choice of study. The idea of having a different background, but adapting the French style of playing, appeared to make a lot of sense.

Before I proceed any further, I need to explain how and why I came to my research topic. To do so, I need to start with my earlier flute studies in Ukraine. As a young flutist in Ukraine, Kyiv, I often played concerts and participated in international flute and chamber music competitions. Already in Ukraine, I noticed that every Ukrainian teacher had a different approach to their teaching and, therefore, every class was playing differently. Due to his work at the orchestra of the National Opera of Ukraine, my teacher, Volodymyr Turbovsky, travelled all over the world. Turbovsky was passionate about flute playing in every possible way, and he tried to share his passion with his many pupils of different ages, since in addition to his job at the National Opera of Ukraine, he was teaching at three different institutions.

As a young flutist born in the Soviet Union, he was taught to play flute in the same way as all the flutists before him. At that time, because of the political situation and strong restrictions in the Soviet Union, it was nearly impossible to travel, and mentioning the possibility of studying abroad and hearing musicians from Europe was a rather rare occasion.

During his activity as a flute teacher, he developed his own style of teaching, with a lot of references to other musical instruments and singers. I found similar references to the French

flute school in the later years of my studies in Switzerland and during my doctoral research in Finland (Moyses 1934; Taffanel 1958).

Turbovsky was a very intelligent person, and his teaching style was very multi-dimensional. In his class, he talked not only about flute playing and music, but also about art, politics, and much more. Turbovsky always encouraged us, his pupils, to listen to other instrumentalists and singers and to bring things we learn from their music-making into our own. In his teaching, one of the fundamental things was air support or diaphragmatic breathing. He demanded a very strong airflow in every octave and every dynamic. I remember that I was so eager to give sufficient air support, that I started to fear to use softer dynamics, especially in the high register. This has later transformed into a fear of playing slow, soft, calm movements. I realised this much later, and perhaps I still fear failing when creating a perfect *douce*⁵ atmosphere in my playing. This was one of my challenges during my doctoral studies. I played some of the pieces I feared the most. Overall, I pushed myself to come out of my comfort zone as much as possible.

Turbovsky's approach to musical interpretation was one of the most incredible things in his teaching. While looking at new repertoire, he would make a funny joke or give some colourful examples of what this music is about, taking our imagination much further from the notes in front of us. This has helped me later, not only in my playing but also in my work as a flute teacher. One interesting fact that I realized only later during my research was that my teacher Turbovsky arranged his style of teaching in a somewhat similar way to the way it was arranged in Taffanel's flute class at the Paris Conservatory (Milan 1999, 2).

Together with the National Opera of Ukraine's orchestra, Turbovsky travelled throughout Europe and Asia. Often, he brought used instruments from Japan and these flutes were always much better than our old instruments. He also brought new scores and recordings of some of the best flutists. Through those recordings, I have "met" Sir James Galway, Peter-Lukas Graf and so many great flutists for the very first time. Of course, these recordings were copied by us, the pupils, and we have listened to them multiple times. I always admired the very rich sound, colourful dynamics in every register, and overall, very high quality of playing of each flute player on those recordings, although their style of playing the flute was different. For example, I noticed that some of the players' sound was full and deep, while others had a light but brilliant sound. A very good instrument (often it was a gold flute, a dream of mine for many years) could have explained some of these qualities, but it could not be an explanation for

⁵ Soft, tender, quiet (French).

everything. I guess at that time, I had created a certain perfect sound in my mind, which I thought I could not achieve.

At the same time, I noticed that some other wind players at our music school had developed a daily routine: they practiced their sound by playing long notes in different dynamics. This kind of practice surprised me and seemed useless because, in my opinion, we had to work on our abdominal/diaphragm support by playing long phrases and developing our fingers to be able to play fast. A few years later, I was still looking at these exercises with some irony, but there was already a doubt in my head if I was mistaken. Additionally, the question about vibrato came in, and nobody among my teachers could answer this: how to get rid of throat vibrato, and in general, how could one practice vibrato?

My teacher at the National Music Academy of Ukraine, Oleh Kudryashov (1936–2016), was one of the very few Soviet musicians who got a chance to study at the *Conservatoire de Paris* for one year in the class of Gaston Crunelle. He used to comment on my playing by suddenly stopping me and saying: “Here you go, again you are getting the *goat vibrato*”, or “Did you hear it? This kind of vibrato you should have!”. This left me even more confused and frustrated, as I could not understand what I was doing differently in both cases and what I needed to do to achieve a better result. I read some books that were available in Ukraine in Russian about breathing and particularly about vibrato (Apatski 1968, 243), but while they were referring to some groups of muscles that would be responsible for creating vibrato, the question about how to produce it was still open.

After realising how much there is still to learn as a flutist, I decided to leave my post as the first flutist of the National Symphony Orchestra of Ukraine and continue my studies elsewhere. Without finishing my master’s degree at the National Music Academy of Ukraine, I left to pursue my studies in Switzerland.

I spent the first year of my studies with the teacher Mathieu Ponce at the *Conservatoire de musique neuchâtelois*. Poncet immediately introduced me to some of my first Marcel Moyse (1934) sound exercises. They did not look very complicated to me, but regardless, I have tried to regularly practice some of these exercises. Later, at the *Zürcher Hochschule der Künste* with my next teacher, Philippe Racine, I added some vibrato exercises to my practice routine, and it opened a whole new world for me. I started to understand how important those exercises can be and accepted the idea of working and perfecting one technical feature at a time. Little by little, I discovered different ways of playing but was still unsure whether those exercises had

any effect on my playing, and whether I could use these techniques separately from the exercises, in the repertoire I played.

The French flute school was more and more appealing to me, as well as the French flute repertoire. What I also found interesting was that representatives of the French flute school did not necessarily have the same style of playing, but there was undoubtedly something connecting them all.

In the years of doctoral studies, I worked with some of the most typical French flute exercises (Taffanel & Gaubert 1958 [1923]; Moyses 1932; Moyses 1946). I tried to apply my knowledge from my practice to my playing and particularly to the repertoire of my doctoral concerts. While I have been working with the flute exercises by myself, in my practice I have used comments and feedback from some of Moyses's students, whom I have met previously. For example, distinguished English flutist, Susan Milan, invited me to work on some of Moyses's exercises. At first, I was practicing the exercises Milan had chosen for me for about one hour alone. After that, we worked on the exercises together and moved on to some French flute repertoire. While Milan thought that my preparation for the music was good, she was very strict and demanding with my perception and execution of Moyses's exercises.

I had the same experience when attending a masterclass with William Bennett who built his teaching method based on Marcel Moyses's books and Moyses's teaching style. The correct playing of the exercises was extremely important for Bennett, and it was the base of his working method with the students. James Galway and his wife, Jeanne Galway, were also among those flutists who called their teaching method "French" and the goal of the long masterclass in Switzerland that I attended in 2015, was to motivate students to follow the road of the French flute school. These lessons and masterclasses have been extremely important for me to understand what impact those exercises have on the sound, sound, air flexibility, vibrato, and other components, which are so important in flute playing.

2.2 Traditions of the French flute school

During my doctoral study years, I have noticed that when talking about the French flute school, people seem to be specifically talking about the 19th century, mentioning names like Paul Taffanel, Philippe Gaubert, and some of the other flutists of this time.

For people who are not familiar with the flute school, I feel obliged to remark that the French flute school did not start with Taffanel. It had been successfully functioning long before. I would like to mention a few important names and figures. For instance, Jean-Louis Tulou (1786–1865) was an important figure in the French flute world. Not only was he a flute teacher at the Paris Conservatory, but also a flute maker, composer, and skilled flutist. I suppose that his flute method inspired his students, and many flutists after him, to continue exploring the flute as an instrument and perfecting their flute playing.



Figure 1. Edgar Degas, *L'Orchestre de l'Opéra* (1870). The painting is a part of the permanent exhibition at the *Musée d'Orsay*. Several musicians are featured in the painting. Flutist Joseph-Henri Altès is sitting on the left-hand side of both the bassoonist and the composer Désiré Dihau. The cellist Louis-Marie Pilet is sitting behind Dihau.

Toulou's student, Joseph-Henri Altès (1826–1899), was one of the flutists who played the traditional instrument, but he switched to the new Theobald Boehm flute. Many other French flutists did not support the decision and continued to play their old flutes.

Louis Dorus (1813–1896) was also one of the most visible figures in the flute world at that time and had an important role in the acceptance of the Boehm system flutes at the Conservatoire de Paris, with slight changes, provided by the French flute maker Louis Lot (Toff 2012, 257).

When talking about what the French flute is, I would like to go back to my interviews and present some of the opinions of my interviewees. I asked them what the French flute school means to them and asked them to describe it in a few phrases. Robert Langevin, principal flute of the New York Philharmonic Orchestra, and flute teacher at the Juilliard School and the Manhattan School of Music, said (Interview Nr. 8, 2019):

If we think of the modern school, which probably started with Taffanel, because the Boehm flute system was invented in the 1840s, and I think Taffanel was one of the first well-known people to adopt the new system, he even wrote the method. And of course, Taffanel teaching at the *Paris conservatoire*, having students like Philippe Gaubert, he taught a large number of flutists of the 20th century who had good careers as flutists. So, it all comes from there until today.

In his answer, Langevin talks about the legacy of Taffanel, which is a very important reference but still leaves a question about the presence of the French flute school in modern flute playing. However, the influence that Taffanel had on the rest of the flute world is undeniable. Later, I visited a concert of the New York Philharmonic Orchestra just to witness his beautiful playing, full of high-profile artistry. He is someone who has taken a strong influence from the French flute school traditions.

In my interview with Sir James Galway (Interview Nr. 1, 2015), he answered:

French flute school? It's a very broad description so maybe a lot of people use some technical description, but they cannot say that it's French anymore, you know that's a very, very difficult question and a lot of people say that there is no French school anymore. But there is a French school in the same way as there is an Italian school and a German school, but it's more difficult to recognize these schools now than it was previously.

In Sir James Galway's opinion, the national schools are still active, even though they are not that strongly recognizable. However, his colleague and friend, Maxence Larrieu (Interview Nr. 2, 2015), answered this:

The first thing I have to say would be, when I was studying and got my *Grand-Prix* in Paris, at that moment we all talked about the French flute school. Naturally, there was a big difference with other flute schools but not only for the flute. It was a tradition of woodwinds. We were very lucky to get very good teachers and as a result in many wind competitions, the first prize-winners were French musicians. Later things changed. People started travelling more, going to the big Maîtres to study. There also was a large number of migrations. So, the question became more with which teacher are you studying, not *where*. There were French in Italy, the States, and other places in Europe. Of course, traditions of the French flute school still exist. We say now “It is a good flutist”, without clarifying his nationality nor the school of playing. Before there was such a big difference, for example, between French and German flute schools. Now it has disappeared as such.

Maxence Larrieu, who is French himself, and undeniably has a great knowledge and experience about the French flute school, thinks that the French flute school as such does not exist. During the Galway masterclass in 2015, I had a chance to hear and talk more with Maxence, and all I can say is that despite his age, he was a real French gentleman and his style of playing the flute reminded me of the old recordings of Marcel Moyse’s playing, with so much style, charm, and personality.

2.3 Working on the flute sound technique using exercises from the *Méthode complète de flute*, Volume 1 by Paul Taffanel and Philippe Gaubert and *De la sonorité* by Marcel Moyse

During one year of my doctoral studies, I dedicated enough time to go through some of the exercise books. Because of the importance of the French flute school of both Taffanel and Moyse, I chose to work with two of their books, the *Méthode complète de flute: Volume 1* by Paul Taffanel and Philippe Gaubert and *De la sonorité* by Marcel Moyse. Over several months, I was working with one book daily, playing some of the exercises, and recording my practice. When I was satisfied with the result, I decided to move on to the next book. This experience encouraged me to look further for different methods and to compare other instrumental schools to see whether any similar national ideas were influenced by the time or a particular instrument.⁶

⁶ More suggestions can be found in the Literature list section.

2.3.1 Paul Taffanel as a father of the modern French flute school



Figure 2. Paul Taffanel. Particularly interesting is the way Taffanel is holding his flute. The way the flute slopes downward rather than being held horizontal can be seen as a more natural and relaxed way of holding the instrument. This can be taken as a direct reference to the way Taffanel was encouraging his pupils to hold the flute, as many of his students held the flute in a similar manner.

No matter how many references to the French flute school of the nineteenth century one would find, there is no doubt that in most of them, there will be a reference to Paul Taffanel, as one of the founders of the modern flute school (Glick 2014, iii), a virtuoso flutist, a teacher, that founded in his pupils new, important traditions in the flute playing (Blakeman 2005, 23, 35). Undoubtedly, Paul Taffanel was an important figure not only in his time but has had a big impact on generations of flutists that came after him. Additionally, because of Taffanel, the flute repertoire has been expanded as Taffanel presented in his concert repertoire full of new or forgotten music (Blakeman 2005, 104).

In one of the references to Taffanel, we can see a more detailed description made by the music critic Guy de Charnacé of Taffanel's playing:

I have a theory that certain artists draw from their instruments a particular quality of tone, so they cannot be mistaken for anyone else. There could be a flutist of comparable virtuosity to Taffanel, but never one who sounds like him. I don't mean just in terms of the style of playing, but in the essence of the sound itself (quoted in Blakeman 2005, 35).

By playing Taffanel's flute repertoire, I believe that his technical abilities to play the flute were at a high level. Also, I hoped that familiarising myself with this repertoire would get me closer to understanding the routines of practicing the flute, that were used in Taffanel's class. For instance, Blakeman (2005, 185), states that there was a strict discipline in Taffanel's class, and before the student would be allowed to play any music pieces from the flute repertoire, he would first need to spend enough time on exercises and etudes, working on his techniques like sheep. However, in our modern music everyday life, I cannot imagine that this would be possible. Since my studies in Ukraine, I have always balanced side work with my studies, and I could never afford to decline orchestra jobs and solo performances. Still, I am very fond of the idea of taking time and focusing on these exercises, setting a very clear goal for each exercise (working on the sound, working on the vibrato, etc.). It indicates differences in both culture and the era. However, I want to underline that I am reflecting on my own experience as a professional flutist, and I find it interesting to see how our profession's perceptions have changed over time.



Figure 3. The flute class of Paul Taffanel at the Paris Conservatoire in 1895. Photography by Eugène Pirou. This unique photo can be used as a good reference for Taffanel's class. It also shows us that female students were not that common at that time.

2.3.2 *Méthode complète de flûte*, Volume 1 by Paul Taffanel and Philippe Gaubert

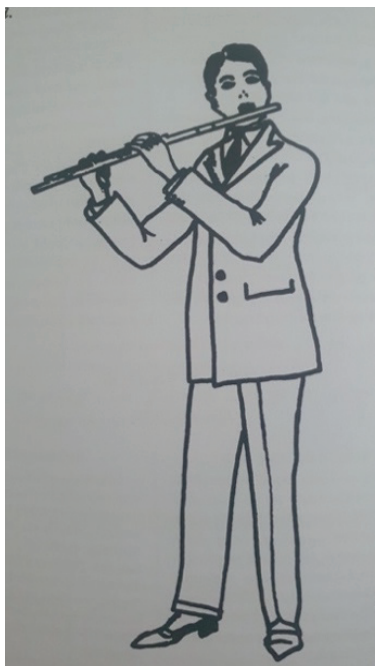


Figure 4. Picture from the *Méthode* (with the reference to how the standing and holding position should be while playing the flute. (Taffanel & Gaubert [1928] 1958, 4.)

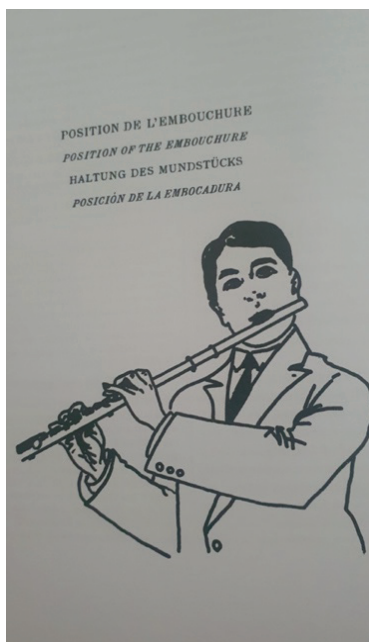


Figure 5. In the following picture from the *Méthode*, it is interesting how the embouchure and the flute are portrayed as diagonal not horizontal. This relaxed hold looks very similar to the way Taffanel and Moysé held the flute. (Taffanel & Gaubert [1928] 1958, 4.)

The Editor's preface to *Méthode complète de flûte*, Volume 1 by Paul Taffanel and Philippe Gaubert describes Taffanel's goals in the following words (the author of the preface is not mentioned): "During his long career Paul Taffanel had not ceased to gather material for a vast treatise in which would be included all the history, theory, and practice of the flute." The book's editor mentions that Taffanel was inspired by the work of the violinist Pierre Baillot's (1771–1842) *L'art du violon* from 1834 and it became Taffanel's intention to create a similar method for the flute. Yet comparing those two books (Baillot and Taffanel-Gaubert), one can clearly see that Taffanel's and Gaubert's *Méthode* is less theoretical and contains fewer written instructions. That can be seen already from the start of Baillot's book, where he writes a long and detailed introduction, explaining his intentions with this book. Later, his exercises seemed to be arranged as lessons, which seemed to me very useful and easy to follow.

The reason for the difference in how those two books are arranged may be the fact that, unfortunately, the *Méthode* was only finished and published after Taffanel's death. Philippe Gaubert (1879–1941) took the responsibility of collecting Taffanel's material and putting it together. The result might be far from what Taffanel's intentions might have been, but it is very difficult to speculate since the manuscript of *Méthode* was never revealed. The book was published only 15 years after Taffanel's death, and we can only guess how much of the content was influenced by Gaubert. I find it curious, that already at a young age, the flute career of Philippe Gaubert (1879–1941) was compared to his teacher's, Paul Taffanel (Blakeman 2005, 141).

Taffanel's sound exercises were very important in his teaching. However, in the *Méthode* one cannot find many examples of these exercises. Playing two and a half pages of long notes and intervals is not enough to cover the whole topic of the flute's sound. The following melody exercises are valuable in that they may help to expand the flexibility and homogeneity of the sound. However, the unexciting comments and guidance by the author can leave flutists questioning just what these exercises are intended for. In most exercises of the *Méthode*, it could be advantageous to expand the range, since most modern exercises are played from the lowest to the highest note on the flute. Nevertheless, Taffanel's *Méthode* set an example for subsequent flute methods.

As I practice the *Méthode*, I am constantly asking myself whether Taffanel's exercises were used in an individual manner for each of his students or were the exercises for everyone. How accessible and understandable were the exercises and were they for players who had no chance

to study with Taffanel or his students? From my perspective as a flute player, I would say, that the book would be very different if it had been published during Taffanel's lifetime. There are still speculations as to whether Gaubert followed his teacher's manuscript or if he added many of his ideas to it. However, Blakeman mentions that once using Taffanel's exercise papers, Gaubert underlined that that author was, in fact, Taffanel (Blakeman 2005, 130).

In exercise Nr. 10 from *the Méthode*, we can see one of the most essential sound exercises for wind instruments - long notes with a slur. I understand it so, that in this exercise, one could aim to go after an even sound and a smooth transition from one note to the other. If the first exercise (Nr. 10) is written with a soft *piano* dynamic marking, the exercise below (Nr. 11) can be seen as one that helps the sound to grow from *piano* to *mezzo forte*. It gives the idea that two exercises should be played with different dynamics. However, the *crescendo* only goes from *piano* to *mezzo forte* which can mean that one should be careful not to get a bigger difference in the sound volume.

Le signe ' indique les respirations

10 SECONDES
p

11 TIERCES
p *mf*

mf

Figure 6. Taffanel & Gaubert, *Méthode*, Exercises Nr. 10 and Nr. 11

2.3.3 Marcel Moyse and *De la Sonorité*



Figure 7. Marcel Moyse. Although it is unclear whether Moyse is playing in this picture or only posing, one can still notice his holding position of the instrument and his embouchure.

Marcel Moyse, like his teacher Paul Taffanel, had a significant career as an orchestra musician and as a teacher. Years of playing in the *Opéra national de Paris* seemed to have made a big impact on his playing and his style of teaching. In some of his exercises, Moyse followed his admiration of opera singing and quoted arias from the operas he used to play in the orchestra. In my interview with Paula Robison (Interview Nr. 7, 2019), she mentioned how she had heard from Marcel Moyse's son, Louis, how fascinated Moyse was by the opera areas and how he got the idea of using it in the flute practice:

While he was sitting in the pit of the *Opera Comique* in Paris he would be sitting in and listening to Massenet and Saint-Saëns operas and some operas which aren't even done anymore. His son Louis said he was always writing etudes or writing down something he could use later, his favourite expression was "I can do something with this", or "What can you do with this? Nothing!"

So, he would write down what he remembered of the arias and the way certain singers were performing them. Sometimes he would find a few wrong notes here and there and there are maybe *crescendos* that he added because he remembered the style of these singers and so it is all in his *Tone development through the interpretation* book. That book is a gold mine because it's a magic book: if you practice those arias your sound just grows and grows because you are interpreting an idea that was sung with words.

Unlike his teacher Taffanel, Moyses wrote separate books on different playing techniques, which might be closer to what Taffanel was aiming to do. *De la sonorité* starts with a long preface by the author who thoroughly explains the purpose of the work:

One should not expect this collection to provide an infallible method of acquiring a beautiful tone. This is not a matter that can be treated theoretically; however, after years of work and reflection, and taking my personal experience as a basis, I have become convinced that the “beautiful tone”, leaving aside any ideal one may choose to make of it, is not exclusively dependent on natural physical aptitudes.

Methodical work, intelligently pursued, can bring about important changes in the lips. The object of the present work is to give the student the means, through methodical exercises, of developing, modifying, and transforming his own abilities and at the same time to offer the possibility of attaining a beautiful sonority on the flute (Moyse 1934, 2).

With this, Moyses is clearly stating that he has no simple cure for those who, like me, are unsatisfied with their tone. While many explain their restrictions and dissatisfaction because of their physical structures (of how in a specific way the jaw or teeth are built, etc), or the low quality of their instrument, Moyses believes that building a beautiful tone is a process, and by regularly playing his exercises, one can achieve good results. After studying those exercises with some of Moyses’s students, I regret that there hasn’t been made a step-by-step video with full explanations of all his exercises. This would have been so helpful while working on them by yourself.

The book starts with the middle register, focusing on descending long notes. The author suggests using different nuances, making them more difficult and different once the exercise feels familiar. Then the third octave and the low register exercises follow. At the very end of the book, Moyses has four small melodic exercises which he calls “controlling the tone in the interpretation”.



Figure 8. Marcel Moyse, *De la sonorité*. The text to this exercise states: “Expressive breathing, clear tone, legato. stages, take the dynamics ‘*ad libitum*’; then find the dynamics which seem most difficult. As an example, begin *mf*, then gradually diminish through to the low C” (Moyse 1934, 6).

Looking like a relatively simple task, this exercise can be tricky if you do not know what you are supposed to do. Every group of two notes has a repetition and both times the group should sound the same, with a good slur connection without a break, with an even sound. Without knowing those things, this exercise will not bring as much benefit as it could do otherwise.

Previously, I worked on this exercise with a great flutist, Davide Formisano, who is a student of yet another significant French flute player, Jean-Claude Gérard. Gérard studied with Gaston Crunelle and Marcel Moyse and no wonder that his students are trying to keep the legacy of Marcel Moyse alive. Formisano demanded perfection from each note, and if the repeat sounded slightly different from the first time, he was asking to play it again “exactly the same”.

Playing this exercise without any vibrato can be another challenge. In fact, there are many ways to do this exercise, but one should master the evenness of each note and the uninterrupted air flow between the notes. I found those things quite crucial in achieving good results.

2.3.4 Vibrato as a tool in my artistic work

In my doctoral research, vibrato plays a very important role as one of the most contradictory aspects of flute playing. According to the memories of several of Moyse’s students, Moyse did not like to talk about several aspects of flute playing, especially about vibrato. Moyse was known to say: “Vibrato? It was worse than cholera. Young vibrato partisans were referred to as criminals. Judgments were final with no appeal. It was ruthless” (Moyse 1950, 12). Moyse also thought that it was very common to use vibrato to hide some technical or intonation problems (Moyse 1950, 12). Perhaps, in his time the use of vibrato often had a negative

meaning, as something that disturbs the music. Moyses himself had a wonderful vibrato, which we can very well hear in his recordings, but when faced with questions from his students about how to work on vibrato, he often avoided giving a clear answer.

In the interview, Paula Robison (Nr. 7, 2019), who studied with Moyses, explained:

Questions about vibrato were very common at that time. But Moyses, instead of explaining how to achieve good results, would say: “You have to learn how to play without any vibrato at all. Once you have managed to play without any vibrato you can try to add some... Think about how the singers do it”. Moyses would never ask his students to copy his way of playing. He encouraged students to play in the way that was the most natural for each of them. And everyone played differently.

I can say that from both Taffanel’s and Moyses’s books a flutist can learn many useful things. However, for me, *De la sonorité* is very clear and easy to use because of the wide range and the complexity of the sound exercises, while *Méthode* can be considered valuable from a more historical perspective. No doubt, the Taffanel & Gaubert *Méthode* has served as a great example for many other flute exercise books, which are more up to date.

2.3.5 Exercises. Achieving the French sound

Besides working with Taffanel’s and Moyses’s books, I further discovered many other books with sound and other technical exercises. Some of them seemed to be inspired by both Moyses’s and Taffanel’s books.

Here are some of the books I can further recommend for practicing the tone: *Tone Development Through Extended Techniques: Flute Etudes and Instruction* by Robert Dick (2008); Philippe Bernold *La Technique d’embouchure* (2012), Trevor Wye *Complete Daily Exercises for flute* (2003); Peter-Lukas Graf *Check-up: 20 Basic Studies for Flautists* (1991).

However, some of my favourite exercise books are still written by Marcel Moyses. For example, this is one of my favourite exercise books: *Tone development through interpretation* (Moyes 1986). This book offers short melody samples from operas or other musical pieces, which are meant to be played in different registers and with different dynamics. This is a perfect book for practicing flexibility of sound and airflow while playing musical samples with an actual melody. I find this way easier and more pleasant in comparison to the short exercises or scales.

One of the biggest questions I had before I started working on these exercises was whether one could get a French sound by playing these exercises. To find a definitive answer to this question

is more than difficult. After dedicating enough time to practicing, recording myself, analysing both the recordings and my interviews, I concluded that the sound can be improved by the exercises and by the way one plays those exercises. My aim was not to copy the French sound or suddenly claim that I represent the French flute school only because of my doctoral experience. I realized that there are also strong habits that I need to get rid of over time, but I also found it useful to analyse what I can do to get better. Working with my own audio recordings and listening to my practice, was one of the most helpful tools in my practice routine. I would listen to my recordings and immediately notice something that I would still need to work on. The positive side of the whole process was that, despite having strong old habits, I was able to change some of them.

The next step to test my theory would be to start practicing the same exercises with a pupil of mine, to set up a time frame with a daily set of exercises, and to follow each step by writing a practice journal. Also, it can be helpful to regularly make recordings in the same room but also try to play in different acoustics. I found it hard to practice in a space with dry acoustics, but even though it is challenging, it can be beneficial to hear your sound in different acoustics. The result of what we hear of our own playing is not necessarily the sound that the audience can hear; therefore, relying on our feelings about our playing, not just the hearing, can be very useful. I realized that dedicating time to exercises only is not very easy, especially, when one constantly has scores for different orchestra and solo projects. Therefore, from this experience, I would like to move on keeping in mind, that I need to make a specific plan and be able to organise a week or even a month with a full focus on chosen exercises. I would like to explore, as far as I can, what can change if I am very systematic and organised in my practice. I would like to continue my focus on the sound, vibrato, and the holding position. Another goal of mine is to move less while playing. This should not be necessarily something I want to get rid of completely, but I have already noticed that too-active movements bring instability in my standing position, which sometimes can even lead to losing balance. Additionally, this can affect the embouchure, as the flute can be moving together with the body; therefore, it adds another difficulty for facial muscles.

3. France in the nineteenth and twentieth centuries. Cultural life and changes

When talking about the French flute school, one cannot omit the big role of French culture, its variety and richness. In my interviews, not once have I heard anyone mentioning the importance of the French language and the difference it makes for wind players when learning to play the instrument. When we speak about cultural experiences, the appreciation of beauty, nature, and, of course, food all has to be mentioned. French restaurants are the places to go if one wants to get a tasty and memorable experience. Of course, French patisserie, baguette, croissants – this is something you don't want to avoid while going to France. Even the onion soup is one of the most delicious dishes, and even if you don't like onions you have to try it at least once.

Except for making me hungry, what does this have to do with the French flute school, you would ask me? Well, without a doubt, I am a great admirer of French culture and of every way it represents itself. French cuisine indulges you and invites you on a culinary journey. French fashion is something that fashion cannot live up to nowadays. When looking at 200 years ago, going to a restaurant was not only a place to eat but to get an experience, and meet people. Clothes were maybe not meant to be as comfortable and usable as right now, most of the clothing from the 19th century we can find now can tell us a story about the maker and the person who wore it. In the country, where we can say food and fashion were on the same level as religion, this had to make a big impact on different aspects of everyday life.

So, when you are trying to understand the French flute school of the 19th century, you must understand what kind of a country France was during this time. There have been many speculations about the connection between impressionists' painters and composers and whether they have inspired each other to create their masterpieces. By looking at Claude Debussy's score, for example, in the *Prélude à l'après-midi d'un faune* (1895, reprinted in 1983), I already see art, without even hearing the music. Although some of Debussy's scores may look simple, those are some of the hardest orchestral pieces and orchestra excerpts for flutists. At the beginning of the *Prélude à l'après-midi d'un faune*, Debussy puts the flutist in the center of the attention. The flute solo which starts at the very beginning and continues throughout the piece challenges flute players to find a large range of colours in the sound and a wide range of dynamics. Even dynamics like *piano*, which appear numerous times in the piece should be played with a variety of colours. Another question is how the player uses vibrato, and whether

he/she plays freely or more rhythmically. The solo parts from the *Prélude à l'après-midi d'un faune* became one of the most commonly asked excerpts for orchestra auditions. While it may technically not be the most difficult excerpt to play, it is not easy to find the right character and the most fitting sound for this music.

The image shows a page of a musical score for the first movement of 'Prélude à l'après-midi d'un faune' by Claude Debussy. The score is arranged in a system of staves. At the top, there is a '1^{er} FL.' staff with a 'SOLO' marking and a first ending bracket. Below it are staves for 'HAUTB.', 'CL.', 'BASSON', and 'CORNS'. The woodwind parts feature various dynamics like 'pp' and 'espressif', and some have first, second, and third endings. The bottom section of the score includes staves for 'Div. (sur la touche)', 'piano', and 'basso continuo', all marked with 'pp'. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

Figure 9. Excerpt from the score of the *Prélude à l'après-midi d'un faune*, Claude Debussy (1895, reprinted in 1983, 3).



Figure 10. Paul Taffanel's *Andante pastoral et Scherzettino* (1907).⁷

⁷ One of the pieces, that I played in my second doctoral concert as well as worked on with Pierre-Yves Artaud. The tasks that I found most challenging here, while preparing this piece for my doctoral concert, were to have soft and expressive dynamics that would be well balanced with a feeling of rubato.

3.1 Artists and the Paris Commune



Figure 11. Edouard Manet, *Civil War* (1871), Rosenwald Collection.

From March 18 to May 28, 1871, the Paris Commune briefly took control of the city as a radical socialist and revolutionary government. During this time, numerous artists participated in the Commune by utilizing their skills to support the revolutionary cause and create innovative forms of art that reflected their political beliefs. These Paris Commune artists were part of a broader movement of artistic and cultural experimentation aimed at challenging the existing social and political structures. Their artwork was a means to establish a more equitable, humane, and just society, and their impact still inspires contemporary artists and activists.

3.2 *Conservatoire de Paris*

The *Conservatoire de Paris* also known as the Paris Conservatory or the *Conservatoire national supérieur de musique et de danse de Paris* (CNSMDP), is an esteemed institution that provides education in music and dance. Founded by the French government in 1795, the

Conservatory earned its place as one of the most prominent institutions in the global history of music and dance education. Dallas Kern Holoman (2015, 1) states:

Since its establishment by a legislative decree of August 3, 1795 (16 Thermidor, year III of the Republican calendar), the *Paris Conservatoire* has functioned as the gateway to the upper echelons of classical music in France—much as, say, the younger “Sciences Po” (originally the *École Libre des Sciences Politiques*, 1871) has from its beginnings provided the nation’s political and diplomatic leadership. A *premier prix* from the Conservatoire launched careers in the best theaters and concert societies; the foremost instrumentalists rose to occupy, simultaneously, principal chairs at the *Opéra* and *Société des Concerts du Conservatoire* (the Paris Conservatory Orchestra) and a professorship at the school. Matriculation at the Conservatoire was so highly valued that families of gifted children would move to Paris and sometimes, like César Franck’s family, change citizenship, since admission required French nationality. In the early years, even the best foreign students were routinely turned away, including Franz Liszt in 1823; though by the 1880s, a quota of 15% foreign students was deemed acceptable.

Luckily, nowadays to be accepted to the conservatory, one does not need to change their nationality. However, Paris Conservatory still holds a strict age limit for their admissions; therefore, I would strongly recommend considering studying at the CNSM at a relatively young age.

4. *Conservatoire de Paris* today. Two prominent French flute teachers of our time

Researching French flute school without attending lessons or studying with French flute teachers would have been a very unhelpful thing for my work. Therefore, I have agreed to visit and have a conversation with both flute professors of the *Conservatoire de Paris*: Philippe Bernold and Sophie Cherrier. I have previously crossed paths with both of them but have not had the possibility to attend their classes. Unfortunately, having a private lesson with either of them was not possible. Still, meeting them off stage and being able to listen to their students, was both exciting and fruitful.

4.1 Meeting Philippe Bernold at the CNSM de Paris (2015)

Pierre-Yves Artaud's successor as flute professor at the Conservatoire de Paris is Philippe Bernold, who is one of the most sought-after French flute teachers and the author of flute exercises. Both, Artaud and Bernold, are playing an important role in the French flute school of the twentieth and twenty-first centuries. The first time I visited the *Conservatoire de Paris*, was when Philippe Bernold (Flute Professor who took the post after Pierre-Yves Artaud) kindly agreed to meet me and answer a few questions for my interview (Interview Nr. 4, 2015).

I was also invited to attend his lessons, which was a great opportunity for me. Bernold's students were students of a very high level and had all the qualities one would want in a flute player. However, compared to their teacher, I thought that the level of their musical interpretation and expressivity could still be developed.

The first time I heard Philippe Bernold in a concert was when I attended a flute convention in Munich in 2010. The convention offered various courses, exhibitions, and concerts. Philippe Bernold's performance was one of my favourites of the whole event. He did not just play; he was an artist on stage. His flute playing was magnificent, but on top of that, he entertained the audience, and like a magician he suddenly pulled a recorder out of his pocket and played a short melody on it.

Once again, I thought about being a performer-entertainer but in a very different situation and for a different reason. I attended the Sibelius Academy's summer concert and the Clarinet Professor, Harri Mäki was performing a solo piece. Even though I forgot the piece he was

performing, I was completely mesmerized by his artistry, by his ability to be an artist on stage. He is a true artist who is bold, and daring and creates art. To this day, I remember his performance and it keeps inspiring me to be myself on stage.

4.2 Meeting Sophie Cherrier. Flute *Concours* (2018)

Hearing that Sophie Cherrier will be a part of my doctoral concert board was both exciting and terrifying. Sophie Cherrier is one of the greatest female flutists and flute teachers, and one of the Professors of the *Paris Conservatoire*. Sophie Cherrier is a big expert on contemporary music, as she holds the flute position in the *Ensemble intercontemporain*, founded by Pierre Boulez in 1976, for performing contemporary music.

Unfortunately, because of her busy performing and teaching schedule, Sophie was able to attend only one of my doctoral concerts. Unlike other board members, Cherrier's comments were not based on my music interpretation or technical details. Sophie Cherrier suggested that to embrace the French theme, I need to go beyond being a flutist or just performing on the stage. She suggested different staging and lighting and gave several ideas on how to make a better visual performance.

Later, I visited her classes and attended her and Philippe Bernold's class exams (*Concours*). During the performance of one of Cherrier's students, I understood what she meant with the visual and expressive performance. Her students not only played on an extremely high level, but she also offered theatre-like performances by choreographing her own and her ensemble members' moves. When I listened to Sophie Cherrier's classes, her students, who were very international and were not only French but were coming from all over the world, all had beautiful and expressive French sounds. Indeed, it was exactly the French sound that I expected. It only takes one great French teacher, and anyone (or almost) can sound French.

5. Artistic component and my role as a doctoral student

From a very young age we, musicians, learn how to play an instrument. We practice, perfect our playing, and continue to grow through our active music career. At the beginning of my doctoral studies, I made the realisation that I had very little knowledge about what actual artistic research is. I also feared that doing artistic research would lead me to focus on analysing scores more than playing them, but the practical and theoretical parts are strongly intertwined in this work. Additionally, many other factors can play a big role in each work.

It is important to note, that the doctoral program at each music institution may vary; therefore, the expectations of the results and perceptions of the actual artistic doctoral work may be different depending on the school's guidelines. Currently, the Sibelius Academy's DocMus Doctoral School of Classical Music is offering three possibilities for doctoral studies: the Arts Study Programme, the Research Study Programme, and the Applied Study Programme.

The focus of the artistic doctoral research at the Sibelius Academy follows the Nordic Model of Artistic Research (Elkins 2013, 11). This means that it has a strong emphasis on artistic work and on processes that cannot be easily accessible to researchers not involved in art making. This approach to artistic research leads to research output which includes both artwork and text (Teikmanis 2013, 164). For this reason, I have allowed myself to follow my artistic ideas and push my artistry in directions I would not have anticipated before my doctorate. The following chapters will describe some of the most important artistic realisations I have made during my doctoral project.

According to the description of the Arts Study Programme, artistic proficiency and growth are the main focuses of the programme.⁸ Therefore, the central part of my work was my four doctoral concerts, attending courses, taking part in numerous conferences, research days, and concerts, and presenting my doctoral topic and its transformations in lectures and lecture performances. One part of my doctoral candidate duties was teaching a class on flute technique for flutists from the Junior Academy and the bachelor departments. This allowed me to share my ideas on the exercises I have worked with.

⁸ More about doctoral studies at the Sibelius academy can be found here: <https://www.uniarts.fi/en/study-programmes/doctoral-programme-in-music/>

5.1 Artistic research. Personal goals and struggles



Figure 12. Edouard Manet. *Le Fife* (1866). Musée d'Orsay. One of my favourite paintings by Manet. Besides the fact that it features a flutist, it is also interesting to notice the holding position of the instrument.

Before the doctoral studies, my whole artistic experience was based on my role as a performer, a creator, an interpreter, and a mediator between the music and the audience. I was so used to my role as a performer, that I let my side of a thinker, or my inner philosopher get lazy.

I started my doctoral work with a question about the French flute schools, but during the research, the number of questions increased. After feeling overwhelmed, I accepted this as a fact and as an integral part of the whole process. The whole new experience for me was to work on my critical thinking, bring the analytical part of the research into my practice routine and vice versa, and be creative with my writing.

I discovered that, similarly to flute playing, I needed to practice my writing, learn how to build my written work, and search for the right materials for my research. However, strangely, this has not been the hardest part of my doctoral study process.

Surprisingly, after many years of performing on stage, of dealing with competitions, auditions, and all sorts of performing-related stress, I stumbled and did not know who I was and what, as an artist, I was doing. Perhaps, this had to do with some of the feedback that I received for my doctoral concerts, but it cannot be the only reason.

From the beginning of my flute career and throughout it, I have been lucky to have supportive teachers who have believed in me and have stood behind me in all of my activities as a flutist. I got used to having those people in my life, offering me their support and praise but also crucial feedback and criticism (which was always helpful!). To be suddenly on my own (and in doctoral studies, this is in fact what often happens) defending my artistic and research ideas, I felt weak. I did not expect that in my doctoral studies, I would be dealing with low self-esteem, and stage fright, and even question my professionalism and whether I should continue being a musician. Like Pandora's box, together with all my research questions, all my insecurities came out as well. I started to look for ways that could help me to gain back control and balance.

During this process, I decided to take another course from the Sibelius Academy. This time, I told myself to come out of my comfort zone and get in one of the most judgmental places in the music world – the conductor's podium. I took a course with the Doctor of Music, conducting teacher and lecturer at the Sibelius Academy Olli Vartiainen, and he, as a great teacher that he is, made it look and feel like a very enjoyable thing to do. This course was only a starting point of my conducting journey.

For me, like for any other introvert, to take the baton and stand in front of the ensemble or an orchestra, and speak out my ideas, was a challenge. At the same, it has been much easier than I imagined. Additionally, to help to overcome my stage fright and other insecurities, I got extra bonuses: conducting helped me to get a different approach to how to read and work with a score, or how to work with a group of people in a kind but engaging way.

To pursue my conducting studies, I became a permanent member of the conducting courses at the Panula Academy with Professor Jorma Panula himself. To this day, Panula continues to give me short feedback every time I step off the podium: "It's better. Tomorrow it will be even better." This short sentence inspired me to be kinder to myself and add a more positive approach to my professional activities, giving myself credit for what I am doing.

We cannot rely on the support of someone else. I knew that there was no other way but to become my own coach and supporter. I cannot say that I have overcome my insecurities, but I know that I am right now dealing with them on a much better level. I also think that it is important to remember, that in art, there will be many subjective opinions and whether one should listen to them, is already a very personal question of taste.

5.2 Concerts. Artistic component

Each concert represented a different stage of my doctoral studies. The aim of it was to put me in a position to play unfamiliar music together with pieces that I knew before. In my preparation process for every concert, I asked myself how with this program I could learn more about the French flute school and the style of playing.

First concert : *La Flûte Française*. Music Centre. Camerata Hall. 13.04.2016.

The first concert served as an introduction to the history of the French flute school. It gave an overview of French music from different periods, which served as a framework for the later concerts.

Programme:

Joseph Bodin de Boismortier (1689–1755), *Sonata* for flute and harpsichord G-major op.91
Rondement-Gayment-Air. Gracieusement-Gayement

Jacques-Martin Hotteterre (1674–1763), *Suite No.1* in D Major
Lentement-Allemande-Rondeau-Sarabande-Gavotte-Menuett

Claude Debussy (1862–1918), *Prélude à l'après-midi d'un faune*, version for flute and piano (1892–1894)

Francis Poulenc (1899–1963), *Sonata* for flute and piano (1957)
Allegretto malincolico – Cantilena – Presto giocoso

Mel Bonis (1858–1937), *Suite – trio*, Op.59 for flute, violin and piano (1903)

Sérénade–Pastorale–Scherzo

Musicians:

Sebastian Silén, violin

Lauri Honkavirta, cembalo

Johanna Kilpijärvi, cello

Aura Go, piano

Second concert: *Hommage à Paul Taffanel*. Music Centre. Camerata Hall. 10.03.2017.

My second doctoral concert was dedicated to Paul Taffanel, a great figure of the modern French flute school, and flute teacher at the *Paris Conservatoire*. The programme of this concert was focused on Taffanel and showcased composers influenced by his playing and teaching. I decided to add Enescu's *Cantabile et Presto*, which was dedicated to Taffanel, and the trio by Martinů, which was written for Taffanel's pupil, Marcel Moyse. With this addition, I wanted to add variety to the program of the concert and to follow the influence of the French flute school on international composers. One of my reasons for choosing this repertoire was to work on my ability to play romantic music, especially French romantic music, where the sound colors, dynamics, and characters are the core ingredients. I was lucky to play the program for my recital for some distinguished teachers, including Petri Alanko, Sir James Galway, and Pierre-Yves Artaud. Each of them has given me very valuable advice, and one of the most common suggestions was to make the music free and poetic.

Programme:

Paul Taffanel (1844–1908), *Andante Pastoral et Scherzettino* for flute and piano (1907)

Philippe Gaubert (1879–1941), *Nocturne et Allegro scherzando* (1906)

Bohuslav Martinů (1890–1959), *Sonata* for flute, violin and piano (1937)

Allegro poco moderato – Adagio – Allegretto – Moderato (Poco Allegro)

George Enescu (1881–1955), *Cantabile et Presto* for flute and piano (1904)

Charles-Marie Widor (1844–1937), *Suite* for flute and piano (1877)

Moderato – Scherzo. Allegro vivace – Romance. Andantino – Final. Vivace

Musicians:

Iryna Gorkun-Silén, flute

Eveliina Sumelius-Lindblom, piano

Sebastian Silén, violin

Third concert: *New directions*. Music Centre. Camerata Hall. 27.04.2018.

In this concert, I tried two different music pieces which I had never played before. Both were so complex and demanding that I did not dare to add any other pieces to this concert's repertoire. In the process of deciding on the programme for the present concert, I realized that the two pieces I chose were premiered by the prominent French flutist Jean-Pierre Rampal (1922–2000). Rampal was the first to play Jolivet's *Suite en concert* as well as Bolling's *Suite* for flute and jazz piano trio, which was written at his suggestion. Claude Bolling's *Suite* for flute and jazz piano trio was written for Jean-Pierre Rampal. This part of the concert was particularly rewarding to play, as it gave me the possibility to step away from the usual classical way of playing and enjoy the jazzy style of the piece.

Programme:

André Jolivet (1905–1974) *Suite en concert* (1965) for flute and percussion

Andante cantabile – Allegro scherzando – Largo – Allegro risoluto

Claude Bolling (1930–2020) *Suite* for flute and jazz piano trio (1973)

Baroque and Blue – Sentimentale – Javanaise – Fugace – Irlandaise – Versatile – Vêloce

Musicians:

Iryna Gorkun-Silén, flute

Jaan Ots, conductor

Juha Lauronen, Antti Suoranta, Virva Kuusi, Elmeri Uusikorpi, percussion

Anna Kuvaja, piano
Frederik Emil Bülow, drums
Akseli Porkkala, double bass

Fourth concert: *The art of collaboration.* Music centre. Organo Hall. 23.11.2019.

This concert represented the flute in different instrumental combinations while simultaneously serving as an experiment between myself and the visual artist Aino Koski in search of connections between music and visual art.

Programme:

Edgar Varèse (1883–1965), *Density 21.5* for flute solo (1936)

André Jolivet (1905–1974), *Sonatine* pour flute et clarinette (1961)
Andantino – Quasi cadenza e allegro – Intermezzo, vivace e presto

Claude Debussy (1862–1918), *Sonata* for flute, viola and harp (1915)
Pastorale – Interlude – Final

Maurice Ravel (1875–1937), *Chansons madécasses* for voice, cello, flute, and piano (1925-26)
Nahandove – Aoua! – Il est doux

André Jolivet, *Sonata* for flute and piano (1958)
Fluide – Grave – Violent

Visual artist: Aino Koski

Musicians:

Kirill Kozlovski, Piano
Olga Heikkilä, Voice
Sebastian Silén, Viola
Lucy Abrams, Clarinet

Katri Tikka, Harp

Joasia Cieslak, Cello

Iryna Gorkun-Silén, Flute

The interaction and interrelationship between music and visual art during the few last decades have been an object for active discussion in artistic and research circles. The art world has been intertwined for centuries due to the deep and meaningful friendships between musicians, visual artists, and writers who also serve as inspiration for one another. The most famous example of how different artistic genres inspired a new movement of modernist expression can be found in Paris during the late nineteenth and early twentieth centuries when artists of many kinds came together and guided the world of both visual and musical arts in completely new directions.

This period has been a focus of my artistic doctoral work, which explores the impact of the French flute school of the late nineteenth century. The realization of the importance of the interactions between many different forms of art has inspired me to place communication between music and painting at the centre of this concert. The concert, originally intended to focus on questions of tone colours in different chamber music configurations, has evolved to a literal introduction of colour by including the visual artist Aino Koski, who was painting live during the music performances. This highly inspirational collaboration has given rise to many ideas on how to develop further the interactions between a musician and a visual artist.

In planning this concert, Aino and I discussed our understanding of the music and its connection to the visual art she produces. Aino stated that her daily work process is always done while listening to different kinds of music. She noticed that the music affects the way she designs and paints. Depending on whether the music is slow or fast, on its dynamics and character, her brush can press against the canvas more strongly or softly, using fine or larger lines. Even the way she moves her body while painting depends on the music as her work is itself very physical.

All this makes me think of the passage from Maurice Merleau-Ponty's *The Visible and the Invisible* (1968). Although he was not speaking of music nor listening to it, he was talking about intertwining our feelings, what we see and what we touch, something that becomes the chiasm, the knot. Here is a part of the text from *The Visible and the Invisible* (1968, 134), that can also be considered a good example of embodied research:

We must habituate ourselves to think that every visible is cut out in the tangible, every tactile being in some manner promised to visibility, and that there is encroachment, infringement, not only between the touched and the touching but also between the tangible and the visible, which is encrusted in it, as, conversely, the tangible itself is not a nothingness of visibility, is not without visual existence. Since the same body sees and touches, visible and tangible belong to the same world. It is a marvel too little noticed that every movement of my eyes— even more, every displacement of my body— has its place in the same visible universe that I itemize and explore with them, as, conversely, every vision takes place somewhere in the tactile space. There is double and crossed situating of the visible in the tangible and of the tangible in the visible; the two maps are complete, and yet they do not merge into one. The two parts are total parts and yet are not superposable.

Merleau-Ponty also mentioned that the object can never be seen fully. I, too, would like to experience art that is more than one-dimensional, where the creation could be served more as a mutual, intertwined experience. I believe that as a musician, by working with visual artists, I can gain new knowledge not only about visual art but also about my playing and understanding of music and art as a whole.

5.3 Interdisciplinary art. Collaboration with visual artist Aino Koski



Figure 13. Aino Koski and I. Picture by Thomas Silén was taken for the advertisement of my fourth doctoral concert and was advertised on the big screen of the Music Centre.

5.3.1 Why was it important?

Before I present my thoughts and information about my collaboration with the visual artist Aino Koski, I will explain one of the main reasons why I chose it to be a part of my doctoral studies.

The nineteenth century in France was marked by a rich cultural life and included romanticism in literature and art, the evolution of realism in literature and painting, the growth of the Parisian theatre scene, the development of classical music with composers like Berlioz and Bizet, and, of course, the popularization of cabarets and cafes, where artists and intellectuals gathered.

One of the most important movements in multidisciplinary art in France during the nineteenth century was Impressionism. Painters, who represented this style, sought to capture the effects of light and colour in nature through painting, often using quick brushstrokes and vibrant colours. Impressionism in painting was often compared with the music composed at the same time.

The twentieth century has also offered other important multidisciplinary art movements in France, like Cubism, Surrealism, and Dada. These movements were characterized by a radical break from traditional artistic forms and a focus on experimentation and innovation.

Many artists during this period were also involved in other art forms such as music, theatre, and literature. Caroline Potter (2016, 206) writes that Erik Satie played an active role and exerted influence within the contemporary art world, beyond his role as a composer and had several connections to the Dada circles:

After the war, Satie was also friendly with members of the Paris Dada circle including Tristan Tzara, though the Dada concept of ‘happenings’ had already emerged from the tiny Cabaret Voltaire in Zurich in 1916, where multiple performances in different media occurred simultaneously. Satie’s extensive participation in media other than music is unique amongst his contemporaries in that he was not primarily a music critic, like Debussy and Paul Dukas. In fact, some of his writings have little or nothing to do with music, nor can they easily be classified either as journalism or imaginative writing. Rather, he was an experimental creative writer, a *blaguer* who provoked, mystified and amused his readers (Potter 2016, 206–207.)

Multidisciplinary art during this period was also often associated with political and social change. Many artists were involved in avant-garde movements that sought to challenge the status quo and push the boundaries of artistic expression. Multidisciplinary art also played an

important role in the development of new art forms, such as performance art and installation art. These forms often involved a combination of different artistic disciplines, such as sculpture, painting, and theatre. Therefore, I believe that the multidisciplinary art aspect was beneficial for my research and has helped me to widen my doctoral topic and help to understand some of the historical aspects of the cultural life of that time.

The multidisciplinary approach to art has been discussed and researched by many scholars. For example, in Assi Karttunen's (2020, 75) article "Monialaisuus, taiteidenvälisyys ja etiikka Taideyliopiston yliopistopedagogiikassa" (Multidisciplinarity, interdisciplinarity, and ethics in university pedagogy at the University of the Arts), she raises the question of whether interdisciplinary art needs to be taught at the university as one of the components offered for the university students. Karttunen argues that the faculties could collaborate more, but does not think that we need a separate new component or a specific faculty for multi-disciplinary art.

The same thought came to me after my 4th doctoral concert, when I realized how many respectful scholars still reject the idea of an experimental art project featuring different kinds of art. Perhaps a new subject could offer students new ways of expressing themselves and invite them to experiment and collaborate and start a new generation of multidisciplinary artists and a very important cultural movement.

5.3.2 My path to interdisciplinary collaboration

I was brought up in a very conservative art society, in which you were not expected to surprise people with something new or different. As a musician, you were expected to follow your path and become an orchestra player or a teacher. Changing professions was considered a failure, even though being an artist in Ukraine would not guarantee a wealthy life or a steady income. So, as an instrumental player, I believed in the same values for a long time. I did not consider looking anywhere else than my score, and at times, I had very little understanding of contemporary music.

When I started my doctoral studies, things started to change, and I began to be more curious about other art forms and different collaborations between artists. Earlier, the idea of multidisciplinary projects made me confused, and if offered to participate, I probably would have refused this kind of project. But now, not only did I try to keep an open mind, but I was also interested in being part of similar multidisciplinary art collaborations.

After starting my doctoral research, my views on my professional activity started to change. Balancing the life of a freelancer as an orchestra musician, teacher, and researcher, I started asking myself what it meant to me to be a musician. What kind of satisfaction does my profession give me? Being a foreign artist in Finland is not easy, but the main question was whether I wanted to continue to be a performer, or could I also be a creator. Could I go outside of the traditional, something that is so common and comfortable for me but also a somewhat limited way of being an artist? Certainly, my doctoral studies have not always been easy, but they have brought so much into my life, and I believe that the studies have made my career more interesting.

While staying at the artistic residency in Paris, I met many wonderful artists from different countries who represented multiple fields of art. I got to know Aino Koski, a Finnish visual artist with a French heart. It was not the first time that Aino was staying at the residency, and the French theme was a big part of her inspiration as a visual artist and stage director. Being a visual artist residing in Finland, and strongly influenced by French art, she was the perfect combination for a possible multidisciplinary collaboration.

When going further with my research, I thought about the fact that often in the French art scene, one would find almost invisible connections between different artists and their works. For example, in some of the academic books and articles, the music of Claude Debussy was often compared to the works of the French Impressionist painters. For example, Karla Walker (2019, 18) writes:

If Claude Monet is the titan of Impressionist art, his counterpart in music is Claude Debussy. Just don't call Debussy an Impressionist", and: "And why was Debussy offended by the term? Monet's paintings are characterized by distinct, thin brush strokes, soft edges, and changing light. Likewise, Debussy's music blurs the edges and creates new harmonies in ways that give a dreamy characteristic to his music." So why was Debussy offended by the term? What's the point of this quotation?

At the same time, according to Jane F. Fulcher (2001, 143), one can see how the visual factor could be an important aspect of Debussy's work:

An important fact is that a striking preponderance of the rhetoric in Debussy's own self-defense and description, particularly in his letters, is visual. His comments on the nature of music return again and again to visual metaphors and analogies appropriated from the contemporary discourse on developments in modern art. Léon Vallas (in Fulcher 2001, 143) strongly suggested that Debussy harboured aspirations to become a painter, and recent scholarship has confirmed that Debussy's acquaintance with aesthetics and practices of the painters of his day was acute, whether he mentioned them or not.

However, if we talk about colours, lines, and the complexity of music, painting, and poetry, we can find multiple similarities. I think it is inevitable to live at the same time as other great artists and it is not possible to be unaffected by their art. Additionally, we know that in the French bourgeois circles, many artists were spending their free time together and that led to some collaborations between them.

Being in Paris and exposed to a very multidisciplinary community, I started thinking if I could start a project that, together with music, would feature another art form. At that time, I often heard about such projects that combined music, dance, and visual art. However, I could still not fully understand the purpose of such projects, nor the effect they have on the artists.

Slowly, more questions about multidisciplinary art arose and I got more and more interested in a similar collaboration. I decided to contact Aino, wondering if she would also give it a try. Luckily, Aino seemed interested so we began brainstorming ideas on how the whole project could work. We scheduled a few meetings and talked about our roles. I decided that my fourth doctoral concert would be a perfect platform for our collaboration. Not only was it offered on the academy's premises, but it also gave the project unexpected publicity and support.

5.3.3 Aino Koski. Creative work

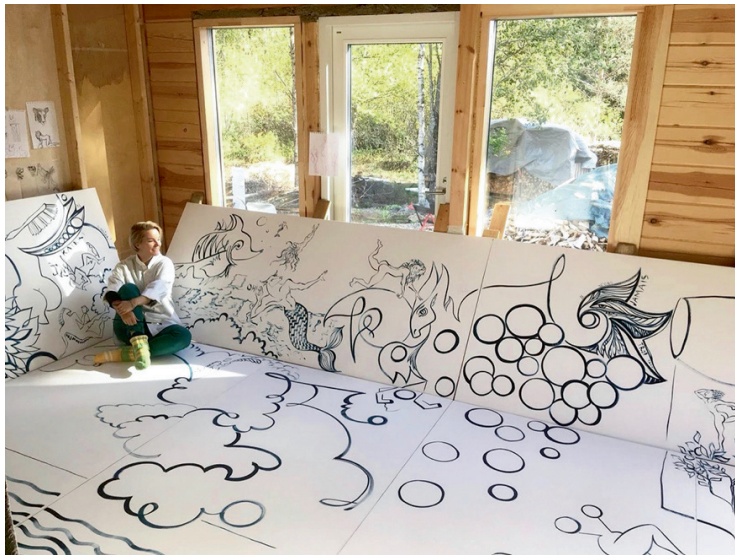


Figure 14. Aino Koski. *Je vais t'avoir tu sais*, 2018. Acrylic on wood.

Aino Koski is a true multidisciplinary artist, as she combines several artistic qualities: she is a scenographer, stage designer, and visual artist. She has experience in installations and costume-making processes for theatre plays. Aino completed her master's degree at the Aalto University School of Arts, Design and Architecture in 2012.

The first time we met with Aino, we tried to create parallels in our art and talked about what art meant to us and especially what it means to us to create art. We talked about how our project can grow and change and what each of us wishes to accomplish at the end of the project. Since I had a ready concert program in mind, I explained that the music I had chosen could not be changed at this point, so we had to find other ways to collaborate. We have also discussed our understanding of colour, the use of canvas and brushes, how the staging would be arranged, and whether we need or do not need to see each other during the performance. We had several rehearsals together with Aino and with other musicians involved in the concert and Aino learned the music by listening to it at home.

The program of the doctoral concert was chosen and agreed upon by my supervisors before I met Aino. The concert program was chosen in such a way that in every piece the flute was playing with a different instrument, creating different sound combinations and sound colours.

I was curious to hear that at her atelier, Aino often works with music in the background. When we were talking about this, she said that music usually has a big impact on her work: the way she moves or presses the brush against the canvas; therefore, the thickness of the lines depends on the tempo and character of the music. Yet, Aino stated that classical music is rarely the type of music she listens to, but she was eager to see what would come out of this.

After the basic rules were set, the planning and the rehearsal process started. First, Aino practiced by herself, listening to the recordings I sent her. During this time, I was rehearsing with my musicians.

Once we could arrange a rehearsal in the Organo Hall at the Music Centre in Helsinki, where my doctoral concert was planned to take place, Aino and the musicians met and practiced together. The most difficult part was to have a clear plan for staging, due to an unordinary hall shaping and size and our unordinary group of performers. In the end, we decided to have Aino standing just in front of the beautiful organ, having the hanging canvas on the wall. The long canvas was attached to the wall, and, throughout the whole concert, Aino was painting, from left to right, filling the canvas with beautiful patterns.

The concert started with the solo piece by Edgard Varèse *Density 21.5* and Aino was very attentive to the music, not willing to paint too much or have too busy canvas during the slow parts of the piece. Perhaps, she thought it was also unnecessary to paint too many patterns during the solo piece and at the beginning of the concert. Later, Aino shared her thoughts that she was afraid that she would either paint not enough patterns or the opposite – it would get too busy and too full.

As for musicians, for every piece, we had a different staging, depending on how many musicians were on stage and the music played. I found it very interesting, unlike in my normal concert performance, to create a concert with elements of visual performance. The lighting was specifically adjusted to meet our needs by the lighting designer Sirje Ruohtula. The presence of a lighting designer helped elevate the concert experience by highlighting Aino's work on the large canvas as well as the musicians. As the Organo Hall at the Helsinki Music Centre is not very big and the regular concert lights are either too bright or too dark, it was crucial to make special adjustments which took into consideration the concert's special requirements. The placement of the musicians changed for every piece and Aino gradually filled the canvas from left to right throughout the concert.

The only downside of this staging, for me, was the fact that I had very little contact with Aino and, in no way, could follow what she was doing. She was mostly standing behind my back, and while I tried to concentrate on the music, I would have wanted to create a feeling of connection with the painter and the painting.



Figure 15. Picture from my fourth concert. Playing Jolivet's Sonata for flute and piano with Kirill Kozlovski. Aino Koski is painting behind. By the end of the concert, her canvas was getting full.

I was also worried about the audience's reaction to the project. Would they like it, or would they refuse to understand and accept this project of mine? Once the concert was over, the audience started to applaud and cheer for the performers and my worries disappeared. Later, outside of the hall, I met people who wanted to talk to me, many of whom I had never met before. It was incredibly rewarding to hear that people found my concert and the whole idea of collaboration with the visual artist very inspiring and fresh.

At the same time, I was uncertain of what kind of reaction I would get from my artistic board during the feedback session. Once I met them, the general feeling was rather positive. However, I found that my idea of the multidisciplinary topic was lost. Some people from the board did not like it, and some had not looked at Aino at all, since they had been following the score or could not see the whole picture as well as they would have wanted.



Figure 16. Another picture from the fourth doctoral concert. Aino and me.

5.3.4 Reflection on the project, afterthoughts

After the concert, I had very mixed feelings. On one hand, I heard things like “Interdisciplinary art is not for me. I like to go to the “old fashioned” concerts. You should keep it this way”. On the other hand, I also heard many positive words from the rest of the audience. As a result, I was more motivated to continue experimenting and working with other fields of art, rather than being disappointed with the result. Putting the feedback and other people’s comments aside, I realized that, more than ever, I value my own opinion in what I do as an artist. Being used to having a teacher from a young age, I have developed a certain addiction to getting praise for what I do, a kind of approval that a child wants to hear from a parent. It is strange to be realizing this as a grown-up artist, but I was dependent on it until quite recently. I tried to convince myself that I could be that teacher to myself, that person who can give an imaginary pat on the shoulder and say: “You have done well”. I know, there is still some way to go until I fully rely on my own opinion, but it is a good start.

As a fact, I know that many classical musicians are struggling with self-doubts and harsh self-critique. To be doing something that you love and believe in and to motivate yourself to go towards the goal, as difficult as it can be, can give an undeniable feeling of satisfaction. This

is a very important process for us artists and allows us to continue our paths and activities as artists.

Of course, working with feedback and constructive criticism is not easy, but still a fruitful and healthy process. However, being raised in a very judgmental art society, I have realized that I need to start learning about the defence mechanism and develop a certain system that will support my motivation and self-belief in the future. During my doctoral studies, I have met other struggling artists from different fields and have concluded that there is a strong need to create a support system for artists that will support their mental health and, if possible, their art.

Speaking of self-doubts, during this project, I have realized that it is not only classical musicians who can be critical of their performance. During our meetings and our rehearsals, Aino mentioned that she had been worried about her performance, or about how she appeared to the public, as it was a completely new experience for her to paint live in front of the audience in a concert setting. As a visual artist, Aino has been working by herself, presenting her final work to the public, even without the necessity of her being there. As a stage director, Aino was used to working with objects and people, presenting a ready picture for the audience. In this experience, Aino was a living part of the performance and, like any other person in her position, she had to worry about her appearance and the way her work would be received by the audience during the process of creating it. For Aino, it was an experience full of excitement but also anxiety. However, the satisfaction that our project brought to us made it clear that we need to continue working in that direction. Also, Aino was curious to see how similar projects would work for her and has later had more collaborations with other musicians, including jazz and contemporary music.

Hearing about those performances made me realize that I want to take a more creative role on stage. The idea of having a live improvisation on stage, together with Aino, was something that interested me. To improve my improvisational skills, I took a course called Creative Improvisation for Classical Music Students from the Sibelius Academy's Department of Jazz with teachers Max Tabell, Teemu Kide, and Erja Joukamo-Ampuja. During this course, I found another revelation: making mistakes is a part of the process and if you make mistakes, you can fix them. Again, for a classically trained musician, it is not something I have been taught, nor have I been encouraged to think that way. As much as I wanted to try an improvisational

performance with Aino, I did not feel confident enough to make it as a full performance, especially not publicly.

Another idea that came to my mind was to commission a piece that would be written for our ensemble. The challenge was to find a composer, who would be curious enough and willing to experiment. Luckily, while attending conducting masterclasses at a beautiful Finnish village, Fiskars, I met a Finnish composer, violinist, and conductor Elisar Riddelin. I have listened to his music and decided that it could be a good match and, in order not to waste any time, I asked him whether he could imagine writing a piece for a flute and a visual artist. I sent some materials from our rehearsals and the doctoral concert. I explained what we had envisioned for our collaboration from the start, all the questions and difficulties we had met, as well as the ideas on how this piece could balance the roles in our performance. The idea was to perform this piece in my last doctoral concert.

Elisar seemed excited and eagerly agreed to write a piece for us. Sometime later, he asked me whether I had worked before with the loop pedals. I had not, but I was interested in trying it. I remember while studying in Zürich, I saw several performances by Matthias Ziegler and the contrabass flute. It was magic on stage. With the loop pedal, he created a whole orchestra of double bass flutes and, additionally, a very special atmosphere.

The next question was if I was open to playing different flutes: Alto and Piccolo. I have managed to play these flutes in my previous projects with contemporary music, with only some seconds between the changes, so this was not a big concern to me. However, the alto flute part in Elisar's piece was rather difficult and featured the high and almost unplayable register on the alto flute. For that reason, we agreed to make some minor changes. Otherwise, the score looked very exciting, and I could not wait to start practicing with the pedal and with Aino. As I began working on the piece, I realised that Elisar's score included simultaneous loops of varying length which could not be performed with a regular looping pedal. The solution we found was to pre-program a looping-track in Ableton Live. This made it possible to use unsynchronized loops that would interact in different ways, according to Elisar's wishes.

The flute part had certain challenges, and for Aino, it was not all simple either. She had to work with chalk, different brushes, and paint and speak in Finnish and French, as the piece was based on the Finnish and French novels and poems by Anja Vammelvuo and Victor Hugo. In a later conversation, Elisar revealed that before beginning this composition, he immersed himself in hours of flute music, studying the core repertoire and the range and colour of each flute that he

used in his composition. This was not just a typical composer's task to understand the instrument, but a crucial process he needed to undergo to create the right atmosphere for his story.

The texts that Elisar used for citations and as the foundation of his music centred around the loss of a loved one and the long, painful journey of grief that follows. The visual artist represents this grieving person, with all the surrounding sounds, including the music, occurring within the artist's mind. I was astonished at the depth of this piece, and conveying the text and message behind the score became my new mission.

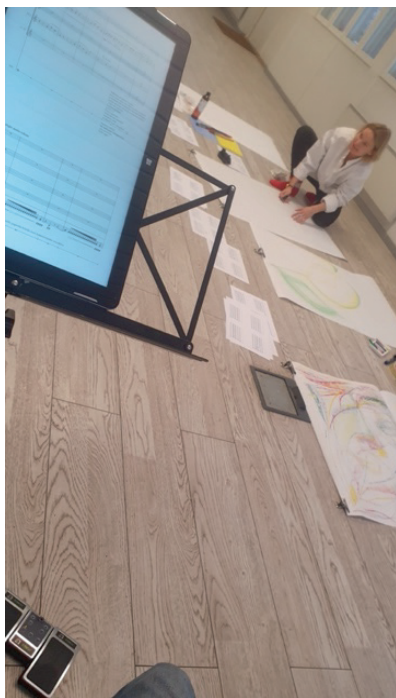


Figure 17. During the rehearsal of Elisar Riddelin's piece. Aino is painting on the floor, and I am trying to develop a system where I can change my flutes in time while following Aino's work.

Meanwhile, the year was 2020 and, as I was making plans for my last doctoral concert, the pandemic started and changed not only my plans for the concert, but the whole art scene was also brought to a standstill. Once the restrictions for public events were released and another possibility to arrange a concert seemed possible, my family situation changed, and with a baby to arrive at the beginning of 2022, I decided to postpone any big concerts. Then, at the end of February, the war in Ukraine started. The idea of having the doctoral concert at this time

seemed unthinkable, as I had to first finish my writing and the only concerts, I could think of arranging were charity concerts for Ukraine.

As the new doctoral study system at the DocMus was introduced, I had the option to use the scaling system and cut off my last concert. With a heavy heart, I decided to cancel my last concert, leaving the idea of performing its program at a later point or as a part of my postdoc project.



Figure 18. Aino Koski. *Siiurg*. A painting of a bird during the rehearsal of Elisar Riddelin's piece *Siiurg*. Acrylic on paper.

6. Afterword

Many things have changed in my professional and personal life during my doctoral studies, and the doctoral work itself has brought me in a different direction than I thought. If I had thought of what my life would have become 10 years ago, I would never have guessed that I would make such decisions and not try to go after a steady, fixed position. Instead, I continue to discover things in myself, in art, and the world, and it makes me happy. I cannot think of a better way for me than to pursue things I am passionate about. Additionally, my doctoral research made me realise that being a musician does not limit me to just being a musician. I have broadened my horizons as an artist, but additionally, I discovered new passions for creating new art experiences, organising events, and taking on all those responsibilities that I feared before.

The French flute school of the nineteenth century has inspired many and I would say, that this is one of the most important substances of modern flute playing. The role of the French flute school and its influence is undeniable. Many great French flutists taught internationally, and their knowledge has been spread all over the world. But to say that we all play in the French way from the nineteenth or twentieth centuries would not be correct. Right now, the difference between national flute schools is so weak that we can no longer claim that we will recognise the origin of the player only by listening. However, I do think, that when visiting France and hearing students of the Paris Conservatory, in their playing I can hear something that is more French and authentic, than anywhere else.

My doctoral studies in the French flute school brought me closer to the idea of what kind of artist I want to be. However, by no means do I want to say that my doctoral work gives me the right to call myself a representative of the French flute school. My knowledge and understanding of the French flute school, without a doubt, help me to understand and follow the changes in the modern ways of playing the flute. Moreover, in my practice, I tried to work on certain elements of the French flute school, which define this flute school the most. I focused on them and tried to work on my vibrato, sound, breathing techniques, and musical approach. In the end, I understand that my whole thinking and practice approach in flute playing has changed dramatically. Yet, I also cannot say whether there were any dramatic changes in my playing. One thing I can be sure of is that this work has transformed me as an artist and as a human and has encouraged me to pursue more versatile and bold projects in the future. I became much more than the flutist I was, more curious about other art fields, but also more interested in my own field of music. Throughout my doctoral studies, I was very fortunate to

receive support from my teachers, and my peers, to meet incredible people along the way, and share my knowledge. And as much as this journey was my artistic journey, I am excited and grateful to be able to share it with others, in the hope, that this can bring some valuable insight to other artists.

Figures

Figure 1. Edgar Degas, *L'Orchestre de l'Opéra* (1870).

Figure 2. Paul Taffanel.

Figure 3. The flute class of Paul Taffanel at the Paris Conservatoire in 1895. Photography by Eugène Pirou.

Figure 4. Picture from *the Méthode* with the reference how the standing and holding position should be while playing the flute.

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Figure 13. Aino Koski and Iryna Gorkun-Silén.

Figure 14. Aino Koski. *Je vais t'avoir tu sais*, 2018. Acrylic on wood.

Figure 15. Picture from my 4th doctoral concert, playing Jolivet Sonata with Kirill Kozlovski, piano, and Aino Koski, visual art.

Figure 16. Another picture from the 4th doctoral concert. Aino Koski and Iryna Gorkun-Silén.

Figure 17. Rehearsal for Elisar Riddelin's piece *Siimurg*.

Figure 18. Aino Koski. *Siimurg*. A painting of a bird during the rehearsal of Elisar Riddelin's piece *Siimurg*. Acrylic on paper.

Interviews

1. Interview Nr. 1 with Sir James Galway, 27.7.2015

2. Interview Nr. 2 with Maxence Larrieu, 28.7.2015

3. Interview Nr. 3 with Alan Weiss, 30.7.2015

4. Interview Nr. 4 with Philippe Bernold, 26.11.2015

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6. Interview Nr. 6 with Susan Milan, 19.01.2018

7. Interview Nr. 7 with Paula Robison, 28.1.2019

8. Interview Nr. 8 with Robert Langevin, 30.1.2019

9. Interview Nr. 9 with Petri Alanko, 12.03.2019

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