The life of Raffaele Trevisani, and his contribution to modern day flute pedagogy

by Myles Roberts

Thesis presented in partial fulfilment (50%) for the degree of Master of Music (Performing Arts) in the Faculty of Arts and Social Sciences at Stellenbosch University.

Supervisors: Prof. Corvin Matei
Dr. Hilde Roos

March 2017
DECLARATION

By submitting this thesis electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the sole author thereof (save to the extent explicitly otherwise stated), that reproduction and publication thereof by Stellenbosch University will not infringe any third party rights, and that I have not previously, in its entirety or in part, submitted it for obtaining any qualification.

M. Roberts

March 2017
ABSTRACT

The Italian born concert flutist and pedagogue, Raffaele Trevisani (born in 1955), is arguably one of the best-known flutists and pedagogues in Europe at present. During his career, he has directly and indirectly influenced countless flutists across the globe through his various concert tours, master classes and, most recently, his published teaching video. Current and former students of Trevisani all speak of his “limitless approach” to music, in conjunction with the technical aspects of the flute. There is an impression that Trevisani’s way of playing and teaching the flute directly links to James Galway more than to any other flutist, and many students are attracted to him for this reason.

This study seeks to gain a better understanding of Trevisani’s life, while shadowing the method of Sir James Galway, by answering the following question: “As one of the few flutists who had the privilege of studying with Sir James Galway, to what degree is Raffaele Trevisani a carbon copy of Sir James Galway? If not, what exactly is the difference, and why is the difference important?” The question will be answered in three steps.

Firstly, a biography of Trevisani has been constructed which focuses on the musical influences that formed him as a flutist and discusses the course of his career. It shows Trevisani as someone who questioned the accepted concepts of how things should be done, and continually searched for better ways of playing until he found his ideal method in James Galway. His impact on the classical music community worldwide includes not only his widespread concert tours, but also the countless students he taught.

Secondly, the methods of Marcel Moyse and James Galway are discussed in order to come to a better understanding of the context in which Trevisani developed his own teaching method.

Thirdly, Trevisani’s own methods are documented and discussed. When compared to the work of the above-mentioned pedagogues, Trevisani’s methods appear to have been inspired by the discipline, philosophy and systematic approach of Moyse. However, Galway’s ideas, with the focus on playing against the flute’s natural temperaments, firm grip of the hand position in support of the embouchure, loud low register and controlled top register, seem to have shaped most of Trevisani’s teaching methods and playing style.
OPSOMMING

Dit is debateerbaar dat die Italiaanse konsert fluitspeler en pedagoog, Raffaele Trevisani (1955) tans een van die mees bekendste konsert fluitspelers, sowel as pedagoë in Europa is. Tydens sy loopbaan het hy talle fluitspelers, beide direk en indirek, beïnvloed deur sy verskeie konsertoere wêreld wyd, meestersklasse, en mees onlangs deur sy gepubliseerde onderrigvideo. Huidige en voormalige studente van Trevisanni praat almal van sy “onbeperkte benadering” tot musiek in samewerking met die tegniese aspekte van die fluit. Daar is ’n indruk dat Trevisani se spel en onderrig direk aan James Galway, meer as enige ander fluitspeler, gekoppel is, dus is baie studente tot hom getrokke as gevolg van bogenoemde rede.

Hierdie studie poog om ’n beter begrip van Trevisani se lewe te kry en, gepaardegaande, Sir James Galway se metode van spel en onderrig te ondersoek, sodoende die volgende vrae te beantwoord: “Siende dat hy as een van die minste fluitspelers is wat by Sir James Galway studeer het, tot watter mate is Trevisani ’n direkte kopie van Sir James Galway? Indien nie, wat presies is die verskil, en hoekom is die verskil belangrik?” Die vraag word in drie stappe beantwoord.

Eerstens, word daar ’n biografie van Trevisani saamgestel wat fokus op die musikale invloede wat hom as ’n fluitspeler gevorm het, en die duur van sy loopbaan word ook bespreek. Dit bewys dat Trevisani iemand was wie die metodes en konsepte van fluitspel bevraagteken het, en wie voortdurend beter maniere gesoek het om te speel, totdat hy sy ideale manier by James Galway gevind het. Sy impak op die klassiekemusiek gemeenskap, wêreldwyd, omvat nie net sy wyd verspreie opvoeringstoere nie, maar ook talle studente deur sy onderrig.

Tweedens, word die metodes van Marcel Moyse en James Galway bespreek om sodoende ’n beter begrip te kry oor die konteks waarbinne Trevisani sy onderrigmetode gebaseer het.

Derdens, word Trevisani se metode gedokumenteer en bespreek. Wanneer die bogenoemde pedagoge vergelyk word met Trevisani, kom dit voor dat sy metodes geïnspireer word nie net deur die dissipline nie maar deur die filosofie en sistematische benadering van Moyse. Dit is egter Galway se idees met die fokus daarop om téén die fluit se natuurlike temperamente te speel, sterk handposisie wat die embouchure versterk, harde lae register en beheerde hoë register, wat voorkom as die basis van die meerderheid van Trevisani se onderrig metodes en spelstyl.
ACKNOWLEDGEMENTS

I would like to express my sincerest appreciation to the following people, for without their help, guidance and support, this thesis would not have been possible.

I would like to thank my parents for their unconditional love and support. Thank you for raising me to being the person I am today. Through your example, I have learnt that, with hard work and dedication, any obstacle can be overcome. Furthermore, thank you to Prof. Willie van der Merwe and his wife Lettie, my Mama and Papa, who know me like no other, help me like no other, and support me through good and bad when no other is there.

I would also like to thank Dr. Hilde Roos, for her patience, understanding, and commitment to this project. I will forever be grateful to you for helping me formulate my thoughts in a more congruent, mature and logical way. It is through your valuable guidance and belief in me that I have been able to finish a thesis of which I am proud.

Thank you to Lorenzo Gavanna, who I could call at any time, for any form of assistance or explanation, for helping me complete this research project for our mentor and teacher, Raffi. Thank you to Reghardt Kühn, Axolile Hoza and Darryn Prinsloo for helping me with the technical intricacies of the document. Your friendship and contribution has not gone unnoticed, and is treasured forever. Robert de Vries, thank you.

Lastly I would like to thank my mentor and teacher, Prof. Corvin Matei. Thank you for teaching me that self-expression is not the only important element in playing the flute. Thank you for guiding me in the intricacies of flute playing, and helping me discover how much more important it is to listen than to merely play the instrument. It is through your teachings that I have become the musician I am today.
TABLE OF CONTENTS

DECLARATION..................................................................................i
ABSTRACT......................................................................................ii
OPSOMMING..................................................................................iii
ACKNOWLEDGEMENTS ...............................................................iv
LIST OF FIGURES ..........................................................................vii

1. INTRODUCTION........................................................................1
   1.1 Aims of this study ...............................................................1
   1.2 Background ........................................................................1
   1.3 Literature review ..................................................................3
   1.4 Research question .............................................................5
   1.5 Research Design ..................................................................5
   1.6 Chapter outline ....................................................................6

2. RAFFAELE TREVISANI’S LIFE AND CAREER .............................8
   2.1 Introduction ........................................................................8
   2.2 Childhood until the end of school .......................................8
   2.3 Flute studies at the Civica Scoula de Musica .......................12
   2.4 Flute studies with Sir James Galway ..................................15
   2.5 Other influences ..................................................................21
   2.6 Teaching and orchestral settings .......................................22
   2.7 Scuolamedia ......................................................................22
   2.8 Conclusion ..........................................................................27

3. AN OVERVIEW OF FLUTE PEDAGOGY AS THOUGHT OF BY MARCEL MOYSE AND JAMES GALWAY .........................................................28
   3.1 Introduction ........................................................................28
   3.2 Marcel Moyse .....................................................................28
      3.2.1 Philosophical background .........................................28
      3.2.2 Tone ............................................................................29
      3.2.3 Articulation .................................................................32
      3.2.4 Interpretation and vibrato ..........................................33
      3.2.5 Technique ....................................................................34
   3.3 James Galway ......................................................................36
      3.3.1 Philosophical approach ..............................................36
      3.3.2 Breathing ....................................................................37
      3.3.3 Tone ............................................................................40
      3.3.4 Flexibility of tone .......................................................40
      3.3.5 Flexibility of the lips ...................................................41
      3.3.6 Articulation ...............................................................41
      3.3.7 Interpretation and vibrato ..........................................42
      3.3.8 How to hold the flute ...............................................43
      3.3.9 Thumb positions .......................................................45
      3.3.10 Front view of the hands .........................................45
LIST OF REFERENCES

4. RAFFAELE TREVISANI'S PEDAGOGICAL METHOD

4.1 Introduction ................................................................. 48
4.2 Philosophical background ............................................. 48
4.3 Breathing ........................................................................ 51
  4.3.1 Abdominal muscles .................................................. 51
  4.3.2 Breathing exercises .................................................. 52
  4.3.3 Slow Breathing ....................................................... 53
  4.3.4 Fast breathing ....................................................... 53
4.4 Tone production ............................................................. 54
4.5 Embouchure ..................................................................... 57
4.6 Interpretation and vibrato ................................................. 60
4.7 Articulation ..................................................................... 62
  4.7.1 Single tonguing ......................................................... 62
  4.7.2 Double tonguing ....................................................... 64
  4.7.3 Triple tonguing ......................................................... 66
  4.7.4 “HA” stroke ........................................................... 68
  4.7.5 “LA” stroke ........................................................... 70
  4.7.6 “KA” stroke ........................................................... 71
4.8 Technique ........................................................................ 71
4.9 Hand position ................................................................. 72
  4.9.1 Left hand ............................................................... 72
  4.9.2 Right hand ............................................................. 74
  4.9.3 How to hold the flute ............................................... 76
  4.9.4 Finger action .......................................................... 78
4.10 Conclusion ..................................................................... 78

5. CONCLUSION ........................................................................ 80

LIST OF REFERENCES ............................................................. 83
LIST OF FIGURES

Figure 1: De la Sonorité by M. Moyse: Exercise 1 ................................................................. 30
Figure 2: How I stayed in shape by M. Moyse: low register exercise ........................................ 31
Figure 3: Souplesse des sons graves by Marcel Moyse .............................................................. 31
Figure 4: No. 29 “il balen del suo sorriso” by Marcel Moyse ..................................................... 32
Figure 5: Ecole de l’articulation by M. Moyse: No. 5 ................................................................. 32
Figure 6: Ecole de l’articulation by M. Moyse: No. 7 ................................................................. 33
Figure 7: Ecole de l’articulation by M. Moyse: No. 8 ................................................................. 33
Figure 8: Conduite du son dans L’interprétation by M. Moyse .................................................. 34
Figure 9: Études et Exercises Techniques by M. Moyse ............................................................ 35
Figure 10: Méchanisme-Chromaticisme by M. Moyse ............................................................... 36
Figure 11: Physiological aspects to breathing ............................................................................. 38
Figure 12: Breathing exercise lying on the back .......................................................................... 38
Figure 13: Breathing exercise lying on the stomach .................................................................... 39
Figure 14: Vingt quatre petites études mélodiques by M. Moyse ............................................... 43
Figure 15: Vibrato exercise by J. Galway .................................................................................... 43
Figure 16: Three pressure points: Galway method ..................................................................... 44
Figure 17: How to test the “Galway hand position” by playing C sharp ..................................... 45
Figure 18: Thumb position of the left and right hand ................................................................. 45
Figure 19: Front view of hands .................................................................................................... 46
Figure 20: Back view of hands .................................................................................................... 46
Figure 21: Grands Exercises Journaliers de Mecanisme pour flute by M. Moyse ...................... 47
Figure 22: W.A. Mozart concerto for flute .................................................................................. 47
Figure 23: Breathing with pressure on the abdominal muscle .................................................... 52
Figure 24: Breathing with books on the stomach ........................................................................ 52
Figure 25: P. Taffanel: Fantasy on themes from Der frëischutz, by C. M. von Weber ............ 54
Figure 26: Three different positions for a centred embouchure ............................................... 56
Figure 27: Embouchure position ................................................................................................. 58
Figure 28: Head joint exercise in legato and detaché ................................................................. 59
Figure 29: Vibrato exercise .......................................................................................................... 60
Figure 30: Sonata in C major by J. S. Bach used as a vibrato exercise ......................................... 61
Figure 31: Concerto in G major by W.A. Mozart used as an articulation exercise .................. 63
Figure 32: Detaché exercise ......................................................................................................... 64
Figure 33: Double tonguing exercise .......................................................................................... 65
Figure 34: Accelerando and ritardando on a double tonguing exercise, using one note ........... 66
Figure 35: Coordination exercise between two consecutive notes ............................................. 66
Figure 36: Triple tonguing exercises .......................................................................................... 67
Figure 37: Concerto for flute and orchestra “La tempesta di Mare” by A. Vivaldi .................... 67
Figure 38: Double tonguing exercise

Figure 39: The “HA” Stroke

Figure 40: J. S. Bach: Sonata no. 5 in C major, second movement: Allegro

Figure 41: J. S. Bach: Partita for solo flute in A minor: Allemande

Figure 42: Left hand position under the phalange of the index finger

Figure 43: Left hand finger positions

Figure 44: Left hand thumb position

Figure 45: Right hand thumb position

Figure 46: Right hand position

Figure 47: Right hand pinky position

Figure 48: Finger position in the right hand

Figure 49: How to hold the flute

Figure 50: Testing the three pressure points, using C sharp
1. INTRODUCTION

1.1 Aims of this study

The aim of this study is to compile a biography of the Italian flutist Raffaele Trevišani, explore his pedagogical methods and critically discuss Trevisani’s method in comparison to the methods of Marcel Moyse and Sir James Galway. This study will analyze Trevisani’s pedagogical methods in an endeavor to gain a deeper understanding of his success as a pedagogue. It is important to note that this study quotes verbatim, as sometimes there is no adequate translation from Italian to English. Furthermore, Trevisani has a particular way of articulating his thoughts, added to his unique style of speech, which the author has decided to honour.

Since the methods of Marcel Moyse and Sir James Galway so strongly influenced Trevisani’s playing and teaching, these methods will be briefly discussed to provide the necessary context and to further justify Trevisani’s thoughts on the technical aspects of the flute.

1.2 Background

Raffaele Trevisani, better known to many as “Raffi”, is arguably one of the best-known concert flutist and pedagogues in Europe at present (Marcusa, 2013). “Raffaele belongs to the best flutists of the day for his beautiful singing tone, perfect technique and dedication to the art of music,” said Sir James Galway (Crumpton, 2011). The public and critics now constantly praise this Milanese-born flutist as the protégé of the iconic flutist, James Galway. After receiving his diploma from the Giuseppe Verdi Conservatory in Milan, Raffaele had the rare privilege of becoming one of the very few pupils of Sir James Galway (Viti, 2002).¹

Trevisani was born on 7th February 1955. As a child, he was surrounded by various art forms, especially being the grandson of the well-known Italian poet and art critic Raffaele Carrièri (Trevisani, 2016). He started playing the flute at the age of nineteen, and primarily attended the Civica Scuola di Musica di Milano (Viti, 2002). Though credit should be

¹ Further notable pupils of Galway are: Bulent Evcil, Andrea Griminelli, Claudio Montafia, Julie Stewart-Lafin and Jürgen Franz.
given to his early teachers, Trevisani never truly adhered to any of their methods until Sir James Galway was scheduled to play his debut concert in Italy at La Scala in 1978. This was to be Trevisani’s first meeting with Galway, not knowing that it would change Trevisani’s thoughts and views on flute playing forever (Viti, 2002).

After meeting Sir James Galway in Milan in 1978, Trevisani immediately decided to follow Galway in every possible way (Viti, 2002). He spent most of his years in his twenties attending every concert and master class of Sir James Galway in Europe, until Galway deemed it fit for Trevisani to study privately with him. As Galway was a student of Moyse, he adapted Moyse’s method extensively (Galway, 1982). One could say that Raffaele adopted the singing quality and limitless technical facility from Moyse’s method (Moyse, 1932), and from Galway he inherited the rich, homogenous, vibrating tone and articulation (Galway, 1982).

After taking the teaching position at the Civica Scuola di Musica Fondazione Milano in 1986, Trevisani began experimenting with the above-mentioned ideas (Trevisani, 2016). He tested the steady hand position of the Galway school, with the firm grip of the flute under the first phalange of the second finger of the left hand, and on the tip of the thumb finger of the right hand, yet maintaining Moyse’s method of free and tensionless fingers. He thoroughly utilised Moyse’s analogy of homogenous tone (Moyse, 1934), combined with Galway’s idea of the loud low register and soft top register, combined with resonating vibrato (Galway, 1982). In this way, one plays against the natural temperaments of the flute, inevitably being the opposite of the much-practiced French flute school (Stoltz, 2003).

Current and former students of Trevisani all speak of his “limitless” approach to the musical and technical aspects of the flute. The impression is that Trevisani’s way of teaching the flute links more directly to Galway than any other flutist, and many students are attracted to him for this reason (Viti, 2002). In the light of his many students and the high opinions they have of him, the author wanted to critically investigate Trevisani’s teaching method.

In the author’s personal journey of learning to master the flute, it became very evident that the appreciation for the style of Galway’s playing seems to have diminished rapidly within the flute community in the last decade. In spite of that, Trevisani continued to play and teach in this style, and his pupils would consistently impress adjudicators at music
competitions and international music festivals with their high standard of playing. Although Trevisani’s success as a teacher and concert flutist is undeniable, the methods through which he obtained such results are not well documented, and rather scattered across various formats such as videos on YouTube, and a recently published teaching DVD. Taking the above-mentioned into consideration, and the fact that Trevisani is in his mid-60s, this thesis will also serve as the primary attempts at contributions to a book to published later, on his life and teaching. The importance of the proposed study thus becomes evident.

1.3 Literature review

The existing literature on Raffaele Trevisani’s life consists of his musical curriculum vitae found on his website (Trevisani, 2016), and in various CD covers. There is an interview based on specific highlights from his life and his developmental thoughts on flute playing by September Payne (Payne, 2012) and Fred Marcusa (Marcusa, 2013). Marcusa is probably the most relevant source of information for the biographical aspect of this study, as well as various articles on his life and playing, in the Amadeus (1998 and 2002) and Falaut (2002) magazines. Payne and Marcusa (Payne, 2012) provide a brief summary of Trevisani’s primary influences and early career.

Some online reviews exist of his published CDs by Philippe Francois (Francois, 2015b) and Dennas Ferrara (Ferrara, 2014). In addition, numerous newspaper articles were published between the 1980s until the present. The newspaper articles are either concert reviews, or announcements of important career events.

The above-mentioned sources offer rather interesting and relevant facts about Trevisani’s life and career. None of these sources, however, provides a critical view of Trevisani’s life or his pedagogy, nor do they contribute enough relevant information to compile a satisfactory biography of Trevisani.

The only significant scholarly discussion of Trevisani’s teaching method is a rather miniscule fragment found in Mare’s Master’s thesis (Mare, 2008). Her thesis discusses aspects of the various applications of flute vibrato. Although her thesis did not come forth with a specific conclusion to her proposed phenomenon, she does, however, make examples of Trevisani and Galway and their use of vibrato in flute playing. Mare, however, does not
cover aspects of tone, articulation, finger technique or discussion of the development of Trevisani’s teaching methods. This leaves room for further investigation of Trevisani’s teaching methods.

However, there is a wealth of literature on the teaching methods of Marcel Moyse and Sir James Galway. These two pedagogues have had a major influence on Trevisani’s pedagogical approach as shown in the previous section of this research proposal.

*Enseignement Complet de la flûte par Marcel Moyse* is authored by Marcel Moyse. Additional sources are various method books such as *De la sonorité: Art et technique* (1934), *École de l’articulation* (1940) *Exercises journaliers pour la flute* (1923) and *20 exercises et études sur les Grandes Liaisons, le trille, les points d’orgue* (1972), which give very clear descriptions in words of Moyse’s pedagogical approach, as well as his ideas on flute technique. The core of Moyse’s teaching method is the idea that the flute should have an equal, singing and homogenous tone in all the registers, with a limitless technical facility (Moyse, 1932a).

Galway’s ideas on flute playing are set out in three of his books namely: *Flute* (1982), *James Galway: An autobiography* (1979) and *The man with the golden flute* (2009). These three sources provide a vast amount of biography, but a limited amount of insight pertaining to Galway’s ideas on flute technique. Most of Galway’s technical examples arise from Moyse’s thought, and still underscore the approach to his teaching.

Probably the most important of the above-mentioned principles is Galway’s method to play against the natural temperament of the flute, playing into the tone for an extremely loud register, and with a distinct and in-tune decrescendo into the third register. This goes against the natural temperament of the flute, where the low registers are naturally soft and the top registers loud and out of tune.

Trevisani’s newly published teaching DVD (Trevisani, 2014) provides a systematic breakdown of Raffaele’s understanding of Galway’s pedagogical approach, combined with Moyse’s method. He describes and discusses all the different technical aspects of flute playing as explained by Moyse and Galway respectively, now explained in the understanding of Trevisani himself. This thesis will discuss the role these methods
played in Trevisani’s teaching.

None of the existing literature answers the third aim of this study, namely to establish the differences or, question if there are, in fact, any differences between Trevisani and Galway? The need for a more comprehensive scholarly examination of Trevisani’s pedagogical methods and the insufficient biographical material gives rise to the research question.

1.4 Research question

In an attempt to come to a better understanding of Raffaele Trevisani’s life and work, this study aims to answer the following research question:

As one of the few flutists who had the privilege to study with Sir James Galway, to what degree is Raffaele Trevisani a carbon copy of Sir James Galway? What exactly is the difference and why is the difference important?

1.5 Research Design

This study is a qualitative research project that gathers biographical information of the Italian flutist and pedagogue Raffaele Trevisani, and discusses his teaching methods. The primary means of data collection incorporates interviewing, analysis of primary documentation, and literature study.

An important source for this study was an interview conducted with Trevisani in January 2016.² The core of the interview lay in the fact that the author mainly asked questions pertaining to Trevisani’s life, his teachers, his influences, his career as a concert flutist and pedagogue, and his philosophy of teaching.

A selection of Trevisani’s teaching methods were made available to the author by Lorenzo Gavanna in the form of the published and unpublished segments of Trevisani’s teaching DVD. The latter formed an important source for the discussion of his teaching methods. These video recorded materials consist mainly of thorough explanations of the general flute technique and tone production, composed by Trevisani to develop the various technical facilities of the flute through his understanding of Galway’s school.

² The interview, conducted with Raffaele Trevisani and his wife Paola Girardi, serves as the main source for chapter 1. Furthermore, an attempt was made to interview specific family members that proved to be fruitless.
In an attempt to broaden the material, the author decided to interview a greater selection of Trevisani’s students, regardless of whether they were directly or indirectly influenced by him. A structured interview was done via email and sent out to twenty-three of Trevisani’s former and current students. Of the students who were contacted to participate in the study, eight of them responded to the questions. Effort was made to interview some of Trevisani’s more well-known students, such as Lucia Di Stefano, Elisabet Franch and Rita D’Arcangelo, but this was unsuccessful.

1.6 Chapter outline

The research is set out in three main chapters, each of which aims to answer part of the research question:

1. The first chapter, Raffaele Trevisani’s life and career, focuses on constructing an up-to-date biography of Raffaele Trevisani. This chapter describes the influences which formed Trevisani as a flutist and a teacher, and looks at the way in which Trevisani’s career unfolded. It is important to note that the biography is not all-inclusive, but rather is comprehensive, and will serve as a foundation on which to base future research. The biography illustrates Raffaele Trevisani’s position within the context of the flute assemblage worldwide.

2. The second chapter gives an overview of flute pedagogy as regarded by the two pedagogues and foremost concert flutists of the 20th century, Moyse and Galway. These two pedagogues are relevant to this study since Trevisani’s own teaching method was heavily influenced by their ideas on flute technique. This chapter serves as contextualisation to the third chapter.

3. The first two chapters serve as context for the third chapter, Raffaele Trevisani’s

---

3 The questionnaire asked participants to describe the way in which Trevisani taught a selection of technical aspects. Furthermore, participants were asked to describe Trevisani’s influence on their playing, what they saw as the positive and negative aspects of Trevisani’s teaching methods, and if in their opinion there is a direct link in Trevisani’s method to James Galway.

4 These students are: Marlene Verwey Cooper, Silvia Marini, Lorenzo Gavanna, Horacio Massone, Katerina Bachevska, Sarah Gabuyo, Francesco Marzano, and one student that wished to remain anonymous.
pedagogical method, which explores Trevisani’s own teaching methods. In this chapter, Trevisani’s approach to flute playing is described and discussed.

4. The conclusion is a condensation of chapters one to three, and will highlight Raffaele Trevisani’s contribution as master flute pedagogue in the flute assemblage worldwide. This conclusion points out important biographical detail, showing how it relates to Trevisani’s playing and teaching success.
2. RAFFAELE TREVISANI'S LIFE AND CAREER

2.1 Introduction

The evening of 24\textsuperscript{th} October 2009, was a time to remember for many flutists in and around Cape Town. On this night, Raffaele Trevisani, together with his duo partner and wife Paola Girardi, performed in the Baxter concert hall in Cape Town. A particular master class was held at the Hugo Lambrecht's music school in Parow, Cape Town, where the author had the opportunity to play for Raffaele Trevisani. Trevisani stimulated the author’s interest in him, and prompted the author’s decision to further his flute studies with Trevisani at the \textit{Civica Scuola de Musica de Claudio Abbado}. This chapter explores Raffaele Trevisani’s life, his musical upbringing and the development of his career as a performer and pedagogue.

2.2 Childhood until the end of school

Raffaele Mario Giacomo Giuseppe Francesco Maria Trevisani (Raffi) was born on 7\textsuperscript{th} February 1955 in Naples, Italy (Trevisani, 2016). He was the first-born of three children to Giuseppe Trevisani and Marilu Carrieri. The Trevisani family name derives from aristocracy, one of the families of nobility dating back to the 1500s. The family originated from the town called Avellino, which is situated approximately 50 kilometres north-east of Naples, in the South of Italy (Crumpton, 2011).

Though Trevisani was not born into a musical family, he was constantly surrounded by the arts as a child, specifically in the lineage stemming from his mother’s family (Payne, 2012). His grandfather from his mother’s side, Raffaele Carrieri,\textsuperscript{5} was esteemed as an important art critic and poet of 20\textsuperscript{th} century Italy, bringing artists such as Pablo Picasso and Salvador Dali to Trevisani’s attention during his upbringing as a child (Marcusa, 2013).

Trevisani (2016) describes his childhood as follows:

\begin{quote}
It was a kind of family, where we were born with a mixed of craziness and the arts all together, just not a normal family I would say. When I was a kid, it was not completely normal. It’s a family in which arts and music, and all the aspects of new ideas in the arts
\end{quote}

\textsuperscript{5} Raffaele Carrieri was born in Taranto on 23rd February 1905, and died in Petrasanta in 1984. Raffaele Trevisani was named after his grandfather Raffaele Carrieri (Trevisani, 2016).
and graphics, journalism became the basis of my upbringing.  

This unique perception of life and the arts in general, seemingly the custom in Trevisani’s upbringing, can today be understood as one of the contributing factors to his dauntless decision, together with Galway, to “change the manner of flute playing” (as Galway puts it) that was entrenched for centuries before the 20th century (Delfrati, 1998). One can argue that Trevisani’s work can be seen as “forward thinking”, and a result of his grandfather’s views on art, coupled with the strong influence of Galway. This will further be discussed.

Trevisani initially started playing the piano at the age of six years (Marcusa, 2013). According to Trevisani (2016) it was traditional for kids in his town to learn the piano at that age. Trevisani (2016) recalls this experience as follows:

There was a piano in the house of my grandfather, the father of my father, and every time we would go visit my grandparents on Sundays. I was always there, try to play some notes on the piano, and because of that they borrowed me the piano, and from that I started to get some lessons on the piano.

Concerning the piano, Trevisani (2016) describes himself as being “normally good, not particularly talented. I was just normal, like many other kids on the piano”. He recalls being more attracted to the sound of music, than to the piano itself (Trevisani, 2016). In addition, it must be noted that Trevisani was constantly surrounded by music in his childhood, and he adds: “The gramophone used to stay on all the time, every day” We could say that Trevisani’s father unintentionally and involuntarily made his household conscious of all types of music: “Nat King Cole, Frank Sinatra, Duke Ellington, Miles Davis, classical music and many other styles” (Trevisani, 2016).

Though Trevisani’s parents were not trained instrumentalists, they had a distinct love for “classical music”, and in particular the piano genre (Trevisani, 2016). The young Trevisani recalls being made aware of the recordings of Harvey Lavan Van Cliburn. Van Cliburn’s piano playing was of specific interest to Trevisani’s parents not only musically but also in

---

6 It must be noted that English is not the first language of Raffaele Trevisani. It was the conscious decision of the author to quote verbatim, even though Trevisani’s use of English may be over the top and grammatically incorrect.

7 Van Cliburn was an American pianist who achieved worldwide recognition in 1958, at the age of 23, when he won the inaugural quadrennial international Tchaikovsky piano competition in Moscow during the cold war.
a socio-political context, as his parents supported the communist party during the cold war between Russia and America, and thus viewed Van Cliburn as a “kind of hero”, as Trevisani puts it (Trevisani, 2016). Furthermore, the symphonies of Beethoven and Mozart still resonate with Trevisani (2016) as a fond memory of his childhood:

I was learning the feeling of music into my soul, I suppose, I have to say. This is what is seem to me. I cannot be quite sure, but I think it was like that, because then when I started to play, everything comes back naturally. The surprise was that, when I began to play the flute later, many years later, many people was surprised that I could play so naturally, so fluent and naturally, and with a logic sense of musicality, which you cannot learn in one year.

The fact that there was always some sort of music in the home can be viewed as an unconscious influence to formulating Trevisani’s musical understanding to what it is today. Though it should be noted that Trevisani did not take his primary music instruction as seriously as he should have, we can conclude that the involuntary repetition of various musical genres on a daily basis unconsciously made him inherently aware of the language of music from a toddler, years before his flute studies commenced.

From this point forward Trevisani grew up in the standard way that “any Italian child” could grow up, and he described his daily childhood as: “Playing soccer all day, like all Italian kids do, and going to school” (Trevisani, 2016). While growing up, an illness was detected in Trevisani that resulted in the fact that he was always tired. He was given two options to remedy the solution: 1) To either discontinue his piano studies, or 2) discontinue his schooling. His parents insisted that he finish his schooling, not knowing that, with a play of fate, this would become the exact reason that the flute would be introduced to him (Marcusa, 2013).

Trevisani was not very strong academically at school, and received various forms of help from tutors and friends (Trevisani, 2016). A particular friend helped Trevisani with

---

8 Trevisani (2016) does not remember hearing or being told anything about the flute as a child. Many years later he discovered that the first recording his father gave to his mother as a token of their love for each other was a recording of Mozart’s Flute and Harp concerto, played by the Austrian flutist Camillo Wanausek (Marcusa, 2013).

9 Trevisani did not believe the solution of his diagnosis and in later years found out that the core reason that his parents stopped his piano lesson after two years was because it became too expensive for them to maintain them.
mathematics while he was completing his schooling, and they had regular tutoring sessions at his house to do so. Trevisani entered the house of this particular friend for his scheduled tutored lesson, and to his astonishment saw a flute on the table.

Trevisani (2016) remembers the first time he saw the flute:

I was very attracted by the shape of the instrument, not from the sound, but the shape. Because I could see the mechanism outside the tube. I could see the movement of the keys, the shape, with all these keys and levels, and spot on’s.

Since childhood, Trevisani had always been fascinated by motorcycle engines and the accompanying mechanical discourse. Therefore, his first encounter with the flute directly linked into his cognisance of mechanisms, as understood by him in another format. The interest in a mechanical approach and discovery through experimentation would become a trademark of Trevisani’s teaching and performing career (Payne, 2012).

After many attempts to play the flute himself, and at the suggestion of Trevisani’s mathematics tutor, came the mutual agreement to lend the flute to Trevisani for one week (Trevisani, 2016). These primary attempts at trying to comprehend the instrument became an obsession. He discovered the logic of the instrument by merely deciphering the keys, the whereabouts of the tone holes, and how and why the stream of air passes through the entire tube as a whole. Though difficult, these primary attempts at discovering the flute materialised in absolute solitude between Trevisani and the instrument.

By the third day of deciphering the flute, Trevisani (2016) went into a state of “anxiety” as he describes it:

After the third day, I was start to... I was counting the hours until I should keep the instrument for myself. ...I could not stop playing...or not playing, what I was doing was a kind of noise, a kind of fun, a kind of research...that I could not stop.

This new form of expression became so personal to Trevisani, that, on returning the flute to his mathematics tutor, he feared parting from something that, for the first time in his life, completely expressed him. This immediately prompted the decision by Trevisani to return the flute to his mathematics tutor on the third day, and became the reason he purchased his own flute, so as to avoid letting go of his new-found voice (Trevisani, 2016). It seemed that his obsession with practicing and discovery in solitude was part of Trevisani’s routine
from the very beginning. He never saw it as a chore, because he truly loved to play the flute. This was to become one of the biggest trademarks in his teaching philosophy in later years.

### 2.3 Flute studies at the Civica Scuola de Musica

The nineteen-year-old Trevisani spent the summer of 1975 playing the flute all day. As soon as he finished his traditional schooling, a particular person recommended that he enrol for an inscription at the Civica Scuola de Musica de Milano (Marcusa, 2013). This recommendation was particularly suitable for Trevisani, as that there was a special course for “amateurs and older students” that took place in the evenings (Marcusa, 2013). The admission was open to everyone, and was affordable, so taking everything into consideration, Trevisani joined the amateur class and remained at the Civica Scuola de Musica for eight years, passing through three different flute teachers (Payne, 2012).

Trevisani’s initial teacher at the Civica Scuola de Musica was Maurizio Pizzigoni. Trevisani found Pizzigoni inspiring as a person and claims: “He was very good. Just a nice man. He was the first to make us listen to the French school.” However, Trevisani adds that Pizzigoni was not necessarily the ideal teacher for him, principally because Pizzigoni could not clearly explain the theories regarding his methodology in teaching (Trevisani, 2016).

Pizzigoni was a recent graduate at the time that Trevisani commenced his studies with him (Trevisani, 2016). This caused much irritation amongst Trevisani and his classmates, especially because the age gap between Pizzigoni and the students was not very large:

> We wanted a teacher more experienced, we were young...pushy, asking for knowledge…always asking about Rampal, how is he doing this? How is he doing that?

However, Pizzigoni imparted a very important message to Trevisani and his classmates,

---

10 In addition to leaving his traditional schooling and starting his music studies at the Civica, Trevisani also became aware of his keen interest in visual art, and stimulated this by enrolling into a photography school. Trevisani simultaneously studied music together with photography for the first two years (Raffaele Trevisani, 2016).

11 In later years Maurizio Pizzigoni became Trevisani’s colleague at the Civica Scuola de Musica (Delfrati, 1998).
making them aware of the most praised French players of the 1970s, such as Jean-Pierre Rampal, Maxence Larrieu and Alain Marion. Pizzigoni was also the first to enforce the French methods such as Taffanel and Gaubert (Taffanel, 1958) and the Altés method to the Italian school (Trevisani, 2016).

After two years of study with Pizzigoni, Trevisani decided to change to another flute teacher available for him at the Cívica Scuola de Musica de Milano, in the hope that he would be more stimulated. Alas, “it was worse” (Trevisani, 2016). Trevisani (2016) said: “He was not really for me.” In contrast to the latter mentioned, Trevisani said that even though Adalberto Borioli was not really a virtuoso player, he did help Trevisani become more aware of intonation, especially regarding the intonation in loud playing:

To keep the intonation down, he just start to talk about relaxing in a way the embouchure for playing loud, in order not to have a very sharp, edgy sound in the third register.

Though Trevisani became aware of Adalberto Borioli’s method and adhered to it out of respect for the teacher-student relationship, Trevisani was already of the belief that there was a different way to control the intonation and that he was yet to discover the method that best worked for him (Trevisani, 2016).

In contrast to Trevisani’s indifference about Borioli, his eyes lit up when he spoke about his next teacher, Luca Berliat (Trevisani, 2016). Berliat had a noteworthy impact on Trevisani, even though he leaned more to the jazz genre of flute playing (Trevisani, 2016). Berliat, in addition, had a different approach to flute playing from Trevisani’s previous teachers. This time, however, Trevisani found the approach agreeable. The fact that Berliat emphasised “crazy fast fingers and super-fast detaché”, as Trevisani (2016) calls it, he earned Trevisani’s respect, and could arguably be the reason why many refer to Trevisani today as one of the biggest virtuosos in Italy (Crumpton, 2011).

---

12 Trevisani had a great admiration for Jean-Pierre Rampal – according to many the most technically perfect flutist to have ever lived – throughout his student days and teaching career. He would frequently refer to Rampal’s “beautiful tone and fantastic way of tonguing” when teaching (Payne, 2012).

13 During the 1970s, the Italian school was “a little heavier in sound, and darker than the French school” (Trevisani, 2016), with very little precision to sound production, as theorized by the French method (Marcusa, 2013).

14 During the period of study at the Cívica Scuola de Musica, Trevisani (2016) also received occasional
What made the biggest impression on Trevisani, however, was Berliat’s theory that the fingers should always remain light on the keyboard of the flute. Trevisani (2016) explains how this benefited him:

The first time I met Jimmy, when I hold the flute, he told me immediately, you have a very good hand position.

Sparked by Berliat’s ability to play with exceptional velocity, Trevisani decided to experiment with these new ways of playing the flute (Trevisani, 2016). With much trepidation, Trevisani (2016) added: “This created some difficulty for me in my artistic development, because I could play in different styles and tone quality, not knowing what to do with either of them.” Stated differently, in Trevisani’s student days, he experimented with the tone production to such an extent, that he was able to play with a more relaxed tone, a sharper tone, projecting sound, not projecting sound, sharper edge, sweeter tone, and even playing with more harmonics, and less harmonics, in the sound. The conclusion to this period brought about much uncertainty to the young Trevisani.

It seems that the drive for research and experiment created an ambiguity regarding which of these varied, different schools of sound would become his personal style.

What added to his constant vigor for new discovery within his flute playing, was the fact that he was always “listening to flutist more than playing the flute” during his study years (Trevisani, 2016). Trevisani constantly listened to recordings of flutists, from various different schools and playing styles, amongst others: “Rampal, Larrieu, Marion, all of the French school, Gazzelloni, Graf, and Hans Martin Bing” (Trevisani, 2016). Through this, he acquired the unique ability to recognise a specific flutist, byaurally judging the quality of the tone.

“For me there were very clear, very easy and very clear differences in between the tones” he says, and because of Trevisani’s unique ability to identify tone in a blindfolded manner, he today refers to himself as “a specialist on tone quality” (Trevisani, 2016). Many of

 lessons from the solo flutist of La Scala, Cambusano, who referred to him as a “great talent”. Although Trevisani referred to him as a “kind of guru of the Scala”, he simultaneously said that he “enjoyed the lesson” and learned a great deal of the Italian virtuoso style from him.

15 The nickname for Sir James Galway is “Jimmy Galway”. Trevisani, together with close friends and family of Galway, refers to him as “Jimmy”.

14
Trevisani’s past and current students, namely Cooper (2016), Massone (2016) Bachevska (2016), Gavanna (2016) and Gabuyo (2016) would in later years declare that their understanding of the sound production and tone quality is a direct result of Trevisani’s work.

When Trevisani first heard Galway’s tone, as a lighter player, he realised that he had to change his embouchure technique to get the same flexibility and equality in tone quality as Galway (Payne, 2012). This technical change was not easy for him, and can today be understood as one of the core reasons that he easily identifies the problems, particularly in tone production and embouchure technique, when students play for him (Marcusa, 2013).

The drive to acquire high velocity in playing, inspired by and similar to the free style of jazz artists, became mentally instilled in Trevisani. In this author’s personal journey to master the flute, the concept of velocity and finger technique was learned through consistent practice of scales and arpeggios, simultaneously listening to the quality of the sound, and the memorisation of the finger patterns. This was in contrast to how Trevisani first learnt velocity. Although Trevisani was influenced by the free style of jazz, it did not impact his playing style, but rather taught him the concept of velocity.

Trevisani’s sight reading, general playing and approach to music became that of a “speedy” nature, so much so that in later years he acquired the nickname “Speedy Raffi” from Sir James Galway, for all the above-mentioned reasons (Evcil, 2016). Not until after the first meeting with Galway did someone instruct him that he was “playing too fast” and that “the sound was not full all the time” (Trevisani, 2016). This brought about immediate change in his thoughts about flute playing and prompted his decision to discover the method of James Galway.

2.4 Flute studies with Sir James Galway

Trevisani was entering his fourth year of flute studies at the Civica Scuola de Musica de

16 When referring to the “lighter playing style”, the author refers to the “Italian flute method” entrenched in the Italian pedagogues of the twentieth century, which stood in contrast to the much practiced French school of the time.
Milano, when the news broke that Sir James Galway was scheduled to play his debut concert in Milan at La Scala in 1978, for the 200th anniversary of the La Scala theatre (Trevisani, 2016). This was to be Trevisani’s first meeting with Galway, not knowing that it would change his thoughts and views on flute playing irrevocably (Viti, 2002).

Somebody called me at home saying there is James Galway here at the Scala and please come because we don’t know what to do!

Trevisani (2016) clearly remembers the program: “He played the Mozart D major concerto and the Mozart Andante” and recalls with much enthusiasm how he met the “great maestro of the flute” at the concert after-party. Trevisani was introduced to Sir Galway as “the best flutist of Milan” (Trevisani, 2016). He, however, dismissed this, being wary of the fact that this could not be true after three and a half years of study, his late start, and his then advanced age for the years of studying the instrument. This was all heightened the next morning when Trevisani (2016) met Galway privately, and was so overwhelmed by Galway’s presence and strengths, that when asked how he reacted to this, he answered as follows:

No, I just played one note…because I asked for a special color on the low register. I played only one note, because I was so shy I couldn’t play anything.

Galway immediately reacted to Trevisani’s request, and demonstrated the special tone colour in the low register without hesitation, and without Trevisani thoroughly explaining the request. This shows Galway’s quest for always wanting to outshine every flutist, by proving his unique strengths, even when it is not necessary (Trevisani, 2016).

From this meeting in 1978, the young Trevisani, together with Galway, started what would become their lifelong friendship (Marcusa, 2013). It was from this point on that he attended almost every concert of Sir Galway in and around Italy, remaining close to Galway as a student, audience member, personal car driver and friend, observing his method ten years before Galway started releasing his school of thought publically at his annual flute seminars in Luzerne, Switzerland (Galway, 1979).

During this period, Trevisani raised questions concerning general flute playing. These questions, in Trevisani’s opinion, were never fully answered by Galway. But despite never

---

17 It has been reported that Galway took few students, so as to preserve his method of playing (Trevisani, 2016).
completely answering Trevisani’s questions or needs as a flutist, Galway’s opinions shaped Trevisani’s contemporary view of the flute:

I suddenly realized that something I was doing was not correct, especially regarding tone, regarding the sound. We Italian school were used to playing with a light sound, a very light approach to the flute, that’s why we were going so quick, so fast, but the sound wasn’t full all the time.

By following Galway, Trevisani realised that Galway’s sound was as equal and homogenous, and almost identical to the “sound of the piano” as Trevisani refers to it (Trevisani, 2016). He specifically noticed Galway’s strength, power and equality from one note to the other, whether in fast or slow playing.¹⁸ Not only did this first meeting with Galway make Trevisani realise his own flaws in his flute playing, but he discovered that the method to success, as applied to Galway, was to “play the flute perfectly with the most beautiful sonority in the sound at any given moment”, and this was only possible through relentless repetition of the methodical study of the method of Marcel Moyse (Payne, 2012). This became a trademark in Trevisani’s teaching style, and is still the trusted method he uses today in his teaching. It can further be understood in the following synthesis:

1) Marcel Moyse was one of the principal teachers of Sir James Galway and thus inevitably influenced Galway to adhere to his method. In Moyse’s method book on tone and sonorité (Moyse, 1934), he explains in the opening paragraph that to obtain a sonorous and homogenous tone is a matter that cannot be treated theoretically and is not dependent on physical skills, but will only become evident after years of intelligent work and reflection (Moyse, 1934). Marzano (2016) further heightens this by adding: “Trevisani perfectly adheres to the French school filtered by Galway’s revolutionary way of playing the flute”.

2) A trademark of Trevisanis’s pedagogical method, would be to “constantly put students to the test, making them play at any given moment, whether they are prepared or not” (Gavanna, 2016).

¹⁸ Trevisani was scheduled to meet Galway at the hotel the day after his debut concert at La Scala. The start of their meeting resulted in Galway’s first attempts at playing the flute for the day at 09:00 am that morning, and Trevisani recalled Galway’s sound to be something that Trevisani could, then, only achieve “after three hours of technical warmups” (Trevisani, 2016).
Cooper (2016) further justifies this by making an example of:

traveling from America to Italy, crossing time zones, arriving at Raffi’s house, and immediately going into a lesson.

Evcil (2016) remembers

having one week of flute at Raffi’s house, starting with all technical exercises and sonorite at 07:30 in the morning, repertoire in the afternoon, sonorite again, and duets to end off the day.

It can be said that Moyse’s method, which so largely influences Galway till this day, was passed down to Trevisani in a rigorous fashion. (Galway, 2016). The epitome of the French flute school, after Paul Taffanel and Philippe Gaubert, passed into the hands of Marcel Moyse (Stoltz, 2003), which was further broadened by Galway to play against the natural temperaments of the flute. All this was investigated and further continued in Trevisani’s thoughtful experiments.

The period in which Trevisani learned from Galway can be described as “the peak of Galway’s career” (Trevisani, 2016). Trevisani describes this as the period in which Galway was the “shape” of the notorious “Rodrigo concerto”, which Joaquin Rodrigo composed for Galway, and on purpose exaggerated the difficulty, which seemed limitless for Galway (Galway, 2009). This energy transferred to Trevisani enormously during their personal encounters in the eighties, and Trevisani (2016) described Galway’s “power, energy, and enthusiasm” to be overwhelming at its “maximum level”, both in flute playing and personally.

I don’t know how I could survive to this power. It’s like you got a nuclear explosion in front of you, and you are still alive, I mean, talking about flute playing.

The above had an influence on the way Trevisani would form his philosophy on teaching and playing in later years. Gavanna (2016) describes this characteristic in Trevisani’s teaching: “Always over the limit. He always pushed you for more sound, faster velocity,

19 When referring to “playing against the natural temperaments of the flute”, the author refers to Galway’s method: Playing loud in the low register and soft in the top register. This contrasts with how the instrument is designed to be played.

20 Rodrigo’s Flute Concerto sets very high technical and musical demands on the soloist. The writing is highly chromatic and rife with unidiomatic sections and awkward passages. Furthermore, the concerto is musically complex, combining elements of Spanish folk music, making it a challenge to interpret.
which eventually bombes in your face after his demonstration.” Massone (2016) describes it:

He start to push me to work hardest and hardest with scales, articulation exercises and he explained me all the Moyse books to work properly, extending my way to see the technique on the flute and how to improve on that.

Driven by a desire to discover the mechanisms of the flute brought about shyness in the first meeting with Galway. During the period before meeting Galway, Trevisani deemed it fit to rework the lip plate of his, then, Yamaha head joint, which resulted in two holes on the outer ends of the lip plate.\(^{21}\) He kept repeating this, in order to create various tone colours to his liking (Trevisani, 2016). For this reason he was reluctant to bring his flute to the first meeting with Galway. However, at their first meeting, he immediately questioned the difference between the Bennet scaled flute and the Cooper scaled flute (Cooper, 1987).\(^{22}\)

Galway’s flutes and the beauty of their sound flabbergasted Trevisani. Following this meeting, he tried to understand how the Cooper flute was designed (Botha, 2009).\(^{23}\) Trevisani asked Galway to recommend the flute he used from that point on in his career, to which Galway answered: “Powell is the best flute” (Trevisani, 2016). Trevisani then wrote to Albert Cooper, not knowing that Cooper had already stopped making flutes, and instead only made head joints (Botha, 2009). Loyal to the master, Trevisani ordered his first Cooper head joint together with a silver Powell flute (Trevisani, 2016). It came simultaneously to Trevisani’s attention that Galway had requested a flute from Powell with the measurements of the tone holes by Cooper and engraved silver keys from Powell. This

\(^{21}\) This was unique to Trevisani, due to the fact that he wanted to experiment with the sound of the flute, even though it damaged the instrument as a whole.

\(^{22}\) In the early 70s, Albert Cooper recalculated the scale on which flutes are built. Boehm had created his own scale for the flute when he built his new models in the mid-1800s, but since then flute makers had tweaked Boehm's scale to create their own proprietary designs. In some cases, this improved the scale slightly, but more often it created huge pitch problems. As such, while moving a tone hole might improve the pitch of one note, it could drastically be to the detriment of pitch of another two or three notes that vented through that same tone hole. Albert Cooper realized this, and set out to recalculate the scale. Bennett later made adjustments to Cooper's original design to create the Bennett scale (Botha, 2009).

\(^{23}\) Trevisani (2016) mentions that Galway always travelled with three flutes during the 80s: The flute made by Albert Cooper for Galway when he played in the Berlin Philharmonic, and the engraved Cooper, both made from gold. The last flute was made by American flute maker Verne. Q. Powell with gold tube and silver keys.
immediately prompted him to write a letter to Galway in 1978. I sent him a personal letter asking him about the wall because I was paranoid about the wall, the front wall of the embouchure, about the height it, is it 5 or 5.2 or 4.9.

Galway responded, telling Trevisani that he, too, had to inform himself on the subject before replying, and advised that a high wall makes the low notes easier, and a low wall makes the high notes easier, but suggested that Trevisani choose a normal wall so as to take advantage of the best of both, on one condition: “Buy a gold tube”. Following the exact instruction of “the master”, Trevisani (2016) ordered a gold Brannen Cooper tubed flute from the flute maker who modelled the tube on the Cooper flute having left Powell to join the Brannen brothers in their quest to perfect the Brannen Cooper flute.

My Cooper flute was number 160, which was the first Brannen Cooper in Italy in 1982. Gold tube, silver keys with original Cooper head, which I went to collect in London.

At this point, now completely shaped by Galway’s shadow in method and instrument, Trevisani persistently studied Galway’s method in meticulous detail. Even though he had his own ideas on playing, he still strove for every technical aspect to fully represent Galway’s school. Trevisani did not study repertoire with Galway in the traditional manner, but in retrospect studied “the way of playing” in Galway’s school (Trevisani, 2016).²⁴ Trevisani won his first competition as the most accomplished and advanced performer at the Civica Scuola de Musica in 1984. His most prized victory was acquiring Galway’s 14k rose gold Muramatsu flute, with diamonds and engraved keys, in 1991 (Trevisani, 2016).

Although Trevisani believes that his understanding of Galway’s method was discovered through his own personal observations of Galway, he is convinced that being formed by Galway’s shadow in this unique manner developed his way of teaching and playing to the current status. He transfers this to his students in the same way he learned from Galway: “to teach students to become their own teachers, by making sure they understand the technical fundamentals” (Marcusa, 2013). Bachevska (2016) further justifies this by saying: “He

²⁴ Trevisani (2016) recalls playing excerpts of the Mozart G major concerto, Bach A minor partita and the Concerto for Flute and Orchestra by Lukas Vos, whilst in a scheduled meeting with Galway in a hotel. However, he mostly studied Marcel Moyse’s method on De la sonorite with Galway, usually tested by occasionally playing a duet with Galway.
made me a better and complete player, so that I can solve problems by myself without any limitations.” Trevisani further explains:

    My approach to teaching is to teach you how to become your own teacher, after making sure you have a very solid and clear understanding of the technical fundamentals (Marcusa, 2013).

2.5 Other influences

Added to the huge influence from Galway, another pedagogue that impacted on Trevisani was the French flutist and teacher, Maxence Larrieu.25 Trevisani recalls performing the entry audition for Larrieu’s flute class at the Geneva Conservatoire, the day after completing his studies at the Civica Scuola de Musica in Milan, but to his disappointment Larrieu did not accept him into the class:

    He ran after me on the stairs of the big conservatory in Geneva, saying to me that I do not need to study with him because I was an artist and I did not need to study. He told me to not study but to go around to give concerts.

From this point forward, the relationship with Maxence Larrieu grew from strength to strength, resulting in many concerts, and international flute courses where Trevisani was the assistant teacher to Larrieu. One concert that stands out from this period is the television broadcast of “The Italian in America” where Larrieu and Trevisani performed together for the BBC on national television (Trevisani, 2016).

Another pedagogue that influenced Trevisani was the American flutist, Julius Baker26 (Trevisani, 2016). Trevisani had some lessons with Baker at his home outside New York, and his eyes lit up when he described Baker as “a great player” (Trevisani, 2016). Trevisani felt that Baker’s ideas resonated with his own, while Baker was especially impressed with Trevisani’s musicality, and thus always put Trevisani to the test:

---

25 Maxence Larrieu is a French flutist, who studied at the Marseille conservatoire with Joseph Rampal, the father of Jean Pierre Rampal. In 1958 Larrieu won first prize at the international Geneva competition, and is today regarded as one of the “Big Five” French flutists (Galway, 2016).

26 Julius Baker (23 September 1915-6 August 2003) was one of the foremost American orchestral flute players. Baker was born in Cleveland, Ohio, and at age of nine, he started flute lessons with his Russian immigrant father. Later he studied with August Caputo and local flutist Robert Morris. He attended the Eastman School of Music, where he was a pupil of Leonardo De Lorenzo, and then the Curtis Institute, where he studied with William Kincaid. He became the principal flute of the Pittsburgh Symphony Orchestra from 1941-1943, the Chicago Symphony Orchestra from 1951-1953, and the New York Philharmonic for 18 years (Baxtresser, 1995).
I wanted to play Mozart concerto for him, and he asked for a more challenging piece, like Piston sonata, so I said I can play Prokofiev sonata, Prokofiev was enough.

Baker continued to influence Trevisani tremendously until his death on 6th August 2003 (Gearheart, 2011).

2.6 Teaching and orchestral settings

Trevisani returned to Milan after his audition for Larrieu’s class in the Geneva Conservatoire, and later took up a position as first additional player in La Scala Philharmonic Orchestra in Milan. Although Trevisani only played in the orchestra for four years, he felt that it was an important step in his career. Trevisani regularly performed as a soloist with the orchestra and he also made regular solo appearances with Solisti Veneti, under the baton of Claudio Scimone and Clementine (Francois, 2015a). According to Trevisani (2014), the musicians in the orchestra were excellent players and he valued the exposure that playing in the orchestra offered, both as orchestral member and soloist.

2.7 Scuolamedia

In 1980, while studying at the Civica Scuola de Musica in Milan, Trevisani took a teaching post at the Scuolamedia, a position that he held for two years. This school was for “inderizio musicale”, meaning that it was a school for the arts with specific focus on music. After graduating from the Civica Scuola de Milano, Trevisani taught for three years at the Scuola Civica in Brugherio, a town 50 kilometres outside Milan. However he simultaneously won the audition at La Scala, and was forced to resign his position at the school to remain in Milan to take up his responsibilities in the theatre.

In 1986 Trevisani won the audition as flute professor at the prestigious Civica Scuola de Musica de Claudio Abbado, a position that he still holds today.27 This school is where the bulk of the most noteworthy students are formed, and attracts students from all around the world to be taught by Trevisani.

27 It is important to note that in a South African academic context, the Professorship title is only granted to an academic once thorough research and practice is shown, after a PHD has been awarded. This stands in contrast to the European system of schooling, where every teacher, be it at school or a tertiary education level, is referred to as “Professor”. Trevisani forms part of the latter, though this in no way detracts his knowledge in comparison to an academically granted Professorship title.
After graduating, Trevisani gained international recognition, not only for his playing, but also for his teaching, through various interactions and meetings at Galway’s seminars and festivals. Trevisani, in later years, advanced from being a student in the class, to being invited as guest artist and flute specialist (Trevisani, 2016). This began in 1988, when he was invited by Galway, alongside esteemed flute makers like Muramatsu, Cooper and Dana Sheridan, and the most praised players of the time, Michel Debost and Peter Lukas Graf. All contributed towards giving detailed directions regarding the construction of head joints (Cooper, 1987).

He has also participated as a juror in many international flute competitions, such as the Theobald Boehm International Flute Competition 2011, Carl Reinecke International Flute Competition 2013, Domenico Cimarosa International Flute Competition 2013, and recently, the 2014 Carl Nielsen International Flute Competition (Viti, 2002).

When asked whether pedagogues like Moyse, Galway and Baker influenced his own ideas on teaching, Trevisani (2016) said:

Many students claim to have studied with Rampal, but they did not get the message of Rampal. Many people claim to have studied with Galway, and then you listen to them and they play opposite style, opposite sound, opposite technique. One picks up many things from what other people teach – it influences one’s own ideas, if you are clever enough.

Trevisani always prepared his students for various competitions, orchestral auditions and flute festivals, depending on whether he deemed it fit, and if they wanted to do so. Above all, he prepared them for Galway’s festival held every summer in Weggis, Switzerland.

Trevisani holds the firm belief that his students should experience the presence of Sir James Galway in the same way as it was for him for his entire life, in order to learn how to deal with “playing under pressure and in the presence of the great master of the flute” (Trevisani, 2016). He believes there exists no better flutist, and urges all his students to learn from Galway both directly and indirectly (Trevisani, 2016).²⁸ Marzano (2016) further justified this by explaining that all his lessons were based on the example of “their (Trevisani and Galway’s) multitude of stories and memories of their artistic and personal

²⁸ Amongst many students, the author was also used as an experiment, being taught by both Trevisani and Galway simultaneously.
relationship”. Massone (2016) says he would never have understood his “bad technique as a professional”, if it was not for Trevisani further explaining Galway’s method to him.

One of Trevisani’s most successful pupils in this regard is the South African-born flutist Marlene Verwey-Cooper. Cooper (2016) met Trevisani in South Africa when he gave master classes at Potchefstroom University in 2000 (Cooper, 2016). Attending Trevisano’s master class and his summer flute course in Premeno, Italy, prompted her decision to study with Trevisani from 2001 to 2002. After only one year of study, Trevisani felt that Cooper was ready to study with another teacher, after which she auditioned at the Carnegie Melon university and was accepted into the prestigious class of one of the most praised American flutists, Jeanne Baxtresser.29

Cooper (2016) was at first hesitant about the idea of studying with another teacher, and was of opinion that there was no better flutist and teacher than Trevisani. Trevisani, however, believed that Cooper would benefit more by entering into one of the world’s top music schools. He explained:

Marlene used to call me quite often, telling me how they are trying to teach her differently. To the point that I agreed for her to return to me for lessons when she could. Which eventually became a habit.

The fact that Cooper was accepted into one of the most prestigious music schools after just over one year of tuition with Trevisani, shows that her level of playing after studying with Trevisani was precisely on par with the international arena. Cooper (2016) was the first of Trevisani’s students to receive the prestigious Rising Star award from Sir James Galway in 2012, has also been a prizewinner at the de Lorenzo Flute international flute competition held in Veggiano, Italy, as well as the overall winner at the 2004 SAMRO international scholarship competition in South Africa.

Added to this, Cooper won the J. R. Lafin head joint by public vote at the Sir James

29 Jeanne Baxtresser has held the principal positions with three major orchestras, culminating in her 15-year tenure as solo flutist with the New York Philharmonic. She made her heralded debut with the Minnesota Orchestra at age 14. Baxtresser began her professional career as principal flutist of the Montreal Symphony immediately following her graduation from the Julliard School, where she studied with Julius Baker (Baxtresser, 1995).
Galway master class, in Weggis, Switzerland in 2008, and she has recently been named a Haynes artist. She performs on a 18k and 14k gold Haynes flute. Cooper currently resides in London where she enjoys an international concert career (Cooper, 2016).

Other notable students from this period are Lucia di Stefano, Gianni Lagori and Silvia Marini, all currently prestigious teachers and orchestral players. One in particular is Rita D’Arcangelo, who was the first of Trevisani’s students and the first prizewinner of the 14k gold Nagahara head joint at Sir James Galway’s master class in Weggis, Switzerland in 2008. Since then she has been the winner of many competitions, both nationally and internationally. Most noteworthy, was winning 1st place at the 2011 Frederich Kuhlau competition in New York, resulting in her Carnegie Hall debut in October 2011. Her CD “Il Pastor Fido” won the award of excellence in the category “instrumental performance solo” at the global music awards, Los Angeles, USA (D’Arcangelo, 2016). D’Arcangelo (2016) is especially remembered for her performance of the Rodrigo concerto (see the above-mentioned concerning the latter), which was studied with Trevisani, in preparation for the Galway festival and for her performance, from memory, as a soloist with the Baden Badener Philharmonie in 2008.

Another prize winner at the Galway festival was the Macedonian flutist Katerina Bachevska, described by Trevisani as “the strongest female student I ever had technically”, who after one year of study with Trevisani was victorious at the Galway Festival in 2012, winning not only the 14k gold Nagahara head joint by public vote, but also the Rising Star award (Bachevska, 2016). She describes this transition to Trevisani’s method as follows:

For me it all started with one note. He asked me to play one steady note, then add vibrato and then try to change the colour of the sound. For the first couple of months I played only sonorite, just trying to get a better sound, vibrato, and to play everything more equal and legato. After a while I took on Mozart G major concerto and tried to solve the articulation and breathing problems.

This anecdote not only demonstrates Bachevska’s dedication and perseverance as a student, but also proves Trevisani’s philosophy that “talent does not exist without hard work”, and echoes the theories of Marcel Moyse (Moyse, 1934) stating that the result of methodical work will only show after an intelligent and lengthy period of meticulous work.

The next notable pupil of Trevisani is the Catalan flutist, Elisabet Franch, who, like
Bachevska (2016), not only won the 14k gold Nagahara head joint by public vote, but also the Rising Star award at the 2013 Galway Festival in Weggis Switzerland. During her studies with Trevisani she was the first prizewinner at the Cimarosa competition, and won 1st prize at the International Music Competition of Les Corts. She most recently achieved the assistant principal post in the Seoul Philharmonic Orchestra.

It can be understood that Galway’s appreciation for Trevisani’s students directly links to the similarity to his own methodology, as understood and taught by Trevisani. This is seen not only through Trevisani’s playing, but also through the many students that have passed through his hands, worldwide. This is evidenced by the fact that many of Trevisani’s students continue to win the main prizes at the Galway Festival, amongst others. Arguably, more than any other flutist, Trevisani’s style of playing and teaching, and his philosophical approach to the flute and music, creates students who are recognised as being formed by Galway’s method and style of playing.

Bachevska (2016) further justifies this:

I can strongly say that Trevisani is the only one who came so close to the Galway method of playing. He is the only one who can teach it.

However, Marzano (2016) and an anonymous student (2016) disagree with the above-mentioned. They claim, in retrospect, to be limited to one specific style of playing during their studies with Trevisani, and felt obliged to adhere to Trevisani’s dismissal of other flutists and methods. In the author’s view, this contradicts the image of Trevisani as a teacher who puts his students first, and instead, paints a picture of a teacher who, even after a successful career of more than 30 years, puts his position as performer and pedagogue before the success of his students.

Trevisani is in his thirtieth year of teaching at the Civica Scuola de Musica de Claudio Abbado. This is admirable, in the author’s opinion, considering that Trevisani is currently 61 years old and still at the peak of his solo career. It seems that Trevisani’s love for teaching, or as he puts it, “my help of creating every single personal voice with the flute” (Trevisani, 2016) keeps him motivated. Other noteworthy students from this period are Lorenzo Gavanna, Myles Roberts, Horacio Massone, all prizewinners at the Galway Festival, as well as Sarah Gabuyo and Francesco Marzano.
2.8 Conclusion

The description of Trevisani’s biography indicates that throughout his life he enjoyed the creative potential that came with teaching, playing, and discovering. He questioned accepted notions of how things ought to be done and challenged authority and tradition until he found his most adored scheme in the method of James Galway.

Trevisani saw the importance of creating an infrastructure that supports young flutists in their quest to become good musicians. Furthermore, his talent for teaching, what Bachevska (2016) calls, “his gift to teach anyone of any level to play the flute well”, allowed him to create a legacy of excellent flutists who in turn, teach the new generation of flutists worldwide.

Without doubt, Trevisani descends directly from the lineage of Marcel Moyse, who extended his teachings to James Galway, who eventually passed this on to Trevisani. The understanding and appreciation of sound and technique, and the beauty and the mechanical discourse of the flute, is a direct link to Moyse’s methodologies in his various method books. The drive to keep on teaching is a trait that Trevisani seems to share with a number of other pedagogues, most notably, Marcel Moyse, who taught daily until his death at the age of 95, and Julius Baker who also taught until his death at the age of 87. Even Sir James Galway, at the advanced age of 77, still continues to share his experiences with students at various flute seminars worldwide.

However, it must be noted that the 21st century has brought many more flutists to the concert platform, and thus unleashed many more styles of playing than during Galway’s peak. Galway, together with Moyse and Rampal, rightfully brought the flute on par with the violin and the piano, but today their method does not stand as the “only way to success” as stated by Marzano (2016). Bachevska (2016), Gabuyo (2016), and Gavanna (2016), argue that there could be a further trajectory to the Galway method, but only through the teaching of Trevisani. Cooper (2016), however, believes that restriction to Galway’s school is already problematic with the dissemination thereof by the Galways themselves. Regardless of this, Trevisani’s continued success with students, at his age and at this current point in his career, confirms his standing as one of the world’s foremost flute pedagogues.
3. AN OVERVIEW OF FLUTE PEDAGOGY AS THOUGHT OF BY MARCEL MOYSE AND JAMES GALWAY.

3.1 Introduction

This chapter will serve as reference to Trevisani’s approach of flute technique in the context of flute pedagogues, and how they were perceived in the twentieth century. The technical approaches of Marcel Moyse and James Galway are discussed to further support Trevisani’s method. These pedagogues have been selected because they represent the ideas that influenced Trevisani’s own pedagogical method most profoundly. They are also the pedagogues who have arguably been the most influential in forming flute pedagogy in the 20th century to the way it is regarded today.

Moyse and Galway are linked to Trevisani in the following way:

- Moyse is crucial to this discussion in three ways: Firstly because Moyse’s method is arguably one of the most influential methods of the 20th century after Paul Taffanel and Philippe Gaubert (Stoltz, 2003)30. Secondly because Moyse was the teacher of Trevisani’s most significant teacher, James Galway. Thirdly, Moyse also studied under Paul Taffanel and Philippe Gaubert, who are regarded as the pioneers of the French flute school, making Moyse, Galway and Trevisani descendants of the French school that they wanted to change, together. Trevisani is familiar with Moyse’s works on flute playing and teaching, and he uses Moyse’s material thoroughly when teaching.

- Galway is crucial to this discussion because he is the only pedagogue that directly and indirectly instructed Trevisani how to play the flute. Galway’s philosophy on flute playing immeasurably shaped Trevisani’s approach to playing and teaching.

3.2 Marcel Moyse

3.2.1 Philosophical background

French born flutist, Marcel Moyse (17th of May 1889-1 November 1984) left a considerable

---

30 *Grands exercises journaliers de mechanism pour flûte*
mark on the development on flute pedagogy in the 20th century (Gir, 1970). Galway
described Moyse as “one of the century’s leading pedagogues” (Galway, 2016). Apart
from having an impact as a world renowned soloist and teacher, Moyse wrote extensively
on the topic of flute technique. His work comprehensively covers aspects of flute playing
such as tone, technique, interpretation, and teaching. Moyse’s writings have influenced
numerous flutists and pedagogues in the past century and his work is considered
authoritative on the topic (Stoltz, 2003).

Marcel Moyse was born in St Amour, France and studied at the Paris conservatoire with
Philippe Gaubert and Paul Taffanel (Gir, 1970). Moyse played principal flute in various
orchestras and largely appeared as soloist, the latter being the core reason that many
students were attracted to him, to discover the “Beauty of his tone through musical
technique” (Gir, 1970).

The trademark of Moyse’s tone lies in his clear, flexible and penetrating resonance he had in
his sound, further embellished with his fast vibrato (Stoltz, 2003). This would become the
characteristic of the French flute style that would influence flutists worldwide.

Moyse strove how to teach students how to use the flute to make music (Galway, 2016),
and amongst his many honourable students are James Galway, Paula Robinson, Trevor
Wye, Michel Deboest and William Bennet (Gir, 1970).31

3.2.2 Tone

Moyse’s most practiced method for tone production and interpretation is explained in his
book *De la sonorité* (1934). This book is based on how to acquire the most acquire
flexibility of the embouchure with as little movement of the lips as possible. The term
“flexibility”, that Moyse so often refers to, directly influences the tone quality, beauty and

31 There exists a wealth of literature on the life and work of Marcel Moyse, most of which is found in his
method books under the title *Enseignement Complet de la flûte*. An identical amount of biographical
literature on Moyse was found in various recorded footage, which is archived at the Moyse society, in North
America. Added to the latter mentioned, numerous scholarly examinations have been done on the French flute
school and Moyse in general. For this study, the work of Stoltz (2003), and Gearheart (2011) has been used,
all which in part presented summaries of Moyse’s life and work. Various other methods, as will be shown with
Bernold (2006) were constructed out of Moyse’s principal, but stands indifferent to the subject at hand. As this
study sets out to use Moyse as a justification to Trevisani’s pedagogical method, and taken into consideration
the wealth of literature that exists on Moyse, the subject will be discussed in a simplified form.
also the pitch of the tone, especially when playing wide intervals, attacks, crescendos and decrescendos (Gearheart, 2011). The work is thus placed in various chapters under those subheadings (Moyse, 1934).

The first exercise in De la sonorite (1934) starts in the second register of the flute, with descending long tones till the lowest note. This exercise uses the intervals of a semitone, whole tone, minor third and major third (Gearheart, 2011). The study of the third register uses the same principal as with the first and second registers of the flute, however with ascending tones (Gearheart, 2011). The following excerpt represents the first part of the first exercise which descends from B natural in the second register, to the lowest note on the flute, being middle C or B natural (Moyse, 1934).32

![Figure 1: De la Sonorité by M. Moyse: Exercise 1](image)

Moyse (1934) instructs that one starts this exercise on the B natural in the second register of the flute, as it is the easiest note for the various different forms and shapes of lips. According to Moyse, the clarity in tone quality of this first note is of utmost importance. Not even the movement of the keys should be audible when moving from B natural to B flat and the feeling of the two semitones should bring virtually no lip movement. This sound, together with the specific contact of the fingers and lips, should become the most exemplary in sound quality which has to follow every note that follows (Moyse, 1934). This process continues throughout the middle, low and high registers, gradually addressing the tone quality of each note, in comparison to that of the previous note, in order to create homogeneity within the tone (Gearheart, 2011).33 As the exercise proceeds, and the intervals progressively become

32 The exercises in sonorité all go to middle C, for the reason that the Boehm flute was designed to start on middle C, to which the French school strictly adhered. When the b foot joint was created, making the first and starting note the B natural after middle C, it was typically used by Galway to create a deeper tone by using an inevitably longer tube. The French frowned upon this, and for this very reason it contributed to Galway’s strategic plan to change the manner of flute playing entrenched and persevered by the French for centuries before the 20th century. Simultaneously with Galway, Trevisani urges all students to practise tone and sonorité till the low b natural on the b foot joint (Trevisani, 2016).

33 It is important to note that the subject of “homogenous tone”, lies in the core of Moyse’s pedagogical approach. Trevisani uses this both in teaching and playing and will be explained in the chapters to follow. Homo-
larger, the lips will eventually start adapting, no matter the interval distance (Moyse, 1934).

The next example is an excerpt from a set of exercises found in Moyse’s book: *How I Stayed in Shape* (Moyse, 1998).

**Figure 2: How I stayed in shape by M. Moyse: low register exercise**

The purpose of this exercise is to put the low register to practice. The student has to find the most in focused sound and embouchure position for the very first note and thereafter continue within the sound produced on the first note, yet maintaining little to no movement in the embouchure. Gearheart (2011) states that this method allows the flutist to practice maintaining the correct embouchure as he or she gradually descends, while maintaining the tone quality of the repeated note. This is principally based on the low register exercise found in *De la sonorité*.

**Figure 3: Souplesse des sons graves by Marcel Moyse**

In addition to these exercises, Moyse, in two of his method books, *How I stayed in shape* (1998) and *Tone development through interpretation* (1986), illustrates how the use of lyrical melodies from the operatic repertoire could enhance the expressive and tonal

geneity has become the opposite of the new French school, as practised by Philippe Bernold for example. Bernold (2006) however, believes that the tone should be practised according to the natural temperament of the flute, which in itself is of an inhomogeneous nature. Thus the French school, disapproved of Moyse’s pedagogical methods, and as a result, various other methods have been constructed after Moyse at the Conservatoire National supérieur de Musique de Paris.
capabilities of the flutist, and also to put the methodical exercises to the test in a musical context in the various octaves required (Gearheart, 2011).

**Figure 4: No. 29 “il balen del suo sorriso” by Marcel Moyse**

![Figure 4](image)

In comparison to the flute repertoire, the vocal repertoire provides the flutist with a different type of melody that contains more simple and direct phrasing. Thus, the flutist can imitate the timbres and other qualities of a vocalist without abandoning the characteristics that belong to the flute sound (Gearheart, 2011).

### 3.2.3 Articulation

The principal belief of Moyse’s method of articulation is to practise the various forms of articulation in mixed up formats. This is dealt with in meticulous detail in his method book, *École de l’articulation* (1940).\(^{34}\) This book provides exercises for every type of articulation throughout all three octaves in order to obtain coordination of the finger and tongue movement and, above all, to have uniformity in the tone throughout the entire range of the flute, in any form of articulation (Gearheart, 2011). The latter mentioned was to become fundamental in Trevisani’s teaching method.

The first example demonstrates the mixed tonguing technique through the use of an irregular articulation pattern.

**Figure 5: Ecole de l’articulation by M. Moyse: No. 5**

![Figure 5](image)

\(^{34}\) The school of articulation.
The second example further obscures the articulation pattern, pushing the “T” on the weak part of the semiquaver.

Figure 6: Ecole de l’articulation by M. Moyse: No. 7

![No. 7](image)

The following example further fortifies the above-mentioned, now demonstrating the use of the “T-T” syllable combination.

Figure 7: Ecole de l’articulation by M. Moyse: No. 8

![No. 8](image)

### 3.2.4 Interpretation and vibrato

In the last part of De la sonorite, Moyse created a method of practicing titled Conduite du son dans L’interprétation (Moyse, 1934). This method was designed to teach flutists how to go about interpreting the musical phrasing within the context of keeping the embouchure flexible and sound centred, as explained above (Moyse, 1934). The following example is an extract from the Sonata no. 2 in b minor by G. F. Handel where Moyse’s intention is for the flutist to use the knowledge gained in chapters 1, 2 and 3 of De la sonorite however, still interpreting the phrases and musical lines which, once mastered, can be applied to all music (Gearheart, 2011).

---

35 The management of tone in interpretation.
In the first step of this process, the flutist is advised to play through the entire movement twice, with a very soft tone and without vibrato. Moyse believed that the point of this exercise will reveal the tone in its purest form (Moyse, 1934).

In the second step of this exercise, Moyse indicates that the flutist plays through the entire movement again, still wary of the aforementioned step, but now adding the dynamic contrasts (Moyse, 1934). The third and final step consists of the addition of the musical expression. In Moyse’s school, the term vibrato is directly linked with expression. Inevitably the latter mentioned becomes a result of the previous two steps, now with the addition of vibrato on the longer notes, to give heightened expression to the phrases (Gearheart, 2011). In the author’s opinion, it is interesting to note that Moyse has not discussed the production of vibrato in any of his method books. He does however believe that the method for vibrato is developed with musical maturity (Gir, 1970). This was to become a trademark in Trevisani’s teaching philosophy as well.

3.2.5 Technique

Moyse’s philosophy on technique was that the technical facility of the instrument should be developed from the flutist’s intellectual musicianship, rather than through the repetitive practice of individual skills (Gearheart, 2011). He said, “you have to learn the flute with your ear and your brain and not your tongue, lips and fingers” (Gearheart, 2011). This approach was largely broadened by Moyse through his various methods of practicing that focus on technical repetition and motor memory (Gearheart, 2011).

Moyse believed that there was no longer a tradition of flute playing in the United States or France (Gearheart, 2011):

It is easier to play fancy and difficult than to make the effort to be a great artist. You play four hours each day – then you think you are a great artist. Even when Rampal came here to see me – now, don’t misunderstand me – Rampal and I are good friends … but
Rampal plays fast. I asked him after a concert, ‘How did you play?’ And he said, ‘I played fast.’ So I asked him, ‘When are you not going to play fast?’ It’s not difficult to play fast. What is difficult is to understand, to learn, to keep your eyes opened and to enjoy life.

What we can add to the above-mentioned on Moyse’s disapproval of Rampal’s incessant velocity, is that Moyse emphasised the importance of practicing technical exercises for the purpose of developing the flutist’s artistry rather than merely acquiring the ability to play fast virtuosic music (Gearheart, 2011).

Moyse thoroughly emphasised the practice of concentrated exercises which address every technical difficulty. His aim was to ensure that the flutist understands the entire technical spectrum of the instrument (Gearheart, 2011). Ideally, this approach could make it possible for the students to play without any limitation on their technique, allowing them to focus on musical interpretation rather than technique alone (Gearheart, 2011).

The following figure presents an excerpt of an exercise taken from Moyse’s book, *Études et Exercises Techniques* (1921).

**Figure 9: Études et Exercises Techniques by M. Moyse**

Moyse instructs the flutist to play each measure four times consecutively, both *legato* and *detache*. The slurred articulation is beneficial as it exposes any unevenness in the finger movements. Once this has been corrected, the repetition of the pattern secures consistency. This exercise presents a concentrated way of practicing technique through the use of a short triadic figure which is repeated in many different keys (Moyse, 1921).

The following example is taken from Moyse’s book *Méchanisme-Chromaticisme* (1928).

---

36 It of custom practice in wind pedagogy, to refer to this as Tongued and Slurred.
This exercise occurs in several forms throughout this book, demonstrating different rhythm and articulation with accordance to the major, minor and diminished triads (Gearheart, 2011).

3.3 James Galway

3.3.1 Philosophical approach

One of Sir James Galway’s philosophies contends: “If somebody thinks they can do something, they very likely can do it.” (Galway, 1982). Galway is described by many as “the only one on the planet”, Trevisani (2016), “a crazy capability to do almost anything with the flute”, Gavanna (2016) and “sort of playing that will never be matched” (Evcil, 2016).

A unique quality of Galway is his “astronomical amount of strength, both mentally and physically” says Trevisani (2016). This is strongly highlighted in his theory on how not to get nervous during a performance: “The short answer is, learn not to care” (Galway, 1982). This extended into various facets of his flute playing, and could serve as one of the reasons that he consciously made the decision to turn trusted methods upside down and create his own methodology, no matter what others thought about it.

From the 1970s until the present, James Galway has influenced not only the flute assemblage, but also countless musicians worldwide, after making the crossover into pop music, but still maintaining his unique sound and limitless technical approach to the flute. At the peak of Galway’s career, he made the decision to overturn trusted methods
and create a flute school that was predisposed to his name.

Trevisani (2016) says:

Jimmy’s peak was a reaction against the praised French school, and all flutists for that matter, stemming from methodologies which were practiced for centuries before us. I started following Jimmy in every possible way in this method, unconscious and consciously making a contribution to his way of flute playing.

The main quality of Galway’s approach in comparison to the French school is to play against the natural temperaments of the flute, creating a darker, richer and more amplified low register, following a distinct decrescendo to the top register to avoid being out of tune (Galway, 2016). Many French players disregard this approach, as the tendency, in France, is to play with a more natural and lighter approach to the flute.37

In the author’s personal journey of learning how to master the flute, he has noticed that Galway’s approach to the flute is opposed by many flute players worldwide, with much resistance against this particular school of playing. Regardless, Trevisani strives to play and teach by Galway’s example. The following chapter will give a summarised insight and investigation into Galway’s logic behind his method, ultimately compared with Trevisani’s method in the succeeding chapter.

3.3.2 Breathing

Galway (Galway, 1982) states that breathing is one of the crucial aspects of flute playing that is often overlooked or made unnecessarily difficult, with too many technical descriptions, making “glib references to the diaphragm” (Galway, 1982). This reference influenced Trevisani immensely (Trevisani, 2016), as he still today teaches: “not mention the diaphragm to the students. It confuses them.”

37 This difference in approach creates the rift in opposing schools of playing till this very day. Philippe Bernold, current flute professor at the Conservatoire National Supérieur de Musique et de Danse de Paris, states that flute playing should be as natural as possible, withholding the natural sound in the low register, and naturally going louder in the top register according to the instrument’s temperament (Bernold, 2006). In the author’s view, this stands in complete contrast to Galway’s method.
Figure 11: Physiological aspects to breathing

Galway gives two parts to the exercises for breathing, involving the student and a helper (Galway, 1982):

**Part one**

- Lie with your back on the floor.
- Tuck your hands under your waist a little.
- Ask the person helping you to put a hand firmly above your waist, where the rib cage curves to the right and left.
- Take a deep, slow breath and notice how the expansion shifts the hand pressing down on you, while at the same time your fingers can feel it at the back.

Figure 12: Breathing exercise lying on the back
This is the diaphragm in operation:

**Part two**

- Lie on the floor.
- Roll over on to your front with your arms at your sides.
- Ask the helper to put his or her hands at the top of your back at the level of the shoulder blades.
- Take a long slow breath.
- Notice the expansion pressing against the restraining hand.

![Breathing exercise lying on the stomach.

The core principal that Galway is trying to achieve with this exercise, is for the student to realise that when breathing, the lungs operate both at the front and at the back, and also much higher up the back than one supposes. He emphasises that when playing the flute, “Every last cubic centimeter of this centimeter will be needed.” He encourages students to become aware of its existence (Galway, 1982).

Galway gives another exercise:

- Stand with your hands on the side of the waist at the bottom of the rib cage.
- Breathe in slowly.
- Mentally count to four.
- Notice how the expansion of the ribs forces the hands out.

He encourages students to hold their breath for as long as possible, and to constantly stretch their ambition up to a count of five, then six, then seven and so forth (Galway, 1982).
Though these exercises are time-consuming and strenuous, Galway attempts to make students aware of the fact that breathing for an extra special purpose is not “learned in a day”, and stresses that one must spend a lot of time working on this. He proclaims that there are three different ways of breathing to master (Galway, 1982):

- The first type of breathing to master is the deep breath one takes before beginning to play (notice the expansion of the stomach).
- Using the same principle regarding the deep breath mentioned above, the second type of breathing to master is to breathe, and immediately after take another snippet of air. Galway refers to this as: “Bridged breath, it has to be where the music makes no provision for it”, without making an audible sound to the breathing.38
- The third type of breathing is fast breathing in a series of notes: “A good example is a series of repeated staccato notes. Insert micro-breath into such a series and no one will be the wiser.”

3.3.3 Tone

3.3.4 Flexibility of tone

Galway believes that tone on the flute is directly related to singing, and suggests that students base their study on tone from the examples of the singers (Galway, 1982). This is a direct echo of Marcel Moyse’s pedagogical commentary on the tone as stated previously in this research (Gir, 1970), and is further justified by Galway synonymously referring to flexibility with tone. Galway constantly makes students aware of the singers using vowel sounds: A E I O U, as the bases of the understanding of the tone and daily warm-ups, and always refers to the tone in the same manner as the “Italian bel canto style” (Galway, 2016).

Galway theorises that each of the vowels has a distinct sound and a different tone colour which must be achieved and recreated with the flute:

Bright colours are made by the more closed up vowels said at the front of the mouth,

38 Galway (1982), further advises students to minimize the audible breathing by relaxing the muscles in the throat.
and dark colours are made by the open vowels at the back (Galway, 1982).

Galway believes that, in this way, working through the range of vowel sounds, and paying attention to the full length of the note in absolute homogeneity through the entire range of the flute, one will learn how to control the tone overall (Galway, 1982).

3.3.5 Flexibility of the lips

According to Galway’s school of playing, it is not possible, for example, to play a low B with the same embouchure as the B two octaves above. In order to avoid this, Galway teaches that the movement of the lips should not be visible at all. He emphasises that flexibility, in this context, does not mean looseness, but that the embouchure needs to remain firm, and the adjustments to it should be as miniscule as possible, so to hardly be perceptible even to the player (Galway, 1982).

Galway advises that students should follow this through Moyse’s method book, *De la sonorité* (Galway, 2007). He emphasises that through this method, students should strive to find equality in the tone, and learn the various positions of the embouchure for each note. Once this is mastered, he advises that they work through the various chapters of the book, practicing the high registers, low register, intervals and vibrato. He concludes by saying that by doing this exercise, students will be improving four things simultaneously (Galway, 1982):

- Training the ear to become familiar with the basic patterns of the intervals.
- Training the fingers to get used to learn their place on the flute, and improve their agility.
- Training the embouchure to adjust to the different notes in various flexibilities.
- Improving the tone quality all inclusively.

3.3.6 Articulation

Galway teaches tonguing using the French pronunciation of “TU” and reasons that it brings the tongue well forward and shapes the lips into a position more natural for flute playing.  

---

39 Galway makes mention of the other schools of thought regarding the flexibility of the lips, and disagrees with the theory that the lips should not move at all while playing, but that, on the contrary, all adjustments should come from the diaphragm (Galway, 1982).
(Galway, 1982). He urges that from this point forward, one should choose the easiest note to practice this formula, and then vary it in two ways:

- The first is to speed up the tonguing.
- The other is to learn how to vary it.

He stresses that the tongue should be trained to acquire the gentlest touch against the palate (Galway, 1982).

For very fast staccato and detaché playing, Galway, as with every method that exists, recommends that students learn the technique of double tonguing, which involves the alternation of “tu”, made by the tip of the tongue against the hard palate, with “ku”, made by the middle of the tongue against the back of the roof of the mouth (Galway, 1982). Again he advises that one chooses a steady note that is easiest for the player, stabilise the embouchure position, and say “tu ku” on one single note till it is equal in sound.

He further advises that the syllables “tu” and “ku” should be practiced individually, until both result in an equal tone quality.

### 3.3.7 Interpretation and vibrato

There is no last word on what vibrato should be used, or how it should be varied to suit the music. These decisions are made by a player’s own musicality and individuality. (Galway, 1982).

Galway always advises students to use vibrato, even in Moyse’s Sonorité exercises (Galway, 2016). He reasons that vibrato adds life to the sound, allows for intensity, and helps a player to focus. He teaches that music without vibrato is “a pretty lifeless thing” (Galway, 1982).

See the following figure from Moyse’s melodic etudes as example of the above-mentioned (Moyse, 1932).
The above-mentioned is a much-used exercise by Galway, where he urges students to use the melodic line to guide them in the use of vibrato in connection with the legato embouchure movements (Galway, 2016). In addition, Galway theorises that if there is no variation in the vibrato, there will be no variation in the life of the music. He states that the intensity should always be intended and under control, and that the ultimate target should be to master a whole variety of speeds of vibrato, on every note and at every volume level (Galway, 1982).

Galway gives the following exercise to validate his theory on vibrato:

- Say HA HA HA in various speeds solely using the larynx from the throat.
- Use the same principle and do it in the following rhythms. See the following figure:

**3.3.8 How to hold the flute**

Galway’s method of holding the flute is principally based on the fact that the flute should remain dead still while moving the fingers (Galway, 2016). He theorises that if the flute moves under the varying pressure of the fingers, the head joint will move and will result in blowing over and under the embouchure hole, resulting in an unfocused tone overall (Galway, 1982).
To prevent this from happening, Galway invented what he calls the “Triangle of countervailing pressures” (Galway, 1982) 40. The three essential pressure points are:

1. The side of the left index finger, below its base.
2. The lip plate of the flute placed as low as possible below the lower lip.
3. The tip of the right thumb pushing against the tube of the flute.

Galway teaches that the left forefinger pushes the flute towards the embouchure, and that by placing the lip plate of the flute as low as possible on the bottom lip (preferably the chin), could become a stable point for resisting the pressure, while the right thumb pushes in the opposite direction (Galway, 1982). This culminates simultaneously between thrust and counterthrust, with the flute remaining still, regardless of the lively action demanded by the fingers (Galway, 1982).

Figure 16: Three pressure points: Galway method

Galway further advises students to test the steadiness of this hand position by holding the

40 Tevisani (2016) states that Galway’s “triangle of countervailing pressures”, does not stand in contradiction to the theories of the French Flutist Michel Debost. The only difference that exists between the two methods, is that Debost practices a right hand thumb position, using more of the hand and wrist. This echoes the thoughts of Jean Pierre Rampal (telecasts, 1956). Galway solely uses a right hand position with the tip of the finger against the back of the tube. However, “The left hand and embouchure instruction is almost identical to Debost” says Trevisani 2016.
flute solely based on the principles set above, and playing a C sharp. In this way one anchors the flute firmly between the three pressure points so that it remains steady.

Figure 17: How to test the “Galway hand position” by playing C sharp

3.3.9 Thumb positions

Galway teaches that the left hand thumb should always be straight, and pointing upwards. Simultaneously he directs that the right thumb should press at the back of the flute’s tube, similar to where the F key is.

Figure 18: Thumb position of the left and right hand

3.3.10 Front view of the hands

In Galway’s book on the flute (Galway, 1982), he suggests that the hands should be relaxed, together with the wrists dropped. He also stresses that the fingers should always stay curved over the keys, lightly resting or close to the keys, as seen in the following

41 The much celebrated French method as set out by Henri Altes (Altes, 1956), states that the fingering for the tone C sharp on the flute requires no direct fingering besides the fifth finger (pinky) of the right hand. Altes also adds that this will be the pressure point on how to hold the flute (Altes, 1956). Another reason that Galway tests out the steadiness of his three pressure points in this way, is because he stresses that the pressure does not lie in the fingers, least of all the fifth finger of the right hand. This again highlights Galway’s quest to turn the entrusted methods upside down and into his own.
3.3.11 Back view of the hands

The back view of the hand, according to Galway, should be a direct consequence of the pressure points in the thumb position as explained before, and ultimately stay in a position that holds the flute firmly, while allowing the fingers to move (Galway, 1982).

3.3.12 Technique

Concerning the general finger technique, Galway recommends Moyse’s pedagogical commentary on the subject. He advises students to practice the French system of scales, created by Taffanel, Gaubert, and Moyse. He emphasises that students need to learn all the scales, and refers to these as the “grammar of the musical language.” (Galway, 2016). He further advises that if one learns how to play the scales perfectly, one is halfway towards mastering a piece of music before even getting started.

This reflects the theories of Moyse as set out in the previous chapter, in his belief that the “technical facility of the instrument should be developed from the flutist’s intellectual
musicianship, rather than through the monotonous practice of individual skills”.

Underscoring Galway’s approach to the flute and harp concerto by W. A. Mozart, he identifies a scale passage in the concerto with the scale system out of the method of Taffanel and Gaubert (Taffanel, 1958):

Figure 21: Grands Exercises Journaliers de Mecanisme pour flute by M. Moyse

![Scale passage from the concerto](https://scholar.sun.ac.za)

Figure 22: W.A. Mozart concerto for flute

![Mozart concerto for flute](https://scholar.sun.ac.za)
4. RAFFAELE TREVISANI’S PEDAGOGICAL METHOD

4.1 Introduction

In this chapter, Raffaele Trevisani’s teaching method is examined and discussed. Throughout the discussion, references will be made to the pedagogues, discussed in the previous chapter, who most profoundly influenced Trevisani. The aim of this study is not to critically assess the validity of Trevisani’s methods, but rather to establish his methods and question if they link directly to those of Sir James Galway. To further justify this, a critical look at some of Trevisani’s ideas will be undertaken.

4.2 Philosophical background

One of the primary reasons that attracted Trevisani (2016) to the flute was the scientific discourse about the mechanisms of the instrument:

I was very attracted by the shape of the instrument, not by the sound, by the shape, because I could see the mechanism outside the tube. I could see the movement of the keys, the shape, with all these keys and levels, and spot on’s. Usually you do not see the mechanism of an object, the mechanisms is inside, and this mechanism was outside, so I could see the movement of the keys, and I was very attracted by this.

This was prompted by his lifelong obsession to dismantle objects and put them back together. He spent a great deal of time understanding the creation of the instrument, or, on the contrary, how “to destroy to the flute” (Marcusa, 2013). This contributed largely to the way he understood and improved his perception of the sound production and technical mechanisms of the instrument.

Trevisani believes that flute playing should be approached in a clinical and methodical manner, but still containing the maximum expression at all times. This is a direct echo of both Moyse and Galway. Trevisani holds the opinion that the problem with flute pedagogy worldwide, is that

so many musicians disrespect the art of the instrument, bringing an insufficient approach to the flute and the music, resulting in an amateur standard all-inclusively (Trevisani, 2016).

To safeguard against this shortcoming, which, according to Trevisani is predominant in the classical music community, he continually researches the various aspects of flute playing from various different styles and methodologies (Gavanna, 2016). Whenever Trevisani
arrives at a new point of discovery in one of these fields and methods, he analyses the distance from his particular holistic truth to flute playing. He then examines his own ideas and adapts them where needed, in order to better fit his understanding of the methodical field. In this regard, Trevisani echoes Moyse’s approach very strongly, while Galway preferred to break tradition, and not contribute to established methods.

In addition, Trevisani not only applies clinical meticulousness to his own ideas, but also teaches his students to be “methodical and clinical in their approach, so to be able to have a limitless understanding of the flute”, says Bachevska (2016). He “giv[es] you all the tools to know how to play, and then lets you play as you want”, says Gavanna (2016). It appears that Trevisani emphasised the importance of having “an analytical approach to solving technical problems” as stated by Bachevska (2016). Gavanna (2016), Marini (2016) and Cooper (2016) indicates that this facet of Trevisani’s approach will have a significant impact on the way they will later teach.

Trevisani (2016) believes that the technical aspects of the flute are of principal importance to a flutist, but that it cannot be built up through repertoire. In other words, he holds that mastering a progressively more challenging repertoire would not necessarily result in a reliable technique, and theorises that it is better to practice the fundamentals of playing till it is ready to show itself in any part of the repertoire: “I teach a specific way of playing the flute, not a way of playing the repertoire”, says Trevisani (2016). Therefore, he always addresses technical issues “separately to the music, so to enhance the music element more”, says Bachevska (2016). But simultaneously Gavanna (2016) states: “Never separate. He even says that the musical part should be a little ahead of the technical part”.

Trevisani believes that

you should always be ready to play, no matter the time, moment, place, or interval gap between the last encounter of playing. You should be ready to perform in any situation (Trevisani, 2016).

This harkens directly from the meeting in which he encountered Galway’s approach to playing the flute. (Trevisani, 2016):

After the first time I met Jimmy, we agreed to meet the next morning again. Jimmy first attempt at playing the next morning was the most perfect in focused
low C as if it was a concert.
The result was that Trevisani would “constantly put students to the test, making them play at any given moment, whether they are prepared or not” (Gavanna, 2016). Therefore, for him, playing the flute should happen as automatically as, for example, walking – an action that is governed by the subconscious, but which can be directed from the conscious mind. He based this approach on the notion that conscious brain functioning is never final. Instead, the subconscious always adjusts and regulates movement. This is similar to Galway’s thinking on the matter.

Trevisani demanded a practice regime that best suited the student’s need, simultaneously arguing that talent alone was not enough to become a great musician, and always encouraging the student to be willing to work hard (Trevisani, 2016). He believed that perfection could be achieved with thorough, consistent, clinical, and methodical practice, and tried to transfer this aim for perfection to his students (Bachevska, 2016). In this regard, Trevisani’s ideas seem to reverberate with those of Moyse who said that one should strive to “play any piece with the principal aim towards the flute, then to the music” (Moyse, 1998).

Trevisani aimed to choose repertoire within reach of the student’s technical capabilities at the time, therefore always making perfection attainable. Marzano (2016) states: “Of course he chooses the repertoire according to his student’s level, in particular when some exams are implied at the end of the course. However, the students are free to propose pieces on their own”. Gavanna (2016) said that Trevisani’s way of approaching the repertoire is “very methodical, and he follows the development according to the etude books, according to the required exams”, and “never did Trevisani give me pieces to perform in public that were too difficult”. Anonymous student (2016) however, is of the opinion that the repertoire Trevisani chose for his students did not follow a logical system from a pedagogical point of view.

Above all, the foundation of Trevisani’s teaching philosophy emphasises a way of teaching the flute, and not merely teaching the repertoire. He insists that all students gets taught in an equal manner regarding their level or age, and that their musicality must be developed personally and individually through their own understanding of the music, with the help of
the technical facilities he provides.

4.3 Breathing

Trevisani (2016) believes that “It is not natural to breath normally and play the flute in the same manner” and he therefore researched the physiological fact that emphasises the element of inhaling where the stomach simultaneously expands, and exhaling with the stomach deflating. Trevisani (2016) accentuates the fact that breathing should occur without any tension in the shoulders and the abdominal muscles, both when inhaling and exhaling “as the breathing never interrupt the musical phrase” (Gavanna, 2016). This is to say that, while most flutist inhale withholding the air in the chest range, and resulting in a very noisy in breath, the end results in tension which eventually becomes detrimental to the tone. Trevisani believes that the air would much better be supported by the abdominal muscles, resulting in the expanded stomach for inhale and is released with deflation as the air is released (Trevisani, 2014).

Trevisani (2014) explains this by making an example of the abdominal muscles:

4.3.1 Abdominal muscles

Trevisani (2014) gives the exercise of lying flat with one’s back on the ground. In the first instance, he asks the student to inhale, carefully detecting the expansion of the stomach, and then requests that the student release the air by singing a note simultaneously, so as to observe the deflation of the stomach. (Trevisani, 2016). In this way the air is released in the easiest, most natural way when the abdominal muscles are most relaxed.

As an experiment, he puts this exercise to the test by physically putting pressure on the abdominal muscles by doing a pushup, and then releasing the air, or singing simultaneously. The purpose of this is to make the student notice the unsteady release of the air, not coming out with the same pressure, in contrast to when it was relaxed, as shown in the first example (Trevisani, 2014).

42 In Trevisani’s teaching videos, he states that he does not often speak to his students about the diaphragm, as it could result in confusion concerning the method of breathing. He is of the opinion that the diaphragm will work correctly if the breathing system does not oppose it, to go in contrast.
Trevisani (2014) explains this as follows:

The free movement of the diaphragm gets soft by the tension of the muscle, because you cannot control and divide the abdominal muscles from the diaphragm. Once you stop the muscles you stop everything inside, thus the diaphragm does not come out by itself.

**4.3.2 Breathing exercises**

Trevisani (2014) proved his point with his breathing system in three ways:

1. Lie on the ground, as relaxed as possible.

2. Put a pile of books on your stomach.

3. Inhale, while being aware of the stomach expanding, and exhale with the stomach deflating. (Notice the books rising with every inhale, and going down with every exhale.)

4. Exercise a variety of breathing. Fast breathing, slow breathing, etc.

To simplify this analogy, one can conclude that Trevisani’s aim is to make the student aware
of the movement of the diaphragm without consciously making the student think of how the diaphragm actually works. The reason behind the different speeds of the inhalation of air is to strengthen the diaphragm muscle, without putting tension on the abdominal muscles. This gives rise to the subject concerning the various speeds of breathing.

4.3.3 Slow Breathing

Trevisani (2014) is aware that slow breathing is mostly used, and thus emphasises that students must get used to the feeling of the air in the lungs, with the stomach simultaneously expanding. He created an exercise for this, where the student inhales through the nose, grasping the feeling of the air in the lungs and the stomach expanding, and exhaling slowly through the mouth. Bringing this back to the context of flute playing, Trevisani (2016) said: “It is no different when playing the flute.” One can conclude that the physical characteristics which take place while doing this exercise should become the model for the student, when practicing the flute.

4.3.4 Fast breathing

Trevisani proved that fast breathing is often used when works are of high velocity and virtuosity. The following passage from Paul Taffanel’s, Fantasy on themes from Der fräischutz, by M. von Weber, is a perfect example for fast breathing. (Notice the breathing marks indicated).\(^{43}\)

---

\(^{43}\) Paul Taffanel: Fantasy on themes from Der fräischutz, by C. M. von Weber.
He stated that: “It is more difficult to remain relaxed whilst breathing fast, and still remaining in the system as if it was slow breathing”. He teaches that when breathing in speedily, one should maintain blowing the air out in the most natural and relaxed way, not putting pressure on the stomach or the muscles. This often confused students, as it was often misunderstood and easily went into old habits of holding the air in the chest range, or breathing with a very noisy sound in the inhale (Anonymous, 2016).

### 4.4 Tone production

Trevisani teaches that the production of the sound, and the beauty of the tone exclusively exists out of “the cutting of the air, against the edge of the embouchure hole, where the air gets divided at the angle of the embouchure hole” (Trevisani, 2014). Put differently, Trevisani, like Moyse, teaches that “the quality, strength and accuracy of a note depends on two principal factors: The position of the lips over the embouchure hole and on the strength, speed and direction of the column of air” (Moyse, 1934).

Trevisani compares the resonance of the tone in comparison to the bow arm of the violinist.

---

44 When Trevisani refers to the “Cutting of the air against the embouchure hole” he refers to the point where the air meets at the embouchure hole. He teaches that the sound is most correct when a certain proportion of the air goes into the hole, and a proportion of the air goes out of the hole, over the edge of the embouchure hole.
He asserts that, corresponding to the way the weight and precision of the bow on the string makes the resonance in the tone without the vibration of the left hand, is the way the air must be used and directed into the embouchure hole of the flute, where the most resonant part of the sound is found (Trevisani, 2015).

He further justifies his theory that the sound of the flute is produced in the same way that one produces sound on the Pan flute. Trevisani (2014) says:

If one blows into the Pan flute, you do not cover the entire tube to create the sound, instead you cover a certain proportion of the hole, allowing some of the air to go in, and some air to go out over the panpipe, creating the overall sound.

In other words, when blowing into the embouchure hole of the flute, you direct a certain proportion of the air into the hole, which eventually will touch the base of the head joint tube, and added to this, a certain percentage of the air will go over the embouchure hole. Only once this balance in blowing is achieved will you achieve the correct tone quality, according to Trevisani’s method.45

When referring to the resonance of the tone, Trevisani searches individually to find this in every student. The most resonant point of the sound varies from one student to the other, depending on the shape, size and formation of the embouchure. Most important is that the blowing remains centred into the embouchure hole. This can be solved in three ways. (Trevisani, 2016). The most accurate point of resonance for each individual student can be found in three ways:

45 Trevisani further justifies that the sound production happens solely when the air is directed into the embouchure hole. As an experiment, Trevisani (2016) suggests that one holds the head joint of the flute out of the window of a moving car: “Too many flutist philosophize about the sound and tone production of the flute, when in actual fact it is quite simple: If you hold the head joint of the flute out of a moving car, there will still be sound from the head joint, because the air is cutting against the embouchure hole of the head joint. This is the only way in which one produces sound from the flute.”
Trevisani (2015) further adds that to find the most “open and resonant sound”, the most important requirement is to have the chest and lungs open and free of tension. He stresses that this will only be achieved once the student learns how to “breathe most effectively, which means quick, deep and silent breathing” (Marzano, 2016). He advises the following exercise to the student:

- Take a deep breath, and speak with the air withheld in the lungs.
- Take a deep breath in, and speak with the air flowing out of the lungs simultaneously.

The point of this exercise is to notice how the resonance of the voice changes and becomes tense when the air is withheld in the lungs. He emphasises that if you have resonance with the help of free lungs, resulting in a more relaxed and open chest frame, the sound becomes more “wide, and full of harmonics, full of special qualities, and not squeezed” (Trevisani, 2014). Trevisani teaches that the principle of the resonance comes from the embouchure and the position of the lips, and is rooted within all the above-mentioned. This directly links to the embouchure formation and placement thereof, and thus gives rise to the subject of

---

46 To further justify Trevisani’s (2014) theories, he often refers to the various schools of thought on the subject of the resonance in the tone production, and often makes examples of German thought on resonance, explained by the principal flutist of the Berlin Philharmonic, Emmanuel Pahud (2014). Resonance firstly exists in the openness of the nasal and mouth capacity (Pahud, 2014). Trevisani opposes this, based on the reason that the embouchure changes from note to note, and from the low to high register. He emphasizes that trying to have a position in the mouth affects the shape and proper use of the position of the lips, which will eventually bring a discourse and instability to the embouchure and overall tone production.
embouchure technique.

4.5 Embouchure

Trevisani modelled the way he teaches the embouchure directly on the same method by which Sir James Galway teaches the embouchure. Introducing his video on the explanation of the embouchure, Trevisani (2014) begins:

When approaching the subject of the embouchure, it is important to realise that there are many different shapes of the lips. What is most important is that everyone should be taught where the best position is, according to the individual’s size and shape of the lips.

Trevisani (2014) further states that there are a few characteristics that the student should be aware of when attempting embouchure placement:

- The embouchure should not be too relaxed.
- The embouchure should not be too tight.

In other words, the right position of the embouchure is found in a very specific balance between the relaxed embouchure, together with the tense embouchure.\(^{47}\)

What is of utmost importance to this method of embouchure development is that the lower lip should always remain still, firm, and stable against the lip plate of the flute. Simultaneously, the top lip should be used to regulate and manipulate the air all the time. This strongly echoes the method of Galway (Galway, 2007).

Trevisani (2016) tests this theory by suggesting an exercise using the head joint only, and stresses that one should not be satisfied till the sound is “fluid, solid, fixed and centered into the embouchure hole”. Once the latter is mastered, Trevisani (2014) suggests that one now plays the same note an octave higher:

You will notice that the higher note is flat when playing the octave. We must realise that

\(^{47}\) Trevisani (2014) compares his analogy of the embouchure to an elastic band: “The elastic cannot always be tense, because it will break, likewise when it is too relaxed, it won’t work. This is the same with the formation of the embouchure on the flute. The bottom lip needs to have the balanced tension all the time with the top lip manipulating the air.”
you should not adjust the top note; you should adjust the lower note. The lower note is too sharp. Blow more into the head joint to get the octave more in tune.

In the formation of the embouchure, the student should realise that certain movements, like playing more into the tube, or more over and out of the hole, changes the intonation and the overall sound completely. The author is of theory that this exercise is crucial to the fundamental development of the flutist, because in this way the student realises how sensitive and fast the head joint reacts to any movement of the lips. It also trains the student to concentrate on getting a fixed and centred tone, and aurally making the student aware of the intonation so that the octaves are in tune, and listening for a tone that exists out of the body of the head joint, before connecting the head joint to the flute. The correct position looks as follows:

**Figure 27: Embouchure position**

![Figure 27: Embouchure position](image)

Trevisani (2014) advises that simultaneously while making the student used to the embouchure placement, the student could also use the octave exercise as practice for attacks and tonguing. He also advises that once thorough progress is made, the student could attempt the octave exercise with the head joint, in legato.

Immediately comes the question: ‘How much and what should I move for the jaw?’ The
answer is simple: move what is necessary. Do not move too much, do not move too little, just be guided by your ear. Try to move as less as possible. But it is possible to have the head, lip and jaw movement together, the only wrong thing is if one of these attributes move in solitude.

We can interpret that Trevisani aims for all movements to be done with the key aim of a beautiful and sonorous sound. This reflects Moyse in his book *De la sonorité* (1934).

Furthermore, Trevisani (2016) suggests that one could change the rhythm of the octave head joint exercise to simultaneously make the student unknowingly used to flexibility.

See the following exercise:

**Figure 28: Head joint exercise in legato and detaché**

![Head joint exercise in legato and detaché](image)

Trevisani (2016) stresses that the biggest danger that one should be aware of when forming the embouchure is never to settle for the tenseness of the smiling embouchure. Gavanna (2016) states that the smiling embouchure was one of the most critical changes that Trevisani reworked in his playing, after coming from his previous teacher. This recalls the method of Galway, who strongly emphasises that “the smiling embouchure is of no good” (Galway, 2007).
4.6 Interpretation and vibrato

Trevisani believes that the vibrato plays a very important role in the quality of the tone (Trevisani, 2014). He adds that the way in which vibrato is made “is very simple” (Trevisani, 2016), and teaches that the vibrato is created solely by the control and manipulation of the larynx. He repeats that “everyone can do it in a very simple way”. The method he uses to obtain this vibrato is the following:

- Say HA HA HA in various speeds solely using the larynx from the throat.

Use the same principle and do it in the following rhythms:48

Figure 29: Vibrato exercise

![Vibrato exercise](image)

Trevisani further utilises this method of vibrato, by using the same method as stated above, in the second movement of the Sonata in C major by J. S. Bach, using the principle: HA HA HA HA on every note:

48 Trevisani (2016) further simplifies his explanation of vibrato by instructing the student to whistle, simultaneously adding vibrato to the whistling, using the larynx. Immediately after attempting this, he advises the student to use the exact same principle using the flute. He advises students to not use vibrato from the diaphragm, because in this way the vibrato is not continuous.
He warns that students should be wary of throat noises while doing this exercise, and rationalises his reasoning that if throat noises occur, they result from the fact that the larynx is not controlled, and in retrospect is pushed unconsciously with the vocal chords. Trevisani (2016) stresses: “It is incorrect if someone reasons that throat noises occur because the vibrato closes the throat.”

Trevisani (2016) further required students to apply vibrato at all times, for the core principle that the vibrato should heighten the expression of the music above all. He however always emphasised: “The decision comes from how to use the vibrato, and learning how to make a correct vibrato within the interpretation, and through the pieces.” (Trevisani, 2014). This is further justified by Gavanna (2016): “The understanding of Trevisani’s method of the vibrato can also be achieved by putting his theory to practice in the exercises found in Moyse’s *De la sonorite*.”

Trevisani always encouraged students to “practice sonorité in the most musical manner possible”, says Bachevska (2016), and he urged “you have to connect the vibrato within the movement of the one tone to the next” (Trevisani, 2016). In contrast to this, Marzano (2016) stated: “The use of vibrato should be adapted to each piece with a proper interpretation, but always guaranteeing an expressivo sound.” Trevisani (2014) interestingly stated that one should never merely ask a student to simply just use vibrato, he emphasised that: “Vibrato will develop with musical maturity, which varies from one student to the next, as

---

49 In the author’s opinion, one of the contributing factors is that many of the new fashioned flutists use very little or no vibrato at all. French flutist, Philippe Bernold states: “Vibrato creates an over-excessive wobble in the music” while the current solo flutist of the Berlin Philharmonic compared vibrato to “too much ketchup over French fries”. Though the reasoning could be open to personal taste and style, it could also be viewed as a reaction against the Galway school of playing.
some students are musically more developed than others.” In other words, Trevisani believes that the vibrato should develop naturally coupled with musical development, rather than an imposed structure in the flute methodology.

He further makes an example of distinguished players such as Jean-Pierre Rampal, James Galway, and Julius Baker, who all influenced him tremendously, and are avid supporters of vibrato: “They all used vibrato to strengthen the expression, which in reality, gave much more personality and a beautiful personality in their tone”.

Lastly, Trevisani (2014) believes that “regulating the speed of the vibrato” should become the most important aspect of expression within the music. He stresses that one cannot make an expressive phrase within the context of a musical line, if one is not able to fluctuate the various speeds and intensities of vibrato: “You have to be able to do all types of vibrato which is necessary for the expression.”

The author is of opinion that this method of vibrato is one of the characteristics that separates Trevisani from the more fashionably correct style of playing, and is possibly why people frown upon this method, classifying it as “Jimmy Galway style”.

Gavanna (2016) describes this paradox as follows: “Unfortunately now almost nobody cares about it.”

4.7 Articulation

4.7.1 Single tonguing

Trevisani believes that the syllable most correct for the single tonguing comes from the French method, dating back to Henri Altés (Altés, 1956). The French school teaches that the syllable used for single tonguing is pronounced “Deux”. The pronunciation of “Deux” lies somewhere in between the pronunciation of “D” and “T”. Trevisani teaches that “saying “Deux”, is very natural for flute playing, because (with this pronunciation) the lips are already in the right position.” (Trevisani, 2014)

---

50 Trevisani (2016) regards Rampal, Baker and Galway as some of the principal influences in his career, and often speaks of their direct and indirect influence on his playing and teaching: "In 1975, I was listening to more recordings of the great flutists, than playing the flute, in particular Rampal, Galway and Baker”. It appeared that in later years he would have a lesson with each one of them, for which he received unanimous praise.
Trevisani (2016) is mindful of the various schools of articulation, but however remains firm in his belief that the best method for single tonguing is “on the pallet of the mouth, behind the teeth, and never touching the lips”. In Moyse’s method books, he always advised the students put the tongue as far forward as possible, and between the lips when articulating (Moyse, 1934). Trevisani is in favor of this method, “but only for certain effects in the detaché, such as to give a more brilliant, percussive sound to the opening note of the Mozart G major concerto, for example.”

Figure 31: Concerto in G major by W.A. Mozart used as an articulation exercise

Trevisani (2016) teaches that the action of the tongue in detaché should always be behind the teeth, except when one needs to do special effects in the detaché as shown in the latter mentioned example. He stresses that the student needs to get used to this action of the tongue, be exceptionally light and precise, and always mindful of using as little tongue as possible. Simultaneously, he is wary of the fact that most students find this quite challenging, and therefore gives much guidance in this regard.

Trevisani advises the following exercise to get used to this method of detaché:

- Play a note that you find easy to achieve.
- Form a stable embouchure on this note.
- Form a stable tone on this note.
- Apply the method of detaché.

Trevisani (2014) is mindful that this aspect of playing is quite challenging, and thus advises students: “Practice the detaché with a lot of care and patience.” (Bachevska, 2016). Trevisani
urges that the student constantly be mindful of the fact that the colour of the tone should never change after the note has been detached, attacked or tongued. Put differently, Trevisani (2014) explains it as follows:

When one articulates the single tonguing in the correct way, the sound of the detaché will be to the syllable “D”. When one articulates the single tonguing in the incorrect way, there will be change of colour in between the attack and the production of the note, resulting in the syllable “DU-WA”.

Figure 32: Detaché exercise

Trevisani further advises students to practice the above-mentioned exercise until it is of a satisfactory nature, before attempting his method for single tonguing in scales. It may be problematic for a student to check if the detaché is progressing in a consistent manner while practicing scales. If the student tests the theory on one stable note, withholding the same even quality of single tonguing for a very long time, as he advises above, it becomes easier and more logical to get to a point of progress. (Trevisani, 2014).

4.7.2 Double tonguing

Trevisani, like many other flute pedagogues, believes that double tonguing is a mixture and sequence of the syllables “T” and “K” resulting in “TKTK”. Trevisani further
personalised this method and teaches that students should strive to make the syllable “D” and “G” instead of “T” and “K”. He emphasises that each syllable respectively must be equal in sound, in both fast and slow playing. Trevisani advises the following exercise:

Figure 33: Double tonguing exercise

51 While most flutists solely use double tonguing in fast playing, Trevisani’s theory is that the student needs to use it both in fast and slow playing, so to be flexible enough to change the speed to any given requirement.
Figure 34: Accelerando and ritardando on a double tonguing exercise, using one note

He also advises that the students practice the double tonguing syllable in reverse, so to start with the “K” syllable: “KTKT”.

Though in favor of students applying the double tonguing exercise in their scale practice, Trevisani (2014) first advises students to learn the coordination between two consecutive notes, before applying it in an entire scale, as shown in the example below:

Figure 35: Coordination exercise between two consecutive notes

4.7.3 Triple tonguing

Trevisani believes that the triple tonguing should be based on the French school’s method, using the syllables “TKT TKT” on every triplet group (Trevisani, 2014).

In contrast to the belief that one should practice triple tonguing in the syllables required as stated above, Trevisani teaches that one should first get used to the double pronunciation of “T” in “TKT-TKT” and advises the following exercise:
Figure 36: Triple tonguing exercises

Trevisani further makes students see the point of the exercise in a musical context, directly going back in the lineage from Galway to Moyse as set out in the previous chapters. He uses the following work as an example:

Figure 37: Concerto for flute and orchestra “La tempesta di Mare” by A. Vivaldi

As with both single and double tonguing, Trevisani is aware that this takes much time to perfect, and thus to avoid fatigue he suggests that students alternate the single, double and triple tonguing in the following way using the chromatic scale (Trevisani, 2014):
Trevisani is confident that if one follows this method to merge the various syllables of articulation consistently, then, all inclusively, the staccato technique will strengthen and result in a very flexible manner.\textsuperscript{52}

4.7.4 “HA” stroke

Trevisani (2016) further teaches that the “HA” stroke will strengthen the student’s staccato and vibrato. In this exercise, he instructs students to pronounce the syllable “HA” into the flute.\textsuperscript{53}

Trevisani (2016) gives the following guidelines in the exercise:

- Choose a simple note that is easiest to play for the student.
- Apply the syllable “HA” to the start of the note.
- Further dissect the exercise by applying “HA” in various rhythms as follows:

\textsuperscript{52} Trevisani (2016) recalls: “I remember somebody told me that the father of Rampal, Josef Rampal, who was teaching at the conservatoire in Marseille, he was asking the students to practice triple tonguing one hour a day.”

\textsuperscript{53} Trevisani (2016) further explains his plan, by advising the student to use the same principal that he would have done whilst laughing, as what he would do in the exercise.
Trevisani (2016) states that the “HA” stroke is useful for two purposes: In the first instance it strengthens the attack of the note, and above all heightens the preparation of the embouchure before the “HA” stroke occurs, and brings the air afterwards. In the second instance, and also simultaneously with the latter, it subconsciously makes the student exercise the vibrato as stated in the previous sub chapter (Trevisani, 2014).

Trevisani further advises students to practice the Allemande from J. S. Bach’s Partita for solo flute in A minor, and the Allegro movement from the Sonata number five in C major by J.S.Bach, all using the “HA” stroke.

Figure 40: J. S. Bach: Sonata no. 5 in C major, second movement: Allegro
4.7.5 “LA” stroke

Trevisani (2016) teaches single and simple tonguing together with the “LA” stroke. He emphasises that it is important to learn the “LA” stroke so that the student can get used to the movement of the tongue without stopping the air (Trevisani, 2014).\(^5\)

Trevisani (2016) is aware of the notion that pertains to the use of “T” and “K” in succession to each other, inevitably resulting in the fact that the air is stopped in the most miniscule way possible, so to have a fluent and continuous sound. However, when practicing the “LA” stroke, the student gains knowledge of how the single/simple tonguing should sound without stopping the air. Trevisani hypothesises that if one stops the air while articulating, it will result in an over-excessive use of the tongue, and will conclude in an explosion of air, instead of a healthy articulated note as intended (Trevisani, 2014).

To avoid the above-mentioned, Trevisani (2014) gives the following exercise:

- Say “LA” into the flute.
- Alternate the exercise in the low and high register.
- Base the principle of the exercise on the chromatic scale.

Trevisani urges students to practice the “LA” stroke in order to gain a better understanding

---

\(^5\) Trevisani (2014) however stated that the “LA” stroke should only be used in practice, and stressed that students should not use it in performance.
and rotary feeling of the action of the tongue when using the simple and double tonguing.

4.7.6 “KA” stroke

Trevisani teaches the ka stroke as follows:

- Choose a simple easy note.
- As before, keep the tongue very light, using as little actions as possible.
- Say “KA” into the flute and thereafter say “TA” without making a difference in the sound production.
- Alternate and compare the tone quality.

However, Trevisani (2016) teaches that in double tonguing, both “TA” and “KA” are governed by the tongue: “TA” with the front of the tongue, and “KA” with the back of the tongue.”

Trevisani emphasised that students exercise the “KA” syllable as much as they exercise the “TA” syllable. He repeated that both “TA” and “KA” should be equal in sound quality. This is a direct quote from the school of Moyse, found in his method book École de l’articulation (1940).

4.8 Technique

Trevisani solely advises students to practice the technique out of Moyse’s method books such as, Études et Exercises Techniques (1921), Méchanisme-Chromaticisme (1928), Exercises journaliers pour la flûte (1923), and the Grands exercises Journaliers de Mécanisme pour flûte by Taffanel and Gaubert (Taffanel, 1958).

This is an aspect not often encouraged by Trevisani, but is “merely expected by the students in their daily practice routine” says (Marzano, 2016). Trevisani (2016) however continuously encouraged the students to practice their scales: “always taking care of the tone, and the musical expression.” To justify this, Marzano (2016) stated that: “Whether you play Moyse’s exercises or a sonata or even a scale, you are supposed to prove all your musicality.”

Gavanna (2016) further justifies Trevisani’s stance on technique, and states: “Basically
everything is correlated to the sound and the musical aspects of playing.” Bachevska (2016), Cooper (2016), Gavanna (2016), Marini (2016) and Marzano (2016) all agree that Trevisani teaches that the technical aspect of the flute is never in solitude or taught without the musical element.

4.9 Hand position

4.9.1 Left hand

Trevisani firmly believes that one should never put the flute in any part of the phalange of the index finger of the left hand, but rather at the base of the index finger, so that the hand can be free, and the fingers less rigid. He reasons that if one puts a lot of pressure on the left hand, pushing the flute backwards toward the embouchure with the gripping point in the middle of the first phalange of the index finger, one then bends the index finger and puts tension on the entire finger as a whole, and in retrospect trains the finger to work against the pressure (Trevisani, 2014).

Figure 42: Left hand position under the phalange of the index finger

Trevisani makes students very aware of the position of the left hand and the visual image and feeling of the fingers on the keys. In particular, he always corrects flat and bent fingers, especially the third and fourth fingers of the left hand, and above all, always directs the fingers to be close to the keys (Trevisani, 2014).
Trevisani (2016) also emphasises that the thumb of the left hand should always be straight, and never bent. He reasons that if one bends the thumb finger, it gives immediate tension to the other fingers.

Figure 44: Left hand thumb position
4.9.2 Right hand

Trevisani (2014) teaches that the right thumb should always be at the back of the tube in line with the index finger of the right hand:

**Figure 45: Right hand thumb position**

![Right hand thumb position](image1)

**Figure 46: Right hand position**

![Right hand position](image2)

The fifth finger (pinky finger) stays round at all times:
Added to this, he completely disagrees with the use of flat fingers in the right hand. He believes that it causes “tension, and you do not have the control over the fingers” (Trevisani, 2014).

Trevisani also teaches that the centre of the falangetta of the fingers should be placed in the holes of the keys. He reasons that one achieves more resonance in the tube, as the surface of the tube is more closed, instead of the air escaping from the holes.55

---

55 This is easily tested on open holed keyed flutes, where the center of the falangetta in the finger needs to cover the center of the key hole.
4.9.3 How to hold the flute

Trevisani maintains that the way in which one holds the flute is vital to both finger technique and sound production. He believes that the position of the hands needs to be balanced in such a way that the fingers are always free to result in a good technique, and above all, that the position of the hands should determinedly push the flute against the bottom lip for a firm and stable grip. Bachevska (2016) said: “Whilst doing embouchure adjustments, the flute could never move, no matter the speed of the fingers.”

Trevisani (2016) said:

The most important thing about a firm hand position is that it should keep the flute very still against the mouth, so to keep air centered into the embouchure hole at all times, without any movement.

Trevisani models his hand position meticulously on the system used by James Galway, as can be seen in the chapters set out previously. This is predominantly based on the core of the grip being under the first phalange of the left hand index finger. Trevisani maintains that if the flute rests under the first phalange in retrospect to the tip of first phalange, then it will not interrupt the bending of the finger.56

**Figure 49: How to hold the flute**

---

56 Most of the principal methods, dating back to the first method of the Paris Conservatoire by François Devienne, demonstrate that the correct position of the flute is on the first phalange of the left hand. It is understood that Trevisani, simultaneously with Galway, aspired to a direction that broke with the French tradition of flute playing, the methodology of which had already been set out for three centuries.
Trevisani also stressed that the thumb finger of the right hand push against the tube of the flute, and should remain at the back of the tube in the same position to ensure solid support. While most players push the right thumb forward under the tube of the flute, Trevisani disapproves of this, based on his theory that if the latter mentioned method is used, the fifth finger (pinky finger) will thus receive the balance point of the right hand, resulting in much tension of the fifth finger, and limiting the freedom of the fingers on the keyboard. He puts this to the test by making students test the “Triangle points of grip” as Galway refers to it, by playing the note C sharp.

**Figure 50: Testing the three pressure points, using C sharp**

Trevisani stresses that the fingers need to be free of tension, yet maintaining a steady and very firm grip of the hand, as explained above. This caused much confusion for students as it leads to the physical understanding that the hand, simultaneously with the fingers, needs to be tense to ensure the hand position is correct.

Trevisani (2014) demonstrated: “Test the hand position by playing a C sharp, with all the fingers up, and solely relying on the feeling of the three pressure points. In this way the flute will never slip out of the hand” as mentioned above. In other words, he emphasises that if one holds the flute with the right thumb underneath the tube, and simultaneously lifts up the fingers for C sharp, the flute will slip, because there is no grip besides the fifth finger, which proves to be incapable.

The foremost understanding of this hand position concludes that if one pushes backward
against the flute with the left hand, and forward against the flute with the right hand thumb, the result will be that the embouchure will stay more stable, inevitably producing a more focused tone.

**4.9.4 Finger action**

As previously stated, Trevisani (2016) teaches that the fingers need to remain close to the keyboard at all times, but however states that this is not “enough” for a good technique and can also result of a “rigid position”. He states: “The fingers should also have a very free movement, a very quick movement.”

To avoid fatigue and slow finger movement, Trevisani (Trevisani, 2014) suggests that when practicing scales, for example, students should on purpose use more action of the finger, thus stretching the tendons for a faster result. Put differently, the advice intended here is to especially lift the fingers higher and faster than usual, moving away from the keyboard with a faster action – almost resulting in a ping pong effect – so to stretch the tendons of the fingers and making it faster all round.

Trevisani (2016) stresses: “Each finger should be trained in this way, and should be trained to move and immediately relax afterward.” He warns that this exercise could be misunderstood to lift the finger with fast finger and withhold this tension in the air. In retrospect, he wants a fast action of the finger but governed by the immediate release in tension after the use of the finger.

**4.10 Conclusion**

The discussion of Trevisani’s teaching methods highlight the fact that, although it is unique in many ways, it has to be noted that Trevisani’s methods do not stand in isolation from the trends in flute pedagogy of the 20th century. Trevisani’s methodical and systematic approach to flute technique mirrors that of Moyse, and Galway extensively, and shows, however, that Galway has, without doubt, had the largest and leading influence on Trevisani’s methods. The key aspects of Trevisani’s approach, namely his theory of technical development through musical interpretation, can all be traced back to Moyse’s work.
Apart from Galway’s philosophy of striving for excellence and perfection, his notion that technical brilliance in technique and sound, developed through a musical understanding, seems to have inspired Trevisani. Trevisani, however, applied this notion in a different way. He reasoned that he based this solely on his observations of Galway not necessarily on his theories. Therefore, in order to play the flute well, musically, and in the “Galway method”, one needs to develop a witty control over the meticulous detail of the instrument.

Although most of Trevisani’s ideas seem to be based out of an exceptional point of logic and from a mechanical understanding of the discourse of the instrument, some of his ideas are contradictory and stand as paradox, and some prove to be outdated according to the international flute trends of the 21st century. His concept of “vibrato sempre”, for example, is unlikely to hold up under scientific discourse in flute pedagogy, as the more fashionably correct and preferred way of playing is “senza vibrato”. However, Trevisani’s concept of sound and tone production is, in the author’s opinion, a valuable contribution to the understanding of the flute.
5. CONCLUSION

This study set out to explore the life and work of the Italian concert flutist and pedagogue Raffaele Trevisani. Until this study commenced, Trevisani’s life and work had not been explored or documented in the academic realm. As a result, his work could not make a potentially meaningful contribution to the field of flute pedagogy. In order to arrive at a better understanding of Trevisani’s life and work, and in the light of his contribution to the field of flute pedagogy, the study sought to answer the following research question:

As one of the few flutists who had the privilege to study with Sir James Galway, to what degree is Raffaele Trevisani a carbon copy of Sir James Galway? What exactly is the difference and why is the difference important?

The research question has been answered in three steps. Firstly, a preliminary biography of Trevisani has been compiled. This biography not only focused on the development of Trevisani’s career as a concert flutist and teacher, but also looked at the influences that shaped his early years as a flutist. It has been shown that Trevisani indeed had a very successful performing and teaching career spanning more than four decades. During his career, he directly and indirectly influenced countless flutists around the globe. His students, many of whom have became successful performing musicians, praised by Galway, went on to teach and perform in various parts of world (Katerina Bachevska, Lorenzo Gavanna, Marlene Verwey Cooper, Horacio Massone, Silvia Marini, Sarah Gabuyo, Francesco Marzano, Elisabet Franch and Rita D’Arcangelo) thereby spreading his ideas, even if they have parted ways in a less than amiable fashion.

This study has also shown that there is a lack of sources on Galway’s method, and the way in which the Galway family distribute his teaching to students worldwide. As a result, a critical study of Galway does not exist at all. This study has also proven that Galway’s method is not appropriately disseminated by Galway himself, solely existing in the teaching, playing and students of Trevisani, inevitably making Trevisani the sole owner of Galway’s preserved school.

The biography also shows that Trevisani possessed a lifelong passion and a talent for the discovery of almost every existing flute method and style of playing. Furthermore, his obsessive drive to discover alternative, and perhaps better ways of doing things, led him to
investigate Galway’s method. Though he indeed became a carbon copy of Galway with regard to the technical aspects of flute playing, it has however sometimes caused controversy between him and the subject at hand, and sometimes even portrayed himself as a restricted and narrow-minded follower of Galway to many, even to his own students. Nevertheless, Trevisani’s standing as one of the foremost concert flutists and pedagogues is confirmed by his continued success in performance, and with students, even as he enters his old age.

Secondly, the pedagogical methods of Marcel Moyse and James Galway have been discussed. These pedagogues have been shown to be prominent figures in the 20th century flute teaching community.

Moyse’s biggest contribution to pedagogy was a systematic and analytical approach to the technical elements of flute playing. This had a great impact on the standardisation of flute playing technique across the world and formed the first step towards a better understanding of flute technique. On the other hand, Galway was shown to be a dominating figure in 20th century flute pedagogy. In a similar way to Moyse, his methods were grounded in logic and discipline. Galway, however, stressed that technique should be flexible and adaptable.

Galway was shown to be groundbreaking in his approach to the technical elements of flute playing. He applied findings to play against the natural temperaments of the instrument, and in return received unanimous praise for this. Galway, together with Rampal and other 20th century concert flutists, brought the flute on par with the more traditional concert instruments such as the piano and violin.

Thirdly, Trevisani’s own teaching methods have been documented and discussed. The impression that Trevisani’s way of playing and teaching the flute as a “carbon copy” of Galway has proven to be accurate, although the difference between Trevisani and Galway can be viewed beyond technical matters. As a musician, Trevisani certainly cannot be seen as a carbon copy of Galway. On reflection, they possess two different stylistic understandings on how to interpret musical line and phrasing. Trevisani adheres more to stylistic musical rules that have been entrenched for centuries, whereas Galway’s quest has been to break tradition both musically and technically. Added to this, they differ in repertoire
choice for various concerts.

Although most of Trevisani’s ideas are based on the work of Galway and Moyse, Trevisani believes that an important part of playing the flute well lies in the use of technical work tightly combined with musical interpretation. At the core of Trevisani’s method, is the notion that a reliable tone and technique is dependent on the authoritarian study of the individual aspects of the flute, and cannot be built up through repertoire. Some of Trevisani’s ideas have been shown to be idiosyncratic or far-fetched, however, in the author’s opinion, this, coupled with his fondness for experimentation, has contributed to his reputation as, not only a genius, but also jarring.

Given the current lack of academic writing on Trevisani and even more so on the “Galway method”, the author hopes that this study has shown the importance of documenting and exploring the teaching methods of one of the most important Galway alumni. This could lead to a better understanding of flute playing and teaching worldwide which, in turn, will make it possible to improve the way in which future generations of flutist are taught.
LIST OF REFERENCES


March 6, 2016, from Tempo flute review:
http://www.circuitomusica.it/articles/13297/raffaele-trevisani-teaching-dvd-tempo-flute-review


Telecasts, R. C. (Director). (1956). *The art of Jean-Pierre Rampal* [Motion Picture].

Trevisani, R. (Director). (2014). *Raffaele Trevisani Teaching videos* [Motion Picture].


