



A Review of the “Play with a Pro, Emmanuel Pahud” Series - Part 1 of 3: Orchestral Excerpts

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This resource costs a low \$99.99 for lifetime access, but is **available as a member benefit** from the [National Flute Association](#) at a 30% discount (access via your NFA account for this deal).

A Brief Introduction to the Series

This Play with a Pro, Emmanuel Pahud video instruction package is broken into three parts: “Orchestral Studies,” “Masterclasses,” and “Fundamentals.” This first article introduces the “Orchestral Studies” part of this package.

[Emmanuel Pahud](#) is surely a name we all recognize! The Principal Flute of the Berlin Philharmonic is one of the most spectacular and fascinating flute players of our generation. In his series of lessons online from “[Play with a Pro](#),” Pahud offers us more than eight hours of HD-quality instructional videos which cover all vital aspects of flute playing. Broken into three categories (with a few extras included!) this online resource is a priceless gem for students, teachers or anyone curious about how he thinks about basics, masterworks, and orchestral excerpts.

It is clear from the moment one begins a “lesson” with Pahud (subscribers can start anywhere) that he brings intimate and concrete knowledge of each work. What he seems to do is provide a wide pallet from which students and teachers can draw their own ideas. Naturally, he is somewhat prescriptive, but his descriptions and explanations are not *so* specific that we feel hampered by his lessons. Rather, watching him play and speak is inspiring. Here is someone who clearly not only knows the flute as well as his own body, but also knows the music deeply and securely.

In many ways, his classes presented this way may be *more* useful than watching him teach a lesson or masterclass to someone – where we might be bound by the player’s approach or needs. Here we get Pahud at his most knowledgeable and musical. Sometimes he is practical (“breathe here, not there”) but at other times he is suggestive, giving listeners more room for their own spin on something. There is truly something for every flute player in this series of videos.

Orchestral Studies

Orchestral Excerpts Addressed

1. Bach, *St Matthew Passion*
2. Beethoven, *3rd Symphony*
3. Beethoven, *4th Symphony*
4. Bizet, *Carmen*
5. Brahms, *1st Symphony*
6. Brahms, *4th Symphony*
7. Debussy, *Afternoon of a Faun*
8. Dvorak, *Symphony No. 8*
9. Mahler, *Das Lied von der Erde*
10. Mendelssohn, *Scherzo from A Midsummer Night’s Dream*
11. Ravel, *Bolero*
12. Ravel, *Daphnis et Chloé*
13. Strauss, *Salome*
14. Strauss, *Till Eulenspiegel*
15. Stravinsky, *Petrouchka*

After a short introduction video, subscribers can start with any excerpt from the list to the left. The first on the list is the flute solo from Bach’s *St. Matthew’s Passion*.

Pahud provides a bit of information about the piece itself including instrumentation and mood, before performing it with piano accompaniment. In this example, he focuses on harmony and breathing, the latter of which is particularly tricky. This is the general approach for each orchestral study in this section.

In some excerpts, he provides alternate fingerings for particular notes, or talks about circular breathing. Sometimes he even comments on what we might experience from conductors, colleagues, or other performers. His explanations take in only what is relevant, leaving behind things that need not be considered in any particular example.

Each excerpt, therefore, has a slightly different focus. While it may be impossible to include *all* details of an

orchestral excerpt in a few minutes, the information provided from Pahud feels nearly complete. He provides us with short examples of what he is suggesting, a slowed down version to highlight something specific, and of course, a complete play through so that we can hear how he himself plays them in the orchestra. While we may not want to try and mimic Pahud exactly (who could, anyway?), his advice is applicable to any flute player’s own journey, whether it be for sound, vibrato, color, or something else.

After he has played and taught on each excerpt, the pianist will often play a “piano only” version so that students can practice with accompaniment. For the faster excerpts, he includes a “slow” piano version and a “fast” piano version. This alone makes for a terrific resource for those preparing for an audition or for university exams or lessons.

In addition, each part of this three-part video series has relevant of downloads. For example, in the Orchestral Studies part, the accompanying PDF is twenty pages long and includes all excerpts in the series Pahud has discussed.

The length of the lessons varies, between about seven minutes to upwards of twenty. Stopping, starting, and rewinding is all at the touch of a button, making this part easy to use.

Coming in next issues of The Portland Piper – A Review of the “Masterclasses,” and A Review of the “Fundamentals” Section.