



The New York Flute Club

NEWSLETTER

October 2007

PAUL EDMUND-DAVIES: A SPARKLING FLAUTIST

Interview by Wendy Stern



Paul Edmund-Davies established his international reputation in the twenty years he was principal flute with the London Symphony Orchestra. I first met Paul in 2002 when both he and Flute Force were guest artists at the Australian Flute Fair in Melbourne. At that time, I was very impressed with his beautiful performances, consummate musicianship, and collegial manner, both on and off the stage. Since then, I have continued to be inspired by his energetic artistry as he tours the world giving recitals, teaching classes, and performing concerti. This interview, via email, was a wonderful opportunity for me to reconnect with him.

PAUL EDMUND-DAVIES: Wendy, wonderful to hear from you again! I am sorry that it has taken so long to get back to you, but I have been away in Japan, Korea and last week, Finland. I only had limited access to computers, Internet and email, particularly in the last week, when I was in a remote part of Finland. I am finally back home, having spent a week in Gloucester with the Three Choirs Festival and today recording some

(Cont'd on page 4)

The New York Flute Club proudly presents
A Flute Masterclass with
Paul Edmund-Davies
(See page 6 for details)

In Concert

Paul Edmund-Davies, flute
Linda Mark, piano

Sunday, **October 7, 2007**, 5:30 pm
Yamaha Piano Salon, 689 Fifth Avenue
(entrance between Fifth and Madison on 54th Street)

- Three SonatasGiuseppe Rabboni
(from Book 2: No. 14 in F major, (1800–1856)
No. 13 in D minor, and No. 16 in B flat major)
- Barcarola and ScherzoAlberto Casella
(1883–1947)
- Sonata in A Minor, HWV 362 . .George Frideric Handel
(1685–1759)
- Deviations on Carnival of VeniceMike Mower
(b. 1958)
- Hamburger Sonata in G majorC.P.E. Bach
(1714–1788)
- Sonata No. 2, Op. 94Sergei Prokofiev
(1891–1953)

Program subject to change

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Newsletter

Katherine Saenger, Editor
 115 Underhill Road
 Ossining, NY 10562
 914-762-8582
 klsaenger@yahoo.com

Sue Carlson, Layout/Production
 789 Westminster Road
 Brooklyn, NY 11230
 718-258-5325
 scarlson@wnorton.com

www.nyfluteclub.org

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Tone Color

by David Wechsler



From the President

Hello everyone, and welcome back from what I hope was a nice summer. This month I begin my final term as president of the NYFC, and I am happy to say that we have an excellent year lined up. Our concerts are going to have some wonderful variety, beginning with the flutist Paul Edmund-Davies on October 7th. Mr. Edmund-Davies spent 20 years as the principal flutist of the London Symphony Orchestra, and now devotes a good deal of time to an international teaching and solo career. Please consider coming to his masterclass on October 6th. In November, we are

having the Palisades Virtuosi, a chamber group with the interesting combination of flute (Margaret Swinchoski), clarinet, and piano. Our December holiday and January concerts will feature artists whom you may have seen featured in recent *Flutist Quarterly* articles: Christine Potter will be performing works for alto and bass flute, and Katherine Kemler will be playing works for flute and piano. Beatbox flutist Gregory Pattillo will be playing in February, and Robert Langevin, principal flutist of the New York Philharmonic, will be our guest artist for the Flute Fair. As usual, the year will finish with our Young Artist Competition winners' concert in April, and the annual membership meeting and flute ensemble concert in May. I hope to see many of you at these events, which I expect to be truly unique and wonderful.

This month's topic is tone color, an aspect of flute playing that I had long underrated, but have gradually changed my mind about. We have all heard people talk about tone color, and there are some flute companies that even use it as a description in their sales literature. But what exactly is it? While to some extent a synonym for timbre, it is more generally viewed as the *range* of tone qualities available for musically expressive purposes. This, of course, opens up the question of tone quality in general. To me, a flute sound for Western classical music is round and focused, with a kind of "oohey" quality, and very little surface air noise as part of the total tone. In contrast, the characteristic sound of a Japanese shakuhachi or a Native American flute is the surface air noise quality we try to eliminate in Western classical flute playing. A similar comparison can be made for the tenor saxophone sounds of John Coltrane vs. Stan Getz of Coleman Hawkins. And, of course, there can be everything in between these two extremes of purity and surface noise complexity.

Modern headjoints reportedly blow easily, but possess a buzzy quality. Assuming that you have a flute that you love, how can these various sound qualities be coaxed from your instrument for artistic purposes? One important element in sound quality is the shape of your mouth when you play. In phonetics this is called a formant. When you put your mouth into the position of various vowels you would pronounce, such as "A" or "E" or "U," it affects the tonal characteristics of a flute sound. Here is a simple little exercise to demonstrate this: play a long tone on middle G or the B above it, and put your mouth into the position of pronouncing the vowel "AH." While still holding the note, gradually change over to the position of pronouncing an "EEE," and then the position of pronouncing an "OOH." You will notice how the core of your sound undergoes a change in quality. That is one element of tone color. Another exercise for this type of tonal manipulation is to change the speed of your air. Try the same long-tone exercise, only now, along with formant changes, blow a bit more or less forcefully. This too affects the compact or the diffuse quality of the sound. During these exercise your jaw needs to be free to move up and down, because each formant requires a slightly different position of the jaw. Vibrato comes into play as a tone color element as well. A wide and deep vibrato will sound very different from a shallow, quicker vibrato. It is by manipulating these elements that different tone colors can be achieved. When one gets familiar with these different techniques the sky is the limit for artistic application. As for their practical and artistic use? That is a subject for another column.

Member Profile

Carolyn Steinberg

NYFC member since 2006



Employment: Composer, flutist, music theory tutor (all ages and levels), and manager for two bands, MetroTang (www.sonicbids.com/metrotang) and 212 Flute Cocktail Jazz Quartet (www.gigmasters.com/jazzband/212FluteCocktailJazz).

A recent recital/performance: As a flutist: Playing *Norma* and *La Perichole* with the Delaware Valley Opera this summer (as first flute), and performing jazz standards with the quartet she leads (flute, piano, bass, drums) at several private parties. As a composer: a Downtown Music Productions premiere of her *Secular Requiem* (upcoming, at St. Mark's Church on November 11 at 3:00 pm).

Career highlight(s): Receiving the Goddard Lieberson Award in music composition from the American Academy and Institute of Arts and Letters in 1990 (for a list of compositions, email Carolyn at c.steinberg@mac.com); her latest CD, finished in March 2007, featuring her first tonal compositions (for clips, visit www.cdbaby.com/cd/carolynsteinberg or www.myspace.com/carolynsteinberg).

Current flute: A silver Powell (c. 1958) with a gold Drelinger headjoint.

Influential teachers: On flute: Karen Schlemmer, who taught her from ages 9 to 15. In composition: Ludmila Ulehla (late '70s, at Manhattan School of Music), Cathy Berberian and Luciano Berio (in Italy, early '80s), Brian Ferneyhough, Bernard Rands, and jazz pianist (since 2005) Sarah Jane Cion.

High school: Alamo Heights High School in San Antonio, TX.

Degrees: BA in music theory with a minor in classical guitar (University of

North Texas, 1978), MA in composition (Manhattan School of Music, 1980), DMA in composition (Juilliard, 1989).

Most notable and/or personally satisfying accomplishment(s): (i) Her 1989 flute concerto, completed for her doctoral thesis, and read by the Juilliard Orchestra with Keri-Lynn Wilson as flute soloist. (ii) Finding a way to function as a composer without the luxury of her originally envisioned "dream job" as a professor in a university music department, instead paying the bills with a succession of increasingly responsible positions in banking and finance. She says, "Being detached from the music scene was actually helpful to me. There is a tremendous freedom in not having to conform to what other people think 'modern music' should sound like. I'm now interested in how extended harmony can accommodate a lot of dissonance and then come back to cadence. Jazz harmony has amazing similarities to the late Romantic harmonic world. I love instrumental colors for their own sake, as do modernists and downtowners, and I am happy to go off into atonal zones. Still, melodies, which do their best within tonality, are wonderful things and must exist."

Favorite practice routines: Paula Robinson's *Flute Warmups* book, and thought-pattern training exercises developed by Carolyn and Sarah Jane Cion (a jazz pianist friend and a student of Charlie Banacos) for jazz improvisation skills. Carolyn says, "These are primarily patterns within scales and arpeggios of jazz chords played by just thinking and hearing them, not reading them. And they have to happen quickly."

Other interests: Gardening (especially growing herbs) and otherwise enjoying the nature around the house she and her husband have upstate, in Narrowsburg (Sullivan County); languages (she speaks Italian and German); and the rhythms of Cuban, Brazilian, and African music.

Advice for NYFC members: A favorite quote from Louis Armstrong: "If it sounds good, it is good."

FLUTE HAPPENINGS

FREE to current NYFC members, this section lists upcoming performances by members; flute-related contests, auditions, and masterclasses organized/sponsored by members; and brief descriptions of members' new recordings, sheet music, and books. Send submissions to the Newsletter Editor.

OCTOBER '07

OCT
10

Wednesday 7:00 to 9:00 pm

"American Classics," the first of four 2007–2008 Diller-Quaile Paula Robinson masterclasses. Repertoire: Aaron Copland, Duo for Flute and Piano; Charles Griffes, *Poem*.

• Diller-Quaile School of Music, 24 East 95th Street, NYC. • Info, call 212-369-1484 x26, email ejanzen@diller-quaile.org, or visit www.diller-quaile.org.

OCT
12

Friday 8:00 pm

A recital of works by Couperin, Milhaud, Debussy, Loevendie, Jemnitz performed by **JAYN ROSENFELD**, flute, and Bernard Rose, piano.

• Maison Française, New York University, 16 Washington Mews, NYC. • Admission is free; reservations required (call 212-998-8750).

OCT
20

Saturday 4:00–5:00 pm

A recital by **JEANNE WILSON**, flute/piccolo, and Amy Duran, piano, including works by Copland, Hüe, Schocker, and Damase.

• Paul Hall at the Juilliard School, 60 Lincoln Center Plaza, NYC. • Admission is free. • Info, email jawflute@aol.com.

OCT
21

Sunday 3:00 pm

REBECCA METHENY MASON, winner of the first annual Richmond County Orchestra musician's competition, will play Mozart's Flute Concerto in D with the orchestra. Also on the program: the world premiere of Michael Rose's *Dance, Sungo, Dance*, and Grieg's *Peer Gynt Suite No. 1*.

• St. John's University, 300 Howard Avenue, Staten Island, NY. • Admission: \$20 general, \$15 students/seniors, free for children under 12. • Info, reservations, call 718-390-4306 or visit www.richmondcountyorchestra.org.

OCT
22

Monday 7:30 pm

"The French Connection," a concert of music by American composers performed by **JEANNE WILSON**, flute, Neil Balm, trumpet, and Amy Duran and Jeff Harris, piano. On the program: Gershwin's *An American in Paris*, and works of Copland, Hüe, and Harris.

• St. Andrews Church, 331 Lynn Street and La Roche Avenue, Harrington Park, NJ. • Admission: \$20 at the door, \$15 in advance (call 201-768-0819, children free). • Post-concert reception • Info, email jawflute@aol.com.

FLUTE HAPPENINGS

NOVEMBER '07

**NOV
2**

Friday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, will perform works by J.S. Bach, Ibert, and Martinu.

• Brooklyn Conservatory of Music, 58 Seventh Avenue, Park Slope, Brooklyn. • Admission: \$15 general, \$10 students/seniors.. • Info, call 718-859-8649 or visit www.omniensemble.org.

**NOV
4**

Sunday 5:30 pm

A New Jersey City University faculty recital performed by **JEANNE WILSON**, flute, Ed Joffe, Amy Duran, and others. Program to include the Beethoven Octet for Winds, works by Donjon and Hüe, and some jazz ensembles.

• Yamaha Piano Salon, 589 5th Avenue (at 54th Street), NYC. • Admission is free. • Info, email jawflute@aol.com.

Membership Deadline

To be included in the 2007–2008 Membership Directory, dues must be paid by **OCTOBER 31** (Barrère's birthday). Dues (regular \$50, student/senior \$35, contributing \$75) can be sent directly with identifying information (name, address, phone, email) to:

Keith Bonner, Membership Secretary, NYFC, Park West Finance Station, Box 20613, New York, NY 10025-1515, 212-942-5685, keithbonner@earthlink.net

Flute Happenings Issue	Deadline	Mail date
November 2007	10/04/07	11/1/07
December 2007	11/1/07	11/29/07
January 2008	12/13/07	1/10/08
February 2008	1/10/08	2/07/08
March 2008	2/14/08	3/13/08
April 2008	3/13/08	4/10/08
May 2008	4/3/08	5/1/08

DAVID ALAN GROSS (1944–2007)

David Alan Gross, a freelance saxophonist and flutist with an active teaching studio in midtown Manhattan, died on May 7. A former member of the NYFC, he studied saxophone with Joe Allard, flute with Harry Moskovitz, and jazz keyboard harmony with John Mehegan. He leaves his wife Nancy and siblings Lesley and Jane.

Edmund-Davies (cont'd from page 1)

of the sound track for a new film of *Sense and Sensibility*.

WENDY STERN: Thank you so much for getting back to me! I guess we might as well start with questions on the movies. The London Symphony Orchestra performed for so many famous films during your tenure with them. What are some of your most memorable movie scores? Are you playing the gorgeous flute music in the Harry Potter movies?

PED: My first film with the LSO was a [1985] science fiction horror movie called *Lifeforce* or *Space Vampires*. The music was written and conducted by Henry Mancini, and it was great to meet him and his exceedingly large cigars, which he smoked throughout the sessions at Abbey Road Studios in London. The film was truly appalling and of a very dubious nature, so if you want to know more about it, I suggest that you Google it! Other memorable films I have played on: *Aliens*, *Willow*, *The Land Before Time Began*, *American Tail* (1 and 2), *Legends of the Fall*, *Braveheart*, *Honey I Shrank the Kids*, *Who Framed Roger Rabbit?*, *Around the World in 80 Days*, *Sky Captain*, *Bridget Jones 2*, *Star Wars* (Episodes 1 and 2), and yes, I am playing bits of the first two *Harry Potter* movies.

WS: Was your transition from orchestral flutist to solo performer a gradual evolution?

PED: As a result of the incredible amount of repertoire available to the orchestral flautist, part of my life has been very focused on being in an orchestra. However, there are numerous other areas that interest me and I find the contrast between all of these areas hugely stimulating. Basically I feel “at home” with the flute and if there is some way or another that I can transmit my enthusiasm to others, either through playing, teaching, or just talking about it, I find it truly gratifying. I didn't really “change” from orchestral flautist to solo performer, as I have always had opportunities (normally of my own making!) outside of the orchestra. Since 2005, I have played with the Philharmonia,

which requires significantly less time commitment than that demanded by the LSO, so I presently have more opportunity to explore projects away from the orchestra.

WS: Speaking about projects away from the orchestra, I have one of your recordings with your ensemble, the Deutz Trio. How did you pick this name for your group?

PED: It would be easier to cross the Sahara Desert on an ant than to be successful in finding a catchy name for a group of musicians. The Deutz Trio was no exception. Three of us from the LSO used to perform trio concerts together, but had no name. This was fine until we were booked to play in a beautiful chateau in Normandy, France, and the promoter insisted that we have a name. To cut a very long story short, my favorite Champagne was “Champagne Deutz” and after much wailing and gnashing (and squillions of truly appalling names) the three of us agreed on the name. The promoter got in touch with the Champagne house, who were delighted to be associated with a group of classical musicians, and since we began the relationship, we have recorded five promotional discs for them . . . the Champagne is truly delicious. We were invited to play at the launch of one of their prestige wines a few years ago at the Waldorf Astoria in New York (which incidentally happens to be one of my favorite cities).

WS: I have heard more about your relationships with the Champagne houses . . .

PED: Through numerous visits to Deutz and the Champagne region, I have met many representatives of smaller wine companies. Although the variety and flavor of these wines is remarkable, and in many ways more interesting, the small companies don't produce enough to individually export to the UK in large quantities. I have started my own company, The Champagne Guild, and in the end, I will have about 50 of these producers on my books. This will give the British the chance to experience what I refer to as “real” Champagnes. Little known fact: it was the British [in the person of Christopher

Merrett (1614–1695)—Ed.] who first started the concept of Champagne as a sparkling wine!

WS: This sounds fascinating! Another one of your projects arrived in my mail today . . . your latest book, The 28 Day Warm Up Book for all flautists . . . eventually! I have to say, I was very intrigued by the title, but now that I have actually seen the book, I am even more interested in its content; it is so well organized and the concepts are so clearly explained. How did this book come about?

PED: As a teacher, both in the UK and abroad, I have on numerous occasions written exercises to help with various issues and printed them up, either for the individual or to carry with me to use in classes when on tour. Many of these exercises have been written out of a frustration with many of my own weaknesses. Over the past four years, the exercises have been steadily increasing in number and many times I have been asked where it would be possible to buy them. Of course, until now, it wasn't possible. Over the past year I put all of these exercises into a book and concocted a sequencing system to break the monotony of a practice routine that includes 28 days of repeating the same exercises four times each. There are four key areas: Sonority, Fingers, Articulation, and Intervals. Some of the exercises are not too difficult, but the more physical ones are very demanding, hence the title. All I can say is that it has helped me immensely.

WS: Only 27 more days left for me! Given your experience teaching masterclasses all over the world, what can you share about national styles of playing (articulation, dynamics, vibrato, etc.)?

PED: Wow! This is a truly “big” question. What fascinates me most is the fact that every flute-playing nation on the planet has something for me to learn from. As an example, partly due to language, the French have the most incredible facility when it comes to articulation (they also have great wines and amazing cheese, but that really is another story!). I have the deepest

respect for the incredible technical facilities I have come across in the USA, coupled with a genuine desire to truly explore the possibilities of the instrument and push it to its extremes. Then there are the Japanese and Koreans, who are fanatical about the flute. I think that without losing individual identity, a “world” style is gradually evolving and this is built upon a common concept of a logical rather than an imposed understanding. As with everything, the more we travel the more we absorb and the more we understand.

WS: Last year, you were involved with a touring masterclass program entitled The Simple and Logical Approach to Playing Flute. Your performing venues

What fascinates me most is the fact that every flute-playing nation on the planet has something for me to learn from.

ranged from obscure local music stores to major performance halls. As a result, many students, professionals, and flute-loving people were given the opportunity to hear you and meet with you personally.

PED: As a musician and performer, the most important thing for me is to engage an audience, irrespective of who they are or how much they have paid for a ticket. Now it is particularly crucial to be engaging with young people, as they are the future. I enjoy communication both on the platform and off it; simply talking to people is a very important part of my philosophy.

WS: Growing up, were there any specific people or places that influenced your musical development?

PED: When I was young I had a family friend, the composer Alan Ridout, who guided me through my early days as a musician and I was very fortunate to have him as a “mentor.” I also knew Leonard Bernstein and had the chance

to perform *Halil* five times around Europe with him conducting. I will never forget that experience, and he is one of the very few people I have encountered for whom I could label a “genius.” He was a truly remarkable man.

In performance, I feel that the main influence on my flute approach comes from having been a chorister at Canterbury Cathedral. When I was a boy, even though I say it myself, I had a really beautiful and pure voice. Sadly, when my voice broke, that voice completely escaped and all that I can say is that if singing really badly and out of tune (or croaking!) was an Olympic sport, I would be a definite gold medal winner for Great Britain! So, in the absence of a voice, whatever I am doing on the flute, I always attempt to sing through it.

WS: For your Flute Club concert, you are playing a piece by Giuseppe Rabboni. I had never heard of this composer before. How did you discover this work?

PED: Giuseppe Rabboni (1800–1856) was born in Cremona, Italy, a city more renowned for its violin makers (Nicolo Amati and Antonio Stradivarius, among many), than for its flautists. Apart from being an outstanding flute player, Rabboni was also a composer, a flute tutor at the Conservatory of Milan, and principal flute at La Scala Opera in Milan, a position he held for thirty years (1826–1856).

I found a very old bound book of the flute works of Rabboni some 12 years ago in a junk shop (second hand) in Hungerford in the UK and paid £3 for it. He used to be published by Lucca Press and then Ricordi in Milan. However, it transpired that most of his (published) music was destroyed in a fire in Milan in World War II. I am in the process of editing everything in this book and have so far published the 24 Studies and the first 12 of the 42 Sonatas. The book spent some time in the French Foreign Legion in Morocco and some time in the Duke of Wellington's regiment in Gosport, England.

(Cont'd on page 6)

Edmund-Davies (cont'd from page 5)

There is one particularly difficult study in the book (which must be 120 years old) in 7 flats and lots of 64th notes and in very neat hand writing at the top of the page it reads, "Not before breakfast!"

WS: In addition to editing the complete works of Rabboni, you have edited the sonatas of Bach and Handel. Also, your book The Flautist's Collection consists largely of music of the Baroque era. How do you feel about this music being played on period wooden instruments versus the modern silver or gold flute?

PED. I have edited quite a lot of music, a large part of it from the Baroque era. The repertoire of the flute is very slight by comparison to that of the violin, voice, or piano, and is sadly lacking in music from the "Romantic period." As a result, there is quite a void between the Baroque and the 20th Century. Whilst the rise of the authentic/original instrument enthusiast was inevitable and in many ways, also welcome, it meant that instrumentalists and in particular, woodwind players, were to have their already comparatively small repertoires limited still further. This has me eager to hang on to this music. The Baroque flute was designed and built in a very different way compared to the flutes of today, but nevertheless worked along very similar principles. The two are both transverse flutes and are, in theory, blown in very similar, but varied, ways.

Most of my editions come with a disc of a performance by myself and a music minus one track, so that the student/performer can experiment.

WS: I came across some other publications of yours: Flute Fusions, Break-away music for 1 or 2 flutes and accompaniment. This book seems totally different from your other work. Is this original music that you composed?

PED: Last year, I produced the first publications of some of my own compositions. *Flute Fusions* introduces an opportunity for intermediate to more advanced flautists to dip their fingers into an entirely different world through an alternative approach to the instru-



The New York Flute Club
proudly presents

A Flute Masterclass with Paul Edmund-Davies

Saturday October 6, 2007
3:00–6:00 pm
Dorot
171 West 85th Street
New York, NY

Admission: \$80, participants (a total of 6, selected by audition); \$25, auditors (no preregistration required). For more information, visit www.nyfluteclub.org.

ment. To be played as either music minus one, or music minus two, and either with the CD or live with friends, the music is written and performed by myself, Neil Percy, principal percussionist with the LSO, and John Alley, principal keyboard player of the LSO. The music reflects our direct experiences of taking part in a wide range of different musical styles, from playing with Deep Purple, Natalie Cole, Luther Vandross, and Paul McCartney to recording film scores such as *Star Wars*, *Harry Potter*, *Braveheart*, and the CD of *Titanic*. The other instruments involved in the project, namely soprano/tenor saxophones (Stan Sulzmann) and acoustic string bass (Chris Laurence) are played by musicians with a broad experience of both classical and "jazz" music. The compositions are designed to encourage students to break away from a more conventional approach and through the extensive use of an army of more exotic percussion instruments and different time signatures, to listen to and absorb some of the complexities of unusual rhythms from around the world. Whilst playing relatively straightforward melodies, the emphasis is more on "feeling" the music as well as sticking to a metronomic pulse. With the use of chord symbols the student is also encouraged to explore basic improvisation and on the applicable tracks on the disc, Stan Sulzmann has provided some ideas on saxophone to help with the

creative process. There is also the opportunity to try out some less conventional techniques on the flute, such as sliding between notes and creating a raw, breathy sound at the start of notes. Added to this, on all of the tracks the flutes are doubled up by vibraphone and marimba, which in itself creates an interesting texture and is good practice for working on intonation and ensemble.

WS: Your flute has taken you in so many different, but interesting, directions. We are so glad that your fall tour includes a visit with the New York Flute Club. Do you have any advice you would like to share with us?

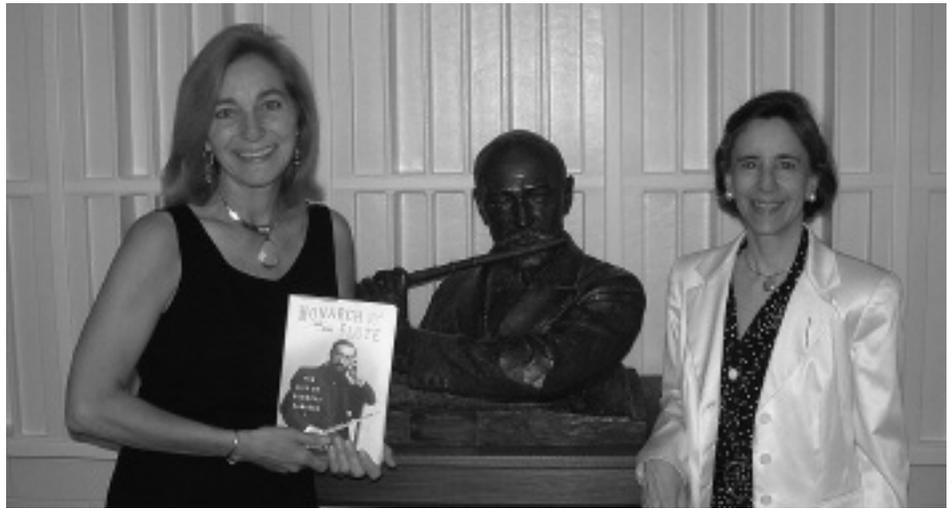
PED: Please come to my class or recital. . . . or both. And if you can't do that, just always enjoy what you do and give yourself a challenge!

WS: Paul, thank you so much. I look forward to seeing and hearing you in October. □

Wendy Stern is a freelance flutist and teacher in the New York area. She earned a master's degree from the Juilliard School, where she studied with Samuel Baron and Julius Baker, and has been a member of Flute Force since 1988.

Chautauqua Dedication

The new Georges Barrère Flute Studio at the Chautauqua School of Music in Chautauqua, NY, the gift of Kay Wolford Logan, former principal flute of the Columbus (OH) Symphony, was dedicated on Monday, June 25, 2007. Georges Barrère was a faculty member at the school from 1921 to 1941, principal flutist and associate conductor of the Chautauqua Symphony Orchestra, and conductor of the Chautauqua Little Symphony. The ceremonies included a concert by Carol Wincenc (left) and a lecture by Nancy Toff (right). The bust of Barrère is by Marion Sanford, an award-winning sculptor for whom Barrère sat in the mid-1930s. This is the second casting; the first is owned by the Wm. S. Haynes Co., and was lent to the Flute Club for the Barrère exhibition at the New York Public Library in 1994. When the bust (the gift of an anonymous donor) was presented to Chautauqua in 1952, Frederick Wilkins, Barrère's former student and successor as principal flute of the Chautauqua Symphony, played Gluck's *Orpheus* at the ceremony.



Katherine Borst Jones

LOUIS MOYSE (1912–2007)

Louis Moyse, a major figure in the American flute world for the last half century and a founder of the Marlboro Music Festival, died in Vermont on July 30 at age 94. After surviving World War II in eastern France, the Moyse family emigrated to Argentina, then came to the United States in 1949. Moyse was flutist and pianist in the Moyse Trio, which also included his father, flutist Marcel Moyse, and then-wife, violinist Blanche Honegger Moyse. The group made its American debut at the New York Flute Club on January 29, 1950 (see program, right).

The New York Flute Club's 2007 Annual Fall Ensembles Gathering

Sunday, November 4, 2007, 2:00 to 4:00 pm

Shetler Studios
244 West 54th Street (between Broadway and 8th Avenue), 12th floor Penthouse
New York, NY

www.shetlerstudios.com • 212-246-6655

Coordinator: Annette Baron

Purpose: First opportunity this season to meet other flutists interested in forming ensembles to play throughout the year and/or for the annual May NYFC Ensembles concert. Already-established ensembles are encouraged to attend as well. All levels of players welcome, but your 2007-2008 NYFC membership must be up-to-date to participate.

What to bring: flutes and piccolos, music stands, and sheet music for three or more flutes

RSVP by October 29, 2007 to:

Annette Baron, NYFC Ensembles Coordinator

Email: EnsemblesNYFC@aol.com

Postal mail: NYFC, Park West Finance Station,
P.O. Box 20613, New York, NY 10025-1515.

The New York Flute Club
Incorporated
Organized 1920

Premier appearance in the United States

TRIO MOYSE

MARCEL MOYSE	Flutiste
BLANCHE HONEGGER - MOYSE	Violoniste
LOUIS MOYSE	Pianiste et Flutiste

Program

1. (a) Trio-Sonate, Sol Majeur (flute, violon, piano)
(b) Sarabande, de la Sonate en La Mineur (flute solo)
(c) Sonate, Mi Majeur (violon, piano)
Adagio - Allegro - Adagio - Allegro
- } J. S. BACH
2. (a) Duo Sonate, Sol Majeur (deux flutes)
Adagio - Presto
- HAENDEL
- (b) Duo Sonate (flute, viola)
Adagio - Presto
- NEUBAUR
- (c) Trio Sonate, Ut Majeur (deux flutes, viola)
Allegro - Andante - Presto
- HAYDN

--INTERMISSION--

3. Trio (flute, violon, piano)
(First performance)
Sortie de messe - Andante - Allegro
- JACQUES IBERT
4. Syrinx (flute solo)
- DEBUSSY
5. (a) Serenade (deux flutes, viola)
- LOUIS MOYSE
- (b) La Chanson (deux flutes, violon)
- MARCEL GENNARO
- (c) Scherzo (flute, violon, piano)
- BOHUSLAV MARTINU

All compositions on this program have been recorded
by Trio Moyse for "His Master's Voice"

SUNDAY AFTERNOON January 29, 1950 FIVE-THIRTY P. M.	CARL FISCHER CONCERT HALL 165 West 57th Street NEW YORK
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New York Flute Club Archives



The New York Flute Club
Park West Finance Station
P.O. Box 20613
New York, NY 10025-1515



October 7, 2007 concert

Sunday, 5:30 pm • Yamaha Piano Salon, 689 Fifth Avenue (at 54th Street)

Paul Edmund-Davies, flute

88th Season

2007–2008 Concerts

October 7, 2007 • Sunday, 5:30 pm
PAUL EDMUND-DAVIES, flute, and LINDA MARK, piano

November 18, 2007 • Sunday, 5:30 pm
PALISADES VIRTUOSI, MARGARET SWINCHOSKI, flute

December 16, 2007 • Sunday, 5:30 pm
CHRISTINE POTTER, alto and bass flute
Holiday reception

January 27, 2008 • Sunday, 5:30 pm
KATHERINE KEMLER, flute

February 24, 2008 • Sunday, 5:30 pm
GREG PATTILLO, The Beatbox flutist

March 30, 2008 • Sunday, all day
FLUTE FAIR 2008—ROBERT LANGEVIN, flute
Location TBA

April 27, 2008 • Sunday, 5:30 pm
2008 NYFC COMPETITION WINNERS

May 18, 2008 • Sunday, 5:30 pm
ANNUAL MEETING & ENSEMBLE CONCERT
Location TBA

All concerts and events (except as noted) at Yamaha Piano Salon, 689 Fifth Avenue (entrance between Fifth and Madison on 54th Street). All dates and programs subject to change. Tickets \$10, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org or call 732-257-9082.



From the Editor

Greetings! Looks like we are in for another season of great concerts, starting with our sparkling artist for October, the distinguished British flutist Paul Edmund-Davies. As I learned from Wendy Stern's interview, Paul's enthusiasm for sparkling wines has led him to start a side business as a Champagne importer and to name his trio of London Symphony musicians (the Trio Deutz) after a Champagne house. Those of you interested in Paul's skills as a pedagogue should try to attend his masterclass on October 6th, the day before the concert.

David Wechsler's "From the President" topic this month is tone color (and I am happy to report that the exercises he suggests seem a lot easier than the ones he suggested in last May's column on intonation!). Also in this issue are two photos from the NYFC archives, one from a June 2007 event at the Chautauqua (NY) Institute honoring Georges Barrère (a Club founder), and the other a reproduction of a program from the first US performance of the Moyse Trio (in 1950, at the NYFC), featuring Louis Moyse (who died this summer at the age of 94).

October's Member Profile subject is Carolyn Steinberg, a composer and flutist I met at last May's ensemble concert. Her profile is a "must read" for people interested in paths to a balance between the sometimes contradictory goals of being the musician you want to be and the need to earn a living. And at this writing, we still have open slots for new profile subjects; if you'd like to suggest one (or be one!) please let me know.

All for now. See you soon.

Best regards,

Katherine Saenger (klsaenger@yahoo.com)