



The New York Flute Club

NEWSLETTER

December 2012

Eclectic Flutist Immanuel Davis Has His Cake and Eats it Too!

Interview by Mary-Ann Tu

I first met Immanuel through the wonders of the internet, on the chat website of a well-known flutist. As I got to know him, I found we had similar opinions on a lot of hot-button topics (the details of which are unfortunately too politically sensitive to reveal here!). By the time I finally met Immanuel in person—at a small Upper West Side cafe, to brainstorm about Barthold Kuijken's then-upcoming 2010 NYC masterclass—he felt like an old friend. This interview, conducted via email over a seven-day period in October, gave me a chance to get to know him even better.

MARY-ANN TU: What attracted you to the flute?

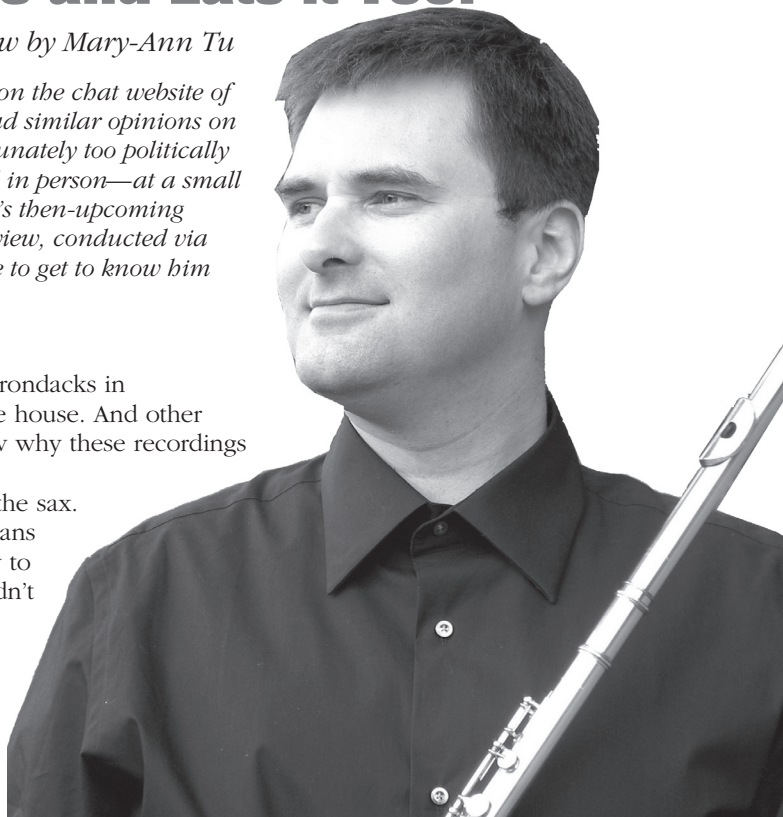
IMMANUEL DAVIS: I grew up around music [amidst the Adirondacks in Elizabethtown, NY] and there were Rampal recordings in the house. And other flutists like Elaine Shaffer and Maxence Larrieu. I don't know why these recordings were in the house, but there they were!

In fifth grade I had to choose an instrument, so I chose the sax. My mother [a professional baroque violinist] had different plans for me and suggested I try the flute. Once I figured out how to get a sound (about a month or so!) I was hooked and couldn't stop. I couldn't get enough flute recordings. I was buying every Rampal and Galway recording I could get and would just listen for hours.

I played violin and piano before I played the flute. In fact, I played violin until about 16, but it never quite made sense to me. I could never get a vibrato. But vibrato seemed much more natural and logical on flute, so I guess I was more suited for flute than violin.

MT: This past weekend, I attended your [October 14] "Telemann in Paris" concert, where you played traverso. Hearing the

(Cont'd on page 4)



In Concert

Immanuel Davis, flute

Bradley Brookshire, harpsichord
Timothy Lovelace, piano

Sunday, **December 16, 2012**, 5:30 pm

*Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue
(entrance on East 25th Street between Lexington and Third Avenues)*

Troisième Suite	Jacques-Martin Hotteterre "le Romain" (1674–1723)
Sonata in A Major, BWV 1032	Johann Sebastian Bach (1685–1750)
Sonata in D Major for flute and basso continuo	Johann Gottfried Mützel (1728–1788)
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Romance, Op. 50	Ludwig van Beethoven (1770–1827)
Variations on a Ukrainian Folksong, Op. 107, No. 3	Ludwig van Beethoven
Velocity (2006)	Kenji Bunch (b. 1973)
Sonata for flute and piano, Op. 125 (2004)	Nikolai Kapustin (b. 1937)

Immanuel Davis's appearance is made possible in part by Ruth Baker.
Program subject to change

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What Color is Your Parachute?

by Wendy Stern



From the President

One of my favorite fictional characters is Camille Forestier, the violist/plumber in French author Fred Vargas' mystery series. Although Camille's choice of occupations, on first glance, might seem a humorous juxtaposition and maybe even a slight on both professions, on more careful consideration, one discovers that both fields deal with a concept of unrestricted flow—one musical, the other, well, musical in another way.... For author Fred Vargas, the pseudonym of French historian and archaeologist Frédérique Audoin-Rouzeau, a dual or even triple career is a way of life. This is an idea very close to home, as many of us, in addition to being flutists, are doctors, lawyers, scientists, professors, artists, composers, editors, computer specialists, web-designers—the list seems endless. I know that Julius Baker was a pilot, ham-radio operator, and honey bee farmer. In our midst I've also

discovered trapeze artists (Kathleen Nester), cyclists (Mindy Kaufman and Lucy Goeres), and dancers (Zara Lawler). Are there any flutist/plumbers out there as well?

Do we pick our profession or does it choose us? In many cases, our choice is a clear path from childhood; in others, it's a circuitous route to self-discovery. Often parental values help us decide or force a backlash in the opposite direction. Jean-Pierre Rampal, son of flutist Joseph Rampal, was encouraged to go to medical school to avoid the travails of a professional flutist career. Jean-Pierre listened to his father, went to medical school, but then ended up playing flute anyway (you know the rest of the story). On a very different note, King Frederick of Prussia was forbidden by his father to play the flute and, in spite of this or as a result of this, became one of the most passionate and productive patrons in the history of flute music. He was the king who provided the "King's Theme" of J.S. Bach's *Musical Offering* and the patron of over 300 compositions by Quantz (researched, published, and performed by Rachel Brown).

Immanuel Davis, our December guest artist and baroque flutist, was one of the original subscribers for Rachel Brown's project (she followed the 18th century practice of enlisting subscribers to help finance a publication—NYFC members Don Hulbert and Robert Dick were part of this consortium, as well). When I spoke with Immanuel about this project, he recommended that I read *Evening in the Palace of Reason*, by James R. Gaines, a nonfiction account of the relationship of King Frederick the Great and J.S. Bach. This fascinating and true story highlights the seemingly contradictory roles of Frederick as both military leader and artistic patron, and also offers musical insights into the complex thematic development of J.S. Bach's creation of the *Musical Offering*. Immanuel is also a patron of newly composed music for the modern flute (his NYFC recital December 16 features two of these works) and, in addition, is a tenured flute professor, an Alexander Technique teacher, and commuter between two cities a thousand miles apart.

It was Immanuel Davis' multifaceted career choices that that got me to musing on the many talents and skills we flutists possess and the creative solutions we discover to develop them. As Immanuel Davis says, it is possible to have your cake and eat it, too. In the classic manual, *What Color is Your Parachute?*, Richard Nelson Bolles offers advice and questions to help the potential job-seeker discover his/her innate gifts, talents, and skills. It seems, as flutists, our parachutes have many hues.



Historic Recordings of Frances Blaisdell

NFA Historic Recordings Series, Volume 5 (\$15, nfaonline.org)

Notes by Patricia Harper and Nancy Toff

NYFC Member Patricia Harper, chair of the National Flute Association's Special Publications Committee, would like to alert admirers of Frances Blaisdell to the latest volume of the NFA's Historic Recording Series.

Spanning Blaisdell's 60-year performing career and released in 2012 on the 100th anniversary of her birth, the CD's selections include performances of solo, ensemble, and contemporary scores, and give evidence of artistry and musicianship at the highest level. Selections of particular interest (to this listener) include a flute obligato performed with Lily Pons; the final Allegro from J.S. Bach's Trio Sonata in C Minor, BWV 1079 (part of his *Musical Offering*); and a 1940 performance of Schoenberg's *Pierrot lunaire*, conducted by the composer. Flutists previously featured in this series include Joseph Mariano, Robert Willoughby, and Maurice Sharp. —Ed.

Member Profile

Caroline Sonett

NYFC member since 2010



Employment: Student, in junior year at Columbia University.

A recent recital/performance: A summer concert with the Columbia Classical Performers at St. Paul's Chapel in a "Basically Bach" program; an October solo recital at West Side Presbyterian Church in Ridgewood, NJ, in a Chamber Music Day program of works by Gaubert (Deuxième Sonate), Reinecke, Bach, and Borne; and a November performance with the NY Youth Symphony (now in its 50th season!) at Carnegie Hall in a program featuring the world premiere of Gabriel Zucker's *Universal at Midnight*, and Dvorak's "New World" Symphony.

Career highlight(s): Playing with the NY Youth Symphony at Carnegie Hall (in 2011 and 2012) and performing Eldin Burton's Sonatina (a work that began as a piano piece written for a Juilliard composition course and went on to win the NYFC's 1948 Composition Contest and publication by Carl Fischer after being arranged by composer for flute and piano) on WQXR's McGraw Hill Companies Young Artists Showcase with Robert Sherman (in early 2009). At Columbia: performing Mozart's Concerto in G Major with the University Orchestra in April 2012 ("This is a work that stays with all flute players throughout their careers, so it was an incredible experience to go through the process of playing it with a full orchestra!"); and, in her role as its president, expanding the breadth and reach of Columbia Classical Performers, a group that offers the university's classical musicians opportunities to perform and network.

Current flute: B-foot Weissman model silver Haynes with a gold crown on the headjoint.

Influential flute teachers: Carla Auld (in middle school), Soo-Kyung Park (2008-2012, at Manhattan School of Music pre-college), Jeanne Baxtresser (first

two years of college), Nicolas Duchamp (from 2012).

High school: Northern Highlands Regional High School in Allendale, NJ.

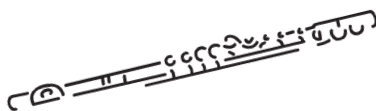
Degrees: BA in music (Columbia University, expected May 2014).

Most notable and/or personally satisfying accomplishment(s): Caroline writes, "When I was a sophomore in high school I was accepted to both the NJ Youth Symphony and the Manhattan School of Music Pre-College program. These were my first forays into orchestral playing, and inspired my desire to be an orchestral flutist. My peers and conductors at these places motivated and challenged me to think, play, and feel as an orchestral musician, a process which is still very much in the works!"

Favorite practice routines: Caroline likes to begin with Moysse long tones, and then "spend some quality time with Messieurs Taffanel and Gaubert (especially Nos. 4 and 10). I play these exercises according to what elements of technique I need to focus on for my current repertoire and orchestral excerpts; for example, if I am focusing on the Mendelssohn Scherzo, I strive to play No. 4 with a light, measured staccato that is about the same tempo as the excerpt."

Other interests: Cooking and baking, hiking; being an academic tutor for elementary and middle school students.

Advice for NYFC members: I'd like to share some great advice given to me by Ms. Baxtresser: Have other interests outside the flute! This is something I rarely hear from flute teachers. So many young flutists are entirely consumed by music. While this can make one a genius at the craft, it is healthy to have other passions and hobbies.



Go to New York Flute Club on Facebook and hit the Like button to stay up to date on Club events. Members are invited to post and comment on the forum.
Joan Rudd, NYFC Publicity Chair

FLUTE HAPPENINGS

DECEMBER '12

Dec 4

Tuesday 8:00 pm

The Antara Ensemble will perform a program including Mozart's Flute Concerto in D major with **HAROLD JONES**, flute.

• Saint Peter's Church, 619 Lexington Avenue (at 54th Street), NYC. • Admission: \$25 general, \$20 students/seniors. • Info, visit antaraensemble.com or call 212-866-2545.

* * * * *

Holiday Refreshments

Post-concert refreshments are needed for December 16th.

Please contact Jayn Rosenfeld (212-633-6260, jaynrosenfeld@gmail.com) if you can bring something.

Requested items include wine, soda, cheese, crackers, cookies, grapes, and other nibbles.

NYFC Flute Swabs

Made from a 22" triangle of washable silver-gray optical-quality microfiber, with a black NYFC logo. In addition to threading comfortably on cleaning rods, they can be used safely to wipe flutes, eyeglasses, camera lenses, and computer screens. Available at concerts and by mail (send check payable to the New York Flute Club, Inc. to the Flute Club, P.O. Box listed on p. 8). Cost is \$5 for 1, \$20 for 5. Shipping is \$2 for 1, \$2.50 for 2 - 5 and \$3 for 6-10.



Flute Happenings Deadlines

Issue	Deadline	Mail date
January 2013	11/29/2012	12/27/2013
February 2013	12/27/2013	01/24/2013
March 2013	01/31/2013	02/28/2013
April 2013	03/07/2013	04/04/2013
May 2013	03/27/2013	04/24/2013

Interview (Cont'd from page 1)

music of Telemann on period instruments was so wonderfully "different," yet so right. This music transported the audience right to the court of Louis XIV. What drew you to the traverso in the first place?

ID: I've always been interested in the sounds of period instruments. My teacher [on modern flute] from age 11 to 16 was Sandra Miller, one of the preeminent baroque flutists in the country (and now a faculty member with the Juilliard Historical Performance program). I never really had traverso lessons with her, but I heard her play it often in concerts and always loved the sound. Also, my mother, now retired, ran a (predominantly) baroque music festival for 13 years in upstate New York. So, as a kid I was around harpsichordists and gamba players, getting the sounds and style of baroque performance practice in my ears.

I went through a period of imitating baroque flute on the modern flute (no vibrato and swells on notes, etc.), but somehow that was unsatisfying, so I let that go. While I was at Juilliard (1990-95) studying with Julius Baker, I didn't really think about baroque flute at all. I was too busy learning how to develop my "standard" playing and technique, so there just wasn't room in my brain or schedule to allow for traverso. That said, I was still listening to period instrument recordings, and letting that influence my baroque playing.

MT: In 2001 you won a Fulbright to study baroque flute but turned it down. What happened?

ID: I had wanted to study baroque flute with [the world-renowned baroque flutist and scholar] Barthold Kuijken in Holland. I applied for a Fulbright at the same time I applied for a one-year teaching position at the University of Minnesota. I won both, but decided to take the teaching position. I was pretty sure that great jobs like that don't come along very often (and it turns out, I was right), and thought there might be a time later when I still could go study baroque flute. During the 2001-02 year, I reapplied for the tenure-track position at the university and won that. During the interview process, the dean of the college told me that I would be able to take a year off during my six-year probation to take my Fulbright and go to Holland. So, I was able to have my cake and eat it, too!

I had to reapply for the Fulbright, which I did, and was accepted to study in Holland during the 2005-06 year. In the meantime, I had met Wilbert Hazelzet

and decided to study with him for the year. Wilbert is one of the founding members of the group Musica Antiqua Köln, and is a wonderful musician and player.

MT: In 2010 you brought Barthold Kuijken to NYC. Many of us were deeply moved by him. I enjoyed hosting his masterclass and learned that he is an avid gardener. How did Mr. Kuijken come into your life?

ID: I became friendly with Bart while I was studying in The Hague. I would play for him and watch him teach. I think that we have a similar outlook in how we approach our instruments, and he was very supportive of my taking on the traverso in mid-career. After my year was over, I went to a music festival in Hungary where he was playing and teaching to have an intensive week with him. It was there that I invited him to Minneapolis for the first time, and he's been coming almost yearly ever since.

We all love Gaubert...but for some reason, we don't think to see what it would be like to really learn to play on the kind of flute he had. An instrument like that teaches one how not to force, and how to be connected to the sound all the time.

MT: Obviously, studying the baroque flute and the music of that era greatly benefit one's overall musicianship.

ID: In my first lesson with Wilbert, he accompanied me from the harpsichord, reading figured bass. I realized that if he could do that, so could I, and that if I were going to be a "serious" baroque musician, I had to really learn figured bass. So, I enrolled in the basso continuo class for non-keyboard players (which was my favorite class ever) and spent a good chunk of my time at the harpsichord learning to read and play figures.



A young Immanuel Davis.

I really appreciate the musicianship of the great baroque musicians [around today], and have been trying to incorporate that [baroque sensibility] into my own playing and teaching. Most of them are excellent keyboard players with a very solid understanding of harmony, and they also read several clefs very well. Most flutists have a hard time with bass clef, and hardly play in alto or tenor clef. But, if you're reading off a facsimile where the bass part is in tenor clef and you don't actually know what note that is, then you're not seeing half the page. So, I've spent a lot of time getting good at reading those clefs. In fact, a couple of years ago I was performing a Couperin duet with Bart Kuijken and we were going to transpose it from G Major to D major, so we just read it in alto and tenor clef (I knew he was going to be able to do that, so I practiced it that way to be ready for him!).

MT: Are there specific pieces that you will only play on baroque flute or only play on modern flute?

ID: Now I've gotten to the point that there are many pieces I've played on traverso that I haven't ever played on modern flute. Some rep, especially French, like Hotteterre and Couperin, is just too delicate to play on modern flute (at least, for me). The ornaments and the nuances are just more idiomatic on the traverso. Of course, that said, I think flutists should play that rep, even on modern flute, and just make it work!

But there is one 18th century piece I'll never play on traverso—the Franz Benda Sonata in F Major. I don't even want to know what the original looks like! I have

a Rampal edition and recording that had such an impact on me (and still does) that I just don't want to mess with that one piece! There is a recording of him playing it on his gold Louis Lot, and it's so fantastic. Everything is perfect...intonation, phrasing, articulation, and vibrato. I spent months and years trying to imitate the sound and style of that recording.

Because of that recording (and some others, but mainly that one) and the many experiences playing the great Louis Lot of my former teacher, Keith Underwood, I knew that one day I had to have my own. Keith used to let me play that flute for my lessons with Julius Baker. Mr. Baker really liked that flute and how I sounded on it. In fact, Mr. Baker liked that I always seem to be playing old flutes—I had a Powell (No. 634) while at school, and a few times borrowed No. 245 from Keith. Now I own Powell Nos. 245 and 678 and a wonderful Louis Lot, No. 888.

I'll never forget a lesson with Mr. Baker when I brought in No. 245 and he just took it from my hands and played it nonstop. He said it reminded him of his "baby," No. 299, which had been stolen from him in the late 1950s. Hearing Mr. Baker up close playing an old Powell was an unforgettable experience! Yes, he sounded great on his Yamaha, but the Powell...that was another story!

MT: Speaking of Louis Lots, you have a great one. How did you find yours?

ID: I found the Lot at Phil Unger's shop. I went in there to have a flute case fitted for my No. 245 and he saw that I had this old flute, so he brought out another for me to try. It was a nice Powell, but I wasn't about to buy anything. Then he brought out the Louis Lot. I played my Benda F Major sonata on it, and my wife, a cellist, who wasn't really paying attention to anything up to that point, all of a sudden looked at me and said, "What is that flute? You have to buy it." So, I did! And it's great. It's in almost-original condition and has not been re-tuned or had the embouchure [significantly] altered. I think the head joint was cut a little, but not enough to make a difference. It plays at A=440—no problem. It has such a pure and strong tone.

I finally made a recording on it last year. I decided to do a "period" instrument recording of some Philippe Gaubert works with my Lot and an original 1899 Erard piano. We all love Gaubert, and know what a great flutist he was, but for some reason, we don't think to see what it would be like to really learn to play on the kind of flute he had. I think there is a lot to be learned

from playing on a Louis Lot (no pun intended). An instrument like that teaches one how not to force (because they just won't sound if you do), and how to be connected to the sound all the time.

MT: Paul Fried was here last week. He also enjoys the old flutes. He plays Powell No. 751. What do you think of the modern-scale flutes? Do you have one?

ID: I don't have a new scale flute. I've only played old flutes since I got my first one in 1989. Every once in a while I flirt with a new flute, but after about 15 minutes I miss my old flute tone, so I always gravitate back to that. I don't have a problem with new scale flutes, it's just that I always have identified with the sound of the older flutes. I will say that I think that some new flutes are too easy to blow and that one loses some of the depth and individuality of the tone when all the resistance is shaved off the lip plate.

Bart Kuijken always suggested the idea of being musically "bilingual." My goal is to play traverso in such a way that the listener wouldn't ever think I play modern flute and to play modern flute in such a way that that one doesn't hear the traverso.

MT: You studied simultaneously with both Baker and Underwood. Was there ever a conflict?

ID: No. I didn't openly talk about it with Mr. Baker, but he knew about it and he was fine with it.

MT: Your wife Kätbe, an accomplished cellist, has been an Alexander teacher for a long time. How has Alexander influenced your flute playing?

ID: My path to Alexander was just a natural progression of my interest in a certain kind of musicianship and flute playing. My years of study with Keith Underwood were always about finding the most natural, non-forcing way to make the flute sound. Using things like the breathing bag led me down the

road of learning how to let my air be natural by staying out of the way! In my studies with him, we were always trying to find the way to let the music speak for itself, and to make sure that any habits of overblowing, or forcing weren't influencing my musicality.

Alexander was just a further continuation of that idea. Alexander has a profound effect of musicality, rhythm, breathing, and one's aesthetic in general. But it brings about those effects indirectly. Once you become aware of certain habits of squeezing or reacting too quickly to something, and you can learn how to "direct" yourself into a new habit. Then you find that you have more time because you aren't squeezing yourself. That's a pretty simple explanation, but I hope that gives you a general idea.

MT: What made you decide to become a full-fledged certified Alexander practitioner yourself?

ID: I felt that it would be great for ME(!) and I wanted to use it in my teaching. Many of my students are taking AT lessons, but there are times in the flute lesson when it would be great to be able to put hands on a student while they are playing (or even as a "warm-up"), in order to give them an experience of playing that they wouldn't get ordinarily. There is nothing better than playing a flute (or any instrument) while an Alexander teacher has their hands on you! For both of my CDs I had my Alexander teacher there. She would either give me little turns during the takes or in-between. But it was great...I didn't ever get tired in the recording process and I think the recordings have a certain natural and unforced sound that is unique in flute recordings.

MT: How did you arrange your training?

ID: During my sabbatical in 2010, I decided to take one year of the three-year Alexander teacher-training course here in NYC. About half way through the year, we realized that I was going to have to finish the training after I went back to Minneapolis. A teacher-training course is four days a week, three and a half hours a day for three years. So, they devised a plan where I could study with an excellent teacher in Minneapolis and spend as much time as I could on the course in NYC. So I see my AT teacher in Minneapolis four mornings a week and come to NY about once a month or so for a few days on the course here.



Immanuel Davis (center) at the 2011 New York Flute Fair's ensemble reading session. Photo: Ardith Bondi.

Interview (Cont'd from page 5)

MT: *Can one overdo Alexander technique? I once heard a recital given by someone heavily into AT. The playing was remarkably clean and effortless, but to the point of sounding boring.*

ID: I don't think one can say a performance is made more or less exciting based on how "Alexander-ified" someone is. No matter how good one's use is (in an Alexandrian sense), if the musical intention isn't clear then the performance won't be compelling. A common misconception is that the AT only addresses the physical aspect of playing—but if that were the case, it wouldn't be so interesting.

One of the things the Alexander can do is help someone clarify their musical intentions. By peeling away unnecessary extra tension, something we often associate with being expressive, it's possible to realize that our musical intention isn't as clear as we thought. Once we get rid of that extra layer of effort, we can go back and distinguish between what is a real musical idea and what is a musical or instrumental "habit."

MT: *At your 2011 Merkin Hall recital, I noticed how physically grounded you were. I especially enjoyed the flute sonata by Nikolai Kapustin, a piece you commissioned. How did that come about?*

ID: I came across him by accident. I had bought a CD by [the Canadian pianist] Marc-André Hamelin and the last piece on the disc was a short work by Kapustin. I was immediately struck by the style of the writing and wrote to Marc to see if there

were any flute pieces by Kapustin or if I could commission one. Marc responded with Kapustin's email and told me I should just write to him.

So I asked Kapustin to write a piece for me and then sent him my *Prevailing Winds* CD. He lives in Moscow and we've never spoken, so everything has been through email. He wrote that he enjoyed my playing, but that my repertoire was not like anything he writes, so he didn't think he could write anything for me. I immediately responded by saying that I was aware his music was unlike ANY flute repertoire, which is why I wanted him to write a piece.

Two months of silence went by.... Then one day I received an email saying that he had completed a 17-minute sonata and it was in the mail!

It's a great piece! Very complex and contrapuntal, yet it swings. The piano part is very virtuosic, and the biggest challenge with the flute part is just to fit it in to the piano in such a way that it swings and sounds semi-improvised. I'd say it sounds like the result of a combined compositional effort between Vladimir Horowitz and Oscar Peterson with Charlie Parker writing the flute part! If contrapuntal bebop is a musical idiom, then this would be the perfect example.

MT: *Your December program will be a mix of baroque flute and modern flute compositions. Do you find it difficult to the switch between instruments and styles?*

ID: It's getting easier to go back and forth. At first, I found it particularly

challenging, to the point that during my Fulbright year, I was barely playing modern flute. I just wanted to have the traverso in my blood. Now, I'm just trying to see the two flutes on par with speaking different languages...Bart Kuijken always suggested the idea of being musically "bilingual" (easy for a guy who speaks five languages to say!). My goal is to play traverso in such a way that the listener wouldn't ever think I play modern flute and to play modern flute in such a way that that one doesn't hear the traverso.

But I haven't really put myself in the position of playing both flutes on a concert. Mostly, I've been trying to keep a concert dedicated to one or the other, so this recital for the NYFC will be an interesting experiment to see if I can actually pull it off!

MT: *I'm looking forward to it. In the meantime, our readers can go to masterclassesNYC.com to hear you perform the Kapustin flute sonata and recitals with Barthold Kuijken from 2010 and 2011.*

Mary-Ann Tu is the founder of MasterclassesNYC.com. She also has a website business, is involved with the Strindberg Repertory Theatre (strindberg.org), and is currently spearheading the flute program for Convent of the Sacred Heart on the Upper East Side.

October Education and Enrichment at the NYFC

Paul Fried's October 14 concert was followed by a "Meet & Greet" reception and a reading of Paul's flute choir arrangement of *The Little Bell* by Alexander Gurilev. Nonmember student guests were admitted for a nominal \$1 fee. Concert "sponsors in part" were Ruth Baker and Powell Flutes (represented by the Weissman Music Company). Susan Lurie, the NYFC's Education and Enrichment chair, assisted Paul with the page turns as he conducted while playing the flute.



Paul Fried (back to camera) led the ensemble reading; Susan Lurie assisted. Photo: David Wechsler.



Ruth Baker, Paul Fried. Photo: David Wechsler.

NYFC Launches Student Survey

by Rachel Susser



As I write this, I am in the process of putting the finishing touches on the New York Flute Club Student Survey, which will begin accepting responses on December 1. The survey is broken down into two parts. The purpose of the first section is to get a better picture of the student demographics and the resources to which students

already have access, while the second section is directed more towards determining what resources students would like the Flute Club to provide. We hope to be able to use the results of the survey to begin to provide the services that students want most.

The first set of questions is split up into different categories specific to the ages of the respondents. High school students are asked what type of school they attend, what musical activities they take part in both in and outside of school, and whether they plan to pursue music after finishing their secondary education. College and graduate students are asked similar questions, with an additional field in which they can specify the degree and subject being pursued. The final category of students includes those who are not enrolled in formal education but still consider themselves students. This category can include everyone from adult amateurs to those who are at the professional end of the spectrum but consider themselves lifelong learners. Because these people may come from many different walks of life, the questions targeting this group aim to get a general picture of what role flute plays in their lives.

The second set of questions asks about New York Flute Club membership (members and nonmembers alike are encouraged to complete the survey), musical genres played (classical, jazz, folk, etc.), and interest in different resources. Several categories of possible student-specific programming, including everything from workshops to online resources, are listed as options, and respondents are asked to elaborate on which of these they would be interested in. What subject could a panel address? What blog topics would be interesting to a reader? Finally, respondents have the option to include their name and contact information in order to get more details about membership and offerings of the Flute Club, or to be kept up to date about any new developments that come about as a result of survey follow-up.

If you are a student, please take a few minutes out of your day to complete the survey—it should not take more than 15 minutes to complete, and hopefully we will be able to use the results to provide the programming and resources that you want! Teachers, amateurs, music lovers, and professionals, please share the link (<http://bit.ly/UfZAz8>) with your students, flute-playing friends, and other teachers in the greater New York City area.

Please email comments or suggestions to Rachel at rs3092@barnard.edu.





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



December 16, 2012 Concert

Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street)

Immanuel Davis, flute

93rd Season

2012 - 2013 Concerts

October 14, 2012 • Sunday, 5:30 pm
PAUL FRIED, flute

November 4, 2012 • Sunday, 5:30 pm
JASMINE CHOI, flute

December 16, 2012 • Sunday, 5:30 pm
IMMANUEL DAVIS, baroque and modern flute

January 13, 2013 • Sunday, 5:30 pm
SOOYUN KIM, flute

February 10, 2013 • Sunday, 5:30 pm
FLUTE FORCE (flute quartet)

March 17, 2013 • Sunday, all day
Flute Fair, guest artist LORNA MCGHEE,
The Lighthouse

April 21, 2013 • Sunday, 5:30 pm
Competition Winners Concert

May 11, 2013 • Saturday, 2 pm
Annual Meeting & Ensemble Concert,
Bloomingdale School of Music

*All regular concerts will take place at **Engelman Recital Hall**, Baruch Performing Arts Center, 55 Lexington Avenue (entrance on 25th Street), on Sundays at 5:30 pm. All dates and programs subject to change. Tickets \$25, students and seniors \$15, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org.*



From the Editor

Greetings! Our December concert will feature flutist Immanuel Davis on baroque and modern flute; a holiday reception will follow the concert. Mary-Ann Tu's personable style of questioning and Immanuel's wide-ranging interests made for an engaging interview. I enjoyed learning about his Alexander Technique training (he is on track to become a certified teacher by June 2013), his studies in baroque flute (which included learning how to read music in every imaginable clef), his enthusiasm for vintage flutes, and the process of commissioning a new work for flute from the Ukrainian Russian pianist/composer Nikolai Kapustin (entirely by email!).

Wendy Stern's "From the President" muses on the many career hats we flutists sometimes wear, a topic inspired by the multifaceted career of Immanuel Davis. She reminds us that the flutist Julius Baker was also a beekeeper and ham radio operator, and mentions her favorite detective fiction character (a viola-playing French plumber)—someone I hope to become better acquainted with during some winter holiday reading.

Student Liaison Rachel Susser (a music AND computer science major) has put together an online survey for flute students of all ages to help assess how the NYFC might better meet the needs and interests of this population (see p. 7). I've seen early versions of the survey and plan to take it myself (I'm not in school anymore, but I fit into the "out-of-school lifelong learner" category).

Caroline Sonett, a Columbia University junior and flutist with the NY Youth Symphony, is this month's profile subject. Her mention of the Burton Sonata—a piece she performed for Robert Sherman on WQXR, and one I had never heard of—led to a surprise connection to the NYFC and an internet search which ended up in the history and archives section of our own website!

Anyway, all for now. See you soon. Best regards,

Katherine Saenger
klsaenger@yahoo.com