



# The New York Flute Club

## NEWSLETTER

January 2014

### Flute Force: Flute Quartet Pioneers

Interview by Tanya Witek

*I first met Flute Force in 1991 when I was a student at the University of Calgary. Their two-day residency is one of my most significant musical memories from my years as an undergraduate. The Flute Force masterclass and performance was extremely inspiring to me, then a young musician who was dreaming of studying in New York. I feel so fortunate and grateful that these wonderful flutists are now among my most trusted colleagues. Throughout the month of November, I was in touch with Wendy, Rie, Sheryl, and Elizabeth via email and personal conversations to learn a bit more about the ensemble and their upcoming Flute Club concert.*

*TANYA WITEK: I vividly remember our first meeting. Never before had I heard four such brilliant flutists together on the stage at the same time!*

*WENDY STERN: I remember you so well! You performed the Poulenc Sonata so beautifully...you were preparing your audition for Juilliard and you made such a strong impression...I knew I would be seeing you again!*

*TW: Wendy, I remember being so surprised when our paths crossed a couple of years later when I was a newly hired teaching artist at the Lincoln Center Institute and you were leading the training workshop. It is such a small world! Thinking back to our initial meeting, what brought Flute Force all the way out to western Canada?*

*WS: The Calgary visit was part of a West Coast concert tour that included*

*(Cont'd on page 4)*



Photo by Peter Schaff

*In Concert*

#### Poems, Songs, and Dreams:

Music for Diverse Flutes, Theremin, and Stop-motion Animation

#### Flute Force

Sheryl Henze, Wendy Stern, Rie Schmidt, and Elizabeth Brown, flutes (left to right)  
Lothar Osterburg, video and models

Sunday, **January 12, 2014**, 5:30 pm

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

#### Program

Poem in December (2011)	Marty Regan (b. 1972)
Elizabeth Brown, shakuhachi; Wendy Stern and Rie Schmidt, flute; Sheryl Henze, alto flute	
Jacob's Ladder (2007)	Richard Arnest (b. 1950)
Quartet for Diverse Flutes (1985)	Peter Bacchus (b. 1954)
A Bookmobile for Dreamers (2013) <i>A Meet the Composer Commission</i>	Elizabeth Brown (b. 1953)
Elizabeth Brown, theremin; Lothar Osterburg, video and models	

*Program subject to change*

The appearance of Flute Force and Lothar Osterburg is made possible in part by the League of Composers/ISCM.



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## THE NEW YORK FLUTE CLUB INC.

2013–2014

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Paige Brook .....	1960–1963
Mildred Hunt Wummer .....	1963–1964
Maurice S. Rosen .....	1964–1967
Harry H. Moskovitz .....	1967–1970
Paige Brook .....	1970–1973
Eleanor Lawrence .....	1973–1976
Harold Jones .....	1976–1979
Eleanor Lawrence .....	1979–1982
Paige Brook .....	1982–1983
John Solum .....	1983–1986
Eleanor Lawrence .....	1986–1989
Sue Ann Kahn .....	1989–1992
Nancy Toff .....	1992–1995
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Jan Vinci.....	2001–2002
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David Wechsler.....	2005–2008
Nancy Toff.....	2008–2011
John McMurtery.....	2011–2012

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Follow us on twitter @nyfluteclub  
 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. —Nicole Camacho, NYFC Publicity Chair

## “Why Do Flutes Have Holes?” and Other Questions about Music

by Wendy Stern



From the  
President

**I** *Wonder Why Flutes Have Holes* was the title in a series of science books for kids, published in 1995 by Kingfisher, New York. Included in the table of contents were all sorts of questions about music, but nowhere to be found was the answer to “Why do people write music?”

I guess the answer to that question is part of a larger investigation into the artistic process, but in 1920, composer Lamar Springfield and flutist Georges Barrère expanded that question to “How can we help people who write music for the flute?” and tried to answer that query by providing an outlet for new flute music to be heard. From its very inception, the notion that the New York Flute Club should foster both the performance and the creation of music for the flute was an integral part of its mission statement. Interestingly enough, after publishing the Robert Russell Bennett quartet in 1922, it took another 26 years for the Club to take a proactive role in this regard.

A highlight of the New York Flute Club’s history was its first and only composition contest, held in 1948, and won by Eldin Burton for his *Sonatine*, a piece that has since become a standard in our repertoire. Sixty-six years later, we have decided to relaunch this contest in 2014. Board member Kaoru Hinata is spearheading this project, because, in her words, “discovering or inspiring works which could become part of our canon would be a tremendous legacy to our community.”

The members of Flute Force—Elizabeth Brown, Sheryl Henze, Rie Schmidt, and I—have attempted to discover and inspire works for the flute quartet by actively mining both the existing repertoire and exploring new possibilities for the genre. Over our long history (starting in 1981 when Rie Schmidt founded the group—read Tanya Witek’s interview for more details), we have commissioned and premiered over 25 new works for the flute quartet medium. Although we never considered ourselves to be exclusively a new music group, we have always been attracted to music that sustained, inspired, and developed us as musicians—qualities we quite often found in new compositions. As we evolved over the years, we first expanded the idea of a flute quartet to include the piccolo, alto, and bass in different combinations, and then later introduced other elements to our programming ideas.

For our NYFC concert on January 12, we are playing a program entitled, “Poems, Songs, and Dreams: Music for Diverse Flutes, Theremin, and Stop-motion Animation.” Thanks to a generous grant from the League of Composers, we will be presenting *Bookmobile for Dreamers*, a collaboration between visual artist Lothar Osterburg and composer Elizabeth Brown, created with a grant from Meet the Composer. The piece was originally scored for theremin (played by the composer); Elizabeth envisioned Flute Force as a kind of Greek chorus and added three flutes to the production after the work’s premiere. You can preview the original in a YouTube video accessible through the Club’s website ([www.nyfluteclub.org](http://www.nyfluteclub.org)).

Also on the program is *Poem in December* for shakuhachi, two flutes, and alto flute (with Elizabeth performing the evocative shakuhachi part); *Jacob’s Ladder*, an antiphonal rendition of the African American spiritual; and *Quartet for Diverse Flutes*, written for the group by flutist/composer Peter Bacchus. And in answer to the question “Who writes music for flutes?”—in this case, all the composers are flutists, as well. Composer Marty Reagan is a shakuhachi player and Richard Arnest is a baroque flute and recorder specialist.

Not quite trusting my memory, I googled Josephine Parker, the author of *I Wonder Why Flutes Have Holes*, and to my chagrin, discovered that the title was changed in 2007 to *I Wonder Why Mice are Musical!* The table of contents remained the same, so I wonder why the title was changed...but I guess that is another question.

## Report on Jamie Baum Workshop: A Fear-Free Approach to Improvisation

Participants and auditors at Jamie Baum’s December 15 pre-concert workshop in Engelman Recital Hall were treated to an engaging presentation centered on the familiar “Happy Birthday” tune. Everyone knows it and can sing it, but why do so many of us do so poorly at playing it by ear? The answer lies in the fact that we work hard at developing visual-technical coordination (i.e., translating printed notes on a page to played notes), but tend to neglect aural-technical coordination (i.e., translating desired intervals into played notes). The good news (and bad news!) is that improvisation is a skill that can be learned and improves with practice (start by working on all your scales). Four workshop flutists ranging in age from about 10 to mature adult played sample improvisations on a simple scale, accompanied by John Oliver Escreet on piano, and all were pleased with the results. —Ed.

## Member Profile

Deirdre  
McArdle

NYFC Member  
since 2011

Flute Fair Chair  
2014



**Employment:** Executive director of the Maine-based Winter Harbor Music Festival and Harbor Music.

**A recent recital/performance:** An August 2013 concert of Handel sonatas in Prospect Harbor, Maine; and a December 8 chamber music recital at the Nicholas Roerich Museum in NYC.

**Career highlight(s):** Her 1987 Weill Hall debut recital (favorably commented upon by *NY Times* reviewer Tim Page); her time on the faculty of the Manhattan School of Music and Bowdoin College (where composer Elliott Schwartz wrote *Aerie* for six flutes with her in mind and later, as composer emeritus, dedicated *Snapshots 2012* for flute/piccolo, viola, and percussion to her); founding (i) the Winter Harbor Music Festival with Carol Wincenc, Daniel Paget, and Gena Raps to bring musicians from NYC for summer chamber music classes and concerts and (ii) Harbor Music, which brings selected students to Maine from Indiana University's Jacobs School of Music in Bloomington for summer concerts and workshops.

**Current flute:** A c. 2000 14k rose gold A=442 Brannen with a Bröger Mechanik, C# trill, and low B with gizmo.

**Influential flute teachers:** At MSM: Frances Blaisdell and Andrew Lolya; postgraduate: Julius Baker. Most influential: the Long-Island-based Catherine Harrington Curran, who started her on flute at age 20 and had her ready for MSM a year later. Deirdre says, "She had a number of very successful students—Lady Jeanne Galway and Renée Krimsier among them—and deserves to be as well-known as my other teachers. A student of Mariano and Kincaid, and a former Houston Symphony player, she lent me her Haynes, bought me my first Powell, but most of all, gave me confidence. Her method of incremental instruction and

clarity of verbal communication were without peer—I base all of my teaching on what I learned from Cathy in that one year."

**High school:** Harborfields High School in Greenlawn (Long Island), NY.

**Degree:** BM in music (Manhattan School of Music, 1975).

**Most notable and/or personally satisfying accomplishment(s):** Her experience as a professional mime, which taught her the value of silence in music. "Prior to MSM, I studied mime at NYU and worked two off-off Broadway seasons as the duo partner of Samuel Avital, formerly of the Israeli Mime Theater. Our association began when I was in the audience he was interacting with during one of his performances. We began an improvisation which ended up on stage—we got a standing ovation and I was hired on the spot!"

**Favorite practice routines:** Daily one-hour warmups—including a Blaisdell version of a Moyses exercise, a Cathy Curran overtone series exercise, and her own version of Julie Baker's five-note scales—followed by one to two hours on Bach and current repertoire. She says, "Since I do not have time for etudes, I create exercises from the material I am working on. I also try to spend time studying my music from a theoretical standpoint so I know where I am in terms of key etc."

**Other interests:** Family (two sons—one a college piano student and the other married and working in Europe), poetry, opera, swimming, riding her horse on the beach near the Jamaica Bay Riding Academy (in Brooklyn), and reinvigorating the Orchestra of the 92nd Street Y (approaching its centennial season, it is in need of players and financing to support its mission of bringing music to the homebound elderly).

**Advice for NYFC members:** Though it sounds simplistic, advice from Arthur Lora, iconic flutist of the NBC Symphony under Toscanini and Andy Lolya's teacher at Juilliard, has served her well: "Never worry about your career or to try to force a place for yourself. The cream always rises. We may not rise to where we dream of being but we find our level and our place by letting go of the pressure of expectation and desire."

## FLUTE HAPPENINGS

JANUARY '14

No Listings

FEBRUARY '14

Feb  
7

Friday 7:00 pm

The Volanti Flute Quartet (**JILL CRAWFORD**, Ellen Fisher Deerberg, **KATHERINE McCLURE**, and **BARBARA HIGHTON WILLIAMS**), will present a program of internationally diverse music for four flutes, including works by Jongen, Damase, Temmingh, Rozman, Dorff, Meyn, Lacerda, and Jeanjean. • Miller Chapel, Princeton Theological Seminary, Princeton, NJ. • Admission is free.

Feb  
8

Saturday 8:00 pm

UpTown Flutes in concert, performing music by Ian Clarke, Peter Schickele, Catherine McMichael, Derek Charke, Holst/Louke, Wil Offermans, Thoma Simaku, Sandra Howard, and Lisa LeMay. • United Methodist Church, 50 South Park Place, Morristown, NJ. • Admission: \$20 general, \$15 seniors, free to students with ID. • Info, visit [www.uptownflutes.com](http://www.uptownflutes.com).

### Flute Happenings Deadlines

Issue	Deadline	Mail date
February 2014	12/19/2013	01/17/2014
March 2014	01/30/2014	02/28/2014
April 2014	03/13/2014	04/11/2014
May 2014	03/27/2014	04/25/2014

### Guidelines for Listings

- **Flute Happenings** (free): listing of upcoming performances by members.
- **Member Announcements** (free): flute-related contests, auditions, and masterclasses organized and/or sponsored by members.
- **New Releases** (free): brief descriptions of members' new recordings, sheet music, and books, listed periodically.
- **Classifieds** (\$10 advance payment required; make check out to the New York Flute Club and mail to the Newsletter Editor): member advertisements (up to 320 characters/spaces).

*Submissions (email or hard copy) should be sent to the Newsletter Editor. Deadlines are listed on Page 3.*

*Interview (Cont'd from page 1)*

cities in Washington, Oregon, and Canada. We were traveling with both my daughter and Rie's daughter, who were both around one year old at the time. Although we wanted our youngest with us (both of our older boys were staying with grandparents), it was an added stress to a tour that was already laden with logistical difficulties—delays due to customs, lost luggage, and an airport blackout. We were so delayed getting into Calgary, we taught our first class in our street clothes and literally left our kids with an order of pineapple pizza and a completely unfamiliar babysitter. However, I don't think this created any lasting problems for our children...all of them are now pursuing professions in the arts.

*TW: I cannot imagine touring like that with little children in tow! I suppose now that you don't have small children traveling with you, it is easier to get around...*

ELIZABETH BROWN: Actually, we travel with 10 stand lights, a number of large folders to extend the reach of music stands, and lots of flute pegs. There is a large suitcase devoted to this—Wendy schleps it to every rehearsal and concert. We plan and rehearse intricate choreography so that our instrument changes and various setups don't impact the flow of the program.

*TW: It sounds like you need to do a lot of serious planning to bring your programs to life!*

EB: In recent years, we've played pieces requiring us to move around the hall during the performance—for instance, the processional in Schwantner's *Silver Halo*, and the morphing surround-sound stations in Richard Arnest's *Jacob's Ladder*—and we have faced challenges in many halls—stairs, darkness, etc. In *Jacob's Ladder*, Sheryl sometimes has to hike quite a way to reach the balcony. We think carefully about what to say before each piece: how long to talk usually depends on how much staging we have to do, and the person who has the least to do does the talking. We always send composer bios and program notes, but often they aren't printed or the hall is too dark between pieces for the audience to see the program.

*TW: I imagine that your programs were not always this involved... Can you share a bit about the early days of the group, Rie?*

RIE SCHMIDT: In 1981, I was teaching at a small private school in Danbury, CT, where my father-in-law was the headmaster. It was my first job after college, and I commuted there once a week from NYC. The music director had a faculty music series and asked me to do a recital. I wasn't keen on doing a solo recital at the time, but thought I would ask some flutist friends—Peter Bacchus, Deborah Baron, and Brice Martin—to do a concert with me.

*TW: Do you remember what was on the first program?*

RS: Our first concert was two solo flute pieces, a Quantz trio, and three quartets—by Bozza, Dahl, and Joplin. No low flutes and a tiny bit of piccolo. It was fun—one of those things where you say, "Let's do it again." We didn't have much repertoire for quartets, so we used to play solos, duos, and trios on our concerts.

*TW: How did your programming evolve over the years?*

RS: As we stayed together and expanded our repertoire we also stopped playing anything other than quartets, and gradually added more instruments. Now all of us have piccolos and altos, and we have two bass flutes. In 1985, we entered the Artists International Competition and won, presenting our debut at Carnegie Recital (Weill) Hall that year, playing only flute quartets. Our repertoire has changed with each change in personnel, and reflects our times and interests. Our concert for the Flute Club is all contemporary, but I would say that isn't our mission. Since we were the first flute quartet formally established in this country, I don't think we wanted to pigeonhole ourselves into any mission—free just to play music that we liked.

*TW: Wendy and Sheryl, you both joined the group a few years after it was founded. Can you share a bit about this experience?*

WS: By the time I joined the group in 1988, Flute Force had already commissioned new pieces, applied for and received grants, was being offered residencies at various colleges, and was planning its first CD. It was a huge transformation for me to be part of an ensemble that involved not only learning brand-new music, but all the details of commissioning, grant writing, and tour planning as well.

## Flute Force on CD

### PASTORALE: MUSIC FOR 4 FLUTES (1996)

**Video Artists International 1133**

*Daphnis et Chloé\** by Maurice Ravel (with Julius Baker)

*Adagio\** (from Quartet No. 1, Op. 11) by Samuel Barber

*Jour d'été à la montagne* by Eugène Bozza

*Pastorale* by Igor Stravinsky

*Quartet in D, Op. 12* by Anton Reicha

*Rêverie\** and *La fille aux cheveux de lin\** by Claude Debussy

*Where'er you walk* (aria from *Semele*) by George Frideric Handel (with Julius Baker)

### EYEWITNESS (2001)

**Innova 556**

*Land of the Farther Suns* by David Alpher (narrated by Garrison Keillor, with David Alpher, piano)

*Travelogue\*\** by Elizabeth Brown

*Eyewitness\*\** by Robert Dick

*Nymphs* by Gary Schocker

*Tantamounts\*\** by Eric Stokes (with the Meridian String Quartet)

### FLUTE FORCE (2007)

**CRI 581**

*Serenade for Four Flutes* by Ingolf Dahl

*Grand Quartet for Four Flutes in*

*memoriam: Friedrich Kublauer* by Harvey Sollberger

*Four Etudes for Flutes and Piccolo* by Roger Reynolds

*Cantilena for four diverse flutes* by Preston Trombly

*Tibiae (Solo for Four)* by David Evan Jones

*Quartet for Diverse Flutes\*\** by Peter Bacchus

### THE BATHS OF CARACALLA (2009)

**Flute Force (self-produced)**

*The Baths of Caracalla\*\** by Elizabeth Brown

*Silver Halo\*\** by Joseph Schwantner

## Flute Force with Others

### NEWMAN: NEW MUSIC—CHAMBER WORKS BY ANTHONY NEWMAN (1985)

**Newport Classic 60032**

Flute Force plays *Variations and Finale on a Theme: Ein feste burg ist unser Gott\*\**

### A WINDHAM HILL COLLECTION: MOZART VARIATIONS (2010)

**Windham Hill Records 21012**

Flute Force plays *The Bird Catcher's Song\* from the Magic Flute*

### THE NYFA COLLECTION: 25 YEARS OF NEW YORK NEW MUSIC (2010)

**Innova 233**

Flute Force plays *Eyewitness\*\** by Robert Dick (movement 2)

\*Arranged by Rie Schmidt and/or Flute Force

\*\*Written for Flute Force

SHERYL HENZE: We have existed through world changes in communication, technology, arts, culture, and the economy. We have gone from seeking management to having our own website; from the age of easily obtainable grants to no money for the arts; from ease and relative cheapness of travel to daunting requirements and expense. Dealing with this has been a shared task and an education. Over the years we have taken turns and each of us has tried our hand at writing grants, arranging travel, soliciting concerts, learning to use Microsoft Word, and much more. Book your flights on Tuesday afternoons to get the best deals...

*TW: Traveling with a chamber group must be so tricky and expensive.*

SH: Booking travel on a shoestring is a challenge. I was once charged with getting us to Seattle to play our first performances of Schwantner's *Silver Halo*. There was little money so we decided to use our collective frequent flyer miles. (Note that we share the initials FF!) As Elizabeth hinted at earlier, as we evolved from Kuhlau and Bozza, airline travel became more difficult—we have had new issues.

*TW: It sounds like there is more to this story....*

SH: Well, I managed to get us to Seattle around the same time, embarking from three different airports at an ungodly hour of the morning. We were all at different gates at different airports because we had accrued miles on different airlines. We were all supposed to get to Seattle within the same hour. I had carefully researched the schedules. This was back in the days when you could actually use your frequent flyer miles. I believe I was at JFK and I think another one of us was also at JFK but on a different airline. It was very early in the morning, so I dozed while waiting to take off. I woke up and realized I was still there way past departure time and that I would miss my connection for sure. Since I had done all the research for us to converge, I knew my options and that if I could talk my way off that flight without my checked bag—very difficult after 9/11—and get to LGA quickly, there was another option, and I might make it. I was successful at subterfuge, got a good cab driver, ran for my life and made that flight. If I hadn't been in good shape, thanks to my Nordic Track, I never would have made

it. The door closed behind me. The staff couldn't believe it!

*TW: Wow! The logistics of touring must be crazy! Do you currently have a manager to help you with this or are you working completely independently?*

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We're all about the same age, with a similar concept of what makes a beautiful flute sound, and though our playing is different, we can usually agree pretty quickly on whether we like a certain interpretation.

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WS: We are presently self-managed. At one point we were under management—in fact, I think that when we first met you we were under the management of GAMI/Simonds. But as we were all active freelancers with totally different schedules, we were not always eager to leave NYC when our manager found work for us. In addition, we were discovering our prime audience was flute clubs and colleges, and as a group, we were more knowledgeable about the local flutists in the various venues. We found ourselves doing quite a lot of booking ourselves, to “piggyback” on what our manager was finding for us. Eventually we just eliminated the middleman.

*TW: I remember when I first met the ensemble, I was taken with the way you co-taught so elegantly in the masterclass. Even though I was young, I appreciated the kind of give and take that has obviously characterized the group's career. Do you have a secret formula*

*you would like to share with our readers?*

EB: We're all about the same age, with a similar concept of what makes a beautiful flute sound, and though our playing is different, we can usually agree pretty quickly on whether we like a certain interpretation. It's been gratifying for me to work with the others—everybody is very, very smart, and also a good human being.

SH: We have the same flute culture, but also the same general cultural frame of reference. Flute Force is a special place where all four of us can share and make the most of our collective experiences. I have learned so much. We have all evolved with our thinking and instrument choices and modifications, but our flute and music values remain the same. We agree on what is a beautiful sound. Music is always the first priority.

*TW: I know you all have a lot of experience playing in other chamber ensembles besides Flute Force. What is different about the experience of playing with like instruments?*

RS: Having played in a woodwind



Photo by Peter Schaff

## The Magic Flutes

Guest artists: Denis Bouriakov, Stefán Höskuldsson, Maron Khoury, and Stephanie Mortimore. Sunday, March 16, 2014, The Lighthouse, 111 East 59th Street, New York City

## Flute Fair Overview

This is your chance to experience the magic of the flutists of the Metropolitan Opera. Denis Bouriakov, Stefán Höskuldsson, Maron Khoury, and Stephanie Mortimore will be on center stage as master teachers and recitalists. There will be a full day of concerts, workshops, flute choirs, and exhibits and the annual New York Flute Club Competition. This year's Flute Fair chair is Deirdre Mcardle (deirdre.mcardle.manning@gmail.com). For updates and details, please visit the Flute Fair page of the NYFC website ([www.nyfluteclub.org](http://www.nyfluteclub.org)).

## Flute Fair Masterclasses

Flutists of all ages are welcome to apply for participation in masterclasses given by the Metropolitan Opera flutists. Please send a one-page biography and cassette or CD recording of two contrasting works. BE SURE TO INCLUDE CONTACT INFORMATION ON YOUR BIO. Please send materials by February 14, 2014, to Jeanne Wilson, Masterclass Coordinator, 2600 Netherland Avenue, Apt. 425, New York, NY 10463 (email questions to [jawflute@aol.com](mailto:jawflute@aol.com)). Two piccolo and up to four flute participants will be selected.

## Flute Fair Student Ensemble Showcase Concert

Attention all flute ensemble teachers! Please contact Stefani Starin at [stefanistarin@gmail.com](mailto:stefanistarin@gmail.com) by February 14, 2014 if you are interested in having your student ensemble perform at the Flute Fair in the Student Ensemble Showcase Concert. Any ensemble of three or more students is eligible. Maximum 10 minutes for each group.

## 2014 Competitions



### New York Flute Club Competition

The repertoire of the New York Flute Club Competition is Sonatine by Henri Dutilleux, from the beginning to number 8, to be played from memory, plus another piece of your choice. It is not required to play the piece of your choice from memory.

Deadline: February 14, 2014. The competition coordinator is Patricia Zuber, [competitions@nyfluteclub.org](mailto:competitions@nyfluteclub.org). The auditions will be held at the Fair. The winners will perform at Baruch Performing Arts Center on April 27, 2014. Flutists ages 18 to 27 are eligible.

### Young Musicians Contest

A Young Musicians Contest will be held on Sunday, February 23, 2014 from 9:00 to 5:00 pm. There will be four categories: age 8 and under, 9 to 11, 12 to 14, and 15 to 17 years old (based on age as of February 23). The contest will take place at the School for Strings, 419 West 54th Street, NYC. The winners from each category will receive a medal and perform at the Flute Fair on March 16. In order to enter, contestants must pay an entrance fee and have a teacher who is a NYFC member. The registration fee is \$25 (the "Early Bird Special," if postmarked by January 24) or \$35 (if postmarked by February 7). No late applications accepted. Last year's winners are not eligible to compete in the same age category. Visit the competition page of the NYFC website ([www.nyfluteclub.org](http://www.nyfluteclub.org)) for registration form and details. For more information, please contact contest coordinator Soo-Kyung Park at [ymc@nyfluteclub.org](mailto:ymc@nyfluteclub.org).

Save the Date!  
The **2014**  
New York  
Flute Fair  
March 16

*Interview (Cont'd from page 5)*

quintet for a couple of years, I can say that I learned so much more by playing in a flute quartet about intonation, blending, voicing, balance, articulation... I had no expectation of learning from being in a group, but did I ever! It made me a better musician but it was not a reason for forming the group. I would say it was an unexpected benefit, in addition to making great friends with all the flutists over the years.

*TW: And there have been many flutist friends who have contributed as members of the group. It is fun to look at the photos of the members throughout the history of the group on your website! You really have fantastic group photos [see [www.fluteforce.org](http://www.fluteforce.org)—Ed.] and they*

*convey the vibrant personality of the ensemble!*

WS: At one point, the personnel of Flute Force was changing almost yearly. Debbie Baron, an original member, won the piccolo position at the Dallas Symphony; Rachel Rudich received a teaching position at California Institute of the Arts; Peter Ader moved to Santa Fe to play with the Santa Fe Opera. Peter Bacchus, another original member, was leaning more towards composition and was offered a position in Spain. This was in 1990—the group was approaching its tenth anniversary and we were at an impasse as to whether to continue.

*TW: Obviously, you did...what was the deciding factor in coming to this decision?*

WS: We went to group therapy! We applied and received money from the NYSCA (New York State Council for the Arts) and were extremely fortunate to work with a counselor who guided conversations, both written and oral. By the end of our sessions we realized that one of our goals, to explore and develop

the repertoire for the flute quartet, was actually a reason to continue as a group, even though the individual members were changing. At that point, Peter [Bacchus] left the group and Kathleen Nester joined us. We celebrated our tenth anniversary with a concert in Merkin Concert hall, with Julius Baker performing Rie's arrangement of *Daphnis and Chloé*.

*TW: What a great story! By the way, this is an incredible arrangement and a great recording! It has been so inspiring to me and to the flute ensembles I have coached! Can you share a bit about the process of arranging for the group, Rie?*

RS: It was a long process to arrange, proofread, edit, and publish both the Ravel *Daphnis and Chloé* and the Barber Adagio. The main reason why I pursued both pieces is that I love listening to them, and, in the case of the Barber, I wanted flutists to get a chance to play those beautiful long lines. *Daphnis and Chloé* is longer and full of many notes (!), so I did at least two versions by hand before it was put onto a computer. In those days, not everyone had the

## More about Flute Force

*New York Flute Club Newsletter* (January 2001)

"Meet Flute Force: Tamara Keshecki interviews Rie Schmidt"

On the Club's website ([www.nyfluteclub.org](http://www.nyfluteclub.org)) in the *Newsletter* archives.

## ENSEMBLE PROGRAM UPDATE

The New York Flute Club Ensemble Program held its third rehearsal of the 2013-14 season on Sunday, November 17, from 2 to 4 pm, at Studios 353 on West 48th Street. French flutist Nicolas Duchamp was the guest conductor, working with the group on the same busy weekend as his masterclass and Merkin Hall recital. One new NYFC member and 13 returning members attended. Ensemble co-directors Mary-Ann Tu and Denise Koncelik thank Karen Robbins for help with logistics and Nina Attar for translation when needed.

Musical selections were varied, including arrangements of *Greensleeves*, works by Bach, and George M. Cohan's *Yankee Doodle Dandy*. At this session the ensemble concentrated on musical styles, dynamics, and intonation. Nico focused on each flute part blending with the others to create a beautiful and dynamic sound, and enjoyed the experience enough to want to work with the group again.

The group is open to any NYFC member. The next meeting will be on Saturday, January 18, from 2 to 4 pm, at Studios 353. For more information about the program and the full rehearsal schedule, visit the ensembles page on the Club's website ([www.nyfluteclub.org](http://www.nyfluteclub.org)).



Ensembles Program participants after the November 17 rehearsal. L to R: First row: Dianna Elton, Katherine Saenger; second row: Randy Fields, Mary-Lynn Hanley, Nicolas Duchamp, Nina Attar, Francesca Heller; third row: Kristen Green, Jazmin Correa, Erica Stein, Lauren Klasewitz, Ann Bordley, Kate Prussing, Karen Robbins. Not pictured: Zanne Hall. Photo: Brian Klasewitz.

software, so I had to pay someone to do it. McGinnis and Marx, publishers, were exhibiting at the NFA convention when we first performed it, and they offered to publish it. The Barber Adagio was published by Schirmer because they have the publishing rights to his music. They were both labors of love. I have some other arrangements that need to be edited and published, and hopefully I will get the time soon.

*TW: You have a long tradition of your members either writing or arranging music for you. Elizabeth, obviously your original compositions add a new dimension to the group's programming, and even the instrumentation.*

EB: I'm grateful that the others have been so supportive of my music, and of my composing schedule. My best writing time is in the morning, and, whenever possible, we rehearse later to accommodate that. When I wrote *The Baths of Caracalla*, I wanted to write the opposite of a fast, high technical piece, and give us room to breathe and rest. So we all play alto flutes, have plenty of rests—because of the recorded soundscape we play along with—and we even turn our pages in slow motion.

SH: *Travelogue* was Elizabeth's first piece for us [1975]. It was a Christmas present.

*TW: Elizabeth, I understand that your piece A Bookmobile for Dreamers will be on the Flute Club concert. The original version does not have flutes, so can you describe your inspiration for turning this into a flute ensemble piece?*

EB: I think I feel "The Force" behind me when I write—so when I decided to make a version of the piece with flutes, I imagined Wendy, Sheryl, and Rie as a Greek chorus off to the side, commenting and cheering me on.

*TW: This is a great image to keep in mind while listening! I understand you will also play shakuhachi with the group on the concert....*

WS: We will start the program with Marty Regan's *Poem in December*, written for us in 2012, featuring Elizabeth on the shakuhachi.

*TW: What else will be on the program?*

WS: Richard Arnest's *Jacob's Ladder*, composed in 2007, is a sort of theme and variation on the African-American spiritual. It starts with each note of the tune isolated and elongated as it evolves in complexity throughout the seven tableaux. It is a spatial work and, at one point, we will be situated in different spots throughout Engelman Recital Hall. We are hoping we can negotiate the steep steps of the aisles. We will also be performing Peter Bacchus' *Quartet for Diverse Flutes* (written for us in 1990), which, even though it is the oldest piece on the program, it is in a way the most futuristic, and actually develops in a similar way to the Arnest—the first and third movements organically unfold from a single tone.

*TW: It sounds like a wonderful program! Thank you for sharing all of these insights about your experiences and your evolution as a group!*

**Tanya Witek** is a member of the New York City Ballet Orchestra and is on the faculty of Montclair State University.

### Guest Ticketing



NYFC membership includes two guest admissions per concert (four for contributing members). If your guests will be attending without you, please email their names to Membership Secretary Lucy Goeres ([lgoeres@nyc.rr.com](mailto:lgoeres@nyc.rr.com)) by the Saturday before the concert.



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



## January 12, 2014 Concert

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

### 94<sup>th</sup> Season

2013 - 2014 Concerts

**October 13, 2013** • Sunday, 5:30 pm  
RAFFAELE TREVISANI, flute

**November 10, 2013** • Sunday, 5:30 pm  
GERGELY ITTZÉS, flute

**December 15, 2013** • Sunday, 5:30 pm  
JAMIE BAUM, jazz flute

**January 12, 2014** • Sunday, 5:30 pm  
FLUTE FORCE (flute quartet)

**February 2, 2014** • Sunday, 5:30 pm  
IAN CLARKE, flute

**March 16, 2014** • Sunday, all day  
Flute Fair with Metropolitan Opera Flutists,  
The Lighthouse

**April 27, 2014** • Sunday, 5:30 pm  
Competition Winners Concert

**May, 2014** • Venue/date TBA  
Annual Meeting & Ensemble Concert

*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](http://www.nyfluteclub.org).*



### From the Editor

Happy New Year! January brings us a concert by Flute Force members Rie Schmidt, Sheryl Henze, Wendy Stern, and Elizabeth Brown, performing with video, animation, and models provided by Lothar Osterburg. Tanya Witek's interview touches on the group's origins (started by Rie Schmidt in 1981), travels and management (they are now self-managed), and evolution from a four-flute ensemble with a repertoire drawn from works composed before the group came into existence to an ensemble of multiple flutes (and occasional other instruments!) primarily playing new works and/or transcriptions written just for the group. News to me: therapy is not only for people (and pets): you can actually get group therapy for musical groups trying to

decide whether "this marriage can be saved"!

In this month's "From the President" Wendy Stern talks about the desirability of invigorating our repertoire with new compositions for flute. She recalls some of Flute Force's experiences with new works and tells us a bit more about the Flute Club's planned composition contest. Readers can hear some of Flute Force's new works at the January concert, but we'll have to wait until 2015 to hear the ones produced (we hope!) in response to the contest.

Flute Fair chair Deirdre McArdle—a flutist with roots in both NY and Maine—is this month's member profile subject. I enjoyed learning about her teachers (Arthur Lora and Catherine Curran among them), her late start on the flute (like our October artist Raffaele Trevisani, Deirdre also started at age 20), how one can own a horse in NYC, and an impromptu audition that led to a first career as a mime.... Some flute fair deadlines are coming up soon, so on her behalf I encourage you to check out the updates (and due dates) on p. 6.

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

Katherine Saenger ([klsaenger@yahoo.com](mailto:klsaenger@yahoo.com))