



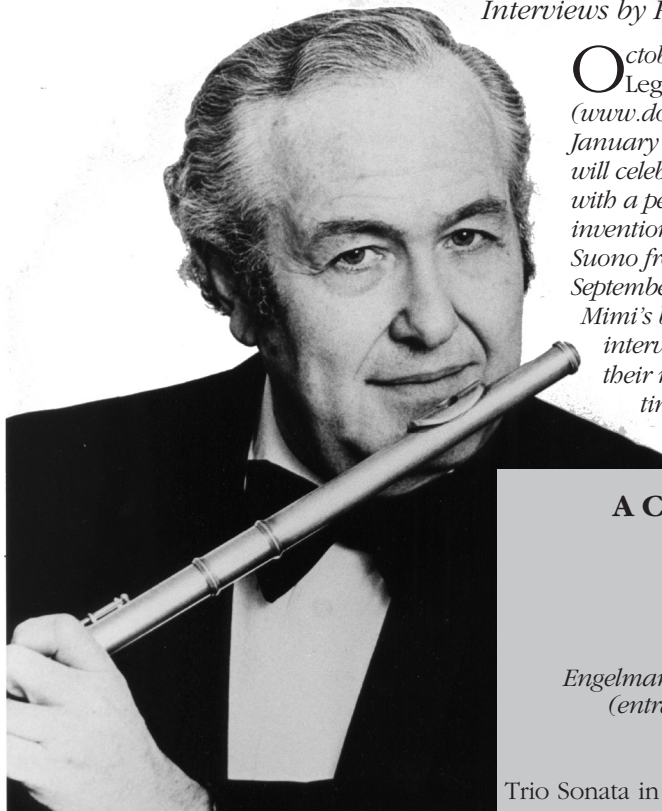
The New York Flute Club

NEWSLETTER

October 2015

Mimi Stillman and Bart Feller Celebrate Julius Baker and J.S. Bach

Interviews by Patricia Spencer and Katherine Saenger



October's NYFC concert is a "made for New York" version of the Bach and the Legacy of Julius Baker program that Mimi Stillman's Dolce1 Suono Ensemble (www.dolcesuono.com) presented in the group's home base of Philadelphia on January 18, 2015. Mimi Stillman and Bart Feller, both former Baker students, will celebrate the fundamental role of J.S. Bach in Baker's career and teaching with a performance of two Bach trio sonatas and a set of eight Bach-inspired inventions for two flutes (some with piano, some not) commissioned by Dolce Suono from some of their favorite composers. We start with Pat Spencer's early September mini-interview of Mimi about the process of commissioning (since Mimi's biographical basics were covered in a November 2010 Newsletter interviewed by Wendy Stern), continue with some words from the composers on their new compositions (prompted by Pat's probing questions posed in the same time frame), and round things out with Bart's August answers to Kathy Saenger's questions about his beginnings and career with the flute.

A Centennial Tribute to Julius Baker (1915-2003)

Mimi Stillman, flute • Bart Feller, flute
Charles Abramovic, piano

Sunday, **October 18, 2015**, 5:30 pm

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

Program

| | |
|--|------------------------------|
| Trio Sonata in G Major, BWV 1038 | J.S. Bach (1685-1750) |
| AfterBach for two flutes * | Andrea Clearfield (b. 1960) |
| Badinerie Squared for two flutes * | James Primosch (b. 1956) |
| Aninventionersary for two flutes * | Robert Maggio (b. 1964) |
| Nocturne and Allegro Scherzando Ms. Stillman, Mr. Abramovic | Philippe Gaubert (1879-1941) |
| Cantabile and Presto Mr. Feller, Mr. Abramovic | Georges Enesco (1881-1955) |
| Gilt* | Jan Krzywicki (b. 1948) |
| Reconciliation for flute and alto flute * | Richard Danielpour (b. 1956) |
| Invention after BWV 1013 for two flutes * | Daniel Dorff (b. 1956) |
| Nearly Complementary Invention with Quasi-Canonized Bach* | Jeremy Gill (b. 1975) |
| Two Inventions * | Heidi Jacob (b. 1954) |
| Trio Sonata in G Major, BWV 1039 | J.S. Bach |
| Andante and Rondo, Op. 25 | Franz Doppler (1821-1883) |

* *New York premiere*

Program subject to change

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2015–2016

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stay up to date on Club events. Members are invited to post and
comment on the forum. Rachel Hacker, NYFC Social Media Chair

What I Did on My Summer Vacation

by Pat Zuber



From the
President

As the new president of the New York Flute Club, I would like to welcome you to an exciting new season of Sunday afternoon concerts and remind those of you who have not yet renewed your memberships to do so as soon as possible.

This past summer I took the proverbial busman's holiday and attended the National Flute Association convention in Washington, DC. I had an exciting and busy three days. I served on the jury for the Young Artist Competition, rehearsed and played on a tribute concert for my teacher, Alexander Murray, and performed John Williams' *The Patriot* and Sousa's *Stars and Stripes Forever* on the finale concert as part of a 14-player celebrity piccolo contingent. At all three of these events, I was struck by the ever-changing and evolving state of repertoire for flute and piccolo.

In my first event at the convention, I was a judge for the Young Artist Competition. The artistry of all the competitors was of the highest level, but what amazed me the most was how they each performed the newly commissioned work, *Jim & John* by Michael Fiday. This brilliant piece, inspired by blues fife and drum, as recorded by Alan Lomax in Mississippi in the late 1950s, uses extended techniques in ingenious ways. It was a huge success with the audience and sold like hotcakes after the competition.

The next day, I performed Olivier Messiaen's *Le Merle Noir* at a tribute concert for Alexander Murray, who was to receive a Lifetime Achievement Award from the NFA the following evening. This work was commissioned by the Paris Conservatory in 1952. Alexander Murray won the Premier Prix de Flûte for his performance of it. Can you imagine being one of the first flutists to play a work that, ultimately, would become such a staple of the flute repertoire? Who knows? This might be the case for the contestants who played the Fiday!

Of course, playing *Stars and Stripes Forever* at the finale concert with a gaggle of piccoloists, accompanied by the U.S. Army Field Band from Fort Meade, Maryland, was a blast (in more ways than one). Sousa could not have known, when he composed the march on Christmas Day, 1896, aboard a cruise ship while returning from a vacation in Europe, that, in 1987 his march would be declared, by a formal act of the U.S. Congress, the official National March of the United States of America.

Also, I was excited to learn that the third place winner of New York Flute Club's 2014 composition contest, Nadine Dyskant-Miller's *They Move With No One Watching: Dances* was performed at the NFA convention by Amy Porter on flute and Katie Leung on piano.

The first NYFC concert of the season, on October 18, will be a centennial tribute to Julius Baker (1915-2003). Mimi Stillman will be joined by Bart Feller in solos and duos including works commissioned by Mimi Stillman inspired by J.S. Bach, the composer of music Baker loved to perform and teach. This will be an exceptional evening of music making. I hope you will be there—and you might even discover your next new favorite piece!

Request for Flute Fair 2016 Program Ideas

Now is the time to mine those creative thoughts you have on possible workshops, lectures, and other events for the April 3, 2016 New York Flute Fair with Paris Conservatory guest artist Philippe Bernold.

Let us know what you think will stimulate and/or inspire the students, parents, adult amateurs, teachers, and performers attending the Fair; all ideas will be seriously considered by the Flute Fair program committee.

Proposals must be in writing and clearly explained. Please email program chair Wendy Stern at wsfern9@gmail.com by **November 15, 2015**.

Member Profile

Rachel Hacker

NYFC Member
since 2014

Social Media Chair
since 2015



Employment: Full-time MM student, adjunct instructor of flute, and lighting/sound technician, all at NYU Steinhardt.

A recent recital/performance: Playing the Gemini movement of Stockhausen's *Tierkreis* as a piccolo duet with fellow NYU flutist Shia Cardona at Skirball Center in March 2015. "We created ten duet variations of the melody, incorporating both extended techniques and serialist ideas, and performed them standing on opposite sides of the hall's highest balcony."

Career highlight(s): Playing Frank Martin's *Ballade* with the Richmond (IN) Symphony Orchestra in September 2008 (in a performance still on YouTube!) when she was "a 16-year-old whippersnapper who had never played with a professional orchestra, let alone given a concerto-style performance." Later, her senior-year lecture/recital on extended techniques, planned with some faculty assistance and a \$3,500 competitive grant to help with expenses, and presented in October 2013. She purchased \$500 worth of extended techniques pedagogy books and repertoire and then created a taxonomy to classify the repertoire. The recital included Clarke's *Zoom Tube* ("Flutes that Sound Like Popular Music"), Ran's *East Wind* ("Flutes that Sound Like Things"), Fukushima's *Mei* ("Flutes that Sound Like Other Flutes"), and Dick's *Flying Lesson* #6 ("Absolute Music"). Rachel continues, "Not long after, through sheer coincidence, I was selected to play in a Greater Cleveland Flute Society masterclass for Robert Dick. I tweaked his *Flying Lesson* #6 for weeks, knowing that the composer himself would be my toughest critic. That led to our first Skype lesson and the suggestion that I come to NYU to study with him. I was so excited that I cried (but only after turning off the Skype camera!). The rest is history...."

Current flute: A Yamaha 674 flute with heavy wall, C# trill, and split E; a Roy Sea-man grenadilla piccolo; and an Aulos black resin, one key, A=440 baroque flute. "I'm

saving up for a Lev Levit Kingma System flute, scheduled to arrive in a few months."

Influential flute teachers: As an undergraduate: George Pope ("a kindhearted, intelligent, and challenging instructor" who gave her a solid foundation for pursuing her varied musical interests). As a graduate student: Robert Dick (who taught her "how to think about music with greater depth, detail, and expression") and Keith Underwood (in a weekly studio class).

High school: Edgewood High School in Trenton, OH.

Degrees: BM in performance (Baldwin Wallace Conservatory of Music, 2014) and MM in performance (New York University, expected December 2015).

Most notable and/or personally satisfying accomplishment(s): As an undergraduate: losing 60 pounds ("There are no diet secrets—just eat well and exercise! And being in shape has really improved my endurance on stage."). Since moving to NY: writing for the online magazine *The Flute View*. Rachel's monthly "Flute in the City" column (named in a nod to a favorite TV show), chronicles her struggles and successes, both musical and personal. She says, "I love writing, and wish I had more training/time to pursue it."

Favorite practice routines: "I like getting my head out of the written music and coming up with something new. I invent my own scale/arpeggio patterns, use Robert Dick's *Tone Development Through Extended Techniques* for a necessary spin to traditional warmups, and sing daily to maintain sharp aural skills and intonation. I also enjoy playing along with Jamie Aebersold's jazz combo tracks."

Other interests: Jogging/weightlifting, Netflix, karaoke, cooking (breakfasts are a specialty), and NYC nightlife. Rachel says, "Rock music has been a huge influence since my early teens. I played Boehm and Baroque flutes in a now-defunct rock band for almost a year and still do sound/light tech work for rock band performances."

Advice for NYFC members: Learn a lot about everything—aesthetics, history, literature, art, theater, and world cultures—and use it to create awesome, passionate, and fulfilling music. And don't be afraid to be a little crazy—being different is cool and welcomed.

FLUTE HAPPENINGS OCT '15

Oct
10

Saturday 12:15 to 2:45 pm

Flute masterclass with **NICOLAS DUCHAMP**: Style and Sonority.

• Studio 353, 353 West 48th Street (between 8th and 9th Avenues) NYC. • Admission: \$100 performer, \$35 auditor. • Info, visit www.masterclassesnyc.com

Oct
11

Sunday 8:30 am to 9:00 pm

The NJ Flute Society presents Flute Fair 2015, a day of concerts, workshops, and exhibits with guest artists Alexa Still, Susan Palma, and **WENDY STERN**.

• Cali School of Music, Montclair State University, 1 Normal Avenue, Upper Montclair, NJ. • Admission: Free to NJFS members, \$40 or less for non-members. • Info, visit www.njflutesociety.org.

Oct
11-12

Saturday and Sunday, all day

The Consummate Flutist: Achieving Your Personal Best in College Auditions, a weekend flute forum of lectures, workshops, and masterclasses given by Alberto Almarza, **JEANNE BAXTRESSER**, Lorna McGhee, and **SOO-KYUNG PARK**.

• College of Fine Arts Building, Carnegie Mellon University, Pittsburgh, PA. • Admission: \$75/day (auditors), free for student's teacher and parents. • Info visit www.theconsummateflutist.com.

Oct
29

Thursday 2:30 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, will perform a Halloween-themed program of music including Henry Mollicone's mini-opera *The Face on the Barroom Floor*, and George Crumb's *The Voice of The Whale*.

• Center for the Performing Arts at the College of Staten Island, 2800 Victory Boulevard, Staten Island. • Admission is free • Info, call 718-859-8649 or visit theomniensemble.org.

Oct
31

Saturday 8:00 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, performing the program of October 29 with live streaming at bqcm.org/live.

• Brooklyn Conservatory of Music, 58 Seventh Avenue (at Lincoln Place), Park Slope, Brooklyn. • Admission: \$15 general, \$10 students/seniors. • Info and ticket reservations, call 718-859-8649 or visit theomniensemble.org.

MEMBER



ANNOUNCEMENTS

Come sight-read trios and quartets one, two, or three Sunday afternoons: October 25, November 15, December 13. 2-4 pm, \$20/flutist. Info, call **JAYN ROSENFELD** at 212-633-6260 or email jaynrosenfeld@gmail.com.

Interview (Cont'd from page 1)

PATRICIA SPENCER: First, bravo to you, Mimi, on this commissioning project and your other wonderful commissions—especially Shulamit Ran's Moon Songs, one of my personal favorites of the works you have been responsible for. What first inspired you to pursue commissioning projects?

MIMI STILLMAN: I premiered new works for many years before I started commissioning projects. As a child in Boston, I was fortunate to have several distinguished composers write for me. When I was studying at the Curtis Institute of Music, I worked closely with student composers and played new works by faculty composers. I attended composition class because I was always interested in the creative process. Because of my longstanding interest in new music and my desire to expand the flute repertoire, commissioning was a natural extension of these goals when I founded Dolce Suono Ensemble in 2005. While we perform music of all periods from Baroque to today, our active commissioning program has led to 42 premieres in 10 years. We include on our roster some of today's most eminent composers: Jennifer Higdon, Shulamit Ran, Steven Stucky, Richard Danielpour, David Ludwig, Steven Mackey, Fang Man, Zhou Tian, Benjamin C.S. Boyle, and Jeremy Gill.

PS: Given the labor intensive nature of such projects—lots of extra practicing to learn a composer's language and a piece no one else has ever tackled, lots of time spent negotiating contracts, possibly lots of time spent in locating funding sources—what is the special “it” that keeps you going in this challenging direction?

MS: Commissioning is indeed a lot of work but the rewards are great. I find it intellectually stimulating to commission new pieces that are part of a project with an overarching artistic vision. Sometimes I have asked composers to reflect on another composer or art form, for example, the music of Mahler and Schoenberg, Spanish and Spanish American literature, and the project at hand, *Bach and the Legacy of Julius Baker*. I love working with composers throughout the process of creation and relish performing the works for the very first time.

PS: Do you deliberately choose contrasting styles for a planned program? Do you always have a specific request for a composer, such as this request for “inventions” inspired by Bach, or your earlier project asking for “companion” pieces for Schoenberg's Pierrot Lunaire?

MS: Dolce Suono Ensemble commissioning projects are based on a theme. When I commission more than one composer for a project, I seek stylistic diversity. For



example, my CD *Odyssey* (Innova) with duo pianist Charles Abramovic, brings together 11 first recordings of works spanning the broad stylistic range of American flute music.

Conversations with the composer include theme, form, instrumentation, length, and some specific elements of the piece, but I never micromanage the composer nor intrude on the creative process.

PS: Do the composers ask you to try out sections as they work on the piece?

MS: Some do, but more commonly, after the initial working sessions the composer disappears to write the piece, and then presents it to me several months later. Then I practice and rehearse the piece prior to pre-performance sessions with them.

PS: Can you tell us about some exciting interactions with your composers?

MS: There have been so many! But here's one: while performing at the Verbier Festival in Switzerland, I had the honor or working with Rodion Shchedrin on his *Three Shepherds*, and getting advice on the movement aspects of this theatrical work from his wife Maya Plisetskaya, former prima ballerina of the Bolshoi. This outstanding piece became magical!

PS: What is your process for choosing composers? And how do you go about deciding which composers and pieces will interact well with each other on a program?

MS: For overall programming, I tell the composer the context of the premiere of his/her piece. For example, Benjamin C.S. Boyle wrote Sonata-Cantilena for flute and piano for me knowing his work would be paired with music of Samuel Barber in a

project celebrating the latter's centennial. The applicants to Dolce Suono Ensemble's Young Composers Competition wrote their submissions knowing that if they won they would be premiered with Debussy's songs and other miniature pieces.

Before commissioning a composer, I listen to his/her oeuvre. I have to believe in their craft and their message. It's an exciting challenge to match composers with project ideas. Getting to know a composer's mind and aesthetic sensibility is crucial for this process, and leads to fascinating conversations.

Sometimes, a commissioned work might be shaped by extrinsic factors. This occurred most vividly when I commissioned Richard Danielpour to write a flute, cello, and piano trio reflecting on his Persian-Jewish roots. As he wrote in summer of 2009, the people of Iran demonstrated against the oppressive government. A young woman, Neda Agha-Soltan, was shot by government forces and the video of her death on the streets of Tehran went viral. Richard was so moved by this incident that he made her the focus of the piece naming it *Remembering Neda*. The result is one of the most powerful new works I've ever played.

PS: Could you describe your ideal rehearsal with a composer? Do you like it when they offer “structural” information about the piece?

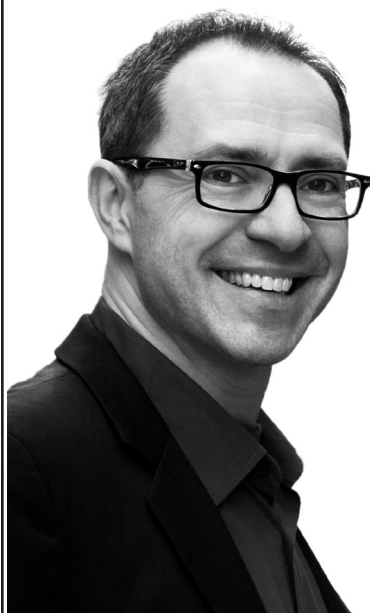
MS: Aside from performing, this is one of my favorite musical activities. After all, we don't get to ask Mozart or Debussy what they had in mind! My ideal rehearsal is collaborative. I, or we, run the piece or movement, and then the composer gives comments. I like it when the composer asks me to try different tempi, pacing, phrasing, etc. My goals, in addition to specific suggestions, are to get to know the composer's emotional intent for the work and to arrive at greater understanding of how he/she uses written notation. For example, a staccato in Haydn is different from a staccato in Brahms. What does this dot mean for the composer sitting in front of me?

PS: Thank you, Mimi, for the wonderful additions to the repertoire, and for your terrific replies and descriptions of this fascinating process. We are all very much looking forward to this concert!

Patricia Spencer has premiered concertos by Shulamit Ran, Elliott Carter, and Ge Ganru. Flutist with the Da Capo Chamber Players, she teaches at Bard College and Hofstra University.

A Chat with Bart Feller

by Katherine Saenger



Bart Feller is principal flute with the New Jersey Symphony and on the faculty of Juilliard Pre-College and Mason Gross School of the Arts at Rutgers University.

KATHERINE SAENGER: *Where did you grow up and how did you get started on the flute?*

BART FELLER: I grew up in Great Neck on Long Island. I began playing the recorder when I was six and added the piano when I was eight. At age 10, I started the flute in elementary school—and was certainly the only boy in the school's flute class for quite a few years.

After two years of private instruction with a local jazz doubler, I had the good fortune to play for the great Sam Baron, who lived in my hometown. He sent me to Alex Ogle, a teacher who really changed my life. He now lives in Brattleboro, Vermont, but lived in Manhattan for many years and came to Great Neck once a week to teach. I was with him for several years and he really helped me discover the beginnings of my musicianship, possibly from his long association with Marcel Moyse. Then as a high school junior I studied in the pre-college division of the Juilliard School; my flute teacher was Alan Cox. That experience was intense and so rewarding—I felt like a musician one day a week, with theory, chamber music, ear training, orchestra, and lessons all packed into a very busy Saturday. It was so gratifying, both musically and also socially—I had found my tribe! And the number of musicians from those days who I still play with today is quite extraordinary.

KS: *Did you come from a musical family?*

BF: My father Marvin Feller loved music and played the flute, clarinet, and saxophone, so those instruments were all in the house during my growing-up years. He had dreams of becoming a dance band musician, but then gave it up to have a more conventional life as a CPA. I'm the youngest of three, and my older sister Rena, now a professional musician as well, had already taken the clarinet. The saxophone was bigger than I was, so flute seemed the logical choice. During our years growing up, my sister and I would often play trios with my dad. Though by that point he hadn't practiced in many years, his sight reading was still razor sharp, because that's the kind of skill a dance band musician can't be without!

Through my father I also had experience with the "fake books"—collections of pop tunes and standards with just a few lines of sheet music and some chord symbols—that dance band musicians would all play from. So my piano chops owe a lot to having dad sitting next to me on the piano bench, coaching me through tempo and style of all these wonderful standards from the 1930s, '40s, and '50s: "After You've Gone," "Ain't Misbehavin'," and also tunes by

Gershwin, Kern, and other Broadway composers. I still keep up enough piano to accompany my students in lessons on Handel and Bach sonatas, though the Poulenc Sonata is about as far as I can play in the 20th century repertoire. We certainly discuss at every single lesson that my students are responsible for knowing just what's happening beneath them in the piano, in terms of harmonies, chords, and textures.

KS: *You attended Curtis from 1981 to 1985, studying with John Krell and Julius Baker. What was it like?*

BF: The school was certainly a pressure cooker, but I loved being there. Krell was the solo piccoloist of the Philadelphia Orchestra during the William Kincaid years, and also the author of *Kincaidiana*, the wonderful book about Krell's studies with Kincaid. It was from Krell that I learned the core values of the Tabuteau/Kincaid wind school developed in the Philadelphia Orchestra and at Curtis. Julius Baker trained at Curtis, but certainly developed his own style; while fully cognizant of all the Philadelphia wind principles, he went on his own path and pioneered his own ideas about vibrato, projection, and phrasing. So I had the experience of two very different teachers asking very different things of me, and if I had to play them the same piece in the same week, as happened sometimes, it could be downright confusing. But it was a great challenge in flexibility, and I definitely improved as a musician for having to master it.

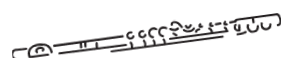
KS: *Your students seem over-represented in the population of NY-area competition winners and masterclass performers. Any secrets to your success as a teacher?*

BF: I have been truly fortunate to have so many smart, curious, and engaged students over the years—they make teaching fun and exciting for me. The possibilities of what can happen between teacher and student in a given lesson seem so limitless.... I am thrilled to see a student take a point or comment I make—about expression, phrasing, or intervals, for example—and then start applying the principle to other works and styles of music as they begin to unlock their own personal musical expression. [There is definitely something about] planting the right seed at the right time! I'm also fortunate to teach two distinct age sets—the junior high and high school students at Juilliard in the pre-college division, and then the graduate flute students at Rutgers University/New Brunswick. So I have an interesting perspective on student learning and development.

KS: *How did you come to know Mimi?*

BF: I've been fond of Mimi for a long time. I first heard her play in the mid-1990s, at a Julius Baker masterclass I was teaching at. It was the summer just before she would begin her studies at Curtis—she was maybe 12 years old—and Jeff Khaner was teaching her. Mimi's poise and ability to respond to his suggestions and handle his feedback were remarkable. So, once again, I find myself working with someone I met years ago, never thinking that one day down the road we'd be colleagues. It's one of the most heartening things about our profession and our musical community.

Katherine Saenger is the editor of the NYFC Newsletter.



Ask the Composer

by Patrica Spencer

PATRICIA SPENCER: *How did you approach the project of composing an "invention" inspired by Bach, as Mimi Stillman requested?*

DANIEL DORFF: Writing for Mimi and Jeff [Khaner], I began with the opening of the Partita in A minor, and wrote a two-part invention from the opening 2-beat motive. It starts like a Bach invention, but then by deleting the sixteenth-rest that starts the 2-beat motive, I continued with a 7/16 motive – the same notes as the Partita, and same invention techniques as Bach, but with that 7/16 irregularity built in. It makes a remarkable difference—its racing instability is an exciting challenge for the performers, and perhaps it challenges the listeners who “want to” know where the pulse is, but the ostinato is too irregular to track.

The result is somewhere between Bach and my own language, since I work a lot with music that teases—pretending to be traditional, but actually unstable.

JAN KRZYWICKI: When Mimi requested a piece inspired by the inventions of Bach, I immediately thought of Bach's two-part Invention in F major, perhaps the most famous of all the inventions, and one that was being used in a few TV commercials at the time. The idea of using two flutes and piano (one of Mimi's instrumental choices) is what really set off the idea of [writing] additional canons in diminution, augmentation, as well as mensural canons and retrograde, all using Bach's original material. However, I also felt that sometimes I was “gilding the lily,” so I titled the piece *Gilt*. As I finished work on the little piece I felt that I had played in Bach's garden—and had done so at my peril!

ROBERT MAGGIO: I chose to follow Bach's numerous inventions as models for counterpoint, structure and content. The materials (tunes, rhythms) were very much my own, but I treated them in as Baroque a way as I could imagine.

JAMES PRIMOSCH: My piece takes off from a Bach source—the last movement of the B minor Orchestral Suite. Though you can trace the phrase structure of my piece to that of the Bach, I've playfully taken the musical material to some unexpected places.

ANDREA CLEARFIELD: Many years ago I had the honor of playing piano for Julius Baker's teaching studio. I played

the Bach Sonata in C major, BWV 1033, movement II (Allegro), countless times with numerous flutists—each one aspiring to play fast, cleanly, and expressively for the master teacher who required this piece at the start of each lesson. When Mimi asked me to compose a invention as a tribute to Mr. Baker, immediately this work came to mind. The work that I composed, *AfterBach*, employs fragments of themes from the Bach C major as well as some other Bach flute sonatas as a foundation; those motives were then developed in my own idiom. I fondly remember Mr. Baker's wonderful sense of humor and how he loved puns and rhymes, so included are musical quotes within the musical fabric that he might have enjoyed. This along with my deep reverence for Bach, and great admiration for Mimi, inspired this short work.

HEIDI JACOB: In preparing to write my Inventions for two flutes and piano, I studied Bach's inventions, using them to teach a composition student of mine. My two inventions loosely use the twelve tone row from Schoenberg's Op. 25 piano suite, yet in ways that draw on tonal aspects of the row. Both inventions closely follow Bach's structural models, with the materials and respective endings bringing them into a more contemporary idiom. The opening of Invention No. 1 is modeled on Bach's Invention No. 6 in E major, and the second invention—purposely virtuosic in order to take advantage of the brilliant flutists performing this evening—is imitative of many of his livelier inventions. Bach often brings in his last statement of the invention theme an octave lower than the opening exposition. I have done this in the first Invention while adding a slower tempo and making it softer, changing the Baroque aesthetic. In the second invention, I keep it at the same octave as the opening and change to a softer dynamic to create a similar type of modification.

The use of imitation also reflects Bach's procedures. In the opening of his inventions there is usually imitation at the dominant or lower octave. In my first invention it is at the fifth below. In the second invention, given the limited range of the flute and the type of material I use, the imitation is at the unison. The extended repetition towards the end of the second invention is meant to be humorous. Bach will occasionally repeat several beats of material or repeat a measure in the middle of his inventions. I am having a bit fun with this, akin to something Haydn might do.

JEREMY GILL: When Mimi Stillman requested my invention, I immediately knew that I wanted to use the Allegro from Bach's BWV 1033 sonata—I've

performed this movement with Mimi many times, and it was a mainstay of her teacher Julius Baker's lessons. Since my invention was to be for two flutes with piano, I started off by writing a tonally functional near-canon for a second flute. This complementary flute part wound up introducing the only two pitches (of the 12 chromatic possibilities) that Bach didn't, so my tonally complementary second flute part was also complementary in the 12-tone sense, completing the aggregate. This led me to find additional ways the piano line might be complementary, and I devised a piano part that was dreamy, improvisatory, and seemingly meter-less, to complement the driving, toccata-like character of the flutes.

This mixing of musical types is something I often do, because it encapsulates our current musical world—it is not unusual for today's musicians to sing Renaissance polyphony in the morning, practice Romantic warhorses in the afternoon, and perform spectral masterpieces in the evening. (Even new music specialists can perform music from pop-influenced through noise-based through neoromantic in a single recital.) Each of these musical styles and musical languages contributes something unique to our current musical culture, and I feel as a composer that I am entitled to use any and all of it that interests me. If there is a central problem for composers now, it is the same as it was at any point in time: to create works that engage the craft, intellect, and emotions of the composers and performers and that provide audiences with compelling experiences.

This is the fourth piece that I have written for Mimi Stillman, so I know longer really think of “the flute” when writing for her. Instead, I write for one of the finest musicians I know and try to tap into her unique energy and musicianship and, in this case, her artistic lineage.

RICHARD DANIELPOUR: I wrote this piece knowing that Mimi and Jeff Khaner would play it; so I was thinking very much of the interweaving of the two voices, the flute and alto flute. As a pianist, I have a long history with Bach: during one of my years at the New England Conservatory, I played the Well Tempered Clavier continuously. They almost threw me out of school because I wanted to play it for every recital. Bach has always been very central for me, and has figured prominently in several graduate courses I have taught at the Manhattan School of Music. For this piece however, I was really thinking very much of the instruments, as well as the

“musical braid” quality that is so present in Bach’s inventions.

PS: When you are writing for specific instruments (such as flutes!), how important is the perceived character of those instruments in your creative process?

DANIEL DORFF: When I write for my own instruments—bass clarinet and saxophone—I sometimes include tricks that sound exceptional but are actually idiomatic, because that’s second nature to me as a performer. When I write for other instruments, I try to keep the music fresh and compelling within its own world. The question above asks about traditional character vs. new sounds, and I feel there’s a large rich palette in between those opposite poles, drawing from both resources.

ROBERT MAGGIO: When writing for flute I am constantly thinking about the timbre of the instrument. I’m more inclined to explore my compositional voice while honoring the many potential voices that the flute has. I rarely think about finding a new “voice” for the flute—it seems like that path has been trodden quite frequently.

JAMES PRIMOSCH: The imaginative storehouse that I draw on in writing for flute is stocked with all my experiences of the instrument. These include my performances as pianist in pieces with flute—Hindemith and Genzmer sonatas in college, or later playing Crumb’s *Voice of the Whale* and Messiaen’s *Le merle noir* as well as pieces by my colleagues. Hearing my own music is of course the most direct path for feeding my imagination, and I have been fortunate in hearing splendid performances of my music by artists like Mimi Stillman, Jeffrey Khaner, Jayn Rosenfeld, and many others. The myriad new music concerts I attended in New York in my student days were a formative experience: the very first piece on the first new music concert I attended in New York was Harvey Sollberger playing Varèse’s *Density 21.5* with demonic intensity on a Group for Contemporary Music program.

NYFC ENSEMBLES PROGRAM

UPDATE

Mary-Ann Tu and Denise Koncelik will continue as codirectors of the NYFC Ensemble Program for the 2015-2016 season. Watch this space, read your eblast reminders, or visit www.nyfluteclub.org for event updates. More questions about how to participate? Contact Mary-Ann (maryann.tu@gmail.com) or Denise (dkoncelik@aol.com) directly.

Meetings are held approximately monthly, typically on weekend afternoons from 2:00 to 4:00 pm. Meetings through December will be held at Studios 353, 353 West 48th Street, 2nd floor (between 8th and 9th Avenues). Fall 2015 dates are as follows:

Fall 2015 Rehearsal Dates:

Sunday, September 27: 1:00 - 3:00 Studio 3

Saturday, October 24: 2:00 - 4:00 Studio B

Saturday, November 21: 2:00 - 4:00 Studio 1

Sunday, December 20: 2:00 - 4:00 Studio 3



Twenty members attended the September 27 ensembles meeting (18 returning and 2 new): front (L to R) Asako Aritomo, Gail Clement, Katherine Saenger, and Denise Koncelik; back (L to R) Iona Aibel, Alex Hahn, Randy Fields, Elizabeth LaBarbera, Elizabeth Doyle, Cynthia Reynolds, Mary Lynn Hanley Lauren Klasewitz, Sanae Nakayama, Elizabeth Lewis, Ann Bordley, Malcolm Spector, Roger Brooks, Judith Thoyer, and Ted Davis. Not shown: Mary-Ann Tu. Photo: Brian Klasewitz.

Request for Harold Jones Remembrances

Our January 2016 issue will celebrate the life and flute playing of NY flutist and former NYFC president Harold Jones (1934-2015). If you have a remembrance you’d like to share (or a suggestion on who should be solicited to write one), please contact Newsletter editor Katherine Saenger (klsaenger@yahoo.com) by **November 1**. Submissions (subject to editing for space and balance needs) are due November 19 and should include how/when you met Harold, specific examples of how he influenced you, and at least one anecdote illustrating his personality, teaching methods, or humor.



Flute Happenings Deadlines

| Issue | Deadline | Mail date |
|---------------|------------|------------|
| November 2015 | 10/08/2015 | 11/10/2015 |
| December 2015 | 10/29/2015 | 12/01/2015 |
| January 2016 | 11/19/2015 | 12/22/2015 |
| February 2016 | 01/14/2016 | 02/16/2016 |
| March 2016 | 02/18/2016 | 03/22/2016 |
| April 2016 | 03/19/2016 | 04/21/2016 |
| May 2016 | 04/09/2016 | 05/12/2016 |



Dues Reminder for 2015-2016

If you have not yet renewed, visit the Club’s website (www.nyfluteclub.org) to do it online. Alternatively, download a membership form and mail it to the NYFC (at Park West Finance Station, Box 20613, New York, NY 10025-1515).



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



October 18, 2015 Concert

Sunday, 5:30 pm • Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue (entrance on 25th Street)
A Centennial Tribute to Julius Baker (1915-2003)

96th Season 2015 - 2016 Concerts

October 18, 2015 • Sunday, 5:30 pm
A Centennial Tribute to JULIUS BAKER
(1915-2003)

November 22, 2015 • Sunday, 5:30 pm
ALBERTO ALMARZA, flute

December 13, 2015 • Sunday, 5:30 pm
CHRISTINA SMITH, flute

January 10, 2016 • Sunday, 5:30 pm
HAROLD JONES Tribute
Including Hubert Laws, flute

February 28, 2016 • Sunday, 5:30 pm
YOOBIN SON, flute

April 3, 2016 • Sunday, all day
Flute Fair, guest artist PHILIPPE BERNOLD
Columbia University Faculty House

April 24, 2016 • Sunday, 5:30 pm
Competition Winners Concert

May 2016 • 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.



From the Editor

Greetings! Hope you all had a good summer. Our fall season will open with a Julius Baker centennial tribute concert of (mostly) Bach and Bach-inspired works performed by flutists Mimi Stillman and Bart Feller. Patricia Spencer interviewed Mimi about her commissioning projects and asked the composers of the eight commissioned works on the program to comment on the composition process. Mimi's style of commissioning sounds like good practice for any manager: she tells her composers the project theme and the context in which their piece will be heard, but avoids micromanagement.

Fellow performer Bart Feller (like Mimi, a former Baker student) answered some questions from me about his musical beginnings, days at Curtis, and connection with Mimi. I enjoyed learning about his musical family, his piano chops, and the challenges of simultaneously studying with two teachers with different ideas about how the same piece should be played.

Pat Zuber's first "From the President" column introduces the coming season and tells us a bit about what she was up to at the NFA convention this summer. Enticed by the convenient Washington, DC venue, I actually attended myself! The Alex Murray tribute concert that Pat organized and performed in was one of my favorite events. Overall, NYFC members were well represented as presenters/performers. And ensembles program participants might like to know that I actually got to hear Denise Koncelik playing bass flute in the NFA's professional flute choir!

Readers should note that they are invited to submit proposals for Flute Fair 2016 (April 3, with guest artist Philippe Bernold, see p. 2) and remembrances of any interactions with Harold Jones (tribute concert January 10, p. 7).

Rachel Hacker, a master's student in flute performance at NYU and the NYFC's new social media chair, is this month's member profile subject. Her student recitals so far show her to be an original thinker with a mind of her own—so I am looking forward to seeing her creative sensibilities in action on the NYFC's Facebook page (though it would be hard to beat the great work of Rachel's predecessor, Nicole Camacho).

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

Katherine Saenger (klsaenger@yahoo.com)