



The New York Flute Club

NEWSLETTER

March 2017

Barthold Kuijken: From the Source

Interview by Immanuel Davis

Ifirst met Barthold Kuijken in 2001, while attending a masterclass of his in Bloomington, IN, at Indiana University's Early Music Institute. Since then we've become good friends and played a number of recitals together. This interview took place over Skype in January 2017, from my studio in Minneapolis, MN and his home in Gooik, Belgium.

IMMANUEL DAVIS: What were your beginnings in music?

BARTHOLD KUIJKEN: I'm the youngest of six brothers, and I began in music because my two elder brothers—one a violinist and the other a cellist—were playing music at home. In those days there was hardly any radio, and certainly no television or recordings, but I was constantly surrounded by music. At around age six, I found it very natural when I was given a recorder and book explaining how to play it. It was an easy way to learn to read music and play an instrument.

Two years later my parents took me to the local music school in Bruges, and they asked if I could have recorder lessons. The response was, "What? Recorder?" That was considered to be a toy and the only possibility for me was to have "real" flute lessons. I didn't mind at all. I had seen and heard the flute in some symphony concerts because my brothers were playing in the conservatory orchestra, so the proposal of learning the flute was fine with me. That was the beginning of my flute playing.

ID: How did you start on baroque flute?

BK: At the end of high school a medical doctor and amateur musician who lived

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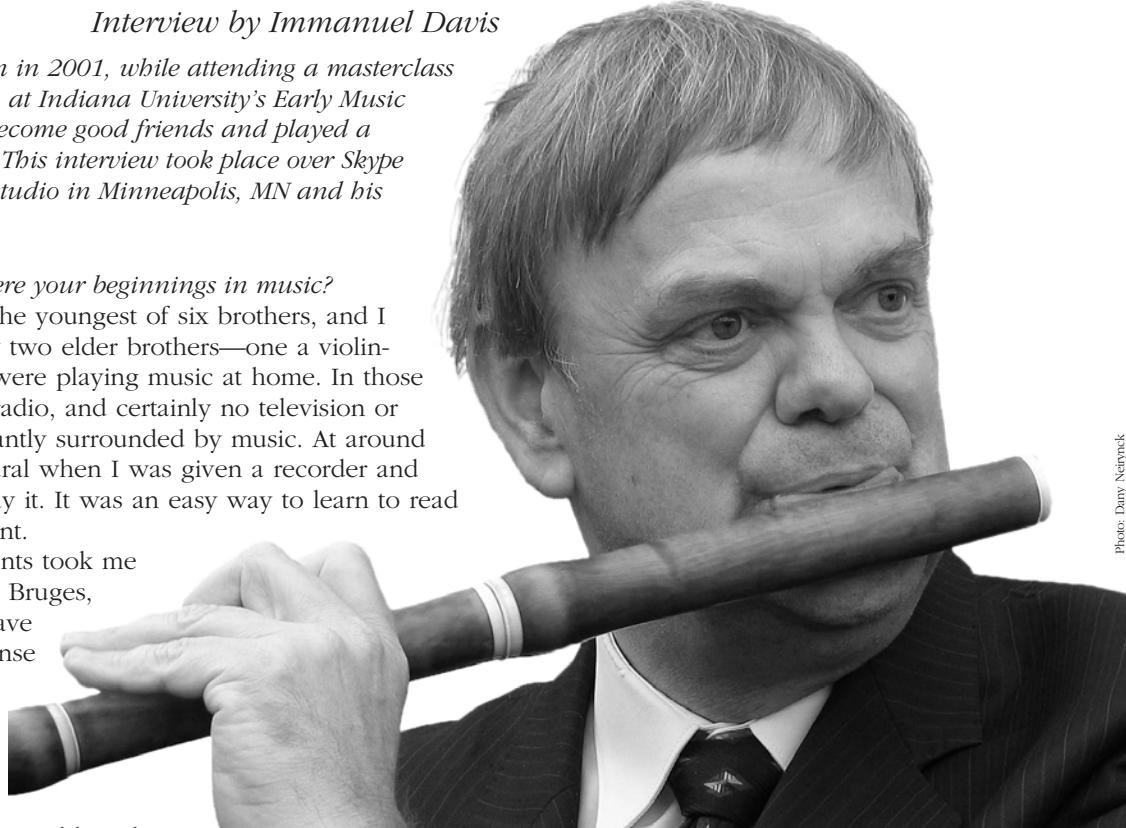


Photo: Dany Neirynck

In concert

Barthold Kuijken, flute

Dongsok Shin, harpsichord

Sunday, March 12, 2017, 6:00 pm

Faculty House at Columbia University, 64 Morningside Drive, NYC
(enter through Wien Courtyard, on West 116th Street, between Amsterdam Ave. and Morningside Dr.)

Program

Sonata in D Major, HWV 378 (ca. 1707-10) for flute and basso continuo	Georg Friedrich Handel (1685–1759)
Sonata in E Minor, BWV 1034 (ca. 1726) for flute and basso continuo	Johann Sebastian Bach (1685–1750)
Methodical Sonata IV in D Major, TWV 41:D3 (1728) for flute and basso continuo	Georg Philipp Telemann (1681–1763)
Sonata in A Minor, Wq 132 (1747) for solo flute	Carl Philipp Emmanuel Bach (1714–1788)
Sonata in B Minor, BWV 1030 (1737) for obbligato harpsichord and flute	Johann Sebastian Bach

Program subject to change



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2016–2017

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Newsletter

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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 Social Media Chair

On the Scent of the Perfect Trill

by Patricia Zuber



From the President

During a summer in the early 1980s, while still an undergraduate at the University of Illinois, I attended a masterclass given by Trevor Wye. At the class someone played a baroque piece (sorry to be so sketchy with the details, but this was a very long time ago!). She started a trill from the note above, but before the beat instead of on the beat. Trevor stopped her and said this should never, ever, be done. Trills in the Baroque era started ON the beat. He then said that doing anything else was like having “musical body odor.” I will never forget that moment, and I think about it whenever I play baroque music. That incident made me very curious about baroque performance rules. It also intimidated me a bit. For a while I was a little afraid that I would have musical body odor without knowing it! Luckily, I did not have to be an autodidact, like Barthold Kuijken, since I was studying with Alexander Murray, a genius flutist who is very well versed in baroque performance, among many other things. He guided me to books by Quantz (*On Playing the Flute*) and C.P.E. Bach (*Essay on the True Art of Playing Keyboard Instruments*). I still refer quite often to the ornamentation section of the Quantz, and just this week I helped a percussion student use the same book to ornament a baroque piece he was playing on marimba!

After listening to many YouTube performances by Barthold Kuijken, I know he is much more than just a musical scholar. He is a true musician and artist. I feel that his sentiment that “the notation is not the music” also means that the music is not just the research. It’s so much more: the research, the notation, and the love of the music all combine to create an artistic performance.

I am looking forward to a flute fair with some beautiful playing that will smell like roses!

NYFC ENSEMBLES PROGRAM

UPDATE



Denise Koncelik Mark Vickers

Twenty-four NYFC members (23 returning and one new) met at Studios 353 on Saturday, February 18. Special attention was paid to the four pieces that will be played at the Flute Fair's Flute Ensemble Celebration event on March 12.

All members of the NY Flute Club are welcome to participate. Watch this space, read your eblast reminders, or visit www.

- nyfluteclub.org for event updates. More questions? Contact Denise (dkoncelik@aol.com) or Mark (MaestroME@aol.com) directly.

- Meetings through April will be held at Studios 353, 353 West 48th Street, 2nd floor (between 8th and 9th Avenues). Remaining 2016–2017 season dates are as follows:

- Sunday, March 26 2:00 - 4:00 pm
- Saturday, April 22 2:00 - 4:00 pm

Annual Meeting & Ensembles concert:

Sunday, May 7 (Pearl Studios, afternoon time TBA)

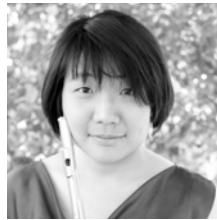


Present at the February 18, 2017 meeting: (seated, L to R): Sanae Nakayama, Kenneth Grumer, Roger Brooks, Ted Davis, Judith Thoyer, and David Russell; (standing, L to R): Mark Vickers, Suzanne Pyrch, Laura Palacios Henao, Amy Appleton, Karen Robbins, Gail Clement, Elizabeth Doyle, Catherine Xu, Eric Thomas, Marian McDermott, Mary Lynn Hanley, Ann Bordley, Kathy Saenger, Diane Couzens, Erina Aoyama, Lisa Underland, Lauren Klasewitz, and Denise Koncelik. Photo: Brian Klasewitz

Member Profile

Mili Chang

NYFC Member since
2016



Employment: Master's student at the Juilliard School.

A recent recital/performance: Playing a fancy solo flute part in a Vivaldi chamber concerto (*La Notte*, in G Minor, RV 104) with the Juilliard415 ensemble on WQXR's Midday Masterpieces series at The Greene Space in lower Manhattan on November 2, 2016 (video available on WQXR's website); a solo recital hosted by Yingqi Culture Music Foundation in her hometown of Taipei, Taiwan on July 23, 2016, performing an all-baroque-flute program of music by Leclair, J.S. Bach, Telemann, and C.P.E. Bach.

Career highlight(s): As a teacher: seeing the junior high school woodwind quintet she coached in Taipei win a national youth competition ("I love the look on students' faces when they finally 'get' the concept I am trying to teach. Those students were pretty witty—some of them were beginners on their instruments, but when they found out they could play harmoniously and sound good together, everything became uplifting."). As a performer: the release of her solo CD *Make It Sound—Contemporary Music for Baroque Flute* by 21st Century Composers, just published by Oasis. One of the pieces on the CD, Filippo Santoro's *Mili for Baroque Flute and Tape*, was also chosen to be part of the soon-to-be-released Millennial Masters CD, Vol. 7, by Ablaze Records, available from the online Naxos Music Library.

Current flute(s): Mili's baroque flute is an A. Grenser copy by Alain Weemaels, Ebony, A=415, played with classical and baroque style headjoints; her modern flute is a silver Altus (No. 1807).

Influential flute teachers: In Taiwan: Li-Man Sung, her teacher from childhood through high school ("She gave me my basic technique and emphasized that flute playing should resemble vocal singing.") and Jinny Hwei-Jin Liu, her flute teacher through college and graduate school ("She taught me flute, but also provided lessons in how to go about

programming a concert, how to teach musicians, and how to have a healthy lifestyle."). In the US: Jeanne Swack (baroque flute); Stephanie Jutt and Jeani Foster, during doctoral studies at Wisconsin; Claire Guimond (baroque flute, post-DMA); and her current teacher, Sandra Miller (baroque flute).

High School: Kaohsiung Municipal Senior High School in Kaohsiung, Taiwan.

Degrees: BA in flute performance (National Taiwan Normal University, 2007), MM in flute performance (Taipei National University of the Arts, 2010), DMA in flute performance (University of Wisconsin-Madison, 2015), MM in historical performance (the Juilliard School, expected June 2018).

Most notable and/or personally satisfying accomplishment(s): Co-hosting a concert ("Music from 18th Century Europe," with organist Hanna Kim) at a church in Madison, WI, in 2015, to help fund relief efforts for victims of Nepal's recent earthquake; and finishing her doctoral thesis (*Contemporary Music for Baroque Flute*, 2015). Mili says, "I came up with this topic after trying to play the Telemann fantasias on a baroque flute I saw in the school's instrument shop." The first half of the thesis is a guide to the capabilities and limitations of baroque flutes, intended for contemporary composers unfamiliar with the instrument. The second half of the thesis introduces new compositions by each of the four composers she worked with, and contains her own recordings of the works.

Favorite practice routines: Usually she warms up with a slow opera tune or with one of her own exercises. Then she spends another 20 minutes on various exercises by Marcel Moyse, Reichert, Taffanel & Gaubert, etc. Doing this while switching between A=415, A=430, and A=400 is definitely a fun challenge!

Other interests: Since moving to NYC in 2016, Mili has tried to explore different places and music scenes every week. Her current musical enthusiasms include Monteverdi's 16th-century operas and some *really* early music (Byzantine and Gregorian chants).

Advice for NYFC members: Slow down the pace enough to be sure that what you *think* you want brings you joy and actually *is* what you want. Making music is the same: slow down, occasionally speed up (for fun!), and keep your eyes open to new scenery.

FLUTE



HAPPENINGS

MARCH '17

Mar. 9 Thursday 2:30 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, will present "Baroque and Modern," a program of works for flute, violin, cello, and harpsichord by J.S. Bach, Telemann, Ibert, Milos Raickovich, and David Wechsler.

- College of Staten Island, Center for the Performing Arts, 1-P 120 Recital Hall, 2800 Victory Boulevard, Staten Island, NY. • Admission is free. • Info, visit www.theomniensemble.org or call 718-859-8649.

Mar. 11 Saturday 2:10 - 4:10 pm

Salon traverso masterclass with **BARTHOLD KUIJKEN** with post-class wine and cheese reception.

- Residential location at 171 West 57th Street (across from Carnegie Hall). • Admission: \$135 performer, \$45 in-person auditor, \$35 real-time live stream. • Info and registration, visit MasterclassesNYC.com.

Mar. 11 Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, in the program of March 9. Live streaming at www.bqcm.org/live.

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

Mar. 16 Thursday 7:30 pm

Faculty recital with flutists **PATRICIA ZUBER**, **BART FELLER**, Tanya Witek, and **RIE SCHMIDT** performing music of Harrison, Messiaen, Patton, Pärt, and Xenakis with Greg Zuber, percussion, Emmanuel Ceysson, harp, and Daniel Krekeler, contrabass.

- Morse Recital Hall, Juilliard School, 60 Lincoln Center Plaza, NYC. • Admission is free. • Info, visit events.juilliard.edu.

Mar. 18-19 Saturday & Sunday, all day

"The Art of Teaching," a comprehensive, collaborative weekend of workshops geared for teachers, led by Alberto Almarza, **JEANNE BAXTRESSER**, Lorna McGhee, **SOO-KYUNG PARK**, and Lea Pearson.

- Carnegie Mellon University, Pittsburgh, PA. • Admission: \$250. • Info, email director@thecomsummateflutist.com or visit [www.thecomsummateflutist.com](http://thecomsummateflutist.com).

Mar. 21 Tuesday 9:00 pm

The **ROBERT DICK** Residency at The Stone begins with "We Are the Walrus," with Robert Dick, flutes, and Thomas Buckner, baritone.

- The Stone, corner of 2nd Street and Avenue C, NYC • Admission: \$20 • Info, visit thestonenyc.com or robertdick.net.

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Barthold Kuijken

Photo: Carla Reese

Interview (cont'd from page 1)

in Bruges told me that he had an old flute at home. He knew that my older brothers were already experimenting with those funny old instruments and he asked if I would be interested in seeing it. Of course I was! I had already read both the Quantz and Hotteterre treatises, so I recognized what it was and could immediately play something on it. The doctor was very happy, and he proposed that I could have it on loan for a month on the condition that at the end of the month I would play something for him. That condition was renewed three times until he said I could buy it for almost no money. Almost no money was still more than I had, but I managed to get it. After those three months I could play it, so that was beginning of my baroque flute playing. If you have the Quantz and Hotteterre treatises and an instrument, you can figure out a lot of things.

ID: You found your first “real” traverso by a bit of luck. How did that happen?

BK: Almost a year after getting that first instrument, [by which time I was] a student at the Royal Conservatory in Brussels, I found a splendid traverso, a Rottenburgh, made in Brussels in the middle of the 18th century. It belonged to a friend who had found it on the free market. I also got that one for a ridiculously low price. I told my friend he could get more if he tried to sell it elsewhere, but he said, “No, it’s for you.”

With that instrument I discovered another level of instrument making. It was, and still is, a very good instrument. It is one of those flutes that teaches you how to play, or rather, how not to play. When you try to force it, it gently tells you, “No, thank you.” I played that instrument for many years

because there was no better modern copy around. Eventually some flute makers started to copy that one, and, when they were successful, I started to play their instruments. I’m not a “fetishist” to the point that only the old instruments will be good enough!

ID: What was the atmosphere for early music when you were a student in the late 1960s?

BK: I remember bringing that Rottenburgh flute to my flute professor in Brussels. He had a very puzzled look because of all the extra middle joints that vary the pitch. He asked, “How does this function?” I put it together and played something for him. He was very nice and only said, “Don’t lose any time with it.” In other words, as long as I did well for him, he couldn’t care less what I did besides that.

ID: How do you think the atmosphere has changed for early music since your student days?

BK: I think the atmosphere has changed a lot. I think one of the positive developments, especially in the eyes of the modern players, is that the general level of playing the baroque flutes, or old instruments, has greatly risen. In the ’60s or ’70s there were a lot of baroque musicians who played very out of tune and did not have a great technique. We needed performers who would play on a high level so our modern colleagues would take us seriously and we could have exchanges. They had no reason to listen if they only heard an out-of-tune baroque flute. When the standard rose to the point that one could play beautifully—in tune, without being technically awkward—we were then seen to be on an equal platform.

Another positive change is that there are no more negative feelings between modern and period instrument musicians. Now the modern players want to know. They are curious. Some are a bit embarrassed because they don’t know if they are still “allowed” to play Bach or Mozart. Even though many older teachers won’t change for themselves, at least they think, “Well, my students should know about this stuff.” So that’s not a bad evolution.

Other signs of change include being invited by the modern flute professor at a Conservatoire in Paris to give classes for a combination of baroque and modern flutists. Invitations

from groups like the NY Flute Club or being the recipient of a Lifetime Achievement Award from the National Flute Association are examples of a different atmosphere. These things would not have happened 10 or 20 years ago. I think I might have helped a little bit in this change of attitude.

ID: During one point in your career, you were playing almost as much avant-garde music as you were playing early music. What were some landmark pieces or composers you performed?

BK: In those days we had a preferred program that was already “classical modernism.” We played Schoenberg’s *Pierrot Lunaire* and, after intermission, Boulez’s *Le marteau sans maître*. This is a great program. I also loved playing Berio. And at some point I loved to play the compositions of the Japanese composer Kazuo Fukushima.

ID: Did you ever work with living composers?

BK: Yes. We worked with French and Belgian composers such as Henri Pousseur, Philippe Boesmans, Pierre Bartholomée, Karel Goeyvaerts, Louis De Meester, and Lucien Goethals. And we played other composers like Nono, Foss, and Stockhausen. It was interesting, and sometimes a bit frustrating, because I often felt some didn’t know what was possible. A good “classical” composer knows what a clarinet or flute can or cannot do. Too many times I would have to tell a composer there is no low A on my flute and they would respond, “So play something else, it doesn’t matter.” That answer made me angry and eventually I found that I was losing interest.

But I had many very good experiences and I feel it was very useful for me to be performing all that modern music. In those days many of the same musicians who were doing early music also did avant-garde music because it was a bit to the left or the right of the middle of the road, which had become a little stilted and boring.

ID: You’ve been in the forefront of the worldwide movement of HIP (Historically Informed Performance). Now period playing and baroque music are ubiquitous. How does that make you feel?

BK: I did what I had to do. I did what came my way. I was the right person in the right place at the right time. I

think some people have a much more difficult time today in music than I had, so I've been very lucky. I did whatever I could without wanting to prove anything. I had no missionary zeal. I only thought, "This is how I want to play and this is what I want to do." That was my main motivation—I wasn't trying to conquer new territory.

ID: Do you think it is still possible for today's musicians to appreciate the subtle complexities and emotions of 18th-century music after all of the 20th- and 21st-century music we have been exposed to?

If you have the Quantz and Hotteterre treatises and you have an instrument, you can figure out a lot of things.

BK: Well, of course you cannot peel away having heard Shostakovich, Boulez, Brahms, and Beethoven. But, that doesn't mean I have to play Bach as if it were Bruckner. One can learn another language. So that is one way of listening to it.

Another way is just when I look at the musical score. I can hear the music that is written and I can feel emotionally the entire itinerary from the first note to the last. It's a kind of an emotional/physical phenomenon. I just feel how my heart beats faster how I breathe deeper or less deep, how I smile or grin. Just the same way as when you read poetry or you read a novel. These are human emotions—not modern or old. You don't need to have heard Beethoven to know what drama is.

For me many of those things can be reduced to language. When I play Bach, I will, of course, never know how he played it, but that does not mean that I can't try to understand what he wanted. I just want to move into his direction rather than away from him. I would love to be able to play in such a way that he would not say, "This is rubbish," but rather, "Well, I haven't ever thought about it like that before, but it's not so bad." That is for me a kind of authenticity.

ID: What is your response to the quest for louder baroque flutes?

BK: I think it's a false quest. I would rather go for a softer trumpet than a louder flute. It might be that the evo-

lution of playing in larger halls has produced this quest for volume. It also might be that in recordings, the old instruments are as loud as the engineer (or soloist) wants them to be. Even in modern instrumental playing the tendency is towards louder. It reminds me of what I heard Albert Cooper say in the 1970s, "I was capable of making whatever color of sound one wanted, cutting the embouchure hole in a specific way, but the flutists didn't want color—they wanted volume, so I made it louder."

ID: I heard you play in a giant ballroom at the NFA in New Orleans and you've played in some big halls like the Sydney Opera House. What's your philosophy regarding volume when playing in such a hall?

BK: Play as well as you can. Play the way you would teach your students to play. And don't start to force. It doesn't help. It only makes the sound rude and rough. It may seem loud under your ear, but by 10 meters it's less. At that moment you behave like a good singer: use all the resonance you have, use focus, and let your sound carry itself towards the end of the hall rather than trying to push your sound down the hall.

ID: Your sound is revered among baroque flutists. Was it consciously developed (as an outgrowth of your research, for example) or did it just come naturally?

BK: It's a mixture of both. I remember reading through the treatises or newspaper comments describing flute sound. I have a whole stack of index cards with descriptions of flute sounds because I was curious to see how people used to describe the flute. One sees that there was an ideal, certainly for the French school, of, "Don't force, but play as you would speak." Some Germans and English had other tastes. The history and evolution of flute sound is quite interesting. It could even be a good topic for a thesis.

I read many comparisons to singing. I am a very bad singer, but I can think about singing: what are the "affects" and what are the principles of it? I have taken lots and lots of time to shape my sound into something that I could imagine as an approximation of good singing.

ID: You talk a lot about being an autodidact. Do you see that as being dif-



Barthold Kuijken

Photo: Yat Ho Tsang

ferent from the process most musicians eventually go through, as they become artists?

BK: I think I had the advantage that I had to do it sooner than most people had to. It was really part of my primary education. I see how docile students can be towards their teachers by adopting their fingerings, their tempi, and their expression marks. Only very slowly do they ever dare to do something on their own. I was happy that I was never in that situation. Just to give an example, when I was 18 or 19, a friend of mine from Brussels Conservatory asked his teacher about playing Prokofiev's First Violin Concerto. His teacher said, "No, because I don't have my teacher's fingerings and he would be angry if he knew that I had one of my students play a piece without his fingerings." That was the atmosphere in the '60s, and '70s that people were reacting against. I remember a teacher telling me, "You don't need to think. I think for you!" That didn't work for me.

ID: One of the wonderful aspects about playing early music is that you have to make it your own.

BK: You have to make it your own and it is absolutely not your own. It's still Bach's or Handel's. They lend it to you, and you borrow it from them hoping you can hand it back to them without it being damaged. When you handle somebody else's stuff, you do it with respect. In some cases, respect might be adding a load of ornaments. Not adding the ornaments might be disrespectful because that was not what the composer meant. There again is the question of what was in the composer's mind. It's too easy to say, "Yes, I love it that way." That's like saying I love Rembrandt, but not all that brown. I

(Cont'd on page 6)

FLUTE HAPPENINGS

MARCH '17

Mar. 22 Wednesday 9:00 pm

The **ROBERT DICK** Residency at The Stone continues with "Dissonant Geranium," with Miya Masaoka, koto; Ken Filiano, bass; and RD, flutes.

- The Stone, corner of 2nd Street and Avenue C, NYC • Admission: \$20 • Info, visit thestoneny.com or robertdick.net.

Mar. 23 Thursday 9:00 pm

The **ROBERT DICK** Residency at The Stone continues with "Raise the River," with Tiffany Chang, drums, and RD, flutes, in primal music from the next dimension.

- Same location, admission, info as above event.

Mar. 24 Friday 9:00 pm

The **ROBERT DICK** Residency at The Stone continues with "The Time Between Us," with Stephanie Griffen, viola; Ned Rothenberg, reeds and shakuhachi; Satoshi Takeishi, drums; and RD, flutes.

- Same location, admission, info as above event.

Mar. 25 Saturday 9:00 pm

The **ROBERT DICK** Residency at The Stone continues with "Bermuda Rectangle," with Vince Bell, spoken word and vocals; David Mansfield, banjo and guitars; Ratzo B. Harris, bass; and RD, flutes.

- Same location, admission, info as above event.

Mar. 26 Sunday 9:00 pm

The **ROBERT DICK** Residency at The Stone concludes with "Our Cells Know," with RD, solo contrabass flute.

- Same location, admission, info as above event.

APRIL '17

Apr. 7 Friday 7:30 – 9:30 pm

JASMINE CHOI performing music for flute and strings with the NY Classical Players.

- LeFrak Concert Hall, 5-30 Kissena Boulevard, Queens, NY • Admission: Free with reservation. • Info, visit www.nycpmusic.org/jasmine-returns-apr-7-8-9.

Apr. 8 Saturday 8:00 – 10:00 pm

JASMINE CHOI performing music for flute and strings with the NY Classical Players.

- St. Peter's Episcopal Church, 70 Maple Avenue, Morristown, NJ • Admission: Free with reservation. • Info above.

Apr. 9 Sunday 3:00 – 5:00 pm

JASMINE CHOI performing music for flute and strings with the NY Classical Players.

- 2 East 90th Street (at 5th Avenue), NYC • Admission: Free with reservation. • Info above.

Interview (cont'd from page 5)

prefer pink. So you turn all Rembrandt into pink Rembrandt, and now it's your own.

ID: How do you create a program for a flute recital?

BK: It's a little like making a menu for a big feast. You don't necessarily end with a little dessert. For this recital I'm ending with Bach's B Minor Sonata, which is not a chocolate mousse! You think who's been invited for dinner. You think about what they might like and you might have something that surprises them a little bit. I would find a first piece that is not too difficult for the audience and not too long. Then I would think what would be the first piece after intermission, because during intermission people have been out talking and now they must come together again. So that's a good place to put a solo or intimate piece, like Couperin. I like to finish with a good piece, not just a trifle. Anyway, if you want to play Bach's B Minor Sonata, what can you play after that?

ID: You often play different instruments in a single concert. Why is that?

BK: One instrument or one "tool" might lend itself better to a piece than another one. I often try to choose an instrument that is, in time and place, closest to the composition and to what the composer might have heard as a flute sound. When Devienne heard a flute he might think of something different from when Wendling heard a flute. Probably so, anyway, and certainly different from what Galway would think is a flute sound. And they are all right!

*ID: You received the first doctorate in music in Belgium. Your book, *The Notation* is not the Music [Indiana University Press, 2013], is the result of your doctoral thesis.*

BK: That was quite an interesting project. What was good for me was that I had to write down many things I was doing as a performer or teacher. To codify one's ideas on paper is a good project. You must check your sources again and maybe come to new conclusions. So that was a very refreshing thing. I'm still happy it came out that way.

I wanted to write a book that was not a collection of "recipes" or exercises—do this or do that and it will

work well, etc. I hoped that I would write something that would make people interested in researching for themselves, rather than just believing me.

ID: You have said that you are still interested in research. What questions still loom large for you?

It's better to make a bigger step than a small step.

BK: Nothing is complete, no? It would be such a pity if things were complete. There is always curiosity. For example, I am increasingly reluctant to believe that what is on the page is really what we should play. I have been doing quite a lot of research on French repertoire again, specifically on the orchestral repertoire of Lully. I am trying to follow the descriptions by Lully's students about how one should perform that music. Now I cannot play any Lully orchestral suite without adding all those ornaments that are described.

I have also done research around certain pieces. I just completed a critical edition of the C.P.E. Bach Flute Concerti as part of the Complete Works Edition being published by the Packard Humanities Institute. Also, recently published is a new edition of the Bach G Major Trio, BWV 1039 for Breitkopf. Research goes on; it's driven by curiosity.

ID: How does one start the traverso?

BK: You need a good instrument. I would not suggest an instrument that is too strong or too loud. I would rather have a beginner work on something with a relatively small embouchure hole so that they have to get used to it. It's better to make a bigger step than a small step. Get used to playing at a fundamentally different pitch. And I have the idea that learning the baroque flute is like learning another language. You need to become fluent in it before you can say something.

ID: Do you think someone should have a solid foundation in modern flute before starting the traverso?

BK: I would say Marc Hantai, a wonderful flutist and professor in Basel, is an example of someone who never played modern flute. My usual answer is Quantz never played modern flute and neither did Fürstenau or Devienne.



FLUTE FAIR 2017

THE NOTATION IS NOT THE MUSIC



Join us for a full day of events exploring music beyond the page!

Concerts · Workshops · Presentations · Exhibits · Competition
Sunday, March 12, 2017 • 9:00am-8:00pm

Columbia University Faculty House

Events for flutists and flute lovers of all ages—students, amateurs, teachers, and professionals

Featured guest artist **Barthold Kuijken**, one of the world's leading early music specialists, will be performing a recital of works by Bach, Handel, Telemann, and C.P.E. Bach and giving a masterclass.

Concerts: Performances by Met Opera flutists Demarre McGill and Erik Gratton, Nadine Hur, Gergely Ittzés, Wendy Stern, and NY Philharmonic piccoloist Mindy Kaufman, plus a showcase of regional flute ensembles.

Workshops and presentations: topics include effective practice, breathing/tone, anxiety, baroque dance, ornamentation (geared for kids), Latin American sounds, performance/scholarship, improvisation, and more!

Annual Events: the NYFC Competition, ensemble program reading session, NYFC tag sale, and exhibits.

NYFC TABLE and TAG SALE:

Visit the NYFC table for CDs and publications by NYFC members and guest artists. NYFC members may sell up to 10 items (CDs or publications) at the exhibit table. We'll also have a tag sale of used music and flute-related items; contact Nancy Toff (nancy.toff@oup.com) or bring them the morning of the fair and pick up unsold items by **5:30 pm**. The NYFC's own merchandise, including CDs and NYFC flute polishing cloths, will also be for sale.

VOLUNTEERS NEEDED:

If you would like to help out at the Fair for an hour or two, please contact Flute Fair volunteer coordinator Sanae Nakayama at soymonti0212@gmail.com.

Visit www.nyfluteclub.org for info, updates, and pre-registration (deadline: March 6 for online, Feb. 27 for mail-in).



They must have been pretty good flutists!

ID: What repertoire would you suggest for the beginner and why?

BK: I might start with French repertoire: pieces by Hotteterre, de la Barre, or Philidor. That repertoire is far away from what most people know well. They would be in a kind of "terra incognita" and have to find their own way. I would also suggest not listening to recordings, but reading original sources instead.

ID: What kinds of things have you asked for from the great flute makers with whom you've collaborated?

BK: One thing I have asked of them is to please not make too many compromises to accommodate the comforts of modern flutists. Don't make the embouchure hole too big, or too easy to blow.

Don't increase the finger hole undercut too much, because you want some resistance.

I used to put my Rottenburgh flute into the hands of flute makers and say, "Play it again. You are making a copy so play the original again." I would have them put the original head joint on the copy or the copy on the original. We would mix all the parts to see if we were capturing the original characteristics. That's not so easy! I have spent many, many hours measuring the inside of the flute. I would measure the diameter at every centimeter for the entire length of the instrument to be as precise as possible. Then I compared originals to copies so that I could make a link when I could hear a difference. Sometimes I was able to tell a maker "Look, there is probably something fundamentally different around this place. Shouldn't we change that?" That was

a fascinating process. I'm happy I was able to do that. It has been a great help to me.

ID: Is there something you wish someone would ask you that you never get to say in an interview?

BK: Very seldom have I been asked if I'm happy—happy with music, playing traverso, doing what I do. Or happy with what has been my life, my passion through my musical life. But, if I were to be asked, I would say, "Yes!"

Immanuel Davis, associate professor of flute at the University of Minnesota, is an avid baroque flutist and AmSAT-certified teacher of the Alexander Technique. In 2005 he was awarded a Fulbright to study baroque flute with Wilbert Hazelzet at the Royal Conservatory in The Hague.



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



March 12, 2017 Flute Fair

Sunday, all day • Faculty House at Columbia University, 64 Morningside Drive, NYC
Barthold Kuijken, flute

97th Season

2016 - 2017 Concerts

September 18, 2016 • Sunday, 5:30 pm
ROBERT LANGEVIN, flute

November 6, 2016 • Sunday, 5:30 pm
ADRIANNE GREENBAUM, flutes

December 4, 2015 • Sunday, 5:30 pm
SARAH FRISOFF, flute

January 29, 2017 • Sunday, 5:30 pm
SARAH JACKSON, piccolo

February 26, 2017 • Sunday, 5:30 pm
ALI RYERSON, flute

March 12, 2017 • Sunday, all day
Flute Fair, guest artist BARTHOLD KUIJKEN
Columbia University Faculty House

April 30, 2017 • Sunday, 5:30 pm
Competition Winners Concert

May 7, 2017 • Sunday, afternoon time TBA
Annual Meeting & Ensemble Concert
Pearl Studios, 500 Eighth Avenue, NYC.

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! The focus of our March newsletter is Flute Fair 2017, titled "The Notation is Not the Music" (after the book of the same title by our flute fair guest artist, baroque flutist Barthold Kuijken). Immanuel Davis—an avid player of baroque flutes who is a professor of flute at the University of Minnesota—did the interview. Bart comes across as a big-hearted musician and scholar who somehow manages to be a genius in his field without taking himself too seriously. I enjoyed learning about his musical brothers, his first baroque flutes, and his approach to programming a recital.

But most interesting to me was their discussion about some of the challenges in this field: What are baroque flute tones really supposed to sound like, if the only description you have to go on is "like the human voice"? And how can one make a good replica of a baroque flute when you are not sure that the one you are copying still has the features of the original? (The answer to this seems to involve both some trial and error and a collaboration between player and maker.) These details and more had me fascinated.

In this month's "From the President," Pat Zuber tells us how a masterclass with Trevor Wye many years ago left her with an indelible sense of the importance of playing baroque music with the correct ornamentation. If you feel insecure or deficient in this area, there will be much at the flute fair on this topic to help you out.

Mili Chang, a Juilliard student studying for a master's in historical performance, is this month's member profile subject. I learned of her (and of her very interesting University of Wisconsin doctoral thesis on contemporary music for baroque flutes) during the process of putting together last month's "Buzz for Bart," and I thought readers would enjoy hearing more about her.

Hope to see you at the fair (and maybe even at my workshop about making an "acoustic knife edge" for your flute with a piece of Scotch tape). Best regards,

Katherine Saenger (klsaenger@yahoo.com)