



The New York Flute Club

NEWSLETTER

May 2017

2017 Ensemble Program Concert



Participants in the May 2016 Ensemble Program Concert

Photo: Brian Klasewitz

ABOUT THE PERFORMERS:

DENISE KONCELIK, DMA, is a Brooklyn-based freelance flutist, accordionist, and arranger. She performs with Chelsea Musica and Bachtopus.

MARK VICKERS, PhD, is an adjunct music education professor at the University of Bridgeport where he also directs the UB Knights' Ensemble and UB Flute Ensemble. He performs in the CT Valley Symphony Orchestra and recently started work as a flute technician at his The Flute Doctor Is In Fine Flute Repair Service in Cromwell, CT.

ERINA AOYAMA works in communications for a political risk consulting firm. This is her second year with the New York Flute Club ensemble.

AMY APPLETON works as a community artist and educator, and has been playing flute since

1996. This is her third year with the NYFC ensemble.

ANN BORDLEY is an attorney with the Brooklyn District Attorney's office. She is a

graduate of Harvard Law School and a flute student of Susan Friedlander.

GAIL CLEMENT is a recently retired client service officer of Chase Bank and has played
(Cont'd on page 4)

In Concert

NEW YORK FLUTE CLUB ENSEMBLE PROGRAM

Sunday, **May 7, 2017**, 3:00 pm

Pearl Studios (Room 414), 500 8th Avenue (between 35th and 36th Streets), NYC

Program

St. Anthony Chorale†	Joseph Haydn (1732–1809), arr. H. Kamioka
Ancient Airs and Dances, Suite No. 1†	Ottorino Respighi (1879–1936), arr. V. Jicha
The Cascades (A Rag)‡	Scott Joplin (1867/68–1917), arr. K. Ingfield
Fugue in C Major, BWV 952†	J.S. Bach (1685–1750), arr. M. Spector

Members of the NYFC Ensemble

Andante from London Trio No. 1 Joseph Haydn
Eric Thomas, Katherine Saenger, and (bass flute) David Russell

Trio for Flutes Laszlo Zemleni (b. 1947)
Erina Aoyama, Ann Bordley, and Ed Wolf

Prelude No. 13 in F# Major, WTC Book I, BWV 858 J.S. Bach, arr. M. Spector
Malcolm Spector and Patricia Zuber

Apollo March‡	Anton Bruckner (1824–1896), arr. R.E. Thurston
Dolce from Reveries†	Deborah J. Anderson
Carousel from Three Pieces†	George B. Chave (b. 1959)
Flute Garden‡	Ricky Lombardo

Members of the NYFC Ensemble

The NYFC Ensemble 2016–2017

Denise Koncelik† and Mark Vickers‡, co-directors
Erina Aoyama, Amy Appleton, Ann Bordley, Roger Brooks, Gail Clement, Diane Couzens, Ted Davis, Nicolas De Rycker, Mary Lynn Hanley, Sanae Nakayama, Laura Palacios, Suzanne Pynch, Cynthia Reynolds, Karen Robbins, David Russell, Katherine Saenger, Joan Sommers, Malcolm Spector, Judith Thoyer, Gail Tishcoff, Lisa Underland, Catherine Xu

Program subject to change

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THE NEW YORK FLUTE CLUB INC.

2016-2017

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 Katherine Saenger, Membership Secretary
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Past Presidents

Georges Barrère	1920-1944
John Wummer	1944-1947
Milton Wittgenstein	1947-1952
Mildred Hunt Wummer	1952-1955
Frederick Wilkins	1955-1957
Harry H. Moskowitz.....	1957-1960
Paige Brook.....	1960-1963
Mildred Hunt Wummer	1963-1964
Maurice S. Rosen	1964-1967
Harry H. Moskowitz	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
Rie Schmidt	1995-1998
Patricia Spencer	1998-2001
Jan Vinci.....	2001-2002
Jayn Rosenfeld	2002-2005
David Wechsler.....	2005-2008
Nancy Toff.....	2008-2011
John McMurtery.....	2011-2012
Wendy Stern.....	2012-2015

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

NYFC Ensembles and History

by Patricia Zuber



From the President

On December 5, 1920, George Barrère and a group of flute playing friends gathered for an evening of enjoying the flute. They played for each other and had such a fantastic time that they decided to form a club. They called it the New York Flute Club. Little did they know that this club would persevere to become our nation's oldest instrumental society.

In just a few years our club will be celebrating its 100th season. We need your input to help make our celebration truly spectacular. Nancy Toff will be spearheading the festivities which we hope will include special exhibitions, performances, and commissions. If you have any suggestions please write to us at info@nyfluteclub.org.

The final concert of the 2016-17 season features a performance by the NYFC Ensemble (and performances by some smaller groups as well). The NYFC Ensemble, led by co-directors Denise Koncelik and Mark Vickers, is open to all members of the NYFC and meets approximately monthly on weekend afternoons throughout the year. This group is the heart and soul of our club. It is purely about the enjoyment of playing the flute. The concert is preceded by our annual meeting. The event (and post-concert reception) is free to all.



I hope you have enjoyed the 2016-17 season of concerts, masterclasses, and workshops. The board of directors and I are hard at work setting up our roster for next season. I will be happy to tell you all about it at this season's final event on Sunday, May 7. See you soon!

NOTICE OF ANNUAL MEETING

Sunday, May 7, 2017 at 3:00 pm

Pearl Studios, 4th floor, room 414
 500 8th Avenue (between 35th and 36th Streets), NYC

The annual meeting of the New York Flute Club, Inc. will be held on **Sunday, May 7, 2017 at 3:00 pm**. At that time we will elect officers and members of the board of directors. All current members are eligible and encouraged to attend and vote.

The spring ensemble concert, featuring flutists who have participated in the NYFC ensemble program, will immediately follow the 3:00 pm meeting. There will be a reception following the concert.

Post-concert refreshments will be needed. Requested items include wine, soda, cheese, crackers, cookies, grapes, and other nibbles. If you can bring something, please email **Gail Clement at gailclement@gmail.com**. Please help us make a nice end-of-year celebration.



Member Profile

Nicolas
De Rycker

NYFC Member since
2016



Employment: Structural engineer specializing in bridge and footbridge design, working from home in NY for an architectural firm in Boston (Rosales and Partners).

A recent recital/performance: His final degree recital (performing J.S. Bach's Partita in A Minor, BWV 1013, C.P.E. Bach's *Hamburger Sonata*, Wq. 133, Faure's *Fantaisie*, Prokofiev's Flute Sonata, and Messiaen's *Le Merle Noir*) in December 2016, in Querétaro, Mexico.

Career highlight(s): Nicolas has worked full-time at four different engineering firms in three countries (France, Switzerland, and the US). His favorite project in France: working on the boarding gates area of Terminal 2E (serving long-haul flights and jumbo planes) at the Charles de Gaulle airport in Paris to produce a 2000-foot long structure of steel, glass, and wood. His favorite project in Switzerland: working on a large concrete building with lots of very secure rooms and blast-proof features for the headquarters of the World Intellectual Property Organization in Geneva. His favorite project in the US: a large suspension bridge for the Boy Scouts of America, in the hills of West Virginia.

Current flute: Since 1998 he's played a Sankyo Prima Etude with a silver head-joint, but he's in the market for a new flute this year and exploring different brands.

Influential flute teachers: Nicolas started the flute at age eight. In Paris, as a college student in the late 1990s, he studied with Vincent Touzet (who now—coincidentally—lives and teaches in Mexico, and was a student of Barthold Kuijken). For the last two years Nicolas studied with Yamani Fuentes (principal flute of the Que-

retaro Philharmonic Orchestra) in Mexico.

High school: Lycée Louis-le-Grand in Paris, France (where Nicolas was born and lived until his mid-20s).

Degrees: Master's degrees in mechanical engineering (Ecole Polytechnique, Paris, 2002) and structural engineering (Ecole Nationale des Ponts et Chaussées, Paris, 2004); and a "Licenciatura en Musica" (Centro Universitario de Estudios Musicales in Querétaro, Mexico, 2016).

Most notable and/or personally satisfying accomplishment(s): His progress towards becoming a more professional flutist. Two-and-a-half years ago he moved to Mexico to work a part-time engineering job that allowed him the time to study for a flute performance degree. Nicolas says, "In September 2016, towards the end of my time in Mexico, I had the opportunity to play as a soloist with the Queretaro Philharmonic Orchestra. Every year the orchestra invites young performers to play as soloists in the 'conciertos de nuevos valores' (new talents). I played the Ibert concerto. Not an easy task, but a great experience!"

Favorite practice routines: Nicolas tries to play every day, as he considers a daily 45 minutes much more efficient than four hours once a week. He has a very structured routine: Taffanel & Gaubert scales, long tones and intervals, articulation, and then etudes and repertoire.

Other interests: Jazz ("Though I am a classically trained musician, jazz quite fascinates me. I actually started taking some classes with some great people in Mexico, but that is still a work in progress...") and getting used to living in NY, where he's been since March 2017 ("This is a great place for an engineer with a taste for architecture. The diversity of structures and styles is great, from brownstones to Art Deco skyscrapers, from the Brooklyn Bridge to the High Line and Hudson Yards."). He also says, "I guess a way of combining my music and architecture interests would be to work on a concert hall design, and then play in it!"

Advice for NYFC members: It is never too late to do what you love!

FLUTE HAPPENINGS

MAY '17

May
7 Sunday 3:00 pm

SVJETLANA KABALIN, flute, with the Sylvan Winds in "Viva Italia!," a program featuring the music of Davide Zannoni (Quattro Quadri), Giorgio Federico Ghedini (Quintetto No. 1), Guisepppe Cambini (Wind Quintet No. 3 in F Major), Nino Rota (*Petite Offrande Musicale*), Ottorino Respighi (*Gli Uccelli*), and Saverio Mercadante (Quartetto).
• The Basilica of St. Patrick's Old Cathedral, corner of Mott and Prince Streets, NYC.
• Admission: \$40 general, \$32 students/seniors. • Info, visit www.sylvanwinds.com.

May
11 Thursday 2:30 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, saxophone, and vocals will present "Come to the Cabaret," a program of works by Donald Martino, Larry Spivack, Kurt Weill. Guest artists Erika Banks, vocals, and Larry Spivack, percussion.
• College of Staten Island, Center for the Performing Arts, 1-P Recital Hall (1-P 120), 2800 Victory Boulevard, Staten Island, NY.
• Admission is free. • Info, visit www.theomniensemble.org or call 718-859-8649.

May
13 Saturday 7:30 pm

The Palisades Virtuosi, with **MARGARET SWINCHOSKI**, flute, performing works from their newest CD release, *New American Masters*, Vol. 6. Music of Adrienne Albert, Matthew Baier, Gary William Friedman, Linda Marcel, Ting Ho, Jeff Scott, and Gary Schocker.
• Forte Piano Music Company, 159 West Route 4, Paramus, NJ. • Admission: \$25 general, \$20 students/seniors, \$10 child. • Info, visit www.palisadesvirtuosi.org.

May
13 Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, saxophone, and vocals, in the program of May 11. 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.

JUNE '17

June
6 Tuesday 8:00 pm

LISA HANSEN performs the NY premiere of *Sojourners Double Concerto* for flute and guitar, with composer/guitarist Jose Lezcano and the North/South Chamber Orchestra in a program entitled "Latino Composers in New York."
• Christ & St Stephen's Church, 120 West 69th Street (bet. Broadway & Columbus), NYC. • Admission is free. • Info, visit www.northsouthmusic.org or www.lisahansen.org.

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JUNE '17

June
9

Friday 7:30 pm

A summer serenade of music by Elizabeth Bell, Fred Glessner, Fusun Koksak, Max Lifchitz, Alberto Williams, and Betty Wishart performed by **LISA HANSEN**, flute, and Max Lifchitz, piano.

• Tenri Cultural Institute, 43 West 13th Street, NYC. • Admission is free. • Info, visit lisahansen.org or tenri.org.

Performers (cont'd from page 1)

flute for 45 years. She is a member of the musical ensemble at Westbury AME Zion Church and the flute quartet FluteSwept, and occasionally plays jazz flute.

DIANE COUZENS works in development in NYC and maintains a small flute studio. She earned a BM from the University of Illinois at Urbana-Champaign and a MM from Ohio State University.

TED DAVIS is a retired music teacher of 42 years and has played the flute since sixth grade. He earned BM and MM from SUNY College Fredonia and has played with the Jamestown, Utica, and Mohawk Valley Symphony Orchestras.

Paris-born flutist **NICOLAS DE RYCKER** moved to NYC in 2017 and works as a structural engineer (see p. 3 Member Profile).

MARY LYNN HANLEY plays flute and piccolo in the United Nations NY Symphony Orchestra and studies with Mary Barto.

SANAE NAKAYAMA enjoyed a career as a concert flutist and teacher for two decades before becoming an ESL teacher. She is now coordinator of the ESL program at the African Services Committee in Harlem.

LAURA PALACIOS is from Colombia, where she studied music education at the Seventh Day Adventist University. She works as an au pair in Westchester.

SUZANNE PYRCH, happily retired after a 25-year career teaching instrumental music at Long Island City High School, enjoys travel and is delighted to be getting back to flute playing.

CYNTHIA REYNOLDS is a sculptor and editor. She lived in Kentucky before moving to NYC.

KAREN ROBBINS has taught in the NYC Department of Education, working in music and special education. She currently plays in the NY Sessions Symphony and Albert Einstein Orchestra, and the summer Bennington Chamber Music Conference.

DAVID RUSSELL is a physics teacher at Ramapo High School in Franklin Lakes, NJ and the Ramapo College of New Jersey. He holds a BM in classical performance from William Paterson University and BS and MS degrees in mathematics, physics and education from Ramapo College.

KATHERINE SAENGER is a recently retired scientist/inventor who now studies flute acoustics in her home lab. She is editor of the *NYFC Newsletter*.

MALCOLM SPECTOR is a semi-retired attorney and amateur flutist.

ERIC THOMAS plays jazz and classical flute and lives in Mt. Vernon, NY.

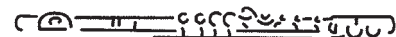
JUDITH THOYER is president of Friends of Flutes Foundation, which she started after retiring as a partner at Paul, Weiss, Rifkind, Wharton & Garrison. FFF gives grants to aspiring flutists in universities and conservatories. She plays in the Mannes Extension Division Flute Ensemble and studies with Mary Barto.

GAIL TISHCOFF is an occupational therapist specializing in adults and children with intellectual and developmental disabilities. She plays in Nicolas Duchamp's Flute Choir of New York and lives in Jackson Heights, NY.

ED WOLF is a professor of physics at the NYU Tandon School of Engineering.

LISA UNDERLAND played flute in high school and college. She moved from Texas to NYC to practice pediatrics.

CATHERINE XU works in risk management for financial services sector and is a third year member of the NYFC Ensemble. She plays in a flute quartet called FluteSwept with three other flutists from the NYFC Ensemble.



MASTERCLASS REPORT: MARK SPARKS (APRIL 2, 2017)

by Wendy Stern

On Sunday, April 2, St. Louis Symphony principal flutist Mark Sparks presented a masterclass co-sponsored by the New York Flute Club and the Mannes School of Music. Accompanied by pianists Vladimir Romyantsev and Artyom Pak, the performing flutists were Denis Savelyev, Petra Rivero, David Ostrovsky, Amelia Libbey, Samuel Levine, and Hunter Green. The class took place in Elebash Hall, Mannes School of Music, 55 West 13th Street, NYC. There were 25 people in attendance.

Mr. Sparks' approach to the masterclass was focused on what the performers were doing well. He used each performance as a vehicle to share with the people in the

audience what specifically the performers were doing to make their performances so good. He pointed out that in performing, intent is the key. Whether the concept is a certain tone, phrase shape, character, or overall architecture, the quest for the communication of this idea involves and engages the audience in a certain way in real time. It was a wonderful way to describe the artistic process as an experiential event. Mark Sparks was supportive of the masterclass performers, and inspirational to those in attendance.



MASTERCLASS REPORT: GERGELY ITTZÉS (APRIL 9, 2017)

by Wendy Stern

On Sunday, April 9, 2017, the Mannes School of Music collaborated with the New York Flute Club to present a masterclass with Hungarian flutist Gergely Ittzés. Accompanied by pianist Vladimir Romyantsev, the performing flutists were Jackie Traish, Simona Donovan, Elena Tsachtani, Daphne Sasson, Minji Seo, and Elliot Roman. The class was held at the Mannes School of Music, 55 West 13th Street, NYC.

Throughout the class, Mr. Ittzés encouraged the performers to capture the meaning of the music through its structure. He advised them to play the music chord by chord, rather than note by note, illustrating this point dramatically, as he gently displaced Vladimir at the piano in order to realize the

implied harmonies of the CPE Bach Solo Sonata in A Minor. Another highlight of the class featured him dancing the Csárdás while playing the third movement of Franz Doppler *Fantaisie Pastorale Hongroise*. Through both visual and verbal imagery, those of us in attendance were reminded that although the flute is a melodic instrument, there is much more involved in performance than just playing the melody. We were all treated to a most entertaining, educational, and thought-provoking musical experience.



FÊTE FOR FRITZ (KARL KRABER)

At the Flute Fair on March 12, a “Fête for Fritz” celebrated longtime member Karl Friedrich “Fritz” Kraber (b. 1935). His illustrious career includes two decades with the internationally renowned Dorian Wind Quintet and faculty positions at Mannes College of Music and the University of Texas at Austin. Those in attendance heard Fritz’s overview of his 20 years with the Dorian (illustrated with some true gems of recorded excerpts and photos) and a panel discussion with Gretchen Pusch,



David Wechsler, and Pamela Sklar, moderated by Jayn Rosenfeld, a friend of Fritz’s since their college days.

Those of you who would like to find out more about Fritz are encouraged to check out “A Conversation with Karl Kraber,” Carol Wincenc’s December 2004 *NYFC Newsletter* interview, available on our website in the newsletter archives.

Here we have a sampling of tributes and reminiscences from his many students, colleagues, and friends.

From Daniel Goode, composer and clarinetist:

Fritz Kraber and I were lucky to go to a progressive elementary school in NYC that had a strong after-school music program. He chose the flute, so I chose the clarinet. We had fabulous teachers who were in important ensembles in the New York area.

When we both got to the High School of Music and Art (in 1949) we continued our instrumental studies and met many other talented student musicians, two of whom lived in Greenwich Village near us. With those two we formed our first music ensemble, The Greenwich Village Four.

There wasn’t much—or really anything—exactly for our instrumentation: flute, oboe, clarinet, cello; but we made our own arrangements. I discovered it was easy to play viola parts by imagining a bass clef and going up an octave (adjusting accidentals according to the key). I believe we did try our hand at some classical and Baroque pieces, but can’t remember which, or exactly the instrumentation.

Fritz remembers that we played the Mozart Oboe Quartet. I did an arrangement of “Tzena, Tzena” which we played in Washington Square on Christmas Eve. We accepted tips. Fritz remembers an arrangement of the song “Melancholy Baby.” Someplace I have a handwritten program we did for a house concert for our parents. Thus you could say: this was how we launched our music careers.

From Jayn Rosenfeld, longtime friend and fellow flutist:

What has pleased me all these years is Fritz’s enthusiasm and inclusiveness: let’s play together, eat together, call up so-and-so and see if they’re free to join us. He has introduced me to so many other wonderful warm and inclusive people very like him (though none can quite compare!). To fashion a “Fête for Fritz” Flute Fair event in 2017, just past his 80th birthday year, seemed a charming inspiration (just like Fritz!).

We knew each other as students at Harvard; he was the Pied Piper who was going to Italy on a Fulbright Scholarship. So dashing and impressive! On a college break, I visited his Greenwich Village home and listened to his father, a well-known folk singer, sing informally for all assembled. Later, in our early 20s, we attended the Rampal summer masterclasses in Nice at L’Ecole Internationale de Musique, along with Robert Aitken, Alain Marion (who just dropped in), and Edward Becket (Samuel’s nephew). And I take pride in having told Fritz that the Dorian Quintet was in need of a flutist—so guess I made a difference in his life!

We have kept up through the years and our families have many connections. Fritz’s wife Joan Kalisch, a professional violist, was an unusually calm and insightful person, as well as an uncanny (amateur) interior decorator. It was Joan who would gently pull Fritz back to the starting subject when Fritz’s storytelling started going too far—his memory and recall are fantastic, and his chaining of incidents absolutely endless. They and their two children (both now in their 40s, the same age as ours) lived for years on West 87th Street (across from my brother, in the same building as Henry Schuman, the oboe player) and they sometimes vacationed in Vermont with us. Daughter Laura married a college friend of our daughter’s, and daughter Jennifer was mentored by our niece in NYU Law School. Interweavings abound!

From Livio Caroli, longtime NYC Opera and American Ballet Theatre oboist:

The first time I heard about Fritz Kraber was in early 1963 when, as a young Italian oboist, I went to Palermo to play with the Orchestra Sinfonica Siciliana. I immediately heard from fellow players that a “bravissimo flautista americano” named Fritz had just left the job of first flute at Palermo’s other orchestra, Teatro Massimo, to play in Rome. A few months later, I, too, went to Rome—and joined the Orchestra del Conservatorio Santa Cecilia, for training conductors under Franco Ferrara. It was there, in 1964, that I met Fritz’s

future wife, Joan Kalisch, and the future clarinetist of the Dorian Quintet, Jerry Kirkbride. One evening, as we were all socializing, they finally introduced me to Fritz, who was preparing to return to the US. It took a couple more years and my own move to New York before I heard Fritz play, and those were wonderful concerts by the Dorian Quintet. But, for me the most important event was when I finally got to play *Bobème* next to Fritz at the New York City Opera. It was then I realized that those Sicilian colleagues had it right when they pronounced him a “bravissimo flautista americano.”

From Jerry Kirkbride, Dorian clarinetist from 1970 to 2012:

My friendship with Karl “Fritz” Kraber predates our years together in the Dorian Wind Quintet [1970–1985]. We have had an interesting interrelated career-path. I have followed in Fritz’s footsteps, a couple of years behind him, as a Fulbright recipient, a creative associate at the Center of the Creative and Performing Arts at SUNY Buffalo, a member of the Dorian, and a college professor (he went to the University of Texas, I went to the University of Arizona). Some of this was no coincidence, since he recommended me for both the creative associate position and then for the Dorian, for which I am forever indebted. And he’s indebted to me for introducing him to his wife, Joan Kalisch.

I first met Fritz in 1964 in Rome, where he lingered after his Fulbright Grant. We met up again when I joined the Dorian in 1970. Our years together in the Dorian were some of the busiest years of the group, thus creating a large collection of memories born from our travels together and the many concerts we performed together. I can still envision him walking on the V-shaped rooftop tiles of the buildings in Venice, having climbed out of his hotel window, as I watched with some horror expecting that at any moment he would be landing on the street below. He was fearless that way, and would have made a great cat burglar. This singular memory is just

(Cont’d on page 6)



Top: Fritz Kraber in the mid-1950s. Photo: courtesy Susan North. Above: Venice in the early 1960s: (L to R) clarinetist Julia Rayson, Fritz Kraber (with flute case bow), Susan North (the bass), and conductor Miles Morgan. Photo: courtesy Susan North.

Kraber (cont'd from page 5)

the beginning of what could be a large volume of events experienced together since 1962.

His contributions to the Dorian Wind Quintet as its wonderful flutist for many years and as a workhorse in promoting it have had a lasting effect on the longevity of the group, of which he was an integral member. He remains a lifetime friend of mine.

From Gerard Reuter, oboist with the Dorian Wind Quintet since 1980:

During the time we were in the quintet, I found Fritz to be a wonderful colleague and an insightful, inspired music maker. His rich and varied career—created and sustained through a combination of indefatigable



The Dorian Wind Quintet in the early '70s: Karl Kraber (flute), Jerry Kirkbride (clarinet), Jane Taylor (bassoon), Barry Benjamin (horn), and Charles Kuskin (oboe). Photo: Christian Steiner.

determination and unquenchable enthusiasm—is so worthy of celebration. His creativity, passion, and irrepressible good humor rare to find in one person. I think his life and career provide a truly inspiring and instructive model on how to not merely survive, but to flourish as an artist and human being in what can so often seem to be a daunting, discouraging, impossible profession.

From Nancy Teskey, music department chair at the Oregon Episcopal School in Portland, Oregon:

I started my Master of Music degree at the University of Texas in the fall of 1989. Lessons with Fritz were filled with joyful stories about his time with the Dorian Quintet, his lessons with Marcel Moyse, his time in Italy with Severino Gazzelloni, the Austin Chamber Soloists, and the Austin Symphony. And yes, music. Tons of music. I learned more from Fritz about tone, expression, and the passion of music than I could ever have imagined. I played exercises from Moyse's *De la Sonorité* for more lessons than I can remember and it had a profound effect on me. At the time, I remember wondering why we weren't spending more time on my recital pieces—the Widor Suite, Jolivet's *Chant de Linos*, Berio's *Sequenza*, and more. These were hard pieces! Surely we should spend time on THEM and not the low note exercise again or those darn triplet chromatic wedge exercises! But I got to the point where my day wasn't complete without a few hours of those exercises. Because it was through them that Fritz not only taught me how to play, but how to listen. What incredibly valuable lessons those were.

And the stories! He would start a story, remember a letter he received years prior that related to the story, and could pull the letter out of a stack of papers on his desk. The stack was chronologi-



The Dorian Wind Quintet in the early '80s: Jerry Kirkbride (clarinet), Gerard Reuter (oboe), Karl Kraber (flute), Jane Taylor (bassoon), and David Jolley (horn). Photo: courtesy dorianwindquintet.org.

cal, from the bottom up. Everything new was simply put on top. I often thought that someone should publish that stack exactly the way it was, and it'd be a complete history of Fritz's stories for decades! We finally moved my lessons to late Friday afternoons so we'd have time to tell stories, play exercises AND play music in lessons that often lasted much longer than my allotted time. That's just what Fritz did. As a flute professor myself, and now music department chair for a private college prep school, my students all know the name of Fritz. I quote him often, and yes, tell stories—sometimes mine, sometimes his. I hope I convey a fraction of the good ear, passion for music, and a few great stories to my students as well, in a way to honor all Fritz has given me.

From Carol Wincenc, flutist at the Juilliard School & Stony Brook University:

What a force Fritz Kraber was in my life! In 1966, a woodwind quintet was about to be coached by Fritz Kraber and the Dorian Quintet as part of their residency in Buffalo. I was the young flutist in that quintet: all ears, all eyes, all ready for his "sock-it-to-me" presence. Little did I know how my life would be changed forever after that fortuitous meeting with him! Roma for Gazzelloni at Santa Cecilia, etc. And the rest is history.

Now all grown up, I know Fritz equally as a colleague (and feel so honored to be able to address him as "Fritz")...unimaginable for a 16-year-old in Buffalo. I even gave Fritz's students a masterclass in Austin, and maybe even

Fritz
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Karl Kraber (standing, front center) at Marcel Moyse's 90th birthday celebration in Brattleboro, Vermont, in 1979. Also present were Eleanor Lawrence (left, in red dress), Samuel Baron (just behind Kraber), and Carol Wincenc (print dress, second row). Peter Serkin is at the piano; clarinetist Harold (Buddy) Wright sits with Moyse in the foreground. They performed Bruce Adolfe's arrangement of some of Moyse's favorite opera excerpts, taken from *Tone Development through Interpretation*, set in "Happy Birthday" variations style. Photo: Richard Braaten.



Top: Jayn Rosenfeld (foreground) with the audience, which included Laura Kraber and Daniel Goode (second row, behind Jayn) and John Solum (back row, left, Dorian flutist for the '75-76 season). Photo: Ardith Bondi
Above: Fête for Fritz panelists: (L to R) Gretchen Pusich (Dorian flutist since 2000), Karl Kraber, David Wechsler, and Pamela Sklar. Photo: Joe Melhado.

more than once. These full circles in our lives are amazing. My respect for him was undying, still is, from the very day I was in his midst. I have been blessed to hear him in performances, coachings, story-tellings galore, and so much more! I loved to try to crawl into his "head" and fantasize about what it must be like to live in such a vivid world of endless imagination, new ideas, and creative visualizations! Thank you for it all—from Gazzelloni to Moyse and beyond.

From Christine Gustafson, flute faculty member at East Carolina University's School of Music in Greenville, NC:

I don't know how to thank Fritz for all he has done for me. I once turned pages for him for an Austin Chamber Soloists recording. It remains a very vivid memory because I learned so much that day about music and playing the flute, watching him play beautifully and with intense concentration. His congeniality with his colleagues under pressure remains a model for me in my relationships with my own colleagues today. It was also the first time I had ever heard him swear (he made a mistake and they had to do a retake!). It still makes me smile. He remains my mentor, my teacher, and a dear friend.

From Marianne Gedigian, professor of flute at the Butler School of Music at the University of Texas at Austin:

When I arrived at UT 13 years ago I entered my new studio to find a note from Fritz. It was a warm and welcoming letter that

specified I ought to look in the drawer of the desk. I found two vintage Powell flutes that were for use by studio members. Fritz had taken care to leave them there for me, rather than in the instrument room, where the students would have prime access. I laughed at the thought of these special instruments stuffed in a drawer, but was grateful to avoid what I would later learn to be massive amounts of UT red tape for pretty much everything catalogued! Mostly, though, I've loved the opportunities to spend time with him and hear his vivid stories of performances and travels throughout the world. What an engaging, energetic, intelligent person!

From Pamela Sklar, flutist (classical and non-classical) and composer:

I began studying with Fritz Kraber in the beginning of my sophomore year at Mannes College of Music in the 1970s, when Mannes was on the Upper East Side. When I began college, I thought it would be great to study privately with a legendary orchestral flutist. I was right; it certainly was meaningful. However, towards the end of my freshman year I began to realize my true love for ensemble playing. When I heard that a new teacher who performed a lot of chamber music had recently joined the faculty, I jumped at the chance to work with Fritz.

After about two lessons, I realized that Fritz was well-rounded, engaged, enthusiastic, caring, and knowledgeable.

Regardless of the repertoire I worked on, Fritz always imparted a sense of clear phrasing, full tone, and more outward expression. He once said to me that there were two kinds of flutists: those who love to play the music, and those who love to play the flute. At the time he put me in the latter category. Hopefully I have evolved by now; I really do love playing both!

Fritz was also very generous. During my student years with him, I was playing a 1910 Louis Lot—a beautiful and colorful instrument with a light, refined sound. Over time, I began to feel somewhat limited. Unable to afford a new flute, I was thrilled when he offered to lend me a wonderful Flutemakers Guild headjoint, which I played and performed on for several years during my early career. I returned it at last, but this was my first true opportunity to become aware, professionally, of the variety of different sounds and dynamics that I could produce and control in a variety of playing situations and venues.

During the years of lessons and for many years beyond, I had many discussions and collaborations with him and the many great flutists/musicians he introduced me to (including Pat Spencer, Jayn Rosenfeld, Katherine Hoover, and Daniel Goode). Fritz has always been a great role model. His words, many activities, playing and musicality were invaluable, and they continue to help me in my performances and teaching today.



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



May 7, 2017

Sunday, 3:00 pm • Pearl Studios, 4th floor, Room 414, 500 8th Avenue (between 35th and 36th Streets), NYC.

Annual Meeting & Ensemble Concert

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 FRISO, 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
NYFC Competition Winners Concert

May 7, 2017 • Sunday, 3:00 pm
Annual Meeting & Ensemble Concert
Pearl Studios, 500 Eighth Avenue, Rm. 414, 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 annual meeting of the New York Flute Club will take place at Pearl Studios, NYC on Sunday, May 7, followed by our annual ensemble concert organized by ensemble program co-directors Denise Koncelik and Mark Vickers.

In her "From the President," Pat Zuber reminds us to continue thinking about activities and events to commemorate the Club's upcoming centennial, and encourages us to come to the May 7 meeting/concert (even if only to hear her update on the plans for next season!).

Wendy Stern's reports on the last two of the year's Education and Enrichment masterclasses (with Mark Sparks and Gergely Ittzes, on April 2 and 9 respectively) are on p. 4. Now I feel even sorer that I missed them...

This issue of the newsletter features flutist Karl Friedrich ("Fritz") Kraber, celebrated at this year's flute fair in the "Fete for Fritz" event. Contributors include numerous flutists, two oboists (Livio Caroli Gerard Reuter), and two clarinetists (Jerry Kirkbride and Daniel Goode).

Nicolas De Rycker, a new member who arrived in New York in March (by way of France, Switzerland, and Mexico) is this month's member profile subject. I met Nicolas at the March ensembles rehearsal (where those present learned that he was born in Paris). While doing his profile I learned that he is an engineer specializing in bridges and footbridges by day and a flutist the rest of the time.

As this is the last of the newsletters for the 2016-17 season, I would like to thank the year's interviewers, writers, photographers, and proofers for their many contributions. This group includes Ardith Bondi, Nicole Camacho, Immanuel Davis, Kaoru Hinata, Katherine Hoffman, Mindy Kaufman, Brian Klasewitz, Zara Lawler, Joe Melhado, George Potanovic, Renee Siebert, Yoobin Son, Mary-Ann Tu (and writers she recruited for our "Buzz for Bart" series), Nicole Schroeder, Wendy Stern, Nancy Toff, Barbara Williams, and Keith Underwood.

Hope to see you at the concert and best wishes for a good summer!
Best regards, Katherine Saenger (klsaenger@yahoo.com)