



# The New York Flute Club

## NEWSLETTER

October 2017

### R. Carlos Nakai: Expanding the Boundaries of Traditional Native American Flute

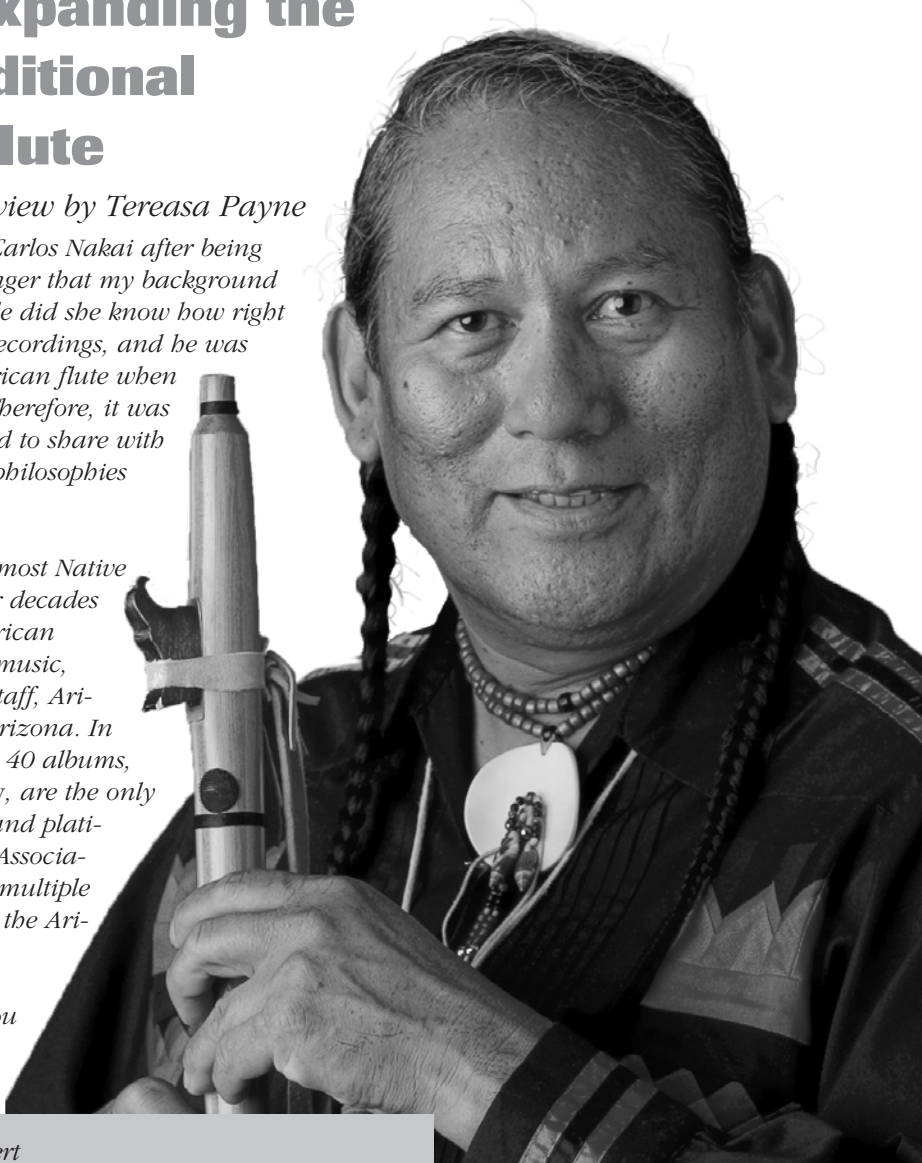
*Interview by Tereasa Payne*

*This June I happily agreed to interview R. Carlos Nakai after being told by NYFC Newsletter editor Kathy Saenger that my background in world flutes made me a perfect choice. Little did she know how right she was... I grew up listening to Mr. Nakai's recordings, and he was my inspiration to begin learning Native American flute when I was in college at Arizona State University. Therefore, it was a pleasure to get to know Mr. Nakai better and to share with you what I learned about his career and his philosophies about his art.*

*Ray Carlos Nakai is arguably the world's foremost Native American flutist. His career has spanned four decades and genres including traditional Native American flute, jazz, crossover world music, orchestral music, and film music. Mr. Nakai was born in Flagstaff, Arizona in 1946 and resides today in Tucson, Arizona. In addition to his publications, he has produced 40 albums, two of which, Earth Spirit and Canyon Trilogy, are the only Native American albums to be certified gold and platinum, respectively, by the Recording Industry Association of America. He has been the recipient of multiple awards and honors including induction into the Arizona Music & Entertainment Hall of Fame.*

*TEREASA PAYNE: Mr. Nakai, I've read that you began your musical studies as a classical*

*(Cont'd on page 4)*



*In Concert*

### R. Carlos Nakai, Native American flutes

Sunday, **October 15, 2017**, 5:30 pm

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

#### Program

Selections from traditional, contemporary, and improvisational flute melodies announced from the stage, in a format of a lecture/demonstration interspersed with a Q & A with the audience.

*Program subject to change*

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Follow us on Twitter, Facebook, and Instagram (nyfluteclub). Hit the Like button on our Facebook page to stay up to date on Club events. Nicole Camacho, NYFC Social Media Chair

**My Santa Fe Flute Summer**

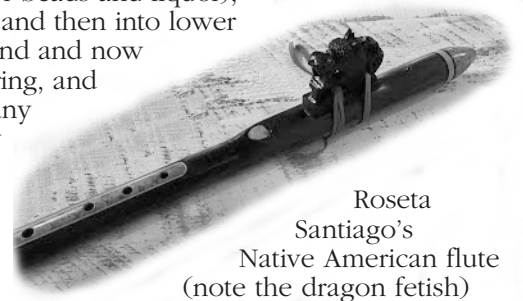
by Patricia Zuber



**From the President**

For many summers I have had the wonderful opportunity to play flute in the orchestra of the Santa Fe Opera. Santa Fe is truly a magical place, which explains why it has become a mecca for every kind of artist. This past summer turned out to be, for me, the “summer of the Native American flute.” I had always loved the sound of these wood flutes and enjoyed listening to recordings of master musicians like Carlos Nakai, but now it was my time to learn to play one. I had no intention of doing so; it just happened in the magical way that things happen in Santa Fe.

My husband Greg [Zuber] and I had planned to perform a concert in mid-August at San Miguel Chapel, located in the historic part of town. (It is the oldest church in America, built in 1628.) We had programmed a number of pieces, including *Amores Montuños* for flute and marimba, written for us by our friend William Susman. In late June, about a week after arriving in Santa Fe, I started feeling that the program we had planned was missing something. I remembered seeing a documentary short at the 2006 Tribeca Film Festival, *Native New Yorker*, for which our same composer friend had written the soundtrack. This silent movie was filmed with a 1924 hand-crank Cine-Kodak camera. It shows Shaman Trail Scout “Coyote” who takes a journey from New York City’s Inwood Park (where the island of Manhattan was traded for beads and liquor), down a native trail (now Broadway), and then into lower Manhattan (once a sacred burial ground and now Wall Street). It was filmed before, during, and after 9/11/2001. The film has won many awards, including “Best Documentary Short” at the Tribeca Film Festival and “Best Impact of Music” at the Park City Film Music Festival. It occurred to me that a screening of that short film would be a perfect addition to our concert. So Greg and I ended our concert by playing the soundtrack along with the film. It called for a Native American flute, which I didn’t have, but, in the way of magical Santa Fe, a friend, artist Roseta Santiago, happened to have a flute which she lent to me. Was it in the right key for the part? Of course!



Roseta Santiago’s Native American flute (note the dragon fetish)

Immediately I fell in love with the Native American flute. Its sound is different than the modern flute, just as the folk singer has a different voice than the opera singer. I met with Roseta’s friend, flutist Sky Redhawk, who taught me a bit about the Native American flute, and I just took it from there. You can see and hear a live performance of *Native New Yorker* (though not with Greg and me performing) on YouTube (at [youtube.com/watch?v=WL3FdfTVnHc](http://youtube.com/watch?v=WL3FdfTVnHc)). You can see photos related to our concert at [chasingsantafe.blogspot.com](http://chasingsantafe.blogspot.com) (search on zuber).



Patricia Zuber’s Woody Crumbo lithograph

At the end of the summer, I happened to go to an estate sale, and, magically, there was a stunning signed lithograph for sale of a Native American flute player by legendary artist/musician/prospector Woody Crumbo. I couldn’t resist buying it and I’m so glad I did! Look up his amazing life on wikipedia ([en.wikipedia.org/wiki/Woody\\_Crumbo](http://en.wikipedia.org/wiki/Woody_Crumbo)). But that’s another story....

## Member Profile

Diane Couzens

NYFC Member since 2016



**Employment:** Development manager at Turtle Bay Music School (since June 2017).

**A recent recital/performance:** Diane hasn't had a solo performance in some time, but she's enjoyed playing with the NY Flute Club Ensemble and looks forward to performing sometime this year at Turtle Bay.

**Career highlight(s):** As a performer (when a graduate student at Ohio State University): playing Frank Martin's *Ballade* at OSU in 2014, after winning the university's concerto competition; and, in the same year, presenting her second master's degree recital with a program consisting of Reinecke's Concerto in D, Fikret Amirov's Six Pieces for flute and piano, Telemann's Fantaisie in D minor, and Jolivet's *Chant de Linos*. As a teacher (she maintains a small studio in NJ, where she teaches a few middle and high school students on weekends): seeing one of her students receive a high placement in the NJ-region and All-State bands ("I was so proud of her work!").

**Current flute:** A silver Nagahara and headjoint that she purchased in 2011 ("I love its flexibility and rich color palette!").

**Influential flute teachers:** Jodi Taylor (her first flute teacher, with whom she studied for eight years); Jonathan Keeble (as an undergraduate), Katherine Borst Jones (during master's studies), and Jennifer Gunn (who kindly taught her while she was on breaks from school).

**High school:** Willowbrook High School in Villa Park, IL.

**Degrees:** BM in flute performance (University of Illinois at Urbana-Champaign, 2012) and MM in flute performance (Ohio State University, 2014).

**Most notable and/or personally satisfying accomplishment(s):** Her 2014 move from Ohio to the east coast: "I did this before graduating from OSU in order to take an administrative position at New York City Ballet. It was a fast move—I found an apartment in one day. Daunting, but well worth it."

**Favorite practice routines:** Diane starts with long tones and often sings and plays to warm up. For scales, she likes switching among Taffanel & Gaubert, Reichert, Wally Kujala's *Vade Mecum*, and Geoffrey Gilbert's *Technical Flexibility for Flutists*. She also tries to sightread something short at every practice session, just before she gets working on repertoire.

**Other interests:** Reading ("I read every day on the train on my commute to NYC from Oradell, NJ. Recently I reread Mark Bittman's *A Bone To Pick*; I am fascinated by food systems and love learning about agricultural practices and policies."); cooking ("Every Sunday, I spend a few hours in the kitchen doing meal prep for the week."); being outdoors ("In the summer, I love to be outside hiking, walking, or simply sitting on a patio").

**Advice for NYFC members:** "Jonathan Keeble, my first teacher, always said, 'You have to trust yourself and your playing.' It took me some time to fully understand what that felt like, but once I did, it was incredibly freeing both in practice and performance. And a former colleague also had some great advice for the times when you are confronted with a situation that has no clear path forward: 'Wait a beat.' Those words embody patience, reflection, and deliberate action, and have taught me that letting things unfold organically is often the best path to take."

## FLUTE HAPPENINGS

OCTOBER '17

Oct. 2 Monday 7:00 pm

Broadway Chamber Players presents David Weiss and **TERESA PAYNE** in a concert of multiple world flutes with guitar and percussion.

- St. Malachy's Church—The Actors' Chapel, 239 West 49th Street, NYC. • Admission: \$15, \$20 at the door, \$5 discount if bought online. • Info, visit [www.broadwaychamberplayers.org](http://www.broadwaychamberplayers.org).

Oct. 7 Saturday 8:00 pm

Palisades Virtuosi, with **MARGARET SWINCHOSKI**, flute, will perform music of Bizet, Puccini, Rossini, Verdi, Delibes, as well as the premiere of a new work by NJ composer Thomas Juneau for flute, clarinet, voice (mezzo Barbara Dever). Pre-concert talk by artists and composer at 7:15 pm, post-concert reception.

- The Ridgewood Conservatory, 409 Sette Drive, Paramus, NJ. • Admission: \$25 general, \$20 students/seniors, \$10 children discounts for advance sale. • Info, visit [www.palisadesvirtuosi.org](http://www.palisadesvirtuosi.org).

Oct. 14-15 Saturday & Sunday, all day

The Consummate Flutist: Achieving Your Personal Best in College Auditions, a weekend flute forum of lectures, workshops, and masterclasses focusing on the musical and technical aspects of the audition process taught by **SOO-KYUNG PARK** and colleagues.

- Carnegie Mellon University in Pittsburgh, PA. • Admission: \$400 for performers • Info, visit [www.theconsummateflutist.com](http://www.theconsummateflutist.com).

Oct. 14 Saturday 8:00 pm

**R. Carlos Nakai**, Native American flutes, performs DeMars' *Two World Concerto* with the Hudson Valley Philharmonic. Program includes Tchaikovsky's Fifth and Joan Tower's *Made in America*. Pre-concert talk at 7:00 pm.

- Bardavon Opera House, 35 Market Street, Poughkeepsie, NY. • \$35 to \$57, based on location; \$20 students (day of show only). • Info, visit [www.bardavon.org](http://www.bardavon.org).

Oct. 17 Tuesday 7:30 pm

"The Royal Flutes: Music from the Court of Louis XIV," a program of works by Couperin, Hotteterre, Marais, de la Barre, performed by **Barthold Kuijken** and **Immanuel Davis**, baroque flutes.

- First Church of Christ, Scientist, 10 West 68th Street (at CPW), NYC. • Admission \$40, \$30 with NYFC card. • Info, visit [nyemc.com](http://nyemc.com).

### Flute Happenings Deadlines

Issue	Deadline	Mail date
Nov-Dec 2017	09/28/2017	10/30/2017
January 2018	12/07/2017	01/08/2018
February 2018	01/11/2018	02/12/2018
March 2018	02/01/2018	03/05/2018
April 2018	02/22/2018	03/26/2018
May 2018	03/22/2018	04/23/2018

(Happenings cont'd on page 7)

*Interview (cont'd from page 1)*

*trumpet player and music theory major. How and why did you make the transition to Native American flute?*

R. CARLOS NAKAI: While in military service, my embouchure was sufficiently impacted in a traffic accident to end my [dream] of attending the military music schools in Washington, DC. Upon release from active duty in 1971, I found a “wall-hanger” flute of the plains Indians, took it apart, found the configuration of the sound producing mechanism, made one, and became interested in the history of the instrument within indigenous American Indian cultures.

*TP: How did this background in classical trumpet and music theory help you to develop your multifaceted career with the Native American flute (i.e., as a performer of traditional as well as jazz, multicultural, and commercial music)?*

RCN: The basic language of music in any culture is the same in applied through-composition, improvisatory melodic phrasing, and ensemble composition. Understanding pitch and relative pitch relationships among the varied ethnic instrumentation, as well as the almost-direct relationship of vocal music to instrumental interpretation, has been a boon to my discovery of taking the “sound sculptures” into a greater

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I see my role as a performer of the traditional flute not to reiterate the traditional sounds, but to find new avenues of expression for the cultures of native peoples.

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worldliness of cultural expression.

*TP: What is your Native heritage?*

RCN: I'm fortunate to incorporate the historical and cultural heritages of a number of indigenous communities (including Ute and Navajo) that allow me to understand my cultural expressions within a larger worldliness and respectfulness of those forms of communication.

*TP: How did this influence your Native*

*American flute playing?*

RCN: Rather than reiterating the same old line of what had been done before, I'm more interested in expanding the capabilities of the Plains Indian arbitrarily-tuned instruments. In that sense, using my education in Western European music theory and practice to understand the vocal characteristics of one tribal expression or another enables the instrument to inhabit a greater worldliness of expression in keeping with where I am in time, thought, and so forth.

*TP: Are traditional Plains Indian flutes different than other tribal flutes? Is the music played within the specific cultures different?*

RCN: Until the mid-1970s there was little attention paid to “traditional” flute players and their inclusion within the social world was not regarded as significant. Flutes and other wind instruments were originally only utilized in ceremonial practice and not used otherwise. The vocal melodies are directly related to historical and ceremonial applications which vary within one tribal family, extended family, sanguine relationships, or community expressions. There is no all-encompassing expression of the struggle to survive within the extant [oral] histories that would encourage some kind of generalistic perspective. In today's world, as indigenous tribal communities relegate the significance of their own tribal stories and relationships to [an ancient history] unworthy of consideration in this modern technical world, a general “all-Indian” modus is the [norm] and indicates the [lack] of any cultural perspective.

*TP: I grew up listening to (and being inspired by!) your Canyon Trilogy CD,*



*one of your “traditional” Native American flute recordings. But, I have read that you have said, “I see my role as a performer of the traditional flute is not to reiterate the traditional sounds, but to find new avenues of expression for the cultures of native peoples.” Could you tell us about some of your multicultural projects and collaborations?*

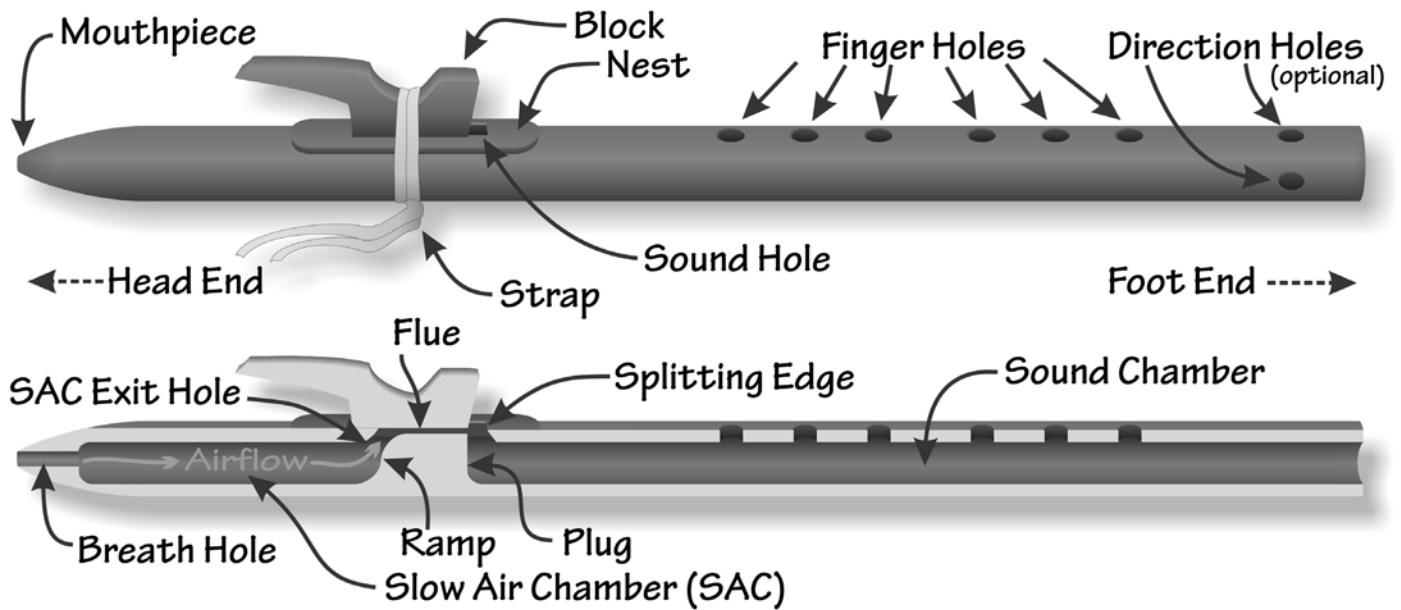
RCN: I've always been very intrigued with the older cultural expressions of peoples throughout the world. Whenever traveling, I participate in listening, talking with, and comparing our cultural worldliness with others whenever and wherever. As written in a rock-and-roll song of the '60s, “The song remains the same.”

*TP: As a world flutist, I sometimes come across resistance by traditional players of the instruments who feel that we have bastardized their instruments and cultures by using them in commercial music (e.g., soundtracks, commercials, Broadway, pop music). What are your*  
*(Cont'd on page 6)*

# Some Native American Flute Basics

(courtesy www. flutopedia.com)

## Flute Anatomy



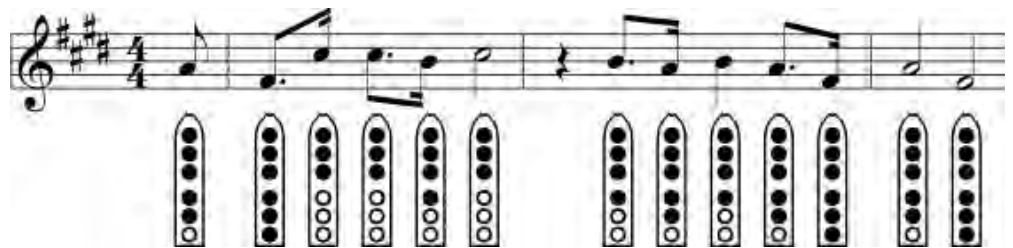
## The Block

Also called a fetish, totem, or saddle, the block is a component of the body of the Native American flute that is almost always removable. The block plays a critical role in creating the sound of the flute, since it directs air between the upper slow air chamber and the lower sound chamber. Some block examples are shown below: (L to R) wolf, turtle, horse bird, and a second horse.



## Nakai TABlature with finger diagrams

The flutopedia.com website has a wealth of information about Native American flutes. More about Nakai TABlature can be found at [flutopedia.com/nakai\\_tablature.htm](http://flutopedia.com/nakai_tablature.htm). The definitive source is Nakai's own book (with James DeMars, David Park McAllister, and Ken Light), *The Art of the Native American Flute* (Canyon Records Productions, Phoenix, Arizona, 1996).



More about R. Carlos Nakai and his many recordings can be found on Mr. Nakai's website ([rcarlosnakai.com](http://rcarlosnakai.com)).



R. Carlos Nakai with pianist/composer Peter Kater

*(Interview cont'd from page 4)*

*thoughts on this?*

RCN: To each their own. I carry no flags for others and don't seek to. Tradition is defined as moving [customs or beliefs] into the future.

TP: *Your book, The Art of the Native American Flute, has made learning the Native American flute easily accessible to the general population (I have owned my well-used copy since it was published in 1996!). In it you use the music notation system that you created and call "Nakai TABlature." Can you please explain to us what this is, how it works, and why it is necessary?*

RCN: That TABlature was intended for individuals who have not had any experience in the Western European discipline of music theory and practice

and just wanted some way to relate what their fingers were doing and a simple language to put their own songs on staff. The only rules, if one is interested, [pertain to] time, inflections, etc. Otherwise, just play the damned thing!

TP: *Regarding your Nakai TABlature, what is the reason behind the upper-case TAB in TABlature?*

RCN: Copyright issues were involved.

TP: *Also, you chose four sharps (E major) as the set key signature for your TABlature. Why did you choose four sharps as opposed to any other key?*

RCN: [Mostly to be] an indicator that the pitches of an arbitrarily tuned instrument sounds around the pitch range of E/c.

TP: *When I perform on Native American flute, the questions I get asked the most are about the fetish/totem/block. Can you describe the purpose of this block and how you choose which shape to have on your flutes?*

RCN: The block is an air director that guides air from the slow air chamber to the sound chamber through a narrow opening [see previous page for illustrations—Ed.] The shape is all personal

preference and bears no relationship to how well the instrument will perform sonically.

TP: *Are the flutes you play on made by yourself or by others?*

RCN: I use instruments made by just three craftsmen. Since I've begun working in the orchestral world, having instruments that work well within the A440, A442, A390 pitch centers is critical.

TP: *Can you share their names with us?*

RCN: Amon Olorin Flutes ([www.aoflutes.com](http://www.aoflutes.com)), Butch and Laura Hall Flutes ([www.butchhallflutes.com](http://www.butchhallflutes.com)), and M. Graham Allen Flutes ([www.coyoteoldman.com](http://www.coyoteoldman.com)).

TP: *Can you give us a sneak peek at what will be on at your October program?*

RCN: I'll probably do a few so-called "traditional" tunes, some improvisations, and open up the presentation to questions from the audience.

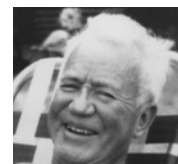
TP: *Thank you so much for your time. I look forward to hearing you again!*



NYC-based world flutist **Tereasa Payne** is a regular sub on Broadway with Disney's *The Lion King* and performs her *Tour of World Flutes (stories and demonstrations of 16 world flutes)* throughout the US. [www.teresapayne.com](http://www.teresapayne.com)



## Kincaid Centennial Challenge: Kickoff Report



As we start our 98th season, plans are underway for a gala celebration of the Club's centennial: we're planning the commission of a new work, concerts, digitization of the NYFC program archive, and various special events. All this will cost money, and to start the fundraising off, we have launched the Kincaid Centennial Challenge. We hope you'll participate as either a participant or a sponsor.

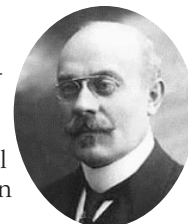
Complete instructions and links to registration/sponsorship forms are on our website at [www.nyfluteclub.org](http://www.nyfluteclub.org) (click on the centennial box on the right side of the home page). All contributions are tax-deductible to the extent permitted by law.

Confirmed participants so far are swimmers Stefani Starin, Wendy Stern, Nancy Toff, and Carol Wincenc; hiker Pat Zuber; and Andersen etude player Michele

Smith. To sponsor them, you can sign up online and pay through PayPal Giving, or print out the sponsor form and mail it with your check. So far we have pledges of \$1,950, an impressive start.

We also have a special challenge to announce as part of this effort: Paul Dunkel has pledged \$500, \$50 for each of 10 people who sign up to play 10 Andersen etudes. One of those \$50 pledges will go to the first person to correctly ascertain the total number of Andersen etudes in existence—send your calculation to Nancy Toff and the winner will be announced next month (assuming we have one).

Let the swimming/hiking/practicing begin! For more information, please contact Nancy Toff ([nancy.toff@oup.com](mailto:nancy.toff@oup.com)).



Joachim Andersen

# 2018 Competition Deadlines

## NYFC Competition

*Kaoru Hinata, Coordinator*

Flutists ages 18 to 27 are eligible to compete in the annual New York Flute Club Competition.

### Preliminary and final auditions

will be held at the annual New York Flute Fair on Sunday, **February 25, 2018**. Each prize winner receives a cash honorarium and a performance opportunity at the Club's March 18, 2018 concert. The **application deadline** is **January 26, 2018**.



## Young Musicians Contest

*Yeami Kim, Coordinator*

The Young Musicians Contest, first held in 2008, fosters the development of young flutists by exposing them to a healthy competitive environment and allowing them to receive constructive comments from professional flutists. The contest is divided into four age groups spanning ages 8 to 17. **This year's contest will take place on Sunday, February 4, 2018** at the School for Strings, 419 West 54th Street, NYC. A winner from each category will perform his or her audition piece in a concert at the New York Flute Fair on Sunday, February 25, 2018. The **application deadline** is **January 21, 2018**.

For details and requirements, please visit [nyfluteclub.org/concerts-events-and-more](http://nyfluteclub.org/concerts-events-and-more).

Happenings (cont'd from page 3)

# FLUTE HAPPENINGS

OCTOBER '17

Oct. 22

Sunday 5:00 pm

Early Music New York presents "BarokOrkest: 18th Century Holland & Flanders." Program includes the De Croes concerto for flute and orchestra with soloist **Barthold Kuijken** and the Groneman Concerto for three flutes (with soloists Barthold Kuijken, **Immanuel Davis**, and **David Ross**).

• First Church of Christ, Scientist, 10 West 68th Street (at CPW), NYC. • Admission: \$40 general, \$30 with NYFC card, \$20 student. • Info, call box office at 212-280-0330 or visit [nyemc.com](http://nyemc.com).

Oct. 28

Saturday 9:00 am to 7:00 pm

The NJ Flute Society presents "New Jersey Flute Day," its 3rd annual flute fair, featuring guest artist **Valerie Coleman**.

• Shea Performing Arts Center, William Paterson University, 300 Pompton Road, Wayne, NJ. • Admission: Free to students of the William Person University music department and NJFS members (annual fee is \$35 general, \$25 students) with advance registration. • Info, email [info@njflutesociety.org](mailto:info@njflutesociety.org) or visit [www.njflutesociety.org](http://www.njflutesociety.org).

## NYFC ENSEMBLES PROGRAM

### UPDATE

A record number of NYFC flutists (5 new and 23 returning) met at Studios 353 on West 48th Street on Saturday, September 16. Co-directors Denise Koncelik and Mark Vickers led the group through several pieces new to our repertoire and a neglected movement of an old favorite (Respighi's *Ancient Airs and Dances*). The new pieces were Kelly Via's *Fantasia on Red River Valley*, Gluck's *Dance of the Blessed Spirits* (with soloist Mark Vickers), Jonathan Cohen's *Flutes and Vegetables*, David Holsinger's *On a Hymnsong of Philip Bliss*, a Ricky Lombardo arrangement of *Simple Gifts*, and a Bill Holcombe arrangement of selections from *The Sound of Music*.

At intermission, the two most common responses to "Tell us what you will miss most about the summer" seemed to be "I won't miss it at all" and (from the teachers) "Not having to work."

All members of the NY Flute Club are welcome to participate. Questions? Contact Denise ([dkoncelik@aol.com](mailto:dkoncelik@aol.com)) or Mark ([MaestroME@aol.com](mailto:MaestroME@aol.com)) directly. Remaining fall rehearsal dates, all at Studios 353, 353 West 48th Street (bet. 8th and 9th Aves.) Studios 353, are as follows:

Sunday, October 15	2:00-4:00 pm	Sunday, December 17	2:00-4:00 pm
Saturday, November 18	2:00-4:00 pm		



Denise Koncelik



Mark Vickers



Participants at the September 16 ensembles meet-up: seated at front (L to R): Gail Clement, Kenneth Grumer, Anita Randolfi, Denise Koncelik; not sitting (L to R): Laura Palacios Henao, Mary Lynn Hanley, Elizabeth Doyle, Shirley Pompura, Frederique Magne, Tara Halpern, Kathy Saenger (kneeling), Derek Cochran, Lauren Klasewitz, Nicolas De Ryker, Janelle Fisk, Ann Bordley, Cynthia Reynolds, Irene Hecht (with Simba), Roger Brooks, Lois Roman, David Russell, Judith Thoyer, Nora North, Diane Couzens, Karen Robbins, Ted Davis, Mark Vickers, and Iona Aibel. Photo: Brian Klasewitz



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



## October 15, 2017 Concert

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

R. Carlos Nakai, Native American flutes

### 98<sup>th</sup> Season

#### 2017 - 2018 Concerts

**September 17, 2017** • Sunday, 5:30 pm  
NOBUTAKA SHIMIZU, flute

**October 15, 2017** • Sunday, 5:30 pm  
R. CARLOS NAKAI, Native American flutes

**November 12, 2017** • Sunday, 5:30 pm  
EMILY SKALA, flute

**January 21, 2018** • Sunday, 5:30 pm  
MINDY KAUFMAN, flute and piccolo

**February 25, 2018** • Sunday, all day  
Flute Fair, guest artist KARL-HEINZ SCHÜTZ  
Columbia University Faculty House

**March 18, 2018** • Sunday, 5:30 pm  
Competition Winners Concert

**April 8, 2018** • Sunday, 5:30 pm  
MAXENCE LARRIEU, flute

**May 2018** • Date/time TBA  
Annual Meeting & Ensemble Concert  
Venue TBA

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



#### From the Editor

**Greetings!** October brings us a concert by R. Carlos Nakai, performing on Native American flutes. NYFC member and world flutist Tereasa Payne did the interview, which touched on Mr. Nakai's accidental beginnings with the flute (he was originally a trumpet player) and the work he has done in exploring new avenues of expression for Native American culture. For those of you new to these flutes, we have a page of "Native American Flute Basics" (p. 5) excerpted from Clint Goss's flutopedia website.

Pat Zuber's "From the President" column (p. 2) tells us about her summer of fluting in magical Santa Fe, which included her first-ever public performance on a Native American flute. Check out the references she mentions—they are a real treat! Incidentally, my own introduction to Native American flutes also occurred this summer, when I met Michael Prairie, a fellow flute acoustics researcher, at an Acoustical Society of America meeting in Boston. He enjoys making Native American flutes and brought one of his in to show me after I told him that R. Carlos Nakai was on the NYFC's fall schedule...though I have to admit that our discussion focussed more on the construction details than the musical ones.

Don't miss our announcement of 2018 contest dates and deadlines (p. 7), earlier than usual this year because of our February Flute Fair date. Note that Flute Fair proposals may be submitted online until Nov. 7 (see [nyfluteclub.org](http://nyfluteclub.org) for details). Nancy Toff provides a report on the Kincaid Centennial Challenge (off to a good start!), instituted as a fundraiser for projects related to the NYFC's upcoming centennial season (2019-20).

Diane Couzens, a flute-performance major recently transplanted to the NY area, is this month's member profile subject. I first met Diane through the ensembles program, but have gotten to know her better recently through her work on the NYFC's newly beefed-up publicity team. I hope fellow early-career flutists will be heartened by her success in finding a rewarding music-related day job while maintaining a small flute studio on the side.

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

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