



# The New York Flute Club

## NEWSLETTER

March 2022

### Ask the composer: Julia Wolfe and Oxygen

Interview by Elizabeth Brown

Julia Wolfe has influenced countless musicians who have heard and/or performed her music, participated in Bang on a Can (bangonacan.org) events, or studied with her at NYU. I first met Julia in 1992, when I performed in my composition, Migration, in a Bang on a Can marathon. It was the first of several works of mine they programmed over the years, and I was thrilled to have it included on their CD, Bang on a Can Live, Vol. 2. Later, Julia and I both wrote pieces for Newband, the ensemble with Harry Partch's original instruments, which included flutist Stefani Starin. This interview took place via email exchange during this past December and January.



March's "Massed Flutes" composers (clockwise from near left): Julia Wolfe, Valerie Coleman, Gary Schocker, Elizabeth Brown, Anže Rozman, Allison Loggins-Hull, and Hans Abrahamsen

ELIZABETH BROWN: What was your early musical life like, and how did you begin composing?

JULIA WOLFE: My parents bought a baby grand piano when I was about six years old. I was ecstatic to start piano lessons. I studied piano until high school, and then just began to play on my own—sometimes embellishing the pieces I played, or just making things up. In high school, I started to play folk guitar and write songs—I was a huge Joni Mitchell fan. I went to

Cont'd on page 4

In concert

### Works for Massed Flutes

Saturday, **March 12, 2022**, 5:30 pm

West 83 Ministry, 150 West 83rd Street (bet. Amsterdam & Columbus), NYC  
(See p. 2 for COVID protocols and option for remote viewing)

#### Program

- Celestial Bodies Gary Schocker (b. 1959)  
Gary Schocker, Helen Campo, Jessica Taskov, and Jenny Cline
- Travelogue Elizabeth Brown (b. 1953)  
Laura Conwesser, Sheryl Henze, Sveltana Kabalin, and Rie Schmidt
- Flowersongs Hans Abrahamsen (b. 1952)  
Patricia Spencer, Jessica Taskov, and Isabel Lepanto Gleicher
- Hide and Seek (NY premiere) Allison Loggins-Hull (b. 1982)  
Josean Delgado, Brady Wells, Nicole Peters, Sandra López-Araque,  
Adeline DeBella, and Jessica Ringston
- Umoja Valerie Coleman (b. 1970)
- Creatures of the Enchanted Forest (two mvts) Anže Rozman (b. 1989)  
Emissary Quartet: Sarah Shin, Kari Boyer, Elizabeth Stern, and Chelsea Tanner
- Oxygen (NY premiere\*) Julia Wolfe (b. 1958)

Eduardo Leandro, conductor

Rie Schmidt, Jeff Mitchell, Sungwoo Steven Kim, Michael Laderman,  
Jenny Cline, Ginevra Petrucci, Abbé Krieger, Jonah Murphy,  
Nicole Schroeder Raimato, Zara Lawler, Jessica Taskov, and Yoshi Weinberg

Program subject to change

\*Commissioned by the National Flute Association, one of 12 worldwide coordinated premieres

### "I Just Wanna Play!" March 17, 2022 Thursday • 7:00 pm

Hawk Henries,  
Eastern Woodland flutes

See p. 7 for presenter info.  
Connection details on p. 3.



### IN THIS ISSUE

Ask the composer: Julia Wolfe and Oxygen  
Interview by Elizabeth Brown.....1

From the President: It Takes a Village to  
Create a Massed Flutes Concert!  
by Jayn Rosenfeld.....2

Member Profile: Lesley Green Leben.....3

Mini-recap of January's "I Just Wanna Play!"  
with Irwin Hall (alto flute improvisation).....7

Meet Oxygen Conductor Eduardo Leandro  
Interview by Zara Lawler.....5

Notes for three pieces on the program.....6

About the massed flutists.....7

Upcoming "I Just Wanna Play!": Eastern  
Woodlands Flutes with Hawk Henries.....7

### Announcements

COVID protocols for March.....2

2022 NYFC Competition Deadline.....2

Flute Happenings.....3

2022 Flute Fair Update.....3

Ensemble Program Update.....7



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# It Takes a Village to Create a Massed Flutes Concert!

by Jayn Rosenfeld



**From the President**

The Massed Flutes concert has been a fascinating challenge in choices. The title, Massed Flutes, comes from one of the Club's CD recordings, which featured three of Henry Brant's big works for multiple flutes, including *Angels and Devils* (1931) and *Ghosts and Gargoyles* (2001). The present concert is anchored by Julia Wolfe's *Oxygen*, commissioned by the National Flute Association, and being given multiple premieres around the world by participating clubs and university ensembles. It will be rehearsed and led by my former colleague in the New York New Music Ensemble, Eduardo Leandro, a percussionist and conductor. *Oxygen* is paired with Elizabeth Brown's *Travelogue*, written as a Christmas present for Flute Force in 1995 and recorded on their CD *Eyewitness* (Innova 556).

I took the opportunity to consider the huge range of music written for flutes alone, among them pieces by New York flutists Elizabeth Brown, Valerie Coleman, Allison Loggins-Hull, and Gary Schocker. The purpose of programming is often subtle—the sheer range of voices can be important, but other factors enter in too: the introduction of new composers, new sounds, and techniques; thematic approaches, e.g., folk, non-European, Romantic; the composer's generation; and historic/backward glances vs. openness to the new. And, last, but not least, personal taste and preference. I tried for all living composers for a start; then I went “generational.”

The oldest composer (though not by much) is Hans Abrahamsen, born in 1952 in Denmark. I have always wanted to hear *Flowersongs* live, and my colleague Patricia Spencer was the perfect choice to make it happen. Flute Force was an early champion of *Travelogue*, and Rie Schmidt organized this current New York bouquet of flutists. Gary Schocker agreed to play his own piece, *Celestial Bodies*, with a group he has formed for the occasion. Sarah Shin, co-president of the New Jersey Flute Society, has a young professional flute ensemble, the Emissary Quartet. She presented me with a long list of their current repertoire, from which I chose *Umoja* by Valerie Coleman. She also permitted me to suggest a piece I had heard at the 2016 NFA convention in San Diego, *Creatures of the Enchanted Forest*, by Anže Rozman, from Ljubljana, Slovenia, which I promptly fell in love with.

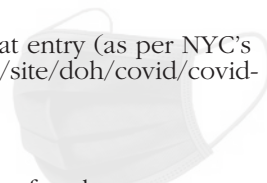
Finally, last summer, I told my fellow NYFC board members that I had learned from the internet that Allison Loggins-Hull was just finishing up a new work for massed flutes. I knew I wanted to hear it as soon as possible, and it looks like we will be giving the New York premiere. Allison and her Flutronix partner, Nathalie Joachim, have appeared multiple times at the Flute Club, playing their own compositions as well as other Flutronix specialities. And Tara O'Connor generously introduced me to her large and willing studio of graduate students at SUNY Purchase, who will learn *Hide and Seek* for this occasion.

And voilà, we have a concert!

## COVID protocols for the March concert

**In-person attendees:**

- Proof of vaccination is required and must be shown at entry (as per NYC's indoor public activities requirements: [www1.nyc.gov/site/doh/covid/covid-19-vaccines-keytonyc.page](http://www1.nyc.gov/site/doh/covid/covid-19-vaccines-keytonyc.page)).
- All members of the audience must wear masks.
- Performers are not required to wear masks.



**Remote option:** A YouTube video will be posted shortly after the concert.

## 2022 NYFC Competition Deadline

**NYFC Competition:** Kaoru Hinata, Coordinator

Flutists ages 18-27 are eligible to compete in the annual NYFC Competition. Preliminary and final rounds will be held *in person* on **April 23, 2022**, at the NY Flute Fair; the winners will perform on the Flute Club's concert series in May. The deadline for the application (**now online!**) is Friday, **March 25, 2022**.



*Details & requirements at [nyfluteclub.org/concerts-events-and-more/competitions](http://nyfluteclub.org/concerts-events-and-more/competitions)*

## Member Profile

Lesley Green  
Leben

*NYFC member on  
and off since 2011*



**Employment:** Freelance writer

**A recent recital/performance:** In August 2021, playing “Sunrise Sunset” and “Our Love is Here to Stay” at her daughter’s rehearsal dinner the night before she got married.

**Career highlights:** Flute-related: in middle school, being picked to participate in the NYSSMA (NY State School Music Association) auditions (“quite an accomplishment for someone who still hadn’t learned how to count”).

**Current flute:** A silver Muramatsu (EX model with open holes, C foot, offset G), bought new around five years ago (“I kept my middle school Bundy for years, picking it up once a year to see if I still could make a sound. When I enrolled at the 92nd Street Y and started taking lessons, my teacher said it was time for an upgrade. So I bought a new one and donated the Bundy to a school via the NYFC’s donation

program. After a few years I upgraded again, to my current flute.”).

**Influential flute teacher:** Susan Lurie (“I give Susan the credit for giving me the confidence, 12 years ago, to start playing again.”).

**High school:** G.W. Hewlett High in Hewlett (Long Island), NY.

**Degrees:** BS in finance (New York University, 1983) and MFA in creative writing and literature (Stony Brook University, 2018).

**Most notable and/or satisfying accomplishments:** Musical: picking up her flute after a thirty-year hiatus and finally learning how to count. Literary: finding her voice as a writer. Lesley says, “I started in 2009 by taking a screenwriting class called ‘They don’t make ‘em like they used to.’ We watched old movies and learned how to write a screenplay. My father loved old movies and was getting ill, so taking the course was a way to stay connected to him. A few years later, I signed up for a summer writer’s conference hosted by Stony Brook in Southampton. I fell in love with the community of writers and professors there, and decided to enroll in a program at their Manhattan campus. I found that I loved writing humor best and was lucky enough to have humorist Patricia Marx as my thesis advisor. Since then—being a big fan of the *New Yorker’s* Andy Borowitz—I have

focused on political satire and had articles published in *Dan’s Paper* on Long Island and online on Humortimes, Medium, and GrandPianoPassion.”

**Favorite practice routines:** Lesley tries to practice every day, if only for 15-20 minutes, and is currently working from H. Voxman’s *Selected Studies for Flute: Advanced Etudes, Scales, and Arpeggios* (Rubank) and various Telemann sonatas. For fun, she plays Chopin’s *Nocturne* in C# minor, Broadway show tunes, jazz, and her latest favorite, Fauré’s *Morceau de Concours*.

**Other interests:** Humor writing (particularly political satire), art, movies, theater, cooking, and Pilates.

**Advice for NYFC members:** Consistency is key. Try to practice, even for a few minutes, every day.

## FLUTE HAPPENINGS

MARCH '22

Mar.  
17

Thursday 7:00 pm



“I Just Wanna Play!”: **HAWK HENRIES** on Eastern Woodlands flutes.

• Virtual event • Access is free. • Info, supplementary materials, and connection details, visit [nyfluteclub.org/calendar](http://nyfluteclub.org/calendar).

Mar.  
30

Wednesday 8:00 pm

Stony Brook University flutists **CAROL WINCENC** and **JULIETTA CURENTON** will appear in the Starry Nights concert series. Program to be announced.

• Staller Center for the Arts, 2032 Staller Center, Stony Brook, NY. • Admission: \$44-48. • Info, visit [stallercenter.showare.com/eventperformances.asp?evt=266](http://stallercenter.showare.com/eventperformances.asp?evt=266).

### Flute Happenings Deadlines

Issue	Deadline	Mail Date
April 2022	3/18/2022	4/10/2022
May 2022	4/9/2022	5/2/2022

## January *I Just Wanna Play!* Recap (and Flute Fair preview) Irwin Hall on improvising with the alto flute

Alto flutist and sax player Irwin Hall presented the January *Wanna Play* event and will be back at the Club in April to give a related presentation at the Flute Fair. Irwin shared some tips on improvisation interspersed with interesting stories about how he came to be the performer he is now. In the Q&A following the presentation, NYFC member Mary Brust said the takeaway for her was the realization that good improvisers don’t feel constrained to get a perfectly beautiful tone on every note—it’s the overall line that matters. Most of Irwin’s presentation was recorded and is posted at [youtu.be/COGZjh6P7T8](https://youtu.be/COGZjh6P7T8).



—Katherine Saenger

## 2022 FLUTE FAIR: *I Just Wanna Play!* with guest artist VALERIE COLEMAN

This season’s Thursday *I Just Wanna Play!* series featuring Black and Brown, Asian, and Indigenous artists will be a springboard for the Flute Fair on **April 23-24, 2022**.

Visit the Flute Fair [nyfluteclub.org/concerts-events-and-more/flute-fair](http://nyfluteclub.org/concerts-events-and-more/flute-fair) for additional details.

(Julia Wolfe, cont'd from p. 1)



a small alternative college within the University of Michigan that had a fantastic liberal arts program, thinking I'd study social sciences. But freshman year [late 1970s], I walked into a class called Creative Musicianship, and that changed my life.

*EB: Who were/are the biggest influences on your music?*

JW: The teacher of that class, Jane Heirich—a singer, pianist, and Alexander teacher. I became her assistant. She's an amazing person, and I just spoke with her the other day. My Bang on a Can cofounders, Michael Gordon and David Lang, also changed my life—they made me feel anything was possible. Important influences are Meredith Monk, Steve Reich, Louis Andriessen, among others. Martin Bresnick was also an important mentor for me.

*EB: Many of your pieces incorporate your love of Appalachian folk music. I read somewhere that you play mountain dulcimer, and that you were a singer and theater major as an undergraduate. How has this influenced your music?*

JW: Ann Arbor was and still is a big folk music town. Great folk musicians live there, and great folk musicians came through town and performed at the Ark. I picked up mountain dulcimer and the bones [a folk rhythm instrument]. I even assisted in making wooden folk instruments. Right out of college I started a theater troupe with three other women. That was a blast! They are still my close friends.

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I like to start writing in the morning. But when the deadline approaches, any time of day works!

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*EB: You've written a vast, varied amount of music. Do you write differently for wind instruments? And did you ever play one?*

JW: In the early years of college, I started to play the flute. I studied for a few years and played in some school chamber groups, etc. But I left it behind at some point, when I began to focus more on composing. I have written more for strings, so sometimes writing for winds seems like uncharted territory for me. They need to breathe!

*EB: What comes first when you begin a new piece? Do you have a plan or shape in mind initially?*

JW: I often begin with an extra-musical idea or image. My first creative activity was writing words—poetry, plays, etc. In a way, I went from that to composing music, so I believe this influenced my thinking. Every piece is different. Sometimes I have a whole structure (roughly) in mind, and other times I start with material and it grows from there. Many of the recent pieces are about history, and involve research. I write the text and the music.

*EB: What time of day is best for you creatively? Do you keep a regular writing schedule?*

JW: I like to start writing in the morning. My mind is clearest in the first half of the day. But when the deadline approaches any time of day works!

*EB: As a flutist, I'm usually working on multiple pieces, in different styles, at the same time—but as a composer, I'm completely absorbed in whatever piece I'm writing and can't manage even two pieces at once.*

JW: I prefer to work on one piece at a time—take a deep dive into the world of that piece—but sometimes there are overlaps.

*EB: Before writing Oxygen, you wrote other pieces for ensembles of multiples of the same instrument, such as my lips from speaking for six pianos, Lad for nine bagpipes, and Stronghold for eight double basses. How is this different from writing for a mixed ensemble?*

JW: The flute was challenging because it is basically a high instrument! Maybe because I sing in an alto range, I have not focused as much on soprano range instruments. But I took a deep dive into that pure flute sound—and did bring in an alto and bass flute. I thought about the modern flute's folk cousins—the penny whistle, wooden flutes, panpipes—in trying to access less classical sounds.

*EB: How did you decide on Oxygen as a title?*

JW: I wrote the piece throughout the first wave of COVID. I pretty much isolated with my family. In a way, the piece was a way to escape—to dive into this incredible flute sound world and see what happens. I did think about everyone needing to breathe—



Julia Wolfe with her husband, Michael Gordon, on a 2018 hiking trip in Big Sky, Montana. A glimpse of how these “workaholic composers” spend their Sundays appeared in the October 16, 2016 *New York Times*.

and about reaching out of the darkness into a kind of brightness.

*EB: Many have noted the driving rhythms that propel much of your music, citing the influence of rock; but it seems to me that your rhythms more closely represent the repetitive rhythms of daily life and work, and the machinery of industry. How do you see it?*

JW: I like your idea—of connecting rhythm to industry! I think that is there in my music. I am very much an ensemble writer—very few solos, so there is this energy of a group locking in together—all of the parts working together to make a whole.

*EB: I'm a big fan of your pieces about American workers and labor history—the breadth and scope of them, and how your music and choice of text portray the monumental sweep and force of historical movements and events through the personal stories of the workers themselves. For example, in the program notes on your website (juliawolfemusic.com) about “Foundation,” the first movement of Anthracite Fields, you say,*

The singers chant the names of miners that appeared on a Pennsylvania Mining Accident index 1869-1916. The list is sadly long. I chose only the Johns with one-syllable last names in alphabetical order. The piece ends with a setting of the very colorful multisyllabic names. The miners were largely from immigrant families and the diversity of ethnicity is heard in the names. At the center of Foundation is text from geological descriptions of coal formation.

*I can only imagine the amount of time you spent immersed in research alone*

(Cont'd p. 6)

## Meet *Oxygen* Conductor Eduardo Leandro

Interview by Zara Lawler

*Eduardo Leandro will be conducting the NYFC's March 12, 2022 performance of Julia Wolfe's Oxygen. He grew up in Brazil in a musical family; both parents were choral conductors. He now teaches percussion at Stony Brook University and also conducts the school's Contemporary Chamber Players group. In January I had the pleasure of speaking with him via Zoom while he was on a visit back to Brazil.*

**ZARA LAWLER:** I was wondering if you started out as a percussionist before becoming interested in conducting?

**EDUARDO LEANDRO:** That's kind of funny. I actually played flute for a year and a half when I was a child, but the flute won.

**ZL:** *The flute beat you?*

**EL:** The flute won. Well, I had to wear braces, and I didn't have the best experience with the instrument.... That's so important, right? The early musical education—like how you get someone excited about music, as a process of discovery, and as a process that's rich and alive. Unfortunately, as a child, I did not have that with the flute. It really seemed like a chore.

I discovered percussion much later, when I was 15. I found this amazing teacher in Brazil with a group of students who were incredible. They were winning all kinds of competitions and traveling and doing so many things that felt alive and exciting.

But percussion was the thing that I was going to do so that I would learn music well enough to later become a conductor. As a child growing up, conducting was the ultimate thing, the thing you did after you learned music. You become very proficient in an instrument—you have the capacity to play chamber music, play in an orchestra, do all those things with an instrument to the best level that you can—and *then* you can start to tell other people what to do.

**ZL:** *I would be interested to hear your thoughts about working with an ensemble that's just flutes.*

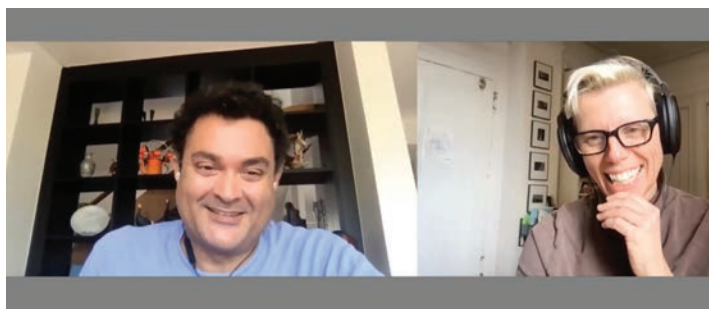
**EL:** I'm very attracted to working with multiples of the same instruments. I find the similarities that you can bring out from that are incredible. Julia Wolfe has a piece for eight double basses called *Stronghold*, that she put together at Stony Brook a little while ago. And *Stronghold* does, I think, what *Oxygen* can do, which is it creates so many layers, and it creates so many different points of connection between the different musical elements. She asks for very slow vibrato at different times, and everybody's playing sometimes the same note, but with the slow vibrati. And if you don't match them, you get this morphing of the sound that can be very interesting, it can be very unique.

**ZL:** *This is making me super-excited about learning this piece and being one of the components of this sound. I feel like as soon as we get off Zoom, I'm going to go practice.*

**EL:** I need to study the score too.

**ZL:** *It's so funny having this interview in January. I haven't started working on the music yet, so it's a good teaser for me. I know that this piece was commissioned before the pandemic started, but I don't know how it developed. And now it is having a string of premieres during the pandemic, and it's called Oxygen. I wonder if there's anything there that you know about or that you have thought about that you'd like to share?*

**EL:** Well, I was lucky enough to get some information from Jayn Rosenfeld, because there is very little written about the piece. And I'm familiar with Julia's music, as I used to sub for Bang on a Can [an ensemble co-founded and co-directed by Wolfe] for several years when I first moved to the US.



Conductor Eduardo Leandro (left) and flutist Zara Lawler

I think that *Oxygen* is a title that happened due to the zeitgeist that we live in. Like a breathing instrument, the idea of breathing, and the flute as an instrument that relates very directly to oxygen. But I think it's also, maybe the time that we need to breathe. The time, both for everything that happens socially, like "I can't breathe." And for the fact that, yeah, we need to be out, we need to be able to breathe. So I think it's a very clever word in that it's so fundamental, like we all depend on oxygen, and it can mean so many different things. And [in the music itself], she'll use a limited amount of material, but she'll create a tremendous number of textures from that limited material. And maybe that's part of the multiplicity of the significance of the word oxygen as well.

**ZL:** *Layers of meaning and layers of sound.*

**EL:** It's a challenging piece that way. First, it's a 15-minute-long piece and it's mostly very fast.

**ZL:** *Oh, now I really have to practice.*

**EL:** Ensemble-wise, it's very tricky. Because very rarely in the piece are you playing your line together with someone else, but often you're playing just two 16th notes apart from someone else who's playing the same line. That determines pretty quickly what my job as a conductor is going to be, which is just to give very clear [indications] of where the tempo is and where the rhythm happens so that we can be secure with what you hear, knowing that it's just one little note apart from the next person.

And the piece also has this crazy dynamic range—all over the map in terms of range. And then as you get to the end, you start to play trills that start soft. And then they get crazy, and then they're crazier, and at the very last measure of music, they're totally crazy. That's what she writes.

**ZL:** *That's the composer's actual marking, "Totally crazy."*

**EL:** The scary thing for me is not that there are 12 flutes playing. The scary thing for the non-flute player is that there are six piccolos at several points in the piece. And that's...

**ZL:** *That's a lot of piccolos.*

**EL:** I'm very curious as to what kind of solution a group of 12 expert players is going to come up with, so that we can make those things happen.

There are things that are supposed to be folk-like; there are things that are supposed to be machine-like. And, how do you play something that's highly rhythmic but playful, and then something that's highly rhythmic but then machine-like, and what kind of sound differences you can bring collectively to make those differences noticeable and understandable to the listener?

So right now, the piece is a big collection of abstract ideas, and the transformation between that and a reality, like a sound that's actually happening in front of you, that's amazing. I love that. That's what I live for.

**Zara Lawler** is a NYC-based freelance flutist. [zaralawler.com](http://zaralawler.com)

## Notes for three pieces on the concert program

### Elizabeth Brown's *Travelogue*

*Travelogue* [for flute quartet] is inspired by family trips from my childhood, sitting with my brothers in the back seat of our car, rolling through the Alabama countryside. We were exhilarated by the movement and the new scenery, anticipating our arrival, impatient with delays – and occasionally homesick. The flute language includes microtonal trills and progressions, wheezy overblown tremolos, and a Doppler effect of falling pitch (to imitate cars passing by in the other direction). The piece was written in New York City for my friends and colleagues in Flute Force, and was finished on Christmas Day, 1995. It is included on Flute Force's *Innova* CD *Eyewitness*. —EB

### Allison Loggins-Hull's *Hide and Seek*\*

The Oklahoma Flute Society commissioned *Hide and Seek* (for flute sextet) in anticipation of the 2020 National Flute Association convention in Dallas.

The piece explores the feeling of transitioning back and forth from environments in which you feel

like you cannot be yourself, to being in a space where you are comfortable, free and welcomed. For people from marginalized populations, this going back and forth is a daily practice. From navigating in the professional world to engaging in normal everyday activities, sudden feelings of anxiety, fear, and being judged can arise if you are not considered “the norm.” There is great relief and peace that comes from being in a safe place where you can be yourself. These spaces are precious and sacred, but they are also bittersweet, as one cannot stay in them forever.

\*NY premiere

### Gary Schocker's *Celestial Bodies*

*Celestial Bodies* (for flute quartet) was commissioned by Powell Flutes in celebration of Philip Dikeman, and premiered at the gala closing concert of the 2017 NFA convention. Composed with a lilting, moderate 6/8 flow, *Celestial Bodies* is at once beautiful and sad, always poignant. The difficulty level is appropriate for advanced teens as well as adults and professionals.

(Julia Wolfe, cont'd from p. 4)



for the piece. You must have lived it and dreamed it as you wrote the piece.

How does working with text affect your composing process?

JW: That really was a deep dive, and in a way a full circle back to my early interest in social science/labor history. I have worked with writers—but always felt the tug to write the text myself. I think through these pieces I found a way to tell a story, or history, in a nonlinear way, with music. I gave myself the liberty to capture the issues, the politics, or the images that struck me.

EB: As flutists, we constantly collaborate with other musicians, but composing is usually seen as a solitary endeavor. You've collaborated with artists, filmmakers, and directors, in addition to many collaborations with your *Bang on a Can* colleagues, Michael Gordon and David Lang. What have been the particular joys and challenges of collaborating with other creators? Do you have any useful advice for successful collaboration?

JW: I am definitely a social person, so I thrive on the people part of writing music. I love to workshop ideas with performers and learn from them. I have also learned so much from other artists—like theater artist Anna Deavere Smith; directors Anne Bogart and Anne Kauffman; visual artists Jeff Sugg, Bill Morrison, and Laurie Olander; and the list goes on!

EB: I look forward to hearing *Her Story*, for women's voices and orchestra (whose premiere performances were postponed until 2022-23 due to the pandemic), which you say “captures the passion and perseverance of women refusing subordination, demanding representation, and challenging the prejudice and power structures that have limited women's voices.” Professionally, how has being a woman affected your opportunities and choices? How has that changed over the years?

JW: You know, when I went on to study composition at Yale, I was the only woman in my class. But I did feel a lot of support there. Times have changed! I have so much gratitude for the women who really broke through barriers, like Joan Tower, Tania Leon, and Meredith Monk. Their persistence cut a path for us all. And now there are so many exciting active women writing music. Not to say that there aren't still moments of sexism in the world of music—but if you look back, you can see that there has been a very dramatic shift.

EB: How did starting the *Bang on a Can Festival* [in 1987], with its resident ensemble the *Bang on a Can All-Stars*, affect your career? You helped so many composers and musicians get their music out to the world, but it must have been incredibly time-consuming!

JW: *Bang on a Can* has been a wonderful home base for writing music. It is my musical family. That includes Michael and David, all of the *Bang on a Can All-Stars*, and the entire office team. We work as a kind of collective,

and I so appreciate that. Lots of time and energy—but it is a little utopia in a world that can be changeable.

EB: You've won some major awards: the Pulitzer Prize for *Anthracite Fields* in 2015, and a MacArthur Fellowship in 2016. How has this recognition affected your career, and has it affected your writing?

JW: Well, it is wonderful to receive support for the work. The recognition can add wind to your sails, but it is important not to take it too seriously. A composer/artist has to be the ultimate judge of their own work. Are we saying what we want to say? Are we excited or moved by what we hear? It's a journey.

EB: Finally, what will you write next? Your music is very much in demand! If you could write anything you wanted, for any forces, what might that piece be?

JW: Right now I am finishing up *Her Story*. I hope to continue telling stories. Voices are good for that. The choral world is exploding in a wonderful way right now, and that is exciting. But instruments have their own mystery. There is so much to learn!

EB: Thanks so much—it has been a pleasure to have this conversation with you.

Composer **Elizabeth Brown** has written many works for flute and for *shakuhachi*. A former member of *Flute Force*, she has also performed with *Orpheus*, the *NYC Ballet*, and *Music from Japan*. [elizabethbrowncomposer.com](http://elizabethbrowncomposer.com)

## ***I Just Wanna Play!* Thursday, March 17, 2022 at 7:00 pm**

**Hawk Henries: Eastern Woodlands flutes** *Connection details at [nyfluteclub.org/calendar](http://nyfluteclub.org/calendar).*

**Hawk Henries** is a member of the Chaubunagungamaug band of Nipmuck, a people indigenous to what is now southern New England. He has been composing original music and making Eastern Woodlands flutes (using hand tools) for more than 30 years. A video prepared for the event will be presented, tentatively followed by an interactive Q&A with the attendees.

*Sharing music, stories, and humor that remind us of the gifts life has to offer*

Hawk will play a variety of different flutes and share his experiences and perspectives about life, in hopes of acknowledging and honoring the sacredness in each person and all cultures. He strives to create a calming yet engaging and contemplative space while maintaining a note of humor. His music is a reflection of thinking that we each have the capacity to make a change in the world.

Hawk has had the honor of giving presentations at the Smithsonian's National Museum of the American Indian, the New Orleans Jazz and Heritage Festival, the Harvard Medical School, and in the UK with the London Mozart Players. Hawk's flutes can be found in venues around the world and in several museums. His three original CDs are *First Flight*, *Keeping the Fire*, and *Voices*. He is also featured on the compilation CD *Tribal Winds*. His music has been used in a variety of films and documentaries, some of which won or were nominated for Emmy awards.

To learn more about Hawk, visit his website ([www.hawkhenries.com](http://www.hawkhenries.com)) or Facebook page ([facebook.com/hawkhenries-flutes](https://facebook.com/hawkhenries-flutes)). Spoiler alert: Check out the Facebook page for some nice photos of Hawk with Yo-Yo Ma at the premiere of Anna Clyne's *In the Gale* for cello and birdsong (outdoors at Acadia National Park, summer solstice 2021).



## **About the massed flutists**

**Kari Boyer** is an orchestral flutist and advocate of contemporary music with a BM in flute performance from Ohio State University and a MM from Manhattan School of Music. Since winning the Concert Artists Guild International Competition in 1983, **Helen Campo** has played in all three flute positions of the NY Philharmonic, NYC Ballet, and NYC Opera. **Jenny Cline** is an orchestral and chamber musician living in Westfield, NJ. **Laura Conwesser** is associate principal flute at the NYC Ballet as well as principal flute of the American Symphony Orchestra and the Westchester Philharmonic. NY-based flutist **Adeline DeBella** is a student of Tara Helen O'Connor and a member of the NYFC's programming committee. **Josean Delgado** has participated as a Young Artist with the International Chamber Orchestra of Puerto Rico and is currently finishing his MM with Tara Helen O'Connor. NYC-based flutist **Isabel Lepanto Gleicher** is an artist member of the International Contemporary Ensemble and plays with the LA-based band Wild Up.

**Sheryl Henze** currently plays in the Orchestra of St. Luke's and in *Phantom of the Opera*. Flutist **Svjetlana Kabalin** is a founding member of the Sylvan Winds. Korean American flutist **Sungwoo Steven Kim** won the NYFC Competition in 2006. A certified Suzuki teacher, he is on faculty at Tufts University, Stonehill College, and Manhattan School of Music Summer Camp. **Abbé Krieger**, flutist, educator and founder of The Buddhist Flutist®, studied with Julius Baker and performs widely. Flutist/composer **Michael Laderman** ([flutepformer.com](http://flutepformer.com)) has performed at four NFA conventions, in jazz concerts at Zinc Bar in Greenwich Village, and on the title track "Saturday Destroyer" for rock group Tigers & Monkeys. **Zara Lawler** combines music with dance and theater; her 2021 film of the Bach B Minor Suite, *Symmetrical Lives*, is now on YouTube. Originally from Colombia, flutist **Sandra López** is pursuing a MM at SUNY Purchase with Tara Helen O'Connor.

**Jeff Mitchell** has enjoyed a varied career as flutist, arts administrator, and development professional. He holds degrees from Yale School of Music (MM) and the University of Georgia (BM) and has won several competitions. **Jonah Murphy** is a senior at the Manhattan School of Music and a winner of the 2020 NYFC Competition. NY-based flutist **Nicole Peters** is working on a MM degree at SUNY Purchase College as a student of Tara Helen O'Connor. **Ginevra Petrucci** founded the Flauto d'Amore Project and is a concert artist, new music advocate, and pedagogue in NYC. **Nicole Schroeder Raimato** is a freelance flutist and Suzuki flute teacher in NY and NJ. **Jessica Ringston**, a flutist from Long Island, is currently pursuing an undergraduate degree in flute performance as a student of Tara Helen O'Connor at SUNY Purchase. **Rie Schmidt** is a member of the American Symphony Orchestra, a substitute for the NYC Ballet Orchestra, and a flute teacher at three schools. Flutist, composer, pianist, and harpist **Gary Schocker** has published 300-plus pieces for the flute. **Sarah Shin** is a lecturer in flute at Princeton University and on the flute faculty at Rutgers Community Arts.

Flutist **Patricia Spencer** has premiered flute concertos by Elliott Carter, Ge Gan-ru, and Shulamit Ran and, with her DaCapo Chamber Players group, works by composers including Stockhausen, Thea Musgrave, and Harvey Sollberger. Boston-based **Elizabeth Stern** holds a BA in philosophy, music performance, and performance psychology from Boston University and an EdM from Harvard University. **Chelsea Tanner** earned a BM from Ohio State University, an MM from Carnegie Mellon University, and a DMA from the University of Texas at Austin. Native New Yorker **Jessica Taskov** has played with DCINY and the Met Opera and teaches at Hofstra University. **Yoshi Weinberg** (they/them) is an artistic director, flutist, harpist, composer, multi-instrumentalist, and new music champion. **Brady Wells** is a flute and piccolo player from Long Island and is currently a junior studying with Tara Helen O'Connor at SUNY Purchase.

## **NYFC ENSEMBLES PROGRAM**

### **UPDATE**

NYFC Ensemble Program directors **Denise Koncelik** and **Mark Vickers** hosted a Zoom meeting for the ensemble program members on Saturday, February 19, 2022, from 2:00-3:00 pm. Ten members attended and caught up with the latest. Bill Giannone is arranging Hugo Wolf's *Italian Serenade* (originally a string quartet) for four flutes; Martha Rabin has finally started attending theater and concerts; Xiao "Lester" Yu complimented Yiqun Zhao on her latest YouTube videos, and Ted Davis has a flute choir concert coming up. And the prospects look good for an ensemble reading session at the Flute Fair in April.

Ensembles program participants should be NYFC members. Questions? Visit the ensembles page ([nyfluteclub.org/concerts-events-and-more/ensemble-program](http://nyfluteclub.org/concerts-events-and-more/ensemble-program)) or contact Denise or Mark directly at [ensembles@nyfluteclub.org](mailto:ensembles@nyfluteclub.org).



Denise Koncelik



Mark Vickers



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



## March 12, 2022 Concert

West 83 Ministry Center, 150 West 83rd Street (between Amsterdam and Columbus), NYC

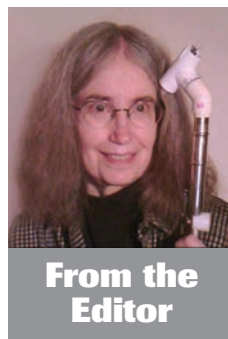
Works for massed flutes

## 102<sup>nd</sup> Season

### 2021- 2022 Events

- October 17, 2021 (C)** • Sunday, 5:30 pm  
Maxence Larrieu, flute
- October 21, 2021 (T)** • Thursday, 7:00 pm  
Dotti Anita Taylor and Chip Shelton
- November 18, 2021 (T)** • Thursday, 7:00 pm  
Miguel Villanueva, flute
- November 21, 2021 (C)** • Sunday, 5:30 pm  
Alhelí Pimienta: Mexican/Latin American music
- December 16, 2021 (T)** • Thursday, 7:00 pm  
Études with Jin Ta
- December 19, 2021 (C)** • Sunday, 5:30 pm  
Sonora Slocum, flute
- January 20, 2022 (T)** • Thursday, 7:00 pm  
Irwin Hall, alto flute
- January 23, 2022 (C)** • Sunday, 5:30 pm  
Julietta Curenton, flute (in-person)
- February 17, 2022 (T)** • Thursday, 7:00 pm  
Tango! with Marcelo Alvarez
- February 20, 2022 (C)** • Sunday, 5:30 pm  
Sooyun Kim, flute
- March 12, 2022 (C)** • Saturday, 5:30 pm  
Works for Massed Flutes by Julia Wolfe et al.
- March 17, 2022 (T)** • Thursday, 7:00 pm  
Hawk Henries, Eastern Woodlands flutes
- April 23, 2022** • Flute Fair • All day Saturday  
"I Just Wanna Play!" with Valerie Coleman
- May 15, 2022 (C)** • Sunday, Time TBA  
Winners of the 2022 NYFC Competition
- May 2022** • Annual meeting

All events will be virtual unless otherwise noted; C = concert, T = "I Just Wanna Play!" Third Thursdays.  
Visit the NYFC website at [www.nyfluteclub.org](http://www.nyfluteclub.org) for additional information and connection details.



### From the Editor

Greetings! March brings us a quantity of massed flutes not seen at the NYFC since the Club's gala centennial concert in 2019. The venue will be a familiar one to those of you who attended the last flute fair: West 83 Ministry Center. The programmed works are all by living composers (none born earlier than 1952) and include two NY premieres. Julia Wolfe (the award-winning composer of one of them, *Oxygen*, for 12 flutes) is interviewed by Elizabeth Brown (the composer of a flute quartet on the program); and *Oxygen's* conductor, Eduardo Leandro, is interviewed by Zara Lawler (a performer in *Oxygen*). Both interviews left me with new insights into the creative process (including one nugget from Julia Wolfe that struck home for me: You might be a morning person, but when the deadline approaches, any time of the day works...).

This month's *I Just Wanna Play!* (on Thursday, March 17) features Eastern Woodlands flutist Hawk Henries, sharing music, stories, and humor that remind us of the gifts life has to offer.

In her "From the President," Jayn Rosenfeld tells us about how she put the massed flutes program together. A premiere of *Oxygen* had been in the Club's plans since late 2019, but the rest of the program was open. She is very pleased that the Club will also be premiering Allison Loggins-Hull's *Hide and Seek*. More on this piece, Elizabeth Brown's *Travelogue*, and Gary Schocker's *Celestial Bodies* is on p. 6; more about the massed flutists is on p. 7.

Lesley Green Leben, a freelance writer and amateur flutist, is this month's member profile subject. Some of the Club's amateurs who have restarted lessons as adults will enjoy checking out her two articles about this experience on [grandpianopassion.com](http://grandpianopassion.com). But the profile fact that really caught my attention was that she donated one of her old flutes to an earlier version of the same NYFC instrument loan/donation program that is now in the process of being revived in a more practical form.

Anyway, all for now. Hope to see you at one of our March events.  
Best, Katherine Saenger ([klsaenger@yahoo.com](mailto:klsaenger@yahoo.com))