



The New York Flute Club

NEWSLETTER

December 2003



Meet Christopher Krueger, Baroque Flutist

Interview by Patricia Harper

This interview took place in early October, when I reached Chris at his home in Amherst, where (between concerts) he is a visiting assistant professor of music at the University of Massachusetts. I began with my first two questions: **WHEN** did he start playing the traverso? And **WHY**? What was the initial appeal?

CHRISTOPHER KRUEGER:
“When” was after I had been out of school for a couple of years, though I had had some contact with early instruments before then, particularly through David Hart, who was a student Baroque flutist at the New England Conservatory when I was there.

PATRICIA HARPER: And was Baroque flute a legitimate major at the conservatory?

CK: Not then.

And the “why”?

It was a combination of reasons—dissatisfaction with the way I was playing Baroque music, feeling that it didn’t quite ring true.

How so?

I felt that the way I had been taught to think about the music just didn’t seem to work very well. It wasn’t really satisfying, and I didn’t know why. I thought that something new would be great. At first, I thought I would be finding limitations—things like “this instrument didn’t or couldn’t do that,” things that limited what one could do with phrasing, articulation, dynamics, etc.

(Cont’d on page 4)

In Concert

CHRISTOPHER KRUEGER

Baroque flute

Arthur Haas, harpsichord

Sunday, **December 21, 2003,**

5:30 pm

Saint Peter’s Church,

346 West 20th at 8th Ave.

Première Suite in G, Op. 2
(1711)..... Louis-Antoine Dornel

Sonata in E Minor, Op. 9, No. 2
(1737–38)..... Jean Marie Leclair

Sonata in B Minor on “Fy, gar rub
her o’er wi’ strae” (1732)..... Alexander Munro

Sonata in B Minor (1749)..... Jakob Friedrich Kleinknecht

Sonata in B Minor, BWV 1030..... J.S. Bach

Program subject to change.

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2003–2004

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Animal, Vegetable, Mineral

by Jayn Rosenfeld



From the President

Dear Friends:

The fall concert roster will close on December 21st with a distinctive and emotionally resonant flute sound, that of the Baroque wooden flute, playing music written especially for its sonority and its place in a traditional European musical world. In November, we heard the singing vine, that is, the fragile tambin, played by the Fula Flute Ensemble, which was, for those of you unfortunate enough to have missed it, an absolute joy of a concert—full of tradition (West African, French, and Central European), artistic integrity, and

carefully schooled improvisation. And we enjoyed in October the power of precious metals, that is, the strength and beauty of the modern flute played by members of the New York Philharmonic. It is telling to compare the qualities of these so very different materials, the flute in its physical being. The material is crucial to the communicative power of the instrument, even before the dimension of the actual music being played is considered. The instrument inspires the music, the local griots, troubadours, jazzers, composers of all stripes, always starting with the voices at hand.

The saga of my lesson with Robert Langevin brought a marvelous response from one of our ever-youthful members, Bea Strauss, who recently turned 78. She has been playing the flute for only seven years, and finds that she can now, at least for private consumption, play by ear anything she hears even one time. Her no-nonsense approach is, “once you learn what the fingers do and the keys do, you can play anything.” Obviously a talented musician, she learned to read music in her twenties when she started studying piano after graduating from nursing school. She didn’t find her flute “calling” until after a few inspirations—hearing Doriot Anthony Dwyer play *Dance of the Blessed Spirits*, hearing a flute introduction to an anthem one of her choir groups sang, feeling the need for a challenge and an antidote to her very difficult and stressful professional life. I find it amazing that she started flute at age 71, yet isn’t wistful about not starting earlier; she doesn’t at all have any sense of “too little, too late.” I asked if she found anything frustrating about the flute, and her answer was, yes, that she “can’t play like my teacher,” who is Diane Taublieb at the Lucy Moses School. I have to admit that that made me feel a little reassured, but I could only ask, what if this paragon had started the flute at age ten!

Otherwise, I wish you all a very happy, musical, and hopefully restful holiday season. Please keep communicating with me—suggestions, preferences for the future, ideas for discussion, and, if you feel like making a new year’s resolution, why not let it be to call the club and volunteer to help out. Thank you. Happy New Year. □



Members of the New York Philharmonic flute section (Robert Langevin, René Siebert, and Mindy Kaufman) take a bow at their October concert.

PHOTO BY CAROL WEINSTEIN

Member Profile

Shoji Mizumoto

NYFC member
since 1987



Employment: Assistant vice president/systems analyst at Sumitomo Mitsui Banking Corporation.

A recent recital/performance: A program of shakuhachi (Japanese bamboo flute) and koto music in a Moonviewing Festival concert at Hammond Museum in North Salem, NY, on August 9, 2003; the Dahl *Serenade* (with three fellow flutists) at the NYFC's May 2003 Ensembles concert.

Career highlight(s): Flute recital tours in Japan (winters of '93-4 and '97-8) with performances in Tokyo, Kyoto, Yufuin, Sapporo and other cities in Hokkaido.

Current flute: Silver Muramatsu with B-gizmo (A440), bought from Samuel Baron in 1980. Shoji replaced the original (heavily winged) headjoint with one from the Flutemakers Guild of Australia, but his current favorite is now a "plain-vanilla" Muramatsu.

Influential flute teachers: His first "real" teacher, Samuel Baron, whose rigorous pedagogy was carefully recorded in Sam's handwritten notes; and Geraldine Rotella (of Pepperdine University in Malibu, CA), who taught him to relax his embouchure and loosen his cheeks. Most influential (and most missed): Thomas Nyfenger. Most revelatory: seeing Julius Baker play "the most incredible things while barely moving his fingers off the keys."

High school: Darien High School in Darien, CT (1980).

Degrees: BFA in music performance (SUNY, Purchase, 1985); Master's in music/flute performance (Mannes College of Music, 1988).

Most notable and/or personally satisfying accomplishment(s): (i) Deciding to pursue a non-musical career, which allowed him

enough stability in income to book recitals at Weill Hall in 1982 and 1987. Now, keeping music going on the side while maintaining his career. He says, "Music may not be what I do for a living, but I will always remain an artist, and no one can take that away from me." (ii) Learning to play the shakuhachi, an instrument he picked up in 1991. Shoji says, "It's a totally different musical expression in itself, and it has enriched my music."

Favorite practice routines: Since time is limited, he focuses on the basics: long tones (*Moyse De la Sonorité*) and scales (Taffanel). Sometimes that's all he does, though when his schedule permits he goes through Anderson (Op. 33) or Boehm (Op. 37) etudes. The most important thing: never play with tension.

Interests/hobbies: (i) His wife and his daughter, an eight-year-old who is a violin student at P.S. 859 (the Special Music School) and advanced enough to already make him envious of the violin repertoire. (ii) Fishing: he has a passion for fishing for local fish, which he catches on week-ends from a party boat in Sheepshead Bay. "Nothing like fresh sashimi at home!"

Advice for NYFC members: If you're young, strive to be the best artist you can be. This does not mean to "beat" everyone else in competitive way, but to push your own ability to the limit. But push intelligently: if you're struggling with a passage, stop and think things through. Break it apart. Put it together. Force it to make sense if it doesn't. The very act of pushing your limit will take you to an ever higher level of thinking. If you're not so young any more, efficiency matters: try to play with a minimum of wasted energy and apply your years of life experiences to your musicality. No matter your age, gather with fellow musicians and "play it up." It's sad to see so many people who don't know what to do aside from work. Exercising your musical skills is one way to keep mind and fingers alert for a long time to come. □

FLUTE HAPPENINGS

FREE to current NYFC members, this section lists upcoming performances by members; flute-related contests, auditions, and masterclasses organized/sponsored by members; and brief descriptions of members' new recordings, sheet music, and books. Send submissions to the Newsletter Editor.

DECEMBER '03

DEC
17-20

Wednesday 17, 7:30 pm
Thursday 18, 7:30 pm
Friday 19, 2:00 pm
Saturday 20, 8:00 pm

ROBERT LANGEVIN performs the Mozart Flute Concerto in G with the New York Philharmonic, with Jeffrey Kahane as both conductor and pianist for the Mozart Piano Concerto in E flat, K482. Also on the program, the Haydn Sinfonia Concertante in B flat.

• Avery Fisher Hall • Info and prices, call 212-875-5656 or visit www.newyorkphilharmonic.org.

JANUARY '04

JAN
10

Saturday 8:00 pm

Acclaimed traditional flute player **CHRIS NORMAN** and the Chris Norman Ensemble present traditional music from Cape Breton, Nova Scotia, Quebec, and Acadia as well as music from 16th-19th century Scotland as featured on their recent release *The Caledonian Flute* on the Boxwood Media label.

• Merkin Hall, 129 West 67th Street, NYC • Tickets: \$25, \$40, general; \$15 students, seniors • Info, call 212-501-3303 or visit www.kaufman-center.org.

MEMBER ANNOUNCEMENTS

KEITH UNDERWOOD will present a masterclass on Friday, January 30, 2004, from 6-9 pm at the Hays Theater-Wilbur Arts Center at Molloy College in Rockville Centre, NY. Auditor's fee is \$30; masterclass co-sponsored by Altus Flutes. For more information, please contact Denise Lozano, Dlozano@molloy.edu, with "masterclass" in the subject line.

Flute Happenings Deadlines

| Issue | Deadline | Mail date |
|---------------|----------|-----------|
| January 2004 | 12/11/03 | 01/02/04 |
| February 2004 | 01/22/04 | 02/12/04 |
| March 2004 | 02/05/04 | 02/26/04 |
| April 2004 | 03/11/04 | 04/01/04 |
| May 2004 | 04/01/04 | 04/22/04 |

A Day
at the
Opera



2004 NYFC Flute Fair Update

*Katherine Fink
Flute Fair Chair*

Calling All Ensemble Teachers!

Please contact Stefani Starin at Starin@newband.org by **JANUARY 15** if you are interested in having your student ensemble perform at the NY Flute Fair 2004 on Sunday, March 14. Any ensemble of three or more students (ages up to 18) is eligible. Maximum 10 minutes for each group.

MARK **SUNDAY, MARCH 14**, ON YOUR CALENDARS with three big stars for NY Flute Fair 2004. Join guest artists Trudy Kane, Michael Parloff and Bart Feller, principal flutists of the Metropolitan and New York City Opera Orchestras, for a day dedicated to the deliciously rich literature inspired by vocal and operatic performance. The day will include exhibits, masterclasses, performances, and the by-now-traditional "Human Bingo." Please check our website, www.nyfluteclub.org for detailed information and updates.

Opera Masterclasses At the Flute Fair

The distinguished guest artists for the NY Flute Fair 2004—opera flutists Bart Feller, Trudy Kane and Michael Parloff—will each offer a masterclass focusing on different opera-related topics. Parloff will coach opera excerpts, Kane will coach the Reinecke and Franck sonatas, and Feller will lead an audition workshop. In addition, Met Opera piccoloist Stephanie Mortimore will host a piccolo masterclass. Those interested in participating should send a cassette tape of approximately 10 minutes' duration, including contrasting styles, a brief biography and preference for class (optional) to:

Patricia Spencer
215 West 90th Street, #1G
New York, NY 10024

The deadline for applying is **FEBRUARY 14**. A pianist for the classes will be provided by the New York Flute Club. For more information, contact Patricia Spencer at newflute@earthlink.net.

KRUEGER (cont'd from page 1)

When was this?

Mid to late '70s. There was clearly a movement going on.

Even in this country?

Yes, though it was just getting going with some pioneers. It had not yet become as popular here as it had in Europe.

How did you begin your studies? Did you go to Europe?

No. I was on my own, partly because I

wanted to be, and partly because I felt that there wasn't really [an established] school of playing. You couldn't just go to a teacher, as I had gone to my teacher, James Pappoutsakis, to plug into a whole school of modern flute playing. There wasn't any such thing. Nobody had answers. People were looking at the same sources, and coming up with different ways of playing and different ways of solving problems on the instrument.

What did you do when you had questions?
I read tons of treatises. Quantz, of

course, and Hotteterre were the early ones, and Tromlitz. I also found that I enjoyed the puzzle aspect of it, of trying to figure out how to make it work.

It was an intellectual engagement as much as an aesthetic one?

That's kind of true. But it was also a nice opportunity to do some playing when things were just getting started here. People were just beginning to put groups together and playing in music festivals. We weren't terribly adept at the instruments yet. I can't imagine that

it sounded very good, but it allowed us to experiment a lot.

This was in Boston?

Yes, though the Monadnock Music Festival up in New Hampshire also had quite a lot of early music at that time. It was a wonderful moment in the sense that nobody was expecting perfection yet.

Do you often marvel in retrospect that the harpsichord was pretty much established long ago but that it took much more time to get some of the other instruments up and going?

Yes. That is certainly true.

Where did you get your first traverso?

I believe my first traverso was something that Friedrich von Huene [www.vonhuene.com] made.

He already had his workshop going?

Yes.

And the pitch?

The very first one I had was played at A=440, but I ended up [closer to] A=415 as I got more involved with the various instruments and saw how accomplished people were at making them. They were ferreting out the real secrets in the same way that people had done with harpsichords years before.

Are you saying then that most of the instruments you now play are replicas based on specific examples of the older instruments?

Yes.

Why is it preferable to get a replica?

There are a number of reasons. One is that very few originals have their original dimensions. Almost all of them have dried out, and, as a result, the wood has shrunk, typically, more in one dimension than in another so that most bores of original instruments are now oval rather than round. They don't have the playing characteristics they once had. Good makers try to figure out what the original dimension might have been.

Another reason to play replicas is so that you have no qualms about taking a file to a tone hole and changing some pitches. You'd certainly have qualms about doing that to a valuable original instrument.

Were there technical treatises analogous to the Boehm treatise describing modern flute design?

I don't believe so. The instruments must be studied themselves. There are some bits of evidence here and there, but it is pretty sparse. You know, for example, that some people thought that it was a bad thing for the bore of the instrument to be too smooth. But those are details that are pretty sketchy.

What about the type of wood?

The vast majority of instruments in the 18th century were made of boxwood, a wood that is easy to machine and easy on tools. The more resonating woods like ebony were certainly considered to be prized for flutes, but they were more difficult to work with because they tend to heat up the tools as you cut them.

Which do you prefer?

They seem to me to have different qualities—a little like the difference between gold and silver on a modern instrument. To me, the variation from instrument to instrument seems greater than the variation from material to material. Grenadilla or some other kind of black, dense wood can create an instrument that speaks more easily, has a clearer articulation, and has a little bit more focus in the sound. The boxwood instruments tend to have a little more grain in the sound. That is very nice as well, but I tend to want a black wood instrument for larger concert halls, for instance. It seems to carry better.

Does that have to do with the quality of the wood rather than with the size of the tone holes and embouchure hole, or the cut of the embouchure?

No, there is certainly a much greater difference from instrument to instrument, or from original to original (or to the copy) than there is in the materials used.

What are the challenges for a player who has been schooled in the Boehm-system flute?

Maybe the biggest challenge is figuring out the embouchure and air direction, basically how to blow the thing. There are very few models for how to do that. Also, if you are a modern school,

Boehm-system flutist, you typically spend hours on scales getting every note to sound exactly the same. It's a completely different aesthetic when the goal seems to be to create as much variety as is possible. A new world, but a nice one! You can bring a lot back to the Boehm-system, modern flute. It can be very liberating.

What about articulation?

That was for me one of the most rewarding aspects of learning the instrument. Eighteenth-century players learned a wide variety of articulation and tonguing syllables to create different ways of attacking and connecting notes.

Are some of these kinds of articulations too subtle to carry well in a large hall?

Yes, but you can still find ways of keeping that aesthetic ideal alive in larger spaces. It may not be with exactly those tonguing syllables, but you can certainly get the idea behind it. It is something you can carry over into other spaces.

Is it true that you prefer to perform 18th-century music from manuscript photocopies?

It's nice to look at them. And it's a way of getting as close as possible to what the music is all about, and to what the [original] notes were.

But what does a page of scribbly manuscript tell you that a good urtext printed edition doesn't?

From almost any manuscript, or even a very clear engraving, a modern editor will still be making some choices, sometimes even [deciding] the notes. There wasn't the idea of accidentals carrying through measures so sometimes you have to make a choice as to what the accidentals are. Very few editors will show you the alternative possibilities for making those choices.

So there is research involved?

Yes, and if you are looking at any kind of manuscript (even an engraving!), you want to see exactly where the slur is. Has the editor replaced a stroke with a dot? Details like that can have some meaning.

(Cont'd on next page)

KRUEGER (cont'd from previous page)

Did you make trips to Europe to go into archives, collections, museums?

I've done some of that, but not a lot. Fortunately, by the '80s people had done quite a lot of work and lots of facsimile publications were available.

What are some of the important stylistic aspects of playing 18th-century music (aside from the variety of articulations)?

Different notes can have really different tone qualities because of the cross fingerings. Each key has a very different identity depending on where the cross fingerings lie. These are the softer notes, the softer kinds of sounds. You have to learn to enjoy that, and to get over your modern flute aesthetic where

questions of rhythmic inequalities in French music. In France people played *notes inégales*. It is not at all clear that they did so in Italy, or, if they did, that they did it in the same way. So those are decisions one has to make about how equally or unequally to play those notes, which you know would have been played *inégale* in France.

Are there any particular challenges in playing Bach? His music seems to be on a different plane from the music written by a lot of his contemporaries...

It's hard to say. Again, these things are subjective.

What's your opinion?

I try not to deify Bach too much, and I

air, so playing longer phrases is a bit easier.

That would certainly explain why in the cantata arias the phrases are so long! Maybe many more players could do them if they played Baroque flutes...

Generally speaking, the Baroque flute is easier for the breath, certainly, and for the articulation, too. Articulating most notes, and yet creating interesting shapes within that is a natural thing to do for the Baroque instrument. It's light and easy; again, when I play Baroque music on a modern instrument, I feel I struggle a lot, particularly to try to make the articulations work, to make them be subtle. Phrases tend to be really articulated or really slurred, and

“Different notes can have really different tone qualities because of the cross fingerings. Each key has a very different identity... You have to learn to enjoy that...”

everything should be as [homogeneous] as possible. The ideal of the Baroque instrument was quite the opposite—to create a variety of sounds. Cross-fingerings could easily have been eliminated by adding three more keys to the instrument, very simple to do, and it is certainly not the case that for nearly 150 years nobody had thought to do it. It's not hard to add three keys.

You are saying that it was a conscious decision not to add them in order to keep this variety of color?

Yes.

Would you also say that there are stylistic differences from one country to another? What makes Italian different from French, for instance?

In the late 17th and early 18th centuries, the French ideal was a very different kind of music: dance forms, rather simple, clear harmonies; nothing extravagant, basically always elegant and graceful, appearance of ease, no great emotional outpouring. You could say that exactly the opposite was true for the Italian style. Then there are

try to put it into the context of other music written during that period.

Such as Telemann, Blavet?

Yes, and realize that what Bach is writing is not substantially different except that it actually is! It's just so much better; it's so much more complex, and it operates on so many different levels that it does make all other music from that time period seem a little smaller. Whether there is anything particular as a performer that you have to do differently, except to try to plumb the depths of it, I don't know. I don't know that Bach wrote any more or any less idiomatically for the instrument. Some of the things that are particularly difficult on the modern flute, like the *A Minor Partita*, are really substantially easier on the Baroque flute.

Such as bouncing down to the bottom of the instrument? Sounding like pedal tones?

Yes, there is a lot of that, and on the Baroque flute that low register is easier to play, and it's more comfortable. That's part of it. It generally takes less

the Baroque flute operates in a world in between that.

Do you change instruments from composer to composer?

Sometimes. The practicalities of things are that I tend to play one instrument for a while because it is the instrument I am most used to.

You mean that on one concert, you would probably stick with one instrument?

Yes, I have occasionally switched instruments, but it's a little uncomfortable to do that as it is on a modern instrument. You feel more comfortable, even if you play several instruments, on one at a time. Sometimes I switch instruments because, for a period of time, I am playing music or in a venue where I think one instrument would work better than another might.

That anticipates my next question. How do you deal with the problem of projection in today's typically large concert hall? Do you try to do most of your concertizing in smaller venues?

Of course it's always good to find an acoustic that's just perfect: something that's live and warm, with lots of wood, and is small enough to be intimate. That's a great joy because then you are doing something that the instrument was really designed to do. Otherwise, there are compromises. You have to make compromises to try to get things to project, to try to get things to be clear farther away. There are things that you might want to do that you know you just can't, because no one's going to hear it.

Tell us about your program for the New York Flute Club.

I plan to do a really eclectic program because it's mostly for flute players. I feel free from the necessity of trying to put together a program that has particularly coherent themes or is geared towards one style of music. It's an opportunity to play a lot of different works which might be interesting for people to hear. And I also want to do a combination of pieces that would be familiar, that modern flutists would play, and some pieces that may be unfamiliar but would be worthwhile knowing: some early French music, a Bach sonata, a particular Leclair sonata. All of his sonatas are just wonderful, and they also play beautifully on the modern flute. People don't tend to know them. I want to go to bat for Leclair.

What kinds of things should we be listening for?

The striking characteristics of the instrument—the variety in the articulation and the particular quality of the different tones on the instrument. One of the exercises I give to students on the Baroque flute is the “anti-matching tones.” You really want to try to find the nature of each sound on each note of the instrument. Each one is going to be different. There's going to be a slightly different approach to making each particular note sound its best.

How does that tie in with intonation?

Intonation is difficult, but it's not impossible, and you need to play in tune. I hope that people can listen for intonation when I am playing this concert with the same expectations, with the same desire for perfect intonation that they would have for any concert.

Is it true that the “veiled” tones are somewhat flatter? Is that part of the quality of the veiling?

The instrument does have certain characteristics for pitch that correspond with some temperaments so that the instrument will tend to produce more pure thirds in sharp keys. But it depends. If you are playing with a harpsichord, you have to play in tune with it. It depends on what temperament we choose to use for the harpsichord. It depends on the keys of the pieces we will be playing.

Who is going to be your harpsichordist?

Arthur Haas.

And he will bring in his instrument?

He'll bring in an instrument; I'm not sure it will be his.

Have you developed a teaching philosophy for 18th-century music? I know you teach at the University of Massachusetts, and I assume you teach Boehm-system players as well as traverso players?

It is primarily modern flute there.

Besides your unequal tone exercises, what other exercises have you developed?

As a modern teacher, I teach lots of basics in technique, scales and tone development exercises. When I teach Baroque flute, I tend to teach the music. There are very few exercises that I actually do. In part, I don't think there is so much of a need on the Baroque flute to develop a technique that is outside of the actual music that you play. On the modern flute we try to develop a real thing called “a technique” with a capital T. With the Baroque flute I'm more inclined not to build a technique for myself or anybody else through exercises but only in the demands a particular piece might make.

Getting back to your concert, are you going to be playing at A=415?

Yes, that's right.

Do you feel that 18th-century music is best served by performing it on the old instruments?

No. I just feel that I personally do better playing that music on old instruments. It is not to say that I can't or don't achieve successful performances on modern instruments, but I always feel I have to

work harder. Mostly [the Baroque flute gets you closer to] what was in the ear of the composer, and to what the aesthetic ideals were. There is so much to be learned from this in figuring out what that music really means; whether you then play it on old instruments or new instruments is less material.

So you see it more as a tremendous educational opportunity?

I'd like to think so. I hope that as people listen to a Baroque flutist, they are not trying to find out which instrument they prefer or which instrument does anything better, but are more interested in what they can take from this experience into their own lives—whether it's to say, “Wow, I love the sound of this instrument, let's play it” or whether there are just interesting things that transfer to their own modern flute playing.

This has been most informative. I know these ideas will spark a lot of interest among our readership and will heighten their experience when they actually listen to your concert. Thank you very much, Chris. □

Patricia Harper is adjunct professor of flute at Connecticut College and secretary of the National Flute Association. She offers residential summer flute classes in Vermont and South Carolina.

CLASSIFIED

NEW CD

Tribute (Genuin Musikproduktion)—Don Bailey, flute; Donald Sulzen (faculty Munich's Strauss Conservatory and Salzburg's Mozarteum), piano. Muczynski's *Sonata*, Boulanger's *Nocturne*, Ravel's *Habanera*, Poulenc's *Sonata*, Martinu's *Sonata*, Hoover's *Kokopeli*, Gieseck's *Sonatine*. Advance copies for immediate release at <http://donbailey.net/News.htm>.

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



December 21, 2003 concert

Sunday 5:30 pm • Saint Peter's Church, 346 W. 20th (at 8th Avenue)

CHRISTOPHER KRUEGER, Baroque flute

84th Season

2003–2004 Concerts

October 19, 2003 • Sunday 5:30 pm
FLUTISTS OF THE PHILHARMONIC—
Robert Langevin, Sandra Church, René Siebert,
Mindy Kaufman. In memory of Julius Baker.

November 23, 2003 • Sunday 5:30 pm
FULA FLUTE ENSEMBLE from West Africa

December 21, 2003 • Sunday 5:30 pm
CHRISTOPHER KRUEGER, Baroque Flute
Saint Peter's Church, 346 W. 20th at 8th Ave.

January 18, 2004 • Sunday 5:30 pm
ARIFE GULSEN TATU, Turkish National Artist

February 29, 2004 • Sunday 5:30 pm
HARVEY SOLLBERGER 65TH BIRTHDAY CONCERT
with Harvey Sollberger and assisting artists

March 14, 2004 • Sunday, All Day
FLUTE FAIR 2004 — A DAY AT THE OPERA

April 18, 2004 • Sunday 5:30 pm
2004 NYFC COMPETITION WINNERS

May 9, 2004 • Sunday, TBA
2004 NYFC ANNUAL ENSEMBLE PROGRAM
Kaplan Space at Carnegie Hall

*Concerts are at CAMI Hall, 165 West 57th Street
(across from Carnegie Hall), unless otherwise noted.
All programs are subject to change. Tickets \$10, only
at the door; free to members. For more information,
visit the NYFC website at www.nyfluteclub.org or call
(212)799-0448.*



From the Editor

Greetings! December's NYFC concert will be a performance by Baroque flutist Christopher Krueger and harpsichordist Arthur Haas. Please note the change in venue from the usual CAMI Hall: St. Peter's Episcopal Church, 346 West 20th Street (at Eighth Avenue), NYC.

Flutist (and frequent Bach performer) Patricia Harper interviewed Chris about the challenges of learning and performing on the Baroque flute. Highlights for me were learning that he will be playing the December concert on an A=415 flute, and that replica instruments typically play better than the originals (so maybe all those antique flutes in the museums really belong there!).

Shoji Mizumoto is this month's Member Profile subject. He should be familiar to many of you (by sight, at least!) from his flute quartet performances at the NYFC's May Ensembles concerts. I was intrigued to learn about his experiences with the shakuhachi, his "other life" as a professional in the banking industry, and his unusual hobby (at least for a New York City resident!): fishing. □

See you soon.

Best regards,

Katherine Saenger
(klsaenger@yahoo.com)