



The New York Flute Club NEWSLETTER

Flutes, No Boundaries *an interview with Sue Ann Kahn*

by *Geoffrey Kidde*

This interview was conducted at Mannes College of Music, where Sue Ann Kahn is Director of the Preparatory Division, and where she teaches flute and coaches chamber music in the college. As a flutist, Sue Ann Kahn is a founding member of the Jubal Trio (with Christine Schadeberg, soprano, and Susan Jolles, harp). Recent recordings include "Jubal Songs" (CRI CD 738) with the trio and a solo album "Jacques around the Clock: Chamber Music by Jacques Ibert" (Albany Troy 145). We met in Sue Ann's office at Mannes on a busy Tuesday afternoon in November.

Sue Ann Kahn: Geoff, it's good to see you. Usually, we're discussing contemporary music, arranging for performances of new works. It's so nice to be talking about flute-related topics today, and the Jubal Trio.

Geoff Kidde: It's good to see you, too. So the Jubal Trio's Flute Club concert has an interesting perspective—the seeds of modernism?

SK: Yes, we've chosen music that reflects the start of the modern age in France, in the decades right before and right after 1900—similar to this fall's "Modern Starts" exhibit at the Museum of Modern Art. Because we're performing for the Flute Club, we also picked pieces that feature the flute.

GK: For the Debussy Sonata for flute, viola and harp, you'll be joined by violist Karen Ritscher. Otherwise, is the program the Jubal Trio, or are there different combinations?

SK: Well, we always try to present as much variety in color and styles as possible, so often we alternate works for the Trio with our duo combinations (flute/harp, flute/voice, harp/voice). I think the Debussy Sonata is the greatest chamber work for the flute, and we need to collaborate with a guest artist to do it.

There are some flute duos on this concert too, Ibert's *Deux stèles orientées* with soprano, and our own arrangement of Fauré's *Dolly Suite* for flute and harp.

GK: Before the Jubal Trio, you were in a group called "Bach's Uncle."

SK: Yes, Bach's Uncle (flute, oboe, 'cello and harpsichord) also played lots of music arranged by members of the group. Our full name was "Bach's Uncle is not a Rock Group," so of course rock fans came to hear us in droves. We regaled them with Satie, Milhaud, Bartók, Bach, Couperin, Rameau, and the *pièce de résistance* of every concert, the Carter Quartet. They dug it!

(Cont'd on page 6)

In Concert

THE JUBAL TRIO*

Sue Ann Kahn, flute
Christine Schadeberg, soprano
Susan Jolles, harp

*New Currents—
The Modern Age in France*

January 30, 2000

5:30 pm

The Lighthouse

111 East 59th Street

Program

Songs

Dolly Suite (flute & harp)
—Gabriel Fauré

Fêtes galantes II

Sonate pour flute, alto, harpe
(with Karen Ritscher, viola)
—Claude Debussy

Deux stèles orientées
(flute & soprano)
—Jacques Ibert

Russian Songs
—Igor Stravinsky

(Program subject to change)

** See page 3.*

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1999-2000**

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Newsletter

Katherine Saenger, *Editor*
 115 Underhill Road
 Ossining, NY 10562
 (914) 762-8582
 saenger@us.ibm.com

Alice Barmore, *Designer*
 125 Christopher St., #4H
 New York, NY 10014
 (212) 675-9706
 abarmore@compuserve.com



From the President:
Chamber Musings

by Patricia Spencer

The New York Flute Club has had the special fortune, in recent seasons, of presenting at least one chamber ensemble in our Sunday afternoon concert series. Showing the flute as a partner in a wide variety of sonic textures, these programs give us a kaleidoscope of flute colors. Our instrument can sound remarkably different when paired with a harpsichord, or a clarinet, or a group of strings—an aural experience perhaps comparable to

viewing a sculpture in different lightings or from different angles.

Where do chamber groups come from? How do they survive, in this North American culture where even large, “stable” institutions—orchestras, museums—are constantly threatened with funding problems, lack of understanding, indifference? Why might a talented young flutist choose to enter this seemingly tenuous, mercurial profession? What can an interested young flutist do to pave the way toward a chamber music career?

The “why” question is easy. Among many ready reasons, one can observe:

(1) The opportunity to take an active role in repertoire selection. (2) The opportunity for a decisive role in shaping the interpretation of a work. Chamber musicians are hooked on the unfathomable process of developing a musical shaping of a work in collaboration with respected colleagues—the stimulating give and take of musical ideas, trying to search out the composer’s generating musical forces, testing each other’s methods for pulling the listeners into the maelstrom of the piece, the opportunity to “get their hands dirty” making decisions about tempos, dynamics, and other issues. (3) The opportunity to bring something unique to the cultural life of the country.

A brief response to the question of how to prepare, or “pave the way” would be foolhardy and misleading. Yet a few general thoughts spring to mind: (1) First, of course, listen to as much chamber music as you can, as well as setting up as many situations as possible for yourself to play in ensembles. (2) Play the piano parts of your flute sonatas on the piano (even if very slowly), while *singing* your flute part. The register is not important for this; and even if your voice won’t do exact pitches you will be surprised at how much you learn. If you don’t play the piano, just go very slowly, playing only the bass line, one finger, perhaps just one phrase each day. You are not planning to perform anything this way—you are working on internalizing the different lines of the piece. (3) If possible, take some organizational or arts administration courses. Even better, sign up as a volunteer intern (for a year, or a summer) with a chamber group you admire. (4) A whimsical suggestion: study with teachers who have very different approaches, to help expand your own flexibility. (Not appropriate for everyone; and it’s best to tell your teachers what you are doing!)

The best resource to consult on the question of “how they survive” is also an active guiding angel in making survival possible: Chamber Music America. Visit their web site (www.chamber-music.org) or write to them at 305 Seventh Avenue, New York, NY 10001, or attend some sessions at their National Conference this week, January 14-16, 2000, at the Crowne Plaza Manhattan.

And where do chamber groups come from? Not founded by lawyers or bank presidents, or even by valuable hard-working board members, they are started by musicians and friends with an idea and a lot of optimism.

If you like, please let us know your own responses to these questions. (Perhaps the Newsletter Editor would include them in a future “Member Perspectives” column!) □

PICCOLO MASTERCLASS with Jan Gippo—To be scheduled around his February 27th concert appearance. For more information, contact Patricia Zuber at (phone) 201-750-7989 or (email) pgzuber@idt.net.



New York Flute Fair 2000

Svjetlana Kabalin, Program Chair

Bonita Boyd, Guest Artist

Sunday, March 19, 2000

8:30am–7:45pm

Union Theological Seminary

100 Claremont Avenue (between 120th and 122nd Streets)

*Look for
brochures and
registration forms
in the mail after
mid-January!*

A full day of concerts, lectures, workshops, exhibits and competitions designed to **intrigue, inform** and **invigorate** flutists of all ages—professionals, amateurs, and students

PROGRAM TO INCLUDE:

BONITA BOYD Masterclass and Concert

Other Concerts and Performances

- Young Artist Competition
- Student Ensemble Showcase (register now!)
- Flute Choir Reading Session
- Baroque Dance with Sandra Miller

Panel Discussions

- Composers in Panel Discussion
- The Community Commission
- Teen Scene: the performer in the liberal arts school

Flute Workshops and Lectures

- The 21st Century Piccolo: Innovation and Advances in Piccolo Design (Burkart, Weissman, Tanzer)
- The Historic Flute: Discovery of the oldest known playable flute (Harbottle)
- The Cultural Flute: Hispanic Traditions (Mehne, Granados)
- The Cause and Prevention of Muscle Injuries (Wang)

Exhibits (nearly 30)

FOR MORE INFORMATION:

Additional brochures and general information:

Darla Dixon (212) 799-0448

Competition (for flutists age 18-27):

Susan Glaser (212) 280-3448
or sjg37@columbia.edu

Student Ensemble Showcase (for groups of 4 or more and interested individual flutists under age 18):

Elly Ball (914) 241-7953
or ball5555@msn.com

Participation in Bonita Boyd Masterclass (all applicants will be considered):

Patricia Zuber (201) 750-7989
or pgzuber@idt.net

Exhibits:

David Wechsler (718) 859-8649

Volunteers:

Renate Jaerschky (914) 368-1749

THE JUBAL TRIO



Sue Ann Kahn, *flute*
Christine Schadeberg, *soprano*
Susan Jolles, *harp*

With its unique combination of voice and instruments, the Jubal Trio brings a colorful musical palette to a repertory ranging from the Renaissance to the avant garde. As well as presenting its own arrangements of significant music of the past, the Trio has inspired a diverse group of American composers to write for its special sound. The Trio won the prestigious Walter W. Naumburg Chamber music award in 1977.

Among the Trio's many other honors are the first C. Michael Paul Chamber Music Residency, commissioning awards from Chamber Music America, None-such, and the city of Baltimore, and grants from the J.M. Kaplan Fund, the National Endowment for the Arts, and the Mary Flagler Cary Charitable Trust. Recent awards include recording and operating support from the Aaron Copland Fund for Music, and a residency grant from Chamber Music America. The Trio has won critical praise for its recordings of new music on CRI, Opus One, Grenadilla, and New World Records. Plans for this spring include a residency in San Francisco. The Trio will celebrate its 25th anniversary in 2000-2001.

FLUTE HAPPENINGS

JANUARY

January 16, 2000

Sunday 2:30 pm

The Long Island Composers' Alliance presents a concert of music for flute, clarinet and piano featuring music and performances by **Geoffrey Kidde** and other LICA composers and performers.

• *Merrick Library, 2279 Merrick Avenue, Merrick, NY.*

January 29, 2000

Saturday 8:00 pm

Margaret Swinchoski, flutist with the Westchester Symphony, in New York premiere of *From the Hudson Valley* by Leo Kraft.

• *Theater A, SUNY, Purchase, NY • Admission \$35 & 55, \$5 student rush • Info: (914) 631-4313.*

January 29, 2000

Saturday 8:00 pm

I Due Flauti, **Carla Auld** and **Miriam**

Lachenauer will be performing as part of the St. Paul's Chamber Music Series in South Nyack, NY.

• *Info: call (914) 352-1795 or (201) 670-6359.*

FEBRUARY

February 11, 2000

Friday 7:30 pm

Michael Parloff, flute, with Deborah Hoffman (harp), Toby Hoffman (viola), and Timothy Cobb (double bass) in a program of music by Bach, Bax, Schulhof, Faure, Takemitsu, and Ravel.

• *Bargemusic, Fulton Ferry Landing, Brooklyn • Admission \$23 regular, \$15 student • Info: call (718) 624-2083.*

February 11 and 12, 2000

Friday and Saturday 8:00 pm

The Da Capo Chamber Players, with flutist **Patricia Spencer**, offer a staged performance of Peter Maxwell Davies' *The Juggler of Notre Dame*. With guest artists Jennifer Muller, director; Matt Ostroff, juggler; André Solomon-Glover, baritone; and Pablo Rieppi, percussion.

• *Miller Theatre, 116th & Broadway • Info: call (212) 854-7799.*

February 13, 2000

Sunday 4:00 pm

Michael Parloff in same program as above.

• *Bargemusic, Fulton Ferry Landing, Brooklyn • Admission \$23 regular, \$15 student • Info: call (718) 624-2083.*

February 20, 2000

Sunday 3:00 pm

Michael Parloff in same program as above.
• *Manhattan School of Music, 120 Claremont Ave., NY • Admission is free • Info: call (212) 749-2802.*

(continued on next page)

FLUTE HAPPENINGS

(cont'd from page 3)

MARCH

March 14, 2000

Tuesday 8:00 pm

Eleanor Lawrence will play Mozart's *Andante and Rondo* with strings, and Ernst von Dohnanyi's *Aria* for flute and piano and *Passacaglia* for solo flute with her group Monomoy Music. Both Dohnanyi pieces were written for and dedicated to Ms. Lawrence, who has recorded them for Musical Heritage Society.

• *Weill Recital Hall, 154 West 57th Street, NY, NY* • Tickets available at the Carnegie Hall box office or from CarnegieCharge (212) 247-7800.

Deadlines for Flute Happenings Columns

Issue	Mail Date	Deadline
February 2000	02/14/00	01/28/00
March 2000	03/06/00	02/17/00
April 2000	04/17/00	03/30/00
May 2000	05/08/00	04/20/00

MEMBER ANNOUNCEMENTS

NYFC member **Elly Ball**, director of The Hoff-Barthelson Music School Flute Club is proud to announce an exciting two-day visit from renowned flutist Wissam Boustany. Mr. Boustany will perform in concert on Friday, Feb. 4th and hold a masterclass on Saturday Feb. 5th. Seating is limited, so reserve early! Please contact Elly Ball at Hoff-Barthelson Music School for details: (914) 723-1169 or Ball5555@msn.com.

Jeanne Baxtresser International Master Class will be held at The Juilliard School, June 17–25, 2000. Highlights to include master classes on solo and orchestral repertoire, preparation for competitions and auditions; lectures on teaching, effective practicing, tone/technique exercises; special lectures for the amateur flutist. Advanced participants (high school through professional) and auditors of all levels welcome. For brochure and application, see www.jeannebaxtresser.com or call (908) 608-1325.

Member Profile

Patricia Harper

NYFC Member since 1979

**Employment:**

Professor of Flute at Connecticut College in New London, CT.

Most recent recital/performance:

Sunday, October 24, 1999 in a series entitled "Women in Music," at the Lyman Art Museum in New London, CT, performing Ruth Crawford Seeger's *Diaphonic Suite #1 for Solo Flute and Suite for Wind Quintet*.

Career highlights: Director of a "Back to Bach" series at Harkness Chapel in New London, CT (1989-1999); Consulting Editor of the 1994 Chester edition of Poulenc's *Sonata for Flute and Piano*; Co-Editor with Paula Robison of *The Sidney Lanier Collection* (Universal Editions).

Current flute: Brannen-Cooper C-foot silver flute with an Albert Cooper headjoint.

Influential flute teachers: Frances Blaisdell, Samuel Baron, Thomas Nyfenger.

High School: Red Bank High School in Red Bank, NJ.

Degrees: A.B. (Smith College, '64); M.Mus. (Yale University, '67).

Most notable and/or personally satisfying accomplishment(s): Her first all-Bach recital in 1982; in subsequent concerts over a period of years, performing

Bach's entire chamber music repertoire for flute. Working with Julius Baker in 1994 to develop a presentation for the NFA on his extraordinary career, and gaining a firsthand appreciation of his dedication to consistent hard work and the highest standards of flute playing.

Favorite practice routines: About 2-1/2 hours daily (when possible) using scale and arpeggio routines in a variety of articulations. New goals and increasingly faster metronome markings are set monthly. In addition, she spends time learning contemporary music and practicing the extended techniques demanded because she feels that performing flutists have the responsibility to keep pace with current developments in musical composition.

Interests/hobbies: walking (4 miles/day), outdoor exploration (National Parks and Hebridean Islands of Scotland); household comprising architect husband and two Siamese cats; two grown children (one in TX and one in CA).

Advice for NYFC members: Find out what satisfies you *musically* and seek opportunities for playing that kind of music. □

CLASSIFIED

NEW CD—"Worlds Collide"—
ANNE POLLACK & MAGICA.
Flute, alto and bass flute, wood flutes, penny whistle and flute choir, voice, chorus, percussion, cellos, keyboard and bass in beautiful colors and rich jazz harmonies, for a powerful roots rhythmic connection of original Afro-Brazilian, Cuban and Haitian sounds. Order from Anne Pollack via www.magicaaxmusic.com (e-mail magicaaxmusic@aol.com) or from www.amazon.com.

Members may advertise in this section for \$10 for up to 320 characters/spaces. Your ad must be submitted by hard copy or e-mail—no exceptions. Name and phone number are required. Deadline is the same as for Happenings submissions (see page 2). Ads must be paid for in advance. Make checks payable to the New York Flute Club and mail to the Newsletter Editor.

Obituaries

☼ **Paige Brook**, a longtime member and past president of the New York Flute Club, died December 9, 1999 at the age of 79. He attended the Eastman School of Music prior to joining the Buffalo Philharmonic in 1940. He joined the New York Philharmonic in 1952 and retired from the Orchestra as Associate Principal Flute in 1988.

The New York Flute Club is planning a memorial concert for Paige Brook next season.

M E M B E R
P E R S P E C T I V E S

LAST MONTH'S COLUMN requested information about techniques or methods in the performing arts that NYFC members may have creatively applied to flute playing and/or teaching. In this month's column, Ardith Bondi tells us something about Dalcroze techniques and how she has used them with her flute students.

Using Dalcroze Techniques in Flute Instruction *by Ardith Bondi*

THE DALCROZE METHOD of teaching music was developed by the Swiss pedagogue Emile Jaques-Dalcroze (1865-1950). He stressed the importance of sensory experience (hearing, seeing or feeling) as the primary source for learning, before the introduction of theory or abstraction. His recognition of kinesthesia, a sensory awareness of the position of muscles in space, and its effect on both physical and mental coordination was a unique contribution. He observed that musical expression results from kinesthesia (developed through rhythmic movement) coupled with meter, dynamics and melody. The goal of this musical training is to develop awareness and concentration leading to conscious command of these four elements.

Dalcroze invented a multitude of exercises for students to combine listening and physical movement in order to achieve this goal. These exercises are often in the form of games that include movement to music, words or some rhythmic pattern. Phrasing in music is experienced by students moving individually or in groups in a physical interpretation of each phrase of a piece. These illustrations can be beautiful as well as educational.

A quick reaction change, which requires concentration and attention, is frequently part of the game. For instance, students pass a ball in one direction. At the command "change," they pass it in the opposite direction. Frequent changes in tempo make the process challenging and fun to do. In another game, when they hear quarter notes (walking notes), they walk around, but if they hear eighth notes (running notes), they stand still and clap them.

Canons, interrupted or continuous, are another tool. Students move the pattern after the teacher plays it or moves it. For an interrupted canon, the teacher waits for the completion of the pattern by the student before playing the next one. If it is uninterrupted, the teacher plays the next pattern while the student is doing the first, and the student has to pay attention to the next pattern while still doing the first in order to continue.

Solfège games explore a wide range of possibilities for changing meter and key, often on a quick reaction command. The use of C to C (Do to Do) scales, with fixed Do and a changing tonic, keeps

solfège in singing range and emphasizes scale degrees and their relationships.

Music improvisation requires students to create their own music using the voice or instruments in order for them to experience and integrate what has been learned. In their improvisations, students are encouraged to use a wide variety of sounds, dynamics and articulations.

For more information about the method see Robert M. Abramson's chapter from *Teaching Music in the 21st Century*, Prentice Hall (1986). The book is out of print, but the chapter has been reprinted and can be purchased through the Dalcroze School of Music (212) 501-3380. For further information and a bibliography, see: <http://www.dalcrozeusa.org>.

Here is one example of how I integrated Dalcroze techniques in a first year flute class at a high school; it also can be used in private lessons. I used the Telemann *Canonic Sonata in A Minor*. These Canonic Sonatas are particularly good for teaching since the rhythmic patterns are relatively simple, and they can be worked on first in unison and later played in canon for polyphony. For the exercise, the students first learned the rhythmic patterns used in the piece by clapping and moving them and writing them on the board. Then, I told them that I would improvise a four-beat measure using notes and rhythmic patterns from the piece. The notes I used were more or less in the order they appear in the sonata, so the students had something familiar to start with. They had to figure out what I played and play it back. Once they learned the game, each took a turn improvising similar measures that the others played back. The rhythms had to be clear, and I occasionally had a student go to the board and write a rhythm that was played (this also teaches comprehension of notation). This game is in the form of the "interrupted canon," mentioned earlier. After a couple of lessons like this, playing the piece as written became easy.

I have found that Dalcroze exercises enliven lessons and motivate the children to enjoy music and to seek different ways to experience it. These students couldn't wait to get started at each class!

Members are invited both to submit paragraph-long responses to an existing query, or to submit discussion-provoking new queries for either the general membership or a specific NYFC member. Responses and new questions can be sent by email to saenger@us.ibm.com. □

Sue Ann Kahn, (Cont'd from Page 1)

GK: So you either enjoy unusual instrumental groups, or, perhaps you have something against the piano?

SK: {laughter} No, I love the piano. But I'm guilty of the "unusual groups" scenario. You see, I've always considered myself a musician who happens to play the flute; I like to play great music from any period, medieval to the most modern. The literature for flute and piano is limited, to a certain extent. If there is a work I really want to perform that isn't already a flute piece, I'll try to play it anyway! You know, I was a pianist and composer from age four, and I think my penchant for arranging other composers' music comes from a deep desire to create. Ever since I heard it, I imagined playing Fauré's *Dolly* with harp—and it took years to convince Susan [Jolles] that it could work for us. I'm curious to know if the Flute Club audience thinks our arrangement captures the spirit of the original.

GK: Who does the arranging for the group?

SK: Actually, all three of us. We read through scores at the harp or piano—by now we have a pretty instant sense of what will work for us and what can't. When we all agree that the music works, Susan and I get together—after we write out the instrumental parts, we rehearse with Christine [Schadeberg] and fine tune everything. It's such fun to try to make it sound as if the composer wrote for flute, harp, and voice in the first place!

On the January 30th concert, we'll play our version of Debussy's *Fêtes galantes II*, a very atmospheric late work. I think it's one of our most successful arrangements, and it makes a beautiful pairing with the flute, viola and harp trio.

GK: I'm looking forward to hearing it. In Nancy Toff's article ["The Jubal Trio: Three Working as One," *Flute Talk*, December 1988], you mentioned that you have to be a little careful about arranging well-known pieces because people become so attached to them...

SK: Yes, ten years ago we were a lot more conservative. We're more adventurous now—we have about a hundred arrangements to our credit. For a long time, Susan just didn't feel comfortable

when we performed the Mozart concert aria *Ch'io mi scorda di te*. A well-known composer heard it at one of our concerts, loved it, thought it was originally composed for flute, harp, and voice. Any flutist, pianist, or soprano would know that it wasn't, of course, but it's a wonderful arrangement. We took Mozart's own style of writing for flute and harp as our model, and we really achieved an authentic "Mozart" sound, I think.

GK: Do the arrangements ever lead to a new understanding of the piece for you as a trio or for other people?

SK: I can't speak for other people. But in the case of the *Fêtes galantes II*, I believe that's true, because we color things there that the piano can only hint at. It certainly leads to a greater appreciation for us, because you have to get into the music deeply. We're playing parts we wrote, so we're accountable for every note. That's different from reading what someone else wrote. If you don't like it, you have to redo it.

GK: You have a little bit more responsibility...

SK: You have a lot more responsibility. You're portraying the music. You're almost dramatizing the music, and thus you get a deeper sense. I don't know if the audience feels that, but they enjoy the music...In some cases we're taking the music down a notch, and making it more intimate. For example, the Mozart concert aria is for orchestra, piano soloist, and singer. That's a big band. We're doing it as a trio, which means that the harpist will play a lot of notes, and the flutist will play different roles, from an orchestra horn part to the piano right hand.

GK: Do you use different flutes for your arrangements?

SK: The whole flute family. My favorite is my silver Flutemakers Guild bass flute. I don't get to play it nearly as much as I'd like, but several of our commissioned pieces use it, like the middle movement of George Crumb's piece [which is included in our *Jubal Songs* CD]. I use alto flute a lot in our transcriptions. I have a beautiful Haynes alto flute, an old one.

GK: You have often worked with composers, not just with the Jubal Trio and other groups, but as soloist as well...

SK: One of the things that I like about it is that I'm constantly aware of what's new in music. I enjoy working with composers to create and refine a piece. I look forward to every new piece of music, and only hope that I play it a lot of times after the initial work-up, and then have a chance to record it.

GK: That's certainly one of the hardest things about contemporary music. A lot of pieces require so much time and effort, and then they may not get performed again.

SK: Our Trio tries to do multiple performances of any new pieces, and we try not to commission when we can't promise that. I believe that's why our performances and recordings are so successful. For the *Jubal Songs* recording, we knew all those pieces extremely well. Ursula Mamlok's *Andreas Garten*, a great work on our newest CD [*Music of Ursula Mamlok* CRI CD806], was difficult to do. The piece just never gets really easy, the Crumb also. But because we've played those pieces over twenty times, both recordings have an ease and spontaneity about them. Very few pieces written for us have had only one or two performances.

GK: That sounds like a good message to those who commission works.

SK: It benefits everyone. As soon as you perform a piece, it has a life of its own—it exists in the air somehow, in a way that's hard to fathom. Then it becomes its own work, and you can step aside, look at it, and listen to it in your head, and then really hear it as if for the first time.

For the composer, the piece has a chance to grow. I don't know if you're a revisionist...but, many of the composers we've worked with have, after a first or second hearing, reworked their compositions... If a composer is willing to work with a performer, even better results can happen. George Crumb doesn't rewrite much, but even he revised some of *Federico's Songs* he wrote for us; it was stronger as a result.

GK: Your teachers were Kincaid, Samuel Baron, and Julius Baker. That's formidable.

SK: I grew up in Philadelphia and heard Kincaid play since I was a child. My very first flute teacher was Claire Polin, a composer-flutist. Then I studied with

John Krell, and he was a great influence. [Note: Sue Ann Kabn will host the Krell Memorial Concert at the 2000 NFA Convention this August.] Both Claire and John were devoted to Kincaid, so I had a lot of the methodology before I actually studied with Kincaid himself. He had such incredible control of color and dynamics, he could turn them off and on at will. Hearing Kincaid play live—that was the best way to study.

Next I studied with Sam Baron, and he became one of my life's most important mentors and friends. I relied on Sam because he was interested in so many things, so many different styles of music, whether baroque ornamentation or Boulez. He was a student of Barrère, as was Kincaid. Then I studied with Julie Baker, who was also a student of Kincaid's.

You mentioned my teachers. Another way I have studied flute is by listening to singers. I go to the opera, to lieder recitals, I study recordings. The watershed for my understanding of breathing came at a Dietrich Fischer-Dieskau concert at Carnegie Hall. I couldn't get a seat, except on the stage behind him. I spent that concert watching his back. It was a revelation. It changed my whole approach to breathing.

GK: What about your various activities right now?

SK: Besides the Trio and the League-ISCAM Chamber Players, I have a long-standing duo with pianist Andrew Willis. I even freelance some still. [My position at Mannes is full time, so I can't tour as much as I used to. Now I'm responsible for the musical education of 450 students, and oversee 100 faculty members. That's challenging! I've just begun to retackle some of the recording projects waiting for the last three years.

GK: What is your ideal practice session like?

SK: I've had to be very inventive about some of my practice routines ever since my son was born, in the early 1980's, when I was also commuting out of town every week to teach at Bennington. Short of practicing in the car, I can be quite creative about how, when, and where. Actually, it feels like a vacation to be able to practice as long as I want to, and to start and end when I want to.

Getting back to your question, my ideal practice session starts with about

an hour and a half of scales and related warm-up activities. I have a very personal warm-up, which includes stretching and breathing exercises that I do while sitting of the floor. I think the more experience one gets, the more personal one's warm-up becomes.

Then, in my ideal practice session, I work on a Mozart concerto or violin sonata—or Fauré—because there's nothing to hide behind... Then I'm set up to tackle a modern piece that calls for extended techniques!

GK: What advice would you give to groups just forming, or that have been around for a few seasons only?

SK: Let me see... Choose colleagues whom you love to make music with. Know why you are staying together. And then... just stick to it! The Jubal Trio celebrates its twenty-fifth year next season. Clearly, we haven't flourished because of the music already written for our combination, we just kept expanding the literature through commissioning and arranging so we could keep making music together!

GK: You've been an active member of the New York Flute Club Board for a while, and you were president...

SK: My first role as a member of the Club was as coordinator of the ensemble program. I think it is wonderful how the NYFC brings together amateurs, collectors, students, professionals, all lovers of the flute. I loved my stint as president.

GK: I wanted to ask you about singing. On the [Jubal Songs] CD, all three of you actually sing together...

SK: Don Freund heard a tape of us singing in Harvey [Sollberger]'s *Life Study*, so he wrote a jazzy vocal bit for us in his piece *We Cool*, also on the CD. Several of our commissions include percussion. In Joe Schwanter's *Wild Angels*, I play crotales with brass mallets and knitting needles and also bow them. Come to think of it, we all sing in that piece too! I enjoy that, not being limited by the flute.

GK: Maybe we have a title for this interview... Flutes: No Boundaries?... [laughter]... Getting back to commissioning—the trio has commissioned or premiered Crumb, Harvey Sollberger, Schwanter, Don Freund, John Harbison,

Leo Kraft, Ursula Mamlok, Meyer Kupferman, Francis Thorne, Peter Schickele, and many others. What's on the docket?

SK: This spring we're premiering both an exciting trio—*The Red Shirt*—by Ronald Caltabiano and a new duo for flute and harp by Wayne Peterson on the West Coast. Allen Shawn, Keith Fitch, and Lou Karchin are writing for us, and we will perform these commissions in New York next season.

GK: Finally, what things do you emphasize in your teaching?

SK: I want to help my students reach inside themselves and bring out the music that is there. Producing the sound, the right balance of where the breath is and how the embouchure works is the mainstay of my teaching. Students play the flute because its sound enchants them. Your fingers work better when your sound is the way you want it. Playing the flute is so close to singing (there we go again... Singing!) You don't have anything in your mouth, no resistance, you don't look at your hands, it's the one instrument that's kind of invisible, really. The music that you hear in your head appears through the flute in a kind of magical way. Students need the technical equipment to project the music that is within them. Years ago, I worked very hard to overcome many "bad" habits I had as a player, and so I'm good at helping others solve their own technical problems.

GK: Well, I really look forward to this program. Thank you very much, and see you in January!

Sue Ann Kabn is nationally known as a flutist, chamber musician, and educator. She served as president of the NYFC from 1989-1992 and was Professor of Music at Bennington College for 20 years. Ms. Kabn continues to give masterclasses here and abroad, and is presently on the faculties of the Mannes College of Music and the Chamber Music Conference and Composers' Forum of the East.


Geoffrey Kiddle is a composer and flutist currently serving on the music faculties of Hofstra University and Queensborough Community College. His compositions have been heard at NACUSA and SEAMUS concerts, The Bar Harbor Music Festival, and Patricia Spencer's "Now and Present Flute" seminar at Bard College. □

1999–2000 Concert Season

October 17, 1999 • Sunday 5:30 pm
TIMOTHY HUTCHINS, *flute*

November 21, 1999 • Sunday 5:30 pm
MARK SPARKS, *flute*

December 12, 1999 • Sunday 5:30 pm
JOSHUA SMITH, *flute*



January 30, 2000 • Sunday 5:30 pm
JUBAL TRIO, Sue Ann Kahn, *flute*; Christine Schadeberg, *soprano*; Susan Jolles, *harp*
at *The Lighthouse, 111 East 59th Street*

February 27, 2000 • Sunday 5:30 pm
PICCOLO EVENING Mary Ann Archer,
piccolo; Jan Gippo, *piccolo*; Karen Griffen, *piccolo*
at *The Lighthouse, 111 East 59th Street*

March 19, 2000 • Sunday 9:00 am–8:00 pm
SIXTH ANNUAL FLUTE FAIR
Guest Artist, BONITA BOYD
Union Theological Seminary; 100 Claremont Ave. (between 120th & 122nd Streets)

April 30, 2000 • Sunday 5:30
2000 NYFC COMPETITION WINNERS
at *The Lighthouse, 111 East 59th Street*

May 21, 2000 • Sunday 3:00 pm
ENSEMBLE PROGRAM CONCERT
at *the Kaplan Space at Carnegie Hall*



GEORGES BARRERE
FLUTE

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NEWSLETTER

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January, February and April concerts are at THE LIGHTHOUSE, 111 East 59th Street. If you need further information, please call (212) 799-0448.

From the Editor:

Greetings! January brings us the first of our year 2000 Newsletters. Those of you who are tired of seeing predictions for what things might be like in 2020, 2050, and 2100 can skip this letter and proceed directly to the body of the Newsletter, where you can read about events planned for the immediate future (the January 30, 2000 concert with the Jubal Trio), or for the near future (the March 19 *New York Flute Fair 2000* program arranged by Svyetlana Kabalin).

Starting with some easy predictions, I think we can count on having a New York Flute Club website/homepage, probably within the next year. I anticipate that this site will have back issues of the Newsletters and concert programs available to browse or download. And who knows? In ten years, maybe we can even have a multimedia membership directory. Want to check out a fellow member? A sound clip of their playing and a photo may be only a click away.

Assuming the New York Flute Club is still in existence fifty or a hundred years from now, what will our Flute Club concerts look like? My guess is that our concerts will pretty much retain their current form, given the similarity of our present-day concerts to the Flute Club concerts of the 1920's. And what will we hear at a Flute Club concert on a winter Sunday afternoon in 2050? Without new flute compositions, we'll all be performing the same old pieces. So the message is clear—"Commissioning, yes." As to who our performers will be—the students of today will be tomorrow's teachers; and their students will be the performers of the future. Outreach efforts now will have payoffs in the future.

The Boehm flute is probably here to stay. A flute that plays in tune by itself, and that sounds good without "good old-fashioned practice" is a nice idea, but I think it's a "technology of the future" that will always be a "technology of the future." Thank goodness!

With best wishes for the 21st century to the NYFC and its future members,

Katherine Saenger
saenger@us.ibm.com

