



The New York Flute Club

NEWSLETTER

January 2001

Meet Flute Force



*Rie Schmidt of Flute Force
Interview by Tamara Kesbecki*

This interview took place at Rie's Upper West Side apartment on November 14th, a rainy Tuesday morning.

TAMARA KESHECKI: So tell me how Flute Force came into existence.

RIE SCHMIDT: The group started in 1981. I was teaching at the Wooster School in Connecticut and [it was my turn] to perform in their faculty concert series. I didn't want to do a solo concert and I had friends that I wanted to play with, so I suggested a flute quartet concert. It was a casual affair. We got a review, and we picked a name—Flute Force. We decided that we enjoyed it, so we kept doing it. The people that played in that first concert are not in the group now; since then it's changed generations a few times. I'm the only original person from the first concert. Of course I didn't know the group was going to last this long.

TK: How did you go from playing concerts to making a CD?

RS: After playing many concerts and having a lot of fun we finally got the
(Cont'd on page 4)

In Concert

FLUTE FORCE *(left to right)*

Rie Schmidt, piccolo, flute, alto flute and bass flute
Gretchen Pusch, piccolo, flute and alto flute
Wendy Stern, piccolo, flute and bass flute
Sheryl Henze, piccolo and flute

January 28, 2001
Sunday 5:30 pm
CAMI Hall
165 West 57th Street

Program

Pastorale	Igor Stravinsky (1882–1971)
Serenade for four flutes	Ingolf Dahl (1912–1970)
Nymphs	Gary Schocker (b. 1959)
Eyewitness (1990)*	Robert Dick (b. 1950)
Travelogue*	Elizabeth Brown (b. 1954)
Paraphrasen über ein eigenes Thema, Op. 184	Emil Kronke (1865–1938)
Quartet for Diverse Flutes*	Peter Bacchus (b. 1954)

**Written for Flute Force*

Program subject to change

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2000–2001**

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Newsletter

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

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



From the President:

What Your Dues Do (and Don't)

by Patricia Spencer

Keeping tabs on our dues allocation is important for all of us, especially in view of the recent dues increase (our first in more than ten years!). The New York Flute Club's membership dues, Flute Fair fees, and concert admissions are spent on:

- Rental of CAMI Hall for concerts
- Rental of other spaces for ensemble gatherings
- Featured artists (expenses only)
- Printing and mailing newsletters
- Flute Fair:
 - rental of Union Theological Seminary spaces
 - expenses for featured artists
 - honoraria for supporting artists (Baroque dancers and others)
 - exhibit tables and other equipment rental
 - technical coordinator
 - piano rental for competition
 - printing and mailing of advance brochures
 - printing of program booklets
- Special projects such as a planned CD of Samuel Baron recordings, and a commissioning project for a new piece for the flute repertoire (including a work suitable for students!).

This list is amazing because of what it does *not* include. It is a long-standing tradition of the Club that flutists—the stellar line-up of recitalists and ensembles we all enjoy so much—do not receive compensation for their performances (though they do receive something for expenses, such as a fee for a pianist or other collaborating artist). Thus fees for the featured artists are not included above. The generosity of the distinguished flutists who perform on our concert series is a special plus for the Club's activities.

Also not included are design costs for the newsletters, or for brochures and program booklets for the Flute Fair. Also not included are any fees for the superb interviews written for this newsletter—nor for the superb editing. Also not included are any costs for publicity or accounting services or data management. *All* of these services are donated by generous flutists.

Maybe we should re-write the familiar maxim: if you want something to get done, don't ask a busy person—ask a flutist! □



CALLING ALL VOLUNTEERS!

HELP! The New York Flute Club is presently on the lookout for volunteers with expertise in **financial advice** and/or **data management**.

If you have skills in one of these areas, and would be available and interested to help the Club, please contact Patricia Spencer (email: newflute@compuserve.com). **THANK YOU!**

Member Profile

Linda Wetherill

NYFC Member
since 1995



Employment:

Soloist and chamber performer; professor of flute and chamber ensembles at Adelphi University (in Garden City, NY) and SUNY Purchase Conservatory of Music. Former principal flutist of the Frankfurt Radio Symphony and Paris IRCAM (Boulez); previous faculty appointments at the National Conservatory of France and Bosphorus University (Istanbul).

Most recent performance:

Concert (with her students) at the Cathedral of the Incarnation in Garden City on January 3, 2001, featuring the Renaissance duet *Chansons d'amour* adapted for modern flutes by composer Barbara White. Upcoming recitals scheduled for March 7, 2001 at SUNY Purchase featuring the world premiere of a flute concerto (chamber plus electronics) written for her by Dary John Mizelle, and April 15, 2001 at Connecticut Conservatory in New Milford with composer/pianist Richard Cameron-Wolfe premiering works of Cameron-Wolfe and Dane Rudhyar.

Career highlights:

Working with Boulez, Messiaen, and Stockhausen in Paris; giving NY premiere of Stockhausen's *Im Freundschaft* (as winner of the East and West Artists Competition at Carnegie Hall); premiering Christobal Halftter's *Mizar* with Alain Marion at the Aix-en-Provence Festival. Playing Beethoven's Sixth with Leinsdorf in Frankfurt; touring India as a solo recitalist; playing Paganini and Bach for princesses of Saudi Arabia.

Current flutes:

A rose-gold Landell (#35) offered to her

by its maker after he heard her play for Moyses; a high wall, thin tube silver Haynes (#38161), picked for her by Joseph Mariano.

Influential flute teachers:

Joseph Mariano, Marcel Moyses, Jean-Pierre Rampal, and Samuel Baron.

High School:

Wauwatosa East H.S. in Wauwatosa, Wisconsin

Degrees:

B.M. and Performers Certificate from Eastman; M.M. (and coursework for a Ph.D.) in Performance and Musicology from SUNY Stony Brook.

Most notable and/or personally satisfying accomplishments:

Returning to the U.S. after 18 years abroad and establishing summer "Global Repertoire Workshops," soon to be a for-credit college course at Staten Island's Wagner College. Producing *Sound and Repercussion*, her just-released CD of contemporary compositions for solo flute, including the alto flute solo *Impromptu* by Matthus. Premiering major works of prominent composers.

Favorite practice routines:

Moyses's *de la Sonorité*, Taffanel and Gaubert's *Daily Exercises*, and (with her students) Andersen studies.

Interests/hobbies:

Exploring the music of indigenous peoples (and the cultural marvels of NYC) with husband David Smith. Assembling and editing the *Long Island Flute Club Flute Notes* (a job she's held since 1996); researching China for upcoming 2002 concerto tour.

Advice to NYFC members:

Be open to how your flute playing can lead you to new experiences. □

FLUTE HAPPENINGS

JANUARY

January 20, 2001

Saturday 7:30 pm

UpTown Flutes, a flute octet in residence at Drew University with **Carla Auld**, Elise Carter, **Melissa Chiarolanzio**, **Patricia Davila**, Jeanne Fessenden, **Marcia Hankle**, **John McMurtery**, and **Virginia Schulze-Johnson**, in a "Flute Spirits" program including music by Debussy, Louke, and a Rick Pearce arrangement of Bach's Brandenburg #3. The audience invited to bring flutes and stands to play along at end of program. Music to be provided.

• *Grace Episcopal Church, 4 Madison Avenue, Madison, NJ* • Admission: \$15 adults; \$10 seniors; \$5 students.

January 21, 2001

Sunday 4:00 pm

Guitar Among Others presents "Master of the Wind and Other Stories," a program featuring 20th century music for flute inspired by literature and mythology. Performances of works by David Alpher, Carlo Domeniconi, Paul Hindemith, André Jolivet, and Klaus Hinrich Stahmer (US premiere) by flutist **Suzanne Gilcrest** in collaboration with narrator Isaiah Sheffer, pianist Michael Skelly, and violist Ina Litera. Info, call 212-591-0715.

• *Church of St. Luke in the Fields, 487 Hudson Street, NY, NY* • Admission: \$15 general; \$12 seniors and students.

FEBRUARY

February 11, 2001

Sunday 4:00 pm

Michael Parloff, flute, Ken Noda, piano, Timothy Fain, violin, and Toby Hoffman, viola, in a program including Poulenc's Sonata for flute and piano; Beethoven's Serenade and Variations on "La ci darem la mano" for flute, violin, and viola; Martinu's Sonata for flute and piano; and Duruflé's Prelude, Recitative, and Variations for flute, viola, and piano. Info, call 201-652-1966.

• *The West Side Presbyterian Church, 6 South Monroe Street, Ridgewood, New Jersey* • Admission by contribution.

February 11, 2001

Sunday 3:00 pm

Flutists **Amy Ziegelbaum**, Jordan Vogel, **Jill Sokol** and Lauren Ausubel will present works by Massenet, Kuhlau, Bozza, Guiot, and Jongen in a debut performance by their flute quartet *Flute Cocktail*. Info, call 516-482-0355.

• *Great Neck House, 14 Arrandale Avenue, Great Neck, Long Island* • Free admission.

Deadlines for Flute Happenings

Issue	Deadline	Mail Date
February 2001	01/25/01	02/12/01
March 2001	02/08/01	02/26/01
April 2001	03/22/01	04/09/01
May 2001	04/19/01	05/07/01

Flute Force

(Cont'd from page 1)

idea that we could do something with this—something serious. We entered some competitions and we won the Artists International Competition. Our official debut was in 1985 with the group that we won the competition with: Deborah Baron, Peter Ader and Peter Bacchus. Those three people were in the debut of Flute Force along with me.

TK: And they were the original members?

RS: Not exactly. [laughter] People have come and gone over the years but the current group has been together since '92.

TK: How did you get the current members?

RS: I met Debbie Baron, Keith Underwood and Gretchen Pusch at the Spoleto Festival in Italy in 1978. We were all there that summer and became friends. Gretchen and Wendy Stern



joined in 1988 and Sheryl Henze in 1992. Wendy, Sheryl and I met working in NYC doing freelance work. Each time we've had an opening in the group we think about the people we feel we would like to work with. It's always been very friendly, which is nice.

TK: I think that's really great, especially in NYC, and in a flute community that is so competitive.

RS: Well that's what's nice about it. It's a safe environment where we feel we can help each other with problems in our playing, say what we think, and try out new things. It's nice to have a group of friends that can teach you and help you learn. And it's amazing how it's improved my playing over the years.

TK: So how did you decide who's going to play which instrument?

RS: We switch off. All of us have piccolos, flutes and altos. Originally I was the only one with a bass flute so I was the one that ended up playing it by default. And then about two years ago Sheryl and Wendy decided to buy a bass flute together because we have a piece by Robert Dick that has two bass flutes in it. Gretchen tends to play a lot of alto flute because she likes to play alto. Sheryl started off playing a lot of piccolo—she's a fantastic piccolo player—but we tend to switch back and forth more now because we have more variety of instruments. I would say that it's become more equal over the years.

TK: How does switching affect your embouchure? Is it hard for you?

RS: To switch between all the flutes? It hasn't really bothered me. I think that it makes you a lot more flexible. It was initially very hard to go from flute to bass flute because the embouchure hole is huge on the bass flute. I've gotten used to it but it was very weird. We try not to schedule a piccolo piece right after I've been playing bass flute, but I like playing bass flute.

TK: Is it your favorite?

RS: I don't know if it's my favorite but I like playing it—especially when we do older music. It's nice to play the cello part because it's different from what you do as a flutist all the time. We don't get to play the bass line.

TK: What kind of flutes are you playing?

RS: Well right now we're pretty much all playing old Powells.

TK: I just bought a 1972 Powell.

RS: We have various generations of old Powells. Mine is from the 50s. It's nice—we all play the same flutes, but it's never been a requirement for Flute Force.

TK: That you have to play a Powell? [laughter]

RS: Yeah! Sheryl has a Brannen that she plays a lot too. I actually have a Louis Lot which I play sometimes in Flute Force—so we do switch around.

TK: Do you prefer the old flutes to the new cuts?

RS: I like the colors that you get with the old flutes. I sometimes think the new flutes sacrifice all the colors for the stability [and for getting] certain notes exactly in tune. But I'm not the person to ask. I'm not one of those people that tries a lot of flutes. I've had the same flute for 25 years. The only new flute I got was the Louis Lot which is even older than the Powell, so... [laughter] A lot of times I think the new flutes sound really loud and resonant up close but the sound [doesn't carry.] With the old flutes, there is something about how the partials line up—it just sends the sound out. I think that the new flutes tend to sort of wow [the players], but it's not necessarily better from a listener's point of view. That's when you really need a friend [whose ears] you can trust to ask how it sounds [from a distance.]

TK: How do you pick the repertoire for the group? You mentioned before that you play string quartets.

RS: We have a large repertoire list, actually. Over the years we've investigated a lot of original music and

(Continued on page 6)

CLASSIFIED

New CD—"CONSPIRARE"—

Patti Monson performing chamber music for solo flute. Compositions of Steve Reich, Robert Dick, Martin Bresnick, Harold Meltzer, Kaija Saariaho, and Jennifer Higdon. Available now from CRI (Composers Recordings, Inc.) at 212-941-9673 or www.composersrecordings.com; soon to be available from www.amazon.com.

New CD—"Sound and Percussion"

Contemporary compositions for solo flute merging the traditions of European modernism and world folk music. Works of Matthus, Takemitsu, Arnaoudov, Vali, and Yun performed by flutist **Linda Wetherill** in a recording praised by Fanfare. Order from www.amazon.com or contact Linda Wetherill at Muzarte@msn.com.

Brannen-Cooper flute for sale.

#755: silver, french model, .014" tube, B gizmo, engraved lip plate, D# roller, inline G. Very responsive, warm sound, great condition. \$8500. Call Tamara at 718-815-5786.

Members may advertise in this section for \$10 for up to 320 characters/spaces. Your ad should be submitted by hard copy or e-mail. Name and phone number are required. Deadline is the same as for Happenings submissions. Ads must be paid for in advance. Make checks payable to the New York Flute Club and mail to the Newsletter Editor.

MEMBER
PERSPECTIVES

Finding a Place to Practice

OCTOBER'S NEWSLETTER QUESTION on finding a place to practice generated a record number of responses. For the most part, it looks like New York Flute Club members are a lucky bunch—most everyone I heard from felt fortunate in their current practice arrangements. Here's a sampling of solutions your fellow flutists have found for where to practice and how to deal with the neighbors.

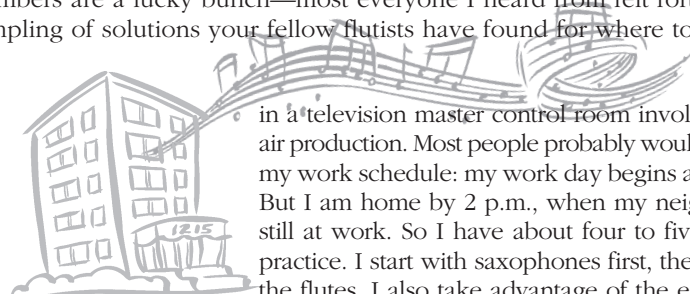
Ardith Bondi writes: "About practice and my neighbors: they worry when I don't. They also informed me that they try not to ring my doorbell when I'm practicing so as not to disturb me. Needless to say, I have been very lucky. I have lived in this prewar building with solid brick walls for almost 22 years. Some of my neighbors do hear me, but it is muted. I also make an effort to stop playing at 11 p.m. Moreover, the apartment is spread out enough so that sounds in one half of it can't be heard in the other—[as I found out] when Tom Nyfenger taught in my living room, and I could close the doors and practice in my study."

Patricia Spencer also feels lucky in her neighbors. *But while she can practice at home, she frequently prefers to finish off a day of teaching with a few hours of practice in one of her off-site teaching studios. No concern about the lateness of the hour, no phone calls (if she remembers to turn off her cell phone), and no distractions from an apartment filled with reminders of undone chores.*

Michele Smith didn't start playing the flute until she was a young adult, and has always envied people who began studying with the encouragement of parents who demanded that their children practice. *In these households, there was a place to practice, and a time to practice, and practicing was viewed as something that had to be done, not time selfishly stolen from away from the family. But Michele's had some bad luck. First her husband was bothered by her practicing. Then she moved to New York. She writes:*

"[I didn't have much trouble] until a young lady moved in below me who had studied piano in Russia. She worked second shift and I was practicing during her sleep time. She banged on her ceiling, she came to my door. I tried to practice in the school practice rooms whenever I could, but I still had conflicts with her. I have since moved and no one in my new building seems to mind me practicing. If anything, they have only said nice things to me in the hall. But my uptight anxiety about practicing took a long time to recede. During the last four years it has gradually decreased and my practice sessions are one hundred percent more relaxed and worthwhile."

Gene Coleman writes: "Short of owning a house or having a living space large enough to have a special soundproof room, New Yorkers do have to come up with unique ideas to be able to practice. I try to put my particular work and leisure time situation to good use. I play flute, alto and bass flutes, and piccolo. I also play soprano and alto saxophones. I work



in a television master control room involved in on-air production. Most people probably would not want my work schedule: my work day begins at 5:30 a.m. But I am home by 2 p.m., when my neighbors are still at work. So I have about four to five hours to practice. I start with saxophones first, then move to the flutes. I also take advantage of the early mornings on my two days off from work during the week.

Saturdays and Sundays are work days for me. But there is less production activity in the television studios on those days, so after my work shift is over I use one of the unoccupied studios to practice (usually about 2 to 3 hours).

Also, I have come up with a method to practice the bass flute at night after 10 p.m. I have the television on to acoustically mask the sound of the bass flute in the room. At the same time, I am playing the bass flute into a microphone that has good off-axis rejection (meaning that sound coming from behind the live side of the microphone is not as prominent as the sound in front of the microphone). I listen to the sound of the flute coming out of a sound mixer through headphones, so the sound from the TV does not bother me. And none of my neighbors are the wiser, because during the ten years that I have lived in this apartment I have never had any complaints about late night bass flute playing.

Also, I believe it is important to have a good rapport with your neighbors. [I supplement my good rapport by being] the unofficial UPS, FedEx and Post Office receiver of packages for the other three apartments on the floor. This service more than makes up for the practicing that they may hear."

Bärli Nugent's practice space experiences make her think that she is leading a charmed life. *She writes:*

"I lived in an old Upper West Side building with thick walls and high ceilings. In 22 years, the only complaint I ever received was from a neighbor who spotted me in the hall one day and complained that I had been on tour too much and that he missed hearing me! A year ago I moved to a 40-year-old building, and expected to have to struggle with trying not to bother the neighbors. But I found that the building had unexpectedly thick walls, and that several other musicians were living in it. Then I discovered that the building had created a music room in a large unused storage space in the basement. Keys were given only to the musicians and building staff. Now I not only keep my piano in that room, but have a place to go for emergency practicing at odd hours. The use of the room is on a first-come, first-served basis, and it has worked out beautifully."

This column is intended to stimulate a more interactive newsletter, with short contributions from our members. Readers 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. □

Flute Force

(Cont'd from page 4)

people have written stuff for us and sent us music. The other aspect is transcriptions, which I really like to do. We try to balance the three in terms of original music, contemporary music and transcriptions. The program for the New York Flute Club will have a lot of 20th century music. We recently had a residency through Chamber Music America called "Music of the Millennium." It was a project to have chamber groups playing music of this century. We played a lot of contemporary music. It was great. Temporarily we're in this mode of 20th century.

TK: Your new CD is 20th century too, isn't it?

RS: Yes. Our first CD was all American flute quartets, contemporary music. The *Pastorale* CD had the Bozza and the Reicha but we also had a transcription of *Daphnis and Chloë*. The newest CD is all American contemporary music. But not all of it is far out. I'd say Robert Dick's piece [*Eyewitness*] is the only one that is unusual. The other pieces are pieces that were written for us or pieces that we wanted to record. We love to do old stuff—a lot of Renaissance music and string quartets.

TK: It's nice to be diverse.

RS: We really like to balance programs. It helps musically speaking if you program something different like a string quartet. I think that's the fun of it. It's different and it's nice to play classical string music on flute.

TK: Some of the string music works out really well.

RS: Some of it is fine. You have to be a little careful about which ones you pick. There's a lot of really great string quartet music. Unfortunately, we don't have as much for flute. You know there's Reicha and...Reicha. {laughter}

TK: Exactly!

RS: Reicha's fantastic but...how many years can you play a Reicha quartet? We played it a lot, especially after we did *Pastorale*. We decided we had to give it a rest.



FLUTE FORCE

FOUNDED IN 1981, Flute Force has distinguished itself as America's foremost flute quartet. As winner of the Artists International Competition, Flute Force presented its Carnegie Recital Hall debut in 1985. Musical America has called Flute Force "an extremely persuasive advocate for the flute quartet medium: four top-quality players in a perfectly balanced and expressive ensemble."

Flute Force has performed extensively in the United States and Canada, and has collaborated in concerts with renowned flutists Julius Baker, Paula Robison and Keith Underwood, as well as Nexus and the Cassatt Quartet. The group has also appeared on Minnesota Public Radio's "St. Paul Sunday Morning," WQXR, WNYC and on New York and New Jersey public television.

The group recorded six flute quartets by American composers for CRI (1990). Their second release, *Pastorale*, on the VAI Audio label (1996) includes Rie Schmidt's arrangement of *Daphnis and Chloë* by Ravel and features guest flutist, Julius Baker. Flute Force was also included on a Windham Hill release entitled *Mozart Variations*. Excerpts from their recordings were used in the HBO series, "Sex and the City."

Their third CD entitled *Eyewitness*, will contain music by David Alpher, Elizabeth Brown, Robert Dick, Gary Schocker and Eric Stokes. It will be released on the Innova label through the American Composers Forum in 2001, and features guest artists Garrison Keillor and the Meridian String Quartet.

Flute Force has received recording, commissioning and residency grants from the National Endowment for the Arts, the New York State Council on the Arts, Chamber Music America, Meet the Composer/Reader's Digest Commissioning Program, the New York Foundation for the Arts, the Manhattan Community Arts Fund and the American Composers Forum. □

TK: Do you have any comments about your program or the upcoming concert?

RS: Let me see...Ingolf Dahl's *Serenade for Four Flutes* is a piece that is on our first recording. It's a standard, if there can be a standard in the flute quartet repertoire. Then there are pieces by Elizabeth Brown, Robert Dick and Peter Bacchus—they're all pieces that were written for us. Peter Bacchus was in Flute Force. He wrote a really good piece that uses all the flutes, and we recorded it. Robert Dick wrote *Eyewitness* for us in 1990. We got a grant from Meet the Composer/Reader's Digest to commission Robert, and [the commissioning] was done in a consortium with the Powell Quartet and a group in California. Robert's music is hard because he has a different language. You have to spend a lot of time learning the techniques that he has in his pieces. Once you learn that, it's great. The piece has totally different sounds in it, and it's very effective on a program just because it's so different.

TK: That sounds like fun.

RS: It's great fun. But it's not the kind of piece that you can just pick up and play. You have to spend a couple of months learning how to do whistle tones, tongue-stops and singing and playing at the same time. I really like playing that piece, but it is a challenge. Elizabeth Brown is a flutist that plays in NY. She's a great player, but also a great composer. She wrote us a piece called *Travelogue* and used the image of kids traveling in a car.

TK: Do you get to scream "Are we there yet"?

RS: {laughter} Well she says she has bits in it where she was thinking about how she and her brothers used to fight in the backseat during family outings. {laughter} She has things like the Doppler effect of cars traveling—when cars go by you, the pitch descends. In the piece, one person holds a pitch and the other person goes down. She has that a lot.

Gary Schocker's piece was not written for us but we read it and really liked it. Another piece is by Emil Kronke. This is one of those pieces that I found when traveling—when I get to browse in [the local] music stores and see what

they have. I think I bought the piece in Amsterdam—a long time ago. Sometimes I've bought flute quartets in other countries or wherever I've been; we don't always play them [right away] and they can sit in the closet for years. Then there'll be a point when we really need a new piece, and I'll drag them out. Depending upon who's in the group at that time, we'll like the piece or not.

The Stravinsky is a transcription that I didn't do. It's a good transcription. The piece is called *Pastorale* which is the name of our recording. Stravinsky himself wrote it as a vocalise for voice and piano and then he transcribed it twice for other groups. I think it was a good choice as a transcription.

TK: It's a well thought-out program.

RS: It's always hard to know when you play for the flute club what you should do—standard pieces that people are going to know, or will that be boring. We wrestle with that every time we play. With the general audience it's different. You put on Bozza or Reicha and they haven't heard it before. For the flute audiences we tend to play music that is more unusual.

TK: I'm going to read you one of your reviews that I found on your web site. I think it's great. "Decked out in black and gold and enough sequins to rival many a Mardi Gras ball gown, {laughter} Flute Force set out to charm the full house Monday night at the Eastern Shore Art Center, and they succeeded mightily. But the charm wasn't in the tasteful glitz. It rested squarely in the musical taste, the natural grace and the unaffected performance style of the New York women in the quartet, one of the country's only classical flute ensembles."—Anne Bendheim, Mobile Press Register (AL), 1996

So... where did you get the dresses?

RS: {laughter} Wendy actually has been our group shopper. You know, it's hard for us to find time to rehearse, and finding time for us all to go shopping is impossible. We decided we didn't want to wear matching outfits but we also didn't want to wear non-matching outfits. To find the balance in between is something that we've wrestled with a lot and haven't really come up with any

good solutions. We've done white dresses, we've done colors and it's one of those discussions that is never settled. {laughter} The black and gold worked because it was something that we could all wear—a unified look that still let us fit our different styles.

TK: So what's your favorite thing about touring?

RS: I think what I like about it is that we have a really concentrated time together without any distractions. We can play and eat together and have conversations without the interruptions that always happen when we're in NY. I think the best part about being on tour is that you have this time as a group to solidify your relationships and your music making.

TK: Nobody breaking up hotel rooms though?

RS: No. {laughter} You know, we're so busy when we're home that touring is like a vacation. It's sort of rest and relaxation because I'm by myself and I can practice when I want and eat when I want. Essentially you only have to take care of yourself. We go away and it's just fun, restful and nice to be away. We have opted over the years to do less touring. Wendy and I both have children, and that means that we need to be here more. Generally, as a group, we decided we all really like the freelance work we do here in NY. The goal of touring is to do more touring.

We figured if we don't want the ultimate goal, which is to be on the road six months of the year, then we really shouldn't be pursuing this. Some of it has to do with repertoire. I'm not sure a flute quartet could be on the road as much as a string quartet because you don't have the variety of repertoire. I think in some ways we've made Flute Force fit into our lifestyle, and it's as much as we could do musically speaking.

TK: Any final comments or philosophies about playing? Or tidbits of wisdom that you'd like to get out?

RS: I've always been a real advocate of flute quartets. I think there's an enormous value to playing with other flutists. Of course, you play in a woodwind quintet and it's great, but there's something different in playing with your own instrument. It can be a great learning experience. I would recommend it to anybody, and we try to advocate that when we teach. Playing with flutes is different. I guess if that was my one bit of wisdom I would advocate that everyone should play flute quartets. {laughter}

TAMARA KESHECKI is a master's degree student in performance at New Jersey City University. She has an extensive private flute studio in Staten Island and plays with the Richmond County Orchestra. □

2001 FLUTE FAIR

The 2001 NYFC Young Artists Competition

will be held at the Flute Fair on March 11.

For application and information, please contact competition coordinator Patricia Zuber at pgzuber@idt.net or 201-750-7989 (phone).

Deadline is
February 11, 2001.

Rampal Request: The organizers of the NYFC 2001 Flute Fair would like to know which NYFC members attended Rampal's Master Classes in Nice, France for possible participation in the Boismortier Concerto at the end of the afternoon recital.

Also, if members have photos or special mementos of experiences with Rampal, we might want to include them during an earlier session dedicated to memories of this marvelous artist.

Please send your responses to **Svjetlana Kabalin** at svjkabalin@att.net or leave messages at 212-662-0433.

2000–2001 Concert Season

October 22, 2000 • Sunday 5:30 pm
PAIGE BROOK MEMORIAL TRIBUTE

November 12, 2000 • Sunday 5:30 pm
ROBERT LANGEVIN, flute

December 10, 2000 • Sunday 5:30 pm
INTO THE MILLENNIUM
The “Best of the New” —Highlights from recent repertoire



January 28, 2001 • Sunday 5:30 pm
FLUTE FORCE: Sheryl Henze, Gretchen Pusch, Rie Schmidt, and Wendy Stern, flutes

February 25, 2001 • Sunday 5:30 pm
RANSOM WILSON, flute

March 11, 2001 • Sunday 9:00 am–8:00 pm
Seventh Annual FLUTE FAIR
Remembering JEAN-PIERRE RAMPAL
Union Theological Seminary; 100 Claremont Ave. (between 120th & 122nd Streets)

April 22, 2001 • Sunday 5:30 pm
2001 NYFC COMPETITION WINNERS

May 20, 2001 • Sunday 5:00 pm
ENSEMBLE PROGRAM CONCERT
Place to be announced.

Concerts are at CAMI Hall, 165 West 57th Street, unless otherwise noted. All programs are subject to change. Tickets \$10, only at the door; free to members. For more information, call (212)799-0448.



GEORGES BARRÈRE
FOUNDER

The New York Flute Club
NEWSLETTER

P.O. Box 20613 • New York, NY 10025-1515

January 2001



From the Editor:

Greetings! January brings us a concert by Flute Force. The intriguing program will include both transcriptions and music originally written for four flutes (some, in fact, written specifically for their group). Read Tamara Keshecki's interview with Flute Force founding member Rie Schmidt to learn more about the ensemble's origins and current activities. And if you're a member of a flute quartet yourself, Rie's transcriptions of Barber's *Adagio for Strings* and Ravel's *Daphnis and Chloë* have been published by Schirmer and McGinnis and Marx, respectively; more transcriptions are in the pipeline.

Linda Wetherill is this month's member profile subject—probably the only member of the New York Flute Club to have played for Saudi Arabian princesses. (If there are others of you out there, let me know—I'll put you on my list of potential profile subjects!)

This month's Member Perspectives column features the responses of five NYFC members to October's question on finding a place to practice. I thank Ardith Bondi, Gene Coleman, Bärlü Nugent, Michele Smith and Patricia Spencer for sharing their thoughts, and hope that more of you will do the same.

Make sure you put the New York Flute Fair 2001 on your calendars. It's at Union Theological Seminary (again) on Sunday, March 11, starting at 9 a.m., and the theme is "Remembering Rampal." The application deadline for this year's Young Artist Competition is February 11 (more details on p. 7). Keep an eye out for future announcements.

Anyway, I'm really looking forward to January's concert, and hope to see you there.

Best regards,

Katherine Saenger
saenger@us.ibm.com

